



OPERATIONS MANUAL

Cal Poly Radio
KCPR 91.3 FM
www.kcpr.org

THIS MANUAL BELONGS TO

KCPR-FM 91.3 FM

Part of Mustang Media Group — Cal Poly Journalism Department

CONTACT US

Phone Numbers

Request Line: 805-SLO-KCPR (805-756-5277)

Office: 805-756-2965

Production Room: 805-756-1578

Technical Office: 805-756-5349

Mailing Address

KCPR

Bldg. 26, Room 301

1 Grand Avenue

San Luis Obispo, CA 93407

Studio Location

Graphic Arts Bldg. 26, Room 301

S. Perimeter Road

California State Polytechnic State University

San Luis Obispo, CA 93407

Google and Apple Maps Location

S. Perimeter Road, San Luis Obispo, CA 93405

Listen to Us

91.3FM

KCPR.org

Amazon Alexa

iHeartRadio

TuneIn Radio

Google Home

Follow Us

Facebook: @kcpr913

Twitter: @kcpr913

Instagram: @kcpr913

Spotify: @kcpr913

TikTok: @kcpr913

Youtube: KCPR

Governance of KCPR Operations Manual

Changes to the KCPR Operations Manual must be made in collaboration with the Faculty Adviser and approved by the Media Board.

The Media Board is composed by the Journalism Department Faculty and Staff. The Board in consultation with the Faculty Adviser determines the operation, policies, procedures, and structure of KCPR. The station's policies, procedures, and structure are articulated in the KCPR Operations Manual. Proposed changes to the Operations Manual may be submitted in writing to the Media Board. Written proposals may be submitted to the Adviser and Department Chair for consideration by the Board.

The Board in consultation with the Adviser makes decisions about hiring, reviewing, and retaining KCPR's paid student managers.

Diversity and Inclusion: Where Different Matters

KCPR is proud to be the Central Coast's alternative. To be that alternative, we're committed to fostering a diverse station staff through outreach and inclusion. We strive to empower voices from all walks of life, especially our community's underrepresented voices. When we build an equitable environment for all, we flourish. Radio is for everyone, so come as you are.

TABLE OF CONTENTS

[Chapter One: About Us](#)

[Chapter Two: Station Staff](#)

[Chapter Three: Getting Started at KCPR](#)

[Chapter Four: Our Programming](#)

[Chapter Five: Federal Communications Commission \(FCC\)](#)

[Chapter Six: Emergency Alert System \(EAS\)](#)

[Chapter Seven: Copyright](#)

[Chapter Eight: Logs](#)

[Chapter Nine: Staff Policies and Procedures](#)

[Chapter Ten: How to Be a Great DJ](#)

[Chapter Eleven: Outro](#)

OBJECTIVES OF THIS MANUAL

After reading this manual, you will know:

1. KCPR's policies and procedures
2. KCPR's objectives and functions
3. How to be a stand-out staff member

CHAPTER ONE

ABOUT US

About KCPR

As San Luis Obispo's tastemaker and informational outlet, KCPR is dedicated to sharing relevant, quality news and information, along with insight on emerging music, arts, and culture with the Central Coast. Through our FM terrestrial signal, website, and events, we create, package, and deliver meaningful content to our followers.

Beginning September 19, 1968, Cal Poly Radio attained its FCC license as a noncommercial, educational radio station. This student-run station is an Instructionally Related Activity (IRA) within the Cal Poly College of Liberal Arts Journalism Department.

At KCPR, we strive to create a rewarding experience in a unique and professional working environment for student learning. If you invest yourself here, you are bound to have tons of fun, make lifelong friends, and work through situations that will forever impact your life. With more than 50 years of rich history, now you have the opportunity to carry this great radio station forward.

Our Mission

KCPR-FM is Cal Poly's radio station, where students develop the skills to lead a professional media organization that engages, informs and entertains Cal Poly and its community.

Our Vision

KCPR-FM represents the diverse cultural, intellectual and creative life of Cal Poly.

We are at the forefront of innovative content and technology.

We know and serve our community.

We develop future leaders.

CHAPTER TWO

STATION STAFF

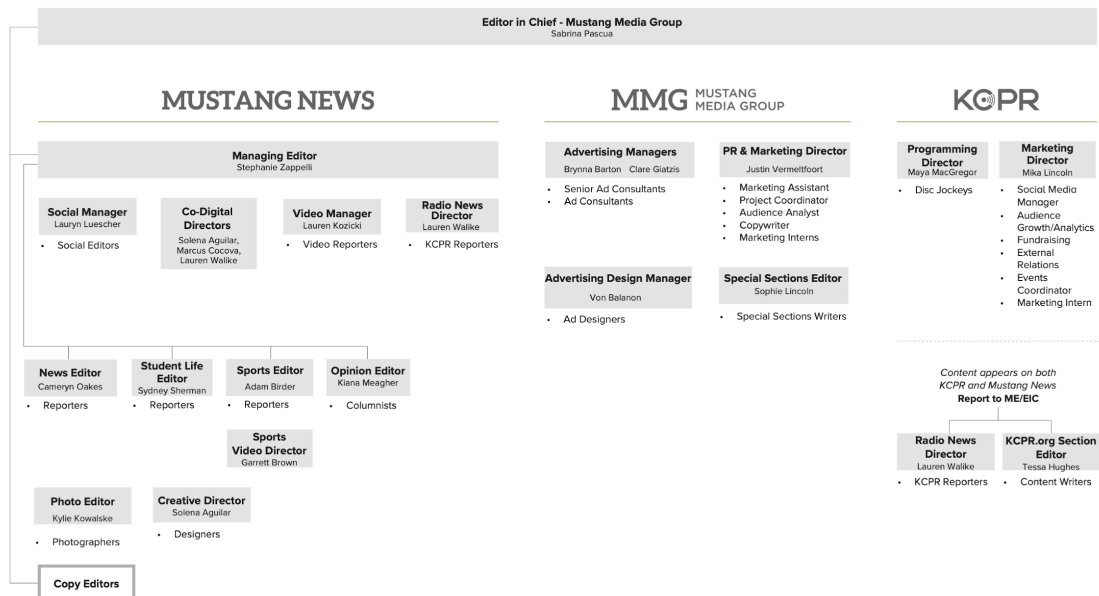
How to Stay on Staff

1. **Follow the rules.** As a licensed radio station, KCPR is bound by guidelines put in place by the Federal Communications Commission, or FCC. These requirements are what allow us to stay on air. In addition, all rules in this Operations Manual apply.
2. **Complete your quarterly requirements.**
3. **Register in the one unit radio practicum.** All students in KCPR must register for JOUR 320 to be part of the station's staff. In order to remain in KCPR, you must earn a C or better in JOUR 320.
4. **Reapply every year.** For continued participation in KCPR from one academic year to the next, students must reapply to the station in spring for a position in the fall.

MUSTANG MEDIA GROUP

KCPR is a Mustang Media Group (MMG) platform; this means that we work in conjunction with MMG's Editor in Chief to ensure our goals align with those set for the rest of the organization.

Mustang Media Group
2020-21 Organizational Chart
Revised November 11, 2020



STATION MANAGEMENT

KCPR is part of Mustang Media Group, which has an editorial (Mustang News) and business division. The station's publishing, editorial and design responsibilities are shared with Mustang Media Group.

Station management is made up of student leaders who operate the station. KCPR is governed by the Journalism Department Media Board in consultation with the Faculty Adviser. The Media Board and Faculty Adviser make decisions about hiring, reviewing, and retaining KCPR's paid student managers.

Management includes, but is not limited to, Program and Music Director, Marketing Director, News Director, KCPR Social Media Manager and KCPR.org Section Editor. Each position serves a one year term. KCPR Managers attend weekly meetings with the Mustang Media Group management. This group also works closely with the station's faculty adviser to operate the station within the policies and procedures as defined in this manual, in keeping with university policy, and in compliance with the FCC.

Program and Music Director

The Program and Music Director (PMD) is responsible for filling and maintaining the on-air schedule in accordance with the station format, along with overseeing music selection and categorization. The PMD enforces the station's broadcast and attendance rules, as well as the station sound/format, break structure and hour structure. This requires review and feedback for music DJs. The PMD also serves as the final checkpoint for any music added to the station library, ensuring any new music adds fit the station format, as well as continuous categorization and scheduling of the station's music to retain a fresh, consistent sound. In addition, the PMD will work with Mustang Media Group leadership and the Media Board in any other roles [that may be required of that position.](#)

Marketing Director

The Marketing Director oversees and works with promotions, events, content, and social media, to develop research based marketing and branding strategies. The Marketing Director is responsible for collecting yearly research about the station's listeners and their preferences. The Marketing Director will use this information to inform decisions surrounding the station's marketing efforts and music presentation, which will affect listeners and station staff. In addition, the Marketing Director will work with Mustang Media Group leadership and the Media Board in any other roles [that may be required of that position.](#)

News Director

The News Director is responsible for the news content produced by the station. The News Director works with reporters and schedules them for on-air broadcasts. The News Director also collaborates closely with Mustang Media Group leadership to assist in MMG's overall vision as a multiplatform, multimedia organization.

Social Media Manager

The Social Media Manager will work in conjunction with the Marketing Director and Mustang Media Group's Social Media Manager to develop a strategy that helps increase audience metrics across the board while also consistently presenting a public brand for KCPR. They will be in charge of promoting KCPR's on-air and web content via social media. They should be well-versed in social media marketing and promotions. In addition, the Social Media Manager will work with Mustang Media Group leadership and the Media Board in any other roles [that may be required of that position.](#)

KCPR.org Section Editor

The Section Editor will work in conjunction with other KCPR student leaders to develop plans for creating appropriate content for KCPR.org. They will work with Mustang News' Arts & Student Life Editor, alongside the Program and Music Director, to coordinate content in-line with KCPR's branding and ethos. In addition, the Section Editor will work with Mustang Media Group leadership and the Media Board in any other roles [that may be required of that position.](#)

Faculty Adviser

Selected by the Journalism Department staff, the faculty staff adviser is a full-time employee of the University, and serves to support the station and its operations. The adviser teaches the JOUR 220 training course, JOUR 320, and meets with staff to advise and assist as needed.

CHAPTER THREE

GETTING STARTED AT KCPR

How to Communicate

1. Be courteous.
 - Don't say anything you might regret; emails can become public fairly quickly.
2. Be clear.
 - Direct and concise communication always wins.
3. Be immediate.
 - Reply as soon as you can, at the latest within one business day. KCPR doesn't sleep.
4. Be kind.
 - Be nice to your fellow staff members.
 - This also includes Cal Poly-employed staff (Faculty Adviser and Chief Operator), because they'll save you in your moment of dire need.

How to Get Connected

1. Introduce yourself to every staff member you possibly can.
 - At the bare minimum, introduce yourself to station management, our Faculty Adviser and our Chief Operator.
2. Attend staff meetings.
 - You will receive announcements about these via email; if you cannot attend, let the general manager and adviser know in advance.
3. Get added to the staff communication group.
 - Ask a current staff member to add you to our communication groups.
4. Access staff email and phone list.
 - Utilize the Mustang Media Group staff contact spreadsheet to add the contact information of every station member.

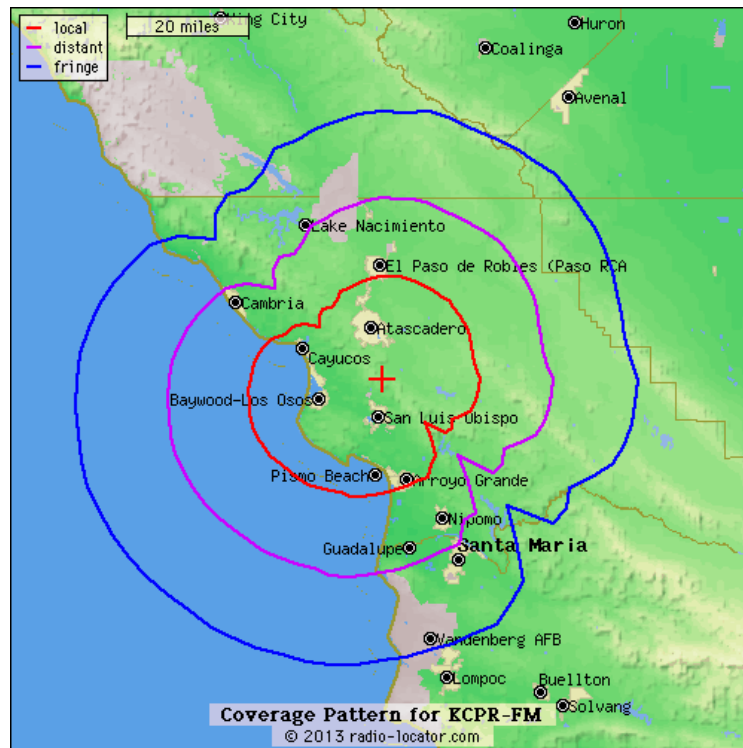
How to Stand Out

1. If you open it, close it.
2. If you turn it on, turn it off.
3. If you unlock it, lock it.
4. If you break it, report it.
5. If you can't fix it, call someone who can.
6. If you borrow it, return it.
7. If you use it, take care of it.
8. If you make a mess, clean it up.
9. If you move it, put it back.
10. If it belongs to someone else, get permission to use it.
11. If you don't know how to operate it, leave it alone.
12. If it doesn't concern you, don't mess with it.

OUR PROGRAMMING

About Our Programming

KCPR broadcasts 24 hours a day, 7 days a week, on 91.3 FM, streaming online at www.kcpr.org, as well as other digital media outlets including, but not limited to: iHeartRadio, TuneIn, Amazon Alexa and Google Home. We are one of many terrestrial radio stations (FM and AM) in San Luis Obispo's market. Our terrestrial signal alone can reach more than 390,000 people across San Luis Obispo and parts of Santa Barbara Counties, from as far north as Lake Nacimiento to as far south as Santa Maria.



Every good radio station has a clear focus and an audience. In our market, there are stations that broadcast classic rock (KZOZ 93.3FM), adult contemporary (Coast 104.5FM), country (KJUG 106.7FM), public interests (KCBX 90.1FM), and adult album alternative (The Krush 92.5FM). As a radio station, we choose to focus on upcoming alternative music. While KCBX and the Krush sometimes dabble in this category, we are committed to leading San Luis Obispo's taste. We do this for three reasons:

1. Upcoming alternative music is under-served in our market.
2. We are targeting 18 to 35 year-olds, with a focus on students.
3. Our staff is knowledgeable and specializes in upcoming alternative music.

Music Programs

Music programs showcase current additions to the station, supported by the host's selections from the approved station library. Music programs are not your opportunity to play *your* music for everyone, but rather serve your audience — our goal is to entertain the audience first, not ourselves first. Every show, therefore, should account for the listener and the time of day the show airs. We want our programs to be our listener's soundtrack to their day, and should be appropriate for the time of day to accomplish that goal. Specific programming targets will be announced by the Program and Music Director.

Dayparts

Our music programs are aligned into four distinguished dayparts throughout the day: The Breakfast Club, Afternoon Delight, The Comedown and The Lounge.

As a morning show, music on **The Breakfast Club** should be light, easy-going, and mellow for listeners starting their day. Music should generally sit on the calmer side of the spectrum, such as folk, indie pop, or light electronica music. This daypart airs from 6 a.m. to 12 p.m.

The Afternoon Delight, as the name implies, is KCPR's afternoon block of programming that runs from 12 p.m. to 4 p.m. It is meant as a pick-me-up for our listeners who are searching for harder, more up-tempo music, predominantly in the alternative and indie rock genres.

The shortest of our dayparts, **The Comedown** offers our widest variety of genres within our dayparts. Between 4 p.m. and 6 p.m., you should offer listeners a well-curated mix of alternative rock and hip hop to bridge listeners between The Afternoon Delight and The Lounge.

Our evening music programming is known as **The Lounge**, which airs from 6 p.m. to 12 a.m. This is where the soundtrack for the night begins, with cutting-edge electronic, alternative R&B, and hip-hop reside. In addition, **Club 91** exists within The Lounge as a "daypart within a daypart," which features house, techno and disco music. When not airing, Club 91-appropriate music should be played during later parts of The Lounge.

While you can have some intertwining of genres between dayparts (such as jazzier A Tribe Called Quest songs during The Breakfast Club or ethereal Cocteau Twins during The Lounge), the music you play should reflect the recommended daypart guidelines your show airs during.

Music

Music is the playable content approved by the Program and Music Director. Music may be played in physical or digital form. Only music that is approved by the PMD can be played on KCPR. This is to ensure that content meets our station's standards and regulations,

especially those of the FCC, and adheres to the station sound. If you have suggestions for what music should be added to the station, submit them to the PMD.

The use of any third-party music source — including but not limited to Spotify, YouTube, SoundCloud and Bandcamp — is prohibited. Broadcasting content from these platforms violates copyright laws, **which can put the station in serious legal trouble**. A Disc Jockey who plays unapproved music, or music from a third-party source, will face disciplinary action, which may include dismissal from KCPR.

KCPR has an extensive collection of physical and digital music in its library — some of these tracks will be in current rotation.

Current Rotation

New releases are selected, overseen, and placed into current rotation by the Program and Music Director. When a release is placed into rotation, it is called an “add.” Current rotation is KCPR’s bread and butter. Content that is added to rotation, and the way it is organized, is based on our audience, the station’s mission, informed by research, and the staff’s taste.

1. Audience taste is founded on feedback and interests, as projected by the Program and Music Director and Marketing Director, informed by research.
2. The station’s mission (or sound) is founded on the developments of past staff and the goals of the Program and Music Director and Marketing Director.
3. The staff’s taste is founded on their interests and what they believe is valuable.

Every current in our rotation should be played during its assigned daypart, with minimal bleeding through to other dayparts. Some mixing between currents from different dayparts is allowed, but must be done with great consideration to ensure your show sounds coherent.

This is to ensure our music matches with the attitude and mood we anticipate our listeners to have throughout the day. Additionally, it allows for the Program and Music Director to add a more diverse selection of music to the station.

Typically, music that is older than 3 months, and was pitched to us previously by album promoters, should not be considered for current rotation. This is because the album cycle has completed, airtime is needed for other new releases and we remain dedicated to what’s upcoming. Albums older than three months may be added to the station as promotional cuts, or P-Cuts.

All forms of releases can be considered for addition to our current rotation. This includes, but is not limited to albums/long plays (LP), extended plays (EP), mixtapes, compilations, reissues, soundtracks, white labels, test pressings, promos, advance releases and singles.

Music that is added to current rotation is kept for an average of 6 weeks to 3 months maximum. The Program and Music Director can remove music from current rotation if the director feels there is a lack of audience interest, unfavorable feedback from on-air staff, or when new releases serve to replace others. The director can also reintroduce a release to current rotation.

Library

After running their course in current rotation, releases expire and are considered for the station's library. Our station's library is collected in three formats:

1. CDs
 - Located inside Studio A
2. Vinyl
 - 12" records are located in the station's entrance hall
 - 7" records are located inside Studio A
3. Digital
 - Located in the Zetta library, which is accessible on main and production studio computers.

Each stack is organized in each drawer from symbol to number, A-to-Z, and from front to back. Artists using their proper name are filed by their last name.

Because of our limited access to space, releases that receive significantly low play or praise during their time in rotation are not added to the library. Music that is not added can always be added at a later date.

Please keep in mind that removing music property from KCPR is considered theft and is grounds for dismissal. Music can be checked out, but not taken without permission. Talk to the Program and Music Director if you would like to check an item out.

How to Read a Timesheet

Legacy music in our library has a timing sheet that correlates with the release content. Every time you pull a release for play, you must read this information before playing it on our airwaves, in the event that there is material we cannot play.

Band: The Soviets						
Album: LP II						
1	ten	inst	up	1:18	full	
2	#1 is number two	:05	medup	1:50	cold	
3	pass the flashlight	:05	medup	1:37	full	false@-1:00
4	goes down easy	:01	med	1:25	full	
5	winning is for losers	:09	medup	1:37	cold	
6	angel a	:01	medup	1:37	full	
7	tonight	:01	med	2:18	full	
8	there's a banana in my ear	:02	medup	1:13	cold	OBS@-:29, -:50
9	love song	:00	medup	1:01	full	
10	portland	:10	up	1:57	full	
11	OBS OBS OBS OBS OBS					
12	whatever you want	:11	medup	2:13	cold	
13	don't say no	:05	up	1:27	cold	
14	come on bokki!	:00	up	1:13	cold	

Timed By: William Walker

- Top: Band name, name of release, genre, recommended if you like (RIYL)
 - Should be first, big, and bold at the top left. For compilations, write “V/A” for various artists.
- Column 1: Track number
- Column 2: Track title
 - For Compilations insert artist name in parentheses as well
 - Songs with obscenities say “OBS OBS OBS OBS,” **DO NOT AIR THESE.**
- Column 3: Time vocals begin
 - Instrumental tracks say “INST.”
- Column 4: The estimated song tempo
 - SLO: The song is slow, 70-79 beats per minute (bpm).
 - MEDSLO: The song is between MED and SLO, 80-94 bpm.
 - MED: The song has a walking pace, 95-109 bpm.
 - MEDUP: The song is upbeat, 110-132 bpm.
 - UP: The song is fast, 133+ bpm.
- Column 5: Time of song ending
 - This is the time the song ends for radio listening, not the time the album posts.
- Column 6: Ending style
 - FADE: Ending fades out.
 - FULL: Song ends predictably, note rings out naturally.
 - COLD: Song ends suddenly.
 - VOX: Ends with vocals.
 - EFX: Sound effects are used at the ending.

- o APPL: Crowd applause ends the track.
- o TRAX: Songs link from one track to the next with no break.
- Column 7: Notes
 - o OBS@: Marked obscenity. **DO NOT PLAY ANY TRACK WITH AN OBS.**
 - o FALSE: False ending, where the song fades out but comes back in.
- Bottom: Name of staff member who timed the release

News and Talk Programs

News and Talk programming topics must be logged and included in the station's quarterly report contained in the Public File. Updating the Public File is the responsibility of both the News Director and Program and Music Director.

News Programs

News programming is a format that, by its very nature, can change at any time. Generally, content for a news broadcast should be ready at least one hour prior to broadcast, save for exceptions such as breaking news. Reports are approved for air by the News Director or a designated reporter or producer, with News Director approval. Wraps are approved for air by the News Director.

Talk Programs

Talk programming is a format that requires substantial planning and producing. All talk programs, such as current affairs and sports, must submit a program update on the staff portal the Sunday **before** the program airs. Please consult the News Director for more information.

Breaks

A break is a planned pause between the program's music or talk. Breaks are required to follow the program log with a break at the top of the hour containing a Legal ID, and a break approximately every 15 minutes following that. This turns out to be around three or four songs.

The purpose of a break is to fulfill legal obligations and to provide listeners with information that enhances their experience. From the listener's point of view, it is the defining feature between a playlist and a show. If used correctly, breaks can take your program from average to pro. Here's how breaks are critiqued:

- Do you sound prepared?
- Do you segue seamlessly between elements?
- Can we understand and hear your voice?
- Do you follow and fulfill the program log?
- Is the information you announce relevant, informative, and concise?

Programming Elements

Beyond the music, the talk, and the break, there are the six more elements that you need to know about:

1. Legal ID (ID). At the top of every hour, FCC licensed stations must make an announcement, identifying the station's call letters, followed by the community or communities specified in its license as the station's location. Our legal ID is "KCPR, San Luis Obispo."
2. Event Announcement (E). These are local event announcements. This is our service to the public and an opportunity to bring our community together.
3. Underwriting Announcement (D). These are underwriting spots provided to sponsors. From a business perspective, this announcement is the most important part of the hour and is scheduled by the underwriting director. Underwriting is noncommercial radio's version of an ad with specific limitations. These spots **must** be aired when scheduled.
4. KCPR Announcement (K). These are in-house announcements that are used to promote our events and updates to the public.
5. Giveaway (G). These are giveaways that are scheduled by the Marketing Director. You will never be asked to do a giveaway without prior notice or instruction.
6. Recording (R). These are recordings of recent in-studio performances, interviews, and news.
7. PSA-These are public service announcements the station airs as a service to our community.
8. Community Calendar (CC)-These are announcements submitted by staff or the community that promote local events.

Applying for a Program

Following successful completion of JOUR 220 and enrolling in the radio practicum, staff wishing to host a weekly program will apply with their availability through the Program and Music Director. Adjustments to the schedule typically take effect at the beginning of each academic quarter. The PMD will make every reasonable attempt to notify staff of application periods and deadlines, but it is your responsibility to find out when application periods and deadlines are.

Schedule

Our schedule is maintained by our Program and Music Director and is based, first and foremost, on the needs of our listeners. The PMD strives to meet these needs by selecting the best time and day for programs to air. On-air shifts are competitive. Not all staff will be granted the shift they prefer, but the PMD will make every attempt to include everyone who qualifies and wants a shift. In the event that you do not get your first choice, remember to remain open to opportunities.

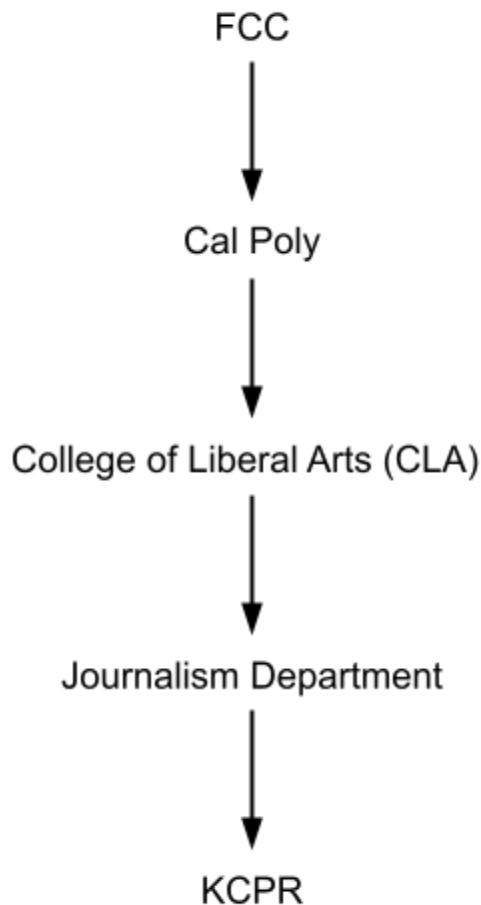
Live Programming Hours

Though we are always broadcasting, live programming can take place during a window between 6 a.m. and 11:59 p.m. every day. Between 12 a.m. and 5:59 a.m., programming is pre-scheduled using our automation software.

FEDERAL COMMUNICATIONS COMMISSION (FCC)

Introduction

Before you can get behind the mic, you need to know about the policies and procedures governing our station. As a terrestrial radio station, the U.S. Federal Communications Commission (FCC) grants our license. For this reason, there are laws that we are responsible for following. Failure to do so can result in fines and the loss of our license. All policies — whether created by the station, department, college, university or the FCC — are of equal importance.



Obscene Speech Laws

Obscene material is not protected by the First Amendment to the Constitution and cannot be broadcast at any time. The Supreme Court has established that obscene material appeals to the lustful interest, depicts or describes sexual conduct, and lacks literary, artistic, political or scientific value.

Indecent Speech Laws

The FCC has defined broadcast indecency as "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary **community**

standards for the broadcast medium, sexual or excretory organs or activities." Indecent programming contains patently offensive sexual or excretory material that does not rise to the level of obscenity. The courts hold that indecent material is protected by the First Amendment and cannot be banned entirely. FCC rules prohibit indecent speech on broadcast radio between 6 a.m. and 10 p.m., when there is reasonable risk that children may be in the audience. On KCPR, however, indecent speech is **not permitted** for broadcast. If you have any questions about what is permissible and what is not, please contact the Program and Music Director.

Profane Speech Laws

The FCC defines profanity as "including language so grossly offensive to members of the public who actually hear it as to amount to a nuisance." Like indecency, profane speech is **prohibited** on our radio station.

Something slipped through... What should I do?

If any content slips through that is not permitted, immediately hit the **Dump** button. The delay will skip over 4 seconds of content. You may hit the button twice and it will skip 8 seconds of content. Then, the delay will rebuild.

If you didn't catch it then you must notify the Program and Music Director immediately. The Dump button is not a means to live edit music, or any content, that contains obscene, indecent or profane language. Misuse will lead to disciplinary action. Every effort must be made prior to broadcast to ensure all music and content is clean.

Consequences

If you air indecent, profane or obscene content, you **will** face disciplinary action. If you immediately inform the Program and Music Director of the broadcast error, you will have an opportunity to get your show back. Failure to inform the Program and Music Director results in dismissal from the station.

Payola and Plugola

According to FCC rules, Section 317 and 507, you may not play, reference, or promote any material, product, or service you have financial interest in. This is commonly known as payola or plugola.

Payola is the act of accepting an act of service or something of value, like money or gifts, in exchange for airplay. For example, receiving concert tickets from a band in exchange for playing them on the air is payola and is not allowed.

Plugola refers to the act of "plugging" a product, business, or event you have financial interest in. For example, playing your band's music on the air is plugola and is not allowed. If you have a personal stake in an announcement or on air content, it shouldn't be on your show.

It is illegal for you to receive anything from anyone for your broadcast. Payola and plugola can result in an FCC fine of up to \$10,000. All staff, including news, must sign an annual affidavit certifying that they know the payola/plugola rules and laws and agree to abide by them. Violation will result in termination from the station.

Mention of Price (or Free)

Unless it is for a non-profit entity, like KCPR, the mention of any information on price is illegal on noncommercial radio stations. This also includes the mention of items that are free. This means, “free download,” “only \$10.99,” and “get 15 percent off” are all examples of illegal mentions of price.

Inducements to Buy, Sell, Rent, or Lease

We are prohibited from using any language that is used to persuade a listener into purchasing anything. Examples of what cannot be aired include, “free one-month trial,” “gift to the first 30 customers,” and “signing bonus available.”

Editorializing

You should refrain from editorializing, providing your personal opinions on political issues or political candidates. This means, broadcasting your personal political opinion is not allowed. Noncommercial educational stations are prohibited from supporting any candidate for political office.

In the event that someone broadcasts his or her political beliefs on your program, play the KCPR Disclaimer (before or after the segment) at the next natural break. This announcement is a station opinion disclaimer, aired to assure our listeners that the broadcast opinion does not reflect the opinion of the station.

The announcement should be the following:

“THE FOLLOWING PRESENTATION DOES NOT NECESSARILY REFLECT THE VIEWS AND OPINIONS OF KCPR-FM, CALIFORNIA POLYTECHNIC STATE UNIVERSITY OR ITS AFFILIATES. THE VIEWS AND OPINIONS EXPRESSED ARE OF THE PRESENTERS WHO ARE FULLY RESPONSIBLE FOR THE CONTENT.”

Statements such as “Black lives matter” or “trans rights are human rights” are **not** considered editorialized statements, as they are statements of value and not political, determined by the current changing social climate. Statements that indicate support for a political candidate, or issues on the ballot, however, **are** editorialized statements.

Editorializing may be appropriate **in the scope of news, information and public affairs programming**, but must be done with supervision from the News Director and Faculty Adviser.

Calls to Action

As a noncommercial station, we cannot broadcast a call to action. A call to action is considered an instruction to the listener to provoke a response. Our station's language is required to remain informative and instructional.

While you may tell a listener to "check this song out" or "listen to this album," as it is in your informational capacity as a Disc Jockey, you cannot ask a listener to "go to Boo Boo Records and buy this album," "buy it from Bandcamp" or anything in a financial vein. Even if you add, "if you feel like it," or "if you want to," to the call to action, it is still illegal.

The only time calls to actions are permitted are in reference to nonprofit organizations, like KCPR. This is why we can include calls to action for our events and ask for donations.

Sponsor Announcement Limitations

Noncommercial educational stations may acknowledge sponsors over the air, but they may not promote the goods and services of for-profit donors or underwriters or interrupt the station's regular programming. Acceptable "enhanced underwriting" acknowledgements of for-profit donors may include (1) logograms and slogans that identify but do not promote; (2) location information; (3) value-neutral descriptions of a product line or service; and (4) brand names, trade names, and product service listings.

Contests, Giveaways and Sweepstakes

From time to time, the station may conduct contests or sweepstakes. The FCC is very specific on how we may conduct those on air.

All contests, giveaways or sweepstakes must be planned and approved well in advance of the contest, giveaway or sweepstakes to avoid any issues with Payola, Plugola or "lottery" rules governed by the FCC. All on air announcements, messaging and conduct revolving around the contest, giveaway or sweepstakes must be pre-approved by the faculty adviser and must follow scripting of the contest, giveaway or sweepstakes exactly.

The KCPR.org website must contain a direct link to rules regarding sweepstakes and must state the following:

ELIGIBILITY: NO PURCHASE OR CONTRIBUTION NECESSARY TO ENTER OR WIN. MAKING A PURCHASE OR CONTRIBUTION WILL NOT IMPROVE AN INDIVIDUAL'S CHANCE OF WINNING. KCPR SWEEPSTAKES (THE "SWEEPSTAKES") ARE OPEN TO ALL LEGAL U.S. RESIDENTS IN THE UNITED STATES WHO ARE AT LEAST EIGHTEEN (18) YEARS OF AGE, EXCEPT EMPLOYEES, DIRECTORS AND OFFICERS (OR ANY PERSONS WHO HAVE BEEN EMPLOYEES, DIRECTORS OR OFFICERS IN THE PAST TWELVE MONTHS) OF KCPR ("SPONSOR"), CALIFORNIA POLYTECHNIC STATE UNIVERSITY JOURNALISM DEPARTMENT, OR PRIZE SUPPLIERS AND THEIR AFFILIATES, PARTNERS, SUBSIDIARIES, FRANCHISES, DISTRIBUTORS, RETAILERS, ADVERTISING AND PROMOTION AGENCIES, AND THE IMMEDIATE FAMILIES OR HOUSEHOLD MEMBERS OF EACH. THE GIVEAWAY IS SUBJECT TO ALL APPLICABLE FEDERAL, STATE AND LOCAL LAWS AND

REGULATIONS. VOID WHERE PROHIBITED OR RESTRICTED BY LAW OR REGULATIONS.

Additionally, a on-air announcement must be made on occasion in all dayparts during a contest or sweepstakes periods stating the following:

“TO VIEW A COMPLETE SET OF RULES REGARDING CONTESTS AND SWEEPSTAKES CONDUCTED ON KCPR-FM, GO TO KCPR DOT ORG SLASH SWEEPSTAKES HYPHEN RULES (KCPR.ORG/SWEEPSTAKES-RULES).”

Giveaways must be conducted in such a way as to allow equal chance and opportunity to all audience participants. Contest or giveaway entries must not have a condition of entering the giveaway by furnishing anything of value, such as products, services or to contribute financially to KCPR in any way.

Employment Discrimination and Equal Employment Opportunity (“EEO”)

FCC requires all radio stations to afford equal opportunity in employment. This also prohibits employment discrimination on the basis of race, color, religion, national origin, or sex.

Public File Requirements

All radio stations are required to maintain a file available for public inspection, containing documents relevant to the station’s operation.

Our public inspection file is located in the Journalism Department office and is required to be made available for viewing during regular business hours. An online link to our public file is also available at KCPR.org by clicking “KCPR Public File” in our menu, or by visiting the [FCC website directly](#).

In this file, stations must keep certain documents. This includes, but is not limited to:

1. FCC License. A copy of our current FCC license with material documenting FCC-approved modifications to the license, technical parameters (authorized frequency, call letters, operating power, transmitter location, etc.), any special conditions imposed by the FCC on the station’s operation, and when the license was issued and when it will expire.
2. Quarterly Issues/Program Reports. A list of programs that have provided their most significant treatment of community issues in the last three months. The description of the programs must include at a minimum the time, date, duration, title of each program in which the issue was treated, and a brief description of the issue discussed. Issues-program lists must be filed by the tenth day of the succeeding calendar quarter (e.g. January 10, April 10, July 10, and October 10). The stations must keep these lists for the entire license term.
3. Sponsor List. Noncommercial radio stations are also required to keep a list of sponsors supporting specific programs for two years after the program airs.
4. Political Records. If any broadcast time is made by or for a candidate for public office, the file must include information on how the station responded to such

requests and (if the request was granted) the charges made, a schedule of the time purchased, the times the spots actually aired, the rates charged, and the classes of time purchased. The file must also reflect any free time provided to a candidate. The station must keep the political records for two years after the spot airs.

Chief Operator Requirements

The FCC requires the licensee of each station to designate a chief operator for that station. This designation is to be made in writing with a copy posted with the instrument of authorization. The chief operator can be the station's full-time chief engineer. The chief operator must review the operating log at least once each week to determine if required entries are being made correctly. He must sign and date the log upon completion of the review. The chief operator is also responsible for seeing to it that the required inspections and calibrations of the transmission system, monitors, metering and control systems in addition to any equipment performance measurements or other tests as specified in the FCC rules or instrument of authorization are made in a timely manner.

At KCPR, broadcast specialist and engineer, Thomas Morales, is our Chief Operator. His office is in our building (No. 26), room 207, and can be reached by email at thmorale@calpoly.edu.

EMERGENCY ALERT SYSTEM (EAS)

About Emergency Alert System (EAS)

Have you ever watched television or listened to radio when a test alert interrupts the program? That's called an EAS test. This system is a federal mandate that was instituted to communicate with the public in the event of public emergencies. All stations are to conduct required weekly tests (RWT) of the EAS header and End of Message (EOM) codes a minimum of once a week at random days and times, which can include any time of the day or night. These will air automatically. If the station is not operating at the time an RWT is scheduled, then we are required to log that we were off the air and an RWT should be aired some time during the week after operation of the station resumes.

All stations are also to maintain an EAS log, operating handbook, and State EAS Plan, containing entries pertaining to each test of the Emergency Alert System that is received or initiated by the station. EAS test entries must be made in the station log either manually by responsible broadcast station staff, or by an automatic device.

Our EAS handbook is posted on Studio A's wall, next to the door.

If an FCC inspector visits our studio immediately contact the Chief Operator, Thomas Morales and the Faculty Adviser, Patti Piburn.

EAS Tests and Emergencies

You are required to know how to generate a test, or otherwise perform the EAS protocols. FCC inspectors often ask for a demonstration. It is perfectly acceptable for you to refer to our handbook in the station, but you must be generally proficient in the proper operation of the equipment.

In the event that you hear the EAS tone during your program, please perform the following:

1. **Pay attention.** It's important that you know if it is a test or an actual emergency.
2. **Listen to the speaker.** The speaker will **clearly** identify it as a test or an emergency.
3. If it is a **test**:
 - a. **Wait** until our test is complete.
 - b. **Announce** our legal ID (KCPR San Luis Obispo).
 - c. **Resume** your program.
4. If it is an **emergency**:
 - a. **Listen** for directions.
 - b. **Write** notes as needed.
 - c. **Follow** the speaker's directions.

In the event of a presidential emergency, immediately refer to the EAS handbook posted in Studio A and follow instructions closely.

Additionally, during an emergency or presidential emergency, **call the Chief Operator as soon as possible**, as further action to station operations may be necessary during the emergency. This action is up to, and includes, a shutdown of KCPR's transmitter.

At KCPR, our EAS is automated and stationed in the office. Contact the Chief Operator if you need to locate the EAS Weekly Test Logs.

COPYRIGHT

Music Copyright

Copyright exists to give creators — artists, composers, lyricists and anyone else involved in the creative process — complete control over their artistic output to guarantee them financial compensation for their work.

According to U.S. law, there are two types of music copyright: a composition copyright and a recording copyright. It's important to know the difference between both of these since we encounter each of them at the radio station.

A musical composition consists of music, including any accompanying words, and is normally registered as a work of performing arts. The author of a musical composition is generally the composer and the lyricist, if any. A musical composition may be in the form of a notated copy (for example, sheet music) or in the form of a recording (for example, cassette tape, LP, CD, or digital file). Typically, the artist retains this copyright.

A sound recording results from the fixation of a series of musical, spoken, or other sounds. The author of a sound recording is the performer(s) whose performance is fixed, or the record producer who processes the sounds and fixes them in the final recording, or both. In most cases, record labels own the recording copyright.

Music Copyright Impact on Terrestrial Radio

In order to legally play music on KCPR, we subscribe to three different not-for-profit performance rights organizations (PRO): ASCAP, BMI and SESAC. On an annual basis, these organizations review our playlists, collect royalties on the music we play, and compensate the copyright holders.

Music Copyright Impact on Online Radio (and our terrestrial broadcast too)

Our station simulcasts the same audio from our terrestrial signal to our online stream. This means, in order to retain our online stream, we must follow online radio laws whenever we broadcast. Applicable laws resulted from the Digital Millennium Copyright Act, and these are the ones you need to know:

1. In any three-hour period, you should not intentionally program more than three (3) songs (and not more than two [2] songs in a row) from the same recording; you should not intentionally program more than four (4) songs (and not more than three [3] songs in a row) from the same recording artist or anthology/box set.
 - a. Live in-studio performances are an exception.
2. Playlists are not to be published in advance of the broadcast.

Copyright Impact on Podcasting and Recordings

Under law, we are allowed to play recorded content, but we are not allowed to repurpose it, without permission. Our PRO subscriptions permit us to play music, and fair use in radio

allows us to talk over the music, but we cannot take material that is not ours, regardless of length, and upload it where we like. Written permission from each copyright holder, however, could override this.

KCPR does not allow staff to reuse or repurpose any of its recordings, unless it's for personal use, without the permission of the Program and Music Director and station adviser.

Uploading recordings of material created at KCPR is not permitted without permission of the Program and Music Director. If you have any questions about uploading, repurposing or podcasting, speak with the Program and Music Director.

LOGS

About the Logs

Logs serve as legal documents and contain information required by the FCC. All logs must be filled out in black or blue ink only. If you make any mistakes or omit any information, let the Program and Music Director know as soon as possible so issues can get corrected. The two logs you'll fill out at our station, each time you broadcast, are the Operator Log, the Program Log, and Spinitron (playlist) log. They are both located in the main studio.

Signing the Logs

This log is a legal affidavit used to document the program date, the person responsible, and the start and end of their responsibilities. If you are the operator on duty, you must fill out this form. Always make sure that the date of the log is correct. In the eyes of the FCC, the operator is responsible for the broadcast during that period, and your signature acknowledges your accountability for this time period. You must sign with your legal name. Failure to do so results in dismissal.

Fulfilling the Operator/Program Log

As the operator on duty, your responsibility is to ensure that the material listed in this log is broadcast as close to the designated time as is reasonable. When you first refer to this log, make sure the date is correct. You are only held responsible for broadcasting the program elements listed during your shift.

Broadcasting Program Log Elements

Program elements may include PSAs, sponsors, community calendar items, event announcements.

How to Sign-Up on Spinitron

Spinitron is an online service we use to log our program content, such as song playlists. Once you're ready to start hosting your own programs, you'll need to create a login with our station's account. Follow these steps to create your account:

1. Go to Spinitron.com
2. Select "Login"
3. "Sign up," using station "KCPR" and access code "burntdog"
4. Enter your login data to complete your account

How to Use Spinitron

Use Spinitron to log your shows when you are live on the air. When you enter information, it is required that you fill in every item as accurately as possible. Make sure you always mark tracks that are "Requests," "New," and "Local." If you make any mistakes, playlists are editable. The Program and Music Director relies upon these playlists to output charts each week and listeners use them to discover music. Staff can also use them to review station play statistics.

Playlisting on Spotify

Once you complete your show, submit your playlist of songs from your most recent show to the Marketing Director, who will then add your songs onto your designated Disc Jockey playlist on Spotify for easier accessibility to our listeners, who may not be aware of Spinitron's existence.. Note that you can **only** do this **after you complete your show**, due to regulations put forth by the Digital Millennium Copyright Act, as mentioned in Chapter Seven.

Phones

You are not obligated to answer the phone if you are too busy working on your program. The show is always the priority. It is, however, always nice to pick up the phone and have a positive experience with our listeners. If you choose to pick up the phone, remember to be nice and cordial. Answering the phone with "Hello, thank you for calling KCPR, how may I help you?" works great. Even if the caller does not return the respect, you need to remain composed. If you are ever in a situation you have to get out of, let the caller know that you need to continue with your program and prepare for the next break. It is always better to hang up on them than to say something that reflects poorly on the station. Report any threats or concerns to the Program and Music Director and Station Adviser as soon as possible. If it is of serious concern, dial 9-1-1 immediately and take necessary safety precautions.

How to Take Requests

When a listener calls in, do the following:

1. Take down the listener's name.
2. Take down the listener's city.
3. Take down the listener's request.
4. **Never promise to play their request. "I'll see what I can do."**

Announce the information you take down with their request. If you cannot fit their request in, it is always a good idea to give them a shout-out and a thank you for calling into the station. Remember that you are never obligated to play a request because you are ultimately the one responsible for what you play on the air. If any of the material in the request is questionable, don't play it.

Broadcasting and Recording Phone Calls

We broadcast organized phone interviews, live or pre-recorded, with the permission of the Program and Music Director.

The FCC requires that we inform callers about our intentions before we record or broadcast any conversation. The only exception is when it is reasonable to presume that the call may be aired live or be recorded. If a listener calls in to a talk show, it is presumed they are aware that the call may be aired live or pre-recorded for future broadcast. If a listener calls in to the request lines during a music program, it is presumed that the call may be recorded for

future broadcast. If there is ever any doubt that the caller is unaware of the call's recording or broadcast, you must notify the caller and ask for permission. Under California law ([Cal. Penal Code § 632](#)), you must obtain consent from the caller in order to record any telephone calls.

STAFF POLICIES AND PROCEDURES

Being on Time

At KCPR, being on time for your shift means arriving at least **15 minutes early**. This means, never take an on-air shift that conflicts with class, work, or other commitments. If you are not present at the beginning of your shift, you are considered late. For example, if you have a 5:00 p.m. shift and you arrive at 4:56 p.m., you are late.

As a courtesy to the preceding show and our listeners, if an emergency happens and you are going to be late, phone ahead to the current program host. Programs must end at their scheduled time, which means, if you are late to your show, your show still ends at the scheduled time. Repeated tardiness will result in dismissal. You must exchange contact information with the hosts before and after your show.

Missing Your Live Show

When you sign up for an on-air shift, you are agreeing to show up in person and do that shift every week. If you must miss an in-person show, it is your responsibility that you pre-record your show ahead of time so the show goes on. There are two ways of doing so:

1. Voice tracking your show in Studio B for the particular day you will be missing.
2. Voice tracking an “evergreen” show that can be aired in case of an emergency where you do not have a show pre-recorded for a specific day.

Please note that “evergreen” shows are for **emergency use only**. These are for unforeseen circumstances (you’re in the emergency room or have a flat tire on the side of the highway). Evergreens are **not** to be used for potentially foreseen absences, such as studying for a midterm or going to a concert.

If you use an “evergreen” show, you **must** record a new one to be used in the future so you don’t resort to using the same “evergreen” more than once in a short period. If an evergreen is not used in the school year, a new one must be recorded for the next school year. In addition, the Program and Music Director reserves the right to order you to record a new evergreen show to replace your old one.

You may **not** employ substitute hosts for your show. You are scheduled for that time,

Guests

Studio guests are visitors to the station and are allowed to join you on occasion. They are not, however, allowed on the air. If you would like to have a guest observe, let the Program and Music Director know. Ultimately, the program host is responsible for the actions of their studio guests and the quality of the broadcast during their shift. Distractions in the broadcast studio can result in poor broadcast; because of this, a program host can require anyone to exit the studio during their shift.

On-Air Guests

All requests for on-air guests should be placed a minimum of seven (7) days in writing and in advance to the Program and Music Director. It is highly recommended that requests for on-air bands be requested one (1) month, or more, in advance, especially if it is for video and recording. This policy ensures the staff plenty of time to thoughtfully prepare for guests.

The Program and Music Director reserves the right to rearrange the program schedule as needed. Also, if you ever feel uncomfortable about handling an on-air guest, you may request a replacement.

General guide to booking touring guests:

1. Submit a request to the Program and Music Director, in-studio coordinator, and necessary engineers. For filmed performances, let involved staff know as well.
2. Request available dates and times, rider, and inputs list (if necessary) from the artist. You should also inform them of our station's policies and limitations.
3. Forward artist rider and inputs list to the audio engineer for technical needs and approval.
4. Create a production schedule (in-studio coordinator can provide samples).
5. Send production schedule to all involved staff, including station adviser.
6. Unless there are any conflicts, you can confirm the date.
7. Request parking requirements from your guest (tour buses park free, but must be registered with the Cal Poly Police Department).
8. Forward and request parking arrangements from the general manager, 72 hours in advance (CPPD requires advance notice).
9. Coordinate promotion about the upcoming guest with social media coordinators, marketing, etc.
10. Apply noise notices on affected classroom doors, 24 hours in advance of performance (in-studio coordinator can provide sample).
11. Make sure you set up, clean up and make a great impression on your guest.

Misrepresentation

Unless you have permission, you are not permitted to represent KCPR in ways not consistent with your staff position. For example, if you are a Disc Jockey, you are not allowed to contact a concert promoter claiming to operate our ticket giveaways as the promotion director.

Decrying Station Equipment, Programming, or Policy

KCPR staff may never speak negatively about the station or station business over the air. All staff are required to discuss concerns they may have with the proper staff member, Faculty Adviser and/or the PMD. Our aim is not to stifle your complaints, but rather address them in the appropriate forum. The air is not the place to voice them.

In addition, don't ever say anything bad about an artist you played or someone's request. If you do not like a song that is requested, don't play it. If you do not like a song in rotation, tell the Program and Music Director. In the meantime, pretend that you love it.

Disciplinary action may be taken in the event staff violate these policies.

In short: Don't air the station's dirty laundry out in public.

Quarterly Requirements

Each quarter, staff supervisors such as the general manager and/or Program and Music Director, create quarterly requirements for staff. Program reviews, service hours, Spintron data entry, and completing staff surveys are all examples of these. Station management will make every reasonable attempt to notify and provide staff with clear instructions and practical expectations. If there are any issues or concerns about these staff expectations, please contact the Program and Music Director.

Quarter Absences

A student who has been accepted into KCPR may request to take a leave from the station for a quarter. A leave of absence may be granted only for academic reasons, such as an internship or study abroad program, or a University approved/accepted reason such as a medical leave. A leave of absence must be approved by the Program and Music Director and Faculty Adviser in the quarter prior to the absence. Unapproved quarter absences will result in dismissal from KCPR. If a student is dismissed for an unapproved quarter absence the student may re-apply during the next application period.

Meeting Attendance and Involvement

KCPR relies on its staff for input and active involvement. Every staff member is expected to attend each general meeting and get as involved as they possibly can. If you must miss a meeting or event, email the organizer immediately. Staff who repeatedly miss meetings, events, or demonstrate a clear lack of involvement may be dismissed. Please contact the general manager if there are circumstances that require consideration.

Do Not Tamper Someone's Program

No one is allowed on the air of another staff member's program or alter any pre-programmed broadcast. The tampering of a program, without permission, is grounds for dismissal.

No Unapproved Giveaways or Promotions

If you would like to do a giveaway or a promotion, contact the Marketing Director, Program and Music Director, and adviser. All giveaways need prior approval. If you are scheduled to conduct a giveaway or a promotion, the Marketing Director will provide you with instructions.

Purchases

Purchases for a KCPR event or the station itself are only authorized by the Journalism Department through the purchase request form. Forms must have signatures from the Program and Music Director and Faculty Adviser.

Station Property and Facilities is for Station Business

Station property is the property of the State of California, and is reserved for use by station staff for station engagements. The removal or use of equipment without the permission of station management is grounds for dismissal. All equipment must be checked out through the journalism department.

No Food or Drink Allowed in the Studios

Food and/or drinks in the studios is not permitted. Even if you are not consuming the food or drink, you must respect this policy. We have hundreds of thousands of dollars worth of equipment in these studios that we cannot afford to replace. Please keep all food and drinks outside the studio and instruct all guests to do the same.

No Drugs or Alcohol Allowed at KCPR

Being located on State of California property, alcohol and drugs are not permitted at KCPR. This applies to guests as well, whom the host is responsible for. If you are found violating this policy, you will be dismissed from the station. KCPR adheres to the university policy regarding alcohol or substances in classrooms and labs, and as such all infractions will be reported to the [Office of Student Rights and Responsibilities](#), as outlined in campus policy.

You are an Ambassador for KCPR

While working at community events or campus events, you represent KCPR. All staff must be sober when working station events, both on-and-off campus. Violation of this policy will result in disciplinary action, up to and including suspension or dismissal from KCPR.

Social Media and Marketing

All promotion, branding, marketing, and social media on behalf of KCPR is managed by the Marketing Director. If you would like to promote your own show on social media, for example, or if you would like to make a Facebook or Twitter page for your program, this must submit your proposed marketing to the Marketing Director, who has the final approval. You may not include KCPR in the title of any social media profile or page.

Feedback

If you receive letters, calls, letters, or other forms of feedback, please share them with management. Information like this helps inform better decision-making. The FCC requires that we must keep all correspondence from the public addressing any programming questions or comments as a part of the station's public file. If such correspondence comes in, please forward it to the Chief Operator to be included in the public file.

This does not include people who write personally to DJ's, rather this includes correspondence that specifically addresses programming on KCPR.

Computers and Printer Use

Station computers and printers are reserved for station business only. Additionally, installation of software on any computer without the approval of the Journalism Department systems administrator can be considered vandalism. The use of computing resources is subject to the [Cal Poly Responsible Use Policy \(RUP\)](#).

Fire and Disaster Alarms

If a fire alarm goes off while you are on the air, put Zetta in auto mode and exit the building immediately with the rest of the station staff. If you need to leave before the drill is completed, make sure someone knows you are leaving. You may return to the station when the drill is completed and it is safe to re-enter the building with permission from public safety officials.

Safety

As broadcasters, we reach everyone. Our audience comprises all age groups, genders, religious and ethnic groups. Our listeners vary diversely in their political ideologies, personal viewpoints and mentalities.

This wide-ranging reach, as a result, can sometimes motivate some people to take personal action to make their thoughts known. This can, and does include physical intrusion into broadcast facilities. Because of this, the station entrance door and studio doors are to remain closed at all times. This is for your protection and the protection of others. If you ever feel uncomfortable or unsafe with a guest or staff member, please contact the Program and Music Director as soon as possible. For immediate threats and emergencies, call the Cal Poly Police Department at (805) 756-2281 or dial 9-1-1.

Harassment

There is no place for [harassment](#) of any kind at KCPR. This includes guests as well. Any case of sexual, racial, gender or religious harassment, related to KCPR, should be reported immediately to the Program and Music Director and Faculty Adviser.

Disciplinary Action

Actions will be taken if staff members don't meet expectations or follow station policy. Students who face disciplinary action may be given a warning, suspension, or dismissed.

A **warning** may be verbal or written. You do not need to receive a warning before being suspended or dismissed. A **suspension** means you are temporarily removed from on-air privileges. In some cases, it may include suspension from all KCPR activities. Suspension does not mean dismissal. It provides a time for you, the Program and Music Director and adviser to create a plan under which you may return to your duties.

After a warning or suspension a student who does not adhere to KCPR policy may be dismissed. A **dismissal** relieves you of all duties at KCPR with no possibility of return.

The Program and Music Director and Faculty Adviser will make disciplinary decisions. The PMD and adviser will meet with the staff member and provide a written copy of the dismissal. A student who has been dismissed may appeal the decision in writing to the media board. Written appeals may be submitted by email to the Adviser and Journalism Department Chair.

Below are examples of decisions that could result in suspension, or even dismissal:

- Failure to follow or complete logs
- Failure to sign logs with your legal name
- Failure to follow program format
- Failure to follow FCC, University, or station policies and procedures
- Decrying station, its equipment, or its policies
- Having an on-air guest without permission
- Broadcasting phone calls without permission
- Incorrect use of station property and facilities
- Tampering with someone else's program
- Bringing alcohol or illegal drugs into the station or station sponsored event
- Sexual, religious, racial, or any form of [harassment](#)
- Negligently broadcasting profane, indecent, or obscene material
- Plugola/payola

HOW TO BE A GREAT DJ

On-Air Checklist

Making a great show takes a lot of work. It will take practice, time, and quite a bit of thought and research. When you are in the studio, here is a checklist to help keep you on track:

1. Prepare for your show in advance.
2. Show up at least 15 minutes early.
3. Greet the current operator and agree on a way to segue into your program.
4. Sign-in to the operator log using your legal name.
5. Follow the program log.
6. Review the program log and gather the content you need to broadcast.
7. Sign-in to Spinitron and open a new playlist.
8. Gather and cue your content for play.
9. Preview your content before play.
10. Prepare to introduce yourself with your on-air name and announce the legal ID.
11. After your show, close your Spinitron playlist and sign-out.
12. After transferring your on-air responsibilities to the next operator, sign-out on the operator log with your legal name.
13. Make sure you meet programming standards.

Programming Standards

The Program and Music Director is responsible for upholding our broadcast standards across all dayparts and making sure on-air staff meets expectations. They also assist with on-air improvements. Your on-air performance will be reviewed. Make each show better than your last. Here are the items you will be graded on:

1. Did you begin on time?
2. Did you fulfill the operator log, the program log, and the playlist log and was it done on time?
3. Did you announce relevant and useful information?
4. Were there any moments that were not prepared? (Typically indicated by unintentional pauses or filler announcements.)
5. Did your announcements sound natural and not scripted?
6. Did you speak with confidence and project your voice?
7. Did you pronounce everything correctly?
8. Did your music selection contribute to the show's intended purpose?
9. Were there any playback quality issues such as low bitrate, CDs skipping or playing records at the incorrect speed?
10. Did your music selection meet station policy?
11. Were your breaks no more than 90 seconds?
12. Did you sell the upcoming music, content, show/DJ?
13. Did you back announce songs in the break?
14. Were the song segues and topic transitions fluid?

15. Did you use filler words such as “like,” “um,” “uh,” or “basically”?
16. Were volumes at the right levels?
17. Did you promote the next show, KCPR events, website, social media, etc?
18. Did you clean up after your show?
19. Were there any station policy concerns not already noted?

How to Make a Great Break

1. Plan each break from start to finish. Try drafting it out on paper.
2. Keep it short and sweet. Use a timer to make sure you are under 30 seconds.
3. Be prepared. Preview and rehearse announcements ahead of time.
4. Back announce songs.
5. Pre-sell the upcoming set.
6. Make your words count. Be purposeful. Every phrase should be value added for the listener. Avoid personal stories, repeating phrases, or anything that wouldn't be meaningful to a listener.

Choose a Name

Consistently using the same name on every show will help listeners identify you and develop your audience. While picking an on-air name that is different from your real name is not required, many people choose to do so. We highly recommend you do not use your full real name on the air. It is not uncommon for us to attract strange listeners to our station. Using your real name on the air could put your safety at risk.

When choosing an on-air name, indecent, violent, or offensive language is not permitted, as per FCC law. Additionally, you do not have to incorporate “DJ” as part of your on-air name. When you fill in for another DJ you should state your name and who you are filling in for multiple times throughout the show.

Music Selection

When planning your shows, adopt a listener-first approach. Your shows are **listener-first**. Think of it as trying to introduce your friend to music they've never heard before. You know what your friend likes, and you're going to give them a recommendation based on their favorite artists. This is how the best shows are made—with the listener first.

Radio serves an audience. This means that KCPR is not a place for you to play your favorite music. Play your own favorite music on your own time for your ears only. As a radio station, we serve our community, not ourselves. Work hard to understand what the listener likes and mold your show around it.

Things to remember:

1. We are not a free-format radio station. You cannot play whatever you want, whenever you want. You must play approved music only.

2. Learn, and then continue to learn, about the show you represent. Stay on top of music trends, whether it's from publications, critics, music forums or the like. Ask questions, talk to fellow staff, and find out what your friends are listening to. Make a point to educate yourself on the context of the music you are playing. Providing an introduction or "setting the stage" for your selections can impact a listener's perception of a song.
3. Continue to learn and grow by stepping out of your comfort zone. Try artists and songs you have never heard before. You are bound to find new favorites in our library.
4. Make a strong effort to incorporate new music into your sets. We strive to play enjoyable and new music for our listeners.
5. Our mission at KCPR is to provide a source for new and alternative music and culture for San Luis Obispo. Keep that in mind when you're planning your show. We're tastemakers for a reason.

Preparing Ahead of Time

Never go on the air before planning ahead. If you plan to talk about an upcoming show or event, make sure you know all the details about it. Going live on the air and saying, "That band is playing tonight at Linnea's. I'm not sure what time the show starts," lets the audience know you didn't properly plan for your break. If you don't know something, don't talk about it. If you want to talk about it then do your research, look it up, make a call.

Preparation also means you have your headphones on and are ready in front of the audio board. Your microphone has been moved into the proper position. Do not move your microphone while on the air. It makes a terrible screeching sound and is not pleasant to listen to.

Before turning on the microphone, make sure:

1. Everyone in the studio is silent and ready to remain silent.
2. Your cell phone and other noise making devices are silenced.
3. You have your break planned out.
4. Your headphones are on.
5. Your break and post-break material is ready to play.

Don't Be Pretentious

This is a great rule for life in general, but when you're serving in your role as a KCPR Disc Jockey, it's important to not come off as pretentious to your listeners, your fellow disc jockeys and the community as a whole. Not only does it make you seem less appealing as a host on air, but it's also extremely rude to your listeners.

We want our listeners to trust us as **the** source for new, alternative music in the San Luis Obispo community. Being pretentious and elitist makes it so that our community does not trust us as a welcoming source to accomplish our mission. So don't be pretentious.

Studio Crowds

The operator on duty is in charge of the on-air studio and any guests that may be there. If you're on duty, you can make people leave the room. The only exception to this rule is that from time to time, the studio or Chief Operator will have to work in the on-air studio, but they will be as considerate to you as possible. Everyone is to be completely silent whenever the microphone is on.

Naturally Segue from Program to Program

Please keep in mind that casual listeners probably can't tell the difference between a program ending and starting. Whether it's a live host or Zetta, you are expected to treat each song with respect before segueing in and out of programs. This means, always allow the song to naturally finish before starting your shift. Whether you are late or early, come in at a transition that will sound natural to your listener. If you cut off the middle of a song, it won't be good radio: the listener will notice and it could have been a song they were enjoying.

Talking On-Air

Your audience is listening to the radio to hear music, not to hear you talk. Your talking needs to complement and improve the quality of your show, not be the center. Your show is about the music, not you.

Regularly Identify KCPR

Every air break should include at least one reference to our call letters (KCPR) or branding (Cal Poly Radio), frequency (91.3 FM), and website (online at kcpr.org). You can also mention iHeart, Tunein, Google Home, and Alexa. Make a point to identify yourself as well. Direct listeners to our website, how they can listen online, and our social media. It is not enough to say "check us out." You need to give listeners specific reasons why they should tune in, go to our website, or social media. This kind of branding and promotion information will come from our Marketing Director.

Back Announcing and Pre-Selling

Back announcing refers to playing a set of music and then announcing the names at your next break. Pre-selling is telling the audience what is coming up. The reason we back announce and pre-sell is to get the attention of our audience, keep them tuned in, and provide them with useful information. People want to know what they are hearing and what is coming up next.

When you back announce, try your best to avoid repeating phrases like "before that song and before that second song, and before that song." A good DJ has a bigger vocabulary. For example, "New music from Protomartyr on KCPR 91.3 FM, it's 'Processed by the Boys.' We also heard from post-punk titans Joy Division in 'Shadowplay,' plus a request for Siouxsie and the Banshees' 'Arabian Nights.' That one goes out to Harry Kane listening in San Luis

Obispo.” There is no need to announce more than three songs in a break, as your audience may not have been listening that far back. Instead, tell them about what is coming up and refer listeners to our website for complete playlists.

Pre-selling is telling the audience what is coming up. Doing this can create an anticipation that will cause a listener to keep the radio on KCPR. For example, “I have music from Cocteau Twins and The Flaming Lips coming up, but first here’s The Chameleons with ‘Up the Down Escalator’ on KCPR, 91.3FM, Cal Poly Radio.”

Mistakes... AKA Pretend It Didn’t Happen

Mistakes happen from time to time. If you make a mistake, there is no reason to point it out on air. You don’t want to draw attention to something the audience probably isn’t paying that close of attention to anyway.

Some mistakes that may warrant a correction include correcting yourself on announcing the name of a song or an event. However, if you accidentally stop a song, or anything along those lines you do not need to acknowledge it on air.

Promote the Next Show

Don’t promote the end of your shift; instead, promote the beginning of the next show. It does the same thing in a much more effective way. For example, “I have 3 more songs cued up and following those, we have New Releases, KCPR’s showcase of new music, coming up. Stay tuned.”

Time Checks and Weather

A time check is when you announce the time to your listeners. Time checks are especially important in the morning from 5am to noon when people are going to work. The Zetta monitor displays the correct local time. If you want to give a brief weather report and temperature check, use the National Weather Service at weather.gov.

Introductions and Bed Music

Each song’s timesheet should have an intro time, meaning the number of seconds between when a song begins and when the vocals begin. You can use this timesheet as a tool to help coordinate ending your break before the vocals begin.

Any song with “INST” on its timesheet is an instrumental and can be used as bed music (background music). Using bed music, when done correctly, can sound great. Just make sure it doesn’t encourage you to talk longer than you should and remember to use your headphones to monitor your volumes. Always make sure the audience can hear you clearly over the music.

Listen to Your Breaks

KCPR has a skimmer program that records both the entire broadcast hour and every time you open the microphone. You will receive information on how to access the skimmer in the training class. Use it. Listening to your breaks is the only way to improve.

OUTRO

You Made It!

Now that you've read through this manual, you know:

1. KCPR's policies and procedures
2. KCPR's objectives and functions
3. How to be a stand-out staff member

Remember

Being part of KCPR means being part of something bigger than you.

This station continues to thrive because of the hard work that was put in by people before you. Now it is your turn to carry this responsibility. Don't wait to get involved — put yourself out there. If you ever have any questions, ask your fellow staff.

This manual covers a lot, but there is no way it can cover everything so always ask for clarification. It is a living document so the manual you use in your training may not be the manual used when you graduate. Station management will annually distribute the operations manual to the staff and review any policy changes made. You will be required to sign an acknowledgement that you have read, understand, and will adhere to KCPR's policies.

We hope that being a part of KCPR will lead you to become more confident, innovative and accomplished than when you entered. KCPR is a great opportunity to learn how to create something unique for others, so take advantage of it! * **mic drop** *

Thank you to WKNC 88.1FM, Raleigh for their contribution in making this document.