



PROGRAMMERS MANUAL

KYRS PROGRAMMER MANUAL

Congratulations! By joining KYRS' on-air staff you've become part of a vital resource in the Spokane area: Thin Air Community Radio. The purpose of this manual is to help provide you with the knowledge base necessary to become a productive and valued programmer. It is yours to keep, and you'll be expected to know its contents. A thorough working knowledge of this material is essential to being a part of the KYRS on-air team. This manual includes sections on the station's history and mission, station policies, FCC laws, as well as information on formatting your program and creating an effective on-air presence.

The importance of on-air programmers to the station cannot be overstated. And a working knowledge of all policies and thoughtfully planning your program will go a long way in keeping KYRS Community Radio among the best in the business.

The staff, programmers and board of directors welcome you to Thin Air Community Radio!

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A Little History

In January of 2000, due to the overwhelming public outcry against the consolidation of media ownership of commercial radio stations throughout the country, the Federal Communications Commission began to implement a new class of non-commercial, low-power FM radio stations. These stations serve as a new platform for educational institutions, community groups, churches, and local governments. Spokane was one of the largest cities to receive a permit for LPFM (Low Power FM). Within 8 short years KYRS had grown from its roots as a LPFM to a full powered community radio station. Thus, KYRS became Spokane's full power FM community radio station, broadcasting with 6,800 watts. KYRS can be heard on 88.1 and 92.3FM. Listeners can also tune into Thin Air via the Internet at KYRS.org.

Who We Are

KYRS - Thin Air Community Radio is a non-profit, non-commercial, FM community radio station that provides a platform for progressive news, views, and diverse musical and cultural expression. You won't hear this kind of programming anywhere else on the local FM dial. KYRS offers diverse programming and encourages feedback from our listeners as we seek to fill community needs. Many commercial stations serve the demands of corporations and offer little in the way of variety. We strive to give a voice to the community, especially unserved and underserved groups. KYRS is dedicated to media for the people, by the people, and democracy in the airwaves.

Our Mission

Thin Air Community Radio shall serve the Spokane area with progressive perspectives, filling needs that other media do not, providing programming to diverse communities and unserved or underserved groups.

Thin Air programming shall place an emphasis on providing a forum for neglected perspectives and discussions on important local, national and global issues, reflecting values of peace, social, economic and environmental justice, human rights, democracy, multiculturalism, freedom of expression and social change.

Thin Air's arts, cultural, and music programming shall cover a wide spectrum of expression from traditional to experimental and reflect the diverse cultures Thin Air serves. Thin Air shall strive for spontaneity and program excellence, both in content and technique.

Who Listens to Community Radio?

Our listeners are intelligent, conscientious, open-minded individuals who are looking for a different perspective from mainstream media outlets. Thin Air Community Radio listeners hear local artists and choose from a number of diverse programs that offer feedback on the community they love and support. Community radio is for individuals like you, who search the radio waves for clear, accurate news and alternatives in music and opinion. At KYRS we make every effort to promote cultural diversity in our programming, as well as provide forums for local artists and musicians.

Section 1: KYRS Policies Overview

This document is not intended to be all-inclusive, but to set forth many of the major responsibilities, duties and obligations of a KYRS programmer. The programmer is responsible for complying with all KYRS policies and all FCC regulations. Programmers must first be cleared for on air privileges by the Program Director and have completed KYRS training. Further detail on KYRS policies is included in the following body of this manual.

As a KYRS programmer, you agree:

1. To follow all KYRS and FCC policies.
2. To notify the Program Director 48 hours in advance and find your own authorized substitute or request that a pre-recorded edition of your program be loaded and aired if you are unable to do your show. Replacements must be authorized by Program Director. Only currently contracted programmers and station staff are ever allowed to operate any station equipment.
3. To arrive at least 15 minutes before your program start time. If you will be late or are unable to do your show, call the Program Director immediately.
4. To review the studio log prior to your show and log any pertinent equipment issues.
5. Do not give the Community Building or KYRS door codes to anyone. Only KYRS Station Manager and Program Director have the authority to give out these codes. You may give them only to your approved and contracted co-host.
6. To not oppose or support any political candidates for public office or any pending legislation on-the-air.
7. To check your KYRS mail cubby and e-mail, posted memos, and the bulletin boards weekly to keep informed about KYRS activities and policy changes.
8. To complete and document on-line playlists and maintain an accurate, reliable log of Legal IDs (*KYRS Medical Lake - Spokane, 88.1 & 92.3 FM*) announced once an hour as close to the top of the hour as possible (*must be within 5 min of the top of the hour*), PSAs (*20 minutes after the hour*), Show Promos (*20 minutes and 40 minutes after the hour*), Live & Local calendar (*20 minutes after the hour*), Vehicle Donation announcements (*40 minutes after the hour*) and any music played during programs. Playlists must be posted within 24 hours of the program broadcast.
9. Complete a guest log for any guests on your program including in studio and phone interviews.
10. To end your program five minutes prior to the following programs scheduled start time, and to exit the on-air studio in a timely manner at the end of your allotted time to allow the next programmer sufficient set-up time, and to keep programs running on-time.
11. To comply with KYRS and FCC obscenity/indecency policies.
12. Comply with Payola/Plugola policy.
13. Play/announce news, public service announcements and underwriting announcements on time and verbatim, without comment.
14. To straighten up the on-air studio after your shift.
15. To assist in fundraising activities, including pledge drives and special remote broadcasts.

16. All programs, program names, and recorded shows are the property of KYRS.
17. Program names must be approved by the program director, and KYRS has final decision on program name.
18. Do not use KYRS name, logo, or your program name or logo in any print, online or other public form without prior permission from the Station Manager. The prior approval of the KYRS station manager is required 30 days in advance of any public event in which you wish to use the KYRS name, logo, or your program name.
19. Do not bring food or beverages into the on-air, news or production studios.
20. To attend all required station meetings unless prior arrangements have been made with the Program Director.
21. To not use illegal drugs or alcohol while on KYRS premises. No intoxicated individuals are allowed on the air.
22. Be responsible and assure that your guests follow KYRS and FCC rules - including call-ins. No one is allowed to operate KYRS equipment except currently contracted programmers and station staff.
23. To not bring pets into the Community Building or KYRS.
24. To have your current contact information on file with the station. This includes a postal address, phone number and e-mail address.
25. To know how to operate station equipment properly.
26. Be courteous and respectful of individuals at KYRS premises and do not sexually harass anyone at the station, Community Building or KYRS functions.
27. Do not knowingly broadcast hoaxes (*false information*).
28. Do not broadcast libelous statements (*false statement as fact about an identifiable person with the intent to injure that person's reputation*).
29. Do not attack the personal character of an identified person or group.
30. While on the air, you are required to advise telephone callers of the fact that they are on-the-air, or may be taped for later broadcast.
31. Do not advocate breaking the law, or make calls to action while on the air.
32. Do not disparage KYRS, other programs or programmers on the air, and do not engage in any conduct harmful to KYRS.
33. Compensate KYRS for any equipment damaged due to carelessness or neglect.
34. Do not change the format of your program without advance approval from the Program Director.
35. Do not offer podcasts or archives of your show without prior approval of the Program Director.
36. Do not preach or proselytize on the air, or allow guests to.
37. To be a member in good standing of KYRS Thin Air Community Radio.
38. To produce at least one pre-recorded program to be available to air in the event of an unavoidable absence.

KYRS agrees to:

1. Maintain good equipment to the best of its ability and see that you are adequately trained.
2. To inform you of relevant Federal Communication Commission (FCC) regulations and KYRS policies.
3. Ensure the programmer has reasonable access to KYRS production facilities.
4. Inform programmers how to fill out required on-line program logs, and paper guest logs.
5. Maintain a current music library.
6. To provide help in improving your performance.
7. To provide 48 hours advanced notice of program preemptions unless preemptions are determined to be an emergency.
8. To provide programmer with a procedure for filing a grievance.
9. To provide continued training and a response to questions, complaints or criticisms.

Within the 90 days of beginning on-air broadcasting or producing, a programmer's performance will be evaluated by the program director with advice from the station manager and either (a) this contract will be extended for an additional 21 months; (b) programmer will be on a probation and this contract will be extended 90 days; (c) this contract will be terminated. If extended for an additional 21 months, programmer's performance shall be evaluated annually thereafter and either (a) the contract will be renewed by written agreement; (b) programmer will be put on probation and the contract will be renewed for 90 days; (c) the contract will be terminated for inadequate performance by written notice.

KYRS reserves the right to change the programming schedule at any time and preempt a program at any time. KYRS may reschedule or cancel a program at any time with one week written notice to the programmer (*unless there is a violation by the program host that would necessitate immediate termination*). Programming decisions can be appealed to the Program Director and/or Station Manager by the programmer. Programmer may cancel his/her show and terminate this contract with two weeks written notice to the Program Director.

Section 3: KYRS Policies and FCC Regulations in Detail

This section contains both KYRS station policy as well as FCC (Federal Communications Commission) regulations. The FCC regulates interstate and international communications by radio, television, wire, satellite and cable in all 50 states, the District of Columbia and U.S. territories. KYRS adheres strictly to FCC regulations, these are the law. And these laws have life and death consequences for KYRS. Know them, love them, live them. The FCC can levy fines that are in the five figure category. If we are fined for breaking one of these laws it could mean the end of the station - get it? In recent years, the FCC has changed its rules governing non-commercial/educational radio (*this is the category into which KYRS falls*) and no longer requires our programmers to be licensed. This in no way means that their regulations are any more lenient or penalties less severe than in previous years. And in addition to fining KYRS, the FCC can fine you as an individual as well.

- Participation in the KYRS Community -

Volunteering Requirements: Prior to being granted on-air privileges, those interested in the opportunity to become a KYRS Programmer must complete an initial 30 hours of volunteering at the station in order to receive broadcast trainings, and be granted on-air privileges. Those proposing a specific show can do so prior to volunteering. Volunteering can happen in many different capacities which can be determined in conjunction with the Volunteer Coordinator or Station Manager, including assisting in the office, reviewing music, organizing the music library, helping out at outreach/KYRS events, cleaning, database entry, etc. Hours will be logged at the station by the volunteer and tracked by the Volunteer Coordinator.

Student Exception: Those currently enrolled in school may, at the discretion of the program director, be allowed to perform a lesser amount of initial volunteer hours before training and on-air privileges are granted. 8 hours total of initial volunteer hours are required in this case.

Current KYRS Programmer Volunteering: All KYRS programmers are required to volunteer a minimum of 6 hours annually for KYRS as part of your programmer's contract. There are three specific areas of volunteering that must be fulfilled by each programmer.

1. Studio Maintenance: All KYRS Programmers are required to assist with basic station maintenance by cleaning the on-air, news, and production studios one week out of the year according to a provided check list.

a. Each program will be assigned a week. Program hosts are responsible to check the schedule on the door of the on-air studio to verify the week they are to clean.

b. If programmers need to change their assigned week, it is their responsibility to find another host to switch with; however the Volunteer Coordinator or Station Manager must be informed in advance of this schedule change.

Cleaning can be done during their show or during a music variety slot.

2. Events: All KYRS Programmers are required to volunteer at one outreach or KYRS event per year, including tabling events at festivals, live broadcasts, putting up posters for an event, taking tickets/setting up at the anniversary party etc. (*minimum 3 hour shift*).

a. The Volunteer Coordinator will send out e-mails with opportunities every month, and provide a paper sign-up in the on-air studio.

b. Programmers are encouraged to propose and sign up for outreach events that are relevant to their audience. If they propose a presentation/tabling event, the Volunteer Coordinator can help organize it. Proposed events must be pre-approved by the Volunteer Coordinator or Station Manager.

3. On-Air Fundraising: KYRS schedules two on-air fund drives per year. This is how the organization raises the bulk of the station's operating expenses. As a programmer, you are expected to participate in the on-air fundraising effort. All KYRS Programmers are required to volunteer during each fund drive, either as a co-pitcher or by answering phones.

a. The Volunteer Coordinator will provide online and paper sign-ups for both options. Volunteer hours will be tracked by the Volunteer Coordinator.

Current KYRS Programmers volunteering in other capacities may be waived from these responsibilities, at the discretion of the Volunteer Coordinator, in coordination with the Station Manager.

The following are examples of activities which *do not* satisfy your volunteer requirement:

- Regularly scheduled on-air programs
- Preparation for regularly scheduled on-air programs
- Special pledge drive shows or pitching on your own program
- Live remote broadcasts for your own program
- Substituting for another programmer
- Attendance at KYRS Programmers Meetings

If you have questions about whether your off-air activity will count towards fulfilling your programmer volunteering requirements, please consult with the Volunteer Coordinator or Station Manager.

Consequences: Failure to fulfill all of the required volunteer hours during the current calendar year will result in suspension of on-air privileges, with the possibility of program cancellation if these hours remain unfulfilled in excess of 90 days.

Programmers Meetings: All programmers are required to attend the mandatory programmers meetings that are held twice per year at the Community Building.

- Expectations of Behavior -

Non-Discrimination Policy: KYRS-Thin Air Community Radio (*the organization*) believes that equal opportunity is important for the continuing success of the organization and that organizational performance is greatly enhanced when people with different backgrounds and perspectives are engaged in the organization's activities and decision-making. The organization intends to comply fully with all state, federal, county and municipal laws as interpreted and applied by the courts which preclude negative discrimination because of race, disability, color, creed, religion, sex, gender, age, sexual orientation, national origin, ancestry, citizenship, military status, or any other protected classification. The organization defines "negative discrimination" to include, though not necessarily limited to, the denial of services, employment or volunteer opportunities to any class of individuals in a manner that negatively restricts opportunities to that class of individuals. This policy applies to all activities of the organization including, but not limited to, employment, selection of volunteers, grant making, purchasing and selection of vendors or consultants.

KYRS Access Policy: The following policy is in effect from 5:00 PM to 9:00 AM weekdays and at all times on Saturdays, Sundays, and holidays or any other days on which the station is closed. The programmer is responsible for controlling access to the station, except by personnel authorized by the staff to have keys/codes. Such persons should let the programmer know when they are at the station during these hours. Access to the station, except for station business is strongly discouraged. Persons who have legitimate business at the station, such as programmers signed up for the production room or doing other station related work, people attending meetings, and people to be interviewed or musicians who are to perform as scheduled by programmer are to be admitted. All guests are the responsibility of the programmer. Any persons admitted, including guests of the programmer, are the responsibility of the programmer, including making sure they leave the building when the programmer does, unless the next programmer agrees to the visitor remaining in the building during her or his shift. Persons who have had their access privileges suspended, are not to be admitted to the KYRS offices and station. Any behavior by volunteers or their guests in violation of KYRS policies should be reported to staff. Any person whose behavior immediately endangers KYRS or personal property or the health or safety of any person at the station may be required to leave the station by the programmer. Any such instance shall be reported to staff as soon as possible.

Door Codes: Providing these codes to anyone without specific permission from the Program Director or Station Manager will result in a written warning and possible suspension or termination of your program. These codes are not to be given to anyone, and are provided for your use in conjunction with KYRS business only.

Guests: KYRS Programmers will be held responsible for the actions of their guests; this includes their behavior in The Community Building. Feel free to order anyone to leave if you think they may cause any damage. The only people you can't order out are staff members performing necessary station business (*performing repairs or diagnostics on the equipment, loading programming, etc.*).

Guest Logs: A guest log must be completed and given to the Program Director for each appearance of any guest on your program. No guest may appear on your program, including in studio and phone interviews, more than 4 times in a year.

On-Air Studio: Programmers are not allowed to leave the station in a manner which does not provide for the continued operation and care of the station. During your assigned on-air program time, you are responsible for all the equipment and material in the on-air studio, as well as any damage resulting from theft, vandalism, food, drink, and smoke.

Food and Drink: Food and beverages are not allowed in the KYRS studios (*on-air, news and production studio*). This is to protect the delicate and expensive equipment. You may eat in the non-studio spaces, but you are responsible for any trash, spills, etc.

Drug policy: Alcohol and other drugs are prohibited on station premises. For public health regulations and the benefit of our equipment, tobacco is prohibited from being used on premises. Arriving for your show while under the influence of alcohol or other drugs is prohibited.

Equipment: Tampering with equipment (*altering computer applications or programs, audio output settings, board routing, cable plug-ins, etc.*) is strictly prohibited and is a severe violation. Removal of station property from the premises without proper authorization is prohibited. Gentle use and proper care of all KYRS equipment is the responsibility of every KYRS programmer.

Programmer Discipline Code: There are four levels of violations of programmer's responsibilities for which disciplinary action will be taken, as follows:

Level		Action
(A) Very Minor	First Violation	Written Warning
	Second Violation	Written Warning
	Third Violation	Suspension for 1 show
	Fourth Violation	Suspension for 4 shows
(B) Minor	First Violation	Written Warning
	Second Violation	Written Warning
	Third Violation	Suspension for 4 shows
	Fourth Violation	6 month suspension
(C) Major	Fifth Violation	Termination of program
	First Violation	Written Warning
	Second Violation	Suspension for 4 shows
(D) Extreme	Third Violation	Termination of program
	First Violation	Termination of Program
	Second Violation	Barred from KYRS

A. Examples of Very Minor Violations

1. Not re-filing CDs, records, tapes (*if unsure of where to file these return them to the librarian box*).
2. Disrespecting an individual or group while in the building.

B. Examples of Minor Violations

1. Commenting on underwriting or news and public service announcements.
2. Bringing food or beverages into the on-air, news or production studios.
3. Not straightening up the on-air studio before the end of your show (*making sure CD players are turned off, phone is back on hook, mics cords off the floor, mic stands put away, no garbage left out, etc.*).
4. Preaching or proselytizing on-the-air.
5. Playing songs which violate the mission of KYRS.
6. Not staying within your allotted program time.
7. Failure to advise a person called by telephone while on the air, or failure to advise a person that a recording of the call may be aired for a later broadcast, or that they are on the air or being taped for broadcast.
8. Smoking in undesignated areas.
9. Not returning checked out equipment or CDs
10. Using KYRS name, logo, or program name in any form without first getting permission of the Station Manager.
11. Selling copies of your program without prior approval of the Station Manager.

12. Allowing anyone other than currently contracted programmers and station staff to operate equipment.
14. Failure to lock the station doors after your shift.

C. Examples of Major Violations

1. Failure to give the top-of-the-hour Legal I.D.
2. Failure to fill out required on-line playlist.
3. Supporting or opposing any pending legislation or candidate for political office while on the air.
4. Violation of Station Access Policy.
5. Failure to give Program Director notice of absence or late for air-shift without notice (*no-show*) or find a substitute.
6. Violation of Profanity/Obscenity/Indecency Policy.
7. Broadcast of libelous statement (*false statement of fact about an identifiable person intending to injure that person's reputation*).
8. Advocating breaking the law while on-the-air.
10. Allowing someone without a current contract to substitute on a program.
11. Leaving the station unattended (*ceasing broadcasting*) without good faith effort to contact a staff member to fill in.
12. Harassment on the air of a private figure.
14. Refusing to compensate KYRS for equipment damaged due to carelessness or neglect.
15. Not cooperating during pledge drives or special broadcasts such as live remotes.
16. Refusing to play underwriting or news and public service announcements.
17. Bringing illegal drugs or alcohol to the station or hosting a program under the influence.
18. Disparaging KYRS on the air (*as opposed to principled dissent from policy or action by KYRS as an organization as part of a legitimate discussion of that issue*).
19. Making negative comments on the air about another program or programmer.
20. Rudeness on the air to an individual or group.
21. Attacking on the air the personal character of an identified person or group.
22. Operating the station equipment in a neglectful manner.
23. Not following approved program proposal.
24. Failure to attend scheduled Programmers Meetings.

D. Examples of Extreme Violations

1. Violation of KYRS policy on complying with the FCC rules regarding Payola and /or Plugola.
2. Calls to violence.
3. Theft or willful destruction of KYRS property.
4. Sexual harassment.
5. Knowingly broadcasting a hoax (*false information concerning a crime or catastrophe*).

Procedure - Alleged violations shall be investigated by the Program Director, who shall determine if they occurred, and if so, take the action specified in the code. If the violation calls for an evaluation, the program director shall determine the appropriate action based on the specific nature of the violation. All warnings and violations will be documented in programmer's file. Both the programmer and the program director shall sign written warnings given to programmer by the program director. A programmer may appeal termination of their program pursuant to the KYRS Grievance Policy.

Grievance Policy: It is the intent of KYRS, which operates Thin Air Community Radio, to provide a working environment free from all forms of discrimination, harassment, abuse, and intimidation. KYRS will not tolerate these behaviors, whether based on race, color, religion, ancestry, sexual orientation, national origin, age, marital status, veteran status, physical disabilities, on-the-job injuries, gender or sex. If you have been subjected to:

Discrimination: To receive negative treatment with specific prejudice because of one's differences.

Harassment: To be treated such that causes one unreasonable trouble, worry or torment.

Abuse: To be treated wrongly through excessive insults, coarse or bad language, hurt by mistreatment.

Intimidation: To be made afraid, to force or deter with threats or violence.

It is the further intent of KYRS to resolve all differences and difficulties so that all parties can continue to participate at Thin Air Community Radio so long as this can be accomplished without violating any other person's right to be free of a Hostile Work Environment, as defined above.

Procedure - The aggrieved party has fourteen days to file a written grievance with the appropriate facilitator (*See Appendix A*). In any cases of dispute over timeliness of filing, favor will be granted to the aggrieved. The facilitator receives a written grievance. The facilitator notifies both the aggrieved and respondent that the grievance policy is being engaged, interviewing both parties. The facilitator interviews all named witnesses. When the facilitator is satisfied that s/he has all relevant and available information, they recommend a resolution. The facilitator puts all findings and resolution in writing. The recommended resolution is discussed with the aggrieved and respondent.

Incident (*or awareness of incident*) occurs - Aggrieved has 14 (*fourteen*) days to file a written grievance with the facilitator. The facilitator fact finds, at the end of any investigation recommends a remedy. The remedy may be to: sustain grievance, reject grievance or request review by the Appeals Procedures Committee. If the aggrieved is satisfied with the recommendation, this grievance is finished.

If the Aggrieved is dissatisfied with the recommended remedy, s/he may appeal to the Appeals Procedures Committee for a hearing. The appeals committee holds an appeal

hearing, and recommends a remedy. If the aggrieved is satisfied with the recommendation, this grievance is finished.

If either party is dissatisfied with the recommended remedy, s/he may appeal to the Board of Directors for a final decision. The Board of Directors will add the grievance to the agenda of the next meeting to be held after the aggrieved's decision to the Appeals Committee has been reached, unless that meeting is 7 (*seven*) days or less from that date, in which case the grievance is to be scheduled on the next regularly scheduled meeting. The Board of directors will decide the grievance through a review of all written materials about the incident; no additional testimony will be heard at this time. The Board of Directors recommends a remedy and it is finished.

If the Aggrieved is:	Complaining Against:	The Facilitator is:
A Programmer	A Programmer	The Program Director
A Programmer	A Staff Member	The Station Manager
A Staff Member	A Programmer	The Station Manager
A Staff Member	A Staff Member	The Station Manager
A Programmer	The Station Manger	The Board of Directors
A Staff Member	The Station Manager	The Board of Directors

Any grievance strictly between programmers is handled by the Program Director. If the grievance involves any staff member, but not the Station Manager, then the Station Manger handles it. If the grievance involves The Station Manager in any way, it is taken to the Board of Directors. The philosophy governing this is that the grievance is to be handled at the lowest level with the authority to recommend a remedy.

- Program Content -

The FCC: The FCC is the acronym for the Federal Communications Commission, a government agency with headquarters in Washington, DC. It is a branch of the U.S. Government just like the Internal Revenue Service or the Federal Bureau of Investigation. The FCC consists of five commissioners who regulate all aspects of how the radio industry works - everything from issuing broadcast licenses, allocating call letters, regulating the Emergency Alert System (EAS), making surprise visits to stations to inspect the Public File, or just tuning in late at night to make sure legal IDs are done correctly. Familiarity with the FCC's rules regarding on-air content is not optional for programmers. Part of your job as a programmer is to be familiar with the many rules for which the FCC holds stations and announcers accountable. Programmers must be mindful of the numerous legal restrictions on content. In addition, certain types of illegal on-air content can subject a broadcaster to civil and criminal liability, as well as loss of its license. Also be aware that the station cannot act as a shield for individual programmers in regards to FCC sanctions and fines. In other words while the station can be fined by the FCC, individual programmer can be fined as well.

Broadcast Audio Levels: The audio level you hear from the speakers in the on-air studio is not the same as the audio level going out over the air. To accurately gauge the audio level that the listener is hearing, you must carefully monitor the control board VU meters. The VU meters are the left and right channel needle-monitors on the control board which show the overall loudness of the signal our listeners are hearing. Remember that every individual voice is different, audio tracks are produced differently, etc. So every audio source that you are broadcasting during your program must be actively monitored and adjusted. Think of 0dB on the VU meters as average (*sometimes referred to as 'kissing the red'*), and try to keep the levels there; otherwise the signal sounds distorted to the listeners and is damaging to station equipment. The FCC can fine a station for exceeding 100% of licensed output power more than six times in one minute (*+1dB on our meters*). A study found that a sudden change of just 6 decibels within a program stream sent half of a study group of 40 listeners diving for their volume knobs. Bigger shifts annoyed them so much that they said they'd turn off the radio entirely. So watch your levels carefully.

On-line Playlists: All KYRS programmers must fill out an on-line playlist for every program that they broadcast, this includes rebroadcasts. The complete playlist must be posted within 24 hours of the programs broadcast. This is a written record of our on-air signal. All 24 hours of our broadcast day must be logged. The FCC gets very upset when they ask to look at our logs (*on-line playlists, which they can do at any time*), and finds them to be incomplete. This can result in major fines. You are required to accurately log all Legal IDs, Show Promos, PSAs, Live & Local calendar, Vehicle Donation announcements and Music that you air. Legal IDs, Show Promos, PSAs, Live & Local calendar, and Vehicle Donation announcements must all include the time that they were aired. You are not required to log the time for music that you play, only the title and album

accurately in the order they were aired. Falsification of the logs (*i.e. knowingly logging the playing of a Legal ID, Show Promo, PSA, Live & Local calendar, Vehicle Donation announcements or Music when it was not actually aired*) is an extreme violation.

Issues Log Reporting: This policy applies only to Community Affairs programs. Because not everyone can have their own terrestrial radio station, the FCC requires those who do to operate in the "public interest, convenience and necessity." This requirement is met through the broadcast of daily news reports and weekly community affairs programming. The FCC requires that every three months, a list of programs that have provided the station's most significant treatment of community issues during the preceding three-month period, be put into a station's local public file. The FCC requires a brief narrative describing the community issues that were given significant treatment in the station's programming, and a brief description of the programming that provided the treatment of those issues. The station's public file contains quarterly reports detailing the most significant public issues addressed by the station during the three-month period. Community Affairs programs are required to make this entry for each program that they air. The entry is to be made in the programs on-line playlist.

For example, let's say that you addressed three distinct and separate issues during a program. You are not required to list every issue that you addressed, only the most significant one. Then you create an entry in the playlist that describes how you addressed that issue. What follows is an example entry:

"For Women's History Month, the hosts interviewed Jessica LaQueenia Craig and TaRenta Payne on the subject of African American Women in Business."

An incorrect version of this entry would be:

"Women's History Month"

This last entry is deficient as it does not convey in narrative form how the subject was addressed.

The Public Inspection File: The FCC requires KYRS maintain a public file, which includes many of our most important documents. It is located in the business office and must be available during regular business hours, Monday through Friday 9:00 a.m. to 5:00 p.m. We are required by law to allow anyone inquiring about the public file to inspect it during normal business hours. Failure to provide access to the public file can result in large FCC penalties and be used against us when we ask to renew our broadcast license. If anyone wants to see the public file, find the Station Manager, Program Director, Volunteer Coordinator, engineer or a member of the staff.

Promos and IDs: Each program is required to have its own promo. A promo is a short advertisement for your program, and should include your broadcast day and time, as well as describing what your program is about, encouraging listeners to tune in. Promos should be 30 - 45 seconds in length. These promos are played on other KYRS programs,

as well as at various times throughout the KYRS programming day to promote your show. Each programmer is also required to produce one pre-recorded Legal ID and Station ID.

Legal ID: The FCC requires that every FM station identify themselves within five minutes of each top of the hour with their call letters and city of origin. The KYRS legal ID is "**KYRS Medical Lake - Spokane**". Think of this Legal ID as our on-air license plate, and it must be spoken verbatim. Any change in the language is not permitted and may result in serious fines. Legal IDs are required to be noted in your on-line program playlist. Never identify the station using incorrect or someone else's call letters. This is a "false communication," a major infraction.

Station ID: Any station identification other than top of the hour Legal ID is not required by law, but is necessary as a way to keep your listeners interested and informed. Station IDs should be aired every 10 - 15 minutes. For example, "This is KYRS, Thin Air Community Radio. You're listening to Eloise's Feast. I'm Polly your host." and then back in to the program.

Underwriting: KYRS is a non-profit radio station; therefore we raise money by allowing businesses, organization and individuals to sponsor portions of our broadcast. The easiest way to think of underwriting is as the non-profit version of advertising. Underwriting announcement verbiage is strictly governed by the FCC, and all announcements must be read verbatim, with no additional comments about the underwriter. We have binding contracts with sponsoring companies, and by initialing and dating the back of the underwriting card each time that you read the announcement you certify that you and have fulfilled our side of the contract. Try to read underwriting spots within three minutes of the scheduled time. And be certain to note them in your on-line playlist. It is a wonderful thing to have an individual or organization directly supporting your program. And you are encouraged to assist in the process of identifying potential community sponsors for your program. Contact the KYRS underwriting department at: Underwriting@KYRS.org 509.209.2582

Obscenity: The First Amendment grants broad freedom to a licensee and its programmers to choose the content of speech. However, this freedom is not absolute. Obscene speech is not protected by the First Amendment and its broadcast is prohibited. Broadcast speech is deemed obscene if (a) it appeals to the prurient interest, (b) it describes or depicts sexual conduct in a patently offensive manner, and (c) taken as a whole, it lacks serious literary, artistic, political, or scientific value. Under this definition, speech is deemed to appeal to the "prurient" interest if it appeals to lustful ideas or desires. Broadcasting obscenity can result in severe fines and the very real possibility that the FCC will not renew a station's broadcast license. In addition, the FCC has previously indicated that any complaints involving obscene broadcast material will be turned over to the Department of Justice for possible prosecution. If convicted

under federal law, a programmer may receive up to two years' imprisonment in addition to very substantial fines.

Indecency: The official definition of "indecent" is "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 activities or organs." Identifying precisely what constitutes indecency has become increasingly challenging for programmers. And while it is difficult to define with great precision what constitutes actionable indecency, some general conclusions can be drawn from past indecency decisions, giving programmers guidance regarding the types of material that could be found to cross the indecency line.

First, recognize that the FCC evaluates the overall programming context of a broadcast when making indecency determinations. The FCC has said that "*an indecency determination must include review not only of the express language or depiction involved and its topic, but also a careful consideration of the various factors that comprise the context in which the material was presented.*" The Commission also considers whether the words or depictions are "vulgar" or "shocking," and whether the reference is isolated and fleeting. Therefore, even seemingly "non-graphic" sexually-oriented terms can be grouped in such a way as to create a patently offensive context sufficient for an indecency finding. In a number of its indecency decisions in radio cases, the FCC has found that verbal references, when taken in context, were made in a "pandering and titillating fashion." Implicit in language such as this is the notion that the amount of on-air time devoted to "dwelling on sexual matters" will be viewed as a factor contributing to an indecency finding.

The FCC has also rejected the argument that the popularity of an allegedly indecent program indicates community acceptance of sexually explicit material. The FCC has made quite clear that indecency, unlike obscenity, will be measured by a national standard (i.e., the views of the FCC Commissioners in Washington), not a local standard. Local popularity will therefore not influence the Commission's evaluation of broadcast content. Instead, the FCC will employ its own judgment to determine what is indecent to the average listener. Also, the FCC has rejected the notion that different cultural standards should be applied in determining what is indecent in, for example, a foreign language broadcast program. The FCC has not been hesitant to fine broadcasters for airing indecent programming. It has imposed fines ranging from \$20,000 to upwards of half a million dollars for indecency violations. The Supreme Court's decisions, as well as the numerous stiff fines handed down for indecency, require on-air programmers to craft programming that maintains a safe distance from the indecency line in order to reduce the risk of substantial liability for the licensee. If your broadcast is found indecent or obscene you face penalties both from KYRS as well as the Federal Government.

Summary: This is a dangerous area as FCC guidelines are sometimes difficult to interpret. Be mindful of what you air and what you may imply by what you say. Any questions regarding content should be brought to the Program Director in advance. If there is even a slight chance of it being offensive, seek a judgment from the Program Director. It is KYRS policy that we will not broadcast indecent or obscene material at any time. We also recognize that many words have become common in today's vocabulary. Casual swear or cuss words are not to be aired on KYRS. If you hear any broadcast of obscene or indecent material on KYRS, notify the Program Director immediately. Obscenity and indecency cases will be judged on a case by case basis. Programmers airing obscene or indecent language will be suspended from their on-air privileges for a length of time to be determined by the Program Director, and face possible termination.

All KYRS programmers are responsible for implementing this policy and for knowing the content of any material they broadcast. Questions about the suitability of any material shall be directed to the Program Director.

Defamation of Character - Slander: Slander is "communication which exposes a person to hatred, ridicule, or contempt, lowers him in the esteem of his fellows, causes him to be shunned, or injures him in his business or calling". The rule of thumb for this one is that whatever you say about someone had better be true or absolutely provable. As well, the person you're mentioning must be a public figure who is fair game for such commentary. Slander is the communication of such statements in a transitory or non-fixed medium, usually through oral (spoken) representation, such as making defaming remarks on the radio.

The National Association of Broadcasters' "FCC Rules and Policies for Radio" provides these examples of potentially defamatory statements:

Accusing a person of professional incompetence or unethical business dealings.

Accusing a person of a crime or past criminal record without verification.

Attacking the honesty, virtue, temperance or truthfulness of a person.

Calling someone, without verification, a liar or saying they have a drinking problem, a disease or a history of psychological problems.

Statements made against public figures need to be made with "actual malice," in which the speaker knew the information was false and would cause harm to the subject but broadcast it anyhow or acted with reckless disregard for the truth. Radio stations can also be charged with slander by rebroadcasting a defamatory statement made by someone else (*such as in sound clip from a news story*). The best defense against slander and libel is provable truth, so always double check your facts and don't say anything without proof. "*My friend's roommate, Jack Onan, is unfaithful to his wife and is having an affair with his secretary.*" Jack can sue you for this statement as he has been slandered (*assuming Jack is not having an affair*) plus he's **not** a public figure.

Invasion of privacy: Giving out unlisted phone numbers, full names, or other personal, private information about a person without their permission is an invasion of their privacy. Invasion of privacy also occurs when you tell a story about someone and that person is not a public figure.

False Information: It is illegal to knowingly broadcast false information about a crime or catastrophe, especially if such communications may cause substantial "public harm." Public harm includes direct and actual damages to people or property and the diversion of law enforcement or public health and safety authorities from their duties.

Calls to Violence: KYRS does not advocate for violence. Doing so is an extreme violation and will result in your immediate termination.

Call to Action: The FCC forbids a non-commercial station such as ourselves from issuing "calls to action." A programmer issues a call to action when they ask, urge, or suggest that the listener should perform some task which may result in a for-profit organization making money. This rule does not apply to non-profit organizations, like KYRS or, let's say for example, The Lands Council. When performing a call to action, the programmer is responsible to have verified that the organization being highlighted is indeed a registered nonprofit. Calls to action include:

Urging a listener to buy a recorded album or song.

Urging the listener to go to a retail store, restaurant, concert or other performance.

Urging the listener to patronize a specific business.

Another thing you will want to file under "things not to say" is price information. Mentioning the price of a service, items for sale, concert ticket or admission, that a student discount exists or even that an event is free is all prohibited by the FCC. "Free" is still considered a price. If an event is free, a good way to say this is that the event is "open to the public."

You are free to talk about a business, album or band; that's only a "review." However you cannot rave about them using superlatives, (i.e., "*Hastings is a **great** record store*"). That counts as a commercial and is not allowed. Calls to action are especially important to avoid when doing an in-studio interview with a band. You are allowed to give basic information about an event, but not directly tell listeners to attend.

Non-profit organizations are the only entities you can specifically urge people to spend money on. You can tell people to attend a benefit for or purchase items (*bumper stickers, T-shirts, etc.*) in regards to a nonprofit, ourselves or others. In short, if it directly makes KYRS or another nonprofit organization money, it's okay. Otherwise, it's a call to action. If you are not sure if something is a non-profit, it is best to err on the side of caution.

Please note that your on-air guests are allowed to give calls to action. For example a guest on your program is allowed to mention specific prices and encourage listeners to attend their upcoming events.

Payola is the unreported payment to, or acceptance by, programmers of broadcast stations of any money, service or valuable consideration in return for airplay of any programming. In simpler language, the programmer receives some form of compensation in exchange for playing a song over the air. It is illegal for you as a KYRS programmer to receive anything from anyone except KYRS for broadcasting on this station. Payola is a crime punishable by one year in prison and a fine of up to \$10,000. No person responsible for the broadcast of any matter on KYRS shall accept any money, services, or other compensation from any other source except KYRS for the broadcast of any matter on KYRS. No person responsible for the production or preparation of any program matter which is intended for broadcasting on KYRS shall accept any money, services, or other compensation from any source except KYRS for the inclusion of any matter as part of such program or program matter.

Plugola is the "plugging" (*mentioning*) of products, events, venues or services not paid for or underwritten by a sponsor. It occurs when a programmer at a radio station gives on-air promotion for something in which he or she has a financial interest. Some examples of plugola are when a local club or bar provides payment to a programmer to DJ at his or her club and the programmer in turn announces these appearances on the air, or a programmer is provided with "gifts" such as concert tickets with an expressed or implied understanding that the programmer will hype the artist or event. Plugola is often considered a form of theft, as the programmer is giving away announcements for which the company would otherwise need to pay. Bands and businesses will frequently ask the radio station to "plug" an upcoming event. Programmers are free to talk about upcoming events if they so choose, but should be aware that excessively mentioning a business could be perceived as plugola even if the programmer is not receiving any direct benefit. No person responsible for the broadcast of any matter or the inclusion of any matter in a broadcast on KYRS shall promote on the air goods or services in which he or she has a financial interest, except as a guest on someone else's program or part of a comprehensive events listings, and then only with the approval of the Program Director and the making of a proper sponsorship identification announcement.

Copyright Infringement: Anything broadcast over the air is considered a public performance and copyright laws must be considered. Reading excerpts from plays, poems, novels and articles is acceptable providing that source is cited on air in advance. What is not allowed: rebroadcasting another station's signal, broadcasting a syndicated radio show without permission or at a time other than which has been agreed upon, broadcasting sound recorded from copyrighted television shows or movies. By sending a disc or album to us the publisher has implied that we have the right to broadcast the material. Material from our library and DJ computer playlists can

be broadcast without fear of breaking the law.

KYRS Graphics Policy:

It is illegal to use an image on the KYRS website without permission from the copyright holder of that image. Unless a photo was taken by the person posting it, or has a signed release allowing KYRS to use the image, the station could be held liable for monetary damages. If sued, KYRS will pass on the fine to whomever posted the illegal image. KYRS will supply you with a release form if needed.

This does not however apply to a link to an image that is not stored on the KYRS website. A linked image shows up on the website in the same way as if it had been uploaded to the website, but because it does not actually exist on the KYRS server, KYRS would not be held liable for copyright infringement. Program hosts and volunteers can do this with images from, for example, your Facebook page or a band's website.

On Air Infractions: While complete FCC compliance is the goal, we realize that mistakes do happen. What we need in the instance of an infraction is a record of any mistakes, even the minor ones. For example, if you are playing a song and the song contains an unexpected obscenity, you have two things to do. First, activate the 8 second delay to avoid the offending word from reaching the air waves. Next, inform the Program Director, and please be accurate and conscientious regarding this. There will be repercussions if a violation is made and the Program Director is not informed.

Editorializing: Editorializing is the province of Community Affairs programming. Editorializing is not the province of music programming and is not allowed. An example of editorializing is when a music programmer goes out of his or her way to offer an opinion about something other than the music played, such as the programmer's views on abortion, campaign finance reform or the death penalty. At KYRS we strive to create a clear separation between our entertainment and community affairs programming. Think of the station in terms of a newspaper, where editorials are reserved for the editorial page. Likewise, we reserve editorials for community affairs programming. The Program Director is the final authority on what is or is not editorializing. The listeners will understand your position and opinion on a given topic by the material that you choose to present on your program. To further present your point of view, you may interview a guest who can provide more information and opinion on a given subject.

Disclaimer: Community affairs programmers must inform the listenership at the beginning of each program that "the opinions expressed on this program are not necessarily those of KYRS or its underwriters". Non-commercial stations like ours are also prohibited by the FCC from endorsing political candidates, so you need to be sure that you do not put us in violation of this rule.

Digital Millennium Copyright Laws: Because we stream our signal digitally over the internet, in any 3 hour period, music programmers MAY NOT play:

1. More than 3 songs from a particular album, including no more than 2 consecutively;
or
2. 4 songs by a particular artist or from a boxed set, including no more than 3 consecutively

The exception to the rule regarding playing entire albums or more than 3 songs consecutively is to have the written permission of both the Artist and the Record label. This permission must be on file with the Program Director prior to airing.

Political Candidate Policy: In order to comply with Section 399 of the Communication Act, 47 U.S.C. 399, which states: "No noncommercial educational broadcasting station may support or oppose any candidate for public office," Thin Air Radio requires any program host who has declared themselves a candidate for public office to take a hiatus from their show during the campaign. The program host must notify the Program Director of his/her intent to run for office before filing as a candidate, at which time a start date of the hiatus will be set by the Program Director.

Political Candidates Reporting Form: For each appearance of a guest on your program that is running for public office, including in studio and phone interviews, you must complete a Political Candidate Reporting Form and submit the form to the Program Director.

Ownership Rebroadcast and Sale of Programs: As a current or former KYRS programmer, I understand and agree that all of the programs I produce are owned by Thin Air Community Radio. Sale, loan or rebroadcast of KYRS programming via any medium is prohibited without the prior written consent of the Station Manager. Proceeds made from sales of any KYRS programs must go directly to Thin Air Radio. Thin Air Radio may agree, on a case-by-case basis, to allow program hosts to keep a percentage of the sale revenue. Such agreements will be made in writing between the program host and the station manager.

Section 4: Best Practices (Tips On Making Your Program Great!)

Being a KYRS programmer is a lot of fun, and it's always rewarding to share the music and information that you are passionate about with a wider audience. But getting behind the mic can be nerve-wracking and not just for beginners. Here are some tips to keep people listening.

Preparation: Before you even show up at the station, plan the content of your program for that day. Programmers are required to show up fifteen minutes before your scheduled air time. Before you go on air, know what you are going to say. Look at all the music you're playing, and have some information about the songs and artists to talk about. New music, a little history, and any other musical news are great to talk about.

Stay on Topic: The listening audience does not tune in to listen to the programmer talk about things that do not directly relate to the topic of the specific program, or that nobody else cares about (rambling on about your personal life). For music programs, it's annoying when a programmer only talks at the top of the hour. A good rule of thumb is to get on the mic every two to three songs. You want your program to have a personality, but keep the talk from getting too personal, and focus on the music. Also, editorializing is the province of Community Affairs programming. Editorializing is not the province of music programming and is not allowed.

Requests: Programmers are encouraged to play requests, since that tends to give the listeners some input as to what's played. However, some requests are best left unplayed. For example, if a listener requests music that is unsuited to your program, politely inform the requester that it won't fit your format. If a request fits your format but you do not want to play the song, tell the requester that you'll try to find it, or that you're backed up with requests, or something similar. Do not insult the listeners taste on the phone and especially not on the air. As always, be diplomatic.

Think: When you're talking, really think about what you're saying. This may seem obvious, but sometimes programmers get nervous and just start spouting words to fill time. Speaking deliberately will help eliminate long pauses, um's and ah's, and other verbal tics that happen when we're left with nothing to say. It will also slow down your speech, which has the tendency to speed up as you get nervous.

Always forward and back announce (tell the listener what you just played and what is coming up next): Whenever you get on the mic make sure you let listeners know the songs they just heard. This also gives you a chance to comment on a song, and helps the listener connect to you and the music.

Theme Music: Always begin your program with consistent theme music, the same music each time. This helps identify you to the listener, and creates anticipation for what they are about to hear: your program. Never play a full song for your opening, this becomes

repetitious and boring to your listeners. Your opening theme should last no more than 30 seconds, then you should begin your program proper. The same goes for ending your program. Have theme music to play, and talk over it. Tease what is coming up next, invite your listeners back for your next program, and then sign off, fading out the ending theme music as you do so.

Program Hand-off(keeping the schedule running on time): Your program is at least 5 minutes shorter than you think it is. No later than 5 minutes before your scheduled program end, you should be saying goodbye to your listeners, teasing what program is coming up next, and then playing some music to cover the transition as you make room for the programmer(s) following you so that they can prepare, settle in, and begin their program on time. For example, if your program is scheduled to air from 8 - 9AM, then your program should end by 8:55AM. If your program is scheduled to air from 6 - 8PM, then your program should end by 7:55PM. All programs must leave a 5 minute window for an effective hand off to the next program, pre-recorded or live. Keeping to our schedule is a point of respect, an important commitment that we make to our listeners, and to each other.

Guests: During an interview or guest spot, be certain to mention the guests name and topic every 6-7 minutes. For example, *“You are listening to ‘The Persian Hour’ on KYRS. I’m Shahrokh and I’m talking with author Louisa Shafia about her book, ‘The New Persian Kitchen’.* This takes all of 4 seconds to do, and is your opportunity to connect with the listeners who have just tuned in within the last 10 minutes or so, and bring them in to the conversation.

Smile when you talk: Your audience can hear you smile, and good feelings are infectious! Remember, even if you're on the air at 3am - there is ALWAYS someone listening.

Section 5: Programmer Training

Becoming a Programmer

Submit a program proposal

Meet with program directors

Spend 30 hours volunteering

Work out the format of your show including intro

Read the programmers manual

Take indecency quiz

Become a member

Get trained:

- On-air

- Production room

- Website/email

Write a show description for webpage and social media

Record a show promo, station I.D. and mission statement

Sign contract

Show up on time and do your show (see on-air walk-through document)

Meet with program directors for 90 day evaluation

During the course of each year:

- Maintain playlists, update webpage and update Nate

- Volunteer 6 hours

- Clean the studio

- Participate in both fund drives

- Meet with program directors for annual evaluation

Training Index

Tour of the station

- Getting in and leaving

Who we are, what we do

- History

- Mission

What you can expect from us, what we will expect of you

Before becoming a programmer

- Volunteer 30 hours

- Become a member

- Record a promo and station IDs

Programmer training

- Using the website & email

- On-air training

- Production room training

On air walk-through

- On-air telephone

- On-air recording

Using the production room

- Where your files are kept

- What your files are called

- What the N Drive is

What you will do as a programmer

- Weekly show

- Playlists

- Maintain pre-recorded shows & promos

- Studio cleaning

- Volunteering

- Fund drives

Tour of the station

Getting in and leaving: There are 2 entrances to the station, via the elevator in the Community Building Lobby or up the stairs via the sidewalk entrance. The elevator operates from 9 AM until 5:30 PM Monday through Friday. Evenings and weekends you must use the stairs. The sidewalk entrance is accessed using a 3 digit code and there is a second door at the top of the first flight of stairs that is accessed with a different 3 digit code. Contracted programmers are given these codes by the program director or station manager by phone or in person but not by email or text. The codes are periodically changed and programmers are notified by email and on the website launchpad. A programmer may not give these out to anyone, even other programmers.

Before becoming a programmer

Volunteer 30 hours: Prior to being granted on-air privileges, those interested in the opportunity to become a KYRS Programmer must complete an initial 30 hours of volunteering at the station in order to receive broadcast trainings, and be granted on-air privileges. Those proposing a specific show can do so prior to volunteering.

Volunteering can happen in many different capacities which can be determined in conjunction with the Volunteer Coordinator or Station Manager, including assisting in the office, reviewing music, organizing the music library, helping out at outreach/KYRS events, cleaning, database entry, etc. Hours will be logged at the station by the volunteer and tracked by the Volunteer Coordinator.

Student Exception: Those currently enrolled in school may, at the discretion of the program director, be allowed to perform a lesser amount of initial volunteer hours before training and on-air privileges are granted. 8 hours total of initial volunteer hours are required in this case.

Become a member: All programmers, staff members and board members are members of the station. The basic membership is \$35 per year.

Record a promo and station IDs: All shows have a promo that plays at random times during our broadcast to give listeners information about the show and when to tune in to listen to it. Promos are 20 - 40 seconds long and should be periodically updated to keep them current. Station IDs, which are recorded by programmers and other members of the community, play at the top of each hour and also at random times throughout the day and night.

Using the website & email:

Email

Go to kyrs.org/webmail to log in.

Enter username (aka show name) and password (Default is "Changemenow!9").

To change your email password, click "Options" and click "Email Account Settings"
Enter current password and new password then click "Change Password"

Website

Go to kyrs.org/login to log in.

Enter username (aka show name, USE SPACES like "The Unique Experience") and enter password (Default is "Changemenow!9"). Click "Log In"

To change your website password, in the upper right corner, click your name(s), scroll down and enter new password twice then click "Update Profile".

To add a playlist, click "+ New" on the top black navigation bar.

Enter title (show name and date in this format: Show Name YYYY-MM-DD)

Enter a description.

Scroll down and click add entry.

For each station ID, promo, PSA, vehicle donation announcement and Live and Local, add an entry in "DJ Comments", for example: "Legal ID, 1:00 PM", "Atticus Coffee Underwriting, 1:20 PM". Change each from "Queued" to "Played."

Add an entry for each song played, enter "Artist" and "Song". "Album" and "Record Label" are optional. Change each from "Queued" to "Played."

Uncheck "Allow comments"

Click "Publish"

To edit your show page, click "Programming", click on your show and click "Edit Show" on the top black navigation bar. Change the content in the Description box and click "Update". To view your changes, click "View Show" on the top black navigation bar.

How to schedule time in the production room: Log in to the website and click on the production room scheduler link or go to www.kyrs.org/production-room/.

Select time you want to reserve and click "Continue". Add your name and phone number and click "Continue". Verify the details and click "Book".

On-air training: You will join a programmer on air during their show to learn how to use the studio equipment and the procedure of broadcasting. Usually a programmer will spend the first hours doing their show normally but explaining what they are doing as they go. Then, they will have you take over to do the second hour and guide you through the process.

On air walk-through:

Log in to website

Check the launchpad page

Check email

Prepare materials

Choose PSAs from File

Have show promos, Vehicle Donation announcement and

"Live and Local" ready on DJ Mac

If using CD players, turn them on

If using phone or ipod, plug it in

Put on headphones

Switch on mics

Bring mic sliders up

Bring automation slider down

Do a legal ID and announce the show

Start talking

- To play a song:

Switch on appropriate channel

Bring slider up

Start song

Bring mic sliders down

Switch off mic channels

- When song is close to the end:

Switch on mics

Bring mic sliders up

Bring song channel down

Switch off song channel

- At 20 minutes past the hour:

Read PSAs

Read or play show promos

Play the Live & Local calendar

- At 40 minutes past the hour:

Read or play show promos

Read underwriting announcements

Play Vehicle Donation announcement

- To end show:
Announce the name of the show and do legal ID
Switch on automation channel
Bring automation slider up
Bring all other sliders down
Switch off all other channels

Turn off CD players
Disconnect phone/ipod
Add playlist entry to website

Make sure studio is tidy and in order
Turn off lights
Lock studio door and production room door

Using Audio Sources

Using the dump button

There is a button at the top of the equipment rack where the CD players are that is labeled as the dump button. There is an eight second delay before audio goes out over the air. Pressing this button will insert silence to prevent an objectionable word from being broadcast. You can check to be sure the delay is working correctly by turning on the small radio on the program directors desk and listening to sound in the studio at the same time as the radio. If the sounds are not delayed, let the program director know and exercise extra caution.

Using the microphones

Position the mic directly in front of your mouth, about 2" away. Press the red button at the bottom of the channel to turn the mic on. Speak clearly at moderate volume and watch the VU meters to see if you are speaking loudly enough or too quietly. It is better to adjust your speaking than to compensate by using the volume sliders. When finished, press the yellow button to turn the mic off.

Using the DJ Computer and Megaseg

Megaseg is the software we use to play audio files for broadcast. On the automation computer, it runs constantly and controls what is being broadcast when there is no live dj on air. When a dj is on air, the dj turns the automation volume down on the board but it is still running. It is also used on the dj computer

for djs to play promos and other audio files.

On the left side of the screen is a list of all the categories we have set up in Megaseg. If the list is not visible, click on the "Categories" icon to bring it up. There is a category for each show as well as categories for show promos, psa's and the live and local calendar. Clicking on a category will bring up a list of all the audio files in that category. You can drag any audio file from the list on the left to the list on the right to create a playlist, a collection of files you can then play on demand. You can then select a different category and continuing dragging files to create your playlist. The file at the top of the playlist will play when you click the play button at the bottom. When the file finishes playing, it will be removed from the playlist and the next file will ready. You can rearrange the order of the playlist by dragging the files or remove a file from the playlist by dragging it back to the left side.

You can also play audio files from Youtube or other websites from the dj computer, however you CANNOT play from (Spotify, Pandora). Youtube will often have an ad before a file and we CANNOT allow these to go out over the air. You will want to open a separate tab in advance for each file you will play and cue each up after any ad.

Using the CD Players

See appendix for basic CD player controls.

Using the Turntables

If you wish to use the turntables for your show, you must contact Dale, the station engineer, to get trained on them.

Using an iPod, phone, tablet or laptop

You can use an iPod, phone, tablet or laptop on channel 7 by plugging the 1/8" cable near the left side of the on air board into your device. Channel 7 then operates the same as any other channel.

Channel X can also be used the same way by plugging the 1/8" cable near the left side of the on air board into your device and switching the A/B source button on. B is selected when the button is lit.

On-air telephone:

You can broadcast a phone call during your show or use the phone to record an interview for broadcast at a later date. There are 2 phones in the on-air studio but only the one to the left of the DJ computer can be used on air. To answer or place a call, pick up handset and press button 1. To put the caller on hold, press button 1 again and the button will flash. To transfer the caller to the on-air board, press button

2. The caller will now be able to hear the broadcast on their phone and you will use the headphones and microphone as your phone handset. When you are ready to put your caller on the air, turn on channel 21 and bring the slider up. When you are finished with the interview, turn channel 21 down and off and end the phone call by pressing button 3 on the phone.

Production room training: We will go over how to get the equipment ready to record, how to use the software and how to save a finished file that can be aired. See appendix for mixer set-up.

On-air recording: You can record your show on the computer in the on-air studio or on the production room computer. To record in the studio, start Audacity and click the record button. When finished, click the stop button and from the file menu, choose "Save as...". Name your file as the show show name followed by the date in this format: YYYY-MM-DD for example, Homegrown Radio 2017-07-31.

Save your file in your folder under either **P:\DJs\KYRS Music Shows** or **P:\DJs\KYRS Talk Shows**.

Using the production room

Where your files are kept: Programmers can keep up to 2GB of their audio on the KYRS server. Each show has a file folder under **P:\DJs\KYRS Music Shows** or **P:\DJs\KYRS Talk Shows**.

What your files are called: All audio files that will be used for broadcast MUST be named as the show name followed by the date, in this format: Show Name YYYY-MM-DD, for example Homegrown Radio 2017-07-31.

What the P Drive is: All of the computers we use can access a server called the P Drive or MusicPublic (P:).

What you will do as a programmer

Weekly show: You will show up 15 minutes before your air time, check your email, mail cubby and the launchpad. Your show will begin on time, with a legal ID and will end 5 minutes prior to the next program. If you will be unable to do your show live that week, you will contact the program director 48 hours in advance and have a pre-recorded show available to schedule.

Playlists: You agree to post a playlist for each episode no later than 24 hours after broadcast. Each playlist will include an entry including time of legal IDs, promos, psa's and underwriting.

Maintain pre-recorded shows& promos: You agree to always have at least one pre-recorded show available to broadcast that is evergreen, in other words one that has no mention of date, time of year, seasonal references or mentions anything that is time sensitive. A pre-recorded show cannot be aired more than 3 times and never more than once in a 30 day period.

Volunteering

All KYRS programmers are required to volunteer a minimum of 6 hours annually for KYRS as part of your programmer's contract. There are three specific areas of volunteering that must be fulfilled by each programmer.

Studio Maintenance: All KYRS Programmers are required to assist with basic station maintenance by cleaning the on-air studio one week out of the year according to a provided check list.

a. Each program will be assigned a week. Program hosts are responsible to check the schedule on the door of the on-air studio to verify the week they are to clean.

b. If programmers need to change their assigned week, it is their responsibility to find another host to switch with; however the Volunteer Coordinator or Station Manager must be informed in advance of this schedule change.

Cleaning can be done during their show or during a music variety slot.

Events: All KYRS Programmers are required to volunteer at one outreach or KYRS event per year, including tabling events at festivals, live broadcasts, putting up posters for an event, taking tickets/setting up at the anniversary party etc. (*minimum 3 hour shift*).

a. The Volunteer Coordinator will send out e-mails with opportunities every month, and provide a paper sign-up in the on-air studio.

b. Programmers are encouraged to propose and sign up for outreach events that are relevant to their audience. If they propose a presentation/tableing event, the Volunteer Coordinator can help organize it.

Proposed events must be pre-approved by the Volunteer Coordinator or Station Manager.

On-Air Fundraising: KYRS schedules two on-air fund drives per year. This is how the organization raises the bulk of the station's operating expenses. As a programmer, you are expected to participate in the on-air fundraising effort. All KYRS Programmers are required to volunteer during each fund drive, either as a co-pitcher or by answering phones.

a. The Volunteer Coordinator will provide online and paper sign-ups for both options.

Volunteer hours will be tracked by the Volunteer Coordinator.

Current KYRS Programmers volunteering in other capacities may be waived from these responsibilities, at the discretion of the Volunteer Coordinator, in coordination with the Station Manager.

The following are examples of activities which *do not* satisfy your volunteer requirement:

- Regularly scheduled on-air programs
- Preparation for regularly scheduled on-air programs
- Special pledge drive shows or pitching on your own program
- Live remote broadcasts for your own program
- Substituting for another programmer
- Attendance at KYRS Programmers Meetings

If you have questions about whether your off-air activity will count towards fulfilling your programmer volunteering requirements, please consult with the Volunteer Coordinator or Station Manager.

Programmers Meetings: All programmers are required to attend the mandatory programmers meetings that are held twice per year at the Community Building.

Timer

Normally not used but can be started and stopped with the buttons on Channel 22

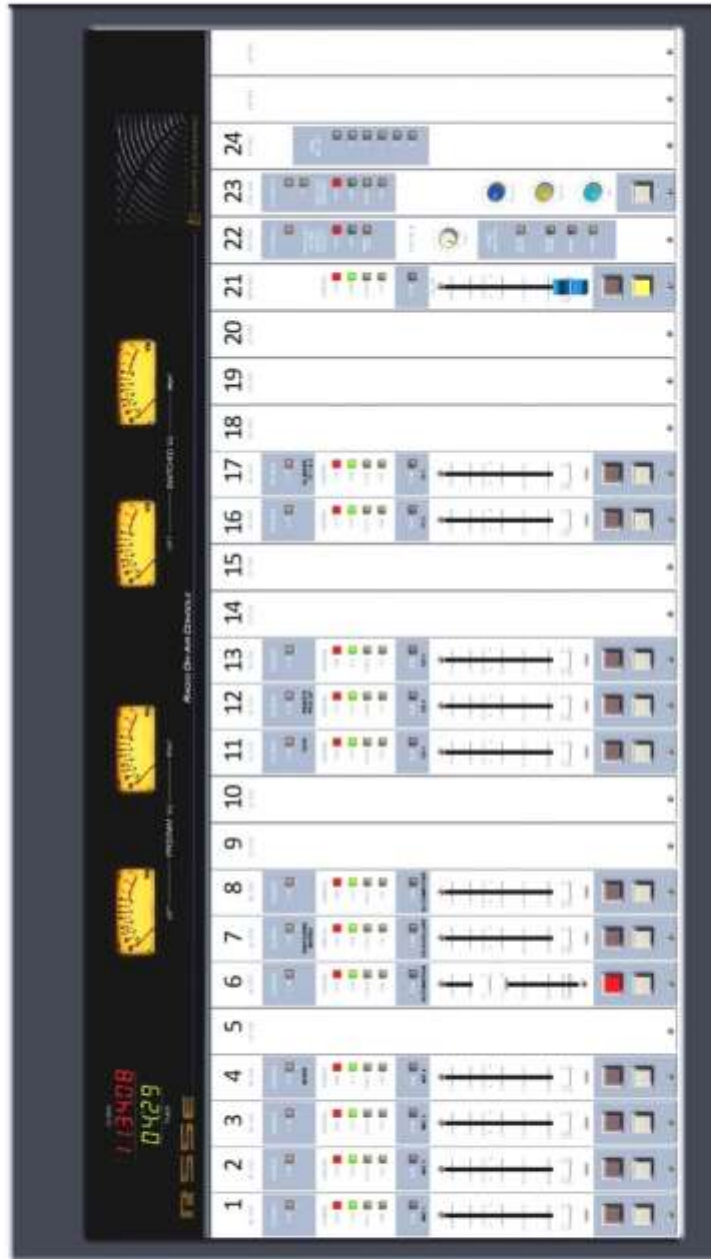
VU Meters

These show the volume that is being broadcast and should always hover around zero, occasionally going as high as 1-2 but never over this.

The two meters on the left show what is going out over the air, the two on the right go to production room

Cue Speaker

Any channel that has the cue button pushed can be heard over this speaker and does not go out over the air



Red = Broadcast
Green = Recording

Volume Sliders:
Set to 12 (The dots
between 10 & 15)

Red = Active
Yellow Turns it Off

Volume Controls

Cue Volume

Telephone

Turntable 1

Turntable 2

CD Player 3

CD Player 2

CD Player 1

DJ Computer

1/8" Auxillary

Automation Computer

Microphone 4

Microphone 3

Microphone 2

Microphone 1

Channels 1 through 21 on the on-air board work in the same way and control a single audio source.

Channels 22, 23 & 24 primarily control the volume that you hear in the studio but do not affect what is broadcast.

Each channel has an A/B Source button. Most channels use only the A setting, indicated by the light being off. Some channels can be used for 2 different sources by selecting A or B. If B is selected, the light will be on.

Each channel has 4 assign buttons, PGM, AUD, MONO and PRE. Only the PGM (program) and AUD (audition) are used. The program assign is what goes out over the air and is on when the red light is lit. The audition assign is what goes to the production room for recording and is on when the green light is lit. Normally you will leave both these assign buttons on.

Each channel has a Cue button and when this is turned on, the channel will only go to the speaker to the right of the meters and will not go out over the air or to the production room.

Each channel has a volume slider. When a channel is being used, the slider should normally be set to the two dots (between 10 and 15). This level is called "unity gain" and means that volume is not being added or removed. You may have to adjust up or down for a very quiet or loud person or audio source according to how the meters are registering. All of the mics and audio equipment in the studio are calibrated for unity gain.

Each channel has two buttons at the bottom to turn the channel on or off. The red button turns the channel on and lights up when on, the yellow button turns the channel off.



Channel 22 has buttons for "EXTERNAL" and "SWITCHED METER SOURCE SELECT" are not used.

The "CUE" knob adjusts the volume of any cued channel through the small speaker.

The "TIMER CONTROL" buttons will start and stop the timer to the left of the VU meters and does not effect anything.

Channel 23 has buttons for "EXTERNAL" that are not used.

The "MONITOR SOURCE" buttons select what the VU meters display and should be set with the "AUD" button lit.

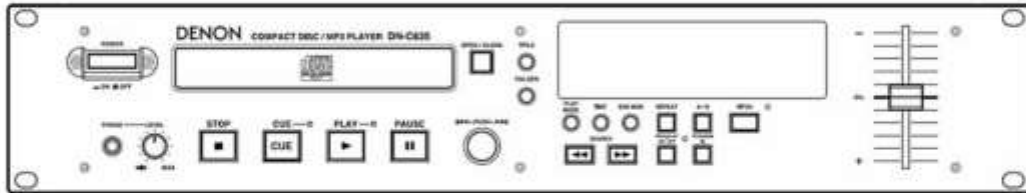
The "STUDIO" knob controls the volume of the studio speakers, the "HDPN" knob controls the volume of the headphones and the "CR" knob is not used. The "TB" (Talkback) button is not used.

Channel 24 has "LINE SELECT" buttons which are not used.



Using the CD Players

CD 1



Press the "OPEN/CLOSE" button to eject drawer, insert CD and press "OPEN/CLOSE" to close drawer.

On CD 1, turn this dial  to select track number.

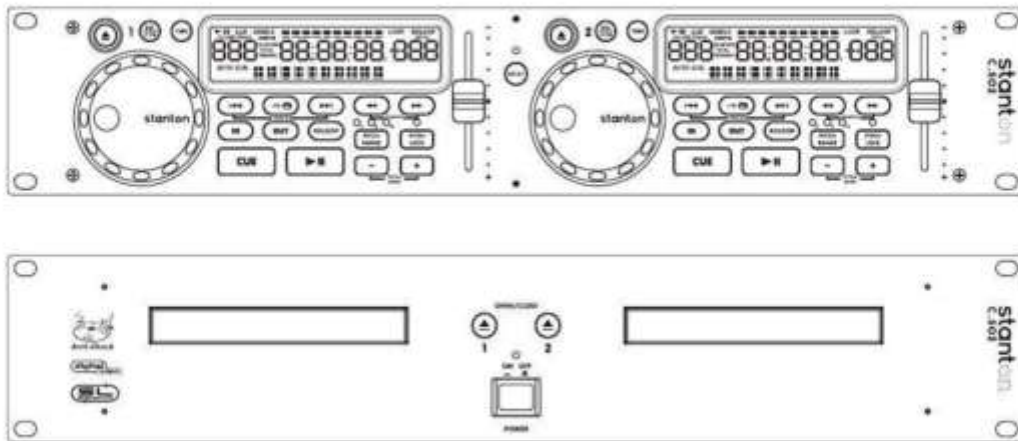
On CD 2 & 3, press these buttons  to select track.

Press "PLAY" to play the selected track.
The "CUE" will return to and pause at the beginning of the current track.

On CD 1, the "PLAY MODE" button switches between single, to play a track then pause or continuous, to play all tracks sequentially.

On CD 2 & 3, the "SGL/CTN" button switches between single, to play a track then pause or continuous, to play all tracks sequentially.

CD 2 & 3



Operating The On-Air Studio Telephones: Putting a caller on the air

The two telephones in the on-air studio operate the same way, with one difference: you can only place a caller 'on-the-air' using the phone on the left of the DJ Mac.

Press button 1 to place or receive your call.

Press 1 to place your caller on hold.
The button will flash orange. Hang up the handset.

Press 2 to transfer your caller to the board.
The button will flash red.

Turn on channel 21 on the board. Your caller can now hear the broadcast through their phone.

When you are ready to take your caller to the air, turn up the volume slider on channel 21. The microphone and headphones now replace the telephone handset, and you can speak with your caller through them. As your caller speaks, adjust the volume on channel 21 to the appropriate level.

When you are finished with the call, turn the volume down on channel 21, and then press 3 to terminate the call.

Important Note: Always begin on-air calls with a statement that lets the caller know that they are on the air (being broadcast). It is illegal to broadcast a caller without their consent, and an initial statement such as, "Go ahead caller, you're on the air" will cover you and the station in documenting that the caller consented to being broadcast.



Access Policy, 11
Best Practices, 27
Broadcast Audio Levels, 17
Call to Action, 22
Calls to Violence, 22
CD Players, 35
Copyright Infringement, 23
Defamation of Character - Slander, 21
Digital Millennium Copyright Laws, 25
Discipline Code, 13
Disclaimer, 24
DJ Computer, 34
Door Codes, 11
Drug policy, 12
dump button, 34
Editorializing, 24
Email, 32
Events, 10, 37
False Information, 22
FCC, 17
Food and Drink, 12
Fundraising, 10
Graphics Policy, 24
Grievance Policy, 15
Guest Logs, 12
Guests, 12, 28
Indecency, 20
Invasion of privacy, 22
iPod, phone, tablet or laptop, 35
Issues Log Reporting, 18
KYRS Policies and FCC Regulations, 9
Legal ID, 19
Megaseg, 34
N Drive, 36
Non-Discrimination Policy, 11
Obscenity, 19
On Air Infractions, 24
On air walk-through, 33
On-Air Fundraising, 38
On-air recording, 36
Ownership Rebroadcast and Sale of Programs, 25
Payola, 23
playlist, 32
Playlists, 17, 37
Plugola, 23
Policies Overview, 6
Political Candidate Policy, 25
Political Candidates Reporting Form, 25
pre-recorded shows, 37
production room, 36
Program Content, 17
Program Hand-off, 28
Programmer Training, 29
Programmers Meetings, 11, 38
Promos and IDs, 18
Public Inspection File, 18
Requests, 27
schedule time in the production room, 32
show page, 32
Station ID, 19
Studio Maintenance, 9, 37
telephone, 35
Theme Music, 27
Turntables, 35
Underwriting, 19
Volunteering, 9, 37
Volunteering Requirements, 9
Website, 32