

DJ Handbook



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Welcome to KTEC

Congratulations on becoming a member of the KTEC family! KTEC 89.5 FM is one of the last remaining community radio stations with a freeform format in the Pacific Northwest. On air since 1951, KTEC provides the Klamath Falls community with diverse programming that is free of required breaks and forced rotation.

KTEC broadcasts at 300 watts from a transmitter located at the top of Moore Hill in the outskirts of Klamath Falls. KTEC operates under a Class A non-profit educational license issued by the Federal Communications Commission (FCC). The radio station is located on the campus of Oregon Institute of Technology (OIT) in the College Union Building, office number 113.

Role of Community-Based Radio

According to Adams and Massey (1995), noncommercial radio can be divided into three categories: college radio, public radio, and community radio. KTEC falls into the community radio category because it depends on volunteers from the local community, including OIT students, for its diverse programming. Ahern (2000) claims this diversity marks the difference between the community radio category and the others. The challenge for community broadcasters, your challenge, is to ensure that finances and majority interests do not compromise KTEC's role to serve the whole community with alternative programming.

Station Hierarchy

The Station Manager is directly responsible for the day-to-day operations at KTEC. An appointed Faculty Advisor serves as liaison between the school and the station, but his role is strictly advisory.

Serving under the Station Manager is the Technology Specialist, Production Director, Marketing Coordinator, Music Director, and the Program Director. These positions are paid staff positions and are open only to students. These positions work during scheduled working hours which are adjusted each term to fit schedules. Above the scheduled hours, these positions put in hours improving the station when it's asked of them.

Volunteer disc jockeys (DJs) at KTEC receive training from the current Program Director. After they read this handbook and complete their in-person training, they are allowed to choose an available weekly time slot with which to broadcast a show. The responsibility of filling that weekly time slot lies with the DJ. Any violations of station policy, OIT's Code of Conduct, or FCC policy is dealt with by the Station Manager.

Equipment Guide

The studio at KTEC is filled with expensive pieces of equipment. For many of you, this will be your first experience working with audio equipment. Use the following guide to familiarize yourself with all the different machines, and above all, don't be afraid to make a mistake!

Broadcast Studio (DJ Booth)

The purpose of the broadcast studio is to send sound from a source at KTEC to a transmitter which broadcasts that sound throughout the Klamath basin. All of the live daily broadcasting is done in this studio. When entering the studio, you will face a U-shaped console that houses a majority of the broadcast equipment. Let's examine each piece of equipment in closer detail.

Soundboard

The soundboard is perhaps the most intimidating piece of equipment in the broadcast studio for new DJs. KTEC uses an Arrakis ARC 15 Broadcast. Fortunately the entire board is quite simple. The board contains 4 microphone channels, 7 audio source channels, 1 phone caller channel, monitor selector buttons, and monitor volume knobs.



Each channel contains an on/off switch and volume fader. The microphone channels contain talk button, Audition (AUD) button, and Program (PRGM) button. The audio source channels contain Cue button, Audition (AUD) button, and Program (PRGM) button.

The monitor selector contains three buttons, yellow AIR, green PRGM, and green AUD.

- AIR plays what is being broadcast by receiving the radio waves from a tuner.
- PGM plays what is being outputted to the transmitter. Push this to show your output levels in the station. Make sure these levels do not peak deep into the red zone.
- AUD plays any channel currently with AUD selected. The right computer is set to record

using Audacity any channel with AUD selected.

The monitor volume knobs

On the main board there are three knobs: a red knob labeled “Cue”, a blue knob labeled “Headphones”, and a yellow knob labeled “Monitor”.

The red knob has no use during normal day-to-day operations.

The blue knob allows the current monitor selection to be played through the blue labeled headphones. The headphones will cut the selection to play cued channels.

The yellow knob controls the yellow labeled headphones and studio monitors. This knob should be the DJ's first choice to adjust these volumes.

Microphones

According to Ahern (2000), "The microphone is the live element of the radio studio" (pg 34). The CD players, the Simian system, and the computers have the ability to be programmed in advance for a specific use. The microphone, however, is the direct, spontaneous link between the DJ and the audience.

The broadcast studio has four microphones which correspond to the first three channels on the soundboard (Mic 1, Mic 2, Mic $\frac{3}{4}$ Mix). Microphone 1 is located closest to the studio window.

Microphone 2 is the middle microphone. Microphone 3 and Microphone 4 are connected to a preamp which outputs to the Mic $\frac{3}{4}$ Mix channel. Many DJs use Microphone 1 because of its proximity to the CD players and DJ Station.

The position of the microphone and the distance to your mouth can make a great difference in the final sound. Keep the microphone about 2-3 inches from your mouth and hang the microphone above your head with it pointing down so that you have an unobstructed view of the console and scripts (Ahern, 2000).

CD Players

The broadcast studio houses two CD players that are mounted next to each other to the left of the soundboard. The output from these CD players corresponds with the left and right CD player channels on the soundboard. The CD players can play burned discs, in addition to the thousands of pressed discs in the CD library. See the photo of the CD player below:



Cueing CDs

Cueing CDs in a timely fashion, as well as fading in and out of tracks for smooth transitions, are two of the skills that you will develop while working at KTEC. To cue a CD means to prepare it for play in your program.

First open the tray and insert the desired CD. To select a track, press the next and previous buttons until the desired track is found. To play a track, press the play/pause button. To pause the track or make a cue point, press the play/pause button again. A cue point is a spot on the track where the user can refer back to using the red cue button. If pressed while the track is playing, the cue button acts like a stop, returning to the cue point. Pressing cue again will only temporarily play the track from the cue point; the track will stop and return to the cue point once the cue button is let go. By default the beginning of the track is the first cue point. To return to the beginning of the track, press the previous button. The studio CD players contain many buttons, their purposes are explained below.

Jog Wheel

- The jog wheel allows pitch bending and searching through the current track, both macro and micro. Pitch bending is where you speed up or down the song for a short moment. While the track is playing, pitch bend is the jog wheel's purpose. While the track is paused or stopped, the jog wheel acts like a micro search. By pressing the search button, macro search is enabled. Macro search is in the seconds range while micro search is in the millisecond range.

SGI

-This button controls whether the CD continuously plays tracks or plays a single track and stops.

Time

-Time cycles the display of the track. The options are elapsed, remaining and total remaining.

Pitch

-the pitch button cycles the pitch slider between 8% or 16%. If a DJ is unaware of the purpose of this, they are best left alone.

Loop Controls and Stutter

-These are advanced options and for the average DJ won't be required.

Computers

The broadcast studio is home to two computers. The first computer is dedicated exclusively to the automation system. The second computer, with the monitor placed directly to the right of the soundboard, is a DJ Station that can play multimedia files, record audio, and has Internet access.

The DJ Station

The DJ station is available for a variety of uses in the broadcast studio. Many DJ's choose use the Internet connection to retrieve information for their shows. The CD drive on the computer can also be used to play audio files through the Right computer channel on the soundboard.

iTunes is the default media player, but Windows Media Player and Winamp are also available for playback. Many websites are available for DJ's to use as resources for their shows.

Automation System

The automation system plays content in the absence of a DJ. The computer that houses the automation system rests in the back office. Due to the vulnerability of the system and in the best interests of both staff and DJ's, the physical computer is removed from the studio. The continual operation of the automation system is very vital to KTEC, and therefore is protected.

If the automation system is not playing (there is no sound in the studio) follow these instructions:

1. Choose an alternative output (aux cord, CD, vinyl, etc)
2. Call the Station Manager or Program Director. Numbers are posted in each room of KTEC.
3. Follow any instructions given to you.

Speakers and Headphones

Two sets of headphones are available for a DJ and a co-DJ/guest. The studio also sports speakers that you can listen to during the broadcast. If you cut to a break and begin to speak on the microphone, the yellow channel will cut to avoid feedback. This includes the yellow headphones! Get in the habit of using the blue headphones!

CD Library

KTEC is in possession of over 4000 CDs with new CDs being added each week. DJs are free to play any of the music in the library, but must avoid any tracks that have been blacked out with

a marker. These tracks contain obscene lyrics and cannot be played at KTEC. DJs are encouraged to peruse the new music that has come into the station and give it airtime, thus exposing the listeners to the newest music available (Wuerst, 2006). However, it is not mandatory. When using CDs from the library, be sure to return them to their proper place after your show is finished. If in doubt of the correct location of a CD, please use Table 1 as a reference and place the CD with others in the same genre.

Preparation

Just like in training, DJs should prepare 45+ songs to play during their show. KTEC assigns 2-hour slots to their DJs and if music is played continuously throughout the show (assuming a typical song length of just over 3 minutes) then approximately 45+ songs are required. It is important to have a general idea of what music you are going to play to ensure that every song passes the indecency test. Rules governing the indecency test can be found in the DJ code of conduct. DJs can use music from the CD library or bring music from their own personal collections. After a number of songs have been gathered for play, seat yourself at the U-shaped console and reset the soundboard to its default settings. Make sure that each channel intended for use is on and PRGM is on, and the fader is at the bottom. Arrange the chairs and adjust the microphones for yourself and any guests you might have. Power up all the CD players that you plan to use, insert CDs, and cue up your first tracks. Now you are ready to begin your radio show!

Going “On Air”

Many of the basic skills that are necessary to run a radio show were covered in training. However, operating the machinery in the studio requires precision and speed. When DJs have trouble operating the equipment, it can result in a condition known as, “dead air.” “Dead air” occurs when a DJ presses the wrong combination of buttons on the soundboard or the CD players and nothing is being broadcast. It is perfectly reasonable that a DJ will be able to hear music playing through their headphones or the studio speakers, but no sound is going out over the radio. Refer to the following set of procedures when conducting a radio show to ensure a smooth broadcast free of “dead air.”

Liners

Liners are commercials for your show. These are inserted into the automation computer and played at random times. Making a creative and interesting liner will bring more listeners to your show. The person in charge of creating liners is the Production Director. A new DJ should go to the Production Director only after the DJ has some general idea of what the liner should sound like. It is important to not put a time on your liner, as very often a DJ will change his/her time slot but keep the same show style. Instead refer the listener to the website to find out when you’re playing.

Daily Operation Logs

The FCC requires the maintenance of daily operation logs. DJs must sign in and sign out at the beginning and end of a radio show. A clipboard containing the operation logs are located on the back wall of the studio. Fill out the operation logs with your legal name, and the date and time of your show. Do not fill out the logs beforehand because some shows may run longer than expected.

Playing Music

When you begin your radio show is sure to respect the outgoing DJ by letting their last song play out to the end. If there is no outgoing DJ in the studio, feel free to begin your show after you complete preparations.

To begin playing your music, press the on/off channel button at the bottom of the channel. Take note of the channel that music is currently being played on as you will have to mute it to play your own song. Start playing your song in the machine, then slowly bring up the fader to the -0- mark on the channel you wish to play while bringing down the fader on the channel that was broadcasting the previous song. Confirm that your desired song is being played by listening through your headphones or the studio speakers. Cue up the next music track you wish to play and repeat the above process for the next song. Feel free to leave on the channels you are using for the remainder of your radio show.

Board Output

Always test your board output levels during your set by pressing the green “PGM” button under the label “Monitor and Headphone Input Select”. This allows you to observe the left and right vu-meters of your board output. Your left and right vu-meters should always teeter around a -5 db average, as shown below. Always make sure your songs are at a -5 db average.



Making Smooth Transitions

Transitioning between songs smoothly is a skill that takes practice. To keep the music playing without interruption, it is important to cue the track you plan to follow with. There are a total of 3 CD players that can be cued up at any time. Many DJs only use CD 1 and CD 2, and alternate between the two devices. Using this method prevents confusion as to what channel is currently being played. To make a smooth transition, always prepare to lower the fader on a song about 10-20 seconds before the song ends. You can check the amount of time remaining on a song by pressing the TIME button on the corresponding CD player. Start playing the next track, and then slowly lower the fader on the outgoing song while raising the fader on the incoming song.

The resulting sound of this motion fades out the outgoing song and fades in the next song.

Transitioning between songs like this gives your show a professional sound and a sense of continuity. You will have many chances to practice this motion during your radio career so don't be discouraged if your transitions are not smooth at first.

Structuring Breaks

A break is when a DJ gets on the microphone between songs and speaks. There are many different types of break structures, and DJs should try to use a variety of breaks in the course of a show. Try to avoid repetition such as repeating the name of a song multiple times because you cannot think of anything to say. Prepare the microphone for speaking by raising the fader to the appropriate position for your voice while keeping the channel PRGM off. Adjust the equalizer knobs to the desired position.

NOTE: Experiment with the equalizer and the fader beforehand to give your voice a unique tone that suits you. Fade out the music when you are ready to speak and press the PRGM button to “go live.”

Station ID

One type of break that KTEC is required by the FCC to air is a station ID. The FCC allows a four-minute window on each side of the hour for a station to identify itself. A legal station ID must be presented as follows:

The articulated station call letters followed by the city of license.

Only the frequency is allowed to be inserted between the call letters and the city of license. These are the possible ways to say a legal station ID:

K-T-E-C, Klamath Falls or
K-T-E-C, 89.5 FM, Klamath Falls.

Show ID

Another type of break is a show ID. Some of the information that should be included in a show ID is your name (or your DJ name if you have one), the name of your show (again, if you have one), a tagline for your show, the current time and temperature, and the title and artist of the last song. A tagline is a good way to set your show apart from others on the station, and should be spoken immediately after the name of your show. Generic taglines include, “the college radio revolution,” or, “broadcasting live from the Oregon Institute of Technology.”

Billboard

A billboard is a type of break where you announce what is coming up later in the show. You can mention upcoming song titles, or talk about the artists that you are going to play. This is also a good time to announce any planned content that you will broadcast. Billboards are best used in combination with another type of break.

Show Content

Show content refers to anything material that is pre-recorded or pre-planned for use in a radio show. Different types of content include:

- Bits – skits, sketches, or games that you play on air.
- Stories and anecdotes
- Public Service Announcements (PSAs) – an announcement regarding any type of service or event for the local community.

- Promotions – promoting another radio show or a special offer such as a ticket giveaway.

Speaking Style

As a DJ at KTEC, you will learn to develop your own, unique speaking style. Remember to speak in complete sentences in a loud, clear voice. Try to sound as natural as possible and maintain a steady cadence. Common mistakes that DJs make are verbal pauses. Verbal pauses include saying, “ummm...,” “and uh,” “errr,” and starting every phrase with “so.” Avoid verbal pauses as much as possible. Learning to speak without breaks takes experience, so keep these suggestions in mind when speaking.

Closing the Mic

After you are finished speaking, it is time to shut off the microphone and resume playing music. This is a process called closing the mic. It is very important to have a track of music cued up when you close the mic to avoid uncomfortable pauses. It is recommended that you start playing a track at low volume as you wrap up a break, and when you are done speaking, slowly raise the fader back to the -0- mark. Remember to bring down the fader on the microphone, and get in the habit of muting that channel to protect against unwanted broadcast.

DJ Code of Conduct

In order for KTEC to operate without incident, the staff and DJs are expected to follow the station's rules and policies. Adherence to these guidelines creates a positive atmosphere that everyone enjoys working in. A majority of the rules DJs must follow are located in the OIT Code of Conduct (Appendix A) and the FCC Rules and Regulations (Appendix B).

Expectations

The KTEC Policies and Procedures Manual states, "Once a DJ has made a commitment to do a show, it is the responsibility of that DJ to make sure that he or she finds a substitute to cover their timeslot if <they> are unable to complete a shift" (Wuerst, 2006). Unexcused absences or tardiness can result in disciplinary action, or the loss of a show. DJs should show up 10-15 minutes prior to the start of their shift, and should always sign in and out for their show times. In the event that the next DJ does not show up for their shift, put the automation system to work by turning back on the channel labeled automation computer, and raising the fader.

DJs are allowed to have food and drink in the studio, but should not eat near the soundboard or computer keyboards. Please maintain a state of cleanliness in the studio, and take out any trash that you bring in. Always secure the studio when leaving by ensuring the office door is shut and equipment and CDs are in their proper place.

The KTEC staff holds DJs and their guests accountable for inappropriate behavior both inside and outside the station during a show. For non-OIT students, you are expected to abide by school rules from the time you arrive on campus until the time to depart campus grounds.

Signing In / Security List

No keys are issued to DJs at KTEC. To get into the station during KTEC's operating hours, enter your assigned PIN# into the backdoor to the KTEC studio. If for whatever reason your PIN# does not work, and you are attempting to host a show during OIT's operating hours, go to the Information Desk in the College Union and politely ask to be let into the studio. You will have to write your name, date, and arrival time on the clipboard that sits on the counter. A staff member will check your name with the security list and accompany you to the studio and unlock the doors for you. Be sure to thank the staff for their help. After hours, you will have to call OIT security to request to be let into the studio. The campus security phone number is 541-885-1111. Once a phone call is made, it will take the security 5-15 minutes to walk to the studio to let you in. Campus security will request photo ID and compare your name with the security list that is posted on the window at the station.

Guest Policies

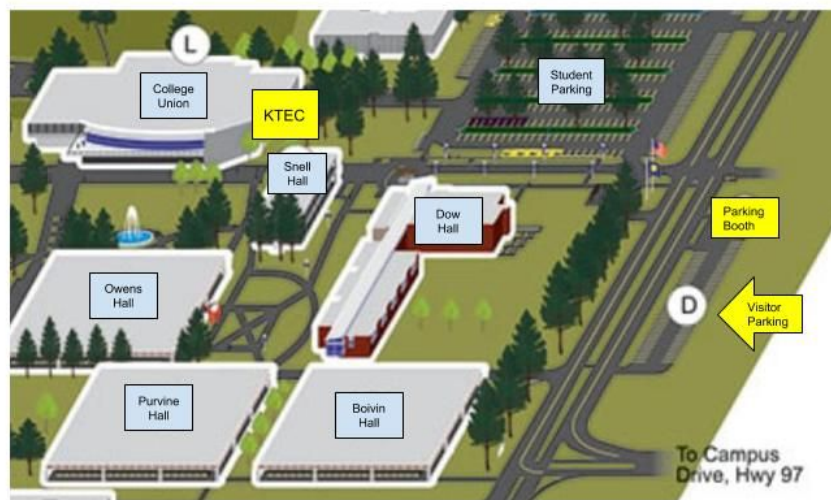
All DJs, regardless of age, are allowed one guest in the studio with them during their show. After 11:30pm, no guests under the age of 18 are allowed. If you plan to exceed the limit of one guest, you must receive prior approval from the program director. Ultimate responsibility for guests lies with the DJ. Guests who violate the station's rules will be permanently banned from KTEC.

Co-DJ status

Different than a guest, a co-DJ sits in and contributes to a show with an official DJ. A co-DJ does not have to undergo training, or know how to operate the equipment in the studio, but does have to receive approval from a station staff member. Co-DJs cannot be left in the station alone, and they will not be included on the security list. In addition, a co-DJ does not count as a guest, and are not allowed to bring guests to the studio.

DJ Parking

Community DJs are required to follow the required campus regulations and are to park in the Visitor Parking lot on Campus Drive (labeled D in the diagram below). If you encounter any issues, please speak to the attendant in the Parking Booth. If an attendant is not there, call one of the listed numbers for Campus Safety.



Social Media

We encourage DJs, listeners, and students to promote KTEC on social media, however we ask that you do not use negative or slanderous language towards the station, its employees, or other DJs. Continuously updated information for DJs and students about events or technological issues is usually posted on our Facebook page.

Obscenity, Profanity, and Indecency

DJs may not engage in slanderous speech, or utter profanity while on the air. Doing so is a FCC violation and DJs are responsible for everything that is said during a broadcast. Specifically, FCC Safe Harbor laws shield children from content considered profane. Safe Harbor is in effect every day from 6 AM to 10 PM. Additionally, KTEC profanity rules are as follows:

- Do not say or play material with the following words in any context: “fuck,” “shit,” “cunt,” “twat,” “asshole,” or “tits.”
- The terms: “dick,” “pussy,” and “cock,” may not be used in a sexual context. That includes context with deliberate and obvious double meanings.
- Descriptions of genitals, penetration, oral sex, masturbation, excrement or excretory functions are not allowed.
- Speech that is deemed sexually harassing will not be tolerated.

•The following terms are acceptable to say or play on the air: “ass,” “bitch,” “hell,” “damn,” “goddamn,” “bastard,” “whore,” and “slut.”

Disciplinary Action

If a DJ violates any of the rules listed in the OIT Code of Conduct, the FCC Rules and Regulations, or the rules outlined in this handbook, they will be subject to disciplinary action. A first offense warrants a verbal warning. Repeat offenses can lead to a written warning or termination. Please note that some offenses may result in immediate termination.

Other disciplinary actions include restricting DJs shows to office hours, restriction of the guest policy, and probation/suspension of a show. The Station Manager issues discipline when warranted and has the final say on all matters.

In Case of Emergency

If a serious problem arises while working at the station, immediately call 5-0911 from the phone in the studio. For all other security matters, please call campus security at 541-885-1111. They are available to assist you 24 hours a day.

It is the duty of all volunteers at KTEC to report any “dead air.” If you happen to tune into KTEC 89.5FM from your home or work, and cannot hear anything, please inform the station manager or program director through call, text, or email.