



CFRC VOLUNTEER MANUAL

**VERSION 3.7
APRIL 2016**

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CFRC Directory

TELEPHONE:

Office Line- 613 533-2121
Request Line- 613 533-2372 (CFRC)

ADDRESS:

CFRC Radio
62 Fifth Field Company Lane
Lower Carruthers Hall
Queen's University
Kingston, ON K7L 3N6

EMAIL:

station@cfrc.ca

INTERNET:

<http://CFRC.ca>

CFRC STAFF:

Station Manager-	Matthew Bisson, station@cfrc.ca
Business Manager-	Melinda Richka, business@cfrc.ca
Programming Manager-	Tash Carroll, programming@cfrc.ca
Music Resources Manager-	Cameron Willis, music@cfrc.ca
Human Resources Manager-	Krishna Patel, volunteers@cfrc.ca

CFRC HOURS OF OPERATION:

Broadcast Hours-	24 hours a day, seven days a week, 365 days a year
Live Broadcast Hours-	8am-12am, seven days a week
Office Hours-	10am-5pm, Monday-Friday
Staff Hours-	Posted outside office doors and CR2. There is always at least one staff person on duty during office hours.

The CFRC Radio Club

Formed by Margaret Angus in 1957, CFRC's Radio Club is a social organization of volunteers of CFRC. Its role is to advise station staff on policy and operational matters; to represent CFRC Volunteers on the CFRC Board and to provide a forum for CFRC volunteers to share ideas. The Club has an executive composed of three positions:

TITLE:

President
Vice-president
Secretary-Treasurer

RESPONSIBILITIES:

Club chair and official representative
Supports the President and fills in for them as needed
Responsible for the Club's record-keeping and finances

The executive is always interested to hear ideas, comments, and concerns from all members of the Radio Club. Membership is of the privileges of being a CFRC volunteer.

A Brief History of CFRC

- 1902:** First demonstration of wireless telegraphy at Queen's for spring convocation by James Lester Willis Gill, professor of General Engineering, School of Mining
- 1912-17:** First teaching of wireless telegraphy by Electrical Engineering Department
- 1919:** Professor Gill founds the Wireless Club at Queen's University
- 1922:** Professors D.M. Jemmett and R.L. Davis design and build an experimental wireless station in Fleming Hall; first broadcast tests as "9BT"
- 1923:** "Canada's Famous Rugby Champions" (CFRC) makes its debut with play-by-play of a Queen's-McGill football game
- 1930-31:** Harold H. Stewart builds a crystal-controlled transmitter for CFRC
- 1934:** CFRC, in partnership with the Kingston Whig-Standard, becomes a member of the Canadian Radio Broadcasting Commission (later the CBC)
- 1938:** CFRC broadcasts an address by U.S. President Franklin Roosevelt
- 1942:** partnership with the Whig Standard is dissolved; Queen's radio reverts to the University's Electrical Engineering Department
- 1945:** Dr. William Angus, with the CBC, establishes a training program for broadcasters at Queen's. CFRC broadcasts 3 nights per week.
- 1954:** After the donation of an FM transmitter from Westinghouse, CFRC broadcasts on FM at 91.9MHz, with simulcast AM transmission on 1490KHz
- 1957:** Margaret Angus is appointed Director of Radio at Queen's University and forms the CFRC Student Radio Club
- 1959:** CFRC relocates from Fleming Hall to new facilities at Carruthers Hall
- 1964:** the first "modern times" broadcast of a Queen's football game is aired from Toronto's Varsity Stadium
- 1968:** Andrew Marshall is appointed Manager of CFRC
- 1970:** Rock 'n' roll is introduced on CFRC's airwaves
- 1973:** extensive renovations take place at CFRC, including upgrades to stereo equipment, air conditioning, and a new lounge and office
- 1974:** Steve Cutway becomes the 3rd station manager at CFRC
- 1977:** The CFRC Student Radio Club becomes the CFRC Radio Club, now open to Queen's faculty, staff, alumni and community members
- 1986:** The CRTC approves CFRC for daily broadcasting at 91.9FM
- 1990:** Maureen Plunkett is appointed the 4th station manager at CFRC; CFRC goes stereo at 101.9MHz and begins broadcasting seven days per week
- 1997:** CFRC celebrates 75 years of broadcasting at Queen's University
- 2001:** CFRC is on the air 24 hours per day, 7 days a week; the station leaves reel-to-reel tape behind in favor of new digital production technology
- 2003:** Queen's University begins the transfer of control of CFRC operations to The Alma Mater Society. Stuart Mills is hired as CFRC's Operations Officer.
- 2006:** Eric Beers is hired as CFRC's second Operations Officer; the AMS Transfer Agreement is finalized.
- 2009:** After Sayyida Jaffer steps in as interim Operations Officer, Kristiana Clemens is hired as CFRC's third Operations Officer.
- 2012:** In response to CRTC regulations stipulating independent operation of campus-community stations, the AMS signs an MOU to separate CFRC from the roster of AMS services by 2014.
- 2016:** Matthew Bisson is hired as the 5th station manager at CFRC.

Emergency Procedures

The safety and security of all programmers, Radio Club members, station staff and visitors is essential. CFRC office hours extend from 10am to 5pm, but there are volunteers here producing programming from at least 8am to 2am almost every day. Because volunteers have access to the station and its equipment well beyond office hours, the security of CFRC is EVERYONE's responsibility. Please keep in mind the following security measures:

For emergency situations, contact the Campus Emergency Report Centre (ERC) at 36111 from any internal phone, by pressing the red button on any "blue light" lamppost on campus, by using the SeQure app on your smartphone, or by going to ERC headquarters in Fleming Hall. The ERC and all other emergency contact numbers are posted on the corkboard in CR2.

Report all incidents and accidents to the Station Manager.

Harassing or disturbing phone calls: Report any strange or uncomfortable calls to the Station Manager. Report any alarming calls to the ERC.

Threat of Physical Harm: Call the ERC and remain in a secure area. Studios and control rooms may be locked from the inside or you may leave the building.

Evidence of An Intruder or Break-In: Call the ERC and remain at the scene until a Security officer arrives. Do not move anything or tamper with evidence.

Theft: Report missing personal items to staff to see if they can be found, or report a theft to the ERC. Report any evidence of theft of CFRC property to staff before taking further action, as there are many reasons why equipment could be moved or missing.

Animals: Notify the Station Manager to contact Physical Plant or Animal Control.

Smoke or Fire: Fire extinguishers are located in 5 locations at CFRC: the front foyer, CR2, music library, back hallway and CR3. If an extinguisher is not accessible, doesn't work and/or flames are out of control, pull a fire alarm located near each of the exits (front entrance and back stairs next to washrooms) and exit, remaining in the area to assist firefighters with any relevant information.

Electrical Problems or Flood Due to Heating or Plumbing: For minor problems (small leaks, drafts or overheating) notify the Station Manager. For emergency situations (leaks near wiring, broken pipes, gas, sparks) call the ERC.

Power outage: Call Kingston Utilities and the CFRC emergency cell phone. Flashlights may be found in the first aid kit in the front window in the foyer.

Personal Injury: For minor cuts and scrapes, use the first aid kits in the front window or rear hallway. For more serious injuries, call the ERC to obtain paramedic help or an ambulance; if you are injured but ambulatory you may walk across the field to KGH.

Security and Access

Locked out? Call the CFRC emergency cell phone number posted by the door; if there is no answer, try the NON-EMERGENCY number for campus security posted by the door. Please note that campus security may not be able to provide you with access to the building: they will call CFRC staff until they reach someone who can verify your identity and/or come to CFRC to let you in.

Passcards: Programmers may be issued passcards to access CFRC's exterior doors and studios after office hours. To obtain a passcard, programmers pay a deposit of \$10, refunded upon return of the card. Handle cards with care and return them if you are leaving the station for an extended period. Report a lost or stolen card to staff immediately, as it will need to be deactivated and may turn up around the station. If your card is lost or stolen, the deposit is lost and you must pay another \$10 for a new card.

Station Access: The main door to CFRC-FM is equipped with a telephone/intercom unit. When calling to enter the station, be polite when identifying yourself. When answering the front door, please remember that the person outside the door must establish that he/she has good reason for entry. If you do not know who the person is, do not endanger yourself by permitting entry.

Keep the following guidelines in mind when answering the door:

- DO NOT answer the phone or the door when live on the mic, on-air
- If you are unsure of a person's identity ask for some personal, programming or station information (e.g. the person's name and the name of the program they work with; use emergency contact list to confirm)
- If the person claims to be a guest/friend of another programmer, find the programmer and have him/her let the guest/friend in. If you're alone, let the guest/friend wait outside the front door until the programmer arrives
- Only when you're certain of the person's identity should you let them in.

Privacy and Personal Security

No contact information for CFRC staff or volunteers should be given over the phone. There is a contact list for staff and volunteers in CR2 that is to be used only to verify identities and contact staff or programmers in an emergency or no-show situation. Volunteers can request CFRC programmers' contacts from staff, who can forward messages on behalf of volunteers or the public to programmers.

You may or may not want to give your full name over the air to listeners: this is your choice to make. When at CFRC, be aware of where you leave personal items and be sure to take them all with you when you leave. Items left at the station, including in programmer cubbies in the lounge, are left at volunteers' own risk.

Walk Home Service

The AMS (39255) sponsors a Walk Home service for all university staff, students and volunteers. Campus Security (36080) has a Safe Walk program when Walk Home is off-duty. Call them if you would like someone to join you on your walk to home, bus or car.

Station Lockup

The station MUST be completely locked-up if you're the last person in the station and you have to leave, even if just for five minutes, no matter the time of day.

Procedure:

The outermost front door locks automatically at 2am. When the last programmer leaves the station, he or she must ensure that this door is securely closed and be certain that:

- All equipment NOT associated with broadcasting (mostly in CR2) is off, including the other 2 CRs and the computers and stereo in the lounge.
- All lights are turned off; all doors and windows are closed and locked

Control Room 2:

- Make sure pre-record/rebroadcast files are loaded in MegaSeg and playing back properly, in order and at an appropriate volume (see "Rebroadcasts" on p.24)
- Turn off CD players, turntables and tape decks.
- Turn off both sets of lights; shut both sets of doors

Control Room 1:

- Shut down the Mac and power off the M-Audio sound card
- Turn off cd players and turntables
- Turn power off to board and other equipment using the toggle switch at the top left of the equipment rack.
- Ensure key ring is on the hook by the door
- **Do not** turn off equipment marked "Don't Turn Off" or "Please Leave On"
- Turn off both sets of lights, shut both sets of doors, locking door to library

Control Room 3

- Shut down the Mac
- Turn off CD players and turntable
- Turn off room power using the switch on wall behind rack in the corner
- Turn off both sets of lights, lock door and turn door crank.

The Studios:

- Studio A: turn lights off; shut inner doors, lock and shut outer door.
- Studio C: turn down speaker and headphones; lights off; lock and shut doors.

Library, Lounge, Hallways:

- Turn all light switches off in hallways, lounge and music library
- Check the door at the top of the rear exit stairway to see that it is closed.
- Check washrooms: ensure taps are off and windows are closed and locked.
- Close the large blue door between the lounge and the library.
- Straighten chairs, put away recycling/trash, close window and turn off lights.
- Bob Marley Room/Classics library: turn off lights, close doors
- Check that all three office doors are locked.
- Ensure both doors at the entrance close securely on your way out of the station.

Accessibility

CFRC has a commitment to equity and accessibility and will strive to accommodate any special needs brought to its attention by staff, volunteers and guests. If you have any disabilities, allergies or special needs, please notify staff so that we can work to ensure CFRC offers you an accessible, empowering and welcoming environment. CFRC's space in Carruthers Hall is not fully wheelchair accessible, however accommodations do exist for those with limited mobility:

Temporary Elevator:

- There is a temporary elevator at the back of the building, which opens on the first floor of Carruthers where there is access to an inside elevator which opens into CFRC's Bob Marley room. Programmers using wheelchairs or with limited mobility who require after-hour access or wish to enter CFRC independently may be issued keys for these elevators. Other volunteers should notify staff of the time of their arrival, to be met at the temporary elevator and accompanied into the building.

Portable Stair Lift:

- In the case of an emergency or where the temporary elevator is out of service, there is a battery-powered, portable stair lift located in CFRC that may be used on the stairs at the front entrance. The stair lift must be operated by a trained staff person and cannot be used in wet weather or with some large, powered wheelchairs.

Washroom:

- There is a barrier-free, gender-neutral washroom inside CFRC which may be navigated by a wheelchair user with upper body mobility, or with assistance. There are gendered, barrier-free washroom stalls located on the floor above CFRC, which can be reached using the elevator in the Bob Marley room. Users will need a key to the elevator to be able to return to CFRC.

Navigation:

- The station foyer, offices, volunteer lounge, Studio A, CR3 and CR2 should be accessible to users in manual or powered wheelchairs unless a temporary obstruction such as a chair or stool has been inadvertently left in the way.
- Sections of the main music library and most of the Classics library are not accessible to wheelchair users due to the narrowness of passageways.
- CR1 contains a small step making it inaccessible to wheelchair users through the main music library; the location of equipment racks also makes the room inaccessible to wheelchair users from Studio A.

Service animals:

- Guide dogs and other service animals are welcome at CFRC. If you have any pet allergies, please notify staff so that we can strive to ensure you are alerted when and where a service animal may be accessing CFRC's space.

Telephones

Main Business Line:

- The main external business line for CFRC is 613-533-2121. Do not pick up this extension unless asked to do so by a CFRC staff member.

Request Line:

- The CFRC Request Line is 613-533-2372 or 613-533-CFRC. The on-air programmer is responsible for answering this extension.

Making A Call From CFRC:

- Internal (Campus) Calls: To place a call within the University, dial the 5-digit number for that extension from the grey countertop phone in CR1 or CR2
- External Calls: To place a local call dial 9+ the 10-digit number.
- Long Distance Calls: Long distance calls are disabled from CFRC's phones. For a long distance, program-related phone interview, arrange to use Skype, borrow a phone card from staff during office hours, or bring your own.

Answering A Call at CFRC:

- Flashing diamond indicates which line the call is on; phones in CR2 and CR1 will not sound when mics are on.
- Pick up receiver and press the button next to the diamond; it will stop flashing
- Answer politely: "Good morning/afternoon/evening, CFRC". Don't assume the caller is a station member or friend. Be courteous and professional.

Holding A Call:

- Ask the caller to hold; do not tell them that you are going to do so.
- Press the orange **Hold** button; diamond will flash and the call will be on hold.
- Release **Hold** by pressing the button next to the flashing diamond
- Thank the caller for holding.

Call Forwarding/Conference Calls (for 3-way calls or to reach another extension):

- Ask the caller to hold; press the grey **Conference** button.
- When you hear a dial tone and see the flashing diamond, dial the number to which the call is to be-routed (outside 9+ number or internal 5-digit extension)
- Once you connect, activate the initial caller by pressing the **Conference** button once more. You, the caller, and the person you have called are all on the line. Hang up if the call does not concern you.

Paging (station intercom system):

- Lift the receiver.
- Press the **Paging** button
- Deliver your message and hang up.
- When mics are ON, the pager in CR1 and CR2 will not sound.

Answering the Front Door Line:

- Remember that the person at the door must establish a valid reason for entry

Control Rooms and Studios

A control room is the nerve centre for broadcast production and operation. Within each of CFRC's control rooms you will find all of the source equipment such as the console (or "board"), computer, CD players, turntables and microphones. CFRC has 3 Control Rooms: CR1, CR2 and CR3, each with similar equipment. CR1 caters to specialized functions such as interviews, live performances and creative production. CR2 serves as the primary on-air facility, while CR3 is mainly for prepping and pre-recording shows.

CONTROL ROOM 3 (CR3)

Originally, CR3 was the AM studio. It has basic equipment similar to CR2 and CR1.

CR3 Basic Equipment

- AudioArts R-17 console: featuring 10 slider controls for source equipment
- Mac Mini: running OSX with 150Gb of space.
- EXT cable for connecting EXTERNAL audio devices
- Microphone: Electrovoice RE27/ND dynamic cardioid microphone
- Turntable: Technics 1200
- 3x Numark MP102 CD players

CR3 AudioArts R-17 Console

- If you are the first person of the day in CR3, you can unlock the door using the key on the ring hanging in the library-facing window of CR1. You also need to turn on the main power (sideways switch on the wall behind the equipment rack). Don't turn power off unless you are locking up for the day (see "Station Lockup")
- When power is turned ON, all channels on the console come on, including mic channels. This means the "On Air" light is illuminated outside the CR3 door, and control room speakers are muted until the mic channel is turned off.
- Ensure the pair of headphones labelled "CR3" is available for use.
- Press the Grey PGM buttons on channels for the equipment you want to use.
- On the right side of the console is the Monitor Selection strip, with 3 source select switches that allow you to choose what bus will be monitored: AIR, PROGRAM (PGM) or AUDITION (AUD). Choose "PGM."
- The 3 knobs at the bottom of the Monitor Selection strip allow you to control volume (red knob-cue speaker on board, grey knob-headphones, blue knob-CR3 speakers).
- Stereo (left and right) VU (volume unit) meters show the output from the Program (PGM) bus;* if you see the needles moving but can't hear anything, ensure the microphone is switched "Off," PGM is selected on the Monitor Selection strip and on the channel for the equipment you want to play, and that the channel for the equipment you want to hear is "ON" with the slider up.

**About "buses:" The word "bus" means "dedicated audio path". When we have "assigned the mic to the Program bus", we are directing the mic sound to the PGM button on the Monitor Select strip. Separating sources from one another using busses allows us to direct different sounds to different places. As an example, sometimes a home stereo will allow you to listen through "Speakers A" or "B". Let's say you have "Speakers A" in the kitchen and "B" in the living room. If you can only hear your CD in the kitchen, you have assigned the CD to the "Speakers A bus," or the "kitchen bus".*

CR3 Mac Mini

- Password for the logon page is "cfr"
- If the Mac is asleep, press a key on the keyboard or shake mouse to "wake" it.
- Attach USB keys using the external USB input next to the computer monitor.
- Use Audacity or Reaper to record and for multitrack editing.
- The Mac Mini will record anything sent through the PGM bus on the console
- Do not save to the desktop! Create a folder in the "Documents" directory.

CR3 EXT connector

- The EXT connector is a stereo 1/8" (Mini) plug you can use to connect a laptop, Mp3 audio player, smartphone or other external audio device to the console.
- Select the EXT input on the EXT channel.
- Cue to ensure audio signal before turning the channel ON.

CR3 Microphone

- The most important piece of source equipment in any Control Room is the "mic:" it allows you to communicate to listeners and guests. A mic is a delicate, expensive instrument. All 3 Control Rooms have Electrovoice RE27/ND dynamic cardioid mics.
- Handling & Positioning: Adjust the mic by holding it at its base and manipulating the joints of the mic elbow stand. Point the mic down about 45 degrees toward your chin or nose (not your mouth). Seat yourself so you'll be able to breathe easily and be relaxed for speaking. Don't slouch. The ideal distance from the mic is about a hand span: if you are too far away, your voice will be too weak; if you are too close, you will 'pop' consonants and the mic will pick up slurping sounds from your mouth (ew!)
- Find the fader position for your voice that brings the needle of the VU meter to about "noon" or 0. You should rarely go into the red area of the meter.
 - **Don't move around** when using the mic or your voice volume will fluctuate.
 - **Don't touch, adjust or hit the mic when it is on**, this will create loud noise.
 - **Don't tap your pen, rustle papers or move in your chair** for the same reason.
 - **Be careful with consonants** (B, P, F, S, Z, CH-) that can cause "pops" or hiss.
 - **ALWAYS wear headphones** when the mic is on so you can hear yourself.
 - **Unplug extra headphones:** extra headphones plugged in and lying unused in the Control Room can create feedback if the mic is on.
 - **Take time to experiment** with mic placement, proximity, angle and board volume: the time you invest will pay you back richly.
 - **Do not enter a Control Room when the "on air" light is on outside:** walk around the station if necessary in order not to disturb the current programmer

CR3 Turntable

- All control rooms have Technics SL 1200-MKII turntables, a DJ standard.
- **Handling Records:** remove record from its inner sleeve, handle vinyl only by edges and paper label at the centre; place record on the platter; if record is dusty, gently clean with record brush, slowly moving from center to edge of the vinyl.
- **Cueing a Record:** Turntable channel should be OFF; turntable power ON (black knob at bottom left corner of the turntable), platter should not be spinning (Start/Stop button). Choose the correct speed - 33 or 45 RPM - using the buttons under the ON/OFF knob. Press the CUE button on the Turntable channel.

- Adjust CUE volume using the red knob on the Monitor Select channel. Unclasp the tonearm, lift the tonearm using the lever at the back and slip your index finger under the hook of the tone arm to move the stylus (needle) to the desired place on the record. Lower the tonearm using the lever. Press START; let the record play until you've reached the very first note/sound, then press STOP. Rotate the platter (don't touch the record), backward until you have the exact location of the first sound, then back another 1/4 turn: this compensates for the time it takes for the record to play at full speed.
- **Playing a Record:** After cueing, press the CUE switch again to turn off the cue speaker. Bring up the fader on the Turntable channel. When you are ready, press the ON switch. This automatically starts the turntable.
- **Putting away a Record:** When the selection has ended, bring the volume fader down. Press the OFF button on the Turntable channel to stop the platter. Lift the tonearm using the lever and carefully move it back to its resting place, re-clasp the tonearm, carefully lift of the record being sure to handle it only by the edges, replace it into its inner and outer sleeves and re-file in the music library.

CR3 CD players

- CR3 has 3 Numark MP102 CD deck, which are labelled and come up as "CD1" "CD2" and "CD3" on the console.
- **Handling Compact Discs (CDs):** The recorded material on a CD is on the underside, i.e. the side without the printed graphics. Avoid touching this side: handle CDs by the outside edges and inside ring only. Keep a CD in its case when not in use; exposure to dust will damage both CDs and players.
- **Loading and playing a CD:** Turn the player on using the Power button on the left. Press the OPEN/CLOSE button next to the tray to eject the disc tray. Place the disc carefully onto the tray, printed side up. Press the OPEN/CLOSE button to load the disc. Never close the tray by pushing it: this will damage the motor. Select the track you would like to play by pressing the TRACK buttons. Bring the fader for the CD channel all the way down. Press PLAY on the CD. You can search within a track by turning the large JOG WHEEL.
- **Playing a CD:** Turn on the channel for the CD player you want to use and raise the fader. Press PLAY to start the CD.
- **Single/Continuous Play:** When powered on, the players will default to continuous play. Press the SNGL button at left of display for single track play.
- **Time:** The display normally indicates the time remaining on the current track. Pressing the TIME button will switch from time remaining to time elapsed.
- **Pitch:** when the red lights next to the PITCH button are OFF, you cannot adjust the pitch. Press the Pitch button once; with the red light on, you can adjust the pitch using the fader on the right side of the unit. If you press and hold the PITCH button, you can switch between 8% and 16% pitch control.
- **MP3 CDs:** The players will read and play MP3 data CDs

**Remember to Cue: As a programmer, you are responsible for everything you broadcast. Please remember to preview all music selections before your show goes to air (or during your program by using the CUE function on the console), to ensure the content is appropriate.*

CONTROL ROOM 2 (CR2)

CR2 is the main on-air broadcasting room at CFRC. CR2 operates in essentially the same manner as CR1 and CR3, but is home to the station's new, digital console.

CR2 - BASIC EQUIPMENT

- Audioarts Wheatstone IP-16 series console
- Mac1 and Mac2: running OSX with 250Gb of space
- Megaseg Automation and Playback software running on Mac1
- 2 Microphones: Electrovoice RE27/ND dynamic cardioid microphones
- EXT cable: for connecting EXTERNAL audio devices
- 2 Turntables: Technics 1200
- 1 DJ mixer: Numark DXMPro
- 3 CD players: Numark MP103
- 1 cassette deck: Tascam 112MKII
- 1 DAT machine: Tascam DA-20MKII
- Comrex DH22 2-line telephone interface
- Control Room Switching system and Transmitter switch indicator

CR2 Audioarts Wheatstone IP-16 series console

- There are 16 channels connected to source equipment: mics in CR2 and Studio C, turntables, CD players, cassette deck, DAT player, telephone interface, computers, EXT cable, DJ mixer and direct feeds from CR1 and CR3.
- Some sources share a channel strip (ie. CR1 with CR3; EXT with DJ mixer; Cassette with DAT). For these channels, only one source per pair can be aired at a time, by selecting the "A" or "B" button at the top of the channel. You can only switch between "A" and "B" when the channel is OFF.
- On the right side of the console is the Monitor Selection strip, with source select switches that allow you to choose what bus will be monitored: AIR, PROGRAM (PGM), AUDITION (AUD) or AUXILIARY (AUX). Choose "AIR."
- Below Monitor Selection are Headphone and Control Room (speaker) volume.
- There is a Cue volume control knob at the top of the Monitor Selection strip. To cue a source, press the CUE button on that channel above the fader and listen through the speaker next to the Cue volume knob.
- On the Monitor strip you will also find the Talkback (TB) button to communicate with Studio C through the Mic1 channel without broadcasting it over the air.

CR2 Mac1 and Mac2

- Mac1 and Mac2 are both capable of audio playback. Mac1 is also set up for playlists and mixing digital audio files using MegaSeg, and for Skype interviews; Mac2 is set up for browsing the web and accessing the DotLog digital log site.
- If you are at the Login screen for Mac1 or Mac2, the password is: cfr
- If the Mac is "asleep" (screen is dark), shake the mouse or press a keyboard key.
- **Digital Audio File Playback:** The Macs can play digital audio files like MP3s, AIFs, M4As etc. using iTunes or VLC. Generally, you should play digital audio files using MegaSeg on Mac1. When Mac1 is in use for a Skype interview, or you are importing files to MegaSeg, files can be played using iTunes or VLC on Mac2.

- **Downloads and Streams:** You may download songs to the Desktop to play through these programs, so long as you have the right to do so under copyright law (be sure the artist is registered with SOCAN or another artist rights agency, or is making the selection freely available, for example, under a creative commons license). Delete downloaded files before the end of your program. **DO NOT** stream audio online due to potential buffering, sound quality and copyright issues.
- **USB keys and devices:** You can play sound files saved to USB devices using Mac1, by connecting to the external USB cable atop the console beside the grey phone. Your device will appear on the desktop and in the Finder; you can then drag files into MegaSeg or iTunes, or copy them to the desktop. Delete files after use. **DO NOT** EJECT a USB device while audio is playing from it on-air!
- **DO NOT** adjust any cables at the back of the computer or use USB ports at the rear of the Mac (this is the fastest way to lose your USB device at CFRC!)

MegaSeg

- **MegaSeg** on Mac1 should be open at all times. Ads and time-sensitive promos load automatically into the MegaSeg Playlist (lower right of the window) when they are scheduled as EVENTS and should be played at your earliest opportunity.
- **Adding Files:** Drag and drop INDIVIDUAL files from the FINDER or iTUNES into the LIBRARY or PLAYLIST. **DO NOT** attempt to drag a group of large files into MegaSeg while the program is playing on-air, as this may interrupt playback.
- **DO NOT** drag files from the NETWORK (such as a pre-record in CR3 Documents or older music from the Digital Library). Copy files locally to CR2's Mac 1 first, then drag and drop into your playlist.
- **Importing Folders:** You can also IMPORT entire folders from FINDER, iTUNES or a connected iPod or external drive, by dragging and dropping the folder into the Library or by clicking the IMPORT button on the left side of the screen.
- **DO NOT** import folders across the network or while MegaSeg is playing on-air!!! The process of importing folders is memory-intensive and will interrupt playback. When you click the IMPORT button, the IMPORT process begins with MegaSeg checking the LIBRARY for missing files, ie. files that have been moved or deleted since the last time someone IMPORTED files. **DO NOT** IMPORT folders if you do not have time for this file-checking operation, which may take up to 1 minute.
- **Managing Your Playlist:** Drag and drop files from the LIBRARY into your PLAYLIST, or within your PLAYLIST to set the order that you like. To stop playback of the PLAYLIST at a certain point, click on the BREAK button at the bottom of the screen to insert a BREAK into your playlist, then drag and drop the BREAK into the position you like. Once the BREAK arrives in the left-side ("Active") playback pane, your PLAYLIST is paused. To re-start the PLAYLIST, click the ADVANCE button at the top or START PLAYLIST button at the bottom of the screen. To remove a track from the PLAYLIST, drag it back to the LIBRARY or click on it to select it (it will be highlighted) and press DELETE.
- **Viewing EVENTS:** A list of all scheduled ads and promos can be found by clicking the PLAYLIST menu at the top of the screen and selecting EVENTS; or by selecting the SETTINGS button at the bottom left and clicking on the EVENTS tab. From EVENTS, click the DAYVIEW button to see the schedule for the day.

- **Going Live:** Click START PLAYLIST at the bottom of the screen to start your Playlist. Ensure that the **AutoSeg** button to the right of the window is "ON" for continuous playback of all files in the Playlist. When AutoSeg is "OFF," MegaSeg will wait for you to click Advance to start each selection in the Playlist.
- Turn AutoSeg "OFF" to manually control playback of each item in your Playlist, including scheduled ads. **Leave AutoSeg "ON" when you leave CR2!**
- **Previewing Audio:** Select a track in your Playlist or Library and right-click or press the PREVIEW button on the left of the screen to preview the track using headphones plugged into the silver EDIROL box behind the computer monitor; or double-click on the track in your Playlist to load it into the PREVIEW pane of the MIXER (top right of the window) and click on the headphones icon to preview the track. The headphones icon must be OFF for the track to play on-air.
- **Pitch Shifting:** Use the sliders beside the PREVIEW (right) or ACTIVE (left) panes to control pitch. The left side of the slider provides a +/- 12% pitch adjustment, while the right side of the slider offers full 100% + or - pitch changes.
- **Crossfading:** Use the ADVANCE button to transition quickly from one track to the next, or the crossfader to mix or create a long transition. Once you have moved the crossfader all the way to the right (ie. to the track in the PREVIEW pane), you will be prompted to ADVANCE the track to the ACTIVE window to progress through your playlist. You can also try the crossfader presents below the crossfader to experiment with different transtion/mix types
- **Keeping MegaSeg Running Smoothly:** If you have time and wish to do a service for your fellow programmers, select LIBRARY TOOLS from the menu at the top of he screen and click SCAN FOR MISSING FILES to run a check and update the Library, a process which may take a few minutes and should not be done while MegaSeg is playing on-air. Once you have removed missing files from the Library, you can SCAN FOR DUPLICATES to reveal files that have been copied multiple times to the Library. From here, you can delete extra, unnecessary files from the Library. Lastly, it is important to periodically CLEAR THE PLAYLIST by clicking the CLEAR button to the right of the Playlist. This will save memory and ensure smooth playback by keeping the backlog of files in the Playlist to a minimum. When deleting files from the Library or Playlist, do not select "trash files" unless your are removing your own files from the computer!!!

Troubleshooting MegaSeg

- **AUDIO STOPPING AFTER EACH TRACK/PLAYLIST NOT PLAYING THROUGH:** Ensure that the AutoSeg button is switched "ON."
- **TRACK PLAYING BUT NO AUDIO COMING THROUGH:** Check that the fader in the ACTIVE pane on the left is up to the half-way point and the CROSSFADER is set to the ACTIVE pane on the left. Check the ON button is on for the Mac1 channel on the console and the PGM button is lit above the fader on the console.
- **UNWANTED AUDIO PLAYING THROUGH:** Turn AutoSeg "OFF" or press STOP PLAYLIST at the bottom of the screen. Ensure you have a BREAK in your ACTIVE (left-side) pane.
- **AUDIO DROPPING OUT/FREEZING:** Prevent freezes and drop-outs by not adding large files, groups of files or importing folders while MegaSeg is on-air. IF AUDIO PLAYBACK STOPS WHILE YOU ARE USING MEGASEG, play something quickly off a CD or from Mac2. **ALWAYS HAVE A BACKUP PLAN!**

- **PROGRAM UNRESPONSIVE OR FROZEN:** Play audio from a CD or Mac 2 to avoid dead air. Click on the Apple Logo from the menu at the top of the screen and select FORCE QUIT. Click on MegaSeg in the pop up window to force MegaSeg to quit. Alternatively, select RESTART from the Apple menu to reboot the computer. The process can take a minute or two. Launch MegaSeg upon restart and begin anew.

CR2 Microphone

- see page 11

CR2 Turntables

- see page 12

CR2 EXT connector

- see page 11

CR2 DJ mixer

- Select the "DJ" input on the EXT/DJmixer channel for live turntable mixing on-air.
- Cue to ensure audio signal before turning the channel ON.
- Input selector switches in the middle of the mixer must be set to "Line"
- Control levels on each turntable using the channel faders, crossfader, and 3-way EQ.
- Preview audio on one turntable while another is on-air by connecting headphones to the input at the front of the DJ mixer and using the CUE slider at the top of the mixer.

CR2 CD players

- CR2 contains 3 Numark MP103 USB CD players, similar but with some differences in operation from the Numark players in CR3
- **Cueing a CD:** turn on the player using the POWER button at the left side of the unit. Press the EJECT button to open the disc tray. Place the disc onto the tray and press the EJECT button to close it. Never close the tray by pushing on it, as this will damage the motor. Select the track you would like to play by turning the TRACK knob. Press the Cue button on the CD channel to preview. Press PLAY on the CD. You can search within a track by pressing the SEARCH button, then turning the large JOG WHEEL.
- **Playing a CD:** Turn on the channel for the CD player you want to use and raise the fader. Press PLAY to start the CD.
- **Single/Continuous Play:** When powered on, the players will default to Single Track play (ie. they will stop at the end of the track being played). For continuous play, press the SINGLE button so that CONTINUOUS appears in the display.
- **Time:** The display normally indicates the time remaining on the current track. Pressing the TIME button will switch from time remaining to time elapsed.
- **Pitch:** when the red lights next to the PITCH button are OFF, you cannot adjust the pitch. Press the Pitch button to adjust the pitch using the fader on the right side of the unit. Pressing the Pitch button repeatedly will allow you to cycle between +/- 4%, 8% or 16% pitch adjustments or turn the Pitch adjustment OFF.
- **MP3 CDs:** The players will read and play MP3 data CDs.
- **USB:** Connect your USB drive or device to the input on the front of the player and

press the SOURCE button so that "USB" appears in the display. The unit will scan your USB for audio files and folders. To access folders on a USB drive or MP3 CD; press the "Folder" button and use the "Track" knob to scroll through folders in alphabetical order. To open a folder, push the "Track" knob and then turn the knob to scroll through the tracks within the folder. Once your track is selected, press PLAY to initiate playback.

CR2 Cassette deck

- The Tascam 112MKII can be used to play cassette tapes on the air or to record the on-air signal to cassette.
- The POWER switch is at the top left corner of the deck.
- Ensure the "monitor" switch on the cassette player is set to "Auto" for playback and to "Input" for recording. DO NOT play the cassette deck on-air with the "monitor" set to "Input" or you will create feedback.
- Cue cassette tapes in advance to ease frustration during live programming. To cue a cassette, locate the silence or sounds just BEFORE the piece you want to air. As soon as you hear what you would like to play, STOP the tape. EJECT and use your finger manually rewind the tape one complete turn.
- Load the cued cassette tape and press PAUSE. To start playback, press PLAY.

CR2 DAT machine

- The Tascam DA-20MKII can be used to play DAT tapes on-air, or record to DAT
- For more information or assistance please contact a staff person.

CR2 Comrex Phone Interface

- The CR2 phone interface is a small black box with square buttons atop the DAT machine in the rack. The phone interface connects up to two callers to the console.
- **Connecting with your guest:** Have your guest(s) call 613-533-2505. The interface will flash GREEN when it receives a call.
- **Connecting the caller to the console:** Press the flashing GREEN button to answer the call. Ensure that the Phone1 channel is on CUE. You will be able to hear the caller through the CUE speaker on the board without it going to air. To speak with your guest without going to air, ensure that the AUX button on your mic channel is ON and the PGM button on your mic channel is OFF; then turn your mic on and bring the fader up. The caller will hear you through the AUX "bus" without it going on-air (which requires having the PGM bus ON).
- **Putting the caller on the air:** Turn ON the Phone 1 channel. Make sure that the AUX buttons for your microphone and any other channels you want the phone guest to hear are pressed down (green). Press the PGM button on your Mic channel so that it is also ON. You and your guest are live to air!
- **DO NOT** press the AUX button on the phone channel, or you'll create feedback.
- To put a second caller on the air, have that caller dial 613-533-2505. Cut to some music or a station break while you connect the call. Press the second flashing GREEN button on the phone interface to connect the caller, then follow the steps to connect the caller to the console, using the Phone2 channel. You can now have a conversation over the air with both your callers.
- **Disconnecting:** When your interview is done, bring down the Phone1 or 2 fader, and press the "OFF" buttons on the channel and the phone interface to end the call.

**A note about on-air callers: It is illegal to put someone on the air without their knowledge AND consent. Make sure your caller knows the process - what they will be hearing through their phone and when you will introduce them and begin the interview - before you put the call on-air. You are responsible for all content broadcast during your program, including the words and behaviour of guests: if a guest says something offensive or profane, it is your responsibility to cut them off and apologize to the listenership.*

CR2 Control Room Switching system and Transmitter switch indicator

- CFRC can broadcast from any of its three control rooms. Most programs broadcast from CR2, but sometimes you may want to broadcast directly from CR1. Before you can begin broadcasting from another control room, you must “tell” the transmitter which room to “listen to.” This is done using the control room switching interface located at the top of the left-side equipment rack in CR2. If CR2 is broadcasting, a small green light will show on the face of the unit that CR2 is set as the on-air studio. To change to CR1, hold down the “Enable” button while pressing the “CR1” button.
- A small grey box atop the console in each control rooms indicates which room the transmitter is “listening to”—CR1, 2 or 3. It is always a good idea to take a look at the indicator to know whether the room you are in is on-air or not.
- **Making a Smooth Transition:** Before you switch control rooms, bring up CR1 on the REM3 line in CR2 at an appropriate time (the start of a song, for example), then make the switch on the switcher. This way, even though the transmitter will be bounced from one room to another, the sound over the air will be uninterrupted because the sources are the same. Of course, if CR2 is not in use, you can also continue to broadcast from CR1 using the feed through the CR2 console, without using the switcher at all.

CONTROL ROOM 1 (CR1)

CR1 operates in essentially the same way as CR2 and CR3. The main difference is in the selection and layout of source equipment. CR1 caters to operations such as demo production, pre-recording programs, pre-recorded phone interviews, multiple-guest interviews, live music recording, remote (off-site) live broadcasts and multitrack editing.

CR1 - BASIC EQUIPMENT:

- Audioarts R-60 console
- Mac Mini: running OSX with 500Gb of space and M-Audio sound interface
- 2 Microphones: Electrovoice RE27/ND dynamic cardioid microphones
- 2 Turntables: Technics 1200
- 2 CD players: Numark MP103
- 1 CDRW: Tascam CD-RW402
- 1 cassette deck: Tascam 112MKII
- 1 DAT machine: Tascam DA-20MKII
- 1 Reel to Reel machine: Tascam BR-20
- White Interview Phone and Gentner interface
- Prima LT ISDN interface and Comrex Bric Link II audio over IP codec

CR1 Audioarts R-60 console

- Turn on the main power switch (located at the top left on the equipment rack)
- Ensure that there is a pair of headphones for use
- The board consists of 12 channels to which source equipment is wired, each controlled by ON/OFF buttons and faders; controls for adjusting volume of studio monitors, headphones and cue speaker; and switches for assigning sound sources to Program (PGM), Audition (AUD) and Mono busses.
- Select PGM to hear sounds you are sending through the console on studio monitors and headphones. Program VU meter will indicate sound levels.
- Select CUE to preview material through the CUE speaker on the console.
- Select AUD to send audio to callers during a phone interview, or to any other destination patched from the AUD L and R outputs on the patch bay.

CR1 Mac Mini and M-Audio Sound Interface

- Password for the Mac Mini logon page is "cfr"
- If the Mac is sleeping, press a key on the keyboard or shake mouse to "wake it up."
- Attach USB keys to the ports on the keyboard or at the back of the computer
- Use Audacity or Reaper to record and for multitrack editing
- The signal path for recording to the computer in CR1 is different from CR3: ensure that the CD-RW unit is powered ON and the right-hand display reads "MONITOR" (to adjust this, press the red "record" button underneath the display). The display should also read "ANALOG" (this can be adjusted by pressing the "Input Selector" button). The "Input" knob on the CD-RW should be set at 9 o'clock. Ensure that the long grey cables are connected to the CD-RW L and R outputs on the patch bay.
- The M-Audio sound interface connects audio from the PGM bus of the console and the microphones in Studio A to the computer for recording or broadcast. Ensure that the M-Audio interface is turned ON, phantom power is turned ON and the volume knobs are turned up (ie. to the right) for the channels you want to record or listen to (Mac L and R on the interface for audio from the PGM bus on the console; 3-6 for audio from mics 1-4 in Studio A).
- Ensure that the computer is connected to the sound interface. Click on the Apple Icon in the top left of the screen, select "System Preferences," then select "Sound." OUTPUT and INPUT should be set to M-Audio. If M-Audio does not appear, check that the power on the M-Audio interface is ON and re-start the computer to re-establish the connection.
- To RECORD, open a new file in Audacity or Reaper. Ensure the Mac channel on the console is OFF and the channels you want to record onto the computer are ON, with volume up. Record voice tracks in MONO and music or multitrack sounds in STEREO. Programs should automatically detect stereo audio from the Program Bus, through the 1st and 2nd inputs of the M-Audio interface. Mics from Studio A will need to be assigned to armed tracks in Reaper. Input 3=Mic 1 in Studio A, Input 4= Mic 2, etc. Meters will appear in the bottom of the Reaper window. Click on the grey speaker icon in these meter panes to hear the audio from Studio A. You are now ready to record multiple tracks from Studio A!
- Do not save to the desktop! create a folder in "Documents" and save material there.
- Save material to your folder BEFORE saving to another computer on the network; then copy the file to the other computer, and delete the original later.

- To connect to another computer on the network, open the "Finder" (blue box with a happy face) and click on the computer you want to reach on the left-hand side of the window under "Shared." If you cannot find the folder you need, click on "Connect As" in the upper-right-hand window and use that computer's login name and password.

CR1 Microphones

- see page 11

CR1 Turntables

- see page 12

CR1 CD players

- see page 16

CR1 CDRW

- The CDRW in CR1 is primarily used as an interface when recording to the Mac Mini (see page 18).
- For information on recording or duplicating CDs using this machine, please contact a staff person.

CR1 Turntables: Technics 1200

- see page 12

CR1 Cassette deck

- see page 15

CR1 DAT machine/Reel to Reel machine

- The Tascam DA-20MKII can be used to play DAT tapes or record to DAT.
- The Tascam BR-20 may be used to play 1/4" reel-to-reel tape.
- For more information or assistance please contact a staff person.

CR1 Interview phone and interface

- Phone interviews may be recorded or broadcast from CR1. The White Phone in CR1, which connects to the Gentner phone patch, uses the same telephone number (613-533-2505) as the Phone interface in CR2. Therefore, do not attempt to record a phone interview if one is in progress on-air in CR2.
- To set up a phone interview in CR1, first patch AUD L out into CALLER IN
- Then patch CALLER OUT into REPEAT COIL IN.
- Patch two cables from REPEAT COIL OUT L and R to AUX 2 IN L and R. Turn AUX 2 channel ON and bring fader up on the board
- Press green AUD button on the mic channel(s) you'll be speaking to the caller on.
- Dial 9+ the number of your guest on the White Phone or have your guest call 613-533-2505. For long distance calls, a phone card must be used.
- Once connected, press the red ON button on the Gentner and hang up the handset
- You will be speaking to the caller through the microphone, and listening to the caller in the headphones. Adjust levels and record away!

- To disconnect, press the yellow OFF button on the Gentner. Unplug patch cables and return them to the hook on the rack

CR1 PRIMA LT ISDN interface and Comrex Bric Link II audio over IP codec

- Most programmers will never use the ISDN or IP codecs, which allow us to send and receive digitally encoded, broadcast quality audio between two stations.
- For more information or assistance please contact a staff person.

STUDIO A & C

- In addition to the control rooms, there are also two studios: rooms with microphones for interviews, performances and co-hosting, as well as headphone and speaker controls for monitoring/listening.
- Studio C is wired to CR2, while Studio A is wired to CR1. While Studio C is good for one or two guests, Studio A is much larger and can comfortably accommodate six.
- Studio C features 2 microphones and a control box to manage headphone and speaker volume and mute (if you need to cough, press the mute button!), as well as an older grey and blue box to manage talkback (off-air communication with the CR2 operator, heard through the overhead speaker) ALWAYS keep the overhead speaker turned up (it will shut off automatically when your mic is turned ON) and ALWAYS wear headphones when using the microphone.
- Studio A features 4 microphones with inputs for up to 2 more mics or line-level devices, a headphone mixer for up to four pairs of headphones, and a control box to manage speaker source and volume.

Fault Reports

- In the event of equipment failure, technicians must be notified as soon as possible so that equipment can be repaired in a timely manner.
- In CR2, under the window facing the foyer, is a clipboard with Fault Report forms.
- Complete ALL SECTIONS of the form and leave it on the corkboard on the Operations Officer's door. You may be contacted for further information or notified when a problem has been resolved.

Portable Equipment

CFRC has several Zoom H2 and H2N portable digital recorders that may be signed out by trained programmer. Zooms should be signed out from a staff member during office hours (10am-5pm weekdays). It is free to sign out a Zoom, however volunteers must pay a \$10 deposit or leave a piece of ID to borrow the equipment. There is a fine of \$10 (or 1 hour volunteer time) per day if a Zoom is returned late. Portable recorders, such as CFRC's Zooms, can be used to record interviews, performances or ambient sound outside a studio. Zooms are user-friendly, high-quality recording devices powered by two AA batteries or an AC adapter. Each Zoom kit holds earbuds, a USB cable for connecting the Zoom to a computer, a pop filter, stand and handle.

ZOOM H2: BASIC OPERATIONS

- **Connect headset:** to Phones/Line Out
 - **Turn Zoom on:** check battery usage, and/or connect power adaptor
 - **Set Direction Pickup:**
 - Zoom H2 - select front 90 degrees, surround-2CH or 4CH, rear 120 degrees)
 - Zoom H2next - select MS/XY/2ch/4ch on the top)
 - **Set overall level:** use Mic Gain switch on side panel: Low (0-3) sensitivity for loud music/PA system; Medium (4-7) for conversation/field recordings; High (7-10) for quiet sounds.
 - **Select file format:** select Menu>>Rec Mode (Zoom H2) or Menu>>Rec>>Rec Format (Zoom H2next) to choose recording format - .mp3 (compressed format) or .wav (uncompressed format) at different resolutions. .Wav will provide better sound quality, but take up 10x as much memory, so not good for long recordings.
 - **Record Ready:** On Zoom H2, press REC button once, red light will flash and the display will begin to show input (volume) levels. On Zoom H2next, the recorder displays input levels as soon as it is powered on, and you don't need to press REC until you want to begin recording.
 - **Adjust levels:** Select internal mic settings using arrows on front panel
 - **Record:** press REC button (a second time is using the Zoom H2) to begin rolling, time will begin to count in display
 - **If not recording from Internal mic** (ie. using an external mic or recording from a mixer) connect appropriate cables to LINE IN or EXT MIC IN jacks
- *Note: additional audio cables and mics are not normally signed out with the Zooms, but are available from the Programming Manger's office and can be included upon request*
- **To Stop Recording:** press the REC button again
 - **Transferring Files:** connect the Zoom to a computer via the USB cable supplied with the recorder while the Zoom is powered OFF. Select STORAGE under the FILE menu, and the Zoom and its files will appear as an external device on the computer. Drag files to your desktop or a folder. To delete files, drag them to the Trash and then empty it.

For a detailed instruction manual or advanced operations, please contact staff.

Pre-Records

Sometimes, programmers are unable to deliver their programs live. Ideally in these cases, a replacement host will be found to fill-in. If a replacement host cannot be found, programmers are encouraged to produce a pre-record. A pre-record is a new (not previously aired) program produced in advance. Programmers should prepare one or more non-time-sensitive pre-records of their program for use under such circumstances.

Pre-records should follow as closely as possible the normal format of the radio program in question. Ensure that any PSAs and promos included in a pre-record are current, and leave one minute per broadcast hour free for ads (ie. if your weekly program is 90 minutes, your pre-record should be 88.5 minutes long).

Pre-records may be produced in CR1 or CR3. Save your pre-recorded program in a compressed but high-quality Mp3 format (256kbps, 16-bit stereo is recommended).

Finished pre-recorded audio files should be placed in the "PreRecords" folder on the desktop of Mac1 in CR2, using the file naming convention "ProgramName-Date-StartTime" (eg. ArtFreak-Oct8-1700). The name and time of the program must be written on the Pre-records board outside of CR2 under the appropriate day of the week. Programmers who have pre-recorded should notify the Programming Manager and the programmers before them of the dates of upcoming pre-records.

If you are hosting a live program, especially outside of office hours, please check the Pre-records whiteboard and folder to see if there are one or more pre-records to be aired after your show. If a pre-record is scheduled after your program, add it to your playlist in MegaSeg or iTunes on Mac1, followed by enough Rebroadcast content pulled from the Archives (see page 24) to carry through until the next time the CFRC office is open (ie. next weekday at 10am) to ensure there is no dead air in the case that programmers following the pre-record have difficulty accessing the station.

File Storage and Naming Conventions

To avoid clutter on Control Room computer desktops and to keep critical folders accessible to volunteers, DO NOT save any files to the desktops of the Control Room computers. Create a folder in the Documents section of the computer, using your program name or your own name, and store material there.

CFRC's Control Room computers are to be used for the temporary storage of works being produced for broadcast. The computers are not an archive of CFRC content and are not for storage of personal files or materials by volunteers or staff. CFRC has limited hard drive space along with a constant demand for storage for new material being produced for broadcast. For this reason, staff must regularly delete files from the computers. On the first of each month, all files older than 90 days may be deleted from any of the 4 Control Room computers by staff.

In order to ensure that files are easily searched for, recognized and retrievable by staff and volunteers, all CFRC users are asked to abide by the following naming conventions for audio files at CFRC:

Pre-Records:	ProgramName-Date-StartTime (eg. UbiSunt-Apr6-1300)
PSAs:	PSA-OrganizationName (eg. PSA-99York)
Promos:	PRO-ProgramOrEventName-DateIfApplicable (eg. PRO-UbiSunt or PRO-BoardRecruitment-Apr2)
Station IDs:	ID-Name (eg. ID-ShelaghRogers)
Ads:	AD-ClientName-CampaignEndDate (eg. AD-KCCU-Apr30)
Community Calendar:	CEC-StartDate-EndDate (eg. CEC-Apr1-8)

List Serv, Email Lists and @CFRC.ca email accounts

All CFRC volunteers are required to have an up-to-date email address on file and are responsible for reading and responding to email sent by CFRC staff. All volunteers will receive a bi-weekly Volunteer Newsletter, a digest of important upcoming events and deadlines at the station. In addition, all volunteers will be subscribed to the CFRC List Serv, a shared list where volunteers may post information to share with all other CFRC volunteers, such as upcoming fill-in or DJ opportunities.

Programmers will also receive specific e-blasts about upcoming programming-related deadlines, changes and opportunities. Programmers are further eligible for a CFRC email account: Showname@CFRC.ca. CFRC email accounts are provided by station management upon request and terminated when a program leaves the schedule.

Studio Bookings

Pre-records, interviews, features, show promos, PSAs and ads may be produced in either CR1 or CR3. These studios must be booked in advance. In the hall between the lobby and the lounge you will find the studio booking board. The board is divided vertically by day and studio. Each day is divided horizontally into blocks of time. To book a slot, write your name, the date and the time of the booking, in the slot that corresponds to the desired studio and day. Studios may only be booked up to one week in advance for up to two hours at a time. Weekly bookings of up to 2 hours per week are permitted for programmers: in this case, simply write "weekly" on the board in the place of the date of the booking. Staff reserve the right to cancel volunteer bookings if a studio is needed for a live broadcast or paid booking.

Rebroadcasts, Syndicates and Live Feeds

The majority of CFRC's programming is produced live in the control room. However, there are also some syndicated programs, rebroadcast content, and live remote feeds delivered over our airwaves.

DEMOCRACY NOW!

"Democracy Now!" is a syndicated alternative news program that airs on CFRC every weekday at 7am and 12pm. For this to happen, each daily program must be downloaded and cued in MegaSeg. To air Democracy Now!:

- Go to the "Podcasts" playlist at the top left of the playlists bar in iTunes. Drag the latest episode of "Democracy Now!" into your playlist; cue appropriately.
- Alternatively: Click on the "Democracy Now" tab in Firefox or Safari browsers on CR2's Mac Mini. This takes you to the "DemocracyNow.org" download page.
- Right click or control-click on the link listed under "Download broadcast-quality MP3 of Democracy Now!..." found near the top of the page. Choose "Download linked file" in Safari or "Save File As..." in Firefox. This will prompt you to save the latest episode. Save to the desktop or to the "Rebroadcast" folder.

- Click on and drag (or copy and paste) the saved file into MegaSeg or iTunes and play at noon following a station ID and followed by the current Community Events Calendar (saved as CECalendar on the Mac1).

OTHER SYNDICATES

Other syndicated programming on CFRC will vary, but normally ranges between 3 to 6 different spoken word programs per week. The Programming Manager will coordinate download of these syndicates, which will be listed on the Pre-Records whiteboard outside of CR2 and saved in the "PreRecords" folder on the desktop of CR2's Mac1. If a syndicated program airs after your show each week, drag the program from the desktop folder into MegaSeg or iTunes. Add a station ID at the end of the program.

THE ARCHIVES, OVERNIGHTS AND OTHER REBROADCASTS

CRTC regulations state that all broadcasts are to be taped in their entirety and kept for a period of 4 weeks. It is illegal to broadcast without working audio archives. CFRC uses a PC and recording software to create hour-long mp3 files of each day's broadcasts. These "Archives" files are stored in a shared directory that is accessible from any of the Control Rooms' Macs. Archives are used to air rebroadcast content during vacant overnight timeslots and in case of emergency.

If you are the last live programmer of the day, on a regular basis or because one or more programs after yours are pre-recorded or emergency no-shows, it is your responsibility to set up a complete overnight rebroadcast that includes enough content to ensure that there is no dead air before the offices open next.

If you are the last person to leave the station, please ensure that you have completed all station lockup procedures before you go (see page 7).

Accessing Archive Files

- Click on the "archives" icon on the desktop, OR
- Open the Finder by clicking the blue face icon. From the menu at the top of the screen, select "Go">"Connect to Server." In the pop-up window, enter smb://130.15.62.105/archives. Click on "Registered User" rather than "Guest;" enter username "tech" and password "logger1"
- **Finding files:** Logger files are stored in a numerical format that lists year, month, day and hour, in that order. For example, the file for 2-3pm on November 18, 2014 would be listed as 2014-11-18-14.mp3.
- Alternatively, you can find files by looking at the Date Created, which will be at the end of the hour that was recorded (with the example above, you might look for "Yesterday, 3:00 PM")
- Drag files from the Archives into the "Rebroadcast" folder on the desktop of Mac1 in CR2 for overnight or emergency rebroadcasts, or into your own documents folder on another computer for personal archiving.

Overnight Rebroadcast Setup

- Once files have copied from the Archives to the "Rebroadcast" folder on the desktop, drag them from the folder to the MegaSeg PLAYLIST. Avoid using Mac1 for other operations while files are loading (ie. play from Mac2 or another sound source).

- Rebroadcasts should start from the PM time of the previous day that corresponds with the AM time your program is finishing, and continue for as many hours as needed to bring the broadcast through to the next time offices will be open: i.e., if your program ends at 2am, you would begin the rebroadcast with audio from 2pm the previous day.
- If your program does not end on the hour, you can start a logger file partway through by clicking on the file once it is in Megaseg. Click "Edit" from the left-hand side of the screen, select the "Options" tab in the pop-up menu, and set the Start Time and End Time by entering the times into the boxes. You can use the "Play" button to listen to the file from the time you have entered, and the "Set" button to set the start or end time to the perfect transition moment when you hear it.
- Tuesday through Saturday mornings, the previous day's "Democracy Now!" is rebroadcast at 7am. To find "Democracy Now!," see page 23.
- Add a pre-recorded episode of Indie Wake-Up Call (or Just a Memory or Brother Brian's Bluegrass on a weekend) to the playlist. Check the 'Pre-records' whiteboard outside CR2 and the "PreRecords" folder on the Mac1 desktop for any pre-records scheduled later in the morning the next day.
- Check that files are sorted in order in your playlist. Ensure that the "AutoSeg" switch on the right hand of the window is ON. In iTunes, ensure that the checkbox is checked for each file in the playlist.
- Remember to start playback from the first entry in the playlist. Way to go!

Live Sports Broadcasts

From time to time, the Sports Coordinator (SC) will seek help from programmers for sports tech-ing. It's not necessary for you to love sports, or to be technically inclined, to be of help on game days. You do need some free time, as the tech comes in before the game and stays until its end: usually 3-4 hours. Your role is to monitor the quality of the feed, play ads and promos on cue, and adjust the volume of the broadcast as required.

Talk to the Play-by-Play team (PxP, the broadcasters covering the game from the field) beforehand about how they intend to "throw" to you, the operator back at the station. There are many ways the PxP may indicate they need a break or think there is a stoppage in play long enough to permit a 30-second ad. "With the Gaels leading by 7 at the end of the first quarter, we'll take a quick break..." is as much advance warning as you can typically expect. Stay sharp and be alert to "catch" the throws from the PxP.

Lastly, you will need to monitor the broadcast for "down times". There is always a possibility of serious technical trouble with the Internet feed, Skype or phone, or a long interruption in play due to injury or accident. Prepare a selection of jocular, upbeat music for down times. If you are feeling ambitious, you could give a league-wide roundup of other scores in the sport for which you are teching.

Sports broadcasts are aired through Mac1 via Cleanfeed or Skype, or through the EXT cable or phone interface. If the game is to be phoned in, you can set up in CR2 as if you were doing a phone interview. The PxP team will call you before the game to make sure that you have set everything up and that you are ready to take the call on the interview line. If the game is via Cleanfeed or Skype, you will set it up as you would a Skype call.

Other Live Remote Broadcasts

Other live remote broadcasts may take place via hard-wired audio links on campus, using the sports equipment and a phone line or Skype, or through the Internet using Cleanfeed. Regular programming may be pre-empted for live remote broadcasts. For more informatino about coordinating or operating a live remote broadcast, contact the Programming Manager.

Logs and Ad Requirements

When you produce content for the air, you need to complete a log detailing what is broadcast, whether the show is live or pre-recorded. Logs are legal documents that record the content of your show. They are required to be completed by all radio stations to make sure that programs follows the policies of the CRTC, the federal body that regulates Radio, TV and telecommunications, and to whom CFRC is legally accountable for its broadcast license.

CFRC uses a custom, web-based interface called DotLog for completing these logs. DotLog can be found on-line at <http://log.stillbrook.org>. In order to use this interface, programmers must first request an account, which can take a day or two to set up.

Once you have an account, you can log into the website and select "Add Playsheet" to start a new log. Complete all the fields, including the name of the show, its general CRTC category, broadcast date and airtime, and primary language.

Click "Add row" to enter the details for all station IDs, Ads/Promos/PSAs, music selections, and mosaic (talk) segments aired during the show. Start and end times must be included for IDs, Ads, Promos, PSAs and mosaics. A guide to CRTC category codes can be found in the blue binder or posted underneath Turntable 1 in CR2. Under the Artist column, list the performing artist of the music, the name of the person speaking in a mosaic, or the producer of the ID/Ad/Promo/PSA. The Composition column should list the title of the music selection or feature, or the file name for the ID/Ad/Promo/PSA. You can simply list "mosaic" under Composition for talk segments.

For music selections, check off the columns on the far right of the log sheet, which read New, CanCon (Canadian Content), Instr (Instrumental) and Hit. If you are unsure whether a song is Canadian or is a Hit, you can do a search on-line. For Hits, go to Billboard.com, search by Artist, select the relevant chart (Hot 100 Singles) from the dropdown menu on the left hand side, and browse the results for ALL songs that have reached the US and UK Top 40. You can also search for a song's hit status on Allmusic.com. Every item must list its corresponding CRTC code. DotLog will automatically calculate your percentage of New, CanCon and Hit selections so that you can be sure you meet the requirements set by CFRC and CRTC policy.

You may be required to play specific Ads or Promos during your show. These will appear in the MegaSeg playlist at the time they are scheduled to air. Play these items at your earliest opportunity during the hour they appear.

Do not play Ads that do not appear in your playlist: CFRC is limited in the amount of advertising it can air each hour, and also under a contractual agreement with clients as to which ads will air when. You can play additional Promos, PSAs and IDs of your choice at any time.

Once you have entered your log information on DotLog, click "Save" to submit the log to the system. If your log is incomplete or you need to make corrections, you can revise your log at anytime within the following week.

ON-AIR GIVEAWAYS:

Giveaways are considered advertising and must be coordinated in advance with staff. Most of the time, the Business Manager will approach you to offer a sponsored giveaway on your program. Never give tickets or other items away on the air without first securing the approval of management!

- **Before announcing a giveaway, review all information** you are provided by staff about the giveaway (e.g. in the case of tickets, the date, time and location of the show, as well as whether tickets need to be picked up at CFRC or will be left at the door for the event). This information should be included on the Giveaway Form in the Tickets folder placed in CR2 for this purpose. If you feel you need more information to announce a giveaway persuasively, a quick online search for more details should help.
- **Announce the details** of the giveaway on-air. Make it personal if possible – talk about why you think the event is interesting or why the tickets are a great value. It is good to mention the giveaway repeatedly; for example, you can announce "today on our program we'll be giving away tickets to tonight's concert at the Isabel. Keep listening for your chance to win in 30 minutes!" and announce another "giveaway teaser" 15 minutes before you actually announce the giveaway and encourage people to call in.
- **Announce the request line # 613-533-2372.** Always cut to music and turn off your mic immediately after announcing the request line: the longer you keep talking after saying the number, the less likely callers will get through or remember to call back! If no one calls when you first announce the number, it is OK to let listeners know that they can still call in to win. DO NOT complain about how no one has phoned yet or about our listeners not calling. Keep it positive (eg. "We still have tickets to give away!" instead of "Why hasn't anyone phoned in yet?")
- **Complete the giveaway form** in the Ticket Giveaways binder in CR2 when someone calls in for your giveaway! Write down the winner's name and contact information and let them know how they can claim their prize.
- **Announce the winner on-air** by first name only.
- **Log the giveaway** as advertising (category 51), recording the amount of time you spent announcing the giveaway on-air.
- **At the end of your program,** put the on-air giveaway form in the purple envelope outside the Business / Station Manager's office. Alternatively, notify the staff member via phone or e-mail who set up the giveaway with any names.

The Music Library

CFRC is lucky to have an extensive music library, containing more than 100,000 CDs, vinyl records and digital albums. This library is shared by all of CFRC's 300 volunteers, so handling its resources carefully and respectfully is really important to the ongoing functioning of the station.

THE BASICS:

- The music library is NOT A LENDING LIBRARY: music is under no circumstances to leave the station.
- IF YOU MOVE IT, PUT IT BACK!: remember to re-file any CD or album you take from the shelves, and to be mindful to place it in the appropriate section and alphabetical order, as this is the only means for other volunteers (and you, for that matter) to access the material in the future.
- IF YOU TAKE IT OUT OF ITS CASE, PUT IT BACK!: nothing is sadder than plucking a sonic gem from the vaults, only to realize the case or sleeve is... empty. Please remember to put CDs and records back in their sleeves. If you find an empty case or sleeve, or a sleeve-less CD or album, alert the Music Coordinator.
- If you find a piece of music that has been misfiled or mislabelled, also be sure to contact the Music Coordinator with your concerns.

NEW MUSIC:

- NEW CDs and VINYL, located on the shelves just outside the CR2 door, are never to leave those shelves except when being previewed or played on-air.
- NEW DIGITAL RELEASES are located on the "digitallibrary" server on the CFRC network and are also stored locally on the CR2 Mac1 desktop.
- Remember to write the catalog number from NEW MUSIC on your DotLog playsheet in the appropriate column, as this information is used to compile CFRC's charts and provide information to labels and distributors who give us music.

CUBBYHOLES

- Programmers are designated a cubbyhole, or storage slot, in the lounge. Regular (not new) music library materials may be stored here for up to 1 week in preparation for an upcoming program.
- Be aware that music kept in these slots for more than one week may be re-filed by music department staff and volunteers

OTHER RESOURCES

- The Digital Music Library is available via a link on the desktop in all 3 CRs. Here you can access new and archived music that has been submitted in .mp3 or other digital (non-hardcopy) format.
- CFRC receives complimentary subscriptions to several magazines. These are kept in magazine files located in the volunteer lounge. As with music library materials, these resources are not to be removed from the station and should be re-filed in the appropriate place after use.
- In addition to magazines, there are a number of music-related books and reference manuals on the shelves in the lounge. These can also be helpful in researching for your program.
- Use www.allmusic.com to verify whether a piece of music classifies as a "hit;" use search engines on our computers to fact-check or find information.

Music Programming

Follow these tips for an award-winning music program or demo:

- Think of a time when you had arrived at your destination, but couldn't get out of the car because you were so absorbed by what was on the radio. Now, think of how you can create those moments for others!
- Remember to follow the "4Ps":
 - **Prepared:** Plan your music and spoken word content in advance; do your research; audition music before airing it
 - **Passionate:** Care about the music you are sharing; showcase each song in a way that allows you to highlight what makes it special
 - **Personal:** Let your real self shine through; don't front!
 - **Professional:** Know your stuff, speak clearly, keep cool
- Think about:
 - **Your Mandate:** What is the "big idea" behind your program?
 - **Your Focus:** What is the unique idea, theme or thread that will tie this installment of the program together, and keep people listening?
 - **Your Content:** How will your choice of songs, music beds, and discussion topics support or relate to your Focus?
 - **Your Audience:** Who are you hoping to reach? How will you explain what you are playing/talking about to everyone else who might happen to tune in?
 - **Your Responsibilities:** Don't forget about your obligations to complete paperwork, uphold CFRC's mandate, fulfil the station's licensing requirements to the CRTC, and respect the law!
- During Your program:
 - **Group selections:** Put music together in sets connected by style or content, to promote continuity and help with transitions. Keep sets to less than 4 songs or 20 minutes, so listeners don't lose track of what you've been playing.
 - **Watch transitions:** Good transitions or "segues" are seamless, blending the song fading out with the one coming in, or the final tones of music with the incoming tones of your voice. Avoid silence between segments.
 - **Use station breaks to your advantage:** Time the airplay of PSAs, promos and ads for when you need to change up the pace of your program, switch genres of music or move from an open-format set to a special feature
 - **Be careful about foregrounding:** it's not always necessary to list every song and artist you have coming up in a program - share a couple of highlights and avoid disappointment if one of your CDs is scratched or a guest doesn't show!
- After the Show:
 - **LISTEN to your program:** Review what went well and what could be better next time around. Don't forget to give yourself credit for what you did right
 - **LISTEN to other programs:** Check out similar shows in your genre to gather new ideas for music and formatting programs. Speak with programmers about what they are playing, listening to, and what new albums are they looking forward to. And use the Internet to look for relevant blogs, reviews, interviews and other info you can discuss on upcoming shows.

Spoken Word Programming

The Spoken Word Department is a vital part of programming at CFRC. This department distinguishes itself from commercial radio in Kingston because it can offer a unique approach to programming. CFRC is regulated by the CRTC (Canadian Radio Television and Telecommunications Commission) to produce a minimum of 25% spoken word programming. All programmers contribute to this requirement by providing 6 minutes of “mosaic” time for every hour on-air.

CFRC's Spoken Word programming strives to cover issues and events from perspectives not heard in or marginalized by the mainstream media. Spoken word programming also provides space for independent and alternative artists or performers who don't receive attention from or are marginalized by mainstream media.

WRITING FOR RADIO

Radio journalists must be selective when choosing what information makes a story, because there is no room for extraneous detail. Every sentence must relate directly to the main idea of the story. Generally speaking, journalists should focus on six essential questions: who, what, where, when, why and how. The last two questions, why and how, deserve more attention, especially for in-depth stories.

- Attempt to use one thought per sentence, one theme per story.
- Keep your sentences simple.
- Use the active voice whenever possible. A passive verb "has something done" to him, her, or it, while an active verb "does something."
- Always ensure your verbs connote the proper meaning.
- Limit use of numbers and statistics: when using numbers, it's best to reduce them to two significant digits.
- Avoid clichés and avoid jargon, to ensure clarity. You are writing for the general public—the language you use in your script must reflect that.
- Avoid colloquial terms or slang. On the same note, avoid overly formal language. Just keep it simple, concise, and clear.

Since radio relies only on the spoken word (listeners cannot see your facial expression or a picture of what you're writing about), scripts must narrate a story that will create an image. The words you use, and how you deliver them, will determine the tone of the script. Read scripts aloud to catch funny or awkward sounding phrases. Scripts should sound more like a conversation than an essay.

Use actualities (sound clips) in your script to add character to a story. When choosing an actuality, ensure that it does not contain too much information (remember, one theme per story, one thought per sentence). Do not repeat the information contained in the actuality in other areas of the script.

The first few sentences of a news story are called the lead. The lead is usually a summary of the event being reported. Leads hook your listeners to the news story and make them aware of what will come next. While there should be an element of mystery, leads should not be ambiguous. Reveal some information from your story without giving it all away.

**a note on storytelling: A journalist is a storyteller. Every listener should be able to understand every word of every story. Written English differs from spoken English: it is simpler, clearer, more forceful, vivid, colourful, interesting... and more human!*

TONE

Your best tool when writing for radio will be your ear. Remember to read your script aloud (preferably to someone who has never heard it before) to catch funny sounding or awkward phrases. A good storyteller controls the style and tone of each story to produce the most effective impact on the listener. The style will change from story to story. The style we choose communicates to our listener perhaps as much as the content of our story. The tone of stories must differ when you are talking about someone who just won an award, versus someone who has passed away after a long life, versus someone who has been murdered.

Some language to look out for:

- As vs. Like: Don't use "like" for "as," "as if," or "as though"
- Among vs. Between: "between" is for two people, places or things; "among" is for more than two.
- Pronouns (I vs. me; we vs. us; she vs. her, etc): In this situation, remember to ask, "who?"
- Avoid language that is technical jargon (Input, Output, Paradigm, etc.); Political Terminology (Bilateral, Tripartite, etc.); Professional Terminology (Vertical Integration; cost-price spiral); Slang; or which reinforces sexism, racism, discrimination and stereotypes.
- BEWARE of connotations: For example, the verb say has a number of synonyms, but they don't all mean the same thing: *Admit* implies a confession or concession; *Affirm* asserts strongly or confirms; *Assert* declares strongly; *Claim* suggests doubt or dispute; *Concede* implies a confidence
- The Pope is the Pope is the Pope: In real life, we repeat the names of important characters because they are the subjects of our story. We don't change what we call them arbitrarily for variety or to add unnecessary information. We take care to keep our characters 'in character.'
- Moral of the story: Let the listener do the characterizing. Say what happened, as accurately, fairly and clearly as you can, and let the listener draw conclusions.

FOCUS

Ask yourself the following questions as a way to ensure clarity and focus: What is the story? Can you sum it up (The essentials of the story) in one sentence? Who is the principle character? Who is the antagonist? Why are they fighting, disagreeing, suddenly agreeing? Who are the secondary characters, and do we need them? Generally, is this a hooray story or a boo story? Make a focus sentence, with subject, action verb and motivation:

- The subject is a person or persons
- the verb expresses action
- there is a motive for the action
- it is based on research
- it is specific

SCRIPTS

Scripts should be typed and double-spaced. Use a legible font such as Times New Roman or Arial. The body of the story should appear in upper and lower case letters, while titles (slugs), directions, in-cues (IQ), and out-cues (OQ) should appear entirely in capital letters. Make sure the title of the script appears clearly at the top of the story. Include the first few words from the tape in the IQ, and the last few words on the tape for the OQ. Mark the end of each script with ###. If the script extends onto a second page, type MORE at the bottom of the first page. Here is an example of a CFRC script:

FILMS

“Sirena’s Pick for a Flick” to see this week is MILLION DOLLAR BABY. Winner of 4 Academy Awards for Best Film/Director/Actress and Supporting Actor. Clint Eastwood directed this film and stars in it along side Hilary Swank and one of my personal favorites Morgan Freeman. Here is a clip from the trailer.

OQ- E-File Theme Music

IQ – Million Dollar Baby Trailer Clip (duration 1:13sec)

IQ – E-file theme music

Million Dollar Baby is about a reluctant boxing trainer who agrees to take on a determined female boxer. The two discover that they share a common spirit that transcends the pain and loss of their pasts. According to Paul Clinton of CNN this “film works on every level”

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RUNSHEETS

Not all spoken word shows have to be completely scripted like news and event updates, but you will need a runsheet: an outline or breakdown of what your show will entail. A runsheet will help to keep you organized on-air and allow things to flow smoothly. Your show will sound more professional and you will be able to manage timing more easily. If you are co-hosting with another person, make sure you have multiple copies of the runsheet, specifying who will be doing what, when, to avoid confusion on air.

USING YOUR VOICE

- **Rehearse!** We should hear each idea as if you’ve just thought about it. We should hear different rhythms, as the thoughts of the story unfold. We should hear some words spilling out more quickly and others: usually the more important words are spoken more carefully and deliberately. A good rehearsal means searching for the meaning of the words on the page. This is what brings the script to life. Ask yourself: What is the story? What’s interesting about the story? What one thing do I want to the listener to remember about this story? *Read aloud!!! Think of speaking to one person about six feet away. Tell the story with truth, simplicity, and naturalness.*
- **Relax!** Everyday events in our lives can affect the tension levels in our body and remarkably, tension clearly comes through on-air. Tension quickly spreads, and wherever it may be, the body will eventually tighten the voice. Find ways to relax before going on air; loosen up your shoulders and neck. Being prepared helps!
- **Warm Up!** Some vocal exercises to warm up your voice include: Touch of Sound (release outgoing air with a soft fff sound—let air out as long as you can); Ah-Mah-Mah (let breath out, adding ahhh, mahhh—to loosen the vocal cords); repeating "The tip of the tongue, the toes, the teeth" or "Peter Piper" and "Unique New York" to warm up lips and tongue.

- **Breathe!** Allowing yourself to breathe is essential to good vocal delivery. Try to breathe from the lower chest, not the upper chest, leaving the shoulders, neck and vocal tract free from tension and restriction. Flatten the diaphragm and expand the lower ribs, allowing the lungs to expand naturally and efficiently. The diaphragm is a large dome shape muscle, which is attached to the floating ribs at the front and to the vertebrae of the spine at the back.
- **Posture:** Align your body and find a state of balance, so your voice can be released freely. Collapsed spines (slouching) or ramrod-straight postures create blocks to the voice. Instead, sit up and create a long spine where the natural curves are maintained and the head is balanced on top of the spine in a relaxed and easy manner.
- **Pacing/ Rhythm:** Time yourself delivering a story as quickly as you can and still have it make sense; Then time yourself delivering the same story at your usual, normal pace. Then time yourself allowing the thoughts in your story to dictate the pace of delivery and the appropriate pauses. Don't sound rushed. Natural speech has pauses that allow thinking time for the speaker and the listener.
- **Emphasis:** Improper emphasis is clear evidence we're not thinking, that we're reading words, not speaking thoughts. Ask yourself: what is the most important thought in each sentence? What is the new information? What words need to be emphasized to make that thought or information clear?
- **Common Vocal Abuses:** We often abuse our voices and need to remember not to demand more from our voice than we would the rest of our body. Learn to be sensitive to the first signs of vocal fatigue and learn to rest your voice with the rest of your body when you're ill or tired.

INTERVIEWS

An interview should be a dialogue between the journalist and the guest.

Before the Interview

- Decide upon a theme, topic or subject as the focus of the interview
- Thoroughly research the focus and the person you will be interviewing
- Make a list of questions: avoid "yes or no" questions as well as "leading" questions that will either draw an expected result or place guests on the defensive.
- Arrange your questions in a logical order: simple, ice-breaker questions at the beginning, more complex or contentious questions in the middle, concluding or re-cap questions at the end.
- Establish good rapport with the interviewee ahead of time by being courteous and by explaining how the interview will unfold. Sharing the focus of the interview (without giving the actual questions) gives a guest the chance to prepare without destroying the spontaneity of the interview.
- Double check pronunciation of names and terms, verify facts

During the Interview

- Start with a warm welcome: introduce your guest(s) and their credentials, and thank them for their time.
- Begin with non-threatening, ice-breaker-type questions. this is your opportunity to verify facts and to warm-up your guest(s) before discussing more contentious issues.

- Don't be afraid to deviate from your list of questions: the list is simply a guide to keep you on track, and give you a sense of what you want to find out. Stay alert to what your guest is saying and be prepared to respond to the unexpected.
- Resist the urge to talk or interject while your guest is speaking; wait for them to tell their story before sharing your comments.
- However, don't be afraid to interject and re-direct your interview if it follows an undesired path. You may even choose to interrupt your guest, politely, if they are veering off topic or speaking at great length.
- If your subject is avoiding a direct answer, reword your question and ask it again.
- Thank your guest at the end of the interview and give them the opportunity to comment on anything you may have overlooked. Conclude by asking the guest provide contact information, details of upcoming events or relevant web references for listeners. End with a word of appreciation

After the Interview

- If you have recorded the interview, be careful in editing to ensure that complete ideas are presented and there is a dialogue between guest and host. Be very careful, when editing the words of guests, to avoid misconstruing or de-contextualizing their responses to questions.
- Interviewing is a skill you develop over time; take the time to review interviews after they have aired. Listen to the broadcast and take notes on what went well and what could be improved. Refer to these notes when preparing for your next interview.
- Send a thank you note to your guest.

Software Resources

MEGASEG:

- You can download a demo version to try at home via <http://megaseg.com>
- With the MegaSeg program Open, click on "Help" to access the full MegaSeg User's Guide, where you can search for tips and technical support

AUDACITY:

- Audacity is a free, open-source, multi-track digital recording and editing program available for free download for Mac or Windows from <http://audacity.sourceforge.net>
- Manuals and support are available on-line at <http://audacity.sourceforge.net/help/>
- A handy quick-start guide is available at: http://www.radford.edu/content/dam/departments/administrative/CITL/audacity_quick_reference.pdf and is printed in CR1 and CR3

REAPER:

- You can download a demo version to try at home via <http://reaper.fm>
- Manuals and support are available on-line at
 - <http://www.reaper.fm/userguide/ReaperUserGuide440C.pdf> or
 - http://wiki.cockos.com/wiki/index.php/REAPER_User_Guide

For more information, specific questions or troubleshooting, contact CFRC staff.