CFRC

VOLUNTEER MANUAL

VERSION 4

July 2020

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CFRC Directory

TELEPHONE:

Office Line   613 533-2121
Request Line   613 533-2372 (CFRC)
Studio Line   613 533 2505

ADDRESS:

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

CFRC STAFF:

Station Manager- Dinah Jansen, station@cfrc.ca
Programming Coordinator- Stephanie Nijhuis, programs@cfrc.ca
Music Coordinator- Dean Haydon, music@cfrc.ca

CFRC HOURS OF OPERATION:

Broadcast Hours-   24 hours a day, seven days a week, 365 days a year
Live Broadcast Hours- 7am-12am, seven days a week
Office Hours- By appointment only, Covid 19 safety measures in place
Staff Hours- Monday through Friday, there is generally at least one staff person on duty during office hours. Please email staff to book an appointment or staff assistance for recording or broadcasting needs.

Emergency Procedures

The safety and security of all CFRC volunteers, 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 12am 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 and various locations throughout the station including internal telephones.

Report all incidents and accidents to the Station Manager however minor they may seem.

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 notify all station staff as soon as possible by email. 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? All Volunteers who wish to access the station after hours MUST have a passcard. If you are locked out, use the phone outside of the main door to see if another volunteer is inside who can let you in. You must identify yourself and your CFRC affiliation to be let in. If no one is inside the station, email staff as soon as possible to ensure a rebroadcast of your program can be deployed and that there will be no dead air.

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 they have a legitimate station related reason for entry (ie: a programmer who has forgotten/lost their passcard). 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)

· 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 and the programmer in question has not yet arrived, let the guest/friend wait outside the locked front door until that programmer arrives

· Only when you're certain of the person's identity should you let them in.

Privacy and Personal Security

While on the air, please keep in mind that 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. Please also ensure you close all email and social media on computers.

Walk Home Service

The AMS (39255) sponsors a Walk Home service for all campus visitors regardless of their affiliation to the university. 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 (except the back door in CR1)

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) and that 8 am programs are also added (in case weather or last minute absence prevents timely arrival of morning show volunteers)
- 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 back 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

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 and/or their guests using wheelchairs or with limited mobility who require after-hour access or wish to enter CFRC independently may be issued keys for these elevators. Please email the Station Manager who can then order these from PPS at Queen's University. Other volunteers should notify staff of the time of their arrival, to be met at the temporary elevator and accompanied into the building.

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. Please contact staff for assistance locating items.

• 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, Zoom or similar platform. You may also bring a phone card.

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
- 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 telephone Line:

- Remember that the person at the door must establish a valid reason for entry. Should the 'door line' ring ask who it is and what their station affiliation is before going to the front door. Guests of the station must wait outside the main door until the volunteer they are attending the station with arrives. Volunteers should not let in anyone they do not know and who cannot establish their relationship to the station.

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)

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: 2 Electrovoice RE27/ND dynamic cardioid microphones
- 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 "cfrc"

- 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

Each Control Room has two to three 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, casette 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: cfrc
- 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, AIFFs, 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. Please check 'Events' in megaseg before your show to determine what time an ad or promo may automatically play before your show begins.

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 WILL interrupt playback.

• **DO NOT** drag files from the CFRC NETWORK (such as a pre-record in CR3 Documents or older music from the Digital Library) directly into Megaseg. Drag and drop these files to your subfolder (look for your show name) in the 'Prerecords' folder on Mac 1's desktop. Once the file(s) is in your folder, you can then drag and drop it into megaseg's playlist. If the file is an individual song or one time use interview segment, delete it from your folder after use.

• **Importing Folders:** You can also IMPORT entire folders from FINDER, iTUNES, or a connected external device by dragging and dropping the folder into your 'Prerecords' subfolder. You can also click 'Import' in Megaseg and locate/download the folder. Once the folder is placed, you can drag and drop files into your Megaseg playlist. Please delete after use from this public computer.

• **DO NOT** import folders across the network or while MegaSeg is playing on-air!!! Import a folder while you are playing a CD, vinyl record, or have something playing on Mac 2. 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.

• **Megaseg May Crash.** It sometimes does when loading files. It may also crash if the computer has not been restarted in the last 24 hours. You must be prepared for this. Use an emergency CD and play it if Megaseg crashes (ie: has seized or closed on its own). If the program is still open, close it and then restart it. However, the whole computer ideally should be restarted. Do so immediately. When it restarts, type CFRC into the little VNC login box that opens on restart and Megaseg should also automatically re-load with content still in the playlist. If there is still a program that is not your own playing on Megaseg, check the time and click Advance. Then (with fader still down and your cd still playing), scroll (fast-forward) to the point in the current program that should be playing and ensure the timer runs out at the correct end point so your show or the next program will begin on time.

• **Managing Your Playlist:** Drag and drop files from your pre-record folder into your megaseg PLAYLIST, and drag files to set the order that you like. To stop playback of the PLAYLIST at a certain point (ie: where you will do your spoken word mosaics), click on the BREAK button at the bottom of the screen to insert a BREAK into your playlist, then drag and drop theBREAK 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 ofthe 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.

*Note, ads and time-sensitive promos will automatically start at their scheduled time regardless of a BREAK insertion. Always check the Megaseg EVENTS schedule to see when an ad or promo might play during your show to avoid surprises. You MUST play ads. If one pops up and starts to play during your spoken word mosaic, pause and rewind the segment to the beginning and click play at your soonest convenience. Failure to play ads (for which the station is paid and contractually obligated to deploy) is a violation of station policy. Repeated failure to play ads can result in disciplinary measures.

• **Viewing Megaseg EVENTS (ads & promos):** 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. It is your responsibility to know when an ad will play (if at all) during your live show. You must play the ad. If the ad automatically starts playing while you are playing a CD or record or while you are speaking into the microphone, pause the ad, set it to begin again and deploy as soon as possible. This is mandatory.

• **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. Autoseg is almost always enabled.

• Ensure there are no breaks after your show and that **AutoSeg is "ON" when you leave CR2 or you will cause dead air after the next file playing as you leave the station ends and nothing is cued up to automatically play afterward.**

• **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. The easier way is to simply use itunes or Megaseg for playback on CUE with Mac 2. When doing your program set up, if you still need time to preview audio, leave time to load your tracks into both computers.

• **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 FILE 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, unneccessary 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 DJ Mixer
- 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.

The EXT/DJ toggle on the soundboard can also be used to plug in a laptop for using internal DJ mixers, set playlists and mp3s in your own collection, or to even pipe in a google hangout/skype/zoom or messenger based conversation with one or more people. To use, this function, click 'cue' on EXT/DJ, use the small 3.5 mm audio cable hanging on the hook on the large grey rack under the three CD players. Plug this cable into your headphone input into your computer (or even tablet or phone). Cue up your music and hit play ensuring you adjust the cue volume on the top right corner of the soundboard. Helpful hint...if you can't hear anything, also ensure the volume on your computer/device is also turned up.

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 Telephone Interface (Live On Air Calls)

• 	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 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 comrex 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. You will need to hold this 'enable' button for a few seconds, do not simply click it.

- 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.

There is also a comrex system in this studio used to connect CFRC studio to our affiliate stations with CBC, and more rarely BBC.

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 (not in use) 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.

    To set up the board for work in CR1, turn on the board using the main power switch. Then click PGM right and left at the top right hand side of the board. When the board is turned on, it defauls to 'air' which is content airing in CR2 (the lights for 'air' will be red). Turn the red buttons for PGM on each side to enable the R-60 console. Then click PGM (and or AUD) for each of the channels you will use.

CR1 Mac Mini and M-Audio Sound Interface

•	Password for the Mac Mini logon page is "cfrc"

•	If the Mac is sleeping, press a key on the keyboard or shake mouse to "wake it up." It is always a good idea to restart the computer. It can get laggy if it's been on or has slept too long.

•	Attach USB keys to the ports on the keyboard or at the back of the computer

•	Use Audacity, Studio One, or Reaper to record and for multitrack editing. Basic recording can also be done with Sound Studio.

  •	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 engaged (ie: start at the 7 oclock position, you should not need to turn them higher) 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 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. Please bring your own phone card.

• 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, particularly CBC.

• For more information or assistance please contact a staff person. Please do not move or adjust the ISDN or Bric Link devices in any way.

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.

If you cannot find a Fault form, email the Station Manager as soon as possible describing the issue.

Portable Equipment

CFRC has several Zoom H2 and H2N portable digital recorders that may be signed out by trained programmers. 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. All equipment must be returned intact and in good working order. Volunteers are responsible for replacing lost or broken items they have borrowed.

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 access the PDF link here: https://www.zoom-na.com/sites/default/files/products/downloads/pdfs/H2n_operationManual_English.pdf

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 or from your home if you have recording software and a microphone.. 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 Program Coordinatorand the programmers with programs their air before their own that a pre-record is available in your program folder in CR2 for deployment on the specified date.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. It is always a good idea to load content several hours after your live show in case someone cannot make it to the station in an emergency/bad weather. 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. Please back up your files with a memory stick or in your own cloud.

 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)
News: News-airdate, time (eg: news dec1st 7:59 am)

List Serv and Email Lists

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 an occasional Volunteer Newsletter from the station manager, a digest of important information, upcoming events, and deadlines at the station. Programmers will also receive specific e-blasts about upcoming programming-related deadlines, changes and opportunities. 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 opportuniites. The Music Coordinator also deploys information to programmers regarding new music acquisitions and interview opportunities and does so through the cfrc list serv.

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. If you do not arrive within 15 minutes of your scheduled time, the booking for that day will be cancelled and given to another volunteer. 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. Failure to show up for weekly bookings more than twice will result in removal of your weekly booking from the board.

Rebroadcasts, Syndicates & Live Feeds

The majority of CFRC's in-house programming is produced live in CR2. However, there are also some syndicated programs, rebroadcasted overnight content, prerecorded shows made at our studios or from our volunteers homes, 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. Democracy Now is typically available to download after 10 am each weekday morning and must be loaded in Megaseg before noon each day.

To air Democracy Now!: 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.

Left click on 'Media Options' (located top right of screen under the Daily Show Watch box). Left click 'Download Audio'. Save the file to the CR2 Mac 1 desktop. Drag and drop into Megaseg for 12 PM deployment and for retrieval by volunteers setting up overnights including the 7 AM rebroadcast of the previous day's program. Please include a station ID (ie: ID-Amy Goodman).

OTHER SYNDICATES

Other syndicated programming on CFRC will vary with each new schedule. The Program Coordinator will coordinate download of these syndicates, which are located in the PreRecords folder on CR2 Mac 2 and PC1 desktops with their correct date and time. Please refer to the online schedule to check for correct time and order of programming when you are setting up programs that follow your own. Like a pre-recorded program, syndicated programming should be dragged and dropped from its folder into Megaseg. Add a station ID before and after each syndicated program in addition to 2 PSAs and 1 Promo. Syndicated programming does not contain the required PSAs, IDs or Promos. These must be added manually.

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 morning.

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).

To access the Archives for overnight deployment, click the 'Archives Do Not Delete' icon on CR2 Mac 1 desktop. It may take a moment for the folder to load. Once it does, you will need to scroll to the bottom to find the programming for that day logged up to the last hour. You will see a series of mp3 files labeled by date and time. For example

2020-07-08-13. Mp3 / Today 2 PM

Note the 13 in this example means 13:00 hours or 1 PM. Today at 2 PM means that the file was archived at 2 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. If there is no rebroadcast folder, create one. Once you have loaded archived files into this folder, you can drag and drop them into Megaseg.

Helpful hint: It is always a good idea to restart the computer before you proceed. Play music from Mac 2 or put on a CD/vinyl while you restart. When you restart the computer, type in the VNC password 'cfrc.' Then proceed to load the files into Megaseg. Note, dragging and dropping numerous files at once can cause the program to stall or freeze. One at a time is best.

As you load files, start at 13:00 (1 PM) for the first overnight rebroadcast. Load five to seven additional hours in sequence (13, 14, 15….) until 7 am is reached in Megaseg. Then drag and drop the Democracy Now file on the desktop to deploy at 7 am. Be sure to check the clock at the bottom right hand side of megaseg to determine what time programs will deploy. Simply click on democracy now in the playlist, check the clock below the playlist (bottom right). If Democracy Now starts at 6 am, load an additional archived file into the playlist. If Democracy Now starts at 8 am, remove the last archived file from the playlist. Do ensure you also load an episode of Indie Wake Up Call (or weekend 8 am program) from the pre-records folder. If a morning host is late or does not appear or has prepared a pre-record, there will be dead air after Democracy Now if you do not set this up.

Finally, check that files are sorted in order in your Megaseg overnight playlist. Ensure that the "AutoSeg" switch on the top right hand side of the window is ON. You're good to go. Click advance at the top of the hour to play your first file.

Logs and Ad Requirements

When you produce content for the air, you need to complete a log detailing what is broadcast, whether or not you have pre-recorded your show or produced it live. . 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 https://cfrc.dotlog.ca/. In order to use this interface, programmers must first request and account, which can take a day or two to set up. Please email the Station Manager.

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.

For more details on using dotlog, visit the User's Guide on the CFRC website:
https://d3n8a8pro7vhmx.cloudfront.net/cfrc/pages/24351/attachments/original/1513022260/Dotlog_User_Guide.pdf?1513022260

ON-AIR GIVEAWAYS:

Giveaways are considered advertising and **must** be coordinated in advance with staff. Most of the time, a staff memberwill 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, will be left at the door for the event, or if the winner will be

guest-listed). This information will be provided to you via email. 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. When the tickets are claimed by a winner, be sure to get the winner's name (ask for spelling), email, and telephone number and let them know how they can claim their prize. Write this information down and place it in an envelope (available on station manager's door) and place envelope on the station manager's bulletin board. Alternatively, email the station manager with this information.
- **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.

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.

Software Resources

MEGASEG:

•   You can download a demo version for Mac computers to try at home via http://megaseg.com If you do not have a Mac, you may book a studio and practice usage of this platform.

•   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 https://www.audacityteam.org/help/documentation/

•   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, videos and support are available on-line at http://reaper.fm/videos.php

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