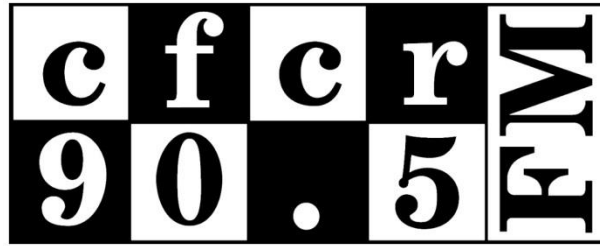


Last Revision: JAN, 2019



CFCR 90.5FM

ON-AIR HOSTING GUIDE & EQUIPMENT MANUAL

HOSTING GUIDE

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CFCR ON-AIR TRAINING MANUAL

Being a volunteer host at CFCR is lots of fun. You get exposed to new music and have the opportunity to produce exciting and dynamic broadcasting for CFCR's listeners. But with your new-found host-dom comes a number of very important responsibilities – to the station and staff, to your fellow hosts and, most importantly, to the listeners. It should be remembered that being a host is a privilege, not a right, and each host is expected to contribute on top of their hosting, in the form of volunteering and fundraising for the station. If you respect all of these things, you will be a very successful CFCR on-air host! Here are some points to remember when you're starting your career in community radio:

Station Etiquette

This section dives into some of the issues that come up at the station that are very important for maintaining a high quality broadcasting experience for other CFCR hosts and CFCR staff.

1. **Studio Cleanliness** – With upwards of 200 or so volunteers coming through the station each week to host their show, the studio is often subject to messes, clutter and general untidiness. For the benefit of all your fellow hosts, please keep the studio as clean as possible. Any garbage should go in the can outside the studio. Food and drinks are **NOT TO BE TAKEN INTO THE STUDIO**. Keep them on the table outside the door.
2. **Studio Etiquette** – Here are some important things to keep in mind when you are in and around the on-air studio:
 - a. **Show Changeover** – Be overly respectful of the previous host by spending as little time as possible in the studio until it's your turn. Make sure the previous host knows you are present and ready to take over, but get yourself as set-up as possible **OUTSIDE** the studio before entering, and if the host is about to go on the air while you're in the room, *quietly* leave the studio.
 - b. **On-Air Light** – If the ON-AIR light outside the studio is lit, **DO NOT** enter the studio, as this means the host is either speaking on the air or just about to. If you notice that the host has just finished speaking and the light is still on, they may have forgotten to switch off the mic, so you may enter *very quietly*, but be very mindful of whether the microphone fader is still up or not, then ensure the microphone is switched off immediately before making any noise.
 - c. **Cell Phones** – Turn your cell phone **OFF** when you enter CFCR's on-air studio. It is greatly discouraged for hosts to use their phones as a device to play music over the air (see the Equipment Manual below for instructions), but if you absolutely **MUST**, be sure to put it in **AIRPLANE MODE** so no calls or texts will be received, and disable any **ALARMS** or **NOTIFICATIONS** on the phone. Again, just avoid the headaches and use other devices to play your music.
3. **In-Studio Guests** – There are a few different circumstances where you'll be joined in the studio by other people:
 - a. **Interviews** – Unless you are a host of *The Buzz*, you likely won't be asked to do very many interviews. Sometimes you will be asked to have someone in for a short chat outside of *The Buzz*, which is something you can do if you're comfortable, but are not required to do. If you want to book your own interviews, **ALWAYS** speak with the Program Director or another staff member about it before you confirm it with your guest.

- b. **Co-Hosts** – Some programs have more than one host every week, and some have guest hosts come in from time to time. It’s important to be mindful when hosting with more than one person, so the talk spots aren’t full of hosts talking over one another or full of inside jokes that no one gets except the people in the studio. Remember, your programs should be interesting for a wider audience than you and your friends. The listener should feel like they are a part of the conversation more than eavesdropping in on it. Hosting with another person can take a lot of practice. **If you want to have a co-host, that person must be a trained CFCR host and have been OK’d by the Program Director.
 - c. **Friends** – Sometimes it’s nice to just have a friend come in and keep you company at the station, or maybe a friend wants to see the studio for him/herself. This is fine once in a while, but it’s not encouraged to always have people with you in the studio. If you do have friends in who are NOT trained CFCR hosts and are NOT there in an interviewee capacity (see above for interview details), remember the following:
 - i. They cannot operate ANY of the equipment in the studio.
 - ii. They cannot go into the music library without a trained host or staff member accompanying them.
 - iii. They cannot speak on the air.
- 4. **CFCR WiFi** – There is wifi available for hosts to use while in CFCR’s office/studios (password posted in front lounge). However, wifi SHOULD NOT be used for live streaming music, uploading, downloading, or any other resource-heavy applications. The wifi is meant for checking email, updating social media, and other “LITE” applications.
- 5. **Library privileges** – All trained CFCR hosts have the privilege of accessing CFCR’s music library. Here are the ground rules:
 - a. **Borrowing** – The items contained in CFCR’s music library are to remain at CFCR at ALL TIMES. Under absolutely no circumstances may anyone take music home with them, even just for a night.
 - b. **Access** – As mentioned above, non-trained persons may NOT enter the music library unless accompanied by a trained CFCR host or staff member. All hosts are welcome anytime, but if a host is in there planning the next show to broadcast, they retain priority in the library.
- 6. **Keys & Codes** – Keys and codes to the station will be issued by staff on a case-by-case basis. Keys and codes are to be kept private and should NOT be passed to ANYONE without permission from CFCR staff.
- 7. **Interviews (setting up)** – If you’ve got a great idea for an interview or are interested in hosting interviews on-air, please contact the CFCR Program Director to arrange booking and training.
- 8. **Equipment Log** – If you notice any problems with the studio equipment, please note it in the equipment log, located in a notebook in the studio. Staff will endeavour to keep up with any and all malfunctioning equipment, but patience is requested, as we can’t necessarily afford to purchase new equipment at the first sign of trouble.
- 9. **Fees** – There are a couple of required fees to maintain your status as a host at CFCR:
 - a. **Membership** – Each host must be a member of CFCR. Memberships are \$25 per year, \$10 for card-carrying students and \$90 for groups or organizations.

- b. **Host Fees** – Each host is required to pay a \$50 annual host fee. Working bingos allows you to reduce your fee (covered later in the manual).

Hosting 101

This section covers the basics of on-air hosting. There is no substitute for experience, so the more you're able to fill-in on open shows after your training is complete, the better off you'll be as an all-around host. Here are some things to keep in mind to minimize the growing pains:

1. **Attendance** – When you are booked to do a radio show, whether it's a fill-in spot or a regular time slot, you are expected to be there, and be at least a little bit early (10-15 minutes minimum). If you are unable to host a show or will be late for any reason, it is very important that you contact CFCR's Program Director **Jay Allen (w: 306-664-6678, c: 306-291-6578 (call/text))**. This means you should to actually *speak* to him, or receive a text message response, not just send a text or email and consider the situation handled. If you are unable to contact Jay, then you should try calling Station Manager **Neil Bergen (c: 306-292-7232)**. Jay and Neil are both on-call 24 hours a day, 7 days a week, to help with time-sensitive hosting issues & emergencies.
 - a. **Finding your own fill-in host** - If you know other hosts at the station that might be able to fill-in for you, Jay may ask you to contact them to see if they can host in your absence. Failing that, Jay will find a suitable fill-in host for you. This should all be done with plenty of notice.
 - b. **Giving advance notice of an absence** - If you know far in advance that you need to miss your show or be late, it is requested that you inform Jay in writing (email preferred). If this is not possible, a direct phone call to Jay is fine too. However, it is not acceptable to simply leave a voice message or send an email and expect it to be taken care of (especially if you are attempting contact over the weekend, or in the evening). It is each host's responsibility to follow-up and make sure that a fill-in host has been secured for any absence. The more notice you can give Jay in advance of your absence, the better. At least a week's notice is the norm for non-emergencies, and the absolute MINIMUM is to provide 24 hours' notice before the show. Of course, there are unexpected & unavoidable situations that arise, but you should always give as much advance notice as possible for any absences.
2. **Dead Air** – Dead air is radio's worst enemy. There are some key ways to avoid encountering this monster of the airwaves. Here are some common situations:
 - a. **The next host hasn't arrived** – If you are finishing your show and the next host hasn't arrived yet, there are two main things you should do:
 - i. **Tell CFCR staff** – If you host during the day, you can just inform a staff member that the next host hasn't arrived yet;
 - ii. **Launch DirEttore** – There is a software program on the on-air studio computer that is primarily used for our overnight Canadian music rotation, but can be used in a pinch if a host doesn't show up to follow your program. Instructions for setting this program up are located in the on-air studio (pinned to the wall). If you are going to do this, you should also call CFCR's Program Director or Station Manager (#s on the wall) to inform them about the host's absence. They will decide how to proceed.

b. Your music won't play – It's very important to have a back-up plan at the ready, in case a CD player or other musical device doesn't cooperate. You can also use DirEttore (noted above) to get something playing on the air while you figure out what to do next.

Remember to always include any songs played with DirEttore on your play logs. You can usually avoid this problem by ALWAYS cueing up your music using the cue function of the mixing board (instructions will be covered later on in this manual).

3. Talk spots – There are several different schools of thought when it comes to talking on the air on topics such as how long and how often hosts should talk, etc. You'll develop your own style of hosting, but there are some things to watch out for:

a. Basics - Hosts should go on the air at the very BEGINNING of their show, as well as just before and just after each ad break, to remind people what they're listening to. Talk spots don't have to be long, but be sure to include the name of the station, the show and your name (whether it's just your given name or a host pseudonym you've come up with, ie: Mad Dog, Mr. Biggs, The Captain) as often as possible. When you talk about the station, be sure to 'sell it' by stating the call letters (CFCR) and numbers (90.5FM; www.cfc.ca) slowly and clearly. Assume that every time you go on the air, someone is listening to CFCR for the first time, so we want to remind them what station & program they're listening to.

****It's a good idea to turn the microphone on 20-30 seconds before you're actually going to start talking, so anyone outside the studio can see the ON-AIR light turn on, indicating that they should be quiet and not enter the studio.**

b. Music Info/Chatter – It's always nice to have a little something to say about the music you play, but if you don't have anything to say about a song/artist/album, just say what it was and keep moving on. Don't start saying something unless you know how to get out of it smoothly. The more you prepare for each talk break and know in advance what you're going to say, how to say it, and how you're going to move on, the better you will sound. ****Having notes in front of you is an indispensable way to avoid always saying "I think.." or "I'm pretty sure..." The notes don't have to be highly detailed, just some basic info on each track and maybe a short anecdote about the music.**

c. Ad breaks – Hosts should go on the air before AND after each ad break within their show, to wrap up the previous set of music or introduce the next one.

d. Background Music – Some hosts like to have music playing quietly in the background during their talk spots. This can be a really great way to give hosts a little space to speak, and can help to reduce the "umms" and "uhhs" that plague inexperienced (and sometimes well-seasoned) radio presenters. Keep these things in mind if you are thinking of using background music:

i. **Keep it quiet** – The worst thing that happens is when a host's voice is competing with the background music. Err on the side of caution and keep the background track low, and always go back and listen to your shows to see how it sounded (ask the Program Director about how to do this).

ii. **Play Logs & CanCon** – Background tracks can only be counted on your sheet if has been played prominently (without you talking over it) for at least one minute. If you want to use it for your CanCon log, the song must play in its entirety, and

the majority of the song (more than 50%) must play on its own without you talking over it.

- e. **Businesses/Sponsors** – One of CFCR’s sources of revenue is through sponsorship from local businesses. We encourage hosts to give positive “free” mentions of businesses who have committed to spending money with CFCR, and to minimize mentions of businesses who are not CFCR sponsors (although it’s OK to mention them sometimes).
4. **Ad Breaks** – Ads/promos should be started a couple of minutes BEFORE the scheduled time (:00 or :30), depending on how many ads there are. The latest an ad break should start is right on :00 or :30. You shouldn’t start your ads AFTER the scheduled time. Ad breaks between two shows should take approximately equal time from each show.
 5. **Language** – Don’t swear on the air. Sounds simple, but it’s important. And don’t play songs with gratuitous language in them. Also simple, right? It’s very important to preview the music you’re about to play before you go on the air. Curse words are always going to sneak in, but it’s your job to minimize how often that happens. The rule of thumb is “When in doubt, leave it out,” but here’s how it breaks down when it comes to “salty” language on the air:
 - a. NEVER EVER play songs with derogatory content (sexist, racist, homophobic, etc).
 - b. During the day (until 6pm), it’s OK if a song has the odd “swear” (ie: “shit,” “crap,” “damn,” “crumbs”) though swears shouldn’t be repetitive or overly aggressive. DO NOT play anything with the F-bomb before 6pm. After 6, it’s OK, but again, it shouldn’t be repetitive or too aggressive. If you’re not sure if you should play a song or not, be safe and play something else. If you play a song that has inappropriate language for the time of day, fade it out in case the language comes up again (especially if it’s in the chorus of the song) and move to your next selection.
 - c. DO NOT MENTION THE BAD LANGUAGE WHEN YOU ON THE AIR (See the next item for more details). The less we draw attention to these errors, the better. If just one person complains to the CRTC, it’s possible for us to see disciplinary action. And when one person takes the time to complain, it’s not a giant leap to assume there are more displeased listeners out there.
 6. **Screwing up** – Making mistakes is an inevitable part of hosting, but the key is not to make a big deal about it. If you do something wrong (ie: play a song with a swear word), fix it and move on, don’t tell the listening masses how you messed up. It just draws attention to something that hopefully most people didn’t even notice, don’t make it worse for your listeners by announcing that you’ve made a mistake or that the technology isn’t doing what you’re asking it to.

**One of the most common things that can cause problems on the air is when a host is trying something new (ie: using a new MP3 player, playing vinyl for the first time, etc), live on the air, BEFORE they have done the necessary testing and pre-planning to ensure everything is going to work. If you’re saying to yourself “I don’t know if this is going to work!,” then you probably haven’t done the proper amount of preparation in advance.

- a. **Equipment Malfunctions** – Sometimes, it’s the equipment that screws up, which can cause problems for a host. Be prepared for your show, so that if a CD player or other device doesn’t work the way you want it to, you can move on to the next song without too much trouble. Just like when you mess up or play a song with bad language, don’t

draw attention to equipment problems by talking about them on the air. Just fix the problem as quickly as possible and move on.

Music/Content Selection

OK, so you're planning your show and are trying to decide which songs to play. At CFCR, we pride ourselves on giving a lot of freedom to hosts to express themselves through the music they choose to play on their show. However, there are some very important things to keep in mind:

- 1. Canadian Content** – Canadian Content (CanCon) is a very important part of all Canadian radio broadcasters. CFCR is required by law to play 35% Canadian music throughout our schedule (*see below for details on how to determine whether a song is “Canadian”). This means, at the end of each day, the amount of Canadian music must be just over 1/3 of the total music played. Each program is given a designation (Open Music, Specialty, Etc.) that dictates how much Canadian music must be played (at minimum) on that particular show. These requirements **MUST** be followed. Hosts failing to play enough Canadian music on their programs will be warned and may be removed from the air if they are unable to rectify the issue.

*Canadian Content is defined by what is known as the MAPL standard. For a selection to be considered Canadian, it must fulfill at least 2 of the following requirements:

- a. M (music) - the music is composed entirely by a Canadian;**
- b. A (artist) - the music is, or the lyrics are, performed principally by a Canadian;**
- c. P (production) - the musical selection consists of a live performance that is (i) recorded wholly in Canada, or (ii) performed wholly in Canada and broadcast live in Canada;**
- d. L (lyrics) - the lyrics are written entirely by a Canadian.**

DJ sets/remixes by Canadian DJs are generally NOT considered CanCon, unless they contain/sample only Canadian music. Canadian turntablists (ie: Kid Koala) ARE generally considered CanCon.

- 2. Music Genre Categories** – Music content is broken down into two distinct categories, which must be noted on the Program Log sheet for every song of every show. The categories are posted on a sheet in both on-air and production studios, but for your reference, they break down as follows:

CATEGORY 2 (Popular Music)

- Alternative
- Country
- Dance
- Easy Listening
- Funk
- Hip Hop
- Metal
- Pop
- R&B
- Rock
- Soul
- Techno
- Urban

CATEGORY 3 (Specialty Music)

- Bluegrass
- Blues
- Classical
- Folk
- International (Non-English)
- Jazz
- Non-Classical Religious
- Reggae
- World Beat

3. **Hits, Top 40 Music and CFCR** – The basic point of CFCR (and campus/community radio in general) is to provide programming that is unique and different to what is available from mainstream/commercial media sources (ie: C95, Magic 98, et al). Therefore, playing “hit” music is fundamentally against what our mandate outlines and is heavily frowned upon. There is just too much great music that is never touched by commercial radio out there, and honestly, Nickelback and Rhianna simply don’t need the extra airplay.

It has also become very important to keep in mind what is being played by the CBC. In recent years, CBC’s Radio 3 has become very akin to commercial radio in that it playlists and repeats new tracks by certain artists, especially Canadian artists. These ‘singles’ should generally be avoided for airplay on CFCR.

The general rule-of-thumb is that if you’d hear it on any other station in Saskatoon, stay away from it. We realize (and hope) that most of our hosts don’t habitually listen to most commercial radio, but generally speaking, it’s usually pretty obvious. This also goes for “oldies” and “classic rock,” insofar as playing Aerosmith’s “Sweet Emotions” is probably not so great since it’s all over commercial classic rock radio (ie: Rock 102), but you can certainly play a deeper cut by the band that hasn’t been flogged on commercial radio. Basically, don’t play Top 40 hits. If you’re not sure if a song is “Top 40,” a simple Wikipedia search can often tell you if a track has reached Top 40 status. The same goes for the CBC. If you’d hear it played frequently on Radio 3, dig a little deeper into the album or the band’s discography and find another track to play.

4. **Playing music by your own band** – This is a tricky subject, as many of CFCR’s hosts are also local musicians of all varieties. Some people want to play their band every week to help promote it while others would never think it appropriate to use CFCR’s airwaves as a means of self-promotion. While we don’t have a concrete policy on the subject, we do lean very much in the direction of the latter of these two options. There is a tonne of great music coming out of Saskatoon, and we by no means discourage playing as much local music as is humanly possible. However, at the end of the day, CFCR’s programming is for the listeners, not for the hosts, so we discourage any sort of repetition of music (more on this to come). So, if you really, really want to play your own band once in a while, there shouldn’t be any issues. If it gets repetitive, that’s a different story. This also goes for hosts who so show promotion/booking in Saskatoon. It’s OK

to play music by bands that you're promoting once in a while, as long as it doesn't become evident that you're using your show as a personal promotional tool.

5. **Playing the same music over and over** - This is another subject without a real hard-line answer. We rely on the hosts' common sense, and again want to be very mindful of the listening public. What sets CFCR apart from commercial radio is a lack of repetition, so we aim to not be playing the same things over and over. Open Music shows especially should feature a wide variety of genres of music as well as artists.

If you want to do a feature on a band that has a new album or who is coming to town, it's OK to play more than one song in a row by that band. Some hosts that play very obscure/rare music will sometimes play two songs in a row by the same band to give listeners a better taste of what that band sounds like. Otherwise, you really shouldn't have a shortage of music to play. With a library with over 20,000 CDs (plus vinyl, not to mention your own collection), there should be very few reasons to play the same band twice in one show, or to repeat bands each week, because THERE IS ALWAYS MORE MUSIC. It's up to you as the host to research and discover new bands/artists/music to keep your shows fresh.

6. **Playing Illegal/Semi-Legal Music** – The music industry has changed a lot since CFCR started broadcasting 25 years ago. Music is much more readily available and the lines between what's legal and what's not (especially from the perspective of a radio station) can be unclear at times.
 - a. **Illegal Downloads** – Material downloaded to your computer or MP3 player may be played on the airwaves at CFCR (see: using the AUX input below), as long as the files are of broadcast quality. If you are playing a song that has been unofficially “leaked,” and therefore not officially released, it is not to be played on the air, as it was illegally obtained.
 - b. **Streaming music from an online source** – This is something we ask hosts to avoid for many reasons. As stated above, playing an unreleased/unauthorized piece of music is not legal under our broadcasting license, so it should not be done. The safest bet is to play music that you know is officially out to the public, or has been sent to CFCR in advance.

****CFCR WiFi** – CFCR's internal wifi SHOULD NOT be used for live streaming music. The studio computer may be used, as it uses a hard-wired connection, but external devices like phones/tablets/laptops should not be used for this purpose. See “Station Etiquette” above for more information.

7. **Playing Movie/TV/Video Clips** – CFCR's license DOES NOT cover the airing of copyrighted video content, which includes: Films or movie trailers, TV shows or commercials, or any other copyrighted video content. Hosts are not permitted to air any content of this kind. This also goes for reading books live-to-air. This cannot be done without expressed consent from the author/publisher.
8. **Discipline** – Here at CFCR, we have the utmost respect and appreciation for our hosts, and hope that the same is true vice-versa. By understanding the information in this manual, you will surely be an amazing, dynamic and punctual host at CFCR for years to come. However, sometimes issues arise that require discipline. If you fail to follow some of the above guidelines, you will be given ample opportunity to remedy the situation before any disciplinary action is taken or dismissal is carried out.

- Paperwork** – There are a few things for you to fill out each time you host: **Play Logs** (a legal document listing info about each song you play), **CanCon/Talk Logs** (tallying how many Canadian songs you played and how many minutes of talk occurred during your show) and **Ad Logs** (telling you which ads to play). Make sure these are all filled out COMPLETELY. Also, keep your eye out for LIVE TAGS on the ad logs sheets. These are short tags that you are to read out loud on the air when scheduled.

Non-Hosting Duties

Most of your responsibilities as a CFCR host will be related to on-air volunteering, though there are a few extra-curricular activities that are either required or encouraged:

- FM-Phasis/Fundraising** – CFCR’s main annual fundraising drive is called FM-Phasis. It runs in the last two weeks of September each year. Each host is required to participate in FM-Phasis, by bringing in pledges for the station from friends/family/co-workers (each host has a goal amount for their program) and by volunteering in the office answering phones during the two-week drive. As well, there are other volunteer opportunities during the funding drive (ie: live show donation table, etc). We also have a Membership Drive in April, which is also very important, but is somewhat less intense as far as expected host participation. However, ALL CFCR HOSTS must hold a current CFCR Membership in order to go on the air. Regular (weekly/bi-weekly/rotating) hosts must also pay an annual Host Fee, but this is determined case-by-case with the Program Director.
- Bingo** – CFCR runs bingos out of the City Centre Bingo on 22nd Street. Hosts are encouraged to sign up to work bingo shifts whenever they can. If you work a bingo shift, you will save \$35 off your Host Fee the following year. If you work two bingo shifts in a year, ALL of your fees will be waived for the following year (Membership AND Host Fees)!
- Other volunteering** – CFCR hosts a variety of other fundraisers and events throughout the year, so there are opportunities to chip in by volunteering at these events as well.

Summary

Thank-you for taking the time to thoroughly read through this hosting guide. If you should ever have questions about the material covered (or suggestions about what is not covered), please feel free to contact one of the official Station Contacts (below).

Station Contacts

If you need to contact the station for any reason regarding hosting, please follow these directions:

- EMERGENCY / URGENT / TIME-SENSITIVE MATTERS: Contact via phone/text.
- NON-EMERGENCY: Contact via email (then follow up with phone call if you don’t receive a timely response).

<p>PRIMARY HOST CONTACT (On-Call 24/7): Jay Allen Program Director 306-664-6678 (office) 306-291-6578 (cell) (call/text) pd@cfc.ca</p>	<p>SECONDARY HOST CONTACT (On-Call 24/7): Neil Bergen Station Manager 306-664-6678 (office) 306-292-7232 (cell) (call/text) manager@cfc.ca</p>
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**Contact info is for host use only, please do not give personal cell numbers out to anyone!

ON-AIR STUDIO EQUIPMENT MANUAL

BASIC EQUIPMENT

Headphones

Though CFCR has several pairs of headphones on-hand in the studio, it is encouraged for hosts to bring their own headphones to the studio. This will help extend the life of the station's headphones and it's also much more sanitary to have your own pair. The headphones plug into the narrow front end of the board with a 1/4" plug, at the right-side under the lip. If you only have a smaller 1/8" connector (the ones that MP3 players and walkmen use), you can use one of the adapters in the studio. It's always a good idea to wear headphones while you're on the air. It will give you a better idea of how quiet or distorted your mic levels are while you're talking. It is generally best practice to keep one ear in the headphones and one ear out, so you avoid the "RADIO VOICE" when speaking on-air.

MAIN CONSOLE

Ground Rules

The Main Console (aka: the board) appears to be a pretty complicated device. There are certainly a lot of buttons to press, dials to twiddle and faders to fade, but fortunately, hosts only need to use a couple of these. Please do not attempt to adjust the controls on the main console except those outlined below.

Faders

Most of the faders on the board control one channel or device. Each fader is able to control two channels or devices with an A/B button, and each fader is labeled with the device it controls. The fader controls the amount of volume which is being sent to the air. If you do not want any volume from a certain channel, you can leave the fader at the bottom of its run. The optimal position for a fader is not at the very top of its run and will vary depending on the level of the original source audio.

There are square buttons at the base of each fader, coloured RED and YELLOW. The RED buttons activate the corresponding fader and the YELLOW buttons deactivate. If you haven't turned on a fader, no audio will emit from it. For instance, the turntable and mixer may be on, and the record spinning with the needle on it, but if the Turntable Fader isn't activated, it will not broadcast sound. Some of the RED buttons are designed to actually *activate* the device they control. For instance:

Microphone Faders: The RED button on each mic fader activates that mic. Be sure to keep the mic faders all the way DOWN until AFTER you have hit the RED button to activate the mic, as hitting the button causes an unpleasant clicking noise that will go out over the air if the fader is up. Likewise, bring the fader down before you hit the button to turn the mic off.

CD Faders: The RED button on each CD fader acts as a PLAY button. Once you have cued a track (cueing is covered below), you may start playing the CD using the RED button on the corresponding fader.

Turntable Faders: Since the turntables are both connected to the same fader on the soundboard, the RED button will not start either turntable, but there are two BLACK buttons at the bottom-right corner of the board that will do this.

****Some of the lights in these buttons do not light up when activated, which can be confusing. It is very helpful to cue the track you are going to play through the board. See instructions for this below. If a microphone light fails to illuminate, simply check to see that the sound through the in-studio speakers has been cut when the button is pushed. This will tell you that the mic is activated.**

Cueing

Each device fader gives you the ability to cue music through the soundboard without it broadcasting on the air. To cue, you must first have the corresponding fader ALL THE WAY DOWN, as audio will broadcast even when a device is in cue mode. Once the fader is down, hit the small button marked “CUE” at the top of the volume fader corresponding to the device you’d like to cue. You’ll notice there is a speaker at the top-right of the board where the cueing audio comes out. There is a knob on the right edge of the board marked “CUE.” This controls the volume of that speaker. Another knob marked “CR” for “Control Room” will control the volume of the speakers in the studio. It is often beneficial to lower the volume in the control room when cueing, but this is up to the preference of each host.

****Note:** You will notice there aren’t CUE buttons above the microphone faders. This is because it is not possible to cue the mics.

VU Meter/Levels

The VU meters show you what your broadcast levels are. Ideally you want the needle to be just dancing around that red line. This goes for music as well as when you’re talking into the mic (**As you can see by the image below, the levels are too high and should be decreased). When changing your levels, either up or down, always do so slowly and gradually. A sharp increase or decrease of levels doesn’t sound good over the air. There is a system that limits audio on the high end as it leaves the board, so don’t panic, but slowly lower the fader until your levels are where they should be.

Main Console Diagram



MP3 PLAYER/LAPTOP/AUXILIARY DEVICES

CFCR's board is equipped with two auxiliary (AUX) inputs. Each is located to the left of the Main Console and is marked with coloured tape to tell you which fader corresponds to which AUX input. If you have an MP3 player or laptop (or any other audio device with a headphone jack), you can plug it into the board as another audio device. Feel free to mix in songs from your player(s) with other mediums that are available to you (CDs, records, etc.). Keep the following points in mind:

1. If you are playing a song from a playlist, the track will not automatically stop at the end (depending on your software), similar to playing a song from a vinyl LP. It is helpful to create several special playlists at home that you can just drop the song(s) that you want to play from your MP3 player at one time, and make sure the player is set to stop playing after that playlist is finished. Then you can delete the songs in the playlists and use them again for the next show.
2. MP3s and laptops can also present problems in that they often make noise if they encounter an error. Any system sounds should be **TURNED OFF** (error sounds, volume adjustment sounds, etc) if you are to use a device for on-air broadcast. Hosts are expected to know their equipment and operate them accordingly. It is not recommended to use a smartphone as a device for broadcast, as they are susceptible to other audio problems (ie: receiving phone calls/texts!!), unless they are set to **AIRPLANE MODE**. (Side note: Anyone entering the studio should turn your phone to **SILENT** or **AIRPLANE MODE**.)
3. Hosts should also be very mindful of the quality of audio files that are being played over the air. MP3s should be high quality and compressed at a rate of at least 192kbs (320kbs is preferred).

Basic CD Loading / Cueing

1. Load CD (*USE EJECT BUTTON TO OPEN/CLOSE DRAWER)
2. WAIT until the player FULLY loads the disc. The player will CUE to TRACK 1 of the CD.
3. Use the TRACK SELECT BUTTONS to select the track you want to play.
4. Use the CUE function on the board to verify your track before playing. Make sure to hit the CUE BUTTON on the CD Player once you have verified your track, to return it to the beginning of the song.

Other Basic Functions

1. **FFWD/REW** – Press and HOLD the >> or << buttons to Fast Forward or Rewind. It takes a second for the player to actually start moving, but when it does, it goes quite quickly.
2. **SINGLE/CONTINUOUS** – If you wish to play multiple tracks in a row from a CD, you may press the SGL/CTN button to put the player in CONTINUOUS mode. If the screen reads “SINGLE,” the player will play one track and stop. If this area of the screen is blank, the player is in CONTINUOUS mode, and will keep playing until the STOP button is pressed.
3. **TIME MODES** – If you wish to know how much time has elapsed in a song, or how much time is remaining on the whole CD, you may push the TIME button. Just make sure to return it to its original state (Track Time Remain) before leaving the studio.

ON-AIR STUDIO COMPUTER

The computer in the on-air studio is primarily used for playing the scheduled advertisements and promos using RealPlayer (see diagram in Equipment Manual section), running the overnight CanCon playlist, playing music (ie: music in the New Digital Music folder), and checking the weather (Environment Canada’s website is typically the web browser’s home page).

Though you can access your email or social media sites from the on-air studio computer, it is not meant to be there for your personal use. Feel free to have your social media pages open if you intend to interact with your listeners, but be careful not to get too wrapped up in this if it takes away from the quality of how your show sounds on the air. Also, be sure to log out of anything you log into before you leave.

As is the case with using an MP3 player or laptop to play music on the air, any and all sounds that go through the in-studio computer will play out if the fader is up. So it is of great importance to be mindful of what websites you are visiting while the fader is up, since many websites automatically launch music or other sounds when you visit them, or cause noisy pop-ups to appear.

****It is NOT encouraged for hosts to play music directly from low-quality, ad-filled online audio sources like YouTube.**

Start-Up/Logging-On

The computer is located to the right of the main console, below Turntable #2. Both screens/monitors are connected to the same computer, and the cursor can go from one screen to the other, by moving the mouse from left to right.

TURN-ON/RESTART - To TURN ON the computer if it is off, simply locate the POWER BUTTON on the front of the computer and press it firmly. If the computer is already on and you wish to RESTART it, simply find the START MENU in the bottom-left corner of the left-hand screen, click it, and click

RESTART in the bottom-right corner of the menu that pops up. The computer will automatically close any open programs/windows, so you will have to reopen them upon startup. There are shortcut icons to RealPlayer and the Commercials folder in the top-left corner of the right-hand screen.

LOGGING-ON – Once the computer is rebooted, it will ask you to log in. To do this, you must first press CTRL+ALT+DELETE to bring up the log-in screen. Enter the Username & Password, which are posted on stickers on the frame of each monitor into the appropriate fields, and click the arrow button.

TURNTABLES & MIXER

CFCR has two Techniques 1200 turntables that are functional for basic use as well as more complex “DJ” use. We use a Denon DN-X120 mixer in between the tables to mix them together.

First, you’ll want to turn the turntable and mixer on. The turntables are turned on with a round knob-switch on the left-hand side. A red light will come on when it’s on. The mixer is turned on from the back of the unit, and a blue light will come on when it’s active.

As mentioned before, the turntables are connected to the same fader on the board (through the mixer), so you must use the cross-fader and/or the volumes on the mixer to switch from one turntable to another. There are two black buttons at the bottom-right corner of the soundboard that will activate the turntables, or you can use the button directly on each turntable to start them spinning.

When playing a record, the first thing is to determine whether it is a **33 1/3 RPM or 45 RPM** record (our turntables don’t have a 78 RPM function). You’ll also want to note whether the record has a small or large hole in the centre. If it has a larger hole (common with 7” singles & 45 RPM records), there are adapters that fit over the centre spindle on the turntable deck. Once you have the RPM set for your record (and check to make sure the **pitch** on the right side is set to the centre (a green light will come on)), place the record on the turntable and carefully lift the tone arm and place the needle on the outer edge of the record. For cueing records, see below in the cueing instructions.

Turntable Cueing Instructions

If you want to cue one record at a time, it’s fairly similar to cueing any other device (see cueing instructions under **Main Console**). However, if you are hoping to go from one record to another back-to-back, it’s somewhat more complex. It takes practice and preparedness. There are many long-time hosts that aren’t comfortable enough with the turntables to use them back-to-back, so don’t get yourself in over your head.

Cueing Back-to-Back Records

For this operation, you’ll need a second set of headphones to plug into the headphone jack of the MIXER. You can also just unplug the headphones from the Main Console and use them if a second set isn’t available.

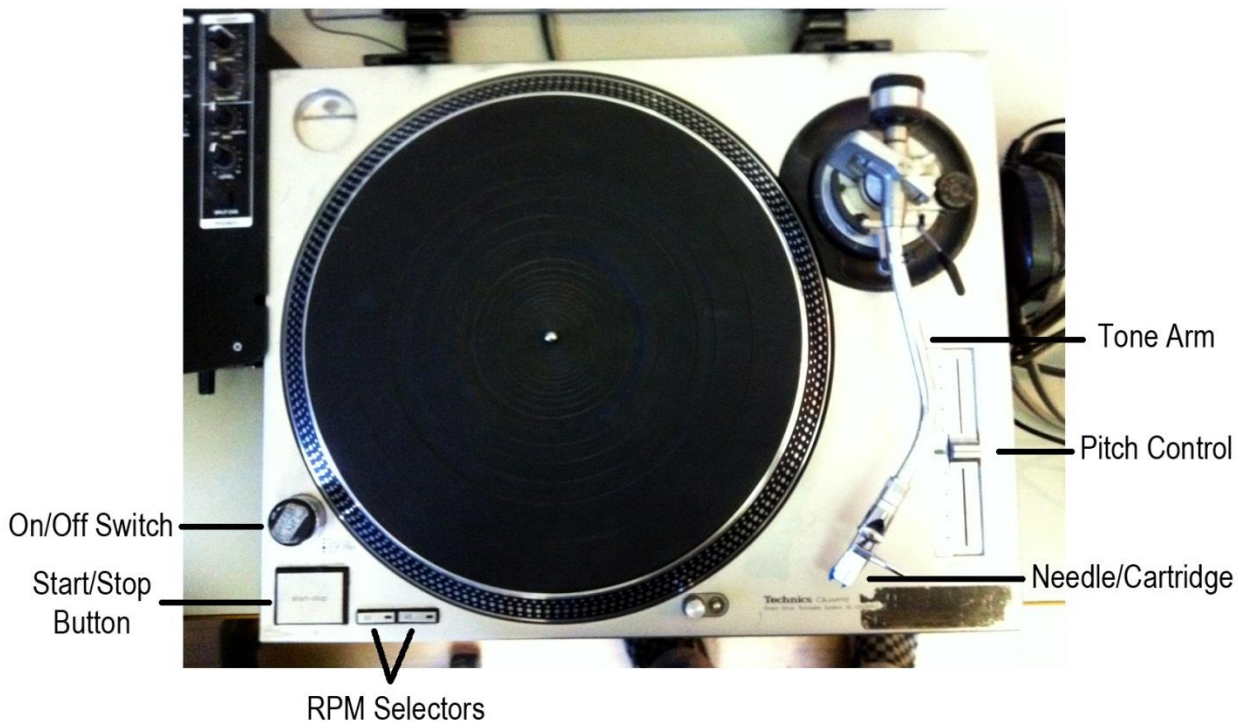
1. When your first record is successfully playing, make sure the CROSS-FADER is all the way to whatever side is currently playing.
2. Position your next record on the opposite turntable and hit the CUE button on that side of the mixer.
3. Carefully position the needle on the record at the approximate spot you want to begin and hit START. The sound from this record will come through the headphones plugged into the mixer.
4. Find the exact spot you want to start the record (the silence between two songs), and hit STOP on the turntable to stop it from spinning. Backspin the record about $\frac{3}{4}$ to one full turn from the

point of the first sound of the song you want to play. This will avoid the tell-tale sound of the record not reaching its speed before the song kicks in.

5. When you're ready to play the next record, be sure to position the CROSS-FADER closer to the middle position, so it will play both turntables. When the first song fades out, hit START on the next turntable and move the CROSS-FADER all the way to that side before the next song on the last record starts to play.

See? It's a bit complicated. Ask to be properly trained on the turntables before attempting use, and PRACTICE, PRACTICE, PRACTICE through the cue speaker before you try it on the air!

Turntable Diagram



Mixer

Most of the buttons on the mixer will not be used by the average host. Important buttons and knobs are as follows (see diagrams below):

1. **CROSS-FADER:** mixes between the two turntables. If the cross-fader is all the way to one side, only audio from that side will be heard, but if the cross-fader is anywhere in between the two turntables, audio from both turntables will be heard. This is effective when mixing or cross-fading two records. When cueing records, the cross-fader should be all the way to the side of the record NOT being cued.
2. **VOLUME CONTROLS:** There is a volume fader for each turntable should be at or near the top most of the time, though they can be used instead of the cross-fader to mix between two records, by gradually decreasing the volume of the out-going record, keeping the crossfader in the centre.

3. **CUE BUTTONS:** If you want to cue a record while another record is playing, the cue button must be depressed on the side you want to cue. If you're cueing and no record is playing, you can just cue through the Main Console (see above).

When you want to play the record, you'll want to be sure the cross-fader on the mixer is on the correct side for your record, and that the volume is up on that side of the mixer, as well as on the TURNTABLE fader. Check to see that the fader on the Main Console is ON as well (big RED button on).

Mixer Diagrams



Trouble-Shooting Common Turntable/Mixer Problems

1. Make sure turntables are ON (red light on on/off switch is on).
2. Make sure mixer is ON (blue light on top of mixer is on).
3. Make sure turntable/mixer fader is on (red light on turntable/mixer fader on main console is on).

4. Make sure turntable/mixer fader is set to A (A/B channel selector on main console).
5. Make sure pitch control on turntable is set to "0" (green light on pitch control is on).
6. Make sure RPM is properly set (33 1/3 or 45 RPM) on turntable for the record you want to play.
7. Make sure Cross-Fader Reverse is OFF (red light on front of mixer is off).