



94.9
main
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**STUDIO OPERATIONS
MANUAL
&
PRESENTERS
HANDBOOK**

Updated April 2024

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STUDIO OPERATIONS MANUAL



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Edited and updated in 2024*

The Hub

In an age when we all have different communication habits across diverse platforms, it is challenging to create a way to share information in a way that reaches all, or most, people.

Our answer is *The Hub*. This is a basic website where we house:

- o Our studio booking system
- o An events calendar
- o News updates about events, opportunities, interview contacts
- o Training support materials
- o Platform access credentials
- o Extras that pop up intermittently



How do you access the Hub?

The simplest way is to use this short web address:

qrco.de/hub949

You can search *The Hub* by Category, Recent Posts, a Tag Cloud or by Archives.

By Category

- Accessibility
- Celebrations
- Events
- Ideas
- Interviews
- Music
- News
- Opportunities
- Outside Broadcasts
- Photos
- Reviews
- Shout Outs
- Shows
- Special Programming
- Technology
- Thank you
- Training
- Updates
- Volunteers
- For The Record
- Welcome

Tag Cloud

- #16daysofactivism #500club
- #500shows #ausmusic #cashmoney
- #CBAA #cbf #cblgrants #christmas
- #cleanears #CMTO #communication
- #discountcode #doubleclicking #farshun
- #fixingsettings
- #fortherecord #grants
- #internationalwomensday
- #interviews #jji #job
- #julianwilliams #mainfmrepresent
- #mixcloud #mountalexandershire #new
- #newjob #okmotels
- #outsidebroadcast
- #presentersforum #radiothon
- #redcarpet #statefestival
- #studiobooking #tech #thehub
- #townfolkfest #townfolkfestival
- #training #vicmusic
- #vicmusicawards #volunteers
- #worldradioday #zara

Archives

- March 2024
- February 2024
- January 2024
- December 2023
- November 2023
- October 2023
- September 2023
- August 2023
- July 2023
- June 2023
- May 2023
- April 2023
- March 2023
- February 2023
- January 2023
- December 2022
- November 2022

Recent Posts

- Booking Studios at MainFM
- Record a Special Shout Out -
- Invitation to contribute to
- International Women's Day OB
- Join the Idyll presenter team!!
- Interview Opportunity - Andrew Farriss
- Interview Opportunities - Town
- Folk Festival & Festival of Small Halls

Overview

Both On Air studios are the same.

The two On Air studios are very similar in their operation, so it is easy to learn in one and broadcast from another. All the equipment is matched technically and all equipment is spaced equally in both rooms.

The Production studio is different and will be discussed separately.

Studio 1 is on the right, closest to the office entry.

Studio 2 is on the left, nearest the storage room.

'The Rack'

This is all the equipment in the metal tower behind the CD library. Presenters don't have, or need, access to The Rack.

Production Studio (Studio 3)

Where we prerecord programs and undertake other production work. This is situated near the after-hours stairwell entry.

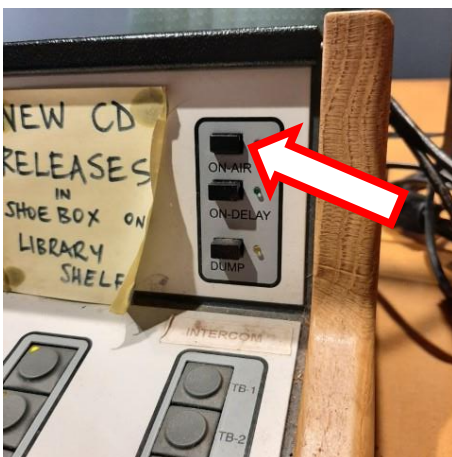
When you arrive at the studio

Putting the studio ON / OFF AIR – 'How do I know if my studio is On Air?'

Before starting your program always make sure your studio is on air.

Each studio has an "ON AIR" sign on the wall which corresponds to a button connecting it to the broadcast chain. In order for your studio to be on air you must check you are turned on.

To do this press the button on the mixer (in the top right corner) which says 'ON AIR'.



The 'ON THE AIR' sign on the wall will then light up. This means your studio is now 'live'.

It is your responsibility to put your studio ON (AND OFF) air. **See next page for more detail*

When you leave the studios

This point is important.

Some weeks, MainFM has over 100 people coming through the studios.

That's a lot of traffic and a lot of studio use.

Few people clean. We thank those who do profusely and sincerely for helping make our environment a nice place to be. If MainFM is a fish tank, these people are keeping our water clean.



Courtesy – Care – Regard

These are the values we're living as MainFM members & studio users.

Studio Reset & Refresh – back to the default setting

Here's what's expected when we all leave a studio (thank you for helping with the water!)

- Close all computer programs
- Leave a blank Zara window open on the Zara computer
- Check a studio is not accidentally left ON AIR
- Leave the **monitor** (what you can hear in the studio) on 'OFF AIR'
- Reset the panel to everything off and all faders down
- Return any moved chairs and headphones to where they were
- Use the cleaning fluid to wipe clean
 - Table tops
 - Panel surface, buttons & faders
 - Computer keyboards and mouses
- Sign the studio cleaning sheet

Monitoring – *Choosing what you want to hear in the studio*

The image below shows the controls for selecting what you want to hear in studio – OFF AIR & PGM (EXT is not used at MainFM, so disregard it)

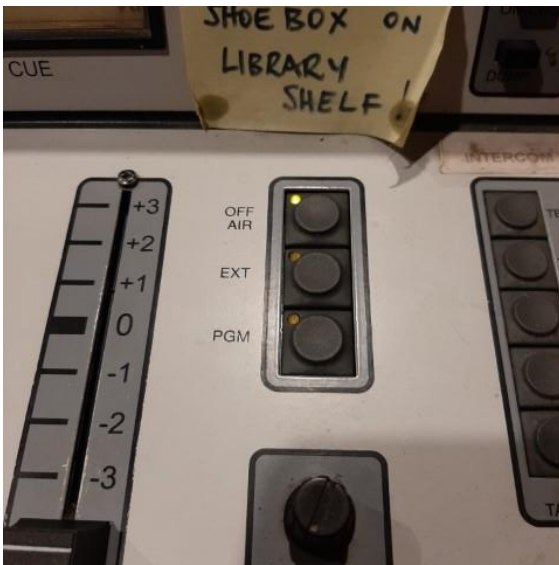
One way of thinking about it is to ask, ‘Where should I take the listening signal from?’

You can take it ‘off the air’, or OFF what is live to AIR. In this way, the label OFF AIR makes sense. Therefore, pressing this button allows us to hear what is being broadcast to air, whether it’s the autoplaylist or a live presenter next door.

PGM is short for ‘Programme’. It refers to all sound that comes from that specific panel/desk. So, pressing PGM turns off what is being played live, instead just listening to what you’re doing in your own studio.

(It’s good to know that if you’re actually live, having PGM selected will be the same as OFF AIR because it’s your panel that is generating the live to air sound, so it won’t cause any issues)

When leaving the studio, it’s always best to leave ‘OFF AIR’ selected on monitors.



OFF AIR is what’s coming off the transmitter – the program as it is broadcast. This signal is coming from the Main Equipment Rack.

These three buttons do not affect the station’s transmission at all.

EXT stands for ‘External’ which **we are not presently using**. It enables us to plug another sound source in to listen to in the studios should we ever need to. (eg. ABC radio on high fire danger days so we can keep abreast and report any emergencies)

PGM stands for ‘Programme’. This is the program (or output) from your studio, or more specifically, from your panel. This is for listening when you are not broadcasting, such as when you are training, pre-

recording or just working when not on air. So it’s ‘local’ listening, separate from what is coming off the transmitter.

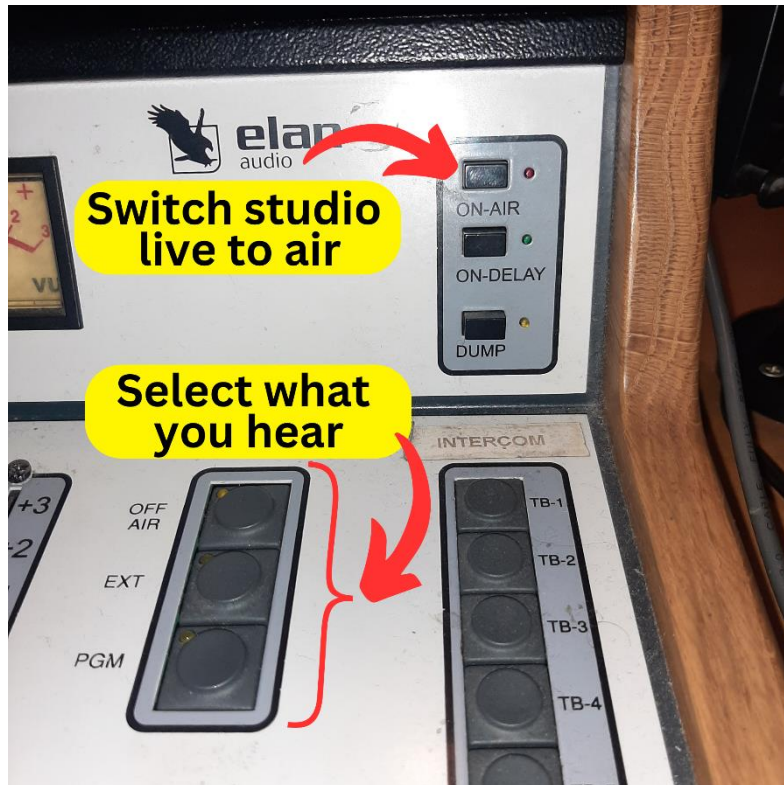
*When you select between ‘OFF AIR’ and ‘PGM’ it also switches in your headphones, but not your guest’s. They get the output from the studio in their headphones only. This means doing a ‘live cross’ between studios, when multiple people might wish to talk at once, will be a problem as the ‘guest’ headphones won’t be able to hear everything.

To solve this problem, all headphones should be plugged into the headphone hub, which itself plugs into the main announcer’s headphone port at the front of the panel.

Putting the studio 'ON AIR' ...(But listening 'OFF AIR'?)

What's the difference?

A lot of people have trouble with this concept at first. It's very simple but it is two parts.



When we go '**ON-AIR**' (top right) we are feeding signal to our transmitter which sends our program across the air waves - literally 'on air'. So, to transmit from our studio we need to switch it into the transmission circuit. When we do this the studio is 'ON AIR' – ie we are sending our program to the transmitter. When this button is pushed, the 'ON THE AIR' sign on the wall lights up white.

To **hear** what the station is actually broadcasting (not just from our own studio but the station as a whole) we listen 'OFF AIR' (bottom left) – ie off the transmitter, or put more simply, to a radio. When you select 'OFF AIR', you are listening to just that...a radio, which is situated in the equipment rack.

SO...They are different!

One is switching your studio on and off air to connect it with the broadcast chain, the other is simply listening in your studio to what is going out from the transmitter.

NOTE...Switching your studio 'On Air' (or taking it off air by pressing the button again) directly affects the station's broadcast chain. Selecting 'PGM' or 'OFF AIR' from the button next to your monitor volume on the main panel does not. It affects what is coming through your speakers and headphones in your studio only. It simply allows you to know what the station is transmitting. This terminology is used the world over in all broadcasting, radio and TV so try to become familiar with these two concepts and call them by name.

Arriving & Preparing to Broadcast

Which studio do I choose?

When you arrive at MainFM, you will experience one of two scenarios.

1. There is a live presenter in one of the studios

In this case, the obvious move is to set yourself up in the vacant studio. You will need to communicate with the live presenter at an appropriate moment to decide how you will switch from one show to the next (ie after a particular promo, after a song, or during a 'live cross')

2. The studios are empty & Autoplaylist is on

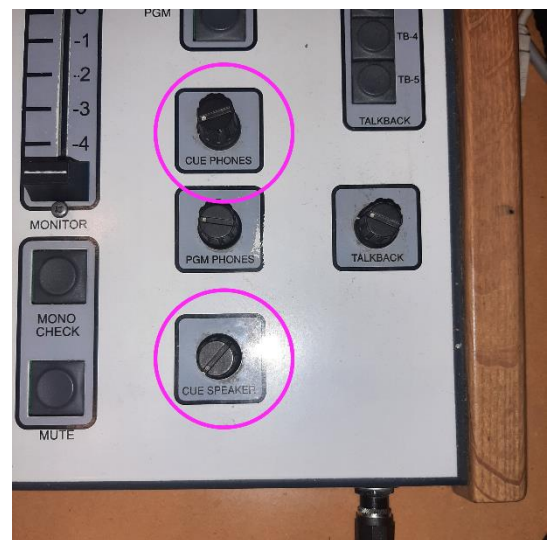
OPTION 1 (and the best): Set up in the live studio (the one with the 'On The Air' light on).

In this circumstance, you will need to understand your 'cue' buttons (more about this on page 20).



Here (left), the ANNCR fader has the CUE button selected, shown by the yellow light.

This allows you to listen to that channel *without interrupting the current show*, as if you're safely, perhaps secretly listening *under* the main show audio.



When you turn up the fader volume, you will hear the cue signal in one headphone ear piece, while the main show audio is in the other. You can control the cue volume in your headphones with the 'cue phones' knob, as per photo (right).

You can also hear the cue signal from a speaker in the panel by turning up the 'cue speaker' knob, as per photo.

You will also see the CUE VU meter moving (below, right), which gives you a visual representation of the level you're setting it at. You can ballpark match the main LEFT/RIGHT VU meter levels to the CUE VU.



OPTION 2 (the clunky option)

The following describes **setting up in the 'Off-Air' studio** (next to the 'live' studio)

1. First, you walk into the studio that's **not** on air.
2. Check your studio hasn't been left ON THE AIR
3. Select OFF AIR to hear what's being broadcast from the other studio, whether live, pre-recorded or Auto playlist (it's likely been left on for you)

If you go next door to the live studio, you will see fader 1 has been left up around zero. This is where the sound is coming from.

4. Now, back in your studio (the off-air studio), select PGM to separate your studio from the sound of the live broadcast
5. Set up for your show
6. Now for the tricky part....

Once you're set up and ready to go, you'll have to 'switch' from the other studio to yours. This is tricky when you're by yourself (**which is why the previous method is recommended**).

THE 'DOUBLE UP'

1. Note the volume level of fader 1 in the live studio.
2. Return to your studio, select 'auto-playlist' on fader one and set it to the same level as next door.
3. Switch fader 1 (far left) on.
4. Switch your studio ON AIR – Now both studios are live and playing the Auto playlist
5. Put your studio on air

* When you do this (ie when you play the autoplaylist from both studios at the same time), the overall sound level jumps – this makes your transition sound noticeable and pretty clunky.

6. Now physically go into other studio, gently close Fader 1 in there, then switch that studio OFF AIR (the increased volume will return to normal)
7. Now return to your studio. You can now bring the Autoplaylist volume right down and take over from there

THE PROMO SWITCHEROO

1. When you're ready to go in the Off-Air studio, go into the On-Air
2. In Zara, load a promo from your timeslot. Don't load anything else after it
3. Switch on the Zara fader and turn it up to the appropriate level
4. Listen to the current broadcast. At an opportune moment (ie end of a track, another appropriate break or when you skillfully and subtly fade out), press play on your Zara promo and switch off the Autoplaylist fader
5. Go back to your studio, listen for the end of the promo (nothing will play after it) and begin your show
6. At your next song break, go back next door to switch the studio off air and return it to 'ready'.

Sound Levels

Our studios are configured technically to Australian broadcast standards and requirements. This means we need to constantly check our sound levels as we present our programs.

This is worth reiterating for emphasis!

One of your ongoing priorities as a good quality radio presenter is monitoring and creating consistent sound levels that a listener can easily enjoy.

Levels from different recordings around the world and between studios can all vary greatly. Different voices and varying microphone habits create differences between people. Likewise, our own promos and sponsorship announcements may differ from music on CDs, records and computers etc, so we are always adjusting our sound levels. This happens in studios everywhere. **It is normal practice.**

If we're too loud the sound will distort the transmitter (and any recording device if pre-recording). If too soft the sound will be lost, particularly for people listening in cars or with any background noise around them. So our aim is to keep a fairly consistent level, and for this we use our level meters. For this reason we should stay in the studio when we're on air.

In the same way our perception of speed may change when we drive, such as when turning off the highway into a built up area, we use the same method to gauge our levels in the studio. A meter. If our speaker is turned up loud we need to know that it's just the speaker and not what we are sending to the transmitter that is loud. So we need to closely monitor the sound levels leaving us at all times.

This is done by: Understanding what the meters are telling us.
 Listening. (It's not always just about the meters)
 'Riding' the levels whenever necessary.

As a general rule the faders should be open to the 'zero' position but this is just a starting point. Adjust faders according to the meters.



*Aim to 'average' your level reading at about -1 (left of zero)
Occasional needle flicks into the red are ok
The red OVERLOAD light might occasionally flash
Too much red light and red zone – decrease the fader level.*

(a) Understanding what the meters are telling us.

Meters are all different. We have peak meters, true peak meters, VU meters and all kinds of variation in between. Since the digital age we've all grown accustomed to quasi peak meters which give a rough idea of the loudest peaks but actually are not that accurate.

Our meters are VU Meters. 'VU' stands for Volume Units. VU Meters are, and have been, the standard in radio for the past 60 years or so. As you watch them you will notice they may look different from what we're used to. VU Meters show an average level, much like what we hear. Once you look at them for a couple of minutes you will see they respond very closely to what our ears are hearing, with very few random peaks. This is a much more 'user friendly' way to work and, for our purposes, more accurate.

When looking at the VU Meter as a general rule, levels should sit between -5 and +2. Dancing into the red is fine so long as the needle doesn't 'pin' (ie hit hard at the end of its scale) in the red.

THE OVERLOAD LIGHTS INDICATE TRANSIENT PEAKS AND HAVE A 2 SECOND DECAY.

It's ok for them to blink on and off a bit, so long as they do not remain on continually.

(b) Listening – it's not just about the meters.

Loudness and volume are actually not the same thing. Volume is a quantifiable amount of level (measured as voltage) as seen on a meter. Loudness on the other hand is what we hear, often compared with something louder or softer before it, it can be quite a subjective thing. For instance... Watching a television program can be 'jarring' during a commercial break when a soft sounding ad for a toilet tissue is immediately followed by a Harvey Norman or JB Hi Fi commercial. Although you may not think it, they are the same volume but some things just seem louder. This is the difference between loudness and volume so it is important to listen to your programme and make minor adjustments if you feel necessary. Never disregard the meter but it is ok to compensate for soft or louder passages in the music you play or between songs. Matching levels by ear is very satisfying both to you and especially the listener. BUT always manage the average level of your programme within the desired range of the VU Meter.

*Useful Hint

Try to develop your own listening level and keep speakers and headphones set to your favourite level. You'll find it really helps.

(c) 'Riding the levels' when necessary

It's called Dynamic Range. We all hear it in real life without thinking about it. But through a small speaker in a radio a lot of things can get lost. This is why we sometimes need to adjust the soft passages particularly in classical music. Likewise if we are speaking over music we need to listen through our headphones to make sure we're not being drowned out. So always listen to how it's sounding but be guided by your meters.

So if the microphones appear to be soft, rather than work right on top of them just try lifting the level of the fader.

*Useful Hint

When operating your mixer, if you keep all faders not being used closed it is so much easier to adjust the levels. If too many are open it is hard to know which one the sound is coming from, so operating with just the faders you are using open gives you full control and greater ease.

Headphones

The headphones plug is at the bottom right of the mixer, on the front edge. Guests and co-hosts' headphones plug in under the desk on the opposite side of the panel operator. Guest headphones hear the studio output (PGM) only. It is only the panel operator who hears 'off air' and "cue" in their headphones*. Should you need it, there is a volume control on the box the guest headphones plug into.

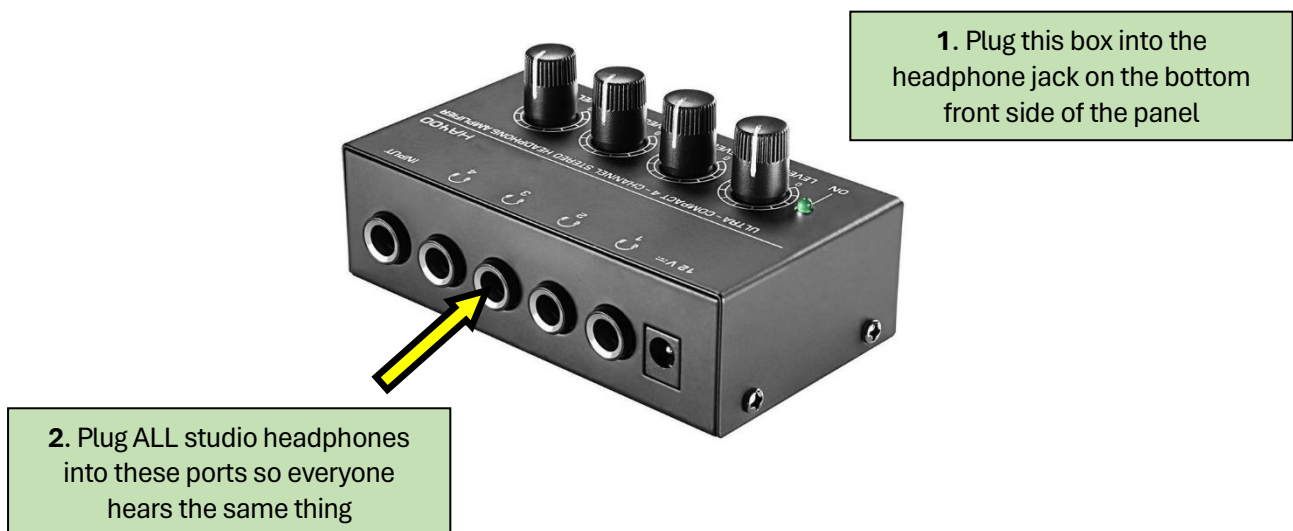
In addition, if your guest likes to sit next to the panel operator, there is a second guest headphone hub underneath the desk to the left. If no signal is heard in guest headphones that are plugged into this hub, ensure the power cable is plugged in and the headphone input plug hasn't become dislodged.

*Live Cross Scenario – Everyone hears everyone – Use a headphone HUB

Sometimes presenters do a live cross between studios.

This means both studios are live at the same time and the presenters in both studios talk live on air to each other.

If there are multiple people in each studio, everyone must be able to hear each other. In this case, you should plug a headphone hub/splitter into the panel operator's headphone jack, and then have everyone plug their headphones into the hub. This way, everyone can hear the same thing as the panelist.



ZARA

ZaraRadio is a simple program used to play music, sponsorships and announcements. The way it has been set up for 94.9 MAINfm can make for a pleasant, stress free experience.

If the application is not already open on the monitor (Default State), open the application.



In the far left column you will see a listing of many folders. These are mostly people's show folders, but this is also where you'll find the promos you'll need to play in the hour/s you're on air.

To find Promos for your shows time frame, go to the Folder CASTLEMAINE ADS & PROMOS

Before loading go to '**View**' and click on '**Update Tree**'

This will bring any new/updated material into the system on your studio computer.

In **CASTLEMAINE ADS & PROMOS** there are dedicated folders for each day of the week. In each day's folder you will see folders for each hour of the broadcasting day.

Simply go to your day, open the folders with your times (eg 9am & 10am folders for the 9-11 timeslot), select the folder, or all the individual files, and drop them into Zara, and play as normal.

These are the only Announcements and Presenter Promos you will need to play during your show.

Legally, we're not allowed to play more than 5 minutes of promos per hour.

You must play the promos you have been allocated. Being a community radio station, our connection and integrity within the local business community provides us with the freedom to survive and thrive as an independent media outlet. We can't take this for granted. Sponsors pay money under the agreement their promos will be aired a certain number of times, and our Sponsorship Manager tirelessly manages how this works every week. Playing the promos is one way you can contribute to keeping these valuable relationships lively and ongoing.

STINGS

A selection of **Stings** have been allocated to the numbers 1-9 on the keyboard of the Zara Computer. Just click on any of these numbers and the Stings will play automatically. Please play a sting at the start of the show and a few times during your show. This will reinforce the station name to our listeners

NOTE: The Stings will not show up in Zara, there will be a popup box showing the play, you can't miss it.

Stings can also be accessed via the CASTLEMAINE STINGS folder. Click on CURRENT STINGS. The number after each sting represents its duration. An underscore is used instead of a full stop to prevent sound file corruption. So 6_7 represents a sting which is 6.7 seconds long. If loading your sequence for the autoplay at a future date, try to build it up as close as possible to an hour or two hour duration (depending on the length of your show)

If you require music to play during your Show go to the Folder MUSIC

USEFUL HOTKEY CONTROLS

CLICK CLICK CLICK...You can use the computer mouse to control Zara, but the click of the mouse can be picked up by the mic. Some people find this irritating.

In this case, and for greater ease overall, use the keyboard 'hot' keys.

P = Play
S = Stop
N = Next

Ctrl T = insert a stop command

Arrow keys up and down = scroll through the selection

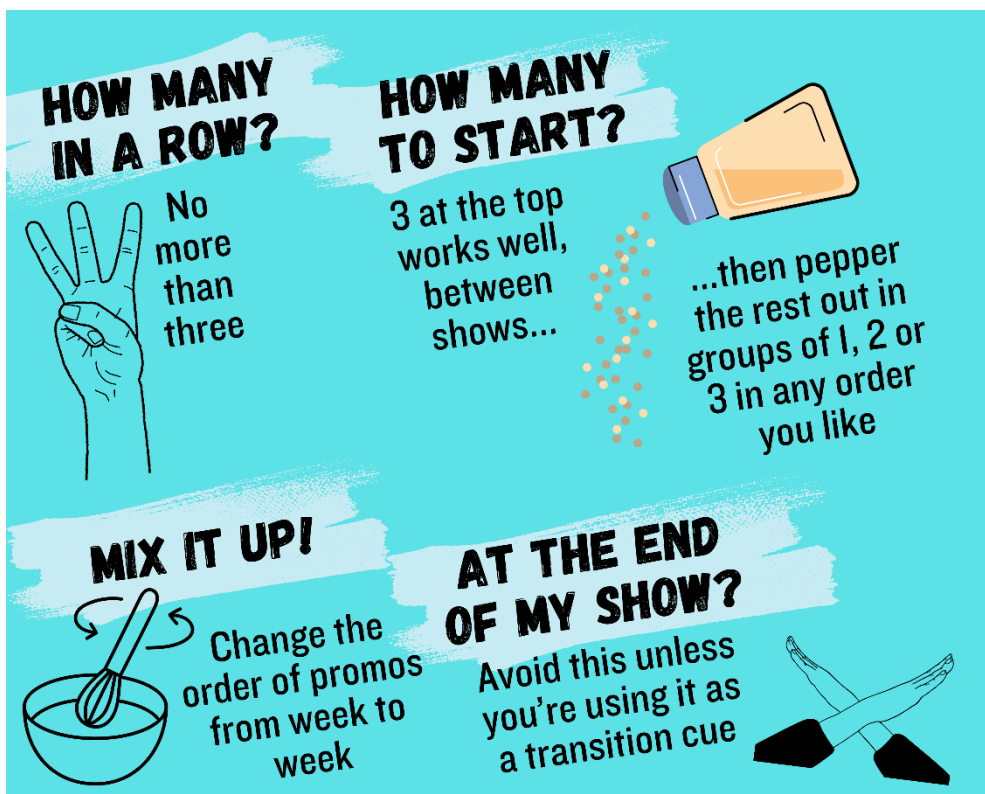
Space = Select track to play NEXT

Playing Promos

Simply, the promos we have reflect the strength of connections and support we have in the community – a major goal of 'community radio'!

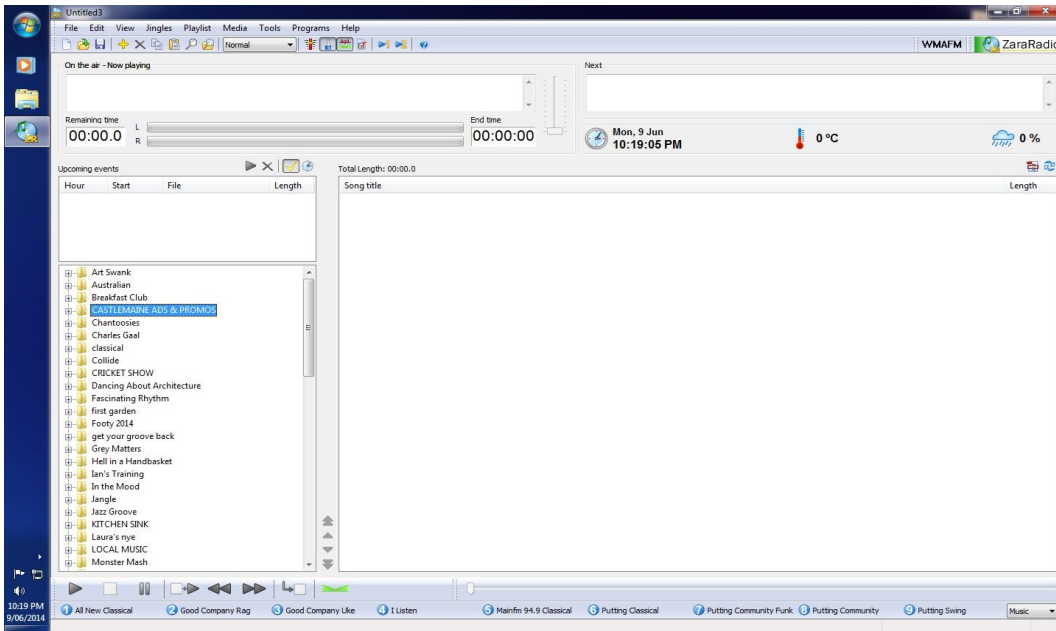
Also, promos are one of our major funding streams, and funding is extremely precious to us.

We could not survive without promos. We're proud of these connections and grateful for the support.

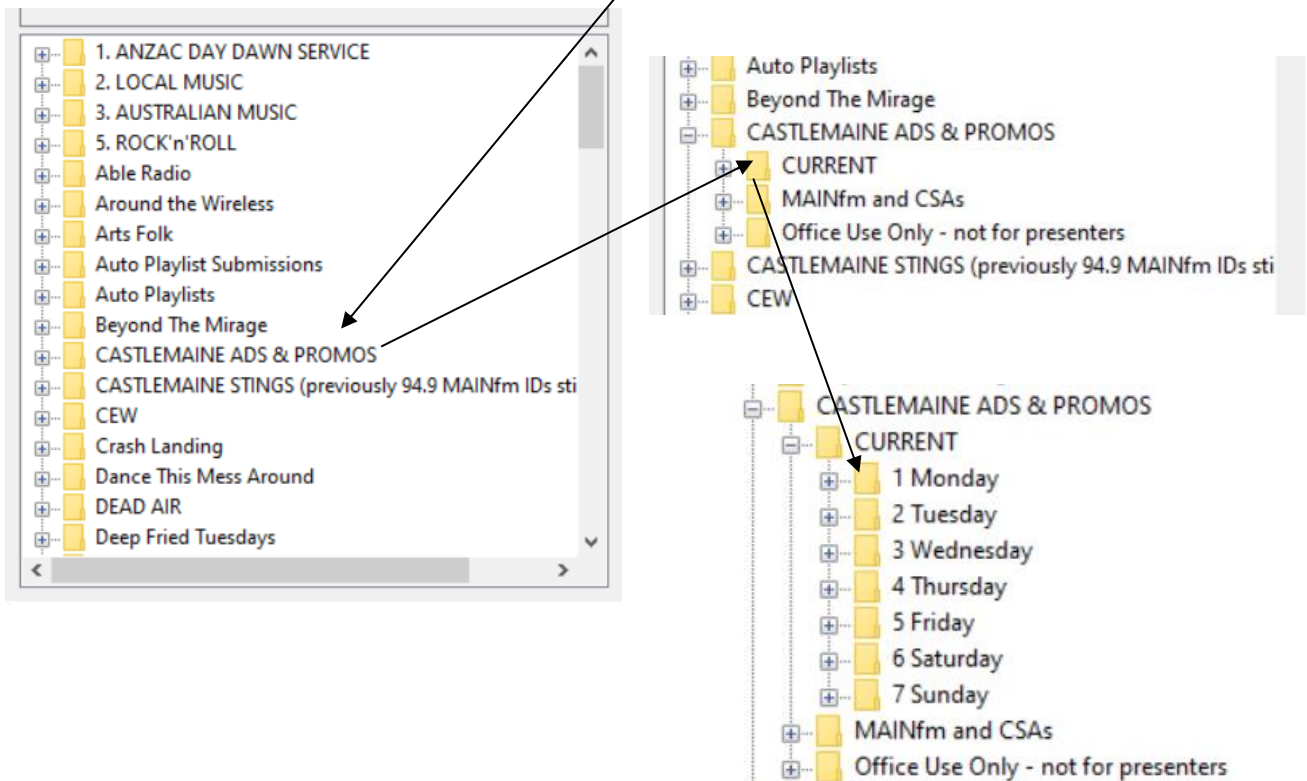


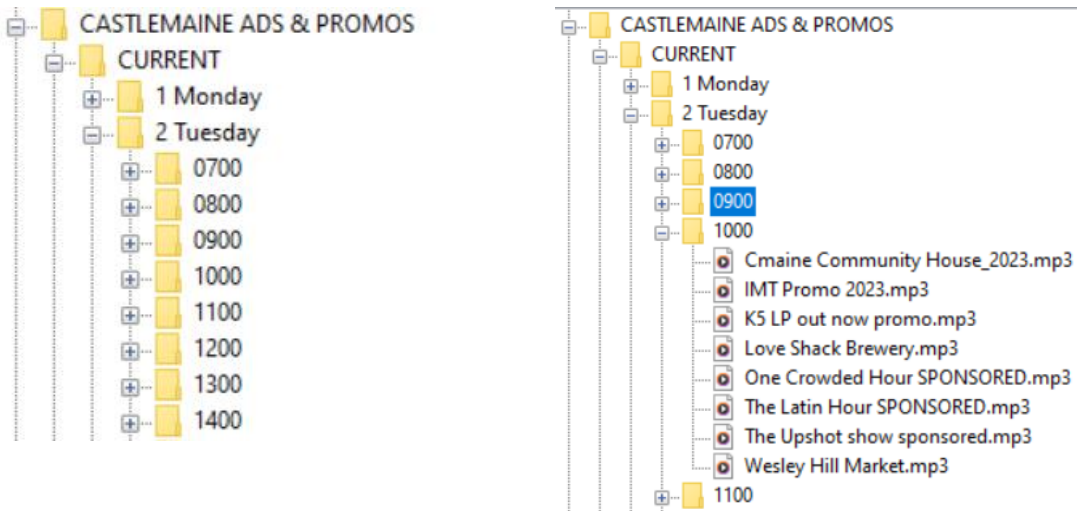
Finding Promos

Click on the Zara icon to open a fresh Zara window, as below.



In the Zara window, in the folder directory on the left-hand side, click on the CASTLEMAINE ADS & PROMOS '+' symbol.





In this example we are broadcasting on a Tuesday at 10am.

***HOT TIP**









You can drag individual promos in one by one....or **drag and drop the hour folder itself**. This way everything will appear in the playlist window.

Colours in your play list – What is playing and what will play?

RED	Playing now.
GREEN	What will play NEXT

To play the selected promos or music, mouse click on the blue play button (Blue Triangle) bottom far left Zara will automatically play the added audio in the sequence you have put them in and will stop when the last audio has finished

Controls on your screen (but remember hot keys!)

	PLAY: Starts the playlist at the current location.
	STOP: Stops the playlist at the current location.
	PAUSE: Pause the playlist at the current location.
	NEXT: Advances the playlist to the next item.
	REWIND: Moves the playback approximately 30 seconds backward.
	FORWARD: Moves the playback approximately 30 seconds forward.
	STOP AFTER CURRENT: Stops playback after the current item finishes.
	TALK-OVER: Reduces the playback volume and opens the local microphone. The amount of change in playback volume is set in the options menu as is the time to fade the playback to that level. Look for "TALK-OVER" in the options.



To alter the order of your list:

Right click on track, select **'Mark as Next'**

To take out (delete) an Audio track in the playlist:

Click on it once (highlight it) and press the key delete on the keyboard, or right mouse click and delete.

If Tracks disappear?

Red icon top right hand side of screen **'delete on play'** is probably ticked. Click on it and un-highlight it.

If Tracks are in wrong order?

Clicking on the **'song title'** bar will cause them to sort alphabetically. If you do this you will need to re-build your list.

Things to check:

At the top of your screen immediately under the 'Media' should be set to **'Normal'**

Next to that is **'Loop'**. This should be set to **'off'**

Accessing YouTube, Spotify and other sound sources online

Read the following bit about Computer 2 under 'THE MIXER: Fader 3'

The Mixer

The mixer is the central controller for each studio. Each source used has its own fader to ensure smooth sound levels. There are facilities to bring in your own music – on a USB stick, iPod, iPhone, Laptop or even hard drive. So it is versatile and ‘user friendly’.



The Faders

Fader 1 ‘Multi Input’

This fader serves a number of purposes. It has a series of push-button switches at the top left HS which select different things which can come through this fader. This allows us to keep the mixer small by reducing the number of faders required for limited use.

The Buttons:

1. Outside Broadcast (OB). OB 1 and OB2 buttons are now obsolete. We have a new system for connecting to the OB units
2. AUX. Press this button when you are connecting a device using the 3.5mm floating lead on the left hand side of the mixing desk. There is an additional 3.5mm floating lead on the right hand side of the panel. The fader for this lead is labelled ‘Phone’ next to the Guest Mic fader
3. AutoPlayList. This is for our ongoing music and prerecorded programs which we use when no presenters are present.

Autoplay Content is always available through this fader when the AutoPlayList button is depressed and the fader is switched on. Both Studio 1 and Studio 2 are the same. Studio 3 is unable to access the AutoPlaylist in the same way.

Fader 2. Zara (Could be appropriately named Computer 1, but this is the computer we use Zara on)

Computer 1 carries ZaraRadio, our playback medium. It is from here all Promos, Sponsorship Announcements and station music are played. It can also be used to access the internet.

Fader 3. Computer 2

Computer 2 has three main functions. Internet access, Production work using Audacity and connecting to the Outside Broadcast units.

With Computer 2 you can access Social media, Google as well as YouTube, Spotify, Sound Cloud and other music sources. The Zara Computer and Computer 2 each have their own fader, so it's ok to switch between them.

Fader 4. CD1

Fader 5. CD 2

Fader 6. Turntable 1 (TT-1)

There are two Stanton turntables for playing vinyl records in each studio. These are studio transcription turntables with lots of features and, again, are the present state of the art.

Records can be 'cued' (ie wound back from the start) by using the slip mat and letting the turntable run at proper speed under the mat. There is a 'strobe' on each turntable to ensure they are running at correct speed, plus varispeed.

A few important things to note:

- * These are precision balanced turntables. Therefore please treat them with respect.
- * Although it's highly unlikely please do not play 78 rpm records on them, Note that new cartridges are hard to obtain and are now very expensive. Please treat the tone arms and cartridges gently.
- * There is a manual for the turntables should you be interested to know more.

Fader 7. Turntable 2 (TT-2)

Ditto

Fader 8. PHONE

For people who like to bring in an iPod, iPad, iPhone, Laptop or other device to play their music there is a 'floating lead' with a 3.5mm standard domestic headphones plug on it (on the left hand side of the mixer). This, when plugged into your device, connects to Fader 8 in both studios

Playing music from a USB Stick

If bringing in music on a USB Stick there are four ports to plug in for the Zara Computer (Comp 1). These are situated to the side of the CD players. As ZaraRadio will only accept .mp3 or .wav files please ensure you bring your music on the right format. Otherwise.....silence. When playing your music your stick will appear on the Zara screen on the left. Open and drag selected music across into the ZaraRadio playlist window.

Do not pull your memory stick from the hub when your music is playing or the music will stop. Although the music is playing through Zara it is actually playing directly off your memory stick

In addition there is a floating USB extension lead near the CD players- this is for Computer 2. You can transfer music via this hub either to Comp 2 or from Comp 2 (for instance if you've recorded a show on Audacity and you wish to take an mp3 of your prerecorded show home with you)

Making sure a Channel is active

Below each fader on the mixer are three buttons: CUE / OFF/ ON

Predictably enough the 'ON' button must be pressed in order to have each channel (fader) go to your programme. The 'OFF' position speaks for itself.



Then there is 'CUE'. (Read on.)

The Cue Function

When you want to hear something BEFORE it goes to air simply press the button below the appropriate channel fader to 'CUE' and you will hear it through the little speaker built into the mixer or through one side of your headphones. (Note that the volume controls for Cue speaker and Cue phones are on the right of the mixing desk). So long as 'CUE' is selected, it is safe to open the fader without it going to air. Note too that the right hand meter (right in picture) will become active. This is so you can preset your levels if you wish to before playing something to air.

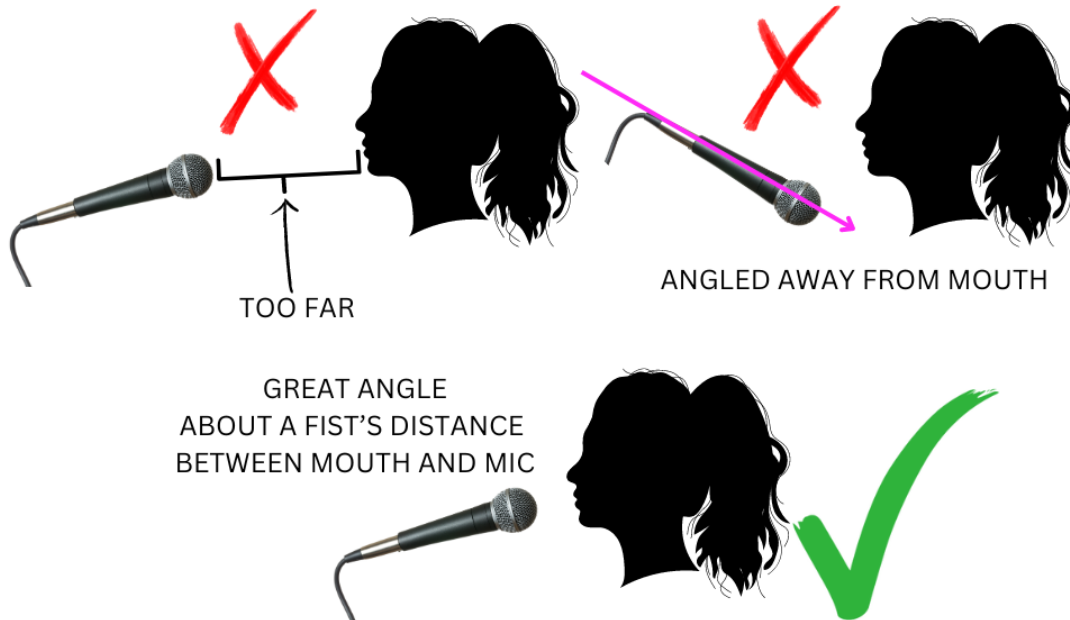


* Hint...

When bringing in your own device to play music such as a laptop or phone, it's handy to check it first so you can be sure levels on the device itself are set correctly. Likewise if you are overseeing a transition to an OB you can see that a signal is there before opening the fader and hoping it is there.

Using the Microphones

Our microphones are called 'Dynamic' microphones. They are fairly directional so it's always best to work right in front of them. Pop shields have been installed and it's not always easy to see if the mic behind the shield is pointing directly at the presenter's mouth. Ensure that the presenter is at the correct distance and orientation from the mic and pop shield.



Body Position & Posture

It really pays to consider how you'll sit while you broadcast.

- What is your natural and most comfortable position?
- Will you need to make eye contact with someone in the studio?
- Will you need to turn your head to face different people?
- Will you need to reach for anything that might impact where your mouth is in relation to the mic?

With these things in mind, be sure to set up your mic in the optimum position before you do anything else. This will help you achieve great, consistent levels and also prevent your need to touch/move the mic boom (which makes a terrible noise for everyone to hear).

Sharing a Mic

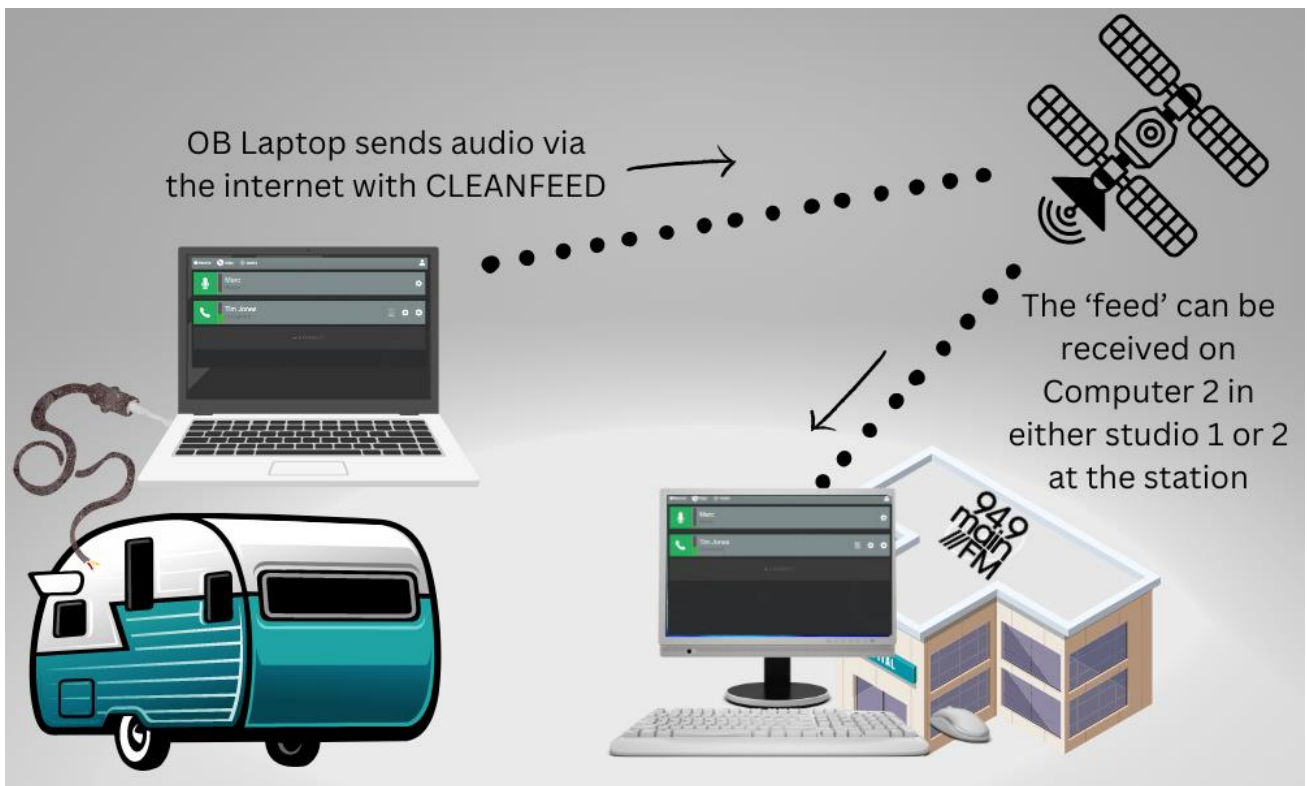
If sharing a mic, people can work to the side but it is important that both people work at an equal distance and angle so they will both sound similar. They are designed this way to sound 'tight', concentrating on the voice rather than the space you're in. Therefore they will minimize the sound of the room or other extraneous noises of people entering or leaving. These particular mics are found in many radio stations and are designed for this purpose.

Guest Mics

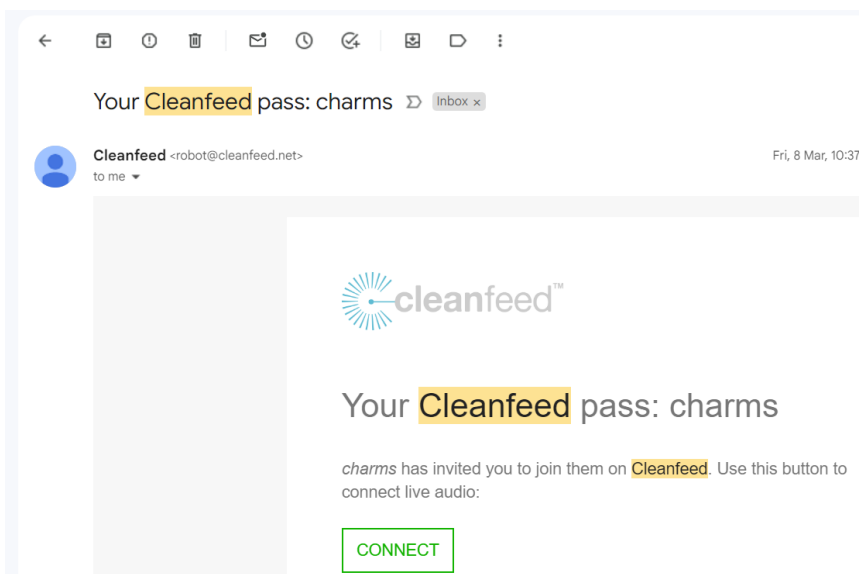
There are two guest mics in each studio. When you open your 'guest mic' fader, both mics are operating from one fader. If you have two guests with different voices, you will need to coach them in where to position themselves in front of their mics. You're the radio creator, not them. Don't assume they'll know what to do.

How do I put an Outside Broadcast (OB) to Air?

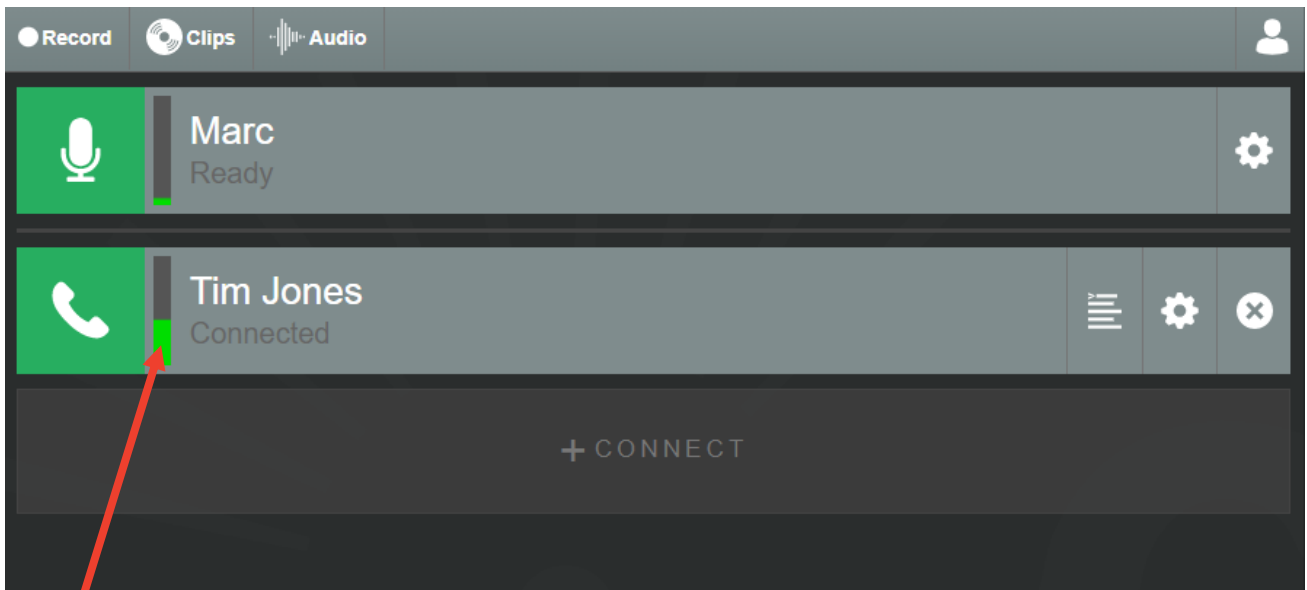
Here's the basic setup for our OBs, regardless of whether we're using the caravan or not.



When the outside broadcast unit is set up and ready to broadcast, someone will send an invitation to connect to the feed through CLEANFEED. This invitation will come via a text message on MainFM SMS, eg:



When someone in either studio 1 or 2 receives this message, they can open it and click the green CONNECT button. A screen will open that will look like the following:



When you open the CLEANFEED, this call channel (indicated by the phone symbol to the left) will be open ('Tim Jones' is only an example name in this case). The green bar (shown by the arrow) will be moving up and down, indicating sound is being transmitted.

Steps from this point:

1. Switch Fader 3 (COMPUTER 2) to 'CUE' on the buttons below the fader
2. Lift the fader and you should hear the OB through the CUE speaker or one side of your headphones while seeing its level on the CUE meter – the one on the right.
3. Once you are receiving it, drop the COMP 2 fader, turn the COMP 2 channel ON (below the fader) and you are ready to go to air
4. When ready, turn your studio ON THE AIR
5. At the right moment, simply raise the fader to the appropriate level at the agreed starting time

Now the studio should be live and you should be hearing the live broadcast through the COMPUTER 2 fader. The studio can now be left while the OB takes place.

COMMUNICATING WITH THE OB TEAM

It is extremely likely that a person to do the 'switch' will have been organised beforehand. This person will (and should) have phone contact with the tech coordinator at the OB. They will be able to communicate about times and any challenges that may arise.

It's usually a straightforward process, but OBs often provide surprises that promote opportunities for development (aka nightmare situations). These situations can be challenging experiences with the lion's share of the focus being applied to solving tech problems. Remain calm and do what you can to communicate clearly.

Telephone

The only way to connect via phone is by connecting a mobile phone to the desk via an RCA cable (see pic).

If you have an Apple phone, you'll need an authentic Apple brand 'dongle' adapter (see pic).



As above, you must connect your phone to either the AUX or PHONE hub via an RCA cable.
(Mixer shown just an example of a generic mixer in place of actual MainFM studio mixing panel)

Now you can control the volume of your phone call through the AUX or PHONE faders on the panel.

Placing your phone on the desk top is fine. You DON'T need to speak closely to the phone. You can sit up straight and speak into the studio mic and your phone guest will easily be able to hear you.

Getting it Right

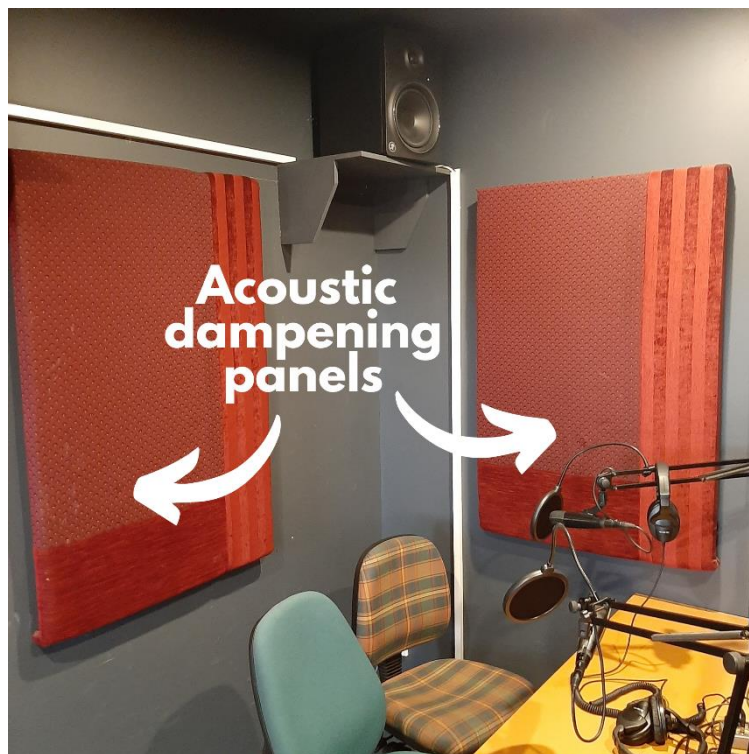
1. Maximise the incoming volume on your mobile phone
2. Remove your phone from its protective case as some phone cases prevent the 3.5mm headphone jack from being pushed in fully
3. Plug it into either of the 3.5mm RCA leads (with Apple dongle if you have an Apple phone)
4. Adjust levels of your caller on CUE
5. When you are ready to take your caller to air turn the relevant fader on and chat away!

Remember your guest is hearing you through the internal microphone of your phone. If your co-presenter is on the other side of the desk and you have the phone directly in front of you the caller might not hear your co-host distinctly. If this is a problem you may have to use Skype or Zoom for calls (in which case your caller will hear you and your cohost with equal clarity)

Remember your co-presenter will not be able to hear anything your phone guest is saying through their headphones when CUE is pressed. However they will hear your guest when the fader is ON and raised

Studio Acoustics

Our studios are designed to be fairly 'dead' sounding. The coloured panels on the walls are the main reason for this. Their sound absorption removes the room's natural reverberation and resonance. If they weren't there, with three mics open, it would sound a little like a shower recess. So please don't cover them or pin anything to them. They need to be left clear to absorb the ambient sound in the room.



The acoustic panels stop soundwaves from reflecting/bouncing off hard surfaces, thus reducing the 'cavernous room' sounds like echo and reverberation.

Pre-recording programs

How do I pre-record my program?

**For instructions on how to load your pre recorded show into your sequence for automatic play visit The Hub*

All three studios are equipped with a recording program called AUDACITY which can be found on Computer 2.

This is pretty easy to use but it may require separate training.

Simply though, go into a free studio, select your monitor to PGM (this is the sound of your studio only), check your ON AIR sign to make sure the previous presenter hasn't left your studio on air.

Open Audacity on Computer 2



Open a new project and simply hit Record. THEN, do your show in the normal fashion, as if you were live to air. Always ensure that the recording level is correct (that it's "loud" enough or alternatively it's not clipping (going off the scale)).

When you finish your recording you will need to trim the top and tail to remove unwanted silence, then export the file as an .mp3.

To trim the section you want to clean up, highlight the part of the clip before and after the programme as clearly seen on the wave form display.



Cut the selection by selecting "**Cut**" from the **Edit menu** ... or press delete or backspace on the keyboard.

To undo this operation, select Undo in the Edit menu

(Copy or CTRL+C will copy the selection to the clipboard or second opened Audacity project. You can then paste that data back in to any track by clicking where you want this audio to be inserted and select Paste in the Edit menu, or press CTRL+V. Thus pasting is the opposite of cutting)

Once done your program is ready to be exported.

See next page for excellent advice about how to export your show when considering promos.

Exporting a Show for best and most flexible use

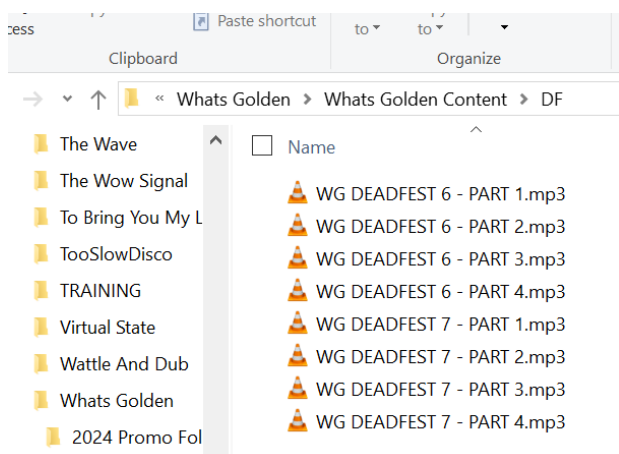
One way of pre-recording a show is to hit record, record your show in one go as if you are live (INCLUDING CURRENT PROMOS), stop the recording, tidy the beginning and end and export it as one complete mp3.

But what if you hope to use it again town the track?

This method allows you to easily replay a show while ensuring you're playing current promos.

When recording this way, you don't record promos as part of your show. Instead, for every 1 hour of a show, you'll record around 57 minutes. This would then allow for 3 minutes or promos, ie 6 promos for that hour. This is about the average.

Later, when exporting your show as an mp3, it's possible to highlight one part of the recording and EXPORT SELECTED (in the 'File' menu). This way, you can save your recording in several parts. When finished, it might look like this in a folder:



If you have your show saved in parts, like this, then you can load it for auto-playing with the current promos anytime you wish, like this:

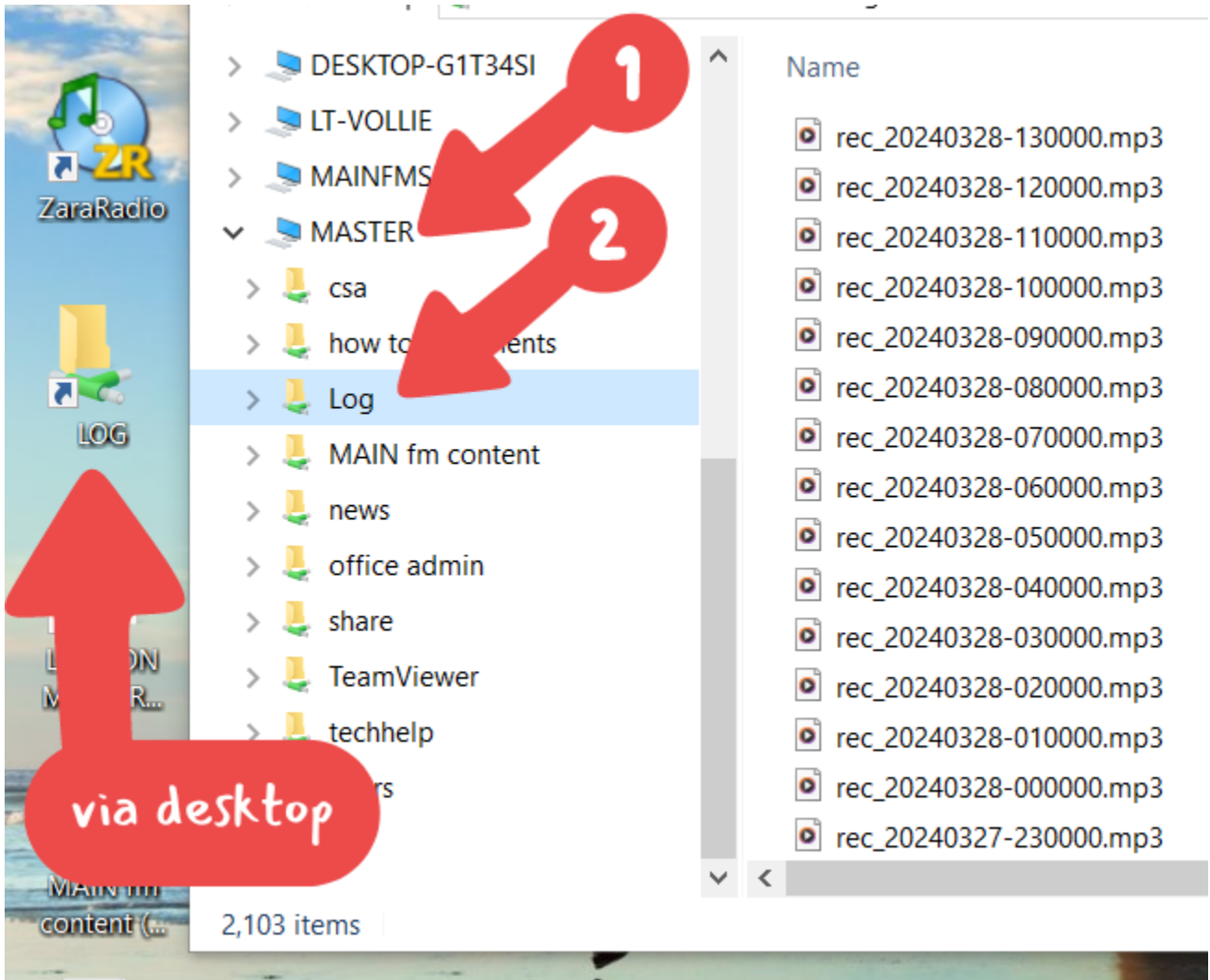


Here, you can see the four parts of the show called 'WG DEADFEST 6'. The current promos for the show time have been placed between the show parts until the total time is spot on 2 hours.

For further information speak to any of the MainFM Tech Team or experienced presenters.

Retrieving Programs from the Log

MainFM has a system that records all our programming in 1 hour chunks at **low quality** (128 kbps). We call this 'the log'. This is a safeguard to make sure we can always listen back to what's been broadcast in case we're called upon to respond to a formal complaint, or for helping figure out technical issues. The log is kept for 2 weeks, then it's deleted. It's possible to save the log recordings to a USB for your own use, as per the instructions below.

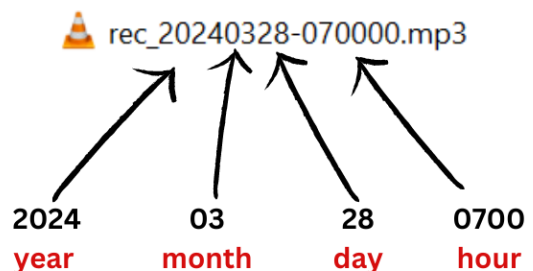


On a MainFM computer, you can usually open the log from a shortcut on the desktop, or via the MASTER in a file explorer window.

As above, the files appear as 'rec_2024...etc'. Here's what the file names mean:

Bring a USB in, open the log, find the files you want, 'copy' them and 'paste' them onto your USB.

***Note – Daylight savings can put the times out by an hour, depending on the time of year.**



Glossary of Terms

Audacity	The software package the station uses to pre-record programmes
AutoPlayList	Automatic and ongoing music which appears on Fader 1 (switch3)
Billboard Announcement	“This program is brought to you by...”
Broadcast Schedule	Daily log of all sponsorship announcement, promos etc
‘Donut’	An ad or promo with a fixed sound bed with a beginning and an end, but with a hole in the middle where weekly or topical announcements can be regularly added or changed, such as weekly specials.
Levels	The sound level or volume the studio is putting out.
ID	Short announcements stating the brand / name of the station
Logger	The computer that records all our programmes and keeps them for three months as required by law.
The Master	The computer in the rack that drives the studio computers.
OB	Outside Broadcast
Peak level	The loudest point or ‘peak’ of the audio signal
Promo	Station announcements that promote programmes on MAINfm
Mic Pattern	The directional quality of the microphone
Streamer	The computer which streams (sends) our programs to the internet
Sting	Short piece of music, often used as station break or ID
Tag	End line of an announcement such as ‘Starts Thursday’, ‘On Now’
Xmitter	Transmitter
ZaraRadio	The system our station uses to play and schedule its content.

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PRESENTERS HANDBOOK



MainFM PRESENTER'S HANDBOOK

Dear Presenters,

This handbook has been prepared to provide you with essential information about all aspects of your work at MainFM. Please ensure you read, and understand its contents.

All presenters are required to undergo training before becoming a presenter and to be familiar with this handbook.

MainFM Committee of Management





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ABOUT MainFM

94.9 MainFM is an award-winning community radio station based in Castlemaine, broadcasting music, community news, talks and specialist programs and events throughout a large area of Central Victoria.

MainFM is a not-for-profit organisation which is owned and operated by and for the community and relies on sponsorship, grants, and listener subscriptions for its day-to-day broadcasting and administrative costs. Although primarily a volunteer organisation, our operating costs are quite high. With a few exceptions, all money must be raised locally. Grants are sought when the opportunity arises. All income generated is used for the development, improvement, conduct, and maintenance of the station.

The station operates from the Workspace building in Halford Street, Castlemaine with two staff members and over 100 volunteer presenters. Our call sign – MainFM is representative of our base in Castlemaine, Victoria and our broader reach.

It is governed by an elected Committee of Management and is dedicated to creating an asset that resonates with and belongs to the broader community.

With over 850 subscribers, MainFM is committed to ‘putting community into radio’ by broadcasting high quality radio 24 hours a day and streaming online.

Our presenters are locals and programs are varied and diverse with over 65 shows across the program grid, reflecting our community. Interested people in the community are welcome to become financial voting Members of Castlemaine District Radio Inc. or to become financial Subscribers to MainFM.

Castlemaine District Radio Inc. is registered in Victoria. A0047091H

ABN 96 208 316 461

MainFM PHILOSOPHY

MainFM:

- Acknowledges we are broadcasting from Dja Dja Wurrung land.
- Celebrates and supports diversity.
- Is a Community radio station primarily operated by volunteers.
- Strives to provide a safe and harmonious work environment. Respect for all volunteers and staff and professional behaviour is part of your commitment to being involved in MainFM.
- Acknowledges and nurtures its volunteer base by providing training, and by developing and evolving as a sustainable and ethical volunteer organisation.
- Reflects, discusses, and contributes to the ideas and issues important to the Mount Alexander Shire community.
- Strives for excellence in broadcasting.

All positions within MainFM require that you:

- Exercise care and respect when working with MainFM volunteers and staff.
- Attend meetings and in-service training sessions as required.
- Work within the MainFM team and abide by its policies.
- Respect issues of confidentiality. Therefore presenters must not comment, either on air or publicly, on any statements or decisions made by MainFM management or Programming teams.
- Read and abide by all MainFM policies, which are available on the website.
- Read and abide by all broadcasting laws, available from the office & online.

MainFM's ORGANISATIONAL STRUCTURE



- [Committee of Management Role Descriptions](#)

MainFM POLICIES & PROCEDURES

Below is a list of Policies which guide MainFM's operations. These can all be found on the website: www.MainFM.net/policies

Presenters should familiarise themselves with these Policies, as they form part of the membership agreement individuals make with MainFM. Please click on the links below to find out more:

MainFM Policies & Procedures

- [Constitution November](#)
- [Committee of Management Role Descriptions](#)
- [Community Participation Policy](#)
- [Internal Complaints Policy](#)
- [Internal Complaints Procedure](#)
- [Complaint Form](#)
- [Governance Policy July](#)
- [Harassment and Bullying Policy](#)
- [Inclusion Policy](#)
- [Membership Policy](#)
- [Music Policy](#)
- [Presenter's Handbook](#)
- [Program Policy](#)
- [Sponsorship Policy](#)
- [Volunteer Policy](#)
- [Work Health and Safety Policy](#)
- [Disclaimer](#)
- [External Complaints Policy – v3.5 \(1\)](#)

MainFM Annual Reports

- [MainFM Annual Report 2022-23](#)
- [MainFM Annual Report 2021-22](#)
- [MainFM Annual Report 2020-21](#)
- [MainFM Annual Report 2019-20](#)
- [MainFM Annual Report 2018-19](#)
- [MainFM Annual Report 2017-18](#)

MainFM's REGULATORY ENVIRONMENT

MainFM operates within the guidelines and laws of three main bodies:



Australian Communications and Media Authority

ACMA is the independent statutory authority tasked with ensuring most elements of Australia's media and communications legislation, related regulations, and numerous derived standards and codes of practice operate effectively and efficiently, and in the public interest.



Community Broadcasting Association of Australia

The CBAA is the national peak body for community radio stations in Australia. The CBAA is responsible for sector advocacy and representation, providing services and benefits to their 300+ members and managing sector-wide projects.



Community Broadcasting Foundation

The CBF is an independent non-profit funding agency that seeks, secures, and distributes funding to support the development, creativity, and sustainability of community broadcasting in Australia.

MainFM PRESENTERS - BASIC OPERATIONAL RULES

Any individual or group wishing to be involved in presenting a program on MainFM needs to have completed a membership application form and be a current financial member.

No person or group can have a regular program, or take control of the console, without having first reached an approved level of proficiency.

Any changes or additions to the program grid are the responsibility of the Programming Coordinator and Programming Committee.

Please record in the daybook if anything is found faulty, missing or broken in the on-air studio. It is located at reception.

Any person or group applying for a grant from any organisation or government authority, in relation to broadcasting on MainFM Community Radio, must receive prior approval from the Station Manager and Committee of Management. Those wishing to seek sponsorship for their show should first discuss with the Sponsorship & Fundraising Manager.

The Station Management has the power to suspend a normal program in favor of an Outside Broadcast or special program as determined by the Committee of Management.

Smoking, eating or drinking in any studio is not permitted. Water is permitted in closed containers, but is not to be kept on the console desk.

Presenters are requested to play the promos in their allocated time slots. Not only are these important Station & Community announcements, but Sponsorship announcements are paid for by Station Sponsors - whose financial contributions help to keep the station on air.

All presenters are expected to volunteer a **minimum of 6 hours** per year volunteering at MainFM. This could be at fundraising events, in the office, or at Outside Broadcasts.

A BRIEF GUIDE TO BROADCASTING LAW

Here is a very brief, but not definitive, guide to Broadcasting Law. For specific details consult the [CBBA Codes of Practice](#).

As a presenter, you are responsible in law for what you broadcast. So is MainFM. In the event of any court action, both you and the station are liable to summons.

The following are some key areas to be aware of:

Defamation

Any statement may be defamatory of a person if it tends to make reasonable people think worse of that person. A corporation may no longer be defamed. Courts tend to consider defamatory most words that reasonable people would not like to have said about themselves.

A few examples of defamatory material are:

- Disparaging, e.g. saying of a doctor, “they don’t know a thing about medicine.”
- Imputing dishonesty, e.g. “Alderman Jones gives contracts to their friends.”
- Alleging a person to be a criminal – even to say, “they are no better than a thief” is defamatory.
- Imputing a person has venereal disease, or a lack of sexual morals, is defamatory .

Blasphemous Defamation

Although prosecutions are rare, it is an offence to vilify any religion, belief system, or the texts and artefacts that are held sacred by such groups.

Seditious Defamation

This is when violence or public disorder is incited.

Injurious Falsehoods

This is similar to defamation, but involves broadcasting false statements about the quality of someone’s merchandise, their trading interests, etc.

Obscenity

Material is obscene if its effects tend to deprave or corrupt people likely to hear it. Depravity and corruption are not only viewed in sexual terms – material stressing favourable aspects of drug taking or advocating violence can also be considered obscene.

The law always tends to take a narrow view on what is publicly acceptable here. For instance, you cannot claim a program was aimed at mature and broadminded adults if there is any chance a young child might have tuned in.

As a general rule, the words ‘f...’ and ‘c...’ will always be regarded as obscene. Any obscene words or expressions must be preceded by warnings to the audience that the material that follows may be considered offensive. Warnings should be given across the whole show, where relevant. MainFM’s broadcast licence is at risk if someone complains and we have not given a language

warning before the offensive content.

It is not sufficient justification that a recording being played containing obscenities has been recorded and sold in shops. Broadcasting law is more specific, and some commercial recordings have been considered to be obscene presentations.

Contempt of Court

Contempt of Court consists of words that would obstruct the administration of justice. It includes comments on pending proceedings (which are subjudice, that is; under judicial consideration) and intemperate criticism of courts and judges.

To call a person's death a murder, to say that the local judge goes soft on juvenile theft, to allege a crime before a court case has ruled it to be so, all constitute Contempt of Court. Particular care has to be exercised if interviewing witnesses to an (alleged) crime before it has gone to court. The jury may consider what is said on air in their deliberations, in which case the broadcast would be considered in contempt.

If in doubt, leave it out!

COPYRIGHT LAW

This is a very complex area, which even experts have difficulty in following. Copyright exists in every original literary, dramatic, or musical work. The author is the first owner, including the rights to perform, reproduce, publish or broadcast the work. The copyright continues until 50 years after the death of the original owner. Standard copyright agreements cover all commercial recordings.

However, you need to take particular steps before playing an independent recording, broadcasting a local production of a play or a live performance, etc. Copyright in these cases has to be cleared both with the performers and the writers of the material.

MainFM pays a large annual fee (based on gross turnover and % of music played) to be licensed to broadcast music that is copyrighted by artists with APRA /AMCOS.

APRA/AMCOS

Australian Performing Rights Association/Australian Mechanical Copyright Owners

This licence payment enables MainFM to broadcast music recorded by other artists and for a royalty to be shared back to the original content provider. It is also the license to record and broadcast AMCOS controlled production music sound recordings in announcements, station promotions, and station IDs.

Website: www.apraamcos.com.au

PPCA

Phonographic Performance Company

MainFM also pays an annual fee to be licensed to broadcast sound recordings that are copyrighted by PPCA. Under this licence we:

- Must use best endeavours to announce the name of the artist or band and the title of each PPCA sound recording either immediately before or after the broadcast of such recording, or in as close proximity as possible.
- Must endeavour to include at least 25% of Australian music * within overall music programming and will encourage individual presenters to abide by this requirement
- Will complete logs as required.

Website: www.pcca.com.au

* MainFM's music policy encourages 30% Australian Music content where possible:

<http://MainFM.net/wp-content/uploads/2019/06/Music-Policy-Approved-6.5.2019-1.pdf>

SPONSORSHIP POLICY GUIDELINES

All sponsorship arrangements at MainFM are organised by the Sponsorship Manager and signed off by the Committee of Management. This includes cash, non-profit, event, and personal sponsorship promotions. If a presenter knows someone who would be interested in sponsoring their show or MainFM itself; please pass the name, contact details, and details of sponsorship interest, along to the Sponsorship Manager so we can formalise the arrangement.

Staying within Sponsorship Policy Guidelines On Air

- Interviews with guests from profit making, self-employed businesses and services should be conducted with care and preparation to ensure that the business or service is not specifically promoted. For example: you may interview a Tai Chi master and discuss Tai Chi in general terms, but do not mention where their classes are or their phone number.
- Musicians, artists and theatre persons who wish to promote their gigs, exhibitions or plays are encouraged to donate tickets or copies of their releases to the station to be used for giveaways. Even then care should be taken that the interview does not become an advertisement. Giveaways can be arranged with the station staff.
- You are required by contract to play all Sponsorship Announcements that are in your show folders at the time they are scheduled. Failure to do so results in breach of contract with the Sponsor and MainFM is legally obligated to honour the contract. If you have any moral, religious, or ethical objection to a sponsorship announcement scheduled on your program, please bring it to the attention of the Sponsorship Manager, who will arrange for it to be replaced.
- The Station's Community Broadcasting Licence allows for no more than 5 minutes per hour of Sponsorship Announcements. Embellishment increases that time, and put MainFM in breach.
- You can say hello to friends at their place of work but do not embellish on the business where they are working (e.g. "The best food in town!")
- It is your responsibility to fully understand the policies and procedures of Sponsorship that are set down in the CBAA Codes of Practice: www.cbaa.org.au
- Any breaches of this policy could lead to warnings and subsequent suspension of your program.

PROGRAMS AND PRESENTERS

- If your program submission is accepted, the presenters and program style must remain as submitted. Any change in presenters or program style must have prior consent from the Programming Coordinator.
- Placement of programs is based on individual presenter eligibility and the style of the program as it fits into the overall sound of the station and the program grid as developed by the Committee of Management.
- MainFM values all of its presenters. However, it should be noted that: The current On-Air Presenter is considered the most important person in the station! The On-Air Presenter is projecting the image of MainFM in the minds of the local community as well as the visitors. So please Do Not Disturb the On-Air Presenter unless it is urgent.
- All presenters, including co-presenters, are required to be current financial members. MainFM has between 90 and 100 trained presenters in any given program period. Regular presenters who are unable to cover their program are responsible for organising a replacement presenter or a pre recorded program.
- Back-Up Presenters must be fully paid members and have completed presenter training. They are obligated to play all scheduled announcements.
- Note that presenters doing programs outside of Office Hours need station access. Access codes will be provided by Station Management.
- Presenters planning a temporary break from presenting their show should notify The Program Coordinator or Station Manager by phone and or email. Presenters should consider pre recording their programs or repackaging older saved programs to fill in the gap until their return. Extended absences may result in the program's timeslot being classified as "vacant"

PRESENTER TIPS AND ETIQUETTE

Shows before and after yours.

- Get the phone numbers of the presenters on either side of your show – the office is not a message service, it is up to you to let them know if you are running late, away or have loaded up a pre-recorded show when you usually go live. If you do not let them know they will not know how to announce your show.
- Thank the show before ie: “Thanks to X and Y from ‘That Show’, for the last two hours”. If you don’t have anything nice to say, don’t say anything other than what is written above. If you have trouble remembering names, write them down - and get the name of the presenter and the show correct!
- At the end of your show announce the show immediately following and those following ie: “Thanks for listening, coming up next is Z with ‘Next Show’ and after that is Q with ‘Show After Name’. So stay tuned to MainFM”.
- If there is no show before or after your just say ‘You are listening to MainFM’ and ‘stay tuned to MainFM’

How to sound good On Air

- Think of your audience as just one person - you are broadcasting straight to them. This will make you sound much more resonant and personal.
- Stay one hand span away from the microphone so you don’t pop (the sound) but talk straight into the microphone, as they are quite directional.
- Speak slowly and clearly and if you want to really get people’s attention- whisper! (Be careful of the levels though!)
- Try not to say UM – but we are all human so, um, some hesitations are inevitable.
- Don’t be afraid of pauses. A bit of dead air is riveting.
- Smiling when you talk makes you sound automatically friendlier.

Idents, interaction and the Weather.

- People like to hear what time it is. Even if they have a watch- or a phone and check out the weather forecast and let people know that too. It makes for good companion radio - which is what we are!
- Mention MainFM regularly (approx. every 15 minutes) ‘you’re listening to MainFM, my name is X and this is My Show Name’
- Talk about how people can interact with the station. They can subscribe, can listen online, can go to our website, can like us on Facebook/Instagram etc
- Play the station ID’s stored in Zara!

Faults

- If you are struggling with tech or something is not working, try to just keep talking as

you fix it, if it is really taking ages to work, then say 'sorry folks, I'm having some technical difficulties, hopefully the song will play in just a moment.' A few seconds of silence is not the end of the world, and is better than constantly apologising or blaming the tech.

- Always have a different type of music on back up – so if you only use records, have a CD ready to go as back up, or something in Zara, or something lined up on via an online Source. That way you can use this back up if your preferred tech fails for some reason.

MAJOR FAULTS:

If there are technical problems that mean nothing is going to air or your show is severely impacted, please call the phone numbers on the wall. These people can talk you through any problems you might be having. If the first person does not pick up then call the next one!

MINOR FAULTS:

If the technical problems are less urgent or just irritating but not debilitating, please make a note of them in the Faults Book, which lives on the stand with the sign in sheets. Please do make note of anything that you notice isn't working right, we often won't know there is anything wrong unless you tell us.

Introductions and Back Announcing

- Don't forget to back announce who you have just been talking to, or the music you just played.
- It's good to introduce your guest before you speak to them, but it's vital to tell the audience whom they have just been listening to, especially as they were so interesting!

SPONSORSHIP ANNOUNCEMENTS

- We need to pay over \$5000 per month in basic expenses to stay on air- so don't forget to encourage everyone to become subscribers to the station, or to encourage businesses to get in touch regarding Sponsorship of MainFM.
- When referring to Sponsorship Announcements and promos do not call them advertisements!
- You don't have to refer to them at all if you put them between songs.
- Do not talk about a sponsor's business at all, it may be considered extra advertising for them and is not fair to the other sponsors.
- Only speak in positive or neutral terms about the announcements. You can say 'Our lovely sponsors who keep the station going' or 'Important announcements from our valued sponsors. Or just keep it neutral: 'Now It's time for some announcements'
- Do not moan, groan or sound apologetic or bored by them. Our sponsors are very important to the station and allow us to exist so you can run your show.
- Never make fun of a promo or Sponsor announcement, no matter how tired of it you are, how dumb you think it sounds etc.

Promote your stations Fundraisers

- There is always a fundraiser or an Outside Broadcast coming up - the notices for those are usually on the board too - please remind people to come along (or come yourselves).
- Remember part of your responsibility, as a presenter is to volunteer for at least 6 hours a year on one of the many fundraising activities that are often done by the same people time and time again.

Tidy up

- Keep the studios tidy, take any rubbish out with you, clean your own dishes. No one here is your servant, There is a vacuum that you can use if you would like to help keep the place tidy and feel free to wipe benches, dust or tidy up in general.
- We are all volunteers and we don't have enough money to hire a cleaner, so it is up to all of us to keep the place nice.

LIVE BROADCAST TIPS

- Be aware of both of your audiences. You now have to talk to not only the people in the live audience, but the people who are listening as well. These people can't see the visual gags or cues.
- You could try to make a bit more commentary on the visual aspects of the night, as long as it sounds natural. Eg. 'What a great outfit – so much sparkle going on' is enough to give the radio audience an insight into what is going on.
- If something happens that everyone is obviously reacting to you can say things like 'For those of you listening at home x and y just happened'

Talk about MainFM - for example:

- 'Big shout out to everyone listening at home on MainFM 94.9'
- 'We are here at The Castlemaine Botanic Gardens for the Pride Picnic, having a great time with the guests and live music, I hope you are having as much fun listening at home on MainFM 94.9'
- 'We encourage everyone listening at home on MainFM 94.9 to come on down to Victory Park, it is such a fun night...'

SOCIAL MEDIA AND PROMOTION OF YOUR SHOW

MainFM encourages presenters, volunteers and employees to use social media such as Facebook, Instagram & Twitter to engage with listeners and supporters of the station and their show. Invite your friends to like the MainFM Facebook back - and to the Friends of MainFM group to help increase our social media presence.

MainFM presenters are responsible for any content they post on MainFM and personal social media accounts and sites, as is MainFM.

The following standards apply to all MainFM members & presenters and their use of MainFM and personal interactive services.

- Do not conduct any activity which is likely to bring MainFM into disrepute.
- Do not defame or vilify any person or organisation.
- Do not imply MainFM endorsement of your personal views.
- Be respectful of our listening public and of all individuals involved in MainFM.
- Do not disclose confidential information obtained through interaction at MainFM.
- Do not engage in any process, petitioning or public statements about any MainFM policies or decisions.
- MainFM will enforce these standards as and when appropriate. Breaches of this policy may lead to disciplinary action.



FIRST AID

- MainFM has a basic first Aid kit available in the Office – should you or guests need it.
- If you do open and use ANY item from the First Aid kit please complete the incident form. This means one panadol or one band-aid – ANY use must be recorded. We must record all uses of the first aid kit to ensure the Kit is correctly maintained and to ensure we (MainFM) are aware of all incidents at the station.
- MainFM and the presenter may be held legally liable for incorrect use of any medical equipment.

For example:

I took two panadols on June 13 because I had a headache, signed 'presenter name'.

OR

On June 14, I sprained my arm tripping over and used the bandages to make a sling before I went to the hospital, signed 'presenter name'.

EMERGENCY CONTACTS

Emergency (inc Ambulance) - Dial 000
Castlemaine Police Station – 5470 4100
Vic Emergency Hotline – 1800 226 226
CFA Website <http://www.cfa.vic.gov.au>
CFA Headquarters – 03 9262 8444
Burn-off Notifications – 1800 668 511

Castlemaine Health

142 Cornish Street, Castlemaine
Phone Enquiries/ Hospital (03) 5471 1555

MainFM Personnel – A phone list is posted at the reception desk.

GLOSSARY

(ACMA) Australian Communications and Media Authority: The major Commonwealth broadcasting regulatory authority which oversees the operations of the commercial 'free to air' and 'Pay TV' and community radio and television broadcasting sectors, as well as being highly likely to regular on-line computer delivery services. Established by the Broadcasting Services Act of 1992 (as amended.)

Back Announce: Provision of information following the conclusion of an item – at the end of a music track, for example.

Console: The panel that contains the technologies to mix the components involved in the presentations of radio programs or productions.

Cross Fade: A form of segue. Fading in a sound source while another source fades out, but maintaining an equal volume level. Also applies when a program needs to be presented without interruption but its duration requires a number of tapes.

(CSA) Community Service Announcement: This is a free service offered to all non-profit, community organizations.

Cue has two meanings:

- Firstly, the indication of the end of an item, usually the last few words of a sentence.
- Secondly, to prepare a recording for presentation so as to eliminate dead air.

Db: Abbreviation for decibel, a unit of sound loudness. **Dead Air:** A gap in the program, silence where sound should be.

Demographics: Statistical information related to the structure of an audience regarding age, gender, marital status etc.

Fade: Apart from its obvious connotation, as an out-cue it signifies that the music fades at the end of the cart / mini-disc / CD, or as a script instruction that the music or sound effect should diminish in volume.

Fader: Is the controller of sound volume from nil to the capacity on the studio desk. Also known as a pot, slider, attenuator

Feedback: The howling effect that is generated when sound from a loud speaker or headphones is picked up by a microphone and re amplified.

(FM) Frequency Modulation: An improvement on AM because of almost noise free transmission, but is limited in coverage due to its “line of sight” signal. Instead of the height or amplitude of the signal being varied, the frequency of the signal varies within a strictly determined bandwidth. Typically broadcast in the VHF Band, ie.88-108 Mhz.

Hertz: Cycles per second.

Kilohertz: One thousand Hertz.

Megahertz: A million cycles per second

Level: The reading on a VU meter indicating audio energy in the program channel.

Popping: Small explosive sound created by blasts of air into a microphone; most frequently from words starting with ‘P’. In Audacity these can be removed for recorded items using the ‘effects’ option. (‘Click’ removal).

Pre-Announce: Provide information on-air concerning an item about to be played, also called Forward announce

Promo: The name for any promotional spot designed to create awareness of a forthcoming feature, sponsored or unsponsored. Segue pronounced “SEG-WAY”. Commonly used to describe the playing of two records/CDs back-to-back with minimal or no silence between them.

(SFX) Sound Effects: The abbreviation of “sound effects”

Sponsor: The person or organization identified with the announcement or program paid for by the advertiser.

Sting: A production effect that can be electronic, musical or a sound effect. Used for punctuation at the start, within or at the end of recorded spots.

VU Meter: A volume meter situated on the studio console to measure and indicate loudness of sound. They can be either in conventional meter form or LED.



Acknowledgments:

To create this handbook we have drawn from a variety of sources and being a not for profit we greatly appreciate their support. The basic template was originally drawn from BayFM in Byron Bay, specialist notes and tips from past and present MainFM presenters, Committee members, volunteers & staff, CBA, the Community Media Training Organisation (CMTO).



P = Play

S = Stop

N = Next

Ctrl T = Put a stop in the sequence

Arrow up/down = track browse

Space bar = select to play next

The Sounds of MainFM – Common Phrases

You're listening to 94.9 MainFM

The greatest little station in the nation

My name's

It's great to have your company

Text in on 0 (oh) 4 triple 8 6 3 1 8 6

The time now is

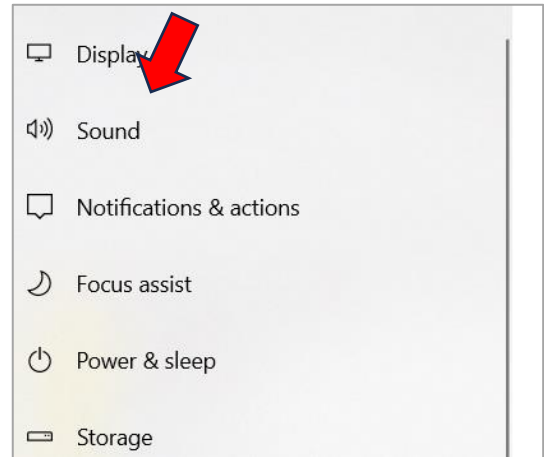
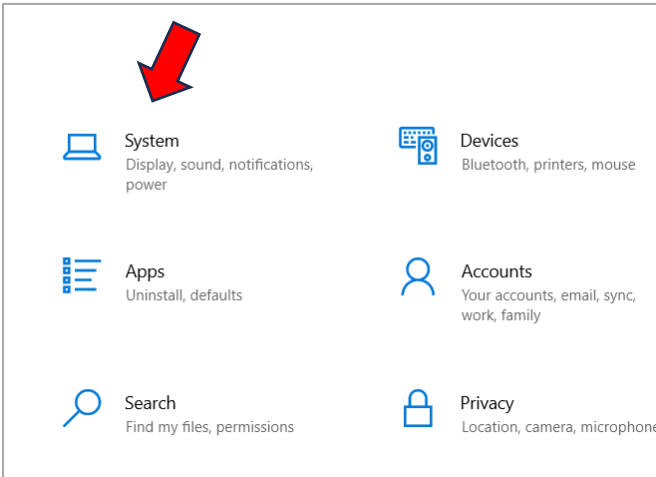
Thanks to (previous show and announcer)

Up next we (next announcer and show)

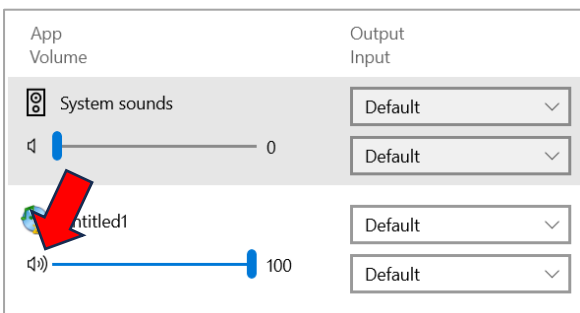
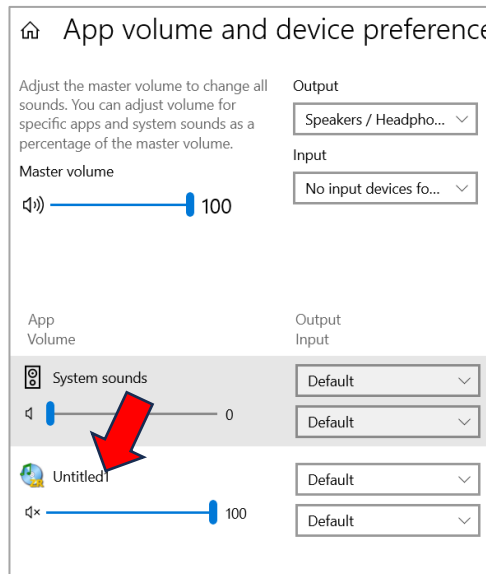
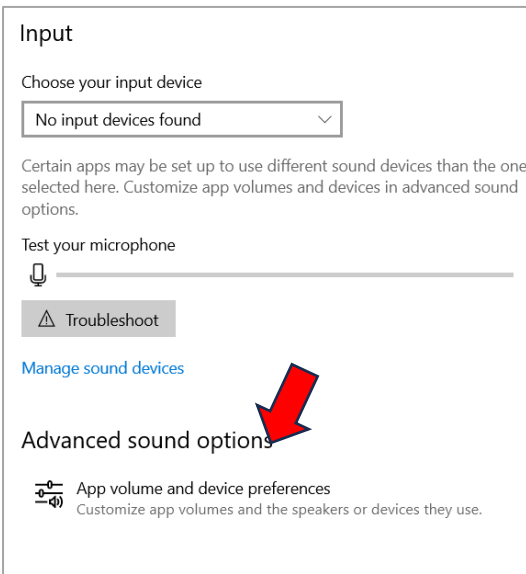
Mystery Issues

Sometimes things happen that cause problems but have mystery causes.

“Zara has no sound”



In SETTINGS, find ‘System’, as below. Then, select ‘Sound’, as below right. Scroll down the selections until you see ‘Advanced sound options’ (below left). Below in the next screen (below right), you should see the Zara icon. The little speaker icon below it will probably be ‘crossed’. Click on the speaker icon the un-cross it.

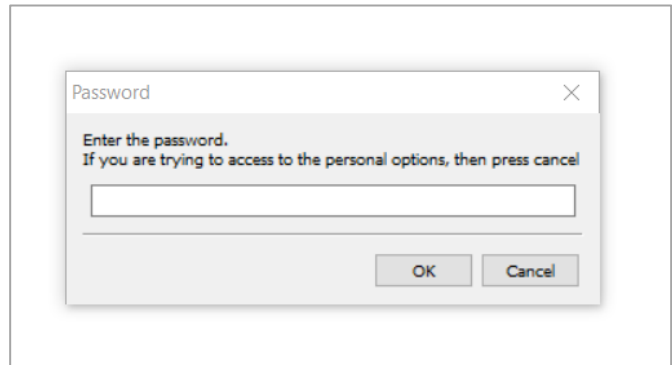
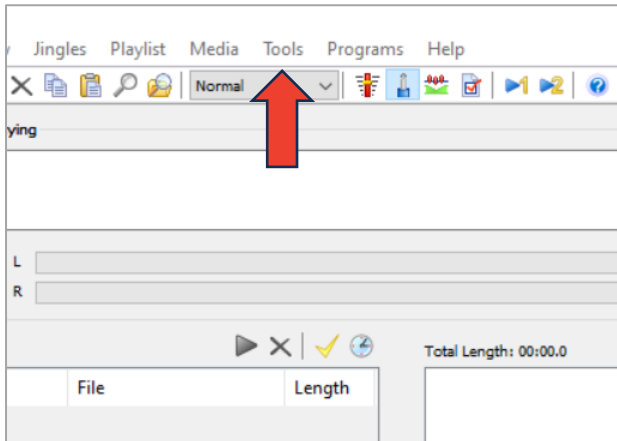


Now the Zara App icon should be un-crossed. The problem should be fixed.

“Zara is playing tracks when I double click them”

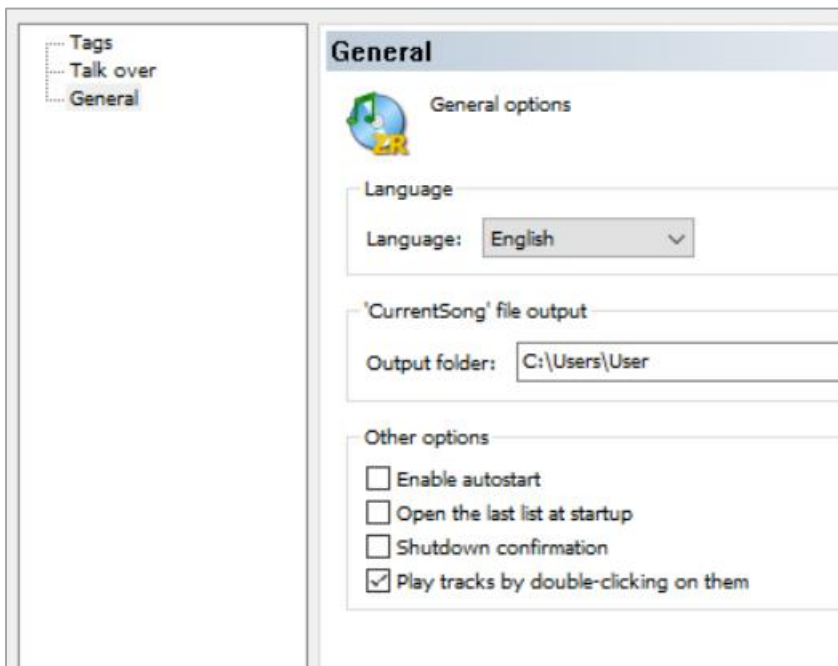
There are different ways of using Zara. Something a few people like to do is change the settings so audio files play when you double click them (instead of just cueing them).

This is how you can change this setting to what you want:



Click 'Tools'...Then 'Options'

This (above) will appear. Just click 'OK'



Select 'General'

Below you'll see check boxes.

Un-check the one that says 'Play tracks by double-clicking on them' (if you don't want this to happen).