



These Are The Rules: Basic Training (T1) at CHSR

Behold! You hold in your hands an abbreviated handbook for members of the Fredericton Radio Club, which runs CHSR. This guide will tell you about who the station is, the rules you have to follow, and some guidelines to know your way around the station.

If you have any questions about this guide, or would like some things added, don't hesitate to email about it: ProgramDirector@chsrfm.ca

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Who We Are

The History

CHSR has been broadcasting in one form or another for over fifty years. We began as a closed-circuit, direct-wired connection to each of the dorm rooms in 1961, switched over to AM in 1967, over to FM in 1981, and we've been broadcasting online as well since 1999.

We've been host to hundreds of eager amateur radio people just like you, many of whom went on to very successful careers in radio and other media.

The Volunteers

The biggest and most powerful group of people at the station are our volunteers, just like you! The bulk of our on-air programming is created by volunteers, and the volunteers are the engine that allows us to do great things as a station. If you pitch in, even a little bit, you'll be supporting us all.

Our volunteers are primarily students from UNBF and STU, but we also have a significant number of members who come from the community at large, as well as professors and other staff at the universities. It is our mandate to represent all of the diverse communities in the Greater Fredericton Area, as much as possible.

Volunteers pay a yearly membership fee (\$10 in 2012) which goes toward a separate *club fund* account. That account is to be paid for benefits for the club as a whole, such as holding events, socials, parties and so on.

The Executive Committee

In order to provide some focus for the membership and provide week-to-week direction of the operation of the station, some members are elected to sit on the Executive Committee. The Committee meets at least once per week, and helps to plan and organize all the operations of the station.

The Executive Committee also has several departments and sub-committees where other members can get involved and help out. See the end of this document for a complete list of who the Executive are, and what committees/departments exist.

Elections for Executive Committee members are held at our Annual General Meeting in November, although club members can be appointed as necessary at other times of the year. In order to qualify to join the Executive, a person must be a club member in good standing for at least 3 months.

The Staff

There are two staff members at the radio station:

- the **Program Director** (Mark Kilfoil): the "PD" works to support all the on-air activities, including member training, maintaining the studios, keeping the schedule up-to-date (including finding and scheduling externally-produced schedules), and more.

Generally, the role is considered to be *inward-focussed*, looking at the station and its members.

- the **Station Manager** (Tim Rayne) manages the business end of the station, dealing with payroll, collecting our income from the universities, maintaining our budget, managing ad sales and revenue, and reaching out to funding bodies and the community at large. Generally, this role is considered to be *outward-focussed*, looking from the station to the outside world.

The Board of Directors

Since CHSR is a business as well as a radio club, there needs to be a semi-independent body which oversees the high-level business and legal needs of the station. This is a group of volunteers from the affected communities of our broadcast, including undergraduate and graduate student and administrative staff levels of both universities (UNBF and STU), and also includes two regular members of the club as well as the Chair of the Executive.

The Board meets every 2-3 months or as needed.

Elections for club members to join the Board occur at our Annual General Meeting in November.

Indirect Responsibilities

Not everything about being a member of the Fredericton Radio Club has to do with you directly being on the air. Let's outline some of your indirect responsibilities as well.

Be a Member of the Club

- Creating, change and manage policies
- Be aware of what we're doing and participate to make the station grow
- Show up to general meetings and the Annual General Meeting to hear about policy change proposals, events and activities planned for the year, vote on decisions we make as a club, and more! Your presence is needed in order to do any proper business, so being at club meetings is very important.

Help Out With Broadcasts and Events (even if they aren't yours!)

- Produce Sessions!
- Set-up and tear-down gear for live events!
- Write for the website!
- Produce pamphlets!
- Design posters!
- Take photos!
- Edit audio!
- Create station IDs, advertisements and public service announcements
- Make buttons!
- Join the news team!

Keep the station clean, organized and theft-free

- If you see something broken, *report it*.

- If something needs cleaning, *clean it*.
- If someone is behaving badly, *stop them and ask them to leave*.

Direct Responsibilities

Know the Policies!

- The policy manual is always kept in the station, and will be added to the website.

Do a Good Show!

- Your Show is *Your Responsibility*, *not* the Staff's!
- Communicate with the Executive

Plan For Away Time!

- If you are going away, you still have to make sure your show airs.
- Pre-record your episode, make sure a repeat is ready, or make sure a qualified, trained, current member can fill-in for you.
- Tell the Program Director!

Don't Panic Over Emergency Absences!

- Deal with your emergency first, but make sure to keep us informed.

Respect Your Audience and The Rules

- Every song you play, every clip you run, everything you say and everything your guests say is *your* responsibility.
- Sometimes, the language isn't appropriate. Censor out bad words is sometimes right.

Don't Overthrow The Government

- It is against federal law for a broadcaster to advocate the violent overthrow of the federal government on-air.
- Go ahead and talk politics. Just don't tell people to act violently (ever).

Don't Broadcast Advice

- It is against federal law to broadcast medical or legal advice (even if it is a doctor or lawyer talking).
- You do *not* want to be responsible for someone following advice out of context and getting hurt, breaking the law or otherwise getting in trouble.

It is against federal law to broadcast hate.

- DO NOT promote hatred or contempt for anyone on the basis of national or ethnic origin; sex; sexual orientation; religion; or mental or physical ability.
- Simply put: DO NOT PROMOTE HATE. We are Safe Space, a tolerant, open-minded environment. If you cannot follow this rule, you don't belong here, and you will be kicked out. Immediately.

It is against federal law to broadcast obscenity.

- What is obscene? It really comes down to community standards, and what would offend people. Here's how we define it, using timezones:
 - "CLEAN": the hours between 6am and 6pm are to be squeaky clean. That means NO offensive language ("swear words"), NO graphic depictions of sexual activity or violence, and nothing whose sole interest is to offend.

- “RELAXED”: the hours between 6pm and 9pm allow a certain amount of stronger language and more adult themes.
- “RELEASED”: after 9pm and until 6am in the morning, there is no restriction on language or subject matter (aside from what is universally banned). HOWEVER, this does NOT mean that the hosts can say or play absolutely anything. Hosts should NEVER swear, and intolerance and hatred are not permitted.

Contextualize Controversial Material

- Contextualization provides an appropriate buffer zone around potentially offensive material, and demonstrates that there is a *reason* to play it.
- There are some times, however, when there is something very important to play, but the language or subject matter aren’t normally appropriate. In these cases, you **MUST contextualize** it. This means you give the reasons why you are playing something that might be offensive, and that you are saying that it is important to be heard.
 - BEFORE you play the piece, you **MUST** provide a warning and reasons for playing it. It is NOT appropriate to “shock” or “surprise” your audience.
 - AFTER you play the piece, you **MUST** also explain what it was you played, and the reasons you played it.
- If you are going to play something, you **MUST** know it. You should NEVER be surprised by something you play,
- You **MUST** have a reason to play something, and that reason must be good!
 - Good reasons:
 - “It illustrates the discussion we are having.”
 - “It is evidence in the argument I’m building.”
 - “It is newsworthy in the context of my show’s topic.”
 - Bad reasons:
 - “It has a good beat.”
 - “I think it’s funny.”
 - “I want to get a rise out of someone.”
 - “Someone dared me.”

Some things are banned around the clock

- Audio pornography: graphic depictions of sexual activity intended to titillate, or depicts a sexual act which degrading to any of the participants, is meant to victimize, involves non-consensual sex (or sex with someone who cannot legally consent).
- Graphic violence: ugly descriptions of fighting and harm intended to disturb.
- Excessive profanity: extreme swearing just to offend.

But not everything is banned!

- Note there are *good* forms of this material which can and should be aired! For example:
 - Positive talk about sex and sexuality intended to explore, inform or liberate.
 - Violence depicted to illustrate a real harm done to someone or within the context of storytelling.
 - Mild profanity intended to reflect common speech patterns, or integral to news reporting or the point of an interview subject.
- Even in these cases, however, warnings and contextualization are vital, especially within the CLEAN or RELAXED time zones.

Don't broadcast drunk, stoned or otherwise intoxicated

- It is a federal offence to broadcast while under the influence of a mild-altering substance (e.g. to be drunk, stoned or tripping).
- DON'T even *pretend* at it! Unless you clearly indicate that it was a joke (and even then...), it is a dangerous game to play. Complaints take time to move through the system, and it could be a week or more later before the complaint reaches us, and the only proof we have to go by is the log recording. Can you prove that you *weren't* drunk or stoned, when you did a great job at *sounding* like you were?

Guests are your responsibility and must also abide by the rules.

- Good guests help your show.
 - They can help fill in information about the topic or artist you are discussing.
 - They can help keep the flow of the show going, by speaking when the main host is busy.
 - They can keep up a dialogue to keep things interesting. Remember, though, to treat the audience just like another person in the room, or you will lose the audience in your in-jokes, because they don't share your history.
- Bad guests don't help your show.
 - A guest which constantly interrupts or disrupts will ruin the flow of your show.
 - A guest which breaks the rules is just as bad -- or even worse! -- than *you* breaking the rules.

If you are using it, it's your responsibility

- You are directly responsible for all the hardware and software of CHSR if you are on the air or using the equipment at the time.
- Take care with our equipment! We can't afford to replace things frequently, but if everyone treats the equipment well, we won't have to.
- Clean up after yourself! If you leave a mess, the next person will have to clean it up. If you find a mess, help clean it up, but also report the person who left the mess, because no one should get away with that.
- Find something not working? Let us know! I don't use all the equipment all the time, and may not realize it isn't working.

DO NOT EAT, DRINK OR SMOKE IN THE STUDIOS!

- There is too much risk of something going wrong and equipment getting damaged or grimy to allow it.
- There are only three possible exceptions:
 - EATING: if you are quitting smoking, and need a nicotine gum to defeat the cravings, then I'll allow that. BUT: you NEVER CHEW ON AIR, and you dispose of the gum properly, in the garbage can OUTSIDE the studios.
 - DRINKING: we often have performers in Studio D who are working really hard in an non-air-conditioned space.
 - SMOKING: similarly to the nicotine gum above, if you are working on controlling your smoking addiction and are using one of the various smokeless, odorless, "e-cigarettes", you may continue to use them in the studios, so long as YOU DO NOT USE THEM ON-AIR, and no one complains about environmental sensitivity.
- YOU HAVE BEEN WARNED. If you violate this rule, you will be asked to leave, and your membership privileges will be suspended indefinitely.

When the doors are locked, you are the guardians of our station.

- If you need to access the station after 5pm during the week or at all on the weekends, your name **MUST** be on the security list that we give to SUB security and UNB campus security.
- On a regular day, you can approach the SUB security office and request to be let in. They will verify your identity and let you in. **BE PATIENT**. They do this as a long-standing courtesy to CHSR, and they do **NOT** have to let you in if you are belligerent, impatient, inebriated or simply rude.
- On holidays, the building is locked completely, and SUB staff do not work. In that case, you go through the same routine but with UNB security located in the lower floor of the Wu Conference Centre.
- When you are inside, you can let others in. Do so appropriately! **DO NOT** let just anybody enter the station.
 - **ONLY** let in:
 - current staff;
 - Executive committee members
 - current members in good standing who are:
 - pre-recording or editing an episode;
 - doing a live show after yours;
 - are doing research or pre-production for a show;
 - are working on a session, audio drama or other recording.
 - guests of the current or next shows -- but check with those hosts.
- If you do not recognize someone, and they cannot give you a good reason why they are there, **DO NOT** let them in! They can wait for someone, or they can go to SUB security; if they are supposed to be there, their name should be on the security list. You can also call me for verification.

When the doors are locked, YOU are the fire warden.

- The alarms are mostly **NOT AUDIBLE**. Instead, there are flashing lights that indicate a fire alarm.
- **DO NOT** announce a fire or fire alarm over the air. Go to SAM or a CD on continuous play instead.
- **MAKE SURE** to evacuate the other studios, and check the library as well.

The Basics of Doing A Show

Spoken Word Show	General Music Show	Specialty Music Show
95% spoken word (50 minutes per hour)	5% spoken word (5 minutes)	5% spoken word (5 minutes)
1-2 songs per hour	15-20 songs per hour	15-20 songs per hour
35% CanCon	35% CanCon	12% CanCon
30% new	30% new	10% new
1-2 ad/promo per hour	1-2 ad/promo per hour	1-2 ad/promo per hour
0 Top 40	0 Top 40	0 Top 40

A show should leave time for a Station ID, ad, show promo AND a PSA to play at the top of the hour.

Basic show format (1hr)

- Station ID (30s-1minute)
- News break (4-6minutes) (optional)
- Ad (30s-1minute)
- Show promo (30s-1minute)
- Community activity/CHSR activity announcement (30s-1minute)
- Show intro + theme
- First segment (25-30minutes)
- Middle break (1-2minutes)
 - Station ID (30s-1minute)
 - Show promo/Ad/PSA (one of them) (30s-1minute)
- Second segment (25-30minutes)

Be done with your show *before* the end of the hour. In total, your show should be about 55-57minutes long. It should start 2-4 minutes *after* the hour.

If there is a news break, you *must* wait until it completes before starting your show! The same goes for ads.

You may not be required to take a middle break for your show, as there may be no ads during your spot. However, consider building the show that way anyway, as it will make it easier to listen to!

Show Preparation & Other Tips

- Use music to stretch and fill time. If you are a spoken word show, don't rely on too many music tracks, but you can use one or two to help fill in the last few minutes in case you are done early, or it can be faded out if you run long.
- Remind listeners what show they are listening to during the middle break. This is especially true for music shows with long sets.

- Use PSAs, station IDs and other show promos. These all make good ways to break up your content, to stretch to fill time, or as something to go to if you need to sneeze.
- Always listen through the headphones! Just because you can hear someone in the room doesn't mean that the microphone can!

The Executive Committee & Its Sub-Departments

Administrative Team

- Chair of the Executive
 - organizes meetings and makes sure they run smoothly
 - also sits on the Board
- Secretary/Treasurer
 - records what happens at each Executive and general meeting (the meeting minutes)
 - keeps track of the club funds (NOT the station funds!)

On-air Team

- Spoken Word
 - organizes the spoken word departments
 - organizes special days of programming, such as the Homelessness Marathon, Prisoner's Day, etc.
 - Sub-departments:
 - News
 - creates all the news scripts and news productions
 - three times a day (morning, noon, night) for 5 minute news headlines
 - once per week for news magazine programme
 - Sports
 - broadcasts live from sporting events here in the city and abroad
 - hosts a regular sports commentary show
 - contributes sports-related headlines and content to the news department and the website
 - Audio Drama
 - creates dramatic works of fiction in audio form, both original and established
 - includes writers, directors, actors, sound artists, sound editors
- Music Programming
 - coordinates between music programs
 - ensures that we have the necessary coverage for all genres, that we abide by CRTC regulations
 - manages the Sessions schedule
- Cultural Programming
 - coordinates between the hosts of cultural programs
 - outreaches to cultural communities in Fredericton

Behind-The-Scenes Team

- Technical Coordinator
 - manages the maintenance, repair and installation of equipment in our studios
 - manages studio use
 - conducts storage room audits and organization
 - helps determine what new technology we are going to purchase
- Production Coordinator
 - manages the creation, recording and editing of audio segments
 - station IDs, PSAs, ads and show promos

- helps maintain a team of audio editors
- Promotions & Public Relations
 - manages the promotional material we use to make audiences aware of CHSR
 - posters, pamphlets, t-shirts, buttons, stickers
 - outreaches to community groups to demonstrate how they can make use of CHSR
 - manages a Street Team of volunteers to spread the word
 - involved in ad sales and PSA management
 - PSA manager
 - ensures that the PSAs in circulation are current and accurate
 - receives new PSAs and sets them up for circulation
 - maintains the community calendar section of the website

Music Department

- Music Director
 - manages the incoming music to the station (~100/week)
 - ensures all new music is received, catalogued and reviewed
 - maintains relationships with labels and distributors
 - updates the national learshot campus/community radio music charts
- Music Librarian/Archivist
 - serves as an assistant to the Music Director
 - focussed on maintaining the integrity of the library, both physically and informationally

Representatives

- GLBTQ (Gay/Lesbian/Bisexual/Trans/Queer/Questioning) Rep
 - ensures that we maintain a Safe Space, tolerant to those of any sexual orientation
 - maintains relationships with local societies and communities
- Women's Rep
 - ensures that women's voices are heard and respected in all business conducted

Vocabulary

- **annual general meeting** - each year, this is our biggest business meeting; at it, we elect new Executive members, report on the past year, and look forward to the next year
- **Audacity** - a free audio editing program; useful for simple editing or recording, but it becomes difficult to use for multi-track editing; available on PC, Mac or Linux
- **AUX input** - a spare (“auxiliary”) input jack used to bring in audio from a computer, iPod, MP3 player, phone, external mixer, electronic DJ deck, etc.
- **(mixing) board** - a control surface with many channels; there is generally one board in each studio, and we have a “portable” mixing board for events
- **“blowing out”** - when the sound is too loud, it gets distorted and fuzzy
- **bumper** - similar to a rejoinder, but used to introduce a segment of your show
- **CanCon** - Canadian Content; see the section
- **cardiod** - a heart-shaped pattern; microphones which “listen” with a cardioid pattern have a little heart diagram on the side of the microphone that the sound comes in
- **channel** - the control on a sound source, usually with an on button, an off button and a volume fader
- **CRTC** - the governing, ruling body for all radio in Canada; they impose regulations on campus/community radio and these must be followed and enforced
- **CRTC categories** - the CRTC regulations describe the genres of music, and require us to report the genres of every piece of music we play; they also restrict us from playing too much of some genres, and not enough of others; the list of genres is located on the “Category Descriptions” poster in each of the studios; they are numbers; for example, “12” is non-news spoken word, while “21” is “pop, rock and dance”; the genres are quite broad, but generally we would like more music played from the categories in the 30s rather than the 20s
- **cultural programs** - a program is “cultural” if it is about a minority culture in Canada *and* hosted by a person from a minority culture in Canada.
- **DAW** - a Digital Audio Workstation combines simple audio editing with multi-track mixing and a virtual mixing studio
- **fader** - a slider control which reduces or increases the volume on a channel
- **feedback** - when the sound coming out of a speaker is then going back into a microphone in the same loop, it starts to squeal
- **file format: MP3** - an audio file format featuring lossy compression; that means that the file sizes tend to be very small, but the more you compress it, the worse the sound gets (something is lost)
- **file format: WAV** - a raw audio file format which is not lossy; that means that the file sizes are large, but the sound is very good
- **The Fredericton Radio Club** - the official name of the volunteer club which runs the radio station
- **gain** - a power increase to the input sound signal; usually, this is provided *before* any volume fader is applied; usually, this is adjustable in small amounts
- **general meeting** - we wish to have regular “all-hands” meetings every month with all the volunteers, but we wish to alternate business and social gatherings

- **headphone amplifier** - a box used to distribute a single sound source to multiple headphones, each with their own volume controls
- **headphone splitter** - a y-cable used to turn one headphone port into two
- a **“hit”, or Top 40** - music that has *ever* been on a Top 40 list in Canada; we are restricted from playing much music in this category, because it has already been played everywhere else; the primary source for current Canadian music is the Billboard Top 100 chart online; there are charts for past hits as well; note that a “hit” is for a *particular* recording, so a live version or alternate recording is *not* the same as the hit (unless it also charted)
- **(station) ID** - station identification; a short (30s-60s) station promo; must contain 4 elements (“CHSR”, “FM”, “97.9” and “Fredericton”), but the rest is up to creative people
- **1/4-inch jack (quarter-inch)** - the larger audio jacks used often for instruments or in mono pairs to carry audio
- **1/16th-inch jack** - otherwise known as a “mini” jack or “headphone” jack
- **Levelator** - a program used to automatically compress and amplify audio; this program works very well to improve conversations; it increases quiet audio and reduces loud audio, so that both sound about the same level of volume
- **“local” music** - music produced by artists from Fredericton, New Brunswick or the Maritimes
- **logger** - all audio transmitted by the station must be recorded, by law; the logger is a software system used to record all the audio, and also extracts the recording of individual shows
- **log sheets** - all activity on the station must be recorded in a (paper) log sheet; all shows must fill out a log sheet, which describes exactly which music, spoken word, ads, PSAs, etc were transmitted, when they were transmitted, and what kind they were
- **meter** - on many of the pieces of equipment, there are light meters reflecting the level of sound; usually, these are often colour-coded to indicate good (“green”), close to peak (“yellow”) or peaking (“red”)
- **monitor (speakers)** - the speakers which are playing back what is on-air or playing at the time are called *monitors*; take care to not have the microphones on while you are listening to the monitor speakers, because you will cause feedback
- **MP3 conversion** - the changing of an audio file’s format into MP3 format; usually, we are referring to changing a file from an uncompressed, raw format (such as WAV) into the compressed, lossy format of MP3
- **network drive** - a hard drive which is accessible over the network
- **“new” music** - music released within the last 6 months
- **on-air** - over the airwaves, broadcast to the world, people are hearing you right away; contrast to “off-air”, where we are just recording something
- **padding** - a power decrease or suppression to the input sound signal; usually, this is done *before* any volume fader is applied; usually this is applied in one value, and is either “on” or “off”
- **phantom power** - some microphones need power in order to capture sound; if a microphone sounds terribly weak, it may require phantom power to be turned on; this power is exactly +48V

- **playbox** - the area right around the main studio where current, new and great albums are located; we change out the Playbox on a regular basis; if you are looking for music to play for your show, this is a great place to start
- **podcast** - a downloadable audio file which you can subscribe to
- **“popping your p’s”** - when you say something which causes a puff of air to hit the mic, which often sounds louder than your intended; it takes practice to be able to say your p’s without popping, but it helps to be further away from the microphone or to use a pop filter
- **plosives** - the sounds which make you pop your p’s, such as “popcorn” or “pudding”
- **preview** - the ability to listen to a sound source off-air; the preview mode for a channel doesn’t require moving the volume slider; the preview is often heard through a separate set of speakers, located by your feet
- **programming** - not talking about computers here; we put programs on the air; also called “shows”
- **promo** - a short (30s-60s) commercial for your show; these are played at random by SAM and may be played by other hosts to cross-promote. Consider promoting another show by playing their promo.
- **PSA** - “public service announcement”; a community event announcement
- **Q Drive** - the “queue” drive contains all of our shows, both past episodes and those yet to air; you can consider this to be where shows are “queued up” to go on air; shows on this drive should all be in MP3 format, although some raw WAV recordings might be there for future editing
- **R Drive** - the “raw” drive contains the raw audio of every transmission and show that we air, in raw WAV format
- **rejoiner** - a small, often funny, pre-recorded “welcome back” message; many shows which use these have featured many interviews, and the interviewees have recorded a quick message, such as “I’m John Doe of the Information Gap, and you are listening to Real Voice Of Victory.”
- **SAM** - the software program running in Studio A that plays repeats, robo-shows and fill-ins
- **segment** - a regular piece of your show, usually having a name and about a particular topic; for example, the show Fredericton This Week has the segment “Downtown Forecast”, where all the events going on downtown in the next week are announced
- **sets (of music)** - songs played in a row, without interruption, in a show; sets should be no more than 3-4 songs, with most sets being 2 songs in a row
- **Sony ACID** - an inexpensive DAW used for audio editing in Studios B and C
- **stereo and mono plugs** - an audio cable can carry one or two audio signals; if it carries only one, it is referred to as a *mono* plug; if it carries two, it is referred to as a *stereo* plug; if you want to carry stereo sound over mono plugs, you need two plugs, one for each direction (left and right)
- **stinger** - an attention-gathering sound byte, usually 2-6 seconds long
- **(digital) streamer** - an audio stream going out over the Internet; sometimes referred to as “Internet radio”; we currently provide a WMA-encoded audio stream, which is compatible with Windows more than Mac; we wish to have an MP3-encoded audio stream

- **telephone hybrid** - a device which routes telephone calls to and from the mixing board
- **theme (musical)** - the regular intro to your show; while you may play the same song as an intro every week, it is recommended that you reduce the theme length to 30s-60s at most.
- **transmission** - the sending out of radio signals
- **Working Files** - the location on each of the studio computers (Studio B and C) where local files should be stored; within the Working Files directory, create your own directory; DO NOT STORE FILES ON THE DESKTOP; Working Files is cleaned out each year
- **XLR** - a standard kind of jack used in audio systems; it features 3 large pins, can only be inserted in a single direction (because of a guide notch), and usually locks into place; may be balanced audio (mono, with a ground and a neutral power source) or stereo (without the neutral sound source); take care when removing an XLR connection, as it may be locked!