



WXDR-LP Dolphin Radio Station Disc Jockey / Show Host Manual 4.0

Introduction

Welcome to Delgado Community College's newest media outlet—Dolphin Radio—operating on 98.9 FM, and on the World Wide Web! If you're reading this, you are a candidate for, or have been chosen to be on the air as a disc jockey, newscaster, show host, etc.

Some of the material covered in this document is also in the general Radio Station Operational Guidelines. Even though there may be some duplication between the two documents, please read and be familiar with them both.

On-Air Operations

Every disc jockey, newscaster, sportscaster, show host, or on-air personality is a public representative of Delgado Community College. Every staff member—on or off the air—is an ambassador of the station. At no time should any station representative engage in any behavior that reflects poorly on the station or the college.

Even though Dolphin Radio operates as WXDR-LP with only 100 watts, we are still an FCC licensed radio station and thus will abide by all pertinent regulations regarding obscenity. Although in recent years some stations have taken advantage of "safe harbor" rules that allow a degree of leeway in late-night broadcasts, and even though network television has relaxed its standards somewhat regarding obscene, indecent or profane language, Dolphin Radio will nonetheless operate under a simple rule:



NO OBSCENITY ON AIR!



This includes, but is not limited to, song lyrics and all on-air utterances by station personnel. What constitutes "obscenity"? The rule-of-thumb should be, "If you think it *might* be obscene, don't air it!" If you have to ask, don't air it! If you need specific info about this, see <http://www.fcc.gov/guides/obscenity-indecency-and-profanity>.

The first time a disc jockey plays or says an obscenity, he or she will be warned; the second time, he or she will be removed from the air staff. If someone brings records or CDs from home, it is incumbent upon that person to pre-screen those recordings to make sure they do not contain obscenities.

If the station is fined for obscenity, the show host will pay the fine out of his/her pocket!

Ultimately this is a matter of common sense; why jeopardize the privilege of being on the air and/or sully the name of the radio station and Delgado Community College by airing obscene material?

Otherwise, each on-air personality will have great leeway in choosing music or other programming.

General Guidelines for Being On-Air

- While there may be a lot of people listening at any one time, always think in terms of a single listener. Radio is an *intimate* medium; don't address the "radio audience"—address the person on the other end of the speaker.
- Be articulate, speak clearly, and think about what you're going to say before you say it.
- Keep about six inches between you and the microphone. Don't "close talk" or "P-pop".
- Watch your audio levels (more on this later).
- Follow all programming guidelines, format clocks, etc. Play scheduled announcements, newscasts, etc. *when* they are scheduled.
- Have fun!

Important Legal Stuff!

At the top of every hour, you must air a LEGAL ID: "WXDR-LP, New Orleans". This may be spoken or played as a file from the automation computer.

Under the Digital Millennium Copyright Act passed by Congress, there are certain rules that apply specifically to on-line audio streaming. It is very important that each on-air staff member be familiar with and abide by the following rules:

- Your program must not be part of an "interactive service." For your purposes, this means that you cannot perform sound recordings within one hour of a request by a listener or at a time designated by the listener.
- **In any three-hour period, you should not intentionally program more than three songs (and not more than two songs in a row) from the same recording; you should not intentionally program more than four songs (and not more than three songs in a row) from the same recording artist or anthology/box set.**
- You should not publish advance program guides or use other means to pre-announce when particular sound recordings will be played.
- You should only broadcast sound recordings that are authorized for performance in the United States.
- You should pass through (and not disable or remove) identification or technological protection information included in the sound recording (if any).

In simple English, these rules mean that when you are streaming music on-line, you have to follow certain procedures to try to prevent people copying music.

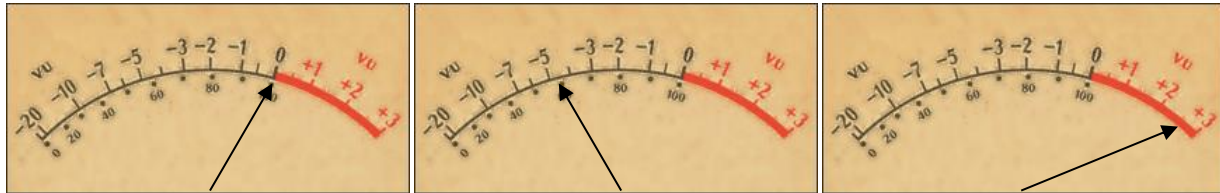
In addition, when you are playing discs in the CD player, vinyl on the turntable, cassettes, or music from any other source than the computer(s), you will have to *manually* type the song's "metadata" (artist, title, etc.) into the computer that is streaming the audio to the Internet. Instructions on how to accomplish this will be later in this manual.

Important Technical Stuff!

The VU (Volume Unit) meters on the audio console indicate how strong an audio signal is going to the AM and FM transmitters, and to the computer that feeds the Internet. A basic “rule of thumb” of radio and recording is:

KEEP THE AVERAGE AUDIO LEVELS AROUND “0 VU”.

This means that sometimes the audio levels will be a little lower than the ZERO on the meter, and sometimes a little higher, but they should average out to be being close to that mark.



Perfect level!

Level is a little low.

Level is way too high!

Remember: In normal operation, it’s OK for the needle to go a little into the red—in fact it *should* on occasion—but the audio level should not be *consistently* in the red (+2, +3 VU)!

The truth is, making the meters go into the red zone doesn’t make the program louder; it only makes it sound worse to the listener! Also, the volume control that adjusts the studio monitors (speakers) has no effect on what is being sent out the listener, but the channel faders that adjust the different program sources do. Therefore, use the faders to set levels and adjust them as needed to keep average program levels around 0 VU.

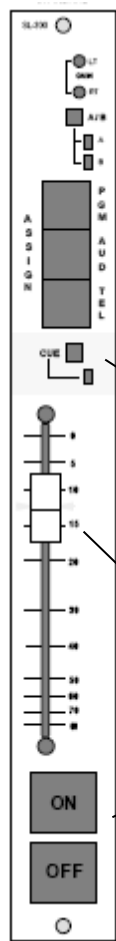
The Audio Console

And, speaking of the VU meters, let’s take a moment to get to know some other parts of the audio console.

The Wheatstone A500a console was “it” for radio stations in about 1991, and like a classic car, still gets the job done. Like all audio consoles or boards, the A500a was designed to take various audio sources of different levels and mix them together, then distribute that mixed signal to various destinations—transmitters, recorders, computers, etc.

Generally speaking, each fader represents a separate audio source—a microphone, a CD player, turntable, computer, etc. Each fader module (also called a *channel*) can select from two inputs—an “A” and a “B” input. In our situation, virtually everything will be on the “A” side, but in some stations and situations, you might have other sources on the “B” side.

Each fader also has a *destination* (or “assign”); you can choose to send whatever is playing through that fader to one of three audio pipelines called “buses”. The *program* bus (PGM) goes to the transmitters and the computer, the *auxiliary* bus (AUX) feeds the telephone, while the *audition* bus is used for recording. Each fader can feed one, two, or all three of the buses simultaneously. By the way, in broadcasting lingo, a fader is sometimes called a “POT” (short for potentiometer, a kind of voltage control). If someone says, “Pot that down”, don’t giggle!



Each channel fader module on the audio console looks similar to this one. Some switches and controls may vary slightly from the picture. For example, MICROPHONE modules do not have a CUE switch.

The BUS assign switches are here. With exception to the fader that brings in the TELEPHONE, usually all three buses are selected ON. Always make sure that PGM is selected on every channel!

When the CUE button is selected, audio is routed to a special speaker that allows you to hear audio without putting it on the air, ***provided that the main fader is turned down or off!*** Note: position of actual CUE switch may vary from the picture.

Main channel FADER. For each audio source (CD player, automation computer, microphone, etc.) adjust this fader to achieve the proper levels as shown on the VU meters.

Channel ON / OFF switches. Remember to turn sources OFF when not in use; don't accidentally leave your microphone open!

Toward the bottom of each channel, below the fader are two switches—one red, one yellow. The red switch turns the channel **ON**; the yellow switch turns it **OFF**. In order for the audio to be heard on air, the channel must be turned **ON** and the fader turned up to its proper level. Make sure that when a source is *not being aired*, that its fader is turned down and its switch is turned **OFF**.

Each channel (with the exception of mics) has a button labeled **CUE** right above the actual fader. When this button is depressed, a little green light comes on and audio from that channel is fed to a separate speaker underneath the console. With the CUE button, you can listen to a channel even when the fader is turned all the way down or the channel is turned off. This is very useful if you want to hear how a song begins or if you want to preview a recording to make sure it is at the right place.

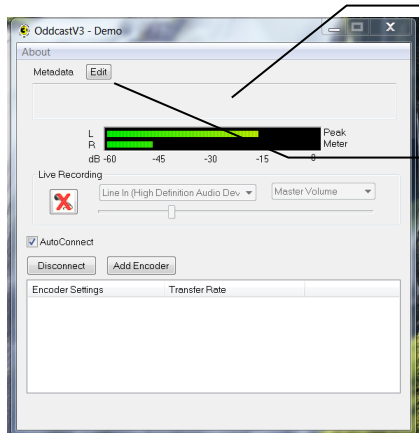
Remember, though, to use CUE properly you must turn the fader *all the way down* before depressing the button; if you don't and the fader is turned up, not only will you hear what is playing on that fader, but so will the listener!

The volume control for the CUE speaker is to the far right in about the middle of the control room module. At the bottom of that same module, you will find the volume control for the studio speakers (monitors) and the headphones. Adjust these to your liking, but remember: they have no effect on the audio levels being broadcast!

Programming

As discussed in the Radio Station Guidelines, programming on the Delgado campus station will be eclectic—a mixture of all sorts of different music, talk, sports, news, etc. and each show host or DJ will have tremendous leeway in choosing what he or she wants to play. There are several thousand cuts of music in the main automation computer, with more being added all the time. In addition, music may be played on the double CD player, on the turntable, or via the iPod/MP3 player hookup.

Please note that if you choose to play music from any other source than the main (automation) computer, you will be responsible for hand-typing the **METADATA** (artist, song title, album and date info) into the **streaming** computer that feeds the Internet. Failure to do so could jeopardize the station's continued operation on the Internet and may result in your suspension from the air!

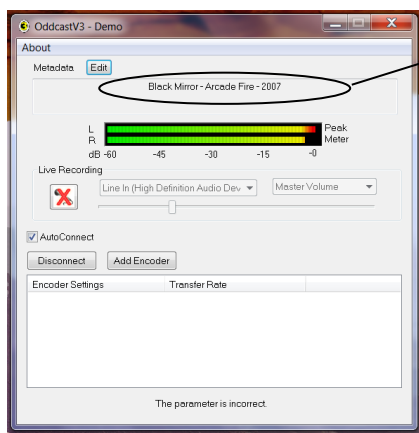
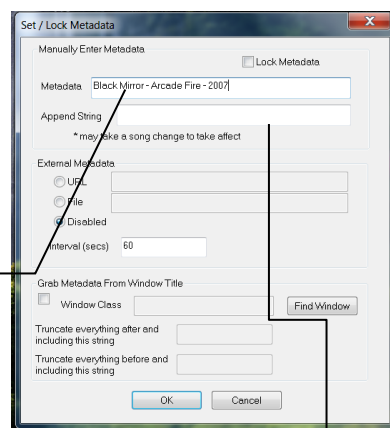


There should be information about the music right here! Uh oh...

So, we click the EDIT button on the **STREAMER** computer...

Type in the **Artist**, a space, dash, space, the **Title**, space, dash, space, and the **Album**. Then, click OK

A new box opens up...



Look! The song *metadata* is now being sent out to the world and the “music police” remain happy!

DON'T type anything in the **APPEND STRING** field!

There is usually no need to hand-enter metadata when music is played from the Automation computer; the computer does this for you.

If you choose to play CDs from your own library, you may want to set up a time to meet with the station's Music Director to see about “ripping” the discs into the automation computer's main music library beforehand; that way all the metadata will be encoded (no need to hand-type!) and other DJs will be able to play songs that you have made available to the station. NOTE: this applies to commercially made CDs only; homemade CDs often do not have metadata.

Remember: If you type in the Metadata, include: *ARTIST – SONG – ALBUM*

Regardless of what kind of music you play, you must still adhere to the programming “clock” and play all other elements—public service announcements (PSAs), campus announcements, news, weather, etc.—at or as near as possible to the times scheduled.

The exact programming schedule is not as formal as a commercial station, and will vary from day to day and from one time of day to another.

The idea is to develop a *consistent, professional sound* within the context of a student-run radio station, and to ensure that information about and for the Delgado community gets suitable airplay.

Advertising, Underwriting, and On-Air Promotion

Dolphin Radio operates as a non-commercial station, and as such follows the guidelines for educational radio outlined by the FCC (see <http://transition.fcc.gov/mb/audio/nature.html>). These rules are very specific on what can and cannot be said on air regarding promotion of businesses and products. The bottom line is, if mentioning a commercial enterprise, **no “calls to action” are allowed!** This means that while you can say, “This show made possible by a donation from Fred’s Pizza,” you cannot say, “Stop by Fred’s Pizza at 222 City Park Ave. for a great pie! Mention DJ SlapMaster and get ten percent off!” Because of the specifics dealing with underwriting, all such announcements must be cleared by the station Executive Staff before airing. Staff members are encouraged to pursue underwriting support from local merchants, but should turn over contractual matters to the Station Manager or Underwriting Director.

Likewise, self-promotion, mentioning events in which a staff member has a direct financial interest must be cleared with the Executive Staff before airing. For example, if you are acting as a club DJ or are a concert promoter for any event which will have an admission fee, cover charge, or drink minimum, you must clear any on-air mentions with the Executive Staff beforehand! Failure to follow this policy may result in immediate dismissal from the station staff.

The prohibitions of this section should not be construed to prohibit airing general calendar events or mentions of events, especially those occurring on a Delgado Community College campus.

Disciplinary Actions

Violations of the policies outlined herein, or in the Station DJ Manual, or in the organizational charter, bylaws, etc. are subject to disciplinary action. The first offense will garner a warning; the second offense may result in dismissal from the station staff. Offenses which may result in dismissal include, but are not limited to:

- Not showing up for scheduled air shift.
- Broadcasting obscenities or profanities.
- Promoting performances and/or performers in which the DJ has a financial interest.
- Accepting anything (including food, recordings, tickets, etc.) in exchange for on air mentions.
- Direct “calls-to-action” on behalf of a commercial enterprise.
- Adding music to the computer library directly.
- Failure to follow instructions from a member of the Executive Staff or the Faculty Adviser.

Egregious behavior that includes, but is not limited to, physical violence, drunkenness, combativeness, creating a hostile environment through sexist, racist, obscene, or other patently offensive behavior, or other behaviors deemed by the Executive Staff and/or the Faculty Adviser may result in immediate removal from the station.

Any staff member who is dismissed from the station for policy violations may request a hearing with the Executive Staff and reapply for membership. The Executive Staff in consultation with the Faculty Adviser will have final say in such matters.

If a staff member quits of his or her own volition, he or she may reapply for membership. As with disciplinary cases, the Executive Staff will review the application and in consultation with the Faculty Adviser will determine whether or not to readmit the applicant to the station staff.

Guests and Interviews

Show hosts wishing to do live interviews of musicians, celebrities, newsmakers, etc. should notify the Program Director before scheduling such interviews. This is primarily to allow station management to make sure that the interview is in keeping with Dolphin Radio's programming objectives, and more importantly allow time for the creation and airing of spots to promote the interview.

Music Library

All additions to the computer music library must be through the Music Director and/or the Program Director. Any music added without the express permission of, or in consultation with the above members of the Executive Staff will be deleted immediately and the person adding such music will be subject to disciplinary actions.

If a staff member wishes to submit music for possible inclusion in the station Music Library, he or she must do so using a USB flash drive or portable hard drive (or when available, via Soundcloud). All submissions must:

- Be obscenity free. "Clean" versions aren't always clean; use "radio" versions.
- Be legal copies. Please, no pirated music!
- Have complete and accurate metadata. No metadata, no submission.

If you play music directly off of a personal USB drive, you must nonetheless follow the above guidelines. Because of the time involved in screening music before inclusion in the library, show hosts are encouraged to create a separate USB drive library for on-air use.

Yet another reminder: **DON'T ADD MUSIC FILES TO THE STATION HARD DRIVES!**

Management of the station's computer music library is a constant challenge. Any violations of the policies outlined above will result in disciplinary action.

Staff members wishing to submit music on CDs, cassettes, vinyl, etc. should consult with the Music Director for further assistance.

Automation

The primary computer houses the main music library, PSAs, promos, podcasts, features, and other recorded programming, along with two very powerful programs called *StationPlaylist Creator* and *StationPlaylist Studio*. These two programs form the heart of the automation system, a sophisticated way of keeping the station running when people are not present. The automation system can also be used for “live assist”—as a source of music and other program materials when a DJ or show host is present. Think of it as a “hyper-iPod” on steroids!

Creator is used to develop schedules and program “rotations” to be played back later. With this software, a programmer can set up live-sounding music mixes, and even schedule exact times for certain elements, say network news, to play back.

Studio is then used to play the elements scheduled by *Creator*. At any given moment, *Studio* can be activated and the listener will hear a live-sounding radio show, complete with PSAs and other announcements, news, weather, etc.

As mentioned before, *Studio* can also be used by a live DJ to program music “sets” (groups of songs), and to play back pre-recorded show elements like PSAs, campus news, etc. As a part of this “live-assist” function, *Studio* incorporates “carts” (a term from when radio stations played tape cartridges of jingles, commercials, etc.); these are programmed into the *Function* keys on the computer keyboard (F1, F2, F3, etc.). With the touch of a Function key, a DJ can play a jingle, spot announcement, sound effect, “sweeper”, or whatever is programmed into that key.

It is beyond the scope of this manual to offer full operating instructions for *StationPlaylist Creator* and *Studio*, but here is some basic information about the automation.

This is what the *StationPlaylist Studio* main screen looks like:

The screenshot shows the main interface of StationPlaylist Studio. At the top, there's a menu bar (File, Edit, View, Controls, Main Carts, Shift Carts, Ctrl Carts, Alt Carts, Help) and a status bar (Sunday, July 31, 2011). Below the menu bar, there's a control panel with buttons for Play, Stop, Automate, and Insert. The main display area shows a list of tracks with columns for Artist, Title, Duration, Intro, and Category. The current track is "The Searchers - Needles and Pins (02:03)". Below the track list, there's a section for "Elapsed Time" and "Remaining Time" for the current track, showing 00:39 elapsed and 01:24 remaining. At the bottom, there's a section for "Playlist Remaining" and "Total for Hour".

Callout boxes provide additional information:

- STOP** makes the audio currently playing fade out, then stop.
- The current **TIME** is shown two ways.
- The **PLAY** button will play the next selected audio track.
- AUTOMATE** starts audio playing. It will continue to run until manually stopped, or all the playlists run out!
- Track** information about songs, PSAs, announcements, etc.
- Your screen may look slightly different from the image shown.
- Elapsed and Remaining** time for each audio track is shown.

Given the right setup, *StationPlaylist Studio* will run the station—including switching to network news—until the dinosaurs come back! It can even be set up to announce song titles, artist names, and the time and temperature.

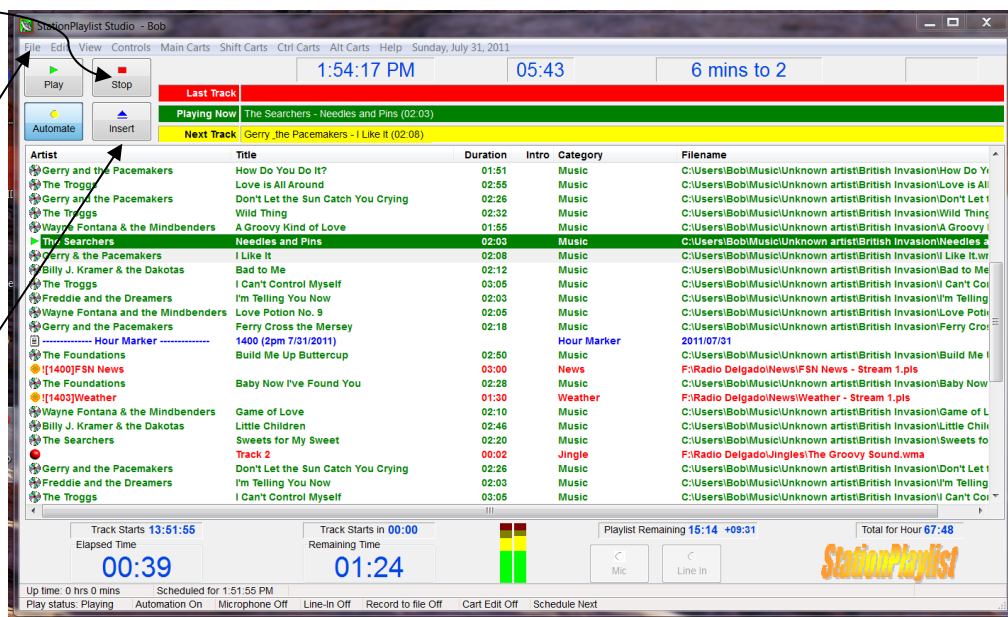
For now, the important skills to have are to be able to turn the automation program on and off, and how to use *StationPlaylist Studio* for “live assist” programming.

At any time you can stop what's playing.

You can also clear the existing Playlist by pressing CTRL+L, or by selecting *Clear All Playlists* from the FILE menu.

You can then *drag and drop* music or other audio tracks from a Windows folder, or you can use the INSERT button.

With practice you make the program work magic!



Playlists are put together using *Creator* in the Production Studio. It is even possible for you to create your own playlist in advance, then save it to a special folder where you can open it into the *Studio* screen on the main on-air computer.

Again, this is just a brief glimpse at *StationPlaylist*; for more detailed information on the various programs, please read the “help” files.

STUDIO RULES

It is important that you have fun while you are on the air, but that fun has to be balanced with a sense of professionalism. Other than the rules required by the music industry outlined earlier, and information listed in the Operational Guidelines, there are only a few basic rules for air-staff members:

- **NO FOOD OR DRINK ANYWHERE NEAR THE EQUIPMENT.**
- **NO MORE THAN TWO VISITORS IN STUDIO AT A TIME (except interviewees).**
- **RESPECT OUR NEIGHBORS ALONG THE HALL; NO LOUD MUSIC!**
- **PUT OUT YOUR OWN TRASH.**
- **FOLLOW INSTRUCTIONS OF FACULTY ADVISER AND/OR RELEVANT EXECUTIVE STAFF MEMBERS.**
- **DO NOT SKIP AN AIR-SHIFT; IF YOU KNOW YOU ARE GOING TO MISS A SHOW, GET A REPLACEMENT! MISS TWO SHOWS...YOU'RE GONE.**
- **NO IN-STUDIO PROFANITY OR OBSCENITY—ON AIR OR OFF.**

Failure to follow these rules may result in dismissal from the station staff.

Other Station Duties

In addition to on-air duties, each DJ or show host is expected to help with some other aspect of station operation such as: production, promotion, maintaining the music library, fundraising, technical maintenance, etc.

Also, whenever possible, air staff personnel should make a point of appearing at station-sponsored events, remote broadcasts, etc.

Finally, there will be regular station meetings throughout the semester which all staff members will be expected to attend, school and work schedules permitting. If a meeting is scheduled which you will not be attend, please let the Station Manager or Faculty Adviser know in advance.

IMPORTANT NOTICE: Failure to read and understand this manual or ignorance of the policies of Dolphin Radio cannot be used as a defense in disciplinary cases. It is incumbent on each DJ or show host to be familiar with all material contained herein.

Updates and Amendments

As the station grows and situations develop, this manual will be updated and amended. If you have suggestions for material which should be included, please pass it along!

