

Presenter Guide

2020 - 21



Cam FM

CAMBRIDGE AND ANGLIA RUSKIN STUDIO RADIO LIMITED | COMMITTEE@CAMFM.CO.UK

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Welcome to Cam FM membership

Hello and welcome to the Cam FM Family!

Now you have completed training you are a member of one of Cambridge and ARU's most diverse, active and sociable societies. Cam FM is by far the most exciting thing to get involved in during your time in Cambridge. You'll meet new people, receive some amazing professional opportunities and have buckets of fun producing your own show or working on some of our celebrated outdoor sports and music broadcasts. As Cambridge's only student-run radio station, we are a unique media source and work to create interesting and engaging content. We hope you'll enjoy working with us!



A bit of history...

Originally founded in 1979, Cam FM is now one of the most heavily listened to student radio stations in the UK. Our recent achievements include landmark outside broadcasts: Lent and May Bumps, ARU and CUSU Freshers' Fair, the Varsity Boat Race, alongside international broadcasters; and the Varsity Cricket matches, alongside BBC Radio Cambridgeshire and Oxford.

We've also won prestigious awards from both the Student Radio Association and the Radio Academy. Every year, we hold our own Cam FM Awards Evening. This is a fantastic way of recognising some of our best and most innovative contributors (as well as another opportunity for a good party!) and by November, you too could be winning an award!

A refresher to training...

The below guide is designed to complement the training handbook. We're confident you'll remember everything from training but in case you come back from a looong Summer Vacation and can't quite remember the vitals you can refer to this little document to help you through! Do look back through the training guide if you need as well! This guide also includes some extra descriptions on how to use some of the more advanced equipment in the studio.

If you have any questions, please don't hesitate to contact us:

- Head of Training (training@camfm.co.uk)
- Committee (committee@camfm.co.uk)
- Station Manager (stationmanager@camfm.co.uk)

Welcome from the Station Manager

Welcome to the Cam FM family. You're now a part of the student radio station for the Universities of Cambridge and Anglia Ruskin – whether you're a student, member of staff, researcher or alum, I'm so excited to have you on board.

You're now ready to take your first steps on your radio journey, and who knows where you'll end up going. Dozens of alums have gone on to careers in local radio; at Heart, Sky and the BBC; CNN, BAFTA, and Downing Street. One thing's for sure: the skills, memories, and friends you'll make at Cam FM will stay with you for years to come.

Cam FM has been broadcasting continuously since 1st May 1979, making it one of the longest-running student radio stations in the UK. We do it all: live sports commentary, music, current affairs, interviews, entertainment, science, drama and so much more.

Cam FM gives you – the presenter – the opportunity to create the content that you want to create. Throughout my time at Cam FM, I've heard broadcasts and podcasts about country music, improvised drama, Welsh music, and even shipping forecasts. You've got the freedom, so use it: go wild!

All the details you need to plan, apply for, produce and edit a show can all be found in this guide. Its purpose is to provide all the reference information you'll need throughout your time at Cam FM, but if there's a question you can't find the answer to, please don't hesitate to contact your Cam FM committee at committee@camfm.co.uk.

Now go make some amazing radio.

A handwritten signature in black ink that reads "Ellie Bladon". The signature is written in a cursive, flowing style.

Ellie Bladon

stationmanager@camfm.co.uk

Meet the Committee, 2020 – 21



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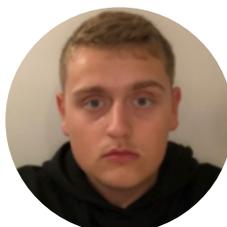
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Drama Commissioner
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Comedy Commissioner
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Senior Treasurer
Professor James Clackson

Consultants, 2020 - 21

**BUSINESS OPERATIONS AND FINANCE
CONSULTANT**

Sam Holloway

**TRAINING AND MEMBERSHIP
MANAGEMENT CONSULTANT**

Dan Sayle

TECHNICAL CONSULTANTS

Jacob Baldwin

Tim Davies

MEDIA CONSULTANT

Sandy Mill

**NEWS AND CURRENT AFFAIRS
CONSULTANT**

Ben Weisz

BROADCAST JOURNALISM CONSULTANT

Merel van Schooten

Meet our wonderful committee! They will be conducting training sessions and ensuring all Cam FM events run smoothly and in coordination with all University media activities. If you would like to get in contact with the any member of committee, don't hesitate to contact us using the above addresses! Alternatively, if you'd like to send the whole committee a message, simply email: committee@camfm.co.uk .

Useful links

Cam FM

- <https://www.camfm.co.uk/> - *the main Cam FM website*
- <https://forms.microsoft.com/Pages/ResponsePage.aspx?id=RQSiSfq9eUut41R7TzmG6eMc c9VdPO9EkI5s5DWeKO1UQjFLT0xKMIc1UTVXWldPU085M1NMVUEyWS4u> – *the form for applying for a show (Michaelmas Term 2020)*
- <https://www.camfm.co.uk/player/> - *a direct link to streaming Cam FM*
- <https://www.dropbox.com/sh/d4ue8jmpqz6ro12/AADqnhAuPQqF8tmM2EdG6xwGa?dl=0&fbclid=IwAR28QcbEFPLVdwTlIdb5T64RptDh5ahD3ro3x3UYF6SCV5BwPHkdjd3ruQc> – *Cam FM Cuedex A list tracks for member use only*
- <https://drive.google.com/drive/folders/1jwFETqA1BYog5VWd2SSpQErkKMksEi1f> – *Cam FM Cuedex B list tracks for member use only*
- <https://drive.google.com/drive/folders/1UvGF4X43Bv71syObyB5NYWMOcNgqpYr-?usp=sharing> – *Cam FM Beds for member use only*
- <https://www.youtube.com/playlist?list=PLIAdf54fLZodKIKZp5p6c6dNW1nXbkO9w> – *Cam FM Presenter Training Videos*
- https://camfm.co.uk/media/logo_new/camfm-brandingpack.zip - *Cam FM Logo and Branding*

Social Media

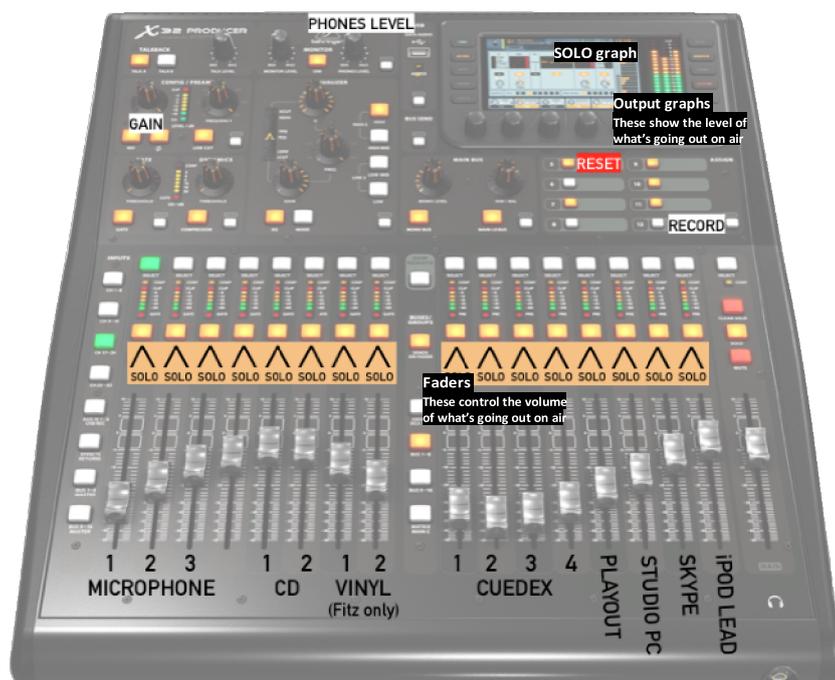
- <https://www.facebook.com/camfm972/> - *Cam FM's Facebook Page*
- <https://www.instagram.com/camfm972/?hl=en> – *Cam FM's Instagram Page*
- <https://twitter.com/camfm972> - *Cam FM's Twitter Page*
- <https://www.youtube.com/user/CamFM972> - *Cam FM's YouTube Page*

Ofcom Regulations

- https://www.ofcom.org.uk/_data/assets/pdf_file/0016/132073/Broadcast-Code-Full.pdf - *The Full Ofcom Broadcasting Code for both TV and Radio*
- <https://www.ofcom.org.uk/tv-radio-and-on-demand/broadcast-codes/broadcast-code/section-five-due-impartiality-accuracy> - *Ofcom News reporting*
- https://www.ofcom.org.uk/_data/assets/pdf_file/0015/132081/Broadcast-Code-Section-6.pdf - *Ofcom Elections and Referendums Broadcasting Code*
- <http://static.ofcom.org.uk/static/radiolicensing/html/radio-stations/community/cr000193ba3camfm.htm> - *Cam FM's Ofcom Licence*

Training crib sheet

Using the desk and soloing tracks, *Jacob Baldwin*



Each different audio source in the studio has its own channel on the desk (see labelled diagram).

The fader or slider works exactly like a volume control. Put it up to 0 (not the very top) to put a channel on air. Keep it halfway up when talking over the channel. If at the bottom, the channel is muted and turned off. Most buttons are disabled so don't worry about them. But one button to use before you start is the **RESET** button which removes any gremlins. It turns all the channels off, so don't press this on air.

You can plug up to 4 headphones in the small box and control their level with the dial at the top. ARU has speakers (or 'monitors'), control the volume with the black dial to the left of the desk. Keep them at a sensible level and make sure you turn them off before going home.

Setting the level of channels using **SOLO** is important. Use it before every item of audio. **SOLO** (sometimes called prefade or PFL) lets us preview a track, a phone call or a microphone in the studio before we it goes out on air, to make sure it's not too loud or quiet and doesn't contain swearing! Here's the process:

- Press the **SOLO** button for a channel, it will light up orange and your headphones will switch to it.
- You will then see the level of the track reflected on the left line graph on the desk screen (see diagram). Aim for audio to 'hover' around 18 (one or two red lines). If it doesn't, use the **GAIN** dial at the top-left corner of the desk to change the input level.
- Press **SOLO** again to turn it off.

Watch out: **SOLO** and the faders work independently. It's so easy to accidentally **SOLO** a channel and then put the fader up, but it will actually go on air, which defeats the idea of previewing something! The fader controls the on-air volume and nothing else. **Ensure the fader is down while you're SOLOing.**

Troubleshooting

Here is a list of things to check if you can't anything coming out your headphones or your listeners are reporting that they can't hear anything:

1. Check the fader furthest to the right is up – it's the main volume fader and is sometimes down!
2. Check if the "Clear Solo" button is flashing. If so, click it to remove anything that might have been left on solo.

Cuedex

Cuedex, our touchscreen computer system, stores and plays songs, jingles, beds, interviews and news. There's no search function but when you create your own show a folder will automatically be created in Cuedex where you can upload your own files and keep it organised. If you want to upload your own files to your folder follow the below steps:

1. Log in <https://members.camfm.co.uk>
2. Click "Shows" on the tab at the top: <https://members.camfm.co.uk/shows>
3. Locate your show and look along to find the cloud-upload icon:
4. Click on the icon and you'll be presented with two options:
 - a. The Online File Manager
 - b. FTP File Transfer

Cuedex has four playlists ([blue](#), [yellow](#), [green](#), [red](#)) that each play audio independently - a bit like 4 separate CD players. To add things, press BROWSER at the bottom-left. Select a type of content from the menu on the left. Choose the playlist you'd like to add to at the bottom, then simply tap a piece of audio once to add it to the list. Press LIVE ASSIST to go back. The playlists are regularly updated by Cam FM Music. The "A Playlist" contains popular and the most recent music in the charts. The "B Playlist" contains slightly more independent music produced. The "C Playlist" is music locally produced in Cambridge. You will also notice there are other folders on the side that allow you to play some beds, jingles, news interviews and other tracks that are regularly updated should you want to use these in your show.

Troubleshooting

Whilst seemingly impossible, Cuedex does sadly have its flaws. Most of the time Cuedex requires patience and simply waiting a couple of minutes should solve the problem.

Occasionally decides to throw up a bit of a fuss in the form of a crackly sound, a buggy BROWSER or simply not responding to touch! If this happens, head over to the studio computer, click on the bottom left-hand corner, locate "Sound and Video" and open up the program: "Restart Cuedex". This will bring up a command prompt which will ask you to type "yes" to restart Cuedex. Type it in on the keyboard and hit "Enter" afterwards.

Should the above procedure not work, please post on the Cam FM Members with the exact nature of the problem or contact tech@camfm.co.uk directly for more help. More often than not, the crackly sound is a local issue and a nice clean sound will in fact be broadcast rather than the crackly sound.

External sources of music

In each studio is a loose cable with a 3.5mm jack head that can connect to most laptops, phones and other external music devices. Online streaming services such as Spotify, Apple Music and Amazon Music are all valid ways of playing music but for legal issues, please do not broadcast on air that you are using these services. The studio computer has Spotify built-in to it so just ensure you logout at the end of your session. Make sure you're a premium member and put each track you play to the bottom of the playlist. This way it doesn't automatically start the next one when you're trying to talk. The only audio source to never use is a mobile phone - ideally turn them off as they interfere with the desk electronics.

Top Tips for your first show!

1. **Have a show plan.** Whether it's a few songs or some discussion topics, it's always useful to have a little framework to help you through the show.
2. **Pick up the keys from the porters/security.**
 - a. If you're broadcasting from Fitzwilliam College you'll need to go to the Porters' lodge and pick up the keys having shown your Cam FM ID
 - b. If you're broadcasting from ARU you'll need to ask the security team for the keys having shown your Cam FM ID
3. **Operate the desk.** Remember to solo/cue your tracks including mics, Cuedex channels and the studio computer (if you're using it). The solo button lets you isolate the track you want to cue and the gain knob lets you adjust volume. (Also click the 'reset' button when you arrive!)
4. **Going live.** There are two parts to this:
 - a. First, you'll need to use the studio computer with broadcast control to make sure the studio you're in is "on air". If it's not, make sure to switch it over either from playout **when the other show has finished their broadcast!**
 - b. Pushing up the faders will bring whatever is on that track live on air so make sure it's good to go.
5. **Do the show...** That's the fun bit!
6. **Be mindful of political content.** Cam FM is a politically neutral station and all efforts must be made to ensure Cam FM remains impartial and unbiased. Check out the Ofcom regulation guide that you'll find at the end of this document
7. **End the show.** When you end your show you need to remember to switch broadcast control to "Playout" and push all the faders down to ensure that once your broadcast is over, Cam FM playout is the only thing broadcasting.
8. **Bring the keys back.** Once you've cleared up all your headphones and snacks, ensure the studio is as how you found it and head back to the Porters' lodge/security. Drop the keys off with the person on duty or if they're not there, leave the keys in the box by the desk.
9. **Have fun!** The most important thing is to enjoy your time on the radio and, if you like, get involved with Cam FM's community by joining social events, participating in opportunities to commentate on sport or even join our committee.



Ofcom Policy

Written by Jake Boud, Programme Controller 2019 – 20

What's (Not) Allowed on Air?

This document is intended as a **reference guide** for Cam FM presenters. **It should not substantively affect your creative freedom!** Use your common sense. Cam FM trusts you to be both sensible and creative, and to apply these rules when and where you need to!

This document is Cam FM's guide to **Ofcom regulations** (as found in the latest version of the Ofcom Broadcasting Code). It offers an **abridged summary** of those rules and regulations, not their complete version. It has **no formal bearing**. Any presenter unsure about interpretation of anything in this document should consult the [official Ofcom guidance](#) for more information, and/or email the Cam FM Programme Controller or committee.

These rules **apply to every show**, pre-recorded or live, that is broadcast on Cam FM.

In general:

'Broadcasters should be familiar with their audience and ensure that programme content can always be justified by the context and the editorial needs of the programme.'

Be careful and sensible. If you're not sure whether you can/should say or play something on air, don't!

Key Principles to be applied

- Be sensitive when discussing topics, ideas and opinions that could cause offence or that relate to crime.
- Be as fair, accurate, and impartial as possible, especially in matters relating to news and current affairs.
- Treat contributors to programmes fairly and without infringing on their privacy: be respectful.

Table of regulations

Relevant Ofcom section	Topic	Advice
1,2	Offensive topics/subjects: swearing, drugs, violence, sex, the paranormal, suicide and self-harm, hypnosis	<p>Never swear: this is Cam FM policy.</p> <p>Never condone, encourage or glamorise drugs, (incl. smoking, alcohol misuse, solvent abuse etc.). In context, reasonable adult discussion of drugs may be acceptable (e.g. in news or documentary programmes), usually with a content warning, and perhaps at a certain time of day.</p> <p>Never portray excessive violence; easily-imitable violence or dangerous behaviour. In context, 'appropriately limited' depictions of violence, usually with a content warning, and usually at certain times of day.</p> <p>Never broadcast BBFC R-18 material; 'adult sex material'; most sexual material. In context, discussion or portrayal of explicit material must strongly be justifiable (e.g. news programmes); it is best avoided where</p>

		<p>possible. It should have a content warning and should be confined to certain times of day.</p> <p>Never make demonstrations of exorcisms, occults, the paranormal for entertainment, except in context in drama, film and comedy perhaps with a content warning, and always at certain times of day. In context, treat demonstrations of these practices (where they purport to be real) with due objectivity.</p> <p>Never depict or discuss methods of suicide or self-harm.</p> <p>Never broadcast material in such a way as to hypnotise or cause adverse reactions among listeners.</p> <p>In context, simulated or fake news may be broadcast in such a way that an audience could not be misled into believing it to be real.</p> <p>In summary, never aim explicitly to cause offence without context or justification. Always provide an appropriate context for material that might cause offence. Context is crucial here. If in doubt about offensive subjects, contact the P.C.</p>
2	Competitions	<p>Always make competitions and voting fair, do not mislead, make the rules explicit, and depict prizes accurately.</p>
3	Crime and disorder	<p>Never broadcast material likely to encourage or incite crime or disorder (including hate speech). Never depict criminal techniques that might facilitate crime.</p> <p>Never discuss people or groups of people abusively or in a derogatory way.</p> <p>Avoid discussing ongoing criminal investigations.</p> <p>Always provide appropriate context when discussing or depicting criminal or disorderly actions/behaviour. (i.e. What does the programme set out to do? What 'position' does it take?)</p>
2,4	Religious programmes	<p>Never discuss views or beliefs of particular religion(s) abusively.</p> <p>Never promote beliefs by stealth or exploit your audience's susceptibilities.</p> <p>Always make clear the particular religion/religious denomination when it is the topic of a programme.</p>
5,6,7	Due impartiality and accuracy	<p>Always report news with due accuracy and due impartiality. Always correct significant mistakes in news quickly and on air.</p> <p>Always include and give due weight an appropriately wide range of significant views on matters of current controversy or public policy. Always adequately represent alternate views on these issues. Never include the views of Cam FM on such matters – nor ever include your personal views if you are on the Cam FM Board or are a Cam FM Committee member.</p> <p>If the programme is part of an editorially-linked series by means of which due impartiality is achieved, always make the series of programmes clear to the audience.</p> <p>If the reporter(s) or presenter(s) have personal interests that may affect the due impartiality of the programme, always make this clear.</p>

	<p>In some circumstances (e.g. 'personal view' or equiv. programmes), presenters may choose to express their own view(s). This must not affect the overall due impartiality of the programme.</p> <p>If you are a politician, you can never act as a newsreader, interviewer or reporter in news programmes.</p> <p>Never give undue prominence to particular views/people/bodies.</p> <p>Never misrepresent views and facts. Never omit, misrepresent or disregard important facts/details.</p>
6	<p>Elections and referendums coverage</p> <p>Always comply with due impartiality and accuracy rules, as well as Ofcom's specific elections and referendums guidance for election/referendum periods and election/referendum days (see specific election period guidance document).</p>
7	<p>Fairness</p> <p>Never treat individuals or organisations unfairly.</p> <p>Never interview or include under-16s without consent from their parent/guardian.</p> <p>In almost all cases, never seek material through misrepresentation or deception.</p> <p>Never represent contributions to programmes unfairly. Never omit or misrepresent important facts. This applies to all genres (e.g. dramas).</p> <p>If there is a situation within which an omission of an opportunity to contribute would be unfair to an individual or organisation, offer that opportunity. In the event that your programme is making a significant allegation, give the accused person/organisation good opportunity to respond. If that invitation is declined, this should be made clear on air.</p> <p>If the views of somebody <i>in absentia</i> should be represented, always do this fairly.</p> <p>Always make clear to contributors to programmes: the kind of programme; reason for contribution; time(s) of broadcast; areas of questioning; big changes to programme; contractual rights; whether they will be able to make changes (to a preview). This is 'informed consent'.</p>
8	<p>Privacy, consent</p> <p>Always be careful to respect the privacy of individuals and organisations in obtaining material for broadcast, esp. under-16s – always collect consent from relevant people. In almost all situations, never infringe on individuals' privacy.</p> <p>Always get permission from management when recording in private places.</p> <p>(Almost) always get permission from people before recording them (incl. telephone calls: identify yourself; explain the call's purpose; state that the call is being recorded). Callers to phone-in shows are deemed to have given consent to broadcast.</p> <p>If obtaining material for entertainment (only) by surreptitious means (recording; doorstepping; wind-up calls), always check that such actions do not constitute significant infringement of privacy and always obtain consent from identifiable persons before broadcast.</p>

		<p>Never record people caught up in emergencies or accidents. Never pressure people in distress to take part in recording. Never broadcast material involving trauma (past or present) that has potential to cause distress to victims or their relatives.</p> <p>Never reveal the location of a person's home.</p> <p>Fringe cases surrounding privacy (surreptitious recording, 'doorstepping', etc.) largely revolve around whether or not there is a story in the public interest, and whether or not that material might be obtained by other means. If in doubt about matters relating to privacy, contact the P.C.</p>
10	Commercials, commercial references	<p>Always clearly signal programming associated with a commercial agreement.</p> <p>Always clearly separate adverts from your programmes (Cam FM usually achieves this through the top-of-the-hour jingle).</p> <p>Never make commercial references in news programmes.</p> <p>Never allow a commercial arrangement to affect your selection of music.</p>
11	Charity broadcasts	<p>Always broadcast charity streams free of charge and free from commercial arrangements with that charity.</p> <p>Always make clear the purpose of the appeal and the amount raised when making appeals for donations.</p>

Special notes for this table

- 'In context' refers to material being 'editorially justified'
 - Certain material might be editorially justified only if it is broadcast at certain times of day (see below), or it is a certain kind of programme (perhaps e.g. documentary), or it is broadcast with certain context or has disclaimers (explicit verbal warnings about material).
- 'Certain times of day'
 - Certain material might be editorially justified only if broadcast 'at times when children are particularly likely to be listening'. Interpretation of this rule may or may not be obvious. If you're worried about whether material is suitable for your timeslot, check with the Programme Controller.
- 'Due impartiality'; 'due weight'
 - These are especially important for programmes discussing issues and items in the news. Impartiality is 'due' as it might not apply in an equal manner to every *single* view but consists of being impartial on all the main *appropriate or relevant* views *in context* (especially in matters of current political or industrial controversy).
 - These views will be accorded 'due weight' relative to their importance, standing, or relevance – again, in context. In practice, this might mean that the main arguments and counterarguments are discussed equally, and 'fringe' arguments to a lesser extent, or not at all. For more information about these principles, consult the Ofcom guidance (esp. Section 5).

Election Period Rules

Rules as Normal – RECAP

- **Due Impartiality**
 - Adequately to the subject matter of your programme, you must be as impartial as possible when covering news stories (especially big current ones!).
 - Do not give undue prominence to particular views, opinions, or people.
- **Due Accuracy**
 - News should always be reported factually, to the most accurate degree possible. If you make a mistake, you should correct yourself on air
 - You cannot misrepresent views and facts on the radio

Specific Election Period Rules

- **Due Weight to Election Coverage**
 - When reporting on the election in our constituency (Cambridge) you must give appropriate weight to the parties and independent candidates standing
 - 'Due weight' means considering evidence of past (*last two election cycles*) and current (*opinion polls*) electoral support
 - *This means:* making sure that you are fair and unbiased – be impartial on the election, and report fairly on the wide spectrum of views in Cambridge and the wider country.
 - 'Due weight' might be achieved over a series of programmes you're doing. This is fine, as long as you make it clear throughout that this is part of a series. Emphasise it!
- **Never, ever** encourage voters to support particular people / parties!
- **Features or interviews with / about candidates**
 - Cam FM encourages you to interview or run features on election candidates! But if you do, you must give the same opportunity to all opposing candidates who enjoy past and/or current electoral support (see above), whether local or national
 - *In practice:* if I wanted to interview (or have a debate, or even do a segment on) the **Lib Dem** candidate for Cambridge, I would also offer an interview to **Labour**, **Conservative** (possibly also **Brexit** and **Green**)
 - If one or multiple of them couldn't make the feature, I could still go ahead, but would mention this on air, and (where appropriate) provide their (or their party's) views as a counterpoint to those guests' views who are present – you must give airtime to the absent candidate(s) in order to remain impartial on the election!
 - If your show is non-political, do not invite candidates onto it!
- **When discussing the constituency of Cambridge**
 - Ofcom specifies that constituency reports should include the list of all the full names and parties (incl. independent) when you're doing a report. If in doubt, read it out!

Specific Rules for Election Day

- **Out-of-bounds time**
 - You must never do any discussion or analysis of the election while polling stations are open: **7am-10pm**. Avoid opinion polls; AVOID THE ELECTION!
 - Totally avoid political statements. This includes saying something like 'Support X' or 'Think about issue X' or even 'Go vote!' (all these are political statements)

Remember: you are the voice of Cam FM! Anything at all you say should reflect the impartiality of the station. Be fair and even-handed at all times, especially when dealing with the election!

Cam FM Guides

Guest Policy

Guest?

Want a **new** guest on your show for a one-off interview / co-host / sit-in?

Email committee@camfm.co.uk **48 hours** before your show with the name of your new guest and the date / time of your show for approval!

Want a guest who has already been on your show **once this term** (scheduling period)?

Email committee@camfm.co.uk **48 hours** before your show asking for your guest to return, along with the date / time of your show!

Has your guest already been on your show **more than once** this term?

Your guest can't appear on your show again until they sign up to be a Cam FM member! Encourage them to sign up at <https://members.camfm.co.uk/>

In almost all these cases, the Cam FM Committee will **happily approve** your guest! But we have to keep track of who's in our studios for security reasons, so **email us** with 48hrs notice!

Podcast Guide

Thousands of podcasts have sprung up in recent years – they're so popular that world tours are not uncommon among podcast groups. They can be fun, intimate and engaging for everyone. While radio is a wonderful way to convey ideas about and taste in music, podcasts can provide an extra level of intimacy with your listeners.

Intro to podcasts

Podcasts are incredibly simple to make (especially with [Cam FM](#)) but it's quite hard to get people to listen. Sadly, this guide won't provide the magic method, but it might be able to give you a helping hand! The best way to work out the secret formula to a stellar podcast is to listen to successful ones and identify their best features.

- Create a **format** that suits your best talents. Your format might allow for improvisation or scripted elements or both
 - Think about: why does your content have to be in a podcast – and why not on live radio?
- Good podcasts tend to have in common: they publish **consistently high-quality** content that exceeds listeners' expectations
 - To achieve this, **careful planning** is required! Aaron Mahnke claimed he spends nearly 30 to 40 hours preparing each of his podcast episodes
- Devise high quality **music** to accompany your voice
- If you're **passionate** about your podcast and its content, it's more likely to be very successful!
- Listen to a variety of different podcasts to gauge the mood of how you want your podcast to be

Step-by-step podcasting...



Podcasting with media hosting services

When it comes to getting your podcast out there for everyone to hear, you'll need a podcast hosting account, sometimes called a media host. Media or Podcast hosts are services that store your audio and allow your listeners to listen, download, and subscribe to your podcast.

One common misconception when learning how to make a podcast is that you upload your podcast to places like iTunes. This actually isn't the case.

In short, though, you need to sign up with a media hosting service to host your audio files, and you can either have a website set up on their site to deliver them or place them on your own existing website.

Here are some of the best three hosts on the market. I've listed the free options but there are paid options too:

- [Spreaker](#) is free for 15 minutes per live podcast
- [Buzzsprout](#) is another cheap option that offers 2 hours/month, but episodes are only hosted for 90 days
- [Acast](#) is good for starting out and scaling up

YOUR PODCAST MUST NOT CONTAIN ANY COPYRIGHTED MUSIC!

Always check for copyrighted music before uploading! You are allowed to use small extracts from songs/tracks to critique or review them (if that's the nature of your show).

How to use hosting services

Podcast hosting services are companies that are designed to do exactly what it says on the tin: host your podcast audio files. Here's what that includes:

- you upload your audio to the podcast hosting website
- they store those audio files
- they collect them all into a podcast 'feed' that people can subscribe to
- they deliver the audio files to your listeners on demand

There are two ways to use a Podcast hosting service:

1. They can host your entire podcast website
2. They can host just your audio files and you have your own website

Option 1 is very easy – the host provides a website with space for shownotes and players that show up automatically. But these sites tend to be relatively simple, and you won't have much control.

Option 2 takes a little more setup, but it gives you way more flexibility and control. In this case, you'll be uploading audio files to your host, and then publishing the show notes and the audio players on your own website. There are a lot of advantages to this, and the setup isn't that complicated.

Submitting to Directories

Once you've created your show inside your media host of choice, you can then submit it to various directories, where listeners can discover, subscribe to, and download it.

Any good host - and all three I've listed above - will have a good set of auto-submit or guided-submission tools. So, they make it easy to get your show into Apple Podcasts, Spotify, Google Podcasts and other popular spots.

Some podcast inspiration/recommendations from the Cam FM committee!



Triforce (chat)



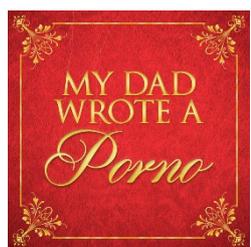
In Our Time (factual)



Extremities (factual)



Night Vale (drama)



My Dad Wrote... (comedy)



Brexitcast (factual)



RHLSTP (comedy/chat)



Adam Buxton (chat)



Philosophize This! (factual)



Elis J./John Robins (chat)



No Such Thing... (factual)



Full Disclosure (factual)

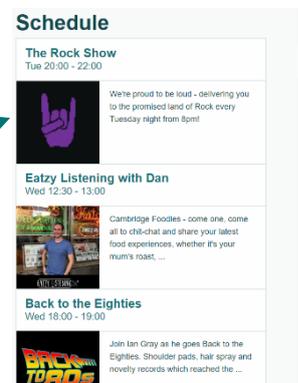
Applying for a show

Apply for a show through <https://members.camfm.co.uk/shows/apply>

New Show?

Select **New Show** and fill in the details...

- **Title:** Proposed title of your show
- **Genre:** The general area of your show. Don't worry too much if there's overlap – pick the 'best fit'!
- **Schedule Description:** This is what appears on the Cam FM daily schedule. Make it short, snappy and attention-grabbing!
- **Show Page Description:** What appears on the main catch-up page for your show. This can be different to the schedule description, or expand on it. Give your audience a better idea of what your show is about – brag a little!
- **Presenters:** For security purposes, the committee needs to know who's using our studios at all times. If you want a regular co-host, they have to be a member! – email committee@camfm.co.uk for any queries.



NB. If reapplying for a show, select it from the tickboxes. *Don't create a 'new show'!*

Scheduling Details

- **Duration:** How long will your show be? Shows are scheduled by half-hour periods.
- **Preferred Studio:** Choose from our ARU or Fitz studios.
- **Scheduling Period:** Make sure to choose the correct term / vacation period.
- **Details for the Programme Controller:** Give me a quick summary of what your show's all about. Is it music, comedy, drama, factual? You should also give me any strong preference(s) for when you'd like the show to be broadcast. Are there any days / times that best fit the show, and why? Also mention if you'd like it to be a *pre-recorded* show, and how / when you'll be recording it.
 - The Programme Controller can't guarantee you'll get your preferred time slot, but the more information you provide, the better your application!
- **Timetable:** You'll need to select at least 5 *time slots* (in terms) or 3 *time slots* (vacations) so that you can be given a time you're available for. The more time slots you provide, the happier the P.C. will be...!

Hit the button **Submit Application** and it'll be sent direct to the P.C.'s inbox!

Wednesday: Applications Close | **Friday:** Schedule Released | **Sunday:** Schedule Begins

Outside Broadcast Guide

At Cam FM, we're very lucky to own a fantastic bit of equipment that literally lets you broadcast from wherever you are! All it requires is a laptop, electricity, technical knowhow and the OB kit! If you would like to use the OB kit, please contact committee@camfm.co.uk

Written by Yannik Herbert – Head of Engineering 2015/16

1. Install **butt** from <http://butt.sourceforge.net/>
2. Run butt and click on settings
3. Go to Main > Server Settings section > Add (if you haven't already)
 - a. **Name** = Cam FM,
 - b. **Type** = Icecast
 - c. **Address** = broadcast.camfm.co.uk
 - d. **Port** = 30330
 - e. **Password** = obpassword
 - f. **IceCast mountpoint** = ob
 - g. **IceCast user** = source
4. Go to **Audio**. You'll need to change Audio Device depending on where the sound is coming from.
 - a. If sound is coming from a mixer/interface connected via USB, it'll show up in the dropdown list with its own name (hopefully something obvious).
 - b. If you're using a built-in microphone input, the sound device will probably be something like "default".
 - c. If it's not clear which one you want, hopefully it's a short list. Select each one in turn, and check if you start seeing lights on butt's volume meter (on the main window).
5. On the Audio tab's Streaming section, you can use a variety of codecs depending on whether you need low-bandwidth (for bad internet), or good quality (for good internet).
 - a. A safe bet is always MP3. 128k is the minimum Bitrate you should consider using, but 128k will be noticeably worse than our usual streaming quality. 192k will be a bit noticeably worse, but OK. Ideally you'll want 256k/320k if the internet connection is good enough.
 - b. OPUS can be a good choice for bad internet connections. Bitrate as low as 96k can sound just about acceptable. But as always, push it as high as you can before the internet connection starts to stutter.
6. Click the play icon on the main butt window to start streaming.
7. Login to the members area and go to the Control > System section.
8. There'll be a delay of about a minute until the interface here shows the correct volume levels. Once it does, ensure the volume level for the OB channel is roughly that of the Payout channel. That way you know you're not too quiet or too loud.

- a. Use the slider on the main butt window to adjust the volume level you stream at. Slide right for louder, slide left for quieter. Again wait about 60s and the change of volume should be reflected on the volume levels the Members Area gives you.
9. When your volume levels look OK and you're ready to go on-air, click the button next to OB to take the OB on-air.
10. Remember that, unlike a radio studio, your stream isn't synchronised, so everything you broadcast will be delayed by an additional 20-30 seconds.
 - a. For example, if you shout "I hate doing radio" and then click to take OB on-air (hoping nobody will hear it), because of the delay, "I hate doing radio" will still be broadcast. Similarly, at the end of your broadcast, if you say "thanks for listening" and then immediately take OB off-air, nobody will hear you say that. To be safe, you'd have to say it 30 seconds before you take OB off-air.
11. When you're finished, switch back to payout using the Members Area again, and close butt.

An example OB – Varsity Cricket

Written by Rahul Dev – Station Manager 2016/17

Below is an example OB – the guide, report and preparation documents for Varsity Cricket. This is an example of a big sports broadcast, but your own outside broadcasts do not have to be on this scale. Outside broadcasts could simply be presenting your show outside for a day – but you would obviously need a good reason to do this and be suitably prepared.

How to do a Cricket OB

Roles required: Head Commentator, Co-commentator, Scorer, Social Media Operator, Photographer

Roles

1. Chief Commentator
 - a. Leads the 3-man commentary team, decides when to bring in the scorer/analyst
 - b. In charge of ball-by-ball description
2. Co-commentator
 - a. Support commentary
 - b. Give opinion on shots...just chat about the quality of game or other things that you've noticed (if you listen to TMS, you'll understand)
 - c. Takes on 3) scoring job for second innings
3. Scorer/analyst
 - a. Score, paying attention to the agreed system
 - b. Calculate run-rates, over-by-over comparisons, stats
 - c. Pass information to the main commentators
 - d. Give some analysis of scores etc. when invited by chief commentator
4. Women's Game Reporter

- a. Phone in a report of wickets or events (explain on day)
 - b. Over count runs by men's game, so will need to stay in touch
5. Women's Scorer/Helper/Company
- a. As the women's game is less well-serviced, it is harder to get info on it; therefore it is more important for us to create info on it
 - b. This person always becomes reporter in the next slot: i.e. we will be able to create a constant narrative despite changing commentators

Cam FM Outside Broadcast Report

Name of Broadcast: Varsity T20 Cricket

Venue: Fenner's Cricket Ground, Cambridge

Date: 12th June 2015

Type: Recorded; phone-in updates to studio

Project Manager: Rahul Dev, Head of Training

Team Size: 4

Equipment Used: ZOOM H6 (property of Tim Davies), Small OB desk, 2x Apple MacBook Air, ZOOM (property of Jack Winstanley)

Contacts: Ruari Crichard (player) & Richard Timms (in charge of logistics on the day)

Description: This OB went without many hitches whatsoever. The only issue was our commentary position, which ended up being to the side of the pavilion, and thus required an extension lead, which we had not brought. However, one of the scorers was able to give us one. A length of roughly 6-7m is the minimum requirement. Other than this, the instructions for doing a cricket OB should be found in the document entitled: "doing a Cricket OB". Interviews were organised beforehand, but the teams were very welcoming and happy to do impromptu ones after the match. Also note that the ZOOM H6 records three different audios for each mic and so in editing, all files must be played together.

Suggestions: For the T20, Fenner's positions speakers around the boundary and plays music when 4/6s are scored or wickets taken. They also produce programmes. It might be possible to enquire into helping produce both of these as we have very good relations with CUCC. The benefit of the former would be control over audio, which would lead to more integrated commentary.

Pre-Record Guide

The two types of pre-rec

- **Automatic pre-record**: recorded **non-stop** in a studio at a scheduled time, then played on air automatically at a later date.
- **Manual pre-record**: recorded (and edited together) **independently**, uploaded to Cuedex as an mp3, then played out on air at a later date.

When should I pre-rec?

Pre-record if you can't make your regular slot, or you want to do an item (e.g. live music or a guest) which has to be recorded at a certain time. You can pre-record in either of our studios!

How do I arrange a pre-rec?

Email programmecontroller@camfm.co.uk at least **48 hours in advance** of the pre-record. Bear in mind that late requests may not be approved in time!

Automatic pre-records

1. Check the Cam FM schedule using <http://www.camfm.co.uk/schedule/admin/> and choose a free slot / studio before the time of your broadcast.
2. **Email the Programme Controller** at least 48 hours in advance and let them know:
 - a. The **name** of your show
 - b. The **time slot** and **studio** for the pre-rec
 - c. The time you want your show **broadcast**
3. At the time of the pre-record:
 - a. Treat it like a live show – start with the top-of-the-hour jingle at XX:00:00 and fade out at the end – and don't be late!
 - b. The crucial difference – **don't use broadcast control** to put your studio on air
4. After the pre-record, log on to the members' area and use the 'Shows' tab to select your pre-rec and **confirm that you were present** when prompted. (Or your pre-rec won't go out on air!)
5. After a few minutes, the system will create your recording, then email you to confirm. You can check the 'Shows' tab, which will confirm that the pre-rec has been cued up successfully.

Manual pre-records

1. **Record your show** using microphone(s) – you would then usually edit it / add in music tracks using editing software (Audacity, Reaper etc.)
2. Make sure that each audio file is **no longer than one hour**. If your show is longer than an hour, split up the recording and upload each file separately.
3. Upload the audio file(s) as mp3 files **to Cuedex** via your show's section on the members' area (clicking on the little cloud symbol).
4. **Email the Programme Controller**, letting them know you've done a manual pre-rec and:
 - a. The **name** of your show
 - b. The **time slot** and **studio** for the pre-rec
 - c. The **exact name of the file(s)**
 - d. The time you want your show **broadcast**
5. The Programme Controller will manually schedule the file to play out in the right slot!

Starting & ending your show

Getting to the studio

- Check the schedule – is there a show before you?
- **Yes:** Go straight there, arriving 5-10 mins before your show starts
 - Get to know the presenter of the show before you. You want to take over as they start their last song, so you are ready to go at the top of the hour
- **No:** Go to collect the key! You'll need your Cam FM membership card.
 - ARU:
 - Go to the security desk to ask for the key to the Cam FM studio.
 - Keep the key on the desk!
 - Fitz:
 - Go to the Porters' Lodge (on Storey's Way) to ask for the key.
 - Keep the key on the desk!
 - Light switches – are on the wall behind the Cuedex screen.

Going on air

Choose the correct column from the table...

(1) There's no show before yours	(2) There's a show before you in the other studio	(3) There's a show before you in the same studio
Get yourself ready: plug in your headphones, solo mic(s), solo your first jingles and music.	Get yourself ready: plug in your headphones, solo mic(s), solo your first jingles and music.	When the presenter in the studio lets you know it's okay, (usually when their last track's playing), set up as normal.
Put the playout fader up.	Put the playout fader up.	
On the hour, playout music will fade, and the jingle will start.	On the hour, playout music will fade, and the jingle will start.	On the hour, make sure the playout fader is up. Let the jingle start.
While the jingle plays, use Broadcast Control to put your studio on air.	While the jingle plays, watch Broadcast Control. Once the other studio switches to playout, put your studio on air. If they haven't by ~XX:XX:30, put your studio directly on air.	
At the end of the jingle, lower the playout fader.	At the end of the jingle, lower the playout fader.	At the end of the jingle, lower the playout fader.
Away you go!	Away you go!	Away you go!

Going off air

Choose the correct column from the table...

(1) There's no show after yours	(2) There's a show after you in the other studio	(3) There's a show after you in the same studio
		As far as it doesn't disrupt your show, let the next presenter start to set up around you.
Aim to finish your show as close to XX:00:00 as possible.	Aim to finish your show as close to XX:00:00 as possible.	Aim to finish your show as close to XX:00:00 as possible.
Before or at XX:00:00, put the playout fader up.	Before or at XX:00:00, put the playout fader up.	Before or at XX:00:00, put the playout fader up.
Let the top-of-the-hour jingle start to play.	Let the top-of-the-hour jingle start to play.	Let the top-of-the-hour jingle start to play.
Using Broadcast Control, switch to Playout.	Aiming for no later than 15 seconds past the hour, use Broadcast Control to switch to Playout.	Move aside so the next presenter can get in position. <u>Leave Broadcast Control on your studio.</u>
You're all done!	You should now see the other studio take control. You're all done!	You're all done!

Leaving the studio

- Take all your belongings and rubbish away with you.
- Leave the equipment how you'd want to find it. It's all our presenters' responsibility to keep the studios looking beautiful and ready for broadcasting!
- Do not switch off any of the computers or equipment – it's fine to leave the computers, Cuedex and the desk running!
- If you're at Fitz, turn off the lights using the switch behind the Cuedex monitor (the lights at ARU will go off automatically).
- **The Key:**
 - Is there someone using the studio after you?
 - **Yes:** leave the key with them. Never walk away with the key!
 - **No:** take the key back...
 - ARU: Lock the door with the key. Take the key back to the security; if there's nobody there, drop it in the metal box on the wall by the desk. Never leave ARU with the key (there's only one!).
 - Fitz: Make sure the door is securely shut. Take the key back to the porters' lodge: you'll sign the key back in if there's a porter there; if there's nobody there, drop it in the box between the pigeonholes and the reception desk. Never leave Fitz with the key!

Interview Guide

Cam FM will sometimes offer opportunities to interview musicians, comedians, or other famous figures. If you sign up for one of these, it is important that you are prepared and know how to conduct an interview properly. They are really fun, and through Cam FM you'll be able to meet some fantastic people!

This guide will be split into two aspects: **TECHNICAL** and **CONDUCT**. Firstly though, we'll list a few channels Cam FM has available to get interviews. Of course, you're welcome to interview anyone you like (subject to Ofcom regulation) but if you're struggling to find interviewees, contact news@camfm.co.uk for more information!

- **Cambridge Union** – the Union has speakers in every week. If you contact committee@camfm.co.uk we can add you to their press spreadsheet to potentially interview their guests!
- **CUSU Elections** – during CUSU election season it's worth approaching candidates under the umbrella of Cam FM to interview them during their campaign and provide a more holistic view of the election!
- **Local bands** – Cam FM has good links with local Cambridge bands and other national music groups. If you're keen on interviewing a band that has just released a track, for example, don't hesitate to contact us at committee@camfm.co.uk !

Technical

Although as a radio station we are most concerned with the **quality of the recorded audio**, if you manage to film the interview as well that's a massive bonus! It's important to remember that the quality of the original recording is as good as it's going to get. Any major faults here (recording too quiet/too loud/loud background noise) will be very difficult to salvage later on.

With this in mind:

1. Pick your hardware. A phone can produce a good recording if used in the right way. For better quality consider investing in a better device such as the **Zoom H1** which is great for interviews.
2. Make sure you have **enough memory and battery** on your recorder.
3. Set the gain correctly. You probably cannot do this on a phone but if you are using the Zoom or similar, the gain controls **how sensitive the microphone is** to sound. It should be set at a level where the recorded audio is neither too quiet, nor too loud. Remember your T1 training, don't let the levels **peak!**
4. Just like pre-fading in the Cam FM studio, **make a test recording**. Preferably do this twice, once at home just to see if it's working and once just before the real thing at your interview location. Make sure to emulate the real interview conditions - this means that you should talk at the same volume and the same distance from the microphone as you will in the real interview. Each time you do this, listen back to the result. Can you hear yourself clearly?
5. Check the background noise. You can only do this while wearing **headphones**. If the setting you are in is too loud, attempt to relocate the interview.

TOP TIP!

Do a test recording with your interviewee in front of you. To check whether your recorder is picking them up properly, do a test. Get them to say:

'I'm _____ and you're listening to Cam FM 97.2'

Listen to it back and see if it sounds okay. Now you've checked your recorder **AND** you can use this little clip as a jingle on your show!



ZOOM TIPS!

If the gain is set too low, your voice on the test recording will be very low and you'll have to turn the volume way up to hear it properly.

If the gain is set too high, there are many indicators. The volume bars will consistently reach maximum and your voice will sound buzzy at its loudest points. This is called **clipping** or **peaking** and is hard to remove in post-production. It's best to avoid this where possible!

The Zoom H1 even has its own peaking indicator. Switch the Zoom on, don't hit record just yet but just speak into the microphone. If you speak too loudly or the gain is too high, then the peak light will flash **red!**

Conduct

How you carry out your interview is up to you, but it is important to keep some basic things in mind...

Preparation:

- **Location:** Decide where the interview is going to take place. Will it be in the studio, over the phone or will you go to visit them? If you have to go to the studio, make sure you allow plenty of time to get there. If you're visiting someone or you're giving a telephone interview, you'll need a quiet room, so there are no background noises or distractions.
- **Research:** Know your subject as well as you possibly can. It will be very obvious if you don't actually know much about your interviewee.
 - It's best to have a little **fact file** of your interviewee above or below all your questions!
- **Questions:** it's always good to have questions ready but try to not to make them too detailed. On your sheet include **open ended questions** as well as just some facts and figures you can quote to provoke a response
- **Watch/read** previous interviews of your subject. Try to avoid questions they have answered before
- **Manage your time:** Find out how long the interview will be. Build your interview plan around this and make sure you won't overrun
- **Relax:** Keep a glass of water to hand and don't shuffle any paperwork. Avoid tight-fitting clothing and sit comfortably and upright. It will help you to feel and sound relaxed.

Here's former station manager **Jack Winstanley's** advice on interviews:

'Give your interviewee an idea of what kind of questions you are going to ask and the shape of the interview.'

'Don't necessarily give them the questions in full, but just topics of discussion.'

'Don't do a "Paxman". It is best to build up a good, chatty, bordering on friendly type rapport with your interviewee. In this manner you will get more from your interview than if you were asking probing question after probing question. This is particularly something to bear in mind when interviewing political guests.'

'Have a rough idea of their general life/career so you can ask follow-up questions to things they say.'

'Ask follow-up questions if the answer allows it rather than sticking resolutely to your questions.'

'Do a sound test. The general industry standard is to ask them what they had for breakfast.'

'Wear headphones.'

Zoiper Guide

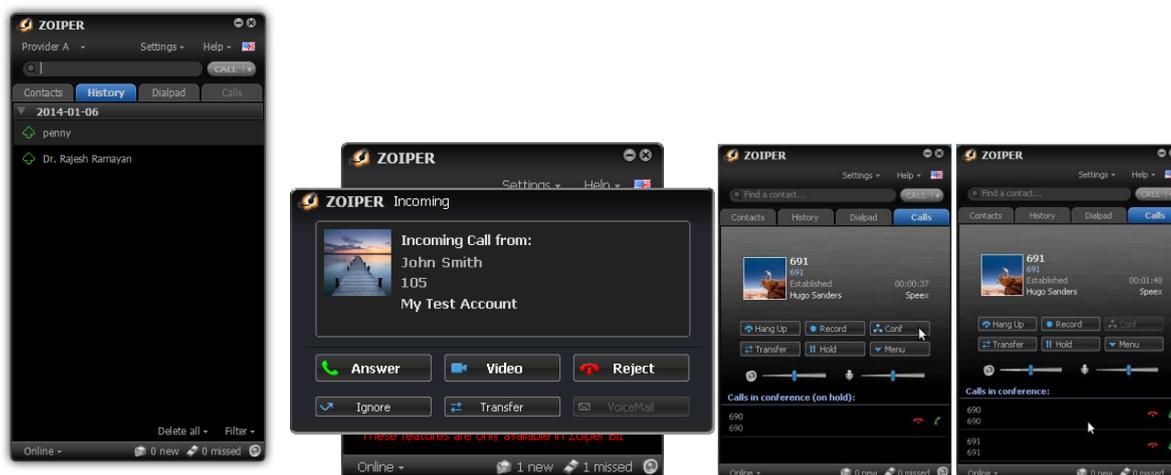
Zoiper is Cam FM's phone-in system.

Use it if you'd like to have guest(s) on your show who can't be in the studio for any reason, or for phone-in competitions and quizzes.



How to use Zoiper

- Open up Zoiper on the Studio computer.
 - To find it, either use the icon on the desktop home screen or click 'Start' (bottom left hand corner) → Internet → Zoiper
- Get the person(s) to call in at 01223 790888 – ask them to call in during a song (or equivalent) so that you can talk to them before you both go live on air!
- Click 'Answer' when the pop-up 'Incoming Call' box appears.
- To calibrate volume levels, solo the 'Phone-in' track on the studio desk – the 'Studio Computer' audio channel and 'Phone-in' audio channel are entirely separate.
 - Usually, but not always, you will have to raise the 'Phone-in' channel's level.
- Using 'solo', you can talk to your guest **without going live on air**. Simply speak into your microphone. The faders for the mics in the studio don't need to be up or soloed – they will be able to hear you!
- To have multiple people on the call at once, click 'Conf' or 'Conference' – the system automatically sets up a conference call, and adds the relevant people (we do this for Bumps!).
- When you're ready to go live on air, just bring up the fader on the 'Phone-in' channel.



Example images: (respectively)

- The Zoiper home screen
- The 'Incoming Call' pop-up box
- Setting up a 'Conference' with multiple people

Recording to a USB Guide

Why record to a USB?

Recording to a USB is useful in situations where your recording(s) will require edits or effects in post-production.

1. You're doing a **manual pre-record**. You might be making a show that will require the addition of effects, jingles or edits.
2. You're making a **podcast** and you want your recording in digital form, ready to be edited and uploaded to the host website/platform.
3. You're using our microphones to **record voice(s)** to make jingles, effects, or to use as part of a drama or documentary programme, for example.

How to record to a USB

- Plug your USB stick into the **sound desk** (top centre, just left of the display screen).
- Press the **'View' button** below the USB slot.
- The **display screen** will change to show a picture of a cassette tape.
- The row of rotary knobs below the screen correspond to the instructions on the screen ('Record'; 'Stop'; 'Play'; etc.)
- When you're ready to record, press the rotary knob 'Record'.
- **Do your recording on the desk entirely as normal.**
 - Remember to solo the channels you're using.
 - Remember not to switch broadcast control! You're recording – not going live on air.
- When you're finished, press 'Stop'.
- **Do not unplug your USB stick** while the 'Access' light directly below the USB slot is still orange. The light takes a few seconds to turn off after you press 'Stop'.
 - While the 'Access' light is flashing, the desk is still copying your recording to your USB stick.



Tips and Tricks

- Try to do a short **test recording** before you do your recording proper. The Cam FM sound desks will work with most up-to-date USB sticks, but it's important to test it before you start recording proper.
 - You also need to be sure there's enough space on your USB stick.
- The display screen will tell you the **file name** of every recording you make and a timer. The file name is in the format: *R_YEARmonthDAY-HRminSEC*. These tools will be useful when it comes to editing your file!

Where to find us

Cam FM currently has a studio located at ARU (Anglia Ruskin University).

Please note, your non-studio membership does not allow access to our studios. Please see the "Upgrading to Studio Membership" section for information about getting access to our studio.

ARU Studio

Address:

Anglia Ruskin University

East Road

Cambridge

Cambridgeshire

CB1 1PT



Tune in

Online: www.camfm.co.uk/player

FM Radio: 97.2 MHz



For more information:

Visit: www.camfm.co.uk or www.facebook.com/camfm972/

Email the committee: committee@camfm.co.uk

Email the studio: studio@camfm.co.uk

Cam FM
Fitzwilliam College
Storey's Way
Cambridge
CB3 0DG

Cambridge and Anglia Ruskin Student Radio Ltd, Company registration number: 06784652