



OPERATOR'S PACKAGE

GENERAL CONTROL ROOM POLICY

The operator (that's YOU!) is in a position of responsibility for the station and the equipment. These are guidelines to ensure that everyone is treating the station and equipment with respect.

- All operators using the console on air must be certified (i.e. completing the 5-hour course, completing the policy training, passing the certification test and being a current member of the station)
- Absolutely no food, drink, or smoking is allowed in the Control Rooms or Studio
- Always check the station notice board when you come in - for updates and information
- Do not unplug or attempt to re-wire any equipment in the control room: we want to make sure the equipment is able to be used by everyone
- Normalize the equipment and clean up the control room when you finish your show (i.e. console and equipment returned to normalized settings, control room cleared of papers, extra chairs, etc.)
- Always make sure that the door to the control room is closed after use. Please check that it is locked before you leave.
- The on-air operator is responsible for:
 - the security of the entire station, studio and offices when staff are not present
 - answering the door and monitoring entry to the station
 - answering the studio phone line (604-684-7561)
 - ensuring that everyone in the station has signed the Security Log (this includes not only themselves and other programmers, but also anybody inside the station, such as show guests, friends, volunteers, etc.)
 - abiding by all Co-op Radio security policies (updated policies are at coopradio.org)

THE ROLE OF AN OPERATOR

As an operator, you have a lot of responsibility with Co-op Radio's broadcast.

You are:

- responsible for the quality, professionalism and flow of the sound that is broadcast
- always thinking ahead to what will be on the air next
- keeping your hands on the board while constantly monitoring the sound
- listening to your show from inside of the control room
- a performer!

Control Room operating is a skill that you develop. To be an operator, you will need lots of concentration, preparation and PRACTICE.

TERMINOLOGY

NORMALIZE OR NORMALIZED

Resetting a piece of equipment to its default setting position. No settings for 'special functions'.

INPUT OR CHANNEL STRIP

Any one of the channels on the mixing board which allows the operator to control the sound coming in from one of the sound sources.

SOURCE

Any piece of equipment that feeds an audio signal to an input strip (e.g. microphone, playback deck)

MONITOR

The activity of, or equipment for, observing an audio signal (e.g. control room speakers and headphones are monitors)

OVER-MODULATION

Sound distortion and/or signal break-up in a recording, playback or broadcast resulting from too much gain (i.e. levels too high)

UNDER-MODULATION

A signal that has not been fully modulated and results in a weak and washed out signal (i.e. levels too low)

OPTIMIZED

Describes the appropriate audio level for broadcast, as displayed visually on the meters

BALANCED AND UNBALANCED

Refers to the way a particular piece of equipment is wired. Balanced connectors must go to balanced equipment and unbalanced to unbalanced. Balanced lines reduce interference from external sources like radio frequencies and light dimmers. The Control Rooms are wired entirely with balanced connections except where noted. Professional level equipment is balanced and consumer level equipment is unbalanced.

SENDS

Buttons used to send (or add) the sound from a channel strip to a particular mix

MIX

A blend of sounds from one or more sources sent from the channel strips on the mixing board

PROGRAM MIX

This refers to a mix of sources sent to PROGRAM. The PROGRAM mix goes to the transmitter and thus on-air.

AUDITION MIX

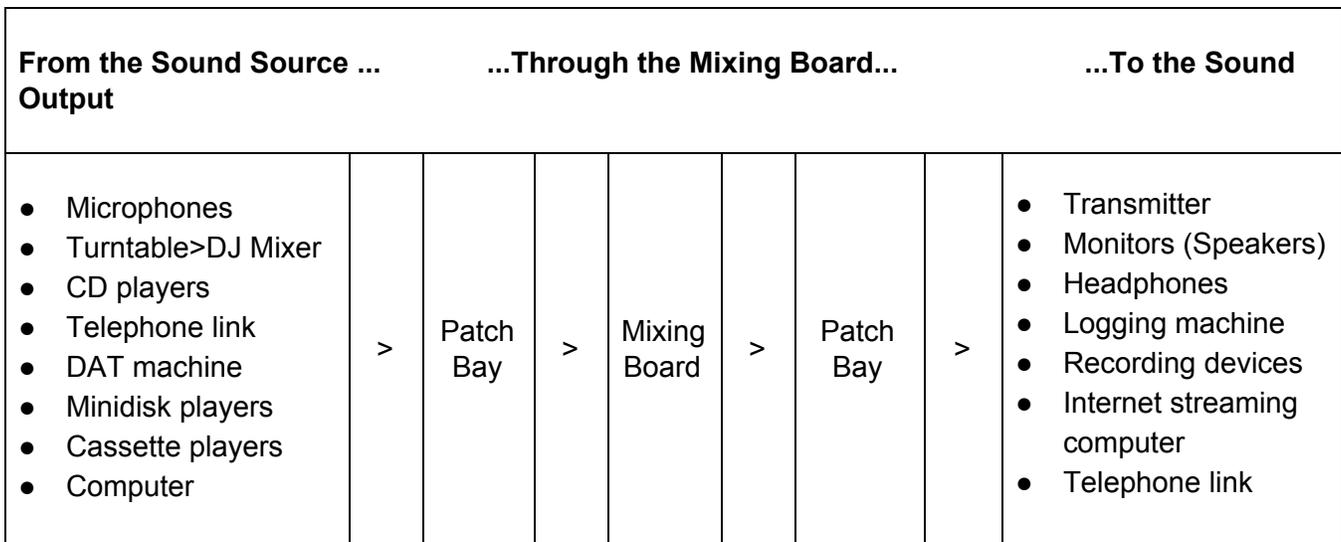
This refers to a mix of sources sent to AUDITION. This mix can be monitored for previewing sources **with fader levels in effect**, before sending to the PROGRAM mix.

CUE MIX

This refers to a mix of sources sent to CUE. This mix is monitored for previewing signals **without fader levels in effect** before sending to the PROGRAM mix.

SIGNAL FLOW

Basically, sound flows from the equipment (sound sources) through the patch bay to the mixing board, back to the patch bay and out to the different output devices.



OVERVIEW OF THE BOARD

NORMALIZED POSITION

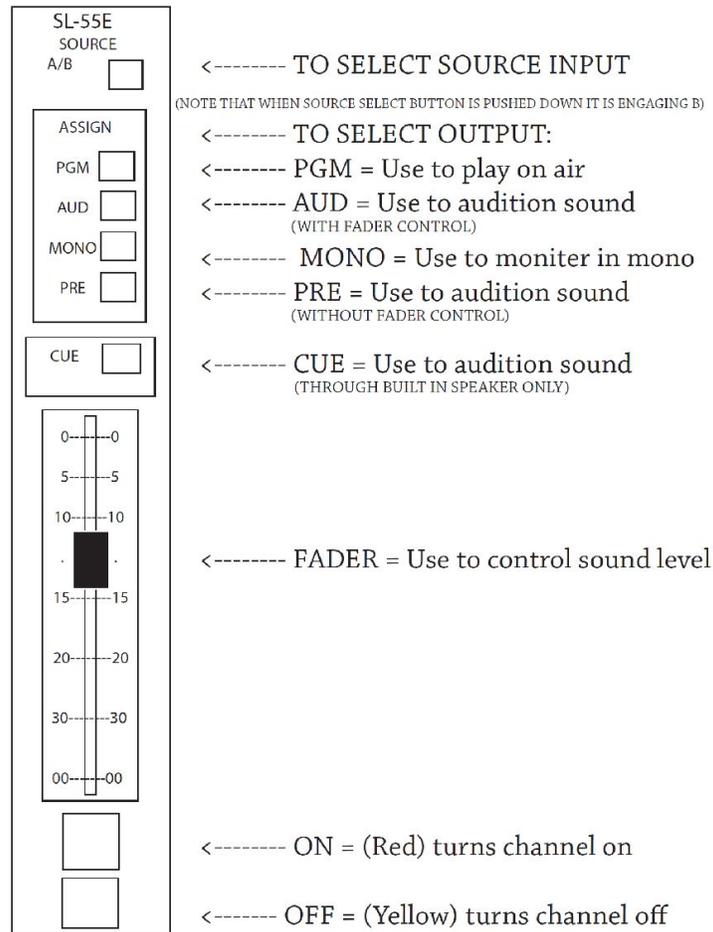
Every time you enter or leave the control room, the board should be in the normalized position:

- All faders are down
- All channels are off (i.e. no RED lights lit up)
- All lights are off on the input strips - no sends selected, no channels on "B"
- Monitor selection is on PGM (on the monitor strip)

Of course, whatever is playing on air should remain on, but all other channels should be OFF. If the next broadcast is coming from the other control room, then turn the broadcast switch to the other control room and turn *all* channels off.

INPUT CHANNEL STRIPS

- These strips are used to control the sound coming from any source and to send the sound to the Program (on air), Audition, or Cue mixes
- Strips on the left side of the console are mic level (for mics only)
- Strips on the right side of the console are line level (for equipment)



MONITOR STRIP

- This strip allows you to control what is being heard in the control room monitors (i.e. the speakers in the control room) and in the operator's headphones
- The normalized position is to monitor the PROGRAM mix
- The monitor volume changes the volume of the speakers in the control room
- The headphone volume changes the volume in the operator's headphones only

- The studio monitor volume changes the volume for the headphones in the studio
- The CUE volume controls the volume on the CUE monitor (which comes out of the right side of the console)

TALKBACK BUTTON

- Used to communicate with the studio
- When you press the TB button, it interrupts the signal in the studio headphones that are labeled as “Talkback”
- Make sure the host you want to communicate with is wearing the “Talkback Headphones”
- Press the TB button quickly to get the host’s attention
- Keep the TB button pressed down and speak into the operator’s mic in order to talk to the host (you will not go on air)

METERS

- Meters are the visual display of the sound being output from the board
- **Meters are the only accurate way to know what the output level is!**
- Always watch the meters to determine whether your levels are set correctly (see Levels and Meters section)
- There are separate meters for AUDITION levels (i.e. what is being auditioned) and for PROGRAM levels (i.e. what is being broadcast.)

Program Meters (2 on the left)

- These are the meters that are the most important to watch for your on air signal
- They show you the right and left channel of what is being sent to the transmitter

Audition Meters (2 on the right)

- These show you the left and right channels of what is being auditioned
- Although these meters can be set to show you the PROGRAM levels as well - the normalized setting is for them to show the AUDITION meters.

MIXES

PROGRAM (PGM)

- is broadcast over the air
- is the only mix heard in the guest headphones
- feeds the output patches for use in recording (by external device or by computer)
- can be monitored by the operator

AUDITION (AUD)

- is NOT broadcast over the air
- is used for auditioning mics or recordings and pre-setting levels

- can be monitored by the operator

CUE (CUE)

- is NOT broadcast over the air
- is heard through the CUE monitor speaker in the board
- has its own volume control on the Monitor Strip
- is used for 'cueing' to the beginning of your track (no fader in effect)
- NOTE: CUE only works if the channel you are cueing is turned OFF

CUE VS. AUDITION MIX

The Cue Mix	The Audition Mix
Only heard when an input channel strip is OFF	Only heard when an input channel strip is ON
You can NOT adjust the levels using the fader	You CAN adjust the levels using the fader
The sound ONLY comes out of CUE speaker on the console	The sound comes out of BOTH the monitor speakers and the operator's headphones – when selected
There are no VU meters for the CUE mix	AUD mix VU meters are located on the right side of the board (select AUD on the meter control)
Monitor volume controlled by the CUE volume control	Monitor volume controlled by the Headphone and Control Room Monitor volume controls
Example: You might use the cue mix to quickly check whether or not a live feed is coming through yet on the computer input strip.	Example: You might use the audition mix to adjust the relative levels of several microphones in the studio before going to air.

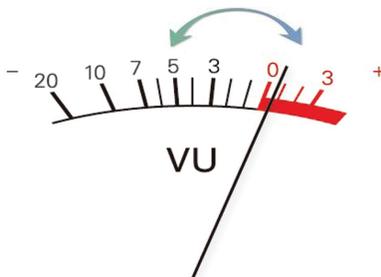
HOW TO PLAY USING THE BOARD

- Start from the top and work your way down
- Find the appropriate input channel strip
- Select the sound source
- Choose where you want to sent it:
 - press the PGM button to play it on air
 - press AUD to audition the levels
 - press CUE to preview without levels
- Adjust your sound to the optimal level using the fader
- Press the ON button
- Press PLAY on the sound source you are using (not necessary for the CD players or microphones since they have a “hot start”)
- Check your levels and adjust them so that the program meters hover around zero

LEVELS AND METERS

WHAT ARE THE PROPER LEVELS

- The correct levels are when the VU meter (program side) is **averaging** at 0.
- Sometimes the pin will be in the red, sometimes it will be under 0, but *most of the time*, the pin is hovering around 0.



REMEMBER!

- Maintaining the right levels is the most fundamental part of operating
- You can't judge the broadcast level by the volume of the monitors - always use the VU meters!
- Always keep your hands on the board in case there is a change in levels so that you can immediately adjust the fader
- When you enter the control room, use the VU meter and fader to verify that the levels are set correctly (i.e. not over-modulating or under-modulating,) *then* adjust the control room monitor volume so that it sounds comfortable to you

- Auditioning tips:
 - You can visually monitor the levels on the program meter while you are listening to the audition mix (i.e. to make sure a music track has not ended while you were auditioning something else)
 - Or you can set the levels using the audition meters without even listening to the audition mix

MODULATION

Under-modulation	Over-modulation
When you under-modulate, listeners can't hear the broadcast properly	When you over-modulate, you shorten the life our very expensive transmitter tubes...and it sounds really bad over the air because the sound is distorted
You know you're under-modulating when the levels on the VU meter (program side) are always under 0	You know you're over-modulating when the levels on the VU meter (program side) are always in the red and hitting ("pinning") the right side of the meter
You might by under-modulating if you set the control room monitor volume too high or if people are not talking into the microphone directly	You might be over-modulating if you set the control room monitor volume too low or if people are talking too close to the microphone

MICROPHONES

POSITIONING MICROPHONES

- Always position your mic *before* you turn it on and go on the air
- To move microphones, move the flex arm mic holder - do not yank on the mic! Be gentle, we must prolong the life of the mics and mic holders
- As a host, you should always position the mic for your guest - take control of the situation:
 - Ask them to sit comfortable
 - Position the mic about 3-5 inches away from their mouth and point it down at the mouth
 - Always warn your guests not to touch the mics or the mic holders as it will be audible on air

NOTE: *The operator's mic does not pick up sound from the side (even though it looks like it might.)*

Talk into the end of the mic - not the side!

TIPS FOR TALKING ON THE AIR

- Never touch the mic, the mic cords, or the mic stands while the mic is on! Also, be careful for the sound of paper shuffling or table tapping.
- Popping Ps and sibilance:
 - When too much breath overloads a microphone, it makes a distorted sound which is hard to listen to
 - e.g. Some people POP their Ps
 - e.g. Some people talk with lots of sibilance, meaning that there is a distortion when they make an "ssssss" sound
 - Solutions: use a wind sock or position the mic at an angle so that the air from the speaker's breath travels across the mic, not *into* it
- People have different opinions about the proper mic technique:
 - Listen to your show! Work with the diversity of voices on your show and adjust to them
 - Some people may have more sibilance, others may have a low breathy voice
 - Different mic techniques will work for different people
 - Always sound check and audition your guests before going on air!

HEADPHONES

ADJUSTING HEADPHONE VOLUME:

- There is a set of headphones for each microphone in the studio and in the control rooms
- The headphones should NEVER be unplugged
- The volume for each set of headphones is controlled by device mounted to the tabletop
- CAUTION: the headphones have a very high output - keep volumes low or you will blast your guests' ears!
- All hosts should always wear headphones so that they know if they are too close or too far from the mic.
- Guests do not need to wear headphones – sometimes it's distracting for them.
- Adjust headphone volume *before* you go on air (if the volume is too low, you will talk loudly; if the volume is too high, you will not project enough)
- If you are an operator speaking on air, you absolutely MUST wear headphones. When the mic turns on in the control room, the monitors automatically cut out - that means you can't hear what's being broadcast unless you have your headphones.
- Volume control for the operator's headphones is on the Monitor Strip of the board

Note: All headphones (EXCEPT for the operator's headphones) only carry the Program signal (i.e. what's being broadcast)

USING THE STUDIO

- There is only one studio in this entire station to be shared by the all Control Rooms.

TERMS OF USE FOR THE STUDIO:

- Absolutely no food, drink or smoking
- Never EVER remove any mics, headphones or mic stands from the studio
- Always leave the studio *cleaner* than when you found it - take ALL your papers and other stuff with you when you leave
- Always lock the door when you are finished - the key is kept in the Director of Programming Administration's mailbox

THE SNAKE:

- The snake is the bundle of cords that connects the studio microphones and headphones to the outlet on the wall (and thus to the mixing board)
- The snake must be plugged into the wall adjacent to the control room that you are using

TALKBACK SYSTEM:

- This is the way the operator communicates with people in the studio
- There are no speakers in the studio, people in the studio are only able to hear the broadcast or talkback through headphones
- The control room operator's mic is the mic used to talk to the studio
- When you press a talkback button:
 - The program signal is cut off from the headphones
 - The guest/host can hear whatever you say into the operator's microphone
 - The signal from the operator's mic does NOT go over the air

CD PLAYER

DENON DC-635

NORMALIZED SETTINGS:

Play Mode: SINGLE

Time: REMAIN

Repeat: OFF (no display)

Pitch: OFF (no light beside the pitch button)

HOW TO PLAY A CD

- Make sure the machine is in its normalized position and that the power is ON
- Press the OPEN/CLOSE button to open tray
- Insert CD
- Press the OPEN/CLOSE button to close the tray: in order to keep the equipment working longer, **never push to tray closed**
- Wait until you see the track numbers appear on the display panel
- Use the TRACK SELECT knob to select your track (the track number and length will appear on the display panel)
- The CD player will automatically cue the CD to the selected track
- Press PLAY (or activate using the ON button on the control strip)

Remember: Check your levels and adjust them so that the program meters hover around zero

FEATURES

Play Mode:

- Single: automatically stops at the end of on track (this is the normalized setting!)
- Continuous: plays through an entire CD

Repeat:

- Repeat 1: repeats one track (will only work on Single Play Mode)
- Repeat: repeats entire CD (will only work on Continuous Play Mode)
- The normalized setting is not to repeat at all!

MP3 FILES:

- These CD players will play CDs with MP3 files on them
- If you play a CD with an MP3, play it exactly the same way you would any other CD except the counter will not count backward, only forwards

Other Features:

- There are many other features on these CD players. To find out more about them, please take a look at the manual.

NOTE! Always normalize the board and the equipment after use.

COMPUTER

NORMALIZED SETTINGS

Volume: not muted, ON

We currently use MediaMonkey to play all files from the computer. MediaMonkey is a music player capable of playing all of the most popular formats (CDs, MP3s, AIFs, FLAC, and more). To start, double-click on the MediaMonkey icon on the desktop.



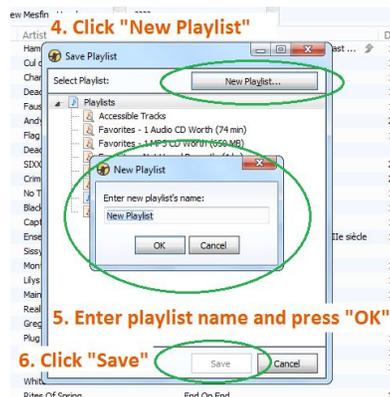
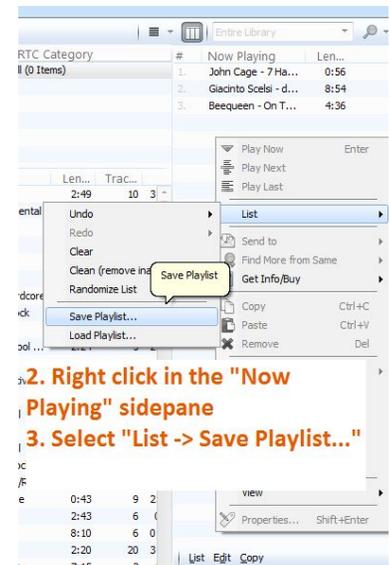
HOW TO PLAY A SONG FROM A FLASH DRIVE OR IPOD

1. Click on the arrow to the left of the iPod icon in the left sidepane.
2. You can navigate through your iPod by exploring the file tree that is shown.
3. Click on the desired category or artist.
4. Follow the instructions from "Play a Selection from the Music Library"



HOW TO MAKE A PLAYLIST

1. Follow the instructions in "To Play a Selection from the Music Library" multiple times to build a list in the "Now Playing" sidepane.
2. Right click in the "Now Playing" sidepane.
3. Select "List -> Save Playlist"
4. Click "New Playlist"
5. Enter playlist name

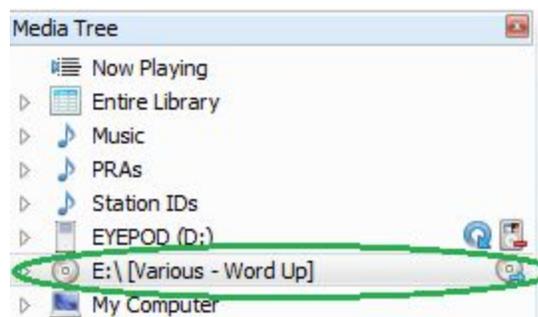


6. Your playlist will now be accessible through the Media Tree under “Playlists”



HOW TO PLAY A CD

1. Insert the CD into the CD drive of the computer.
2. In the left sidepane, click on “E:\[title of album]”

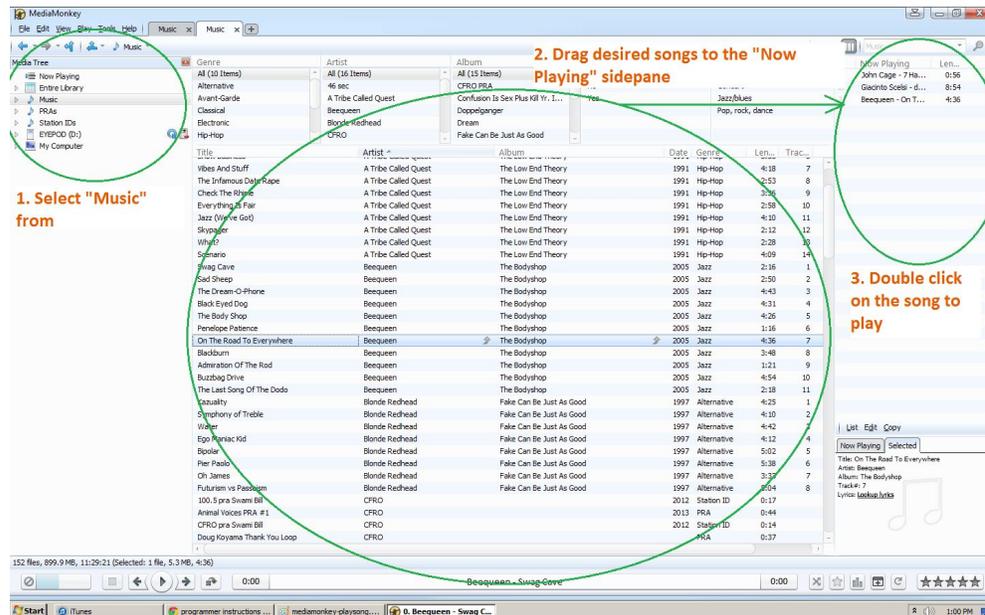


1. Select E:\[album title]

3. Either drag the desired song into the “Now Playing” pane or just double click on it in the center pane. NOTE: this last option will play the next song on the album automatically. If you would only like to play one song, drag it to the “Now Playing” pane.

HOW TO PLAY A SELECTION FROM THE MUSIC LIBRARY

1. In the left sidebar, select Music. This will pull up all of the music library. You can browse through the top 5 panes, selecting Artist, Album, Genre, Canadian Content and CRTC Category as you wish.



2. Drag it to the right sidebar labelled “Now Playing.”
3. Doubleclick on it or single click it and click the play button at the bottom of the screen.



Remember! Check your levels and adjust them so that the program meters lover around zero

HOW TO STOP

- Fade the levels using the fader
- Press the OFF button (the orange one)
- Press the START-STOP button to stop the turntable
- Lift the CUE LEVER and move the arm back to the arm rest

NORMALIZING THE EQUIPMENT

- Secure the arm with the latch
- If you have changed any of the settings, return them to normal
- Turn the power OFF (on the mixer and the turntables)

- Carefully lower the protective cover

CONVERTING YOUTUBE VIDEOS TO MP3 FOR BROADCAST

1. Find the YouTube video you wish to play.
2. Copy the URL from the address bar at the top of your web browser.
3. Go to an mp3 conversion website. A good one is <http://www.video2mp3.net/>
4. Follow the instructions for conversion (watch out for the ads!).
5. Download your newly converted mp3 file.
6. Transfer that file to an editing program, such as Audacity®.
7. Edit, as required.
8. Export the edited file to your hard drive for safe keeping.
9. Transfer file to either a USB flash drive key or burn to a CD.
10. Play at the station.

NOTE! Always normalize the board and the equipment after use.

CONTROL ROOM PATCH PANEL

FEATURES

- The panel is used to connect your own equipment to the board (minidisks, computers, etc.)
- You can both *play* into the board using the inputs and *record* from the board using the outputs.
- The panel has both balanced and unbalanced inputs and outputs

NOTE! Even though there are multiple connections on the panel, only one input and one output can be used at a time.

	Balanced	Unbalanced
Inputs	1/4 ", or XLR	1/4", or XLR, or RCA
Outputs	1/4 ", or XLR	1/4", or XLR, or RCA

XLR: the 3 pronged connector that you see on mics

1/4": the connector that is 1/4" in diameter that you find on most headphones

RCA: the small red and white connectors that you see on home stereo units

BALANCED VS. UNBALANCED EQUIPMENT:

Most home or consumer-level equipment is **unbalanced** and will use RCA, mini or 1/4" connectors.
e.g. home minidisk, laptop, cassette deck, DJ mixer

Most professional level equipment is **balanced** and will use XLR or TRS 1/4" connectors. Balanced inputs and outputs on equipment will always be labelled balanced.

e.g. professional level minidisk recorder, professional level DAT machine

HOW TO PLAY

- Determine whether or not your device is balanced or unbalanced
- Plug your connector from the output of your device into the appropriate input on the panel
- Select and engage the CR Patch Line 1 input strip on the mixing board
- Use your device to play as you normally would

HOW TO RECORD:

- Plug your connector from the appropriate output on the Patch Panel to the input of your recording equipment
- Record as you normally would using your device

TELEPHONE LINK – CONTROL ROOM A

TELOS

- To have callers on the air, use the telephone link and screening phone (green phone)
- The telephone link uses the STUDIO hone lines 1 and 2 (604-684-7561) as well as the OFFICE line 1 (604-684-8494) but it does not transfer calls to or from the regular phone system (the black phones)

OVERVIEW OF THE EQUIPMENT

- There are two modes on the phone link: on-air and screening
- The **BLACK** buttons are the on-air mode buttons
- The **WHITE** buttons are the screening mode buttons
- DROP: to "drop" a call or hang up on it
- HOLD: to put a call on hold
- STUDIO 1: selects one of the 684-7561 lines
- STUDIO 2: selects one of the 684-7561 lines
- OFFICE 1: selects one of the 684-8494 lines (this one can only be used for calling **out**)

NOTE: Once a line is engaged by the phone link, it does not appear on our regular phone system (the black phone.) However, anyone trying to access the line will not be able to do so if the line is being used by the phone link.

WARNING: You cannot transfer calls between phone system (the black phones) and the phone link. So, if you answer a call with the black phone, the only way to get that call on air is to put it on speaker phone and mic the phone (or ask the person to call back and answer using the hone link.)

TO SCREEN CALLS

- When the phone is ringing the red light on both the on-air and screening levels will flash slowly for that line.
- Press the **WHITE** button for the line that is ringing
- Pick up the green phone to talk to the person off-air
- Make sure the person want to be on-air and ask them to turn down their radio (to avoid feedback.)

NOTE: All calls must be screened before going to air. It is ILLEGAL to put someone on air without their permission.

TO PUT THE CALL ON HOLD

- Press the **WHITE** HOLD button - calls on hold will have both red lights flashing quickly
- The caller should be able to hear the radio while on hold

TO PUT THE CALL ON AIR

- Press the **BLACK** button for the line to go on air - the red light will be solid and the small yellow light will be flashing
- Press UTIL 2 on every channel you want the caller to hear through the phone (i.e. the host's microphone)
- VERY IMPORTANT: Do NOT press UTIL 2 on the Phone Link Input Strip, otherwise your guest will hear feedback
- Put the call on air using the board (turn on the Phone Link Input Strip)
- Check your levels and adjust them so that the program meters hover around zero

TO HANG UP THE CALL

- If the caller is on-air, press the **BLACK** DROP button
- If the caller is being screened, press the **WHITE** DROP button
- NOTE: if you are screening a call, simply hanging up the green phone will NOT hang up the call. You must press the **WHITE** HOLD button

TO MAKE A CALL

- Press one of the **WHITE** screening buttons
- Pick up the green screening phone and dial the phone number
- Talk to the person
- Put the call on hold (press the **WHITE** HOLD button) - the line will flash red
- Put the call on air (press the **BLACK** line number)
- Press UTIL 2 on every channel you want the caller to hear
- Put the call on air using the board (turn on the Phone Link Input Strip)

TO TALK TO A CALLER OFF-AIR AFTER A PHONE INTERVIEW

- Put the call on hold (press the **BLACK** HOLD button)
- Pick up[the call in screening mode (press the **WHITE** line number)
- Talk to the caller using the green screening phone
- Hang up the phone
- Press the **WHITE** DROP button

CONFERENCE CALLS

This telephone link system also allows you to have a conference call (i.e. have 2-3 callers on the air at once.) You can conference call in either screening mode or in on-air mode.

- Make one call: press one of the **WHITE** lines. Use the green screening phone to dial the number and talk to the person.
- Put the first call on hold. Press the **WHITE** HOLD button.
- Make the second call: Press a different **WHITE** line. Use the green screening phone to dial the number and talk to the person.
- Put the second call on hold: Press the **WHITE** HOLD button.

To conference in screening mode (i.e. not on-air):

- Press the first **WHITE** line twice so that both the red and yellow lights are solid (not flashing)

- Press the second **WHITE** line twice so that both the red and yellow lights are solid (not flashing)
- Talk to both people using the green screening phone.

To put both calls on hold:

- Press the first **WHITE** line once so that the red light is solid and the yellow light is flashing
- Press the **WHITE HOLD** button
- Press the second **WHITE** line once so that the red light is solid and the yellow light is flashing
- Press the **WHITE HOLD** button

To conference in on-air mode:

- Press the first **BLACK** line twice so that both the red and yellow lights are solid (not flashing)
- Press the second **BLACK** line twice so that both the red and yellow lights are solid (not flashing)
- Talk to both people using a mic that is sent to UTIL 2

To hand up the calls:

- Press the first **BLACK** line once so that the red light is solid and the yellow light is flashing
- Press the **BLACK DROP** button
- Press the second **BLACK** line once so that the red light is solid and the yellow light is flashing
- Press the **BLACK HOLD** button

TELEPHONE LINK – CONTROL ROOM C

TO MAKE A CALL

Screen the call:

- Press the CALL button on the phone link
- Pick up the screening phone and dial the number on the phone

Put the call on air

- Press PGM on the phone link input strip and press the ON button – do not bring the fader up
- Your caller will now hear everything you send to the PGM mix – including the hosts on mic
- Hang up the screening phone

TO ANSWER A CALL

Screen the call:

- Press the CALL button on the phone link
- Pick up the screening phone and talk to the caller

Put the call on air

- Press PGM on the phone link input strip and press the ON button – do not bring the fader up
- Your caller will now hear everything you send to the PGM mix – including the hosts on mic
- Hang up the screening phone

SWITCHING THE BROADCAST BETWEEN CONTROL ROOMS

- Transitions between shows must be smooth.
 - There is 3 minutes of station time between each show to facilitate transition between shows. If the show after you is using the same control room, you must leave something playing on air and vacate the control room by 3 minutes before the hour or half hour.
 - If the show after you is broadcasting from the other control room, make sure you fade your content down and switch control room exactly on the hour or half hour.
 - The control room that is going OFF the air is where the switch is pressed.
- e.g. If the broadcast is switching from Control Room A to Control Room C, the operator in Control Room A is the one to press the “C” switch

Control Room A	Control Room C
Multi-line phone link	Single line phone link
2 Turntables that connect to the console via the DJ mixer	1 turntable that connects directly to the console
Multiple USB ports	Single USB port
2 CD players	
Talkback system	
Cassette player	
Computer	

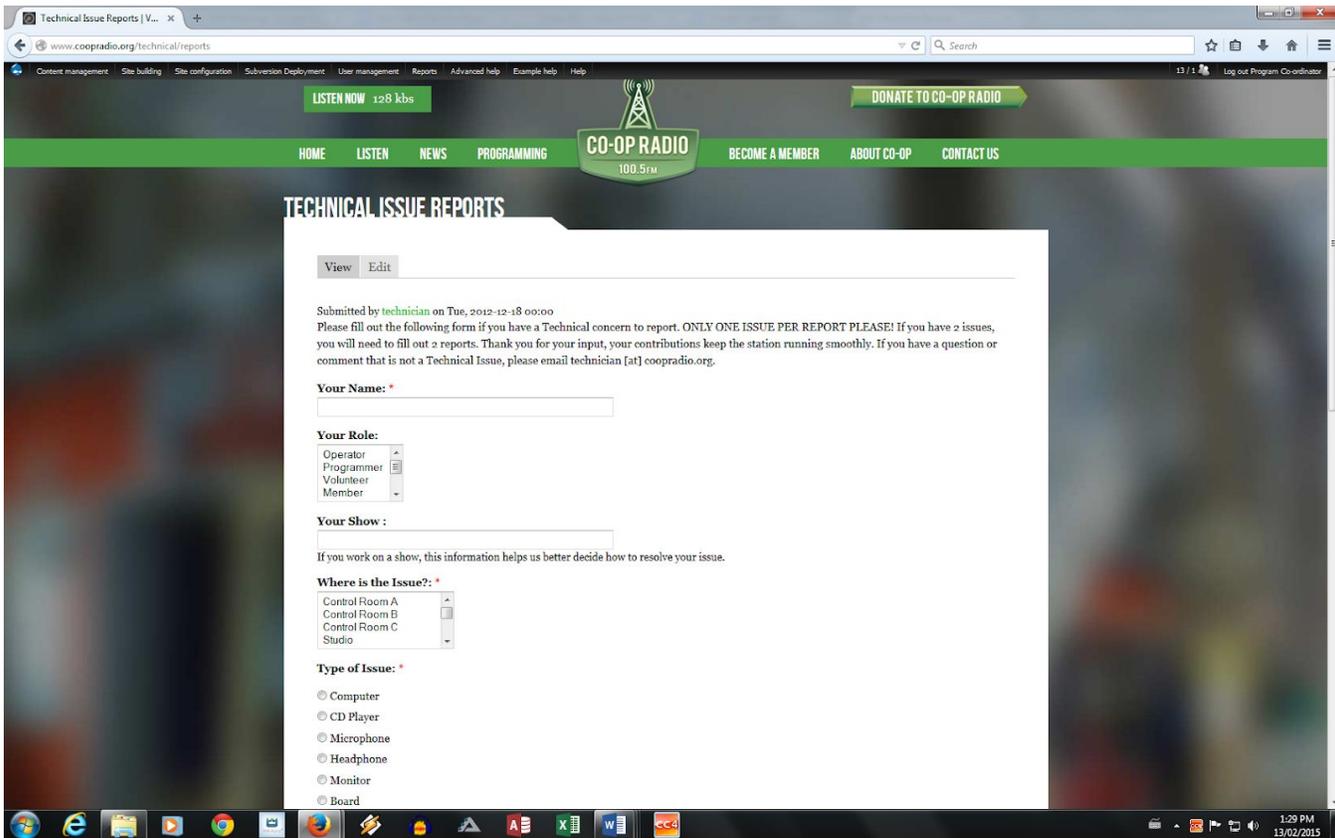
ACCESSING THE LOGS

A copy of all programming is kept on-site at the station for up to 40 days after the date of broadcast. The files can be accessed at the following URLs:

<http://192.168.2.228/> or <http://192.168.2.97/>

SUBMITTING A TECH REPORT

Reports of technical issues can be submitted on-line by going to coopradio.org, going to the PROGRAMMING tab and choosing Programmer Resources



The screenshot shows a web browser window displaying the 'Technical Issue Reports' page on the Co-op Radio website. The page has a green header with navigation links: HOME, LISTEN, NEWS, PROGRAMMING, BECOME A MEMBER, ABOUT CO-OP, and CONTACT US. The 'PROGRAMMING' link is highlighted. Below the header, the page title is 'TECHNICAL ISSUE REPORTS'. The main content area contains a form for submitting a report. The form includes a 'View' and 'Edit' button at the top. Below that, it states 'Submitted by technician on Tue, 2012-12-18 00:00'. The instructions read: 'Please fill out the following form if you have a Technical concern to report. ONLY ONE ISSUE PER REPORT PLEASE! If you have 2 issues, you will need to fill out 2 reports. Thank you for your input, your contributions keep the station running smoothly. If you have a question or comment that is not a Technical Issue, please email technician [at] coopradio.org.' The form fields are: 'Your Name: *' (text input), 'Your Role:' (dropdown menu with options: Operator, Programmer, Volunteer, Member), 'Your Show:' (text input), 'Where is the Issue?: *' (dropdown menu with options: Control Room A, Control Room B, Control Room C, Studio), and 'Type of Issue: *' (radio button options: Computer, CD Player, Microphone, Headphone, Monitor, Board). The browser's address bar shows 'www.coopradio.org/technical/reports'. The Windows taskbar at the bottom shows the time as 1:29 PM on 13/02/2015.