Presenter Training Manual

MFM 92.6

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1. MFM Constitution

1.1 Preface

MFM will provide a professional, entertaining and informative service driven by our community, reflecting their interests and desires and leading them, through the free flow of information and debate. This will be achieved by upholding the following principles:

1. **Community Driven** - Putting the needs of our community first will always be our prime consideration.
2. **Dedication/faithfulness to others and the organization** - Striving for our goals and standards with commitment and urgency.
3. **Active Teamwork** - Accepting the responsibility for collaboration and participation in creating a healthy team environment.
4. **Mutual Respect** – Interact with all people in a respectful, supportive, dignified and sensitive manner.
5. **Honesty/trust** - Handle all relationships and issues in a transparent, fair and consistent manner.
6. **Recognition** - Acknowledge good performance frequently and create a culture of pride and achievement amongst individuals throughout MFM.
7. **Development of skills** - Promote and encourage development of broadcasting competencies and hence empowerment in a non-discriminatory manner.

Subject to the constitution of South Africa, rules and regulations of the Independent Communications Authority of South Africa, statutes and rules of Stellenbosch University and decisions of the governing bodies of both MFM and the University, MFM accepts this as its binding constitution.

1.2 Definitions

Unless otherwise specified, the following terms are equivalent:

1. "MFM" – MFM 92.6. This is the official name of the radio station.
2. "US" – Stellenbosch University
3. "SRC" – The Student Representative Council of the US

4. "Council" – The University Council of the SU
5. "Student" – A person who is registered as a student of the SU, as well as persons that attend (either full-time or part-time) an educational institution that is situated within MFM's broadcasting area
6. "Broadcasting area" – License Area 46 of the Independent Communications Authority of South Africa, Western Cape Community Radio Frequency-plan as promulgated in the Government Gazette of 9 May 1997, Vol. 383, No. 17998.
7. "Staff member" – A person who is employed by the SU permanently, part-time or temporarily.
8. "Community" – people who are affiliated to educational institutions and residents of Stellenbosch and surrounds within the broadcasting footprint of MFM 92.6.
9. "ICASA" – The Independent Communication Authority of South Africa established according to Article 3 of Law 153 of 1993
10. "Station" – The radio station of MFM 92.6
11. "Rector" – in his capacity as head executive official of the Stellenbosch University
12. "BCCSA" – The Broadcasting Complaints Commission of South Africa
13. "MDDA" – Media Development and Diversity Agency

1.3 Membership

1. The station is governed by a Governing Body of MFM, with accountability to the Rector.
2. The MFM staff and Executive Management will be demographically representative of the community.
3. MFM will convene at least one Annual General Meeting with the community every year.
4. At least two weeks notice prior to the meeting will be given. The meeting will be advertised on MFM and in the local media. All members of the Stellenbosch community are welcome.
5. The MFM Executive Management will be introduced during this AGM. The Governing Body of MFM and the Station Manager will submit year-end reports and audited financial statements of the previous financial year must also be available.

1.4 Legan Position

1. MFM is a entity of Stellenbosch University.
2. An application for a license from ICASA is done by Stellenbosch University and is granted to the Stellenbosch University. The Rector is the responsible person in terms of the license and can delegate this responsibility to the Chairperson of the MFM Governing Body.

1.5 Authority Structures

1.5.1 Macro authority structure

Rector $\Rightarrow$ Vice-Rector: Research and Innovation $\Rightarrow$ Chair: MFM Governing Body $\Rightarrow$ MFM Executive Management.

1.5.2 The Governing body of MFM

The Governing Body of MFM consists of the following persons:
1. Representatives of the University Management:
    (a) Senior Director: Communication and Liaison
    (b) Senior Director: Learning and Teaching Enhancement
    (c) The Director: Community Interaction
    (d) The Director: Finance
    (e) The Head: Department of Journalism

    (f) The Senior Director: Information Technology

    (g) The Dean: Student Affairs

2. Representatives of the Stellenbosch community:
   - (a) Representative: Stellenbosch University SRC
   - (b) Representative: Boland College
   - (c) Representative: Stellenbosch High Schools
   - (d) Representative: Stellenbosch Business Chamber
   - (e) Representative: Stellenbosch Town Council

3. Other representatives:
   - (a) MFM Station Manager
   - (b) Secretary appointed by the Chair of the Governing Body (member without vote)

4. The Governing Body, with the understanding that the chair is a University's representative, elects the Chair of the Governing Body.

5. If any of the above-mentioned members are unable to fill his or her position for a particular term, the Governing Body may, on recommendation, appoint a nominated representative from that specific environment in his or her place.

6. The Governing Body can on own initiative grant observer-status to interest groups within the broadcasting area.

7. The Executive body of the Governing Body consists of the following:

8. The Chair of the Governing Body
   - (a) The Director: Finance
   - (b) A Stellenbosch community representative as elected by the Governing Body
   - (c) The MFM Station Manager
   - (d) The secretary as appointed by the Chair. (member without vote)

9. The Governing Body is responsible for all policy issues and for overseeing the governance matters of MFM in accordance to MFM's constitution.

10. The Governing Body has the final say about programme content.

11. The Governing Body meets once per semester and the Executive committee of the Governing Body meets every according to the needs of the station at any given time.

1.6 The MFM Executive Management

1. The MFM Executive Management consists of the Station Manager, Program Manager, Operations Manager, Administration & Finance Manager, Sales Manager and the Human Resource Manager.

2. Upon resignation/retirement of a member of the Executive Management, the vacant position(s) must be advertised in accordance with the rules and regulations of staff appointments of SU.

3. MFM's day-to-day activities are administrated by the Executive Management who is fully responsible for the execution of all policies and practices determined by the MFM constitution and ICASA regulations.

4. The Station Manager acts as chairperson of the Executive Management.

5. The Executive Management is responsible for the financial management of MFM subject to the guidelines set by the Finance Department of SU.

6. The Executive Management reports to the Governing Body.

7. The Executive Management, after consultation of the Executive Committee of the Governing Body, may delegate particular responsibilities to individual members of the Executive Management or to any other MFM staff member.

1.7   Conduct

1. In addition to the Code of Conduct of the SU and the Constitution of MFM, MFM also subjects itself to the Code of Conduct of ICASA as included in Addendum 1 of Law 153 of 1993.
2. MFM subjects itself to all regulations, rules and guidelines of the SU.
3. Broadcasting complaints are handled by the Station Manager according to the ICASA guidelines, and are reported to the Governing Body and ICASA's monitoring department at the earliest possible time.
4. On-air presenters of MFM are volunteers. An honorarium, that is reviewed from time to time, is paid to members for services provided to the radio station. All honoraria are to be approved by the MFM Governing Body.
5. Disciplinary steps will be taken in accordance with the disciplinary code and processes if SU MFM's disciplinary committee consists of the MFM Executive Management.

1.8   Broadcasting service

1. MFM broadcasts 24 hours per day, 365 days per year.
2. MFM provides a service to the community through entertainment, information, and education and by supporting community development. MFM strives at any given time to deliver a professional service.
3. Broadcasting times can only be changed after it had been approved by ICASA.
4. 40 % of MFM's programming will be in Afrikaans, 50 % in English and 10 % in isiXhosa.

1.9   Amending the Constitution

Amendments to the constitution have to be approved by the Governing Body and is subject to approval by the Rector or his/her duly appointed representative

2. Staff Guide

2.1 The MFM Stakeholders

MFM is an organization where one is confronted with the full responsibilities attached to consumer-driven business as well as community service. To ensure the smooth functioning of the station, all MFM members will adhere to the following rules, regulations and stipulations. MFM members are mostly volunteers; the volunteer relationship at MFM has three stakeholders:

1. THE VOLUNTEER (YOU)
2. THE VENTURE (MFM 92.6)
3. THE VENTURE SHAREHOLDERS (MFM GOVERNING BODY AND ICASA)

The relationship that exists between the three stakeholders is described as a voluntary and fiduciary relationship. Members who are not volunteers but receive remuneration of some form will also be bound by this relationship.General Fiduciary Duty (based on or relating to faith or trust placed in someone) consists of the following three broad responsibilities. These are the responsibilities of the volunteer to the venture:

1. The volunteer must devote time to the venture.
2. The volunteer must separate their private interests from the interest of the venture.
3. The volunteer must remain accountable to the venture and the responsibilities attached thereto.

These guidelines illustrate in broad terms what is expected of each member of the MFM team. It is a basic statement of good faith that must exist between the venture, its employees and its shareholders. This is a state of mutual trust, interest and responsibility. The particulars of this relationship and these responsibilities as applied to MFM's staff members are explained below:

1. **Time Responsibilities:**
   (a) **Meetings** : MFM staff members must attend all scheduled department and staff meetings. It will be expected that the MFM staff member will provide a valid excuse, in writing, at least 48 hours working hours before the meeting. The excuse must be directed to the responsible manager in charge of the meeting. Failure to comply will

result in disciplinary measures being pursued. Missed meetings will only be tolerated in exceptional cases. The relevant manager will deem whether the circumstances leading to the missed meeting is appropriate.

(b) **Appointments** : MFM members will be on time for all appointments. MFM members will be adequately prepared for all meetings and appointments and be neatly presented.

2. **Discipline**: All MFM members will follow this guide, the MFM on-air guide, the MFM points system and the guidelines of the MFM management. MFM members will not delegate their tasks to any person from outside the station. All members are bound by the MFM mission statement, the MFM points system, the MFM constitution, the policies of various MFM departments, the disciplinary code of the University of Stellenbosch, the laws of the Republic of South Africa and all rulings and regulations of the Independent Communications Authority of South Africa.

3. **Courtesy**: No MFM members will exhibit rudeness, disrespect or incivility to any customer, visitor or fellow employee of MFM. Staff are not to use improper or offensive language in the station. Smoking is not permitted in the office or studio.

4. **Alcohol And Drugs**: The consumption of alcoholic beverages on the MFM premises is strictly forbidden unless specifically authorized by the management. MFM members under the age of 18 will not be allowed to consume alcoholic beverages under any circumstances. The use of illegal narcotic substances by any MFM staff members will result in immediate dismissal.

5. **Waste**: MFM members will not waste the stations resources. This extends to the use of paper, stationary, telephone calls, Internet access, University vehicles or any other MFM resources. All staff members are responsible for keeping the stations operating expenses at a minimum.

6. **Email & Communication Channels**: All MFM members must consult their emails regularly to keep up to date with station happenings and instructions that affect them. All internal emails are to be read and acted upon if so required. MFM members are also expected to use and check any additional communication channels such as the website noticeboard, Trello and any other channel introduced by Management.

7. **Lost Property**: Lost property found on the premises must be immediately handed to the administration manager.

8. **Dress And Presentation**: MFM staff is expected to be neatly dressed and presentable at all times while representing the station. MFM staff are expected to wear shoes at all times. At functions MFM staff is expected to adhere to dress codes and ensure that their appearance is representative of the stations professional brand image.

9. **The Distinction Between Private And Station Interests**: This portion of the volunteer's responsibility relates to the clear distinction that must be drawn between the interests of the station and the private interests of the MFM staff member.

(a) No station property, services or equipment are to be used or taken for private purposes. This refers to airtime, music, studio equipment, furniture, computer systems, hard drive space, e-mail and internet facilities, printers and paper, telephone calls, faxes or any of MFM's resources.

(b) A distinction must be drawn between private time and that which the MFM member has pledged to the station. It is not acceptable for the staff member to deny their responsibilities for personal reasons except in the most extreme circumstances. This also applies to the members' private, academic or work interests.

10. **Accountability**: The third portion of the members' responsibility is that they will be held accountable by the station for any infringement of the above responsibilities. In terms of which, it is the members' responsibility to ensure that they understand the rules as laid out in this document. The members' performance is subject to evaluation in terms of the above

responsibilities.

11. **Representation**: All members act as ambassadors for the station at all times. It should be remembered that being an MFM staff member gives the member some stature within the community. As such, members will avoid entering into any situations that could harm the efforts of the station as a whole, or bring the stations good name into disrepute.

12. **Secrecy and MFM Intellectual Property**: All members must ensure that the business of the station remains private. MFM's procedures and systems have been developed through years of hard work and dedication. Details of the stations operations, practices and strategies cannot be divulged to any third parties. The contact details, including telephone numbers and addresses of MFM staff cannot be given to any outside party. Details of advertising deals and future advertising and marketing projects cannot be divulged. This clause pertains to any department of MFM.

13. **Personal Data**: The human resource manager must be informed of any change of name, address or other contact details. The staff members' service is liable to cancellation if at the time of application to MFM, the member gave any wrong information or avoided giving facts that may affect your position at MFM.

14. **Gaining Experience**: All members of MFM are part of a team that work as a whole and not necessarily only in one department. When asked to assist or relieve in another department, MFM staff are expected to do so willingly. This increases your experience and provides a broader field for achievement. An MFM member working in more than one department is expected to realize that activities in various departments, although complimentary, must be kept separate. The staff member will not use one position as an excuse for poor performance in another.

15. **Leaving MFM**: If at any stage, you decide to leave MFM, you need to address a formal letter to the Human Resource Manager, detailing your intentions. You must provide at least one month's written notice, before leaving. Failure to do so will result in NO letter of reference or recommendation being issued to you (it will be as though you never worked at the station) by any of the MFM management. If you are dismissed, fired or asked to leave, you will not receive a letter of reference either.

16. **Specialist Positions**: In addition to the issues discussed above, certain specialist members of the MFM staff are bound by additional regulations, which are detailed below:

    (a) **On-Air Staff**: The term on-air staff refers to all persons who make use of the on-air areas. The term PRESENTER is used throughout, not only to indicate a person who presents a show, but any person within the MFM on-air areas.

    (b) **Responsibilities**: As a presenter your most critical time is the time spent on air. The station in good faith, knowing you will use it responsibility, "gives" this portion of airtime to you. The responsibility is double edged in that it is both a responsibility to the radio station and to the audience of the station. The audience is what drives the station. With no audience it is impossible to sell advertising and to fulfil its role as a community broadcaster. Should the station not fulfil its role, as a community broadcaster there will be no broadcast licence. If there are no advertisers, there is no source of income, therefore no radio station. The presenters responsibility to their audience is to inform, educate and entertain, and in so doing keep the audience listening to MFM.

17. **Management**: The term management refers to all members of MFM's management team. The management comprises of an executive management of five members that run the station on a day-to-day basis.

    (a) Station Manager
    (b) Operations Manager
    (c) Programme Manager

(d) Advertising & Training Manager

(e) Administrator & Personnel Facilitator Manager

18. **Sub-Management**: The Sub-Management works under the executive management and comprises six positions:

    (a) Marketing Coordinator (reports to the Station Manager)

    (b) News & Sports Editor (reports to the Station Manager)

    (c) Technical Coordinator (reports to the Operations Manager)

    (d) Community Coordinator (reports to the Admin & Personnel Manager)

    (e) Station Producer (reports to the Advertising & Training Manager)

    (f) Music Compiler (reports to the Program Manager)

19. **Disciplinary Procedures**: Failure to meet the responsibilities detailed above will lead to disciplinary procedures as set out in the MFM constitution and the MFM points system, and action being taken by the MFM executive management. These rules are for the guidance of staff and must be strictly observed in order to lead to more pleasant working conditions, better staff relations and overall discipline. MFM and its management reserve the right to treat the failure to observe any of the above rules as a breach of your voluntary and fiduciary relationship. This will lead to such penalties as deemed necessary including fines, suspension, dismissal, legal or criminal action, University disciplinary procedures or any action that may be deemed suitable.

2.2 The MFM Points System

The MFM points system is designed to firstly reward staff members for any work they do at MFM and for the betterment of the brand. An organization like MFM relies heavily on volunteer work that cannot always offer monetary remuneration. Staff members are encouraged to be part of the MFM family and take part in all activities at MFM. By taking part and helping out, staff members can accumulate points which can be used to 'purchase' items that MFM will make available for this purpose. These items can range from money to merchandise to concert tickets or anything else MFM deems fitting.

The points system secondly aims to enforce consequences when staff members do not live up the expectation of their role at MFM. When a staff member breaks a rule the points system will be used for disciplinary actions. The offender will be fined points according to the below 'fines list' or will be required to work back three hours.

For instance, if a staff member arrives late for a MFM meeting, they will lose 3 hours' worth of points (ie 450 points), but if they miss a meeting without excusing themselves they will be required to work back 3 hours at MFM. This time will be used to teach the staff members about the offence and how it impacts the station. It will help to train behaviors at the hand of a better understanding. This time may be used in any way deemed beneficial to the station and might require the offender to do a short presentation to the entire staff complement in order to share understanding and insights gained through the process. The time may also be spent on any other task that needs attention at MFM that furthers the brand or helps with any current projects or campaigns. Work can also include any physical activity such as cleaning, painting or fixing equipment or anything else that needs doing at the station.

MFM Staff members start with 150 (1 hours' worth) points upon signing the acceptance form. When reaching 0 points the next offense will result in suspension without pay. Staff members can work at MFM to get their points back up. Work will be delegated, and assessed by Management. If the work is unsatisfactory the staff member will not receive any points and will have to apply for another job to gain points. Points can be accumulated throughout the year simply by being part of the team as there are numerous activities, campaigns, events and internal jobs that need attention all the time. If a staff member wishes to go the extra mile for MFM they will be rewarded generously

and will be able to exchange their points for a leave day. Leave days cost 6 000 points and points can be exchanged for a leave day at any point in the year. Using leave days will require the same procedures to be followed as any other leave day ie substitute should be arranged and cleared with Program Manager. Staff members are required to send an invoice stating the date and description of work done at MFM in order for Management to allocate the points. Invoices should be sent before the 20th of each month.

Points are added/gained for the following. Full Timers receive 150p p/h & Weekenders receive 200p p/h.

- Voice Over
- Production
- MC
- DJ
- Working in the Tech team
- Working on the website
- Helping with admin tasks
- Filling in for shows
- Telephone Duty
- Front Desk Duty
- Banner setup & Strike
- Helping out at community events
- Attending MFM meetings and AGM
- Standing in on features on different shows (cross promoting)
- Attending MFM workshops
- Helping out at MFM in any way makes you eligible for points
- Attending Community projects

Below is a list of offenses and the relevant points deduction or punishment. Please always refer to this list to determine the repercussions of any offense. Also note that these serve as a starting point. The management reserves the right to increase or decrease a specific fine depending on the severity or repetition of the offense.

MFM Fines - Point loss offenses

1. Not sticking to one language per link - 450
2. Coming late for a meeting - 450
3. Not following the interview procedure correctly/incorrect interview greeting procedure - 500
4. Not linking on time or missing a link / not using a music bed during a link - 500
5. Not filling in the competition database and sending winner details to S&P - 500
6. Not following the correct show replacement procedure - 500
7. Not taking a photo with guests and sending it to management for use on social media - 500
8. Not preparing the studio for the next presente - 500r
9. Not swiping your card upon arrival for show at the back office - 500
10. Not wearing MFM clothing when required - 500
11. Missing e-mail deadline - 500
12. Playing the same song twice in a show or in a row - 1000
13. Changing the computer settings / changing passwords / loading program / deleting program - 1000
14. Mentioning another radio station / presenter on air - 1000
15. Mentioning of other brands that are not advertising on MFM without authorization from PM - 1000

16. Swearing on air - 1000
17. Incorrectly referring to, and allowing guests to refer to MFM as Maties FM. The correct brand name is MFM, MFM 92.6 or MFM 92.6 – Move to the Music – 1000
18. Using MFM resources for personal use - 1000

MFM Fines - Offenses where you work back 3 hours at MFM

1. Missing a meeting without excuse
2. Not attending MFM events or Community projects
3. Smoking during your show or in the back office or balcony
4. Doing production work during show times, including leaving studio to work at the 'scheduler' PC
5. Playing a downloaded or Non-playlist song without clearing with PM
6. Incorrect editing/labeling/format of clip/song played on stinger
7. Incorrect news/ads format & structure
8. Missing an interview/feature
9. Moving/deleting or omitting songs on simian
10. Allowing unauthorized people in station/studio (including girl/boyfriends)
11. Back Office Untidy/Dirty While You Are There
12. Not submitting your promo moments in time
13. Not running a competition correctly
14. Not adhering to script requirements
15. Making executive decisions regarding your show or anything MFM related.

MFM Fines - Serious offenses

1. Exceeding monthly telephone/internet quota - **Pay back the money**
2. Coming late for a show, including your prep hour - **Work back 3 hours / 2000 / Suspension**
3. Not arriving for a show (5 show rule) - **Suspension & Lose all points**
4. Theft - SUSPENSION / DISMISSAL
5. Borrowing/using MFM equipment without management permission - **Lose points / Suspension / Dismissal**
6. Destruction of MFM property - **Suspension / Dismissal**
7. Verbal/Physical assault of MFM staff/guest/visitors - **Suspension / Dismissal**
8. Insubordination - **3 hours /Suspension / Dismissal**

The category for serious offences however carries a different penalty. If you are guilty of one of those offences, you are automatically sent to the disciplinary committee. From there the executive management decides on the way forward based on, points deducted, suspension, dismissal or other (a task punishment or a combination thereof)

2.3   Meeting Excuse Procedure

To excuse yourself from a meeting, you must submit a written (email) request three (3) days before the meeting is scheduled to take place. The excuse must be directed to the executive management member responsible for the meeting. That is the only person who is able to excuse you. If they have not given you permission, you are not excused.

The only concession to the above rules will be with regard to the weekly presenter meetings. Excuses for this meeting must be submitted BEFORE 12HOO, the FRIDAY before the presenter meeting to the Human Resource Manager only. These excuses must be submitted in writing via email.

2.4 Interview Procedure

Talk shows: Interviews must be booked at least a week in advance. A list of interviews organised and booked, must be emailed to the Operations and Programme Manager. The Operations Manager will add the interview to the interview sheet and ensure that all contact details are in order.

All other shows: If you have an idea for an interview, you must first check with the Programme Manager that you may organise it. Once the program manager has given permission, you must inform the Operations Manager about the interview and provide all the relevant contact details.

2.5 Show Replacement Procedure

This is only the replacement procedure for Weekend Presenters (non full-time presenters).

Step 1 Inform the Programme Manager seventy-two (72) working hours in advance that you are unable to do your show and why. E.g. If you have to do "Hitlist" on Thursday night at 9pm, you must notify the Programme Manager by Monday night 9pm. Excuses fall under the following categories:

1. Sickness (MFM will require a medical certificate)
2. Exam/Test
3. Holiday/Leave
4. Other (Discretion of the Programme Manager) (Please note 'personal reasons' will have to be qualified and explained to the PM.
5. If you are going away on holiday (during MFM holiday broadcast periods) you are still responsible for your show. You are liable for your show unless you have to travel more than an hour and a half to get to the station.
6. If you are sick, you must notify the Programme Manager twelve (12) hours before your show.
7. All excuses must be received via Email. If you are sick, you must phone the Programme Manager DIRECTLY (no messages will be tolerated/accepted). A sick certificate must then be presented as soon as possible.

Step 2 Contact the Programme Manager in order for find a replacement. Do not contact anyone on your own before speaking to the PM.

Step 3 Phone the possible replacements and ask if they can do your show. Confirm with them that they WILL do the show for you (i.e. they must give you a definite answer) and request confirmation in writing via email.

Step 4 Have a meeting with the replacement presenter to inform them of the details of your show. Ensure that they are familiar with your script, any features on your show, any competition that might be running and the mechanics for the competitions. Also ensure that they are aware of and have access to your show jingles and anything else in your stingset.

Step 5 Send an email to the PM confirmin that your replacement has been briefed on you show and has all the required material.

Step 6 Both the presenter and the replacement are held responsible for the smooth running of the show and the following of procedures. Failure to comply will result in points being deducted from both the presenter and the replacement.

2.6 5-SHOW RULE

Every weekend presenters (non full-time) is allowed to take off 5 shows per year. Making use of your 5 off show will require the same process to find a replacement as stated in 7.3. This does not

include academic or sick leave, and official holidays (June/July & December/January). If you do not show up for your show without informing management you will be immediately suspended for two weeks following a one month probation period in which you will need to fill in on four (4) Morning Glory shows.

2.7 Telephone System

Each staff member is set a specific Rand value limit for their monthly telephone account. Using more than the prescribed limit will incur the following consequences: 100 points are deducted immediately for not making the target. 10 points are deducted for every ten percent that you overspent. If you spent more than one hundred percent of your target (i.e. double your allowance) you will have to pay the full excess amount.

2.8 Declaration Policy

The MFM declaration policy is a means of keeping track of all "gifts", "donations" and "complimentary goods" given to the MFM staff. The reason for the policy arises out of the need to promote transparency and accountability. Anything that is given to you needs to be declared to management. If you receive something in whatever capacity you might fit at the station, it must be declared. This includes , but is not limited to:

1. Tangible goods e.g.: CD's, Books, Tickets, Goods etc
2. Intangibles goods e.g.: Launch Invitations, Press Releases, Press Screenings etc

Procedures

As soon as the gift is received, it must be declared to the Station Manager. They will then ensure the gifts are appropriately distributed or whether you may keep them.

Penalties

Depending on the severity of the transgression, penalties will be administered accordingly. This can include point's deductions, suspensions, task punishments or dismissal. A minimum of 500 points will be deducted automatically.

3. MFM On-Air Guide

Radio is often referred to as the "theatre of the mind". This emphasises that the listener's radio experience is a very personal one. Radio allows the listener to develop their own mental picture of what they are hearing and in this way every listener has their own unique experience of listening to the radio. If you've seen a radio personality for the first time after spending time listening to them you may know the sense of shock that many feel when faced with the real presenter after having had a relationship with your often vivid mental picture of who this person is. Radio is very intimate and this role of companion is the sole responsibility of the presenter's voice. The presenter's voice is the only personal contact with the listener. While listening to your voice each listener will draw a mental picture of you, what you look like, your personality, etc.

The next few pages provide a number of pointers on good presentation skills but all of these are meaningless unless the presenter applies, adapts and improves on these with every broadcast. The discipline to follow the procedures again and again to achieve the highest possible level of professionalism is the distinguishing character of the great presenter.

3.1 Programming Policy

The presenter must be on time The presenter must be there to do their show at the specified time. The presenter is expected to prepare adequately and arrive well in advance of their show to familiarize themselves with changes to, or happenings in that show. A presenter must be at the station at least 1 hour before their show to prepare. One cannot over emphasise the importance of preparation. The guiding principle is to make sure that you always engage your brain before your mouth. This means that at the very least the presenter must have thought through what they will say before they say it. Not that every word is scripted, but everything should be done with advance knowledge of how it will all be put together. Keep notes, pre-, practise live reads and links before you switch the microphone on. The listeners have a right to a bright, confident informed presenter. They will not forgive clumsy presentation, mispronunciation, clashing features, cancelled interviews and the many other on-air problems that await the unprepared presenter.

Be yourself Do not attempt to be a clone of that personality you admire - it's a short-lived career

option and the copy rarely enjoys the success of the original. By all means adopt good ideas to your show, but make them your own. Be natural and sincere. The radio presenter is not an actor pretending to be someone else. The radio presenter is a performer and entertainer. DO NOT ACT. Do not develop a foreign accent when on-air. Listeners will detect and reject a fake. Get to know who you are and project your personality.

Use a music bed Never use a recognizable tune as a music bed, any other person's music bed, or a song with lyrics in it. Using a music bed will also avoid dead air.

Play appropriate station jingle Play station jingles that are appropriate to the song you are playing. Don't play a jingle "MFM supporting South African music 24 hours a day" and then play Britney Spears.

Respect the listener In private media practitioners often express contempt for the listener. "They" are stupid and need "You" the genius behind the microphone to give "Their" lives any purpose. This is nonsense. You need them and without them your station will have to pack up and move on. Disrespecting the listener implies the presenter has a low regard for their intelligence/good taste. This often results in presenters lowering their own standards of presentation. On the other hand if you credit the listener with good taste (look who they are listening to!), intelligence and make them feel special and wanted - you may develop a devout following. Remember that the performer should never have more fun than the audience. Never get carried away with your own eloquence. Avoid being condescending. Never lie to the listener. It is important to keep in mind the demographics of the MFM broadcast area. Include all groups of people, not just students or scholars, but young working adults too. Always be inclusive, never exclusive.

Familiarize yourself with features and content Make sure that you have gone through the features and content of your show before you go on air. This is contained in your script. If you are unsure of anything ask the program manager. The presenter must at all times follow the programme schedule or script as set out by the Programme Manager. No deviation from the script will be tolerated.

Have empathy Empathy is the ability to put yourself in someone else's position. The presenter needs to treat her listener with empathy. Who is the listener? Are they young, old, female, male, liberal, conservative? What are they doing right now? How can I contribute to this moment of their day? Always speak to one person. Radio is a personal medium. The listener wants you to speak to them, not 35 000 other listeners. Never say, "I hope all of you out there..." or "to all the listeners..." You are alienating your listeners who are wondering who else you are talking to.

Master studio equipment It is imperative that presenters have mastered the studio equipment. Every time something goes wrong which are within the presenter's control the presenter and the station appear incompetent to the listener. To ensure nothing goes wrong presenters must have total control of the equipment so that they can think and do other things and not worry about which button to press next. Never mention a technical mistake that you made. Simply go on as if nothing has happened. If you don't mention it, the listener will either not notice it, or think maybe it wasn't really a mistake. Mentioning it afterwards only serves to remind the listener of the mistake, and makes you look incompetent.

Be economical It is essential that the presenter is concise and uses the minimum number of words necessary to convey meaning. Listening to radio is often a secondary activity. Listeners rarely sit still and stare intently at their radios concentrating on every sound that comes out it. The point is that they are not only focused on the radio and you the presenter. So make sure that when they do hear you there is something fantastic coming out of your mouth and not inane filler. BE ECONOMICAL with your words. Don't repeat yourself. Again - Avoid redundancies! To achieve good economy look at the following areas:

Preparation The unprepared presenter will waffle as they struggle to find the right words for a given link. If written text is not prepared to be spoken aloud it will sound clumsy, long-winded and even preachy.

Eliminate crutches Eliminate filler words, crutch words, cliches and empty expressions. "Hey", "Um", "Obviously", "like" and "the likes of" are meaningless words. Do not say them.

Develop your vocabulary A good understanding of language and a good vocabulary are minimum requirements for broadcasting. Read good BOOKS (not comics, magazines, web pages or newspapers). When you're reading take note of the language usage, pay attention to new words and look them up. Read aloud. The better your vocabulary the more efficiently (and economically) you can communicate.

Introduce yourself and welcome the listener At the beginning of the show, introduce yourself and welcome the listener to the show or the station. Thank him/her for choosing MFM 92.6, move to the music. Thank the previous presenter for their show. Throw forward the features of the first hour of the show. This is done after the first song of the show.

Script, ICASA and BCCSA demands. All presenters are responsible for ensuring their programming meets the demands of the script and the ICASA code of conduct for broadcasting services. This means that the prescribed Simian program log must be used. The program manager must approve any changes. The presenter will be subject to the evaluation of their performance to ensure they meet the above requirements.

Be smooth Keep the flow of your show as smooth as possible by mixing jingles and music as evenly as possible. This is achieved by planning ahead. Dead air will incur a fine for MFM and must be avoided at all times!

Play adverts at specified times MFM presenters will not advertise or brand any product or service that is not part of MFM's formal advertising schedule. The presenter must play all scheduled advertisements at the specified times.

Speak in one language Speak one language at a time. Speak your home language. The only time you may break this rule is if you have permission from the Programme Manager. NEVER mix your languages.

Use good grammar Listeners like hearing correct language usage.

Forward/back announcing Do not forward announce AND back announce songs, it is one or the other NEVER both. Preferably back announce so when the listener likes the song they can catch the artist/title.

Smile Maintain a warm and relaxed tone, presenters are never tired, bored, sick, uncomfortable or pressured. They must always sound calm confident and very happy to be there.

A link A link is when you go on air and speak between songs. Make a link every 15 minutes. For example make links at 13:15, 13:30 etc. Try not to make a link at 13:13. The reason for this is that the people who determine our listenership in the RAMS diaries operate on a fifteen-minute basis. If you make a link on the fifteenth minute, the diary holders will keep listening and increase our mark in their diaries and our listenership figures.

Informative, educational or entertaining When you link between songs, be sure to say something informative, educational or entertaining. What you say must contain at least two of these elements.

The five essentials In music radio, presenters spend most of the time linking between songs. Each one of these links has five essential ingredients:

1. Presenters Name
2. Station ID
3. Time
4. Name of the Artist
5. Title of the Track

At least two or three have to be in every link always in varying order. Sometimes all five will be there, but never continuously. As these things have to be said this leaves little room for much else. This is why it is important to simplify links. The presenter knows that much of what is being said is missed so make it easy for the listener and besides the essentials stick to one idea per link. Anthony Duke refers to the Mexican on a bicycle. That one idea is the Mexican hat, and the five essentials are the wheels on his bicycle.
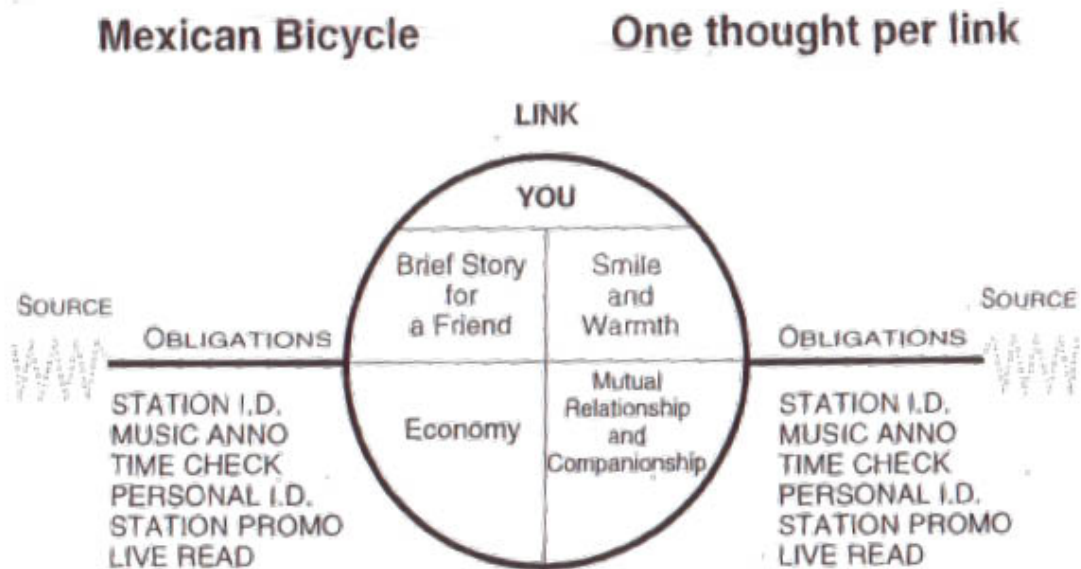
3.2 The MFM 'Nevers'

1. Never badmouth a song or artist. There is always somebody who likes it that you will be offending.
2. Never speak over a song's lyrics. Timing is everything.
3. Never sing on air with a song.
4. Never scream on air.
5. Never mention any other radio station or any other radio stations presenters.
6. Never put a caller on air unless it is pre organised or if you have permission from the Programme Manager.
7. Never do an interview without clearing it first with the Programme Manager.
8. Never talk too fast. Talk slowly and coherently. Never rush what you are trying to say.
9. No smoking/eating/drinking (except water in a closed bottle) is allowed during your show at any stage for any reason.
10. MFM has a no swearing policy. This applies to what you say, and the music you play.
11. Cell phones are ALWAYS off during your show.
12. NEVER mention any commercial brands on-air, unless you have received permission from the MFM management.
13. NEVER move the order of songs around on Simian. Play it in the order provided. NEVER play more than four songs in a row.

3.3 General Conduct

1. While using the facilities, the presenter is responsible for the studio, equipment and contents of all broadcasting facilities. The presenter will not have guests or friends in the studio, cd library or production studio i.e. any area other than the reception area. Should you allow those unfamiliar with station procedures and equipment into those areas, you will be held responsible for their actions.

2. The presenter will keep the studio neat and tidy at all times, especially after a show. This means:
   (a) cd's must be replaced in the cd library (if any have been used)
   (b) Scripts must be correctly filed.
   (c) Newspapers, documents and show prep must be packed away or thrown out. There should be no trace of your presence in the studio after your show has finished.
   (d) Shop prep and news bulletins must be saved and closed on the computer.

3. No food or drink (open or unopened) may be brought into the station areas (back office excluded) by either the presenter or guests EVER! Only water (in a closed bottle) is allowed in the studio.

4. You never own a show or a concept. MFM 92.6 owns all intellectual property. All contacts you make are owned by MFM 92.6.

5. Inform the Programme Manager that you will be unavailable to do your show at least 72 hours in advance. He will then advice on an appropriate replacement for your show. Before asking anyone first check with the Programme Manager. It is vital that you only miss your show if there is no other option available to ensure continuity. Presenters are only allowed to miss FIVE shows per year (excluding holiday programming). Missing more than five shows will lead you losing your show.

3.4 Competition Procedures

1. MFM competition procedures are to be followed at all times by MFM staff. Fill in ALL the required details of the winner in the spaces provided on the MFM competition database. No information may be left out.

2. Make sure you know the circumstances/details/conditions of the competition before running it. E.g. Alcohol may not be given to under 18's. Find out if the prize is at the station or when it will be arriving. Make sure to double check the banned list before making a winner.

3. Make sure the winner receives the following information:
   (a) Listeners are only eligible to win one prize every six weeks on MFM; hence it is your duty not only to ask them, but to check on the competition database.
   (b) Prizes must be collected within one month of winning otherwise it reverts to the property of MFM.
   (c) Prizes may not be exchanged for cash or any other product.

4. Employees of MFM and their families and partners are not allowed to win on MFM. Staff are also not allowed to inform friends of upcoming competitions in order to provide an unfair advantage over other listeners.

5. All competitions must be finished by the due date for completion

3.5 Music System and Policy

In order to have control over the music being played on MFM, some rules have to be in place. Music playing on MFM 92.6 can be categorized into the following categories:

1. South African Music

2. International Music

Music playlisted on MFM are further subdivided into two categories namely playlisted and non-playlisted. A third category is for adverts which is also handled by the music system and follows a specific policy.

1. **Playlist**: Playlist music is current music on a rotation system. MFM does not play everything that is sampled to us, whether that is via record companies or independent distributors. MFM plays a mix of all the top 20% of rock, pop and hip-hop, dance, R&B local and international. Songs must be radio friendly and must fit into MFM's young and trendy sound and image. They are broken into various rotations.

   (a) **Playlist A (Top 40)**: There are 40 tracks in this category. They are classified by what songs are currently on the MFM Top40. This is the "best/most popular" music on the playlist. They stay here for between 8 and 14 weeks depending on their popularity. These songs also get the most airplay.

   (b) **Playlist B (Hot rotation)**: These are popular songs that have just arrived off new rotation. They are either not quite Top40 material, or not on the Top40 yet. These songs get played almost as frequently as the Top40 music.

   (c) **Playlist C (Recurrent rotation)**: These are songs that have been either on the Top40 or hot rotation for a while. They are moved here to be given a cooling off period. The really popular songs cannot just disappear. Listeners still request them and presenters still want to play them. The songs stay here for a couple of weeks while they become less popular.

   (d) **New rotation**: New singles that the station gets sampled with goes onto this rotation. Usually it will stay here for a week or two, where after it will move to a different category. Music from this rotation will either move to hot rotation and sometimes straight to Top40. Alternatively, it can move completely off the play list, never to be heard again.

   (e) **Previously playlisted rotation**: This is a collection of songs that were extremely popular over the last twenty years e.g. old Nirvana. All music from recurrent rotation also lands up in this category. This can be music that is still popular in clubs and presenters still want to play. It gives a nostalgic feeling reminding people of older popular music.

2. **Non playlist:** It is everything found in the cd library and on Simian, that does not fit into the above categories. This music will NEVER get chosen by Simian to be play listed and therefore get aired.

   This brings us to the rules that have been programmed into Simian and rules that you need to take into account:

   Rule 1: A song may not be played if it has come off the playlist in the last two months. We do this to ensure a break from the song. Listeners get sick of hearing a song after its sell by date. Another reason is to give the next single by the artist a chance.

   Rule 2: You cannot play a song by an artist if that artist has a song currently on the playlist. It does not matter if the song is from a previous album. The same goes for another song off the same artist's album that is currently playlisted. The only time this rule may be broken is during request and dedication shows.

   Rule 3: You cannot play the same song that you played on your show the day before. The same goes for playing the same artist two days in a row on your show.

   Rule 4: Never play more than one song of an artist in a show UNLESS a feature demands it.

   Rule 5: You may not play the same song or the same artist that the previous presenter played.

Rule 6: Never play your own music taste. You are a presenter not a DJ. Your music taste has no relevance to the programme you are presenting. You play MFM music representative of the listenership.

Rule 7: Never badmouth a song or artist. No matter how much you dislike the artist or song, there is always someone listening who does like it.

All music you play is pre-selected and pre-loaded for your show. The above rules are set up through a music scheduling programme called natural music. Once the rules are set, the computer sets up a daily program log containing all your music. The on-air play-out system you will use is called Simian (explained later).

3. **Adverts**: Always play your prescribed adverts. The adverts are found on the program log on Simian with all your music. Adverts are tagged with an "a" at the beginning of their name (music has an "m"). Live reads are marked as "text" in the comment column (4th column from the left). They are tagged as "al". Never play adverts straight after a song. Front and back announce it first. That is to say you speak before and after an advert. The adverts are scheduled to finish playing at the specified time on the program log. E.g. If the adverts are scheduled for 15:00, you must play the adverts so that they finish at 15:00.

4. Simian Training

MFM plays 99% of its music through a play-out system on computer called "simian". Simian has a familiar look to it as it resembles most Windows programs. The Title bar and menu's across the top are identical to most Windows applications. Below is what the full Simian screen looks like.
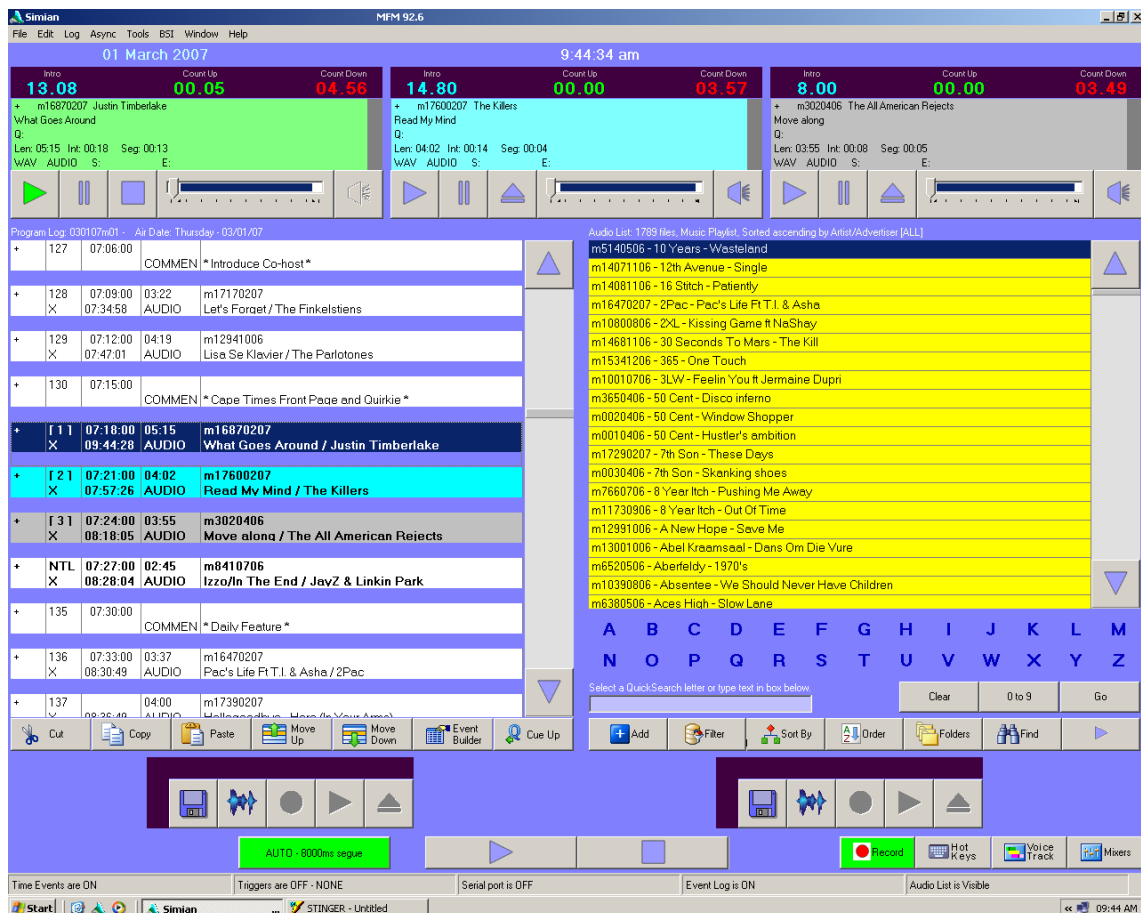
Below the menus are the playback decks. Simian is in essence 3 music channels running through the pc (imagine 3 cd players, controlled by the computer). Simian plays through the "pc1", "pc2" and "pc3" channels on the mixing desk. "pc4" is reserved for Simian's little brother Stinger. (We'll get to that later). The channels work exactly the same as all other channels on the desk and need to be monitored as such. A playback deck (as depicted below) represents one of the "pc" channels on the mixer.
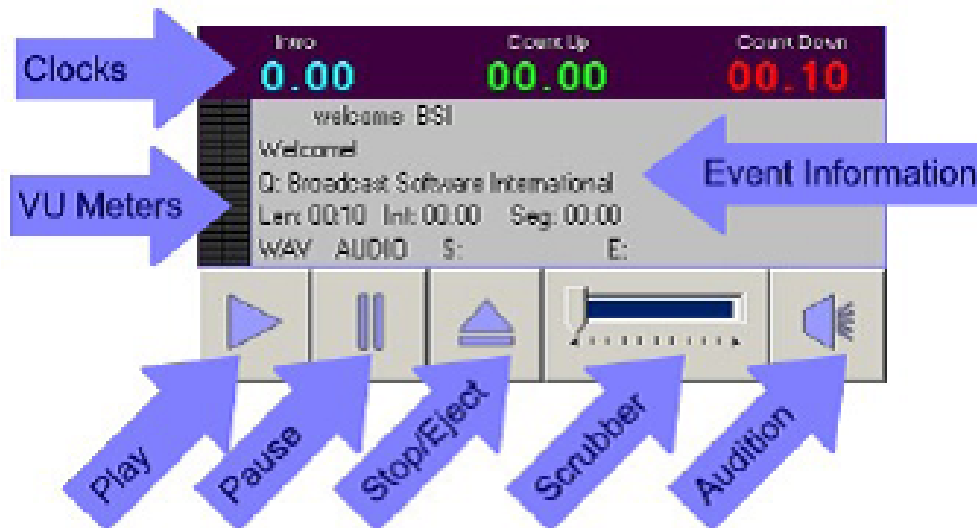
They are labelled from left to right. i.e. "pc1" is furthest on the left; "pc2" in the middle; and "pc3" is the right hand playback deck. Songs are always played through from left to right.

Next, we'll look at some of the components of the playback deck.

VU meter The VU meters are standard meters telling you the audio levels for the device assigned to that particular deck. Don't worry about them, they are not important

Play – Hey, it's a play button.

Pause – Get this. . . It pauses playback for that deck.

Stop/Eject – When it looks like a stop button, it stops what's playing in the deck. When it looks like an eject button, it ejects the song that's currently loaded and loads the next available song in the Program Log.

Scrubber – You can scrub (the search button on a cd player) through your song here. You'll also notice a little white coloring toward the beginning and the end of the blue area under the slider control. The white is the area before the intro and after the mix point. The white at the beginning is the part in the song BEFORE the lyrics arrive. The white at the end is the time left on the song after the next song starts mixing. Simian is set to play the next song at that specific point.

Clocks – Clocks depict what has just been described. "intro" is the time until the lyrics start. "count up" is the length the song has been playing. "count down" is the time until simian starts playing the next song.

Audition – This button allows you to cue songs. DO NOT USE THIS!

Event Information – This area shows you all of the pertinent information about the song that's loaded into the deck. This will include the songs catalogue number, its artist and title. All MFM's music is catalogued in a specific manner. Simian tends to reject songs with long titles and punctuation marks, hence the song have been renamed. The method used is as follows: All music starts with an "m". Thereafter a number between 001 and 10000, followed by the date the song was playlisted, i.e. 0406 (April 2006). The songs are then "tagged" with the

relevant information like artist and title.

Below the program decks, the screen is divided into 2 halves. On the left is the "program log". On the right is the "audio list"

The program log (as depicted below) is simply a list of the music and features that are scheduled to run for that specific day. Basically, anything that takes up a line in a Program Log is called an "Event".

Program Log: 030107m01 - Air Date: Thursday - 03/01/07

+	127	07:06:00		COMMEN	* Introduce Co-host *
+ X	128	07:09:00 07:34:58	03:22 AUDIO	m17170207 Let's Forget / The Finkelstiens	
+ X	129	07:12:00 07:47:01	04:19 AUDIO	m12941006 Lisa Se Klavier / The Parlotones	
+	130	07:15:00		COMMEN	* Cape Times Front Page and Quirkie *
+ X	[1]	07:18:00 09:44:28	05:15 AUDIO	m16870207 What Goes Around / Justin Timberlake	
+ X	[2]	07:21:00 07:57:26	04:02 AUDIO	m17600207 Read My Mind / The Killers	
+ X	[3]	07:24:00 08:18:05	03:55 AUDIO	m3020406 Move along / The All American Rejects	
+ X	NTL	07:27:00 08:28:04	02:45 AUDIO	m8410706 Izzo/In The End / JayZ & Linkin Park	
+	135	07:30:00		COMMEN	* Daily Feature *
+ X	136	07:33:00 08:30:49	03:37 AUDIO	m16470207 Pac's Life Ft T.I. & Asha / 2Pac	
+ X	137	08:36:40	04:00 AUDIO	m17390207 Hallogoodbye... Here (In Your Arms)	

Cut · Copy · Paste · Move Up · Move Down · Event Builder · Cue Up

Criteria are set by the MFM music committee; songs according to criteria are then automatically assigned. The log contains all the features as well as the music. At the top of the program log on the left, is the "program log name". This is always saved mm/dd/yy e.g. 021407m01 which is 14 Feb 07. Next to that is the "air date". This is the day that the log will be played. The program logs run every day from 00:00 to 23:59. To load a new program log, click on "file" (you can do this while Simian is playing). Select "new program log", it will remove the current log. Click "file" again, then select "open". The "open log" box will open. Select the correct date then click on "open" (the program logs are saved mm/dd/yy e.g. 021407m01 which is 14 Feb 07)

Each individual event is then broken up into 5 columns. The 1st column (from the left) shows that the events loaded are set on auto start i.e., they will play automatically and are not dependant on anything else. This is depicted by a "+". The 2nd column is the number of the event in the day's log. Once the song is played, an "X" is displayed under the number. The 3rd column shows the

time the song is scheduled to play e.g. 09:45. Below that is the time the song is actually played. The 4th column shows the length of the song and what type of event it is. For example a song will show as "audio"; a feature will show as "comment". A feature/comment will NOT play. Simian will simply skip over it, and 2 seconds of silence will play. The 5th and final column contains the event information. On top is the song code e.g. m0010506. Below that is the song information with title first then artist e.g. Black Parade/My Chemical Romance.

You can change the order of songs played (not preferable) by selecting the one to move, and clicking on "move up" or "move down". To scroll down, simply use the scroll bar on the right.

On the right of the program log is the **Audio List** (as depicted below). This holds a list of the files that are currently available in the Audio Database.

They are arranged alphabetically in ascending order of artist i.e. Audioslave before Maroon 5. To get a song from the audio list to the program log where it can be played, simply drag it across. Otherwise select the event that you want the new song to play AFTER. Then select the song you want, and click on "add". You can search for a song without having to scroll through the whole list. Just click on the letters below the list. If the letters are not visible, click on "find". They will then appear.

Tools Panels : Below the Audio List and Program log is the Tool Panels area. Here you will see one of four Panels. You select your panels using the four buttons at the bottom-left of the main
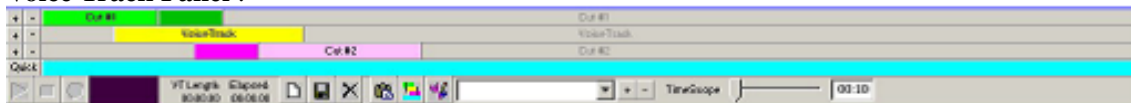
Simian window.

Record Panel :

The Record Panel has two Record Decks that you can use to manually record audio. Don't use this. All audio played on air is recorded through the audio logger.

Hotkeys Panel :

Hotkeys are a simple interface to push a button and play a sound. Its usage is similar to that of Stinger.

Voice Track Panel :

The Voice Track Panel holds the Voice Track Editor. Here you can create pre mixed Voice Tracks.

Bottom Buttons :

Simian has a row of buttons at the bottom of its main window (depicted above wrong way round). In the middle are the "stop" and "play buttons". These allow you to play and stop all playback decks.

On the left of that is the "automation mode" button. This button changes colour depending on the setting selected. Green for Full automation, yellow for Live Assist, and red for Automation Off. During Full Automation, Simian will continuously play music until all audio in the program log is exhausted. It will load up the next song in the program log and mix it into the end of the current song. This mode is used to play a couple of songs in a row. During Automation Off, Simian will stop playing at the end of the current song playing. I.e. it will stop after the song you are playing ends. You use this to stop the music before a link/feature/advert. Do not worry about Live Assist...

Songs are played from left to right. When no music is playing the song selected to play next (or cued up) is shown in the playback deck as light blue. When playing, the song is shown in green. To cue up a song to play, you must be in Full Automation mode. Select the song in the program log you want to play next, and then click on "cue up" (under the scroll bar of the program log). That song will then be loaded into the playback decks as the next to be played and will be displayed as light blue. If left in Full Automation mode, Simian will mix the song playing straight into the cued song.

Status Bar :
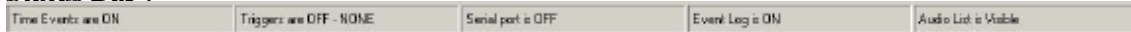
At the very bottom of the main Simian window is the Status Bar. The Status Bar gives you information on the current state of Time Events, Triggers, and the Event Log. You can also hide and view the audio list. The only one you MIGHT want to use is the "triggers" setting. Triggers control the 3 playback decks by using the channels on the mixing desk rather than the pc. You can start playing a song on Simian by pushing the "on" button for the pc slider on the mixing desk. To set this up click on the "triggers" button on the bottom till it says "triggers are on". Be warned, this is for advanced Simian users, and even then, you need to keep your wits about you.

5. Stinger Training

BSI Stinger provides instant playback of short digital audio files. Different "sets" and "collections" of sets can be stored for easy access of up to 288 audio files at the press of a button! One of the most powerful features of Stinger is its use of tabs to give you quick access to a great number of audio files. Since each tab can hold 36 audio cuts and there are eight tabs, you can load 288 files into Stinger at one time.

    Below is a short explanation of the different element of the program and how they appear on the screen. Each element is shown and an explanation of its functionality is provided.

The Main Screen When you first start Stinger you will see the Stinger Main Screen (See Fig. 5.1).

Tab One of eight Stinger sets (pages) that can hold audio files. Each tab is associated with a PC function key (F1 to F8). You can move from one tab to another by pressing the appropriate function key or by clicking on the tab label with the left mouse button.

Collection A group of tabs that can be saved and recalled at a later time.

New Set Unloads current set from foreground tab and / or clears all buttons on foreground tab (See Fig 5.2).

Open Set Loads an existing Stinger set (See Fig 5.3).

Save Set Saves changes to the current set or allows you to give a name to a new set (See Fig 5.4).

Delete Set Allows you to delete unwanted sets (See Fig 5.5).

Find Files Displays Find Audio Files window (See Fig 5.6).

    Status Bar

Last played: F1-S RadioWAVE!	00:12

    Last Played/Playing Indicator
Displays current status of last played or remaining playing audio files.

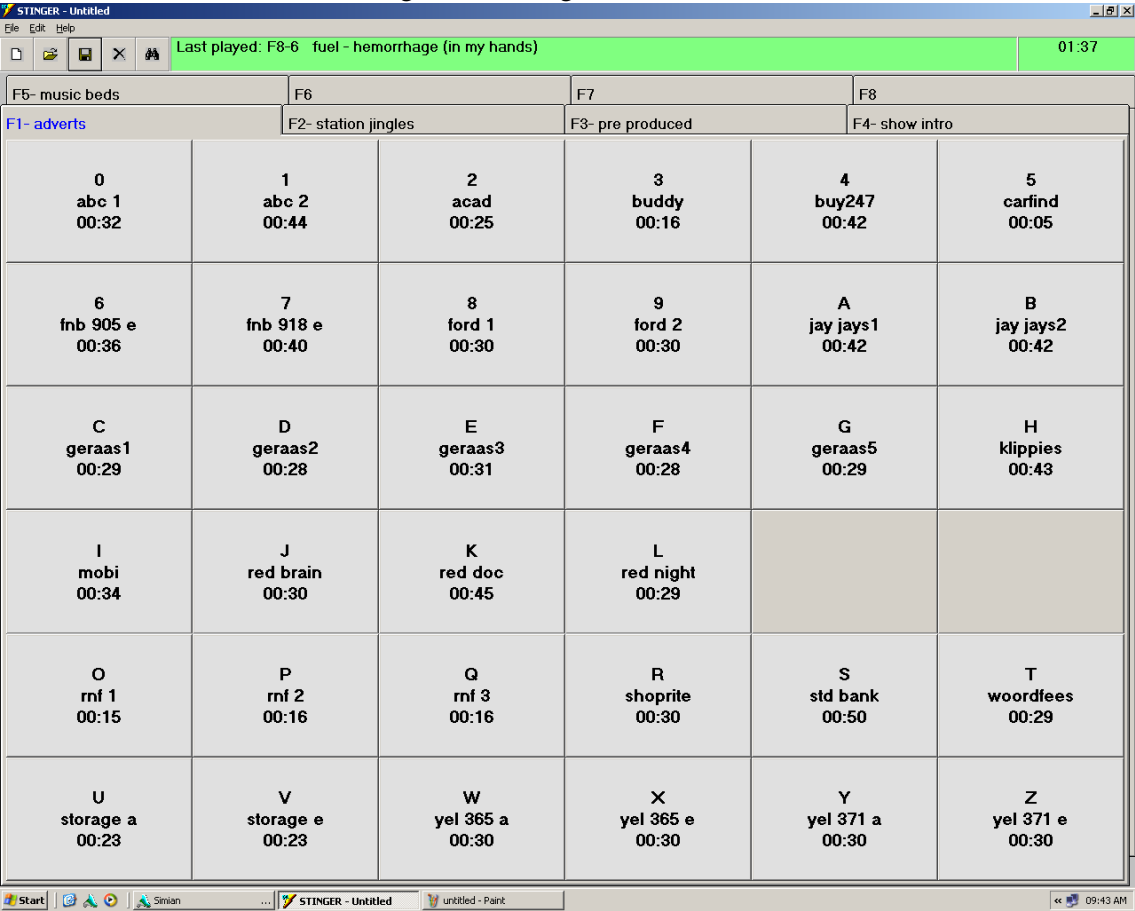Last played: F1-S   RadioWAVE!

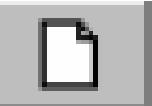Figure 5.1: Stinger Main Screen

Figure 5.2: New Stingset

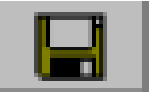Figure 5.3: Open Stingset
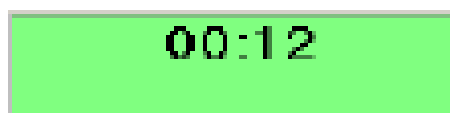

Figure 5.4: Save Stingset

Figure 5.5: Delete Stingset

Figure 5.6: Find Files
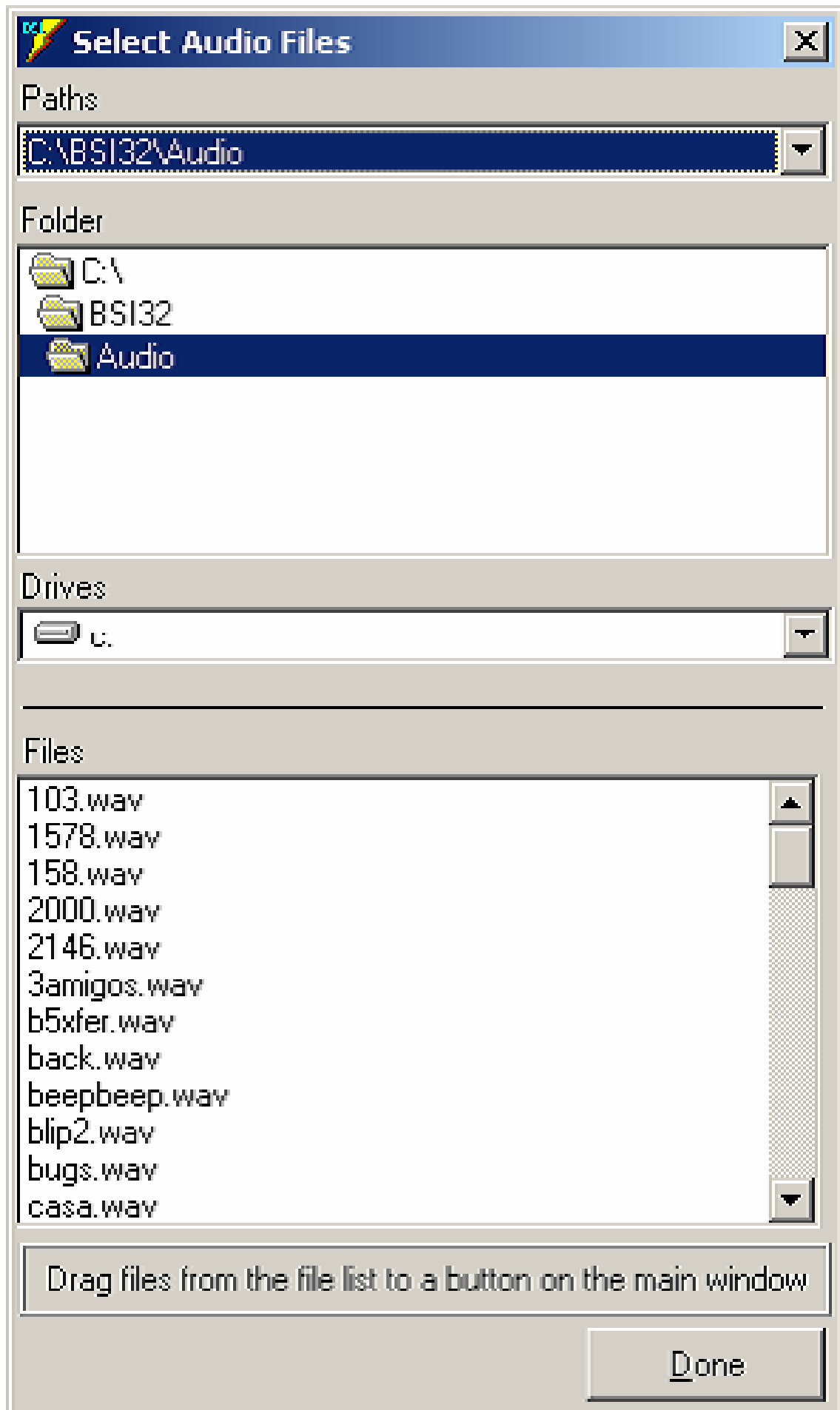

Countdown Timer

Displays countdown time of audio file named in the Last Played/Playing indicator.

When you click on the Find Files button . It will display the Select Audio Files window (see below) The path selected should be "e:" If not, under "drives" select "e". Generally you will work with the "my jingles" and "archive" folders. From there you can select the desired file to load.

Loading Buttons

Audio files are loaded into buttons by dragging them from the Select Audio Files window. You can display this window by clicking on the Find Files icon in the toolbar or by pressing CONTROL-F. Select the folder you wish to view in the pull-down list. The files in that folder will be displayed in the audio file list on the right of the window. To load a file into a button, 'drag and drop' the file onto the Stinger button you want to use. The audio duration will be displayed below the button name. You can select multiple files by holding the SHIFT key (to select a range) or the CONTROL key (to select multiple individual files). The entire selected group can then be 'drag and dropped' over to the main window and loaded into buttons.

Select Audio Files

Paths

C:\BSI32\Audio

Folder

- C:\
  - BSI32
    - Audio

Drives

c:

Files

103.wav
1578.wav
158.wav
2000.wav
2146.wav
3amigos.wav
b5xfer.wav
back.wav
beepbeep.wav
blip2.wav
bugs.wav
casa.wav

Drag files from the file list to a button on the main window

Done

6. Voice for Radio

6.1 What makes a voice?

There are many factors that go into determining the way a particular voice sounds. These have been divided into the fixed factors, which are governed essentially by your body size and there are the alterable factors which can be developed and refined through voice exercise and training.

Table 6.1: Voice Factors

voice	Fixed	Physical characteristics	Body (chest) size
			Head (resonating structures) dimensions
			Vocal chord development (testosterone)
	Alterable (through training)	Perception	'Ear'
			Mental Image
			Connecting the mouth to the brain
		Physical characteristics	Breath capacity
			Vocal range and pitch
			Timbre (resonance)
		Abilities	Breath control
			Articulation
			Character voices
			Credibility and consistency
			Gestures
			Projection
		Listener's Perception	

6.2 Breathing

One of the cornerstones of learning to broadcast is knowing how to breathe correctly and learn to control your breathing so that it is used to optimum effect when you are on the air.

When we are born our breathing is naturally correct, babies can breathe, yell and scream with optimum effect because they use their lungs without conscious thought. As we grow older, some people become lazy in their habits only using the upper part of the lungs, taking a shallow breath instead of a normal one. To understand how correct breathing and breath control works, first you need to understand the process that it uses to operate.

Surrounding your lungs is a muscle system called the diaphragm which is attached to the lower ribs on the sides, bottom and to the back acting as an inhalation device. When you breathe in the muscle lowers, displacing the stomach and intestines. When you breathe out the diaphragm helps to manage the muscles around the lungs (abdominal muscles) to control how quickly the breath is exhaled. If you breathe out quickly, the diaphragm does nothing but when you breathe out very slowly the diaphragm resists the action of the abdominal muscles. A broadcaster learns to use this muscle system to control the breath as it is being exhaled.

Hold a finger close to your lips and breathe out slowly, the breath should be warm and moist and you should notice the action of the diaphragm as you exhale. This is the correct amount of breath used when speaking normally. A broadcaster does not need to 'force' or 'push' air through the vocal chords to produce a good strong sound, doing so creates too much pressure against the chords, preventing them from operating correctly which can cause damage to the voice.

The stomach area should move naturally inward toward the end of the breath, the stomach should not be 'sucked in' as it prevents the diaphragm from working effectively. Instead the abdominal area should remain expanded to the level it was when you inhaled and allowed to gradually decrease naturally at the end of the breath. This is where the 'control' comes into play - the broadcaster expands the lungs by inhaling and 'controls' the amount of air expelled when speaking by allowing the muscle support system to remain expanded - this doesn't mean the stomach is pushed out, rather that it is blown up like a balloon when the air goes in and the singer slows down the natural rate at which it goes down. In most people the breathing is shallow and only the top half of the lungs are used - breathing correctly uses the whole of the lungs so that more air is available, the broadcaster then uses the natural action of the muscles (diaphragm and abdominals) surrounding the lungs to control the amount of air that is exhaled when speaking on air.

Good breath support during speech requires good posture, abdominal breathing and breathing during natural pauses. Breathing and correct support does not require great physical strength - although having toned abdominal muscles helps, even a child can learn how to breathe and support their voice correctly. Remember... the diaphragm doesn't exhale for you - just helps to control the amount of air exhaled.

Although we have tried to the best of our ability to describe the breathing process above, there is no better demonstration than seeing how it works. You can access excellent visuals on line at www.speechscience.com.

6.3   Breathing Execises

The following exercise may make you feel tired at first, do keep at it as you will begin to notice that it takes less effort to breath, less energy is used when breathing plus it helps you learn to co-ordinate the diaphragm and abdominal muscles when breathing. To find out if you are breathing correctly, place a hand on your belly button. This area should expand first when you breathe in and then spread upwards until your chest is expanded (don't lift the shoulders or push the stomach out). If you feel you are not breathing properly, practice the following exercise.

1. Lay flat on your back.
2. Place your hands on your waist, fingers pointing towards your belly button.
3. Focus on filling up your stomach from the bottom to the top taking a slow deep breath. (The aim is not to fill yourself to bursting but to inhale enough air so that you can feel the difference between a shallow breathe taken when breathing from the chest).

4. You should feel your stomach rise and your hands being raised gently up and outward until you feel your chest expanding. The expansion is not only at the front of the body but also to the sides and back as well.
5. Breath out slowly to a count of 5
6. Repeat the exercise 10 times

Practice daily before you rise in the morning and prior to sleeping at night for 5 - 10 minutes gradually increasing this to 3 or 4 times a day. Once you get it right, practice as often as possible, sitting, standing and whilst at work until you are breathing naturally from your abdomen.

Try the following exercise to help increase breath control: Count on one breath speaking each number out loud, using one breath at any comfortable pitch. Start with a small number like 5 or 10 and increase this gradually until you can manage 25 or more without straining, tensing or running out of breath. If you do these religiously for 14 days your breath control will improve.

6.4 Posture

Posture and movement for broadcasters are an integral part of any tutors teaching. Part of being able to present well includes the ability to be aware of your body, identify and correct problems that arise due to incorrect posture. This is where a more experienced producer becomes essential as they can observe your movements during on air presentation and provide you with immediate corrective advice.

This does not mean that your posture needs to be perfect!

Standing or sitting naturally ensuring the head, neck and shoulders are relaxed is the correct posture for broadcasting. Whilst most people do this automatically, there are others whose posture has become lazy, or who have developed bad habits that can inhibit their speaking which is why we've provided some guidelines, "do's" and "don'ts" and exercises to help improve your posture.

NB: - This does not mean that you will not be a good presenter if your posture is less than perfect or that if you live with a physical disability that you cannot broadcast. Posture is not a substitute for vocal talent, just a means of improving your control and providing your voice with optimum conditions for reaching its potential.

Posture Do's and Don'ts

Do:
1. Be relaxed and natural
2. Keep your movements fluid
3. Keep your chin level
4. Keep your knees loose
5. Keep your head up
6. Keep your shoulders sloping and relaxed
7. Keep your toes pointed forward with your weight on heels and soles
8. Keep the front of your neck loose - don't stretch it
9. Keep abdominal muscles relaxed
10. Keep your back muscles relaxed
11. Smile!

Don't:
1. Drop or hunch your shoulders
2. Move stiffly or jerkily
3. Drop or tuck in your chin when trying to speak deeply
4. Stretch your head upward when trying to speak in a high tone
5. Strain or push your abdominal muscles

6.4.1 Exercises for Improving Posture

The exercises below are used by deportment teachers to help models, actors and singers achieve correct posture. This age old practice has been used for years and is designed to help you become more aware of how your body works, therefore enabling you to move fluidly and correct mistakes as you feel them happening. Take them at your own pace. Master one exercise before moving on to the next. Don't rush or try to do too much in one day. NB: Whilst the following exercises are easy and safe to do, people with disabilities, back pain or any physical disorders should consult a physician before attempting any form of exercise. For these exercises you will need:

1. A long mirror (preferably full length)
2. A large book of medium weight
3. Wear comfy loose clothing
4. Wear flat shoes, trainers, crocs or bare feet.
5. A flat long surface i.e. hallway or enough room to walk several paces.
6. A friend who can observe and make constructive comments and notes.
7. Patience and a good sense of humour!

All movements should be fluid and your breathing natural.

Place the mirror in a position at the end of the hallway or room where you can see the whole of (or at the least the top half) of your body. Stand facing the mirror. Study how you stand and compare with the Do's and Don'ts above and make adjustments to your posture if necessary. Stand at the end of the walk space and walk naturally towards the mirror observing your movements and posture as you walk. Compare with the Do's and Don'ts above and make adjustments to your posture if necessary.

When walking your weight should be mainly on the balls of your feet, so your heels just lightly touch the floor, with the majority of movement coming from the hips and legs. The upper body should remain straight, relaxed and not 'swing' from side to side. Even if it seems that you are standing and moving with the correct posture it is difficult without an impartial, experienced observer who will notice bad habits that may appear normal to you.

The following exercises will not work if your posture is incorrect!! 5 to 10 minutes practice a day will help you to achieve better posture, the ideal is to reach a point whereby your posture and movements become automatic and sub-conscious.

6.4.2 Exercise 1

Place the book centrally on the top of your head. Turn your head slowly to the left, return to centre then repeat the exercises turning your head to the right. The head movements should be smooth with eyes ahead, chin level, head, neck and shoulders relaxed. If the exercise is done correctly the book will remain in place. Tense up, drop the jaw or move jerkily and the book will fall!

Repeat this exercise until you can do it several times without the book falling off.

6.4.3 Exercise 2

Stand at the end of the walk space and place the book centrally on the top of your head. Walk normally towards the mirror, observing your posture as you walk. If your posture is correct and your movements are smooth then the book will remain in place - if not it will fall! Repeat this exercise until you can walk the length of the space without the book falling.

6.4.4 Exercise 3

Stand at the end of the walk space and place the book centrally on the top of your head. Walk normally towards the end of the walk space, turn and walk back towards the starting point. If your posture is correct and your movements are smooth then the book will remain in place - if not it will fall! Repeat this exercise until you can do the exercise without the book falling.

6.5 Timbre or Resonance

What Timbre is a combination of tone and resonance.

Why If your tone is correct but you are not resonating correctly, your voice will come across as weak or congested sounding. Correct timbre however will result in a beautiful rich voice, which will be pleasing to the ear of the listener.

What Primary resonation areas are the chest cavity and the throat. These can be resonated with the sounds:

Oh (oar)–Eh–Ih–Uh–Wh

Doing this exercise will make the post-laryngeal resonation exercises much easier. The resonating areas are above the larynx, they are (1) The hard palate, (2) The nasal bone and sinuses and (3) The forehead sinuses. We need to become accustomed to the sound and method of using these resonating structures correctly. Let us now resonate each structure in turn.

The hard palate Take a deep breath and hum softly through slightly parted lips. Make your mouth into a "lll" shape and then "mmm" shape and feel the resonation on the palate at the top of the mouth. Keep this up for a while, experimenting with improving the amount of resonation.

The nasal bone and sinuses From the hard palate resonation move your tongue into the position for a "nnn" sound and move the resonation to your nasal sinuses. Now move the back of your tongue to the top of your mouth for a nasal "ng" sound. Experiment with improving the resonation.

The forehead From the nasal resonation exercise, open your mouth into an "aaa" sound, and move the resonance to your forehead. You might want to place the tips of your fingers on your forehead to make this easier. Experiment with resonating here.

Now do the whole exercise: "Oh-Eh-Ih-Uh-Wh-L-Mm-Nn-Ng-Ah". Do this exercise as often as possible especially before a show. In order to make this exercise easier, relax all facial muscles and visualise the resonation moving around your face.

6.6 Improved Articulation

What Articulation is the way you pronounce words. Articulation training involves exercises to improve the "dexterity" of your speech organs. While you may be under the impression that you articulate perfectly and that you're very nimble around tongue twisters, you need to ask yourself how often you fluff words or lines on mic and whether you can say "New York -unique, unique New York" and repeat it a few times fast.

Why If your articulation is good you will make less mistakes with your lines and sound more confident. Your mic voice will also be clearer and more understandable. You need to train your speech muscles to respond correctly to each instruction, much faster and more accurately than non-broadcasters would.

How The following exercises will facilitate improved articulation by working all the relevant areas of the mouth for speed and strength. In all these exercises, speed is important, but accuracy is much more important. If you make a mistake rather go slower and enunciate correctly. Treat each of the following letters as a sound. This will exercise your mouth for consonants. Say "b-p-g-k then b-p-g-k-d-t" repeat often and then speed up. The following exercises train the mouth for vowels moving from the front of the mouth to the back.

1. pipple papple pepple popple pupple
2. bibble babble bebble bobble bubble
3. tittle tattle tettle tottle tuttle
4. diddle daddle deddle doddle duddle

5. giggle gaggle geggle goggle guggle
6. rirrle rarrle rerrle rorrle rurrle

6.7 Taking Care of the Voice

Avoid eating and drinking before intensive voice use Fats and sugars coat the vocal cords and cause 'frog in the throat' and irritation. This may actually lead to damage of the vocal cords. Foods that give mild allergic reactions (itch in the gums or throat) should especially be avoided. Chocolate is a culprit.

Stop Smoking Figure it out for yourself - you've read the government warnings.

Lubricate the throat Drink a little water before exercising the vocal cords and sip more as needed.

Treat allergies, colds and laryngitis Treat allergies and colds with appropriate medication. Impending laryngitis can be held off with hot (as hot as you can drink it) water. Worcestershire sauce also helps (a teaspoonful, neat). Pineapple is good for the throat.

Take care when clearing the throat Never grate the vocal cords - always swallow.

Do some preparation before a session of using your voice:

1. Relax your throat area by doing a few neck rolls.
2. Do three deep breath exercises to relax your diaphragm
3. Hum quietly at a comfortable tone for a few deep breaths
4. Do the mmm-wow-mmm exercise
5. Hum or 'la' a melody repeat, each time half a tone lower until you are as low as you can go, then higher until you are as high as you can go.

Radio sites of interest on the web

1. www.radiorewind.co.uk
2. www.radiorsa.co.uk
3. www.bbctraining.com
4. www.radio.oneworld.net
5. www.nationalbroadcastingschool.com

7. MFM Live Read Example

ENGLISH Nicholas Louw is one South Africa's most popular Afrikaans artists, demanding sold-out performances all across South Africa. With two record-breaking CD's under his belt, Nicholas Louw will rock the Stellenbosch Town Hall on Thursday the 22nd of June. Join him at 19H00 and make sure your winter is rock hot! Tickets are available at R60 via Lindie Van Zyl from Bluedaisy at 021 856 3859 or 082 873 8539 That's 021 856 3859 or 082 873 8539. Tickets can be picked up at the Dorp Street Theatre Café on on Tuesday's and Wednesday's. Tickets are limited, so make sure you ROCK the winter cold away with Nicholas Louw!

AFRIKAANS Een van die grootste plaaslike musiekante, Nicholas Louw, kom Rock in Stellenbosch. Hy het reeds twee baie suksesvolle treffer CD's agter sy naam en sal op die 22ste Junie in die Stadsaal optree. Rock daai lyfie van jou saam met Nicholas Louw vanaf 19H00. Kaartjies is beskikbaar teen R60. Kontak Lindie van Zyl vir meer inligting by 021 856 3859 en 082 873 8539, ek herhaal, 021 856 3859 en 082 873 8539. Kaartjies kan Dinsdae en Woensdae tussen 12:00 en 15:00 afgehaal word by Dorpstraat Teater. Daar is slegs 'n beperkte aantal kaartjies beskikbaar, so maak seker jy ROCK met daai Lyfie van jou, die winterkoue flou.

8. Acceptance Form

I, the undersigned MFM staff member, agree through the signing of this document that I understand and accept to abide by the nature of the MFM points system as laid out in the General Information document, and with all MFM rules, regulations and procedures. These include the 5 Show Rule, which states if I miss 5 shows outside of the stated holiday period, I will lose my show. I further understand that if I do not show up for the show I am responsible for and management has not been made aware, I will bear the consequences of being suspended for two weeks, following a one month probation period.

The employee should not post statements that are malicious, obscene, threatening, harassing or intimidating. The employee should also not post prohibiting statements that convey or imply egregious acts such as sexual or racial harassment or sabotage.

The employee will expressly state that his postings are his own and do not represent the station's views, if his/her views differ from the station's views.

The employee is not allowed to impersonate the employer or to make statements on behalf of the employer without authorization, or make statements that can be construed as establishing the employer's official position or policy on any particular issue. The employee is encourages to resolve workplace grievances internally rather than posting about it on social media.

Name:

Date:

Signed:

Station Manager:

Human Resource Manager: