

How To Use

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# AirTime

On-Air Audio Delivery

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Software Version 1.00

**orban**

**IMPORTANT NOTE:** Refer to the unit's rear panel for your Model #.

**Model Number:**

8400

**Description:**

AirTime On-Air Audio Delivery

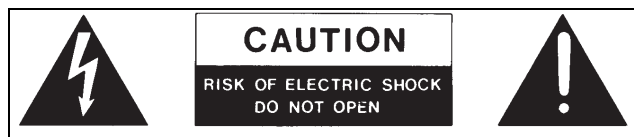
**MANUAL:**

**Part Number:**

xxxxx-000-01

**Description:**

How to Use AirTime Manual



**CAUTION:** TO REDUCE THE RISK OF ELECTRICAL SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

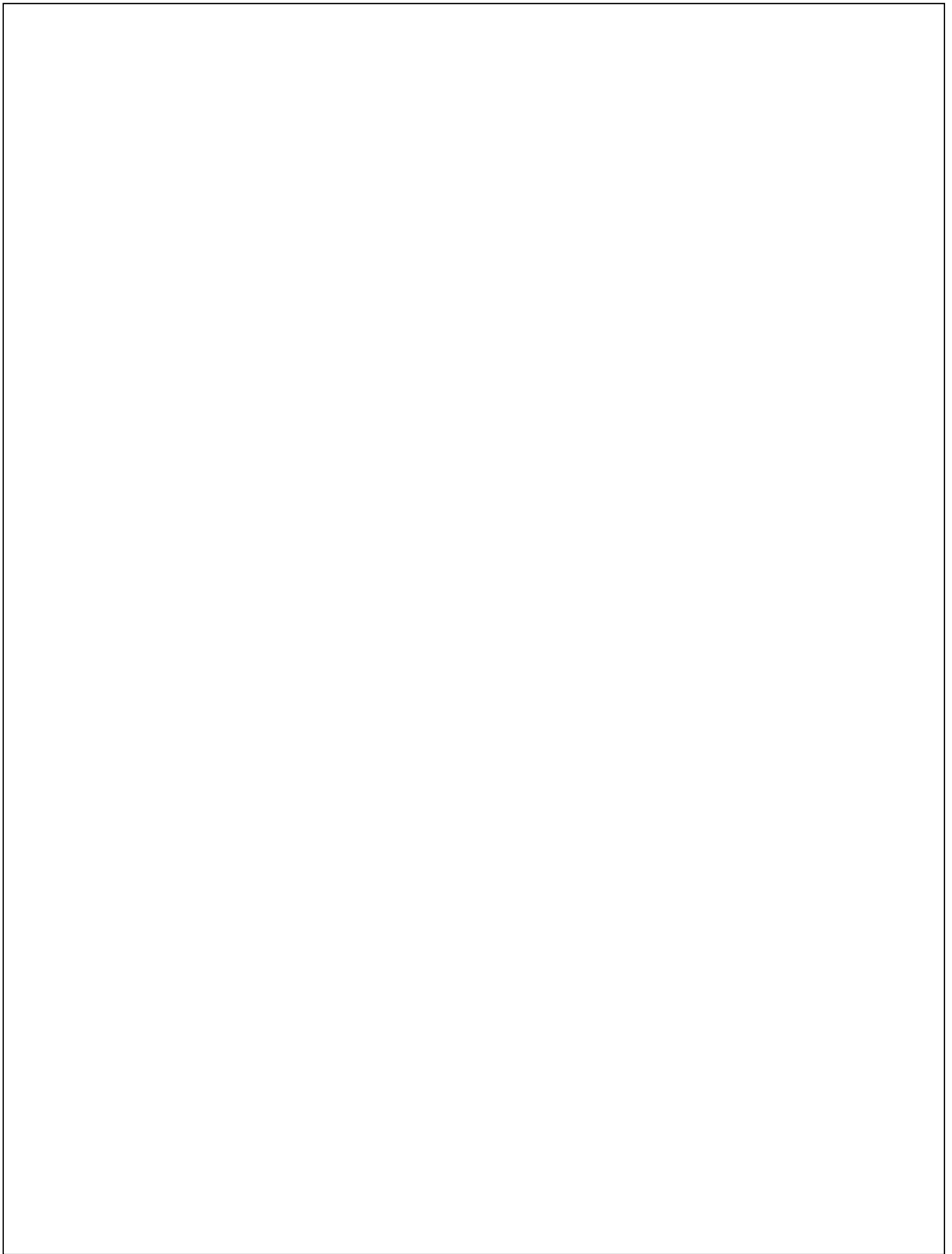
**WARNING:** TO REDUCE THE RISK OF FIRE OR ELECTRICAL SHOCK, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.



This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure — voltage that may be sufficient to constitute a risk of shock.



This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Read the manual.





## Safety Instructions (German)

Gerät nur an der am Leistungsschild vermerkten Spannung und Stromart betreiben.

Sicherungen nur durch solche, gleicher Stromstärke und gleichen Abschaltverhaltens ersetzen. Sicherungen nie überbrücken.

Jedwede Beschädigung des Netzkabels vermeiden. Netzkabel nicht knicken oder quetschen. Beim Abziehen des Netzkabels den Stecker und nicht das Kabel erfassen. Beschädigte Netzkabel sofort auswechseln.

Gerät und Netzkabel keinen übertriebenen mechanischen Beanspruchungen aussetzen.

Um Berührung gefährlicher elektrischer Spannungen zu vermeiden, darf das Gerät nicht geöffnet werden. Im Fall von Betriebsstörungen darf das Gerät nur von befugten Servicestellen instandgesetzt werden. Im Gerät befinden sich keine, durch den Benutzer reparierbare Teile.

Zur Vermeidung von elektrischen Schlägen und Feuer ist das Gerät vor Nässe zu schützen. Eindringen von Feuchtigkeit und Flüssigkeiten in das Gerät vermeiden.

Bei Betriebsstörungen bzw. nach Eindringen von Flüssigkeiten oder anderen Gegenständen, das Gerät sofort vom Netz trennen und eine qualifizierte Servicestelle kontaktieren.

## Safety Instructions (French)

On s'assurera toujours que la tension et la nature du courant utilisé correspondent bien à ceux indiqués sur la plaque de l'appareil.

N'utiliser que des fusibles de même intensité et du même principe de mise hors circuit que les fusibles d'origine. Ne jamais shunter les fusibles.

Eviter tout ce qui risque d'endommager le câble seceur. On ne devra ni le plier, ni l'aplatir. Lorsqu'on débranche l'appareil, tirer la fiche et non le câble. Si un câble est endommagé, le remplacer immédiatement.

Ne jamais exposer l'appareil ou le câble à une contrainte mécanique excessive.

Pour éviter tout contact avec une tension électrique dangereuse, on n'ouvrira jamais l'appareil. En cas de dysfonctionnement, l'appareil ne peut être réparé que dans un atelier autorisé. Aucun élément de cet appareil ne peut être réparé par l'utilisateur.

Pour éviter les risques de décharge électrique et d'incendie, protéger l'appareil de l'humidité. Eviter toute pénétration d'humidité ou de liquide dans l'appareil.

En cas de dysfonctionnement ou si un liquide ou tout autre objet a pénétré dans l'appareil couper aussitôt l'appareil de son alimentation et s'adresser à un point de service après-vente autorisé.

## Safety Instructions (Spanish)

Hacer funcionar el aparato sólo con la tensión y clase de corriente señaladas en la placa indicadora de características.

Reemplazar los fusibles sólo por otros de la misma intensidad de corriente y sistema de desconexión. No poner nunca los fusibles en puente.

Proteger el cable de alimentación contra toda clase de daños. No doblar o apretar el cable. Al desenchufar, asir el enchufe y no el cable. Sustituir inmediatamente cables dañados.

No someter el aparato y el cable de alimentación a esfuerzo mecánico excesivo.

Para evitar el contacto con tensiones eléctricas peligrosas, el aparato no debe abrirse. En caso de producirse fallos de funcionamiento, debe ser reparado sólo por talleres de servicio autorizados. En el aparato no se encuentra ninguna pieza que pudiera ser reparada por el usuario.

Para evitar descargas eléctricas e incendios, el aparato debe protegerse contra la humedad, impidiendo que penetren ésta o líquidos en el mismo.

En caso de producirse fallas de funcionamiento como consecuencia de la penetración de líquidos u otros objetos en el aparato, hay que desconectarlo inmediatamente de la red y ponerse en contacto con un taller de servicio autorizado.

## Safety Instructions (Italian)

Far funzionare l'apparecchio solo con la tensione e il tipo di corrente indicati sulla targa riportante i dati sulle prestazioni.

Sostituire i dispositivi di protezione (valvole, fusibili ecc.) solo con dispositivi aventi lo stesso amperaggio e lo stesso comportamento di interruzione. Non cavallottare mai i dispositivi di protezione.

Evitare qualsiasi danno al cavo di collegamento alla rete. Non piegare o schiacciare il cavo. Per staccare il cavo, tirare la presa e mai il cavo. Sostituire subito i cavi danneggiati.

Non esporre l'apparecchio e il cavo ad esagerate sollecitazioni meccaniche.

Per evitare il contatto con le tensioni elettriche pericolose, l'apparecchio non deve venir aperto. In caso di anomalie di funzionamento l'apparecchio deve venir riparato solo da centri di servizio autorizzati. Nell'apparecchio non si trovano parti che possano essere riparate dall'utente.

Per evitare scosse elettriche o incendi, l'apparecchio va protetto dall'umidità. Evitare che umidità o liquidi entrino nell'apparecchio.

In caso di anomalie di funzionamento rispettivamente dopo la penetrazione di liquidi o oggetti nell'apparecchio, staccare immediatamente l'apparecchio dalla rete e contattare un centro di servizio qualificato.

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# AirTime

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### **WARNING**

This digital apparatus does not exceed the Class A limits for radio noise emissions from digital apparatus set out in the radio Interference Regulations of the Canadian Department of Communications. (Le present appareil numerique n'emet pas de bruits radioelectriques depassant les limites applicables aux appareils numeriques (de la class A) prescrites dans le Reglement sur le brouillage radioelectrique edicte par le ministere des Communications du Canada.)



### **IMPORTANT**

Perform the installation under static control conditions. Simply walking across a rug can generate a static charge of 20,000 volts. This is the spark or shock you may have felt when touching a doorknob or some other conductive item. A much smaller static discharge is likely to completely destroy one or more of the CMOS semiconductors employed in OPTIMOD-FM. Static damage will not be covered under warranty.

There are many common sources of static. Most involve some type of friction between two dissimilar materials. Some examples are combing your hair, sliding across a seat cover or rolling a cart across the floor. Since the threshold of human perception for a static discharge is 3000, many damaging discharges will not even be noticed.

Basic damage prevention consists of minimizing generation, discharging any accumulated static charge on your body or work station and preventing that discharge from being sent to or through an electronic component. A static grounding strap (grounded through a protective resistor) and a static safe workbench with a conductive surface should be used. This will prevent any buildup or damaging static.

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P/N: xxxxxx.000.01



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How to Use Manual

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## Introduction

### How To . . .

“How To” is a good reference for new AirTime users.

If you want to become highly skilled in a hurry, scan through “How To” before you start using the system. Then keep it handy for step-by-step instructions while you’re learning.

And don’t be afraid to experiment. You’ll find lots of ways to use AirTime just by playing with it.

### AirTime On-Air Audio Delivery

AirTime is a second-generation **on-air digital delivery system** and **hard disk audio storage system** that is particularly suited for demanding, traffic-intensive radio or television broadcast applications.

AirTime allows you to air multiple stereo channels from pre-programmed schedules, either automatically or manually.

Programs can be created “on the fly” in AirTime’s Live Assist environment then aired to multiple stations by a single operator.

Schedules can be created, ranging from simple playlists to complex “intelligent” playlists containing rotations and conditional filters.

Orban has designed AirTime specifically for broadcasters so that they can work in an environment that is familiar, comfortable and responsive.

## Find Your Way Around The Hardware

### Minimum Components Of AirTime System

Each AirTime system starts with a single computer running AirTime software. This main computer, or server, includes at least one audio play and record card, one play-only card, four drive bays with at least one 4 gigabyte hard drive, a Pentium processor on PCI platform, 32MB RAM, SCSI disk controller, 3.5” disk drive, a 10Base-T or 100Base-T Network card, video card, 8-port serial card, heavy duty power supply, and a keyboard and mouse. The monitor can be either a standard SVGA or SVGA with Touchscreen capabilities.

## **AirTime is a Modular System**

Because AirTime is modular, it can be expanded in numerous ways. Additional computers can be easily networked. Optional dedicated user interfaces, such as AirTime's Sound Cube, can replace traditional mouse and keyboard controls. AirTime's Touchscreen option can be used instead of, or in conjunction with, the mouse and keyboard controls. Any number of these interface options can be used in any combination. Control of external devices, including switchers and consoles, is possible with AirTime's Peripheral Interface option. The software is also modular; Orban offers distinct software packages for different broadcasting needs.

## **Servers and Workstations**

Each AirTime system includes at least one computer, or server, running the operating system. Computers that do not have a hard drive, and are thus dependent on the server, are called workstations. Depending on the configuration, workstations may or may not contain audio cards for playback. Networked systems can include additional servers or workstations.

Throughout this manual, we'll often use the term "computer" when a topic applies to a server or workstation.

Servers run AirTime software on a **PCI Pentium Platform** using the **QNX Operating System**. This powerful combination makes it possible for AirTime to:

- Access multiple channels of audio immediately and simultaneously;
- Run multiple audio programs from a single location continuously; and
- Record and air program material concurrently.

QNX is a real-time variant of UNIX, the platform on which the Internet has developed. QNX has a solid reputation for being reliable in the most demanding, full-time applications, and thus is extremely well-suited for radio and television broadcasting.

QNX runs in the background so that you never need to think about it while navigating through AirTime screens and making choices.

## **Hard Drives**

AirTime systems support multiple hard drives. A single computer tower can have between one to four hard drives of the same or varying sizes (gigabytes). These additional hard drives can be added internally, externally or via other networked servers.

## **Network Hardware**

AirTime supports multiple server networking with easy-to-install additional hardware.

Networked Servers can automatically mirror changes made on any server or workstation, so that changes made by one user instantly update all selected computers in the network. This means you can use one computer to access all cuts on all computers in the network.

Two servers can be configured similarly to create **true hardware redundancy**; this minimizes the chance of audio or database loss if one unit experiences a power surge or other interruption.

If your system consists of two servers (or one server and one workstation), they can be networked directly via one Ethernet cable. Systems larger than two computers require a network hub to establish the Ethernet connections between devices.

## User Interfaces

AirTime features intuitive, easy-to-learn screens and menus. Each screen has large, clearly identified controls. Software can always be controlled via a computer's keyboard and mouse or other pointing device.

Orban also offers a number of optional user interfaces that further simplify and expedite software control.

Optional user interfaces include:

- Sound Cube: digital cart machine that has the same button functions and familiarity as a traditional analog cart machine, but provides considerably more power. Talent can use Sound Cube to search the entire AirTime database, build a stopset or break, and more.
- Touchscreen: SVGA monitors with Touchscreen capabilities allow access to any of AirTime's screens and controls with the touch of a finger on the computer monitor. Touchscreen supports the control of all on-air functions without the need for a mouse or keyboard.

Any number of these controllers can be used in any combination to best meet your studio needs. Whether you are running one station or many, AirTime's modular features allow for tremendous flexibility. Equip your control room, editing room, or whatever sound studio you may have, with any combination of Sound Cubes or Touchscreens.

## Audio Input/Output (I/O)

AirTime can use a number of different I/O devices that we have tested and qualified. These devices can feature analog-only inputs and outputs, or they can include digital I/Os. Some cards support both playback and record, while other cards are play-only. Consult the manual that comes with each I/O Card for specific features.

We currently support cards from Digigram and Antex, as well as our proprietary Sound Exchange module (described below).

As I/O devices from other manufacturers are qualified, we will make them available to AirTime users.

### **Sound Exchange**

The Sound Exchange unit provides an additional eight stereo outputs to your system and handles DSP (Digital Signal Processing) outside of the Server. Two Sound Exchanges can be installed in a single Server to provide 16 stereo output channels (or 32 mono channels) in each Server. Features include:

- 8 stereo output channels with XLR connectors,
- 2 digital inputs and 2 stereo analog inputs, both using XLR connectors,
- Selectable sampling rates (32kHz, 44.1, 48) and MPEG Layer II compression ratios,
- Ability to be installed up to 300 ft. away from Server.

### **Peripheral Interface for Remote Control of External Devices (Optional)**

AirTime's single rack unit Peripheral Interface allows you to control external devices including mixing consoles, switchers and satellite decoders.

The interface consists of:

- 16 optically-coupled inputs
- 16 open-collector outputs (direct contact open-close patch)

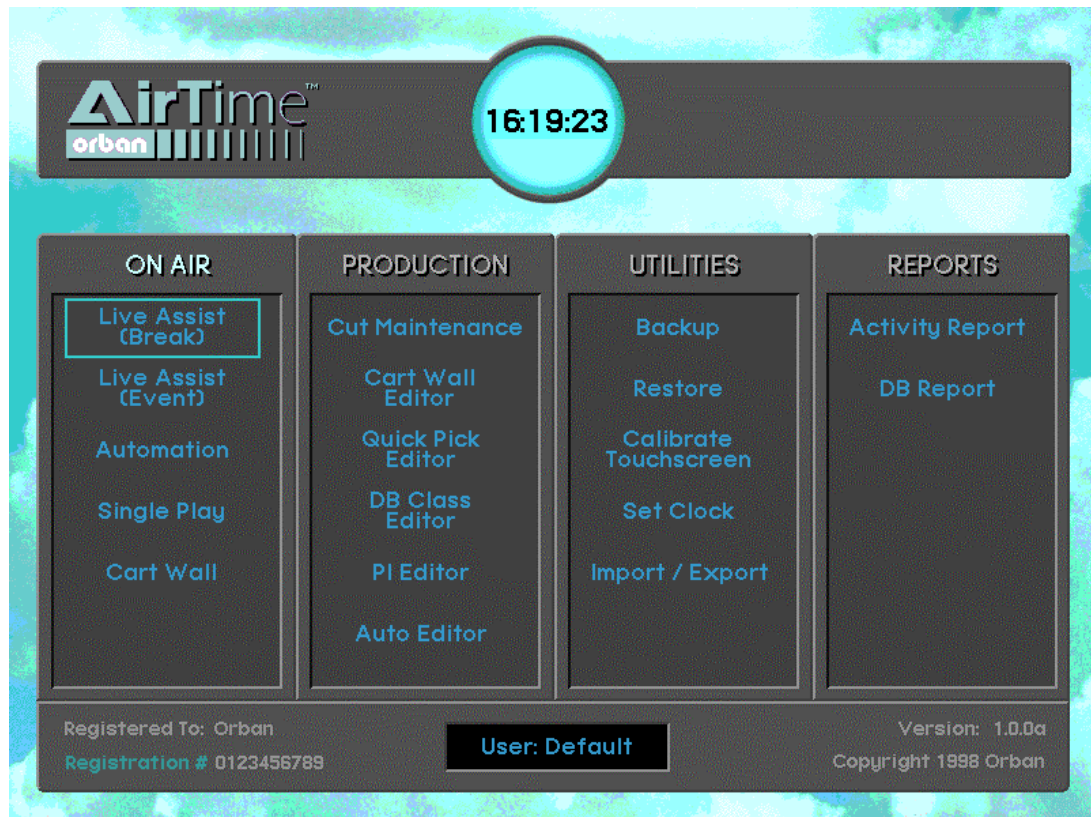
## **Tell AirTime What To Do**

### **Selecting Buttons, Menu Options and Tabs**

AirTime does not require the user to deal with file paths or navigate through file directories. Every function is executed by selecting the appropriate on-screen button, menu option or tab.

Most AirTime screens have buttons that open an application or execute a function. These buttons are displayed as small rectangular boxes with one or more words in them. For example, the Main Menu provides buttons (like *Live Assist*, *Cut Maintenance*, etc.) to open any of AirTime's main application screens. Or, the Search feature has it own set of function buttons (like *Insert*, *Replace*, etc.).

Figure 1: Main Menu Buttons



There are two other types of selections that work in the same manner as the on-screen buttons: menu options and tab selections. For example, the top row of Cut Maintenance has menu options common to many computer programs; the bottom half features tab selections that look like file cards.

Figure 2: Cut Maintenance Menu Options and Tabs

CUT MAINTENANCE

New

Save

Search

Copy

Revert

Delete

Record/Edit

Exit

NUMBER:

6008

ALIAS:

3dT71

TYPE:

SCHEDULE (SC)

ARTIST:

TITLE:

afternoon schedule

GROUP:

1

LENGTH:

0:00:01.00

USER FILTER:

boster

ACCOUNT CODE:

----

CLASSIFICATION:

AM-1

USER TEXT:

drive

1st SUB-CLASS:

Music

REMARKS:

4 hours

2nd SUB-CLASS:

ALL

OUT CUE:

3rd SUB-CLASS:

Alt. Classes

Timers

Start/Kill Date

Statistics

Tag Text

Tech. Data

ALTERNATE CLASSIFICATION 1:

CLASSIFICATION:

FM-1

1st SUB-CLASS:

ALL

2nd SUB-CLASS:

3rd SUB-CLASS:

ALTERNATE CLASSIFICATION 2:

CLASSIFICATION:

FM-3

1st SUB-CLASS:

ALL

2nd SUB-CLASS:

3rd SUB-CLASS:

Whenever you want to open an application or execute a function, simply select the appropriate screen choice, be it button, menu option or tab.

If you are using the computer’s mouse, move the cursor to the screen choice, click on the left mouse button, and the choice will be selected.

If you are using the optional Touchscreen, gently tap your finger on the screen choice and it will be selected.

**Selecting Cuts**

Some operations require two steps. For example, to audition a cut from an On-Air screen, you must first select (highlight) the cut; then you can select *Audition* to hear it.

Figure 3: Live Assist Buttons and Scroll Bar



If you are using the computer's mouse, move the cursor to the screen choice, click on the left mouse button, and the choice will be selected.

If you are using the optional Touchscreen, gently tap your finger on the screen choice and it will be selected.

## Scrolling Through Lists

Each list has a scroll bar, which has a pair of single arrows, a pair of double arrows, and a slider.

The single up/down arrows scroll through the list (up or down) one entry at a time. The double up arrows take you immediately to the top of the list, while the double down arrows bring you to end of the list.

The slider is located between the up/down arrows. Selecting the top half/bottom half of the slider scrolls through the list (up or down) one page at a time. You can also scroll one entry at a time by clicking the left mouse button on the square in the center of the slider, then holding the button down and tracking upwards or downwards, as required.

**Typing In Data**

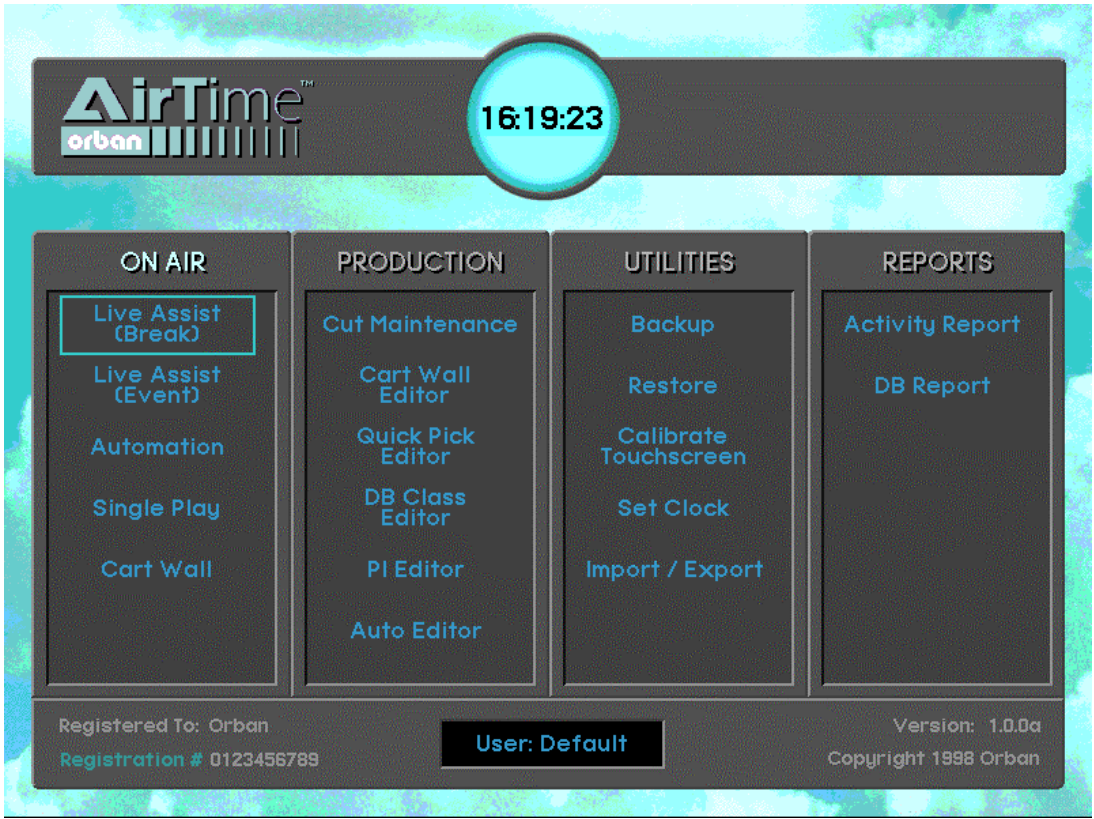
Use the computer keyboard for naming cuts, updating other user fields, and to help you define searches. Within Search, letters and numbers can be used to speed up searching by cut number, titles or other data; refer to “Search For Cuts In AirTime’s Database.”

**Main Menu**

**Find Your Way Around The Main Menu**

When you start AirTime, or leave an application, you’ll see the Main Menu.

Figure 4: Main Menu



At the top of the Main Menu is the Orban AirTime logo and the current time. In the center of the screen are four menu columns — On Air, Production, Utilities and Reports — with their respective application buttons. The bottom of the screen displays the system’s registration number and software version number.

From the Main Menu, you can access any of AirTime's applications by finding the button in one of the four menus, then selecting it.

**Important Note:** For complete systems, the default configuration displays the button names used below. If your system has been reconfigured, you can have a different number of buttons and they can have alternate names. The following discussion uses the default button and screen names. Menu buttons provide access to applications that match the button name (e.g., selecting the *On Air Live Assist* button opens Live Assist).

### **On Air (Default Button Names)**

- Live Assist: control on-air broadcast with up to four virtual players.
- Automation: automate an entire on-air broadcast with time-based or trigger-based commands.
- Cart Wall: control on-air audio using pre-programmed buttons to instantly access cuts, sound effects, liners, jingles, full-length songs.

### **Production (Default Button Names)**

- Cut Maintenance: record and edit audio in the database, name and classify cuts, create out-cue and user text, create and maintain schedules, rotations, and filters.
- Cart Wall Editor: build or update a Cart Wall scene with up to 62 programmed buttons for instantaneous access to specified cuts, sound effects, liners, jingles and full-length songs.
- Quick Pick Editor: build or update a Quick Pick scene with up to 24 programmed buttons for instantaneous access to the audio playback of sound effects, jingles, one-liners and even full-length music cuts.
- Database Class Editor: determine the classification criteria with which your AirTime system searches the database and creates cuts, and set the starting points for automatic numbering.

### **Utilities (Default Button Names)**

- Backup: archive AirTime Database, System files or Audio/Cut files to a JAZ drive or other backup device.
- Restore: load archived AirTime Database, System files or Audio/Cut files from a JAZ drive, or other backup device, to AirTime.

- **Import/Export:** manage traffic files, via AirTime computer floppy drive. You can either copy in files created on other platforms, or save AirTime information for access by other platforms.

**Reports (Default Button Names)**

Reports are ideal for station management and sales efforts to issue affidavits and monitor “as-played” on-air playback material and traffic. Reports can be previewed or printed to a printer.

Note that larger lists (for example, a time period of 30 days) can take up to 3-4 minutes to process the report before its available to preview or print.

- **Activity Report:** generate reports on the system’s on-air activities (for example, what cuts played on a certain day). To generate a report, fields are provided to set a specific Time Period and Cut Range. Further filtering is provided for Completion Status and Input Status.
- **Database Report:** generate reports on the database (for example, how many times a cut has aired, when was a cut played, etc.). To generate a report, fields are provided for filtering and setting the Cut Range, Date Recorded and method of sorting the report.

## Find Your Way Around An On-Air Screen

[Note: Button names may differ if default button names have been changed.]

Figure 5: Live Assist



There are a variety of On-Air applications available for broadcast use. A station can use one or all of them depending on how it chooses to broadcast audio. To access any of the following On-Air applications, select the appropriate button from the On Air Menu.

- Live Assist
- Single Play
- Automation
- Cart Wall

**Note:** Cart Wall is not discussed in this section because it doesn't have the common components of the other On-Air screens.

**Virtual Players**

The upper half of every On-Air screen contains 1 or more virtual players, each of which functions similarly to a cart machine by providing screen buttons for playing and stopping audio, and a visual display of what is on-air. Each virtual player actually has an assigned hardware output, such that pressing the player's PLAY button sends the cut to that output. Note that a virtual player can run in parallel with a Sound Cube.

**Note:** Different On-Air screens display different numbers of players. For example, Live Assist has four virtual players, while Single Play has one.

The top line, or header, of the virtual player always identifies the player's number (e.g., Player 1, or simply #1).

If there are no cuts loaded in the player, there is no other information and the player's buttons are grayed out. Once a cut is loaded from Event List (described below), the virtual player displays important cut information and its *Unload* and *Play* buttons become available.

At the top of a virtual player with a cut loaded, the header displays the status of the player by its color. There are four possible statuses:

Player Status	Header Color
Waiting	Gray
Playing (greater than 30 seconds left)	Green
Playing (within 30 seconds of segue)	Yellow
Playing (within 10 seconds of segue)	Red

The header also contains the cut number of the displayed cut, as well as a timer that counts down to segue transition time.

The main body contains the title, artist name and out-cue for the cut loaded on the player, the type of segue (Sec, End, etc.) and the title of the next cut (if the On-Air application is configured for Loading By Break), or the player designation (if the On-Air application configured for Loading By Event).

On the right side of the main body are three squares which, from top to bottom, respectively indicate activity of Mark 1, Mark 2, and Sec, as set for the cut in Cut Maintenance. These flashers appear for the duration of their activity (defaulting at 1.5 seconds).

At the bottom of the player are two buttons separated by post timer data. The buttons change name and function according to three modes of the player:

<b>Player Mode</b>	<b>Left Button</b>	<b>Right Button</b>
Waiting	Unload	Play
Playing	Dump	Pause
Paused	Re-Cue	Resume

Buttons function as follows:

- **Unload:** unloads the current cut and automatically loads the next available cut. Unload does not start the next cut.
- **Play:** starts playing the cut. The mode changes to playing.
- **Dump:** stops playing and unloads the cut(s). The cuts are reported as “Canceled” in the history log. The player continues to operate as if the cut completed successfully.
- **Pause:** stops audio and changes mode to paused.
- **Re-Cue:** re-cues the cut to the start and changes mode to waiting.
- **Resume:** resumes playing from the point paused.

Between the two buttons are three post countdown timers, below a single post timer bar graph. The times are displayed left to right for posts 1 to 3, respectively. The timers count down simultaneously. As each timer moves from its initial value to “0,” the bar graph fills to full. As each timer hits “0,” it disappears. As the next timer starts, the bar graph resets to empty and starts again. If there are no posts set, the word “Cold” is used in place of the post 2 timer to indicate a cold start. “Cold” disappears as soon as the cut starts.

When all the posts timers are completed, the bar graph graphically counts down to the segue point, tracking the event timer in the header. The color of the bar graph changes in relation to post timers, as set in Cut Maintenance:

<b>Player Status</b>	<b>Bar Graph Color</b>
Up to last Post	Blue
After Post (and greater than 30 seconds left)	Green
After Post (within 30 seconds of segue)	Yellow
After Post (within 10 seconds of segue)	Red

## Timers

On-Air screens display three types of timers:

- **Main Clock:** Located at the top center of an On-Air screen, this clock displays the time of day. The Main Clock may be set to display in 12- or 24-hour format.

- **Play Timers:** Located directly below the Main Clock and the words Play Timers, these timers tell you how much time remains before the next break. Breaks are created in the Schedule File Editor (Refer to the “Cut Maintenance” section.) A Break Timer exists for each Event List and corresponding player. The actual number of Break Timers is dependent upon screen configuration. The timers follow the same color scheme as headers: gray (waiting), green (playing, greater than 30 seconds left), yellow (playing, within 30 seconds of segue or end), red (playing, within 10 seconds of segue or end).
- **Post Timers:** These timers count down the time it takes for a cut to reach a user-defined point called a Post.

Post Timers can enable an on-air announcer to hit musical cues (start of vocals, end of solo, etc.). They can also trigger visual cues on timers and cart heads when playing cuts from Live Assist, Single Play, Automation or the Sound Cube.

At the bottom of each player are as many as three Post Timers which appear in light blue. If all three posts are set, then all three will appear at the bottom of the player when the audio cut is loaded into the player. If no posts are set, then the word “Cold” will appear in light blue at the bottom of the player. Note that the audio progress bar appears in blue when a Post is in effect. To set a Post, refer to “Move, Save Or Change Pointer Locations.”

## **Event Manager**

The configuration of the bottom half of an On-Air screen is based on operator selection. Note that an On-Air screen has two tabs: *Event Manager* and *Quick Record*. Selecting *Event Manager* displays an extended Event List. Selecting *Quick Record* displays an AirTime recorder.

When the *Event Manager* button is highlighted (i.e., *Quick Record* has not been selected), either a basic or extended Event List displays upcoming cuts for the virtual players. Both lists are similar except that the extended Event List displays more information and occupies the entire lower half of the screen, while the basic Event List occupies the lower left corner of the screen only. *Selecting Event Manager* will always change to the extended display if it is not currently showing. Selecting any of the buttons at the bottom of either list automatically changes to the basic display.

Some of the applications that buttons are provided for include: previewing or deleting a cut, viewing additional cut information or Event List history, searching through the database for a cut to insert or replace, moving to specific locations in Event List, naming breaks or defining how they occur, changing segues, accessing quick pick options, viewing additional tag information, automating the players, and displaying the extended Event List.

At any time, you can select the *Event List* button to display the extended Event List across the entire lower half of the screen. Choosing any of the other display buttons (such as *Info*) will divide the bottom half of the screen appropriately.

### Event List

From Event List, cuts may be inserted and viewed before being loaded into a player.

Event List displays cuts that are currently loaded into players as well as cuts assigned — but not yet loaded — to players. Cuts can be single audio cuts which come from the hard drive, or non-audio cuts like schedules, notes, feeds, text, rotations, dayparts, triggers and timeparts. Event List also displays other types of events that are not cuts, but are important in the creation of a playlist. These include labels (e.g., Break Labels) and commands (e.g., the command to hook up to a satellite).

There are two different Event List displays: basic and extended. Both lists are similar except that the extended Event List displays more information and occupies the entire lower half of the screen, while the basic Event List occupies the lower left corner of the screen only.

Figure 6: Extended Live Assist

The screenshot displays the 'Extended Live Assist' interface. At the top, there are four player windows (#1, #2, #3, #4) showing current and upcoming cuts with 'UNLOAD' and 'PLAY' buttons. A central area features a large digital clock (11:28:53) and the 'AirTime' logo. Below the clock are 'Event Manager' and 'Quick Record' buttons. The bottom half of the screen is dominated by the 'EVENT LIST' table.

	Type	Title	Seg	Seg At	Class	Code	Artist	Out/Status
132	HD	Train in Vain	SEC	0:00:44	FM-1	----	Clash, The	4
135	HD	Our House	SEC	0:01:08	AM-1	----	Madness	4
T 74	HD	Walk Like An Egyptian	SEC	0:03:17	FM-1	----	Bangles	4
----- End of Player # 4 List -----								
41	HD	In Your Eyes	SEC	0:01:55	FM-1	----	Gabriel, Peter	1C
43	HD	Mr. Jones	SEC	0:04:14	FM-1	----	Talking Heads	1C
----- End of Player # 1 List -----								
May/4 Mon 16:45:00 MAN Break								
215	HD	Mano Swartz	SEC	0:00:30	AM-1	----		0

At the bottom of the screen is a row of buttons: Label Editor, Change Segue..., Delete..., Audio..., Info, History, Search, GoTo, Quick Picks, Live Tag, Auto-mation, and Event List.

The full-width extended Event List displays the following cut information, from left to right:

- Cut Type
- Cut Title
- Segue At (Cut On-Air Play Length)
- Class
- Account Code
- Artist
- Player Number and Cued/Play Status (appearing beneath Out/Status)

**Note:** If a Live Tag is associated with the cut, the letter “T” will appear in the left margin.

Figure 7: Basic Event List

The screenshot displays the AirTime software interface. At the top, there are four player windows (#1, #2, #3, #4) showing current and upcoming content. The central area features the 'AirTime' logo. The bottom section contains an 'EVENT LIST' table, a 'SEARCH' panel, and various control buttons.

EVENT LIST	Title	Seg	Seg At	Out
121 HD	our Lips are Sea	SEC-0:00:50	4C	
123 HD	Easy Lover	SEC-0:00:49	4	
126 HD	Brass In Pocket	SEC-0:00:43	4	
129 HD	The One Thing	SEC-0:00:47	4	
132 HD	Train In Vain	SEC-0:00:44	4	
135 HD	Our House	SEC-0:01:08	4	
T 74 HD	Walk Like An Egy	SEC-0:03:17	4	
----- End of Player # 4 List -----				

The 'SEARCH' panel on the right shows a list of cuts with columns for Cut, Title, Length, and Type. The 'Type' column is set to 'HD'. The 'Sort' is set to 'CUT #'. The 'Event Manager' and 'Quick Record' buttons are visible below the 'AirTime' logo.

The basic Event List displays the following cut information, from left to right:

- Cut Number

- Cut Type
- Cut Title
- Segue Marker
- Segue At (Cut On-Air Play Length)
- Player Number and Cued/Play Status (appearing beneath Out)

**Note:** If a Live Tag is associated with the cut, the letter “T” will appear in the left margin.

Refer to the “Cut Maintenance” section for information on all of these categories.

### **Live Assist Loading Modes**

In Live Assist, the Event List contains separate playlists for each virtual player and a spare playlist for unassigned cuts. Depending on how you build and insert your playlist, Live Assist can operate in two basic fashions — Load By Event and Load By Break. These two methods of operation are automatic modes that are configured for your system at the time of purchase. They only apply to cuts that are inserted within the Unassigned List.

The first, Load By Event, mimics the classic style of cut playback using a stack of cart decks. For example, if ten cuts were inserted into the Unassigned List and your system was configured for Load By Event, AirTime would automatically load the first four cuts into the first four players allowing the operator to play back any one of the cuts in any desired particular order. The operator could just as easily set up his segues so that he starts the first cut in player one and segues at the SEC mark automatically until the fourth cut is played. There are an infinite number of playback options, but each time a player completes playback of a cut, the next cut in the Unassigned List will load into the empty player.

The second method of operation, Load By Break, is similar to the first with the exception that it loads an entire break into a player instead of a single cut. A break is simply two or more cuts of any type that are linked by a segue mark to play automatically in sequence. For example, the Unassigned List may have a stopset, a spot break, some promos, and some PSAs cued as the first four breaks within the list. AirTime will automatically load each break into a virtual player, leaving the operator with the option of which break to play at what time. The breaks can be programmed to link to one another exactly like individual cuts or they may contain no automatic segues and require the operator to start the next break manually by selecting *Play* on the next player of his choice.

Whatever is loaded into a virtual player will be displayed in the associated playlist within Event List. At any time, the operator can search the database and insert a cut within either the Unassigned List or any of the playlists. For example, if the operator

wanted to play a cut without relying on either the Load By Event or Load By Break methods, he would simply select the virtual player of choice (either by clicking on the face of the actual player in the top half of the screen, or by clicking and highlighting the End of Player List, then highlight the cut choice within Search and select Insert. (Refer to the section on Search.) The cut would be loaded into the virtual player for instantaneous playback. If other cuts already belonged to the virtual player's playlist, the operator would highlight the cut of choice and the new cut would be inserted above the highlighted cut. Please note that cuts cannot have already been loaded into the player and need to be "Dumped" from the virtual player using the *Dump* button before a new cut can be inserted in their place.

Live Assist can also be configured with one other type of "load mode": Stand Alone. In this case, the virtual player must be loaded via its "Player List" and has no connection to the Unassigned List.

Any number of players can be configured for Stand Alone mode. Remaining players must be configured alike, as all Load by Event or all Load by Break. Combining Stand Alone players with another mode allows a station to use some of their virtual players for certain tasks and other players for different tasks.

### **Common Event Manager Buttons and Applications**

Live Assist has two types of buttons directly below its Event List

The left-most four buttons let you manage on-air playback of a cut. (Three of these, *Change Segue*, *Delete* and *Audio*, are only active when a cut is highlighted in Event List.)

- **Label Editor:** provides controls for changing Break Labels, including Break Time, Start Code and Label Text.
- **Change Segue:** provides buttons to change the segue out of the currently selected cut. Pre-defined segue out choices include: No Segue, @Sec, @Mark1, @Mark2, @End, @Ovlap. To customize a transition segue between two audio cuts, select *Segue Editor*.
- **Delete:** provides buttons for deleting one or more cuts in Event List.
- **Audio:** provides buttons to play back the intro, outro, or entirety of the cut currently selected in Event List.

The remaining eight buttons allow you to display the full Event List or access descriptive information.

- **Info:** provides more information about a cut in Event List. Info appears on the lower right screen. Information includes classifications, cut type, out-cue information, etc.

- History: displays your on-air “as-played” log. History includes a description of the history of individual cuts:

Done: a cut has successfully aired.

Cncl: the cut was “cancelled” and got dumped off the air while it was playing.

Del: a cut was deleted from Event List before it was ever aired.

Fail: there was something wrong with the audio cut file which prevented it from being aired.

Trns: the cut is a translation cut.

Term: the cut stopped and was dumped by an automation instruction (like a label or outside trigger).

- Search: opens AirTime search engine. Here you can search for cuts and insert them into Event List.
- Go To Labels: provides additional information about a Schedule and allows you to search for particular parts in that Schedule.
- Quick Picks: provides quick access to AirTime audio cuts (much like the Cart Wall option). Once you select *Quick Pick*, 24 buttons appears. If you select one of these buttons, the audio cut assigned to that button will air immediately. The *Scene Name* button, at the bottom of Quick Pick, allows you to choose from Quick Pick pads or “scenes” previously created with the Quick Pick Editor (in Main Menu: Production). Note that a Quick Picks player appears in the center of the screen (below the Play Timers), during Quick Picks playback.
- Live Tag: displays additional information about a cut that might be important; for example, text that should be read with a particular cut.  
**Note:** The text that appears in Live Tag is entered and edited in Cut Maintenance.
- Automation: opens AirTime automation feature.
- Event List: opens full-width extended Event List.

Figure 8: Quick Pick



## Recorder/Editor

AirTime provides recording controls with Live Assist applications (for quick recordings of on-air material), as well as with Cut Maintenance (for production room off-air recording). In both cases, the recorder/editor occupies the bottom half of the screen. Access an On-Air screen's recorder/editor via its *Quick Record* button; access the Cut Maintenance Recorder Editor via its *Record/Edit* button.

Quick Record allows you to record, edit and air audio quickly and easily while you are broadcasting a live show. For example, you can select *Quick Record* to record an incoming phone call, save the recording, and then insert it into Event List. The cut can be named and documented in Cut Maintenance at a later time.

## Audio Bar and Timers

Recorder screens contain an Audio Bar that represents the recorded hard disk audio over a timeline. As the user plays or records audio, a bright green bar moves across a blue timeline indicating the allotted time for the cut. A time display (in hours/minutes/seconds/hundredths of seconds) shows the current time of the cut which is being played or recorded.

### Status Indicator

A Status Indicator located at the center-top of the recorder displays the state of the screen: Record Ready, Recording, Idle, Playing or Monitoring.

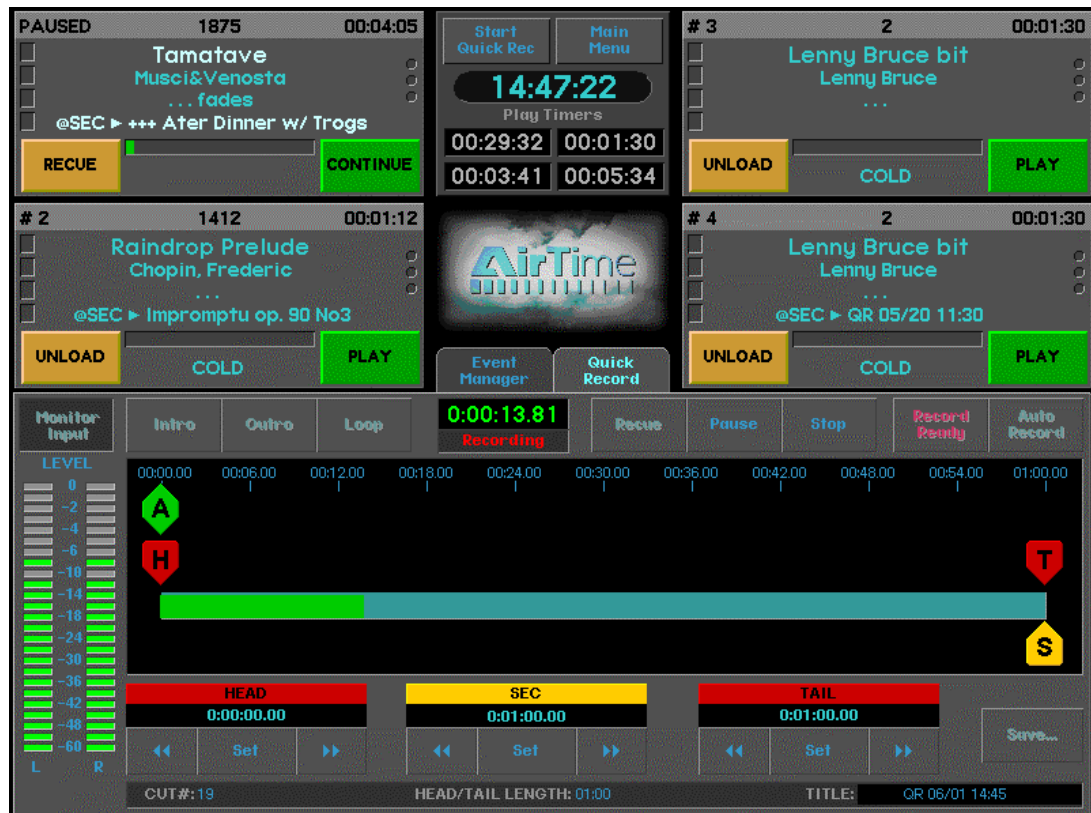
### Levels and Monitoring

A pair of peak-indicating bar meters display the record or playback level of the cut. Above the meters is the *Monitor Input* button which can be selected to hear incoming audio for recording.

### Pointers

At the bottom of the recorder are controls for setting three pointers: Head, Sec (Secondary) and Tail.

Figure 9: Live Assist Recorder/Editor



## Audition An Audio Cut Off-Air

In any On-Air application, you can listen to audio cuts off-air from either Search or Event List.

For example, from Live Assist, simply select (highlight) a cut in Search, then select its *Intro*, *Outro* or *Audition* to hear respectively the beginning, the end, or the entirety of the cut. This is great if you want to listen to a cut before you insert it into Event List to play on-air.

**Note:** *Intro* plays the cut from the Head to five seconds after the Head. *Outro* plays the last five seconds before the Tail.

If the cut is less than five seconds, selecting *Intro* or *Outro* will play the cut in its entirety.

**Note:** Search and Event List have their own set of *Intro*, *Outro* or *Audition* buttons.

## To Audition an Audio Cut from Search

Figure 10: Search

The screenshot displays the AirTime software interface. At the top, there are four panels showing audio cuts: #1 (Consumer Dental), #2 (Kiss Jones, Tom), #3 (KUSA #2), and #4 (40 Minute Start). Each panel includes a title, a progress bar, and buttons like DUMP, UNLOAD, COLD, and PLAY. In the center, there is a clock showing 11:20:37 and a Play Timers section with four buttons: 00:01:52, 00:02:52, 00:14:28, and 00:08:28. Below the clock is the AirTime logo. At the bottom, there are two main panels: the Event List on the left and the Search panel on the right. The Event List shows a table of audio cuts with columns for Title, Seg, Seg At, and Out. The Search panel shows a table of audio cuts with columns for Cut, Title, Length, and Type. The bottom of the interface features a navigation bar with buttons for Audio..., Delete..., Info, History, Search, GoTo, Label Editor, Change Segue..., Quick Picks, Live Tag, Automation, Event List, and a bottom row with Insert, Replace, Intro, Outro, Audition, and Keypad.

Event List	Title	Seg	Seg At	Out
121 HD	Our Lips are Sea	SEC-0:00:50	40	
123 HD	Easy Lover	SEC-0:00:49	4	
126 HD	Brass In Pocket	SEC-0:00:43	4	
129 HD	The One Thing	SEC-0:00:47	4	
132 HD	Train In Vain	SEC-0:00:44	4	
135 HD	Our House	SEC-0:01:08	4	
T 74 HD	Walk Like An Egy	SEC-0:03:17	4	
----- End of Player # 4 List -----				

Search	Cut	Title	Length	Type
1	Upside Down	00:00:41.04	HD	
4	Second Hand Hear	00:04:01.27	HD	
5	Almost Here You	00:00:42.20	HD	
7	Dancing in The D	00:03:58.06	HD	
9	Maybe We Should	00:03:47.63	HD	
10	Stars	00:00:51.40	HD	
13	Under My Thumb	00:00:47.80	HD	
15	Don't Let Go	00:04:36.65	HD	

USR FLT edited GRP Rolling Stones ALIAS  
 ARTIST Rolling Stones LST 27-Apr-98 14:44 LGTH 00:42:20

Insert Replace Intro Outro Audition Keypad

**1. Open one of AirTime's On-Air applications.**

Select the appropriate button from AirTime's Main Menu.

**2. Select the Search button (located beneath Event List).**

This opens Search, listing all the cuts in the database.

**3. Select the desired cut in Search. (The cut highlights after you select it.)****4. Select Audition.**

This button is located at the bottom of Search.

To stop the audition, select AUDITION again, or select another cut in Search.

**To Listen to the Intro or Outro of an Audio Cut from Search****1. Open one of AirTime's On-Air applications.**

Select the appropriate button from AirTime's Main Menu.

**2. Select the Search button (located beneath Event List).**

This opens Search, listing all the cuts in the database.

**3. Select the desired cut in Search. (The cut highlights after you select it.)****4. Select either *Intro* or *Outro*.**

These buttons are located at bottom of Search.

**To Preview an Audio Cut Loaded into Event List**

There is a separate set of *Audition*, *Intro* and *Outro* buttons associated with Event List. Use these buttons to preview off-air cuts already loaded into Event List.

**1. Open one of AirTime's On-Air applications.**

Select the appropriate button from AirTime's Main Menu.

**2. Select the desired cut in Event List. (The cut highlights after you select it.)****3. Select Preview to display pop-up display of Audition, Intro and Outro buttons.****4. Select the appropriate button to listen to the cut in Event List.**

To stop an audition, select *Cancel*, or *Audition* again.

## Load Audio Cuts Before Playing

Before you can play a cut on-air, you need to load the cut into an On-Air application Event List. While there are a number of ways to do this, as described below, the initial steps are always the same: You must begin in an On-Air application, with a player selected and Search open.

### 1. Open one of AirTime's On-Air applications.

Select the appropriate button from AirTime's Main Menu.

### 2. Select a player.

From Event List, select the End of Player line for the desired player, or directly select the virtual player (e.g., by clicking the mouse on the player, or touching the player when using touchscreen). Alternatively, if Go To is open, you can select one of the *Player End* buttons.

After you select a player, the End of Player line highlights.

**Note:** The configuration of your system determines the number of available players.

### 3. Select the Search button (located beneath Event List).

This opens Search, listing all the cuts in the database.

### 4. Insert a cut.

Use one of the methods discussed on the next page: INSERT button, KEYPAD, computer keyboard, or REPLACE.

Once you insert a cut, it will be inserted in the Event List above whatever is highlighted.

If the cut is inserted at the top of a playlist, it is automatically loaded into the respective virtual player, and the player's *Play* and *Unload* buttons become active.

If the cut is inserted as the second cut of a playlist, it is automatically loaded as the next cut in the respective player.

## Using Insert Button To Insert A Cut

### 1. Select an audio cut from Search.

The cut highlights after you select it.

If you don't know the cut number, or are having trouble finding the cut, use AirTime's search engine. (Refer to steps below.)

## 2. Select Insert.

Once you insert a cut, it will be inserted in the Event List above the highlight.

If the cut is inserted at the top of a playlist, it is automatically loaded into the respective virtual player, and the player's *Play* and *Unload* buttons become active.

If the cut is inserted as the second cut of a playlist, it is automatically loaded as the next cut in the respective player.

**Note:** If you are using a mouse, you can replace steps 1 and 2, by double-clicking on the cut you want to load.

## Using Keypad To Insert A Cut

### 1. Select Keypad (located at bottom of Search).

Figure 11: On-Screen Keypad

INSERT: KEYPAD					
7	8	9	Replace		
4	5	6			
1	2	3	Insert		
0	Back Space	Clear (.)			
CUT NBR 164		TITLE Girls on my mind		TYPE HD	
USR FLT full length		GRP David Byrne		ALIAS	
ARTIST David Byrne		LAST 09:06 12/05/97		LGTH 00:03:49.95	
Insert	Replace	Intro	Outro	Audition	Search

### 2. Enter a number using on-screen buttons or computer keyboard.

To erase the last number, press *Backspace*. To delete an entire string, press *Clear (.)*.

**Note:** Some systems require the keyboard's Num Lock control to be On.

### 3. Select Insert to insert the cut.

**Note:** There are two *Insert* buttons, one in Keypad, one in Event List. Either will work.

Once you insert a cut, it will be inserted in the Event List above whatever is highlighted.

If the cut is inserted at the top of a playlist, it is automatically loaded into the respective virtual player, and the player's *Play* and *Unload* buttons become active.

If the cut is inserted as the second cut of a playlist, it is automatically loaded as the next cut in the respective player.

To return to the previous screen, select the *Search* button located at the bottom of Keypad.

### **Using Computer Keyboard To Search and Insert A Cut**

#### **1. Select an audio cut or one of the menu buttons in Search (Type, Class, Sort).**

Depending on your choice, either a cut highlights, or a button displays a list.

#### **2. Press a number, or series of numbers, on the computer keyboard**

To erase the last number, press “backspace” key. To delete an entire string, press *Del* key.

#### **3. Press Enter on the computer keyboard.**

Once you insert a cut, it will be inserted in the Event List above whatever is highlighted.

If the cut is inserted at the top of a playlist, it is automatically loaded into the respective virtual player, and the player's *Play* and *Unload* buttons become active.

If the cut is inserted as the second cut of a playlist, it is automatically loaded as the next cut in the respective player.

### **Replacing a Cut**

Another way of inserting a cut, is to replace a cut in Event List with a cut from Search.

#### **1. Select a cut on a player's Event List.**

This is the cut you intend to replace.

#### **2. Select a cut in Search.**

This is the cut you want to insert into Event List, while removing the cut selected in the previous step.

#### **3. Select Replace.**

As soon as you select *Replace*, the highlighted cut on Event List is replaced with the highlighted cut in Search.

## Broadcast Audio Cuts From A Virtual Player

*[Note: If you have already loaded cuts into one or more virtual players, and are now ready to play them, you can skip steps 1 - 5.]*

### 1. Open one of AirTime's On-Air applications.

Select the appropriate button from AirTime's Main Menu.

### 2. Select a player.

*[Skip this step if you are using the Single Player Live Assist.]*

From Event List, select the End of Player line for the desired player, or directly select the virtual player (e.g., by clicking the mouse on the player). Alternatively, if Go To is open, you can select one of the *Player End* buttons.

After you select a player, the End of Player line highlights.

**Note:** The configuration of your system determines the number of available players.

### 3. Select the Search button (located beneath Event List).

This opens Search, listing all the cuts in the database.

### 4. Select a cut from Search.

The cut highlights after you select it.

If you don't know the cut number, or are having trouble finding the cut, use the search engine. (Refer to steps below.)

### 5. Select the Insert button located beneath Search.

Once you select *Insert*, both the Event List and the player update. The cut will be loaded into the top of the player's Event List and the cut is loaded directly into that virtual player. All the player buttons (e.g., *Play*, *Recue*, etc.) will now be active.

### 6. From the virtual player, select Play.

After you select *Play*, buttons are provided to pause, dump, continue or recue the cut at any time.

If you decide you want to broadcast a different cut, select *Unload* instead of *Play* to remove the cut from the player, then repeat steps 2 through 5 to load the new cut.

You can also broadcast multiple cuts manually if your software supports the four-player Live Assist.

1. **Select Live Assist from AirTime's Main Menu.**
2. **Load cuts into each virtual player (follow the steps above).**
3. **Select the Play button for each virtual player, at the time and in the order you want to hear the audio.**

## **Broadcast A Schedule of Audio Cuts**

A Schedule consists of a specific arrangement (or grouping) of single cuts that includes one or more breaks (i.e., the point at which one cut or a series of cuts ends and a break begins). Schedules are created in Cut Maintenance and can then be loaded into any virtual player from Search, just like single audio cuts. They are identified on Search "Type" column with the letters "SC" for Schedule.

When a Schedule (or rotation), is loaded directly into a player, or is the first cut in the Unassigned List, Event List displays all the Schedule's cuts. If the Schedule is located anywhere else within Event List, the Schedule is noted on one Event List line as an SC cut; when it is cued to be the next cut in a player, it expands in List. If this does not occur there are probably no cuts in that Schedule. (See "Schedule File Editor" for more information.)

For an expanded view of a Schedule, highlight the Schedule in Event List, select *Info*, then select *Expand Cut* (located at the bottom of Info).

To broadcast a Schedule of audio cuts:

*[Note: If you have already loaded a schedule into a virtual player, and are now ready to play it, you can skip steps 1-5.]*

1. **Open one of AirTime's On-Air applications.**

Select the appropriate button from AirTime's Main Menu.

2. **Select a player.**

*[Skip this step if you are using the Single Player option.]*

From Event List, select the End of Player line for the desired player, or directly select the virtual player (e.g., by clicking the mouse on the player). Alternatively, if Go To is open, you can select one of the *Player End* buttons.

After you select a player, the End of Player line highlights.

**Note:** The configuration of your system determines the number of available players.

**3. Select the Search button (located beneath Event List).**

This opens Search, listing all the cuts in the database.

**4. Select a Schedule from Search (i.e., select one of the cuts types labeled “SC”).**

The cut highlights after you select it.

If you don’t know the cut number, or are having trouble finding the cut, use the search engine.

**5. Select Insert (located at bottom of Search).**

Once you select *Insert*, both the Event List and the player update. The Schedule will be loaded into the top of the player’s Event List and the cut is loaded directly into that virtual player. All the player buttons (e.g., *Play*, *Recue*, etc.) will now be active.

**6. Start the Schedule by selecting the virtual player and selecting Play.****Broadcast Audio in “Loading Mode”**

If your system supports the four-player Live Assist, you can set up a list of cuts that can be assigned to all four players in rotation.

This list, called the Unassigned List, is displayed in Event List directly after the words End of Player #4 List. The steps for inserting an audio cut or Schedule into the Unassigned List, are the same as those used for inserting cuts into any virtual player.

Depending on how your system is configured, cuts loaded into the Unassigned List can be broadcast in one of two “load” modes: Loading by Event or Loading by Break. (Note that AirTime’s Stand Alone mode only loads cuts via the “Player List” and has no connection to the Unassigned List.)

If your system has been configured in Loading by Event mode, AirTime automatically loads audio cuts into each virtual player and airs each cut in each player in rotation. The order of play is indicated by markers on the left side of the virtual player. Audio cuts loaded into the Unassigned List will be loaded into one of the four players in rotation if and when there are no cuts assigned to that player. An entire Event List can be created by loading individual cuts or Schedules into the Unassigned List. The first four cuts will appear in the four virtual players (if all four players are configured to Load by Event).

For Loading by Break, AirTime assigns the first four cuts with breaks (i.e., a sequence of cuts between Break Labels) to the four virtual players. Loading by Break requires the user to manually start a player after the assigned break occurs. Audio cuts loaded into the Unassigned List will be loaded into a player when there

are no cuts assigned to that player. An entire Event List can be created by loading Schedules with breaks into the Unassigned List. Schedules loaded into the “cued” position in the Unassigned List expand and distribute the breaks around the players. The first four breaks will appear in the four virtual players (if all four players are configured to Load by Break).

## **Record An Audio Cut**

AirTime provides recording controls with all Live Assist applications (for quick recordings of on-air material), as well as with Cut Maintenance (for production room off-air recording). The recording controls for both situations are relatively the same, except that Cut Maintenance provides additional functions (for updating pointers, cut database information, etc.). In both cases, the recorder/editor occupies the bottom half of the screen.

From the Live Assist application, you can select *Quick Record* to record an incoming phone call, save the recording, and then insert it into Event List. (The cut can be renamed and documented in Cut Maintenance.)

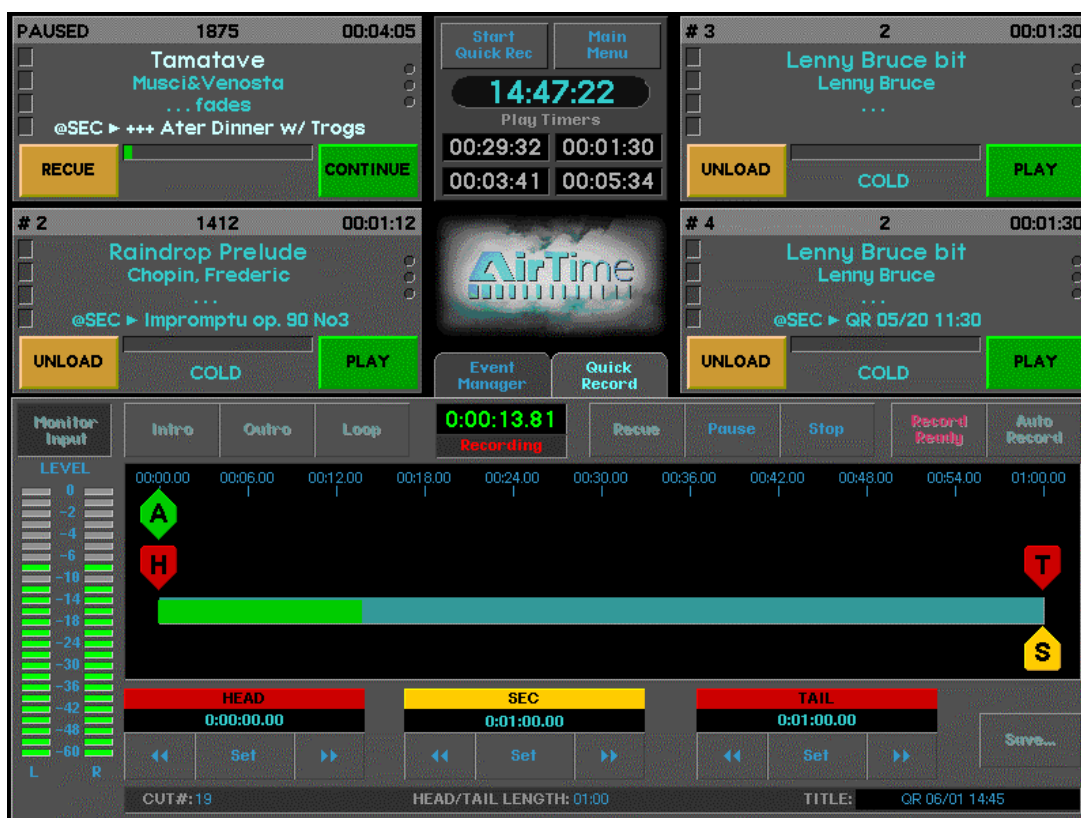
### **1. Open one of AirTime’s Live Assist applications.**

Select the appropriate button from AirTime’s Main Menu.

### **2. Select Quick Record to open AirTime recorder.**

The bottom half of the screen will now display the respective record screen.

Figure 12: Live Assist Recorder



### 3. Select Record Ready.

This automatically activates the *Monitor Input* button and you will now hear any incoming audio.

### 4. Select Start when you want to begin recording.

### 5. Select Stop when you are finished recording.

If you do not like your recording and want to start over you can record over the old audio: Move the Audition pointer to the beginning of the Audio Bar and press *Start* again. When finished, select *Stop*.

### 6. Save the recording.

- A) Select *Save* to open *Save Quick Record*.
- B) Select *Save & Add to Event List* or *Save Edit* to save the recording, as required.

Select *Delete & Exit* if you want to lose this session's recording, or select *Cancel* to return to *Event Manager*.

## Using The Recorder's Transport Controls

### Stopping and Pausing

You can stop your recording by selecting either *Stop* or *Pause*. *Stop* takes you out of Record Ready, whereas *Pause* leaves you in Record Ready. When you select *Pause*, the *Pause* button is replaced by the *Resume* button and you will continue to hear any input audio because the Monitor Input button remains active. Therefore, you can use the input source as a cue and select *Resume* when you're ready to continue recording. This feature works well if you want to edit an interview or live concert while you are recording.

### **Recuing**

The *Recue* button becomes available whenever you select *Stop* or *Pause*. It allows you to recue to the last place you began recording. If you began or resumed a recording halfway into the audio file, the *Recue* button brings you back to that place; this functions like a punch-in on an analog tape.

## **Search For Cuts In AirTime's Database**

AirTime's database search engine allow you to quickly find any type of cut stored in the database.

Cuts can be single audio cuts (from the hard drive), or non-audio cuts, like translation records (Schedule, rotation, daypart, timepart and fill), as well as feed, trigger and note cuts. There are a number of ways to search for a cut, as described below.

### **Access Search Engine**

To access the database search feature:

- 1. From any On-Air application (or Cut Maintenance), select Search (located beneath Event List).**

This opens Search, listing all the cuts in the database.

Figure 13: Search



**Note:** Cut Maintenance also includes a SEARCH button for accessing Search.

## Use Search To Find A Cut

The left column of buttons on Search allow the user to filter through all the cuts in the database.

**Type** button: filters the search by cut type. Includes: HD, Schedule, Rotation, Timepart, Daypart, Fill, Trigger, Feed, Note, Audio, or All Cuts.

**Class** buttons: filter the search by user-defined classifications.

User-defined classes may include: News, Sports, AM, FM.

Four levels of class buttons are provided.

**Sort** button: filters the search by Cut #, Length, Last Aired, Title, Artist, Group, or Alias.

To find a cut:

1. Access the search engine (See above).
2. Select Type.

This accesses a drop-down menu of cut types.

3. Select a cut type for the search engine to use.

For example, if you want to display only single audio (hard drive) cuts, select HD from the Type field.

**4. Repeat steps 2 to 3 for further filtering (if necessary), using Sort and Class.**

*Sort* defines the ordering of cuts in Search. *Class*, discussed in detail below, lets you make the search more specific.

For example, if you first chose HD from the Type field, and you now only want to search through a user-defined cut type like News, select *Class* then select News from the list.

**5. Use the arrows or the slider on the side of Search to find the cut in the displayed list.**

The single up/down arrows scroll through the list (up or down) one entry at a time. The double-up arrows take you immediately to the top of the list, while the double-down arrows bring you to end of the list. The slider, located between the up/down arrows, scrolls through the list one page at a time.

**Using The Computer's Keyboard For Faster Searches**

You can use the computer's keyboard and its alphanumeric characters to speed up your search. For example, when sorting by Title, press a letter key on the keyboard and Search will jump to a cut title beginning with that letter. You can continue to press letters to further spell out a title and narrow the search. At anytime you can press the *backspace* key to remove a previous entry, or press the *Delete* key to erase all the letters in memory, and then you can begin again.

Sorting cuts with number-based categories works in the same manner, except that the keyboard numerals are used instead of letters. For example, when sorting cuts by Cut #, just use the keyboard's numerals.

**Using the Class Buttons**

The user-determined search categories allow you to search according to a hierarchical tree system. There are 4 layers: Class, 1st Sub, 2nd Sub, and 3rd Sub. Each button accesses a set of user-defined category buttons.

**Class** provides up to 8 classifications to search by. (For example, Class could be set up to search according to 8 different stations.) Class also includes two other choices, All and None.

**1<sup>st</sup> Sub** gives the user another 8 categories to search by based upon each Class. For each Class, there can be eight 1st Sub categories.

Class



1st Sub 1st Sub 1st Sub 1st Sub 1st Sub 1st Sub 1st Sub 1st Sub

**2<sup>nd</sup> Sub** provides another 8 categories to search by based upon the Class's 1st Sub.

**3<sup>rd</sup> Sub** provides another 8 categories to search by based upon the Class's 2nd Sub.

## Change the Segue Out Of a Cut in Event List

The CHANGE SEGUE button, located below Event List, provides a pop-up menu of different segue transitions that can be applied between two cuts. Segues display in Event List SEG column with a three-character code, while they appear on segue buttons and virtual players in longer form. Segues appear in Event List, as follows:

- **CST:** When you select *Segue Editor*, you automatically create a custom (or CST) segue, even if you do not make any edits within the editor.
- **OVL:** With this segue, two cuts play simultaneously. Both the cut currently loaded into the virtual player and the next cut cued to play on-air will begin playing at the same time. Selected via *@Ovlap*.
- **END:** The segue transition occurs at the very end of the audio cut. The next cut will not begin until that cut has reached the end of the audio file. Selected via *@End*.
- **SEC, MK1 and MK2:** These segue transitions occur when the on-air cut hits the pointer of the same name; at this point in time, the next audio cut will begin playing. To choose one of these segues, respectively select *@Sec*, *@Mark1* or *@Mark2*. To set these pointers, use Cut Maintenance: Recorder/Editor. (See “Cut Maintenance” for additional information.)
- **—:** This means that no segue transition will occur. Once the highlighted audio cut finishes playing, the next cut will be loaded into the virtual player, but no audio will begin until you select *Play* on the virtual player. Selected via **NO SEGUE**.

To change the segue:

### 1. Select an audio cut in Event List.

*[Note: When no cuts in Event List are selected (highlighted), the Change Segue button is grayed out and inactive. When one or more cuts are selected, the button becomes active.]*

### 2. Select Change Segue.

This accesses a pop-up menu with eight *Change Segue* buttons: *Segue Editor*, *@Ovlap*, *@End*, *@Mark2*, *@Mark1*, *@SEC*, *No Segue*, *Close*.

**3. Select the appropriate button, depending on the specific segue you wish to apply.**

**Note:** After you select a segue, both the Event List and the virtual player update. The current transition appears in Event List with its three-letter code. It also appears in the virtual player on the fourth line. For example,

@SEC > "title of the next cut"

**Note:** You can't use the Segue Editor to custom-edit the segue of a cut during it's playback.

**Note:** Segues cannot be applied across labels.

Usually, audio cuts inserted into Event List from Search are automatically given a Sec end code.

The only time an audio cut does not automatically get set to segue at Sec, is when a different type of segue transition has been assigned to it in a Schedule. (See "Schedule File Editor" for more information.)

## Delete Cuts From Event List

To delete cuts from an Event List or Unassigned List.

**1. Select a cut or series of cuts in Event List.**

*[Note: When no cuts in Event List are selected (highlighted), the Delete button is grayed out and inactive. When one or more cuts are selected, the button becomes active.]*

To select more than one cut using a mouse: Position the mouse over the first cut, click and hold the left mouse button, drag the mouse down to the last cut you wish to select, and release the mouse button.

**2. Select Delete.**

This accesses a pop-up menu with four *Delete* buttons: *Delete Up*, *Delete Down*, *Delete Item(s)*, *Close*.

**3. Select the appropriate button, depending on the specific cuts you wish to delete.**

*[Note: Delete buttons remove a highlighted cut from the current playlist. An item cannot be removed from a playlist if it is currently playing.]*

**Delete Up:** Deletes the currently highlighted cut and all cuts above it on the same End of Player List or Unassigned List.

**Delete Down:** Deletes the currently highlighted cut and all cuts below it on the same End of Player List or Unassigned List.

**Delete Item(s):** Select this button to delete any highlighted cuts. You can only delete items from one player at a time.

**Close:** Select this button if you change your mind and don't want to delete any cuts.

## Move Cuts In Event List

You can move one or more cuts within a single Player List or the Unassigned List. If a player is configured for Stand Alone Mode, you can also move cuts between its Player List and the Unassigned List.

### 1. Select one or more cuts.

To select more than one cut using a mouse, place the cursor over the first desired cut, click and hold down the left mouse button, drag the mouse to the last desired cut, and release the mouse button.

### 2. Select the cut(s) again and move them to a new location.

If you are using a mouse, position the mouse over a cut and click the left mouse button — note that a folder icon appears signifying you can move the cut(s) — and drag the folder to a different location.



## Find Your Way Around Cut Maintenance

*[Note: Screen names may differ if the default screen names have been changed.]*

The system database is maintained using Cut Maintenance. The database stores all the data related to a cut. Cuts can be one of many types, including HD audio (hard disk audio), schedules, rotations, timeparts, dayparts, fills, triggers, feeds, notes, etc. Each cut is assigned a unique cut number form 1 to 999,999. Cut numbers can be assigned directly by the user or automatically based on various data within the cut

Depending upon the type of cut, a file is attached to the cut record. Cuts that have attached files include HD audio, schedules, rotations, dayparts and timeparts.

From Cut Maintenance, you can:

- name and classify cuts
- create out-cue and user text
- record and edit audio cuts
- create and maintain schedules, rotations, and filters

Figure 14: Cut Maintenance

## Cut Maintenance Menu Picks

The upper half of Cut Maintenance contains a set of menu picks for creating, editing or deleting a cut.

- **New:** accesses default Cut Maintenance so a user can create a new cut with user-defined defaults.
- **Save:** updates the current cut's information in the AirTime database.
- **Search:** opens Cut Search, where a user can look for existing cuts to load (or insert) for editing or deleting.
- **Copy:** allows a user to duplicate a pre-existing cut.
- **Revert:** recalls the information that was last saved about the cut, thus discarding all unsaved changes made to that cut's documentation.
- **Delete:** erases from the system both the cut record and the hard disk audio associated with it, if any exists. This is a two-step process to protect against accidental deletions.
- **Record/Edit:** provides controls for recording or editing a cut. The type of cut you are editing defines what editor is accessed. For example, if the cut is a Hard Disk (HD) audio cut, selecting *Record/Edit* accesses the Recorder/Editor at the bottom of the screen. For other cut types, various other editors appear on-screen.
- **Exit:** returns the user to the Main Menu.

## Cut Maintenance Fields

A number of user fields which help identify cuts, are located below the menu options. Some of this information is used by AirTime's search engine to find the cut in the database more quickly; some of the information is used in Live Assist, appearing on the virtual players, Info, Report, etc.

- **Number:** allows you to set a cut number, or select Auto, so that AirTime will automatically assign a number based upon the type of cut and the next available cut number for that classification within your classification tree.
- **Type:** allows you to choose one of the following cut types: Hard Disk (HD), Schedule (SC), Rotation (RO), Timepart (TP), Daypart (DP), Fill (FI), Trigger (TR), Feed (FE), and Note (NO). This field establishes what kind of editor appears when *Record/Edit* is selected from the menu bar.

View the list of cut types by selecting the arrow to the right of the Type field. Then make your selection.

The default is set to create Hard Disk (HD) audio. This designation is necessary if you want to record audio into the AirTime database. With Type set to Hard Disk (HD), selecting *Record/Edit* accesses HD Recorder/Editor.

Non-audio cuts have their own editors. For example, if you first choose Schedule as the cut Type, then select *Record/Edit* from the menu bar, you will access the Schedule Editor.

Editors for other cut types can be accessed similarly.

Note that some of the cut types are audio cuts which can be played directly (Hard Disk); others are lists which then cause audio to be played (Rotation, Daypart, Timepart, Feed); others cause text to be displayed (Note).

- Title: provides a field to enter the title of the cut.
- Length: displays the amount of time allotted for a cut (in hours, minutes, seconds and hundredths of seconds), but not necessarily the length of audio within it.

If the user fails to type in the desired length of the cut, AirTime will default to a cut length of 1 minute.

Actual recording time can be as long as desired and will be indicated in the Audio File Length field at the bottom left-hand corner of HD Recorder/Editor. If the user types in a specific time (for example, 3:00.00) and the cut is longer than the time allotted, AirTime automatically triples the recording time to allow for time under estimations. However, once the triple-time period has expired, AirTime will halt the recording process and produce a warning message; users are advised to type in more rather than less time when recording new audio.

If the user only records audio for the first minute, after typing in 3:00.00, the Length field will still display as 3 minutes until Tail is moved up to the end of the recorded audio and the cut is saved. At that time the Length display will reflect the change. Note that the AirTime system does not automatically reclaim the 2 minutes of “dead air” contained in this file. (Use Trim Head and Tail to remove dead air.)

- **Account Code:** allows cuts to be marked according to user-configured list of codes. For example: PSA (for public service announcement), ID (for station ID), etc.
- **User Text and Remarks:** provides fields for user-definable cut data and descriptions which will be displayed in an On-Air screen, when Info is accessed.
- **Out Cue:** defines out-cue for on-air talent. This text appears on the face of the virtual player when a cut is cued up in a virtual player. It's also displayed on an On-Air screen, in the cut's Info.
- **Alias:** user-defined alpha-numeric label which "points" to the cut. This is mainly designed for interfacing with traffic systems which use alpha-numeric ID numbers. Cuts can be searched for and sorted in Search by alias. This information is displayed on an On-Air screen, in the cut's Info.
- **Artist:** defines the cut's artist name, as it is displayed on an On-Air screen virtual player, Event List or Info. This name can also be used to sort cuts with Cut Search.
- **Group:** provides an additional user-definable filter for sorting cuts in Search. For example, group could be a band that various artists were in, or it could be a smaller musical category that doesn't require a classification field. The group name also displays on an On-Air screen, in the cut's Info.
- **User Filter:** provides an additional user-definable filter for sorting cuts in Search.
- **Classification (including 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Sub-Class):** provides user-defined categories for organizing and searching the database. (See "Classifications" in Live Assist, for detailed description.)

Classification information displays on an On-Air screen, in the cut's Info.

## **Cut Maintenance Tabs**

The bottom half of the screen has six tabs which access related fields and screens.

- **Alt. Classes:** provides fields for two additional (or alternate) classifications making it possible to search for a cut in a variety of ways. This is ideal for running multiple stations from one database where a single cut can have different classifications for different station formats.

- **Timers:** displays the location of all the pointers which are set in Recorder/Editor for hard disk audio cuts. Pointer locations can be changed in this screen and will be reflected in Recorder/Editor.

Pointers set in an audio file display in the cart heads during playback, providing visual cues to on-air operators. For example, at the bottom of each player can appear as many as three Post Timers which appear in light blue. Also, on the right side of the main body are three squares which, from top to bottom, respectively indicate activity of Mark 1, Mark 2, and Sec, as set for the cut in Cut Maintenance. These flashers appear for the duration of their activity (defaulting at 1.5 seconds).

- **Start/Kill Date:** defines the initial and final date/time when a cut can be aired. Cuts can always be aired within this defined period. After the Kill Date, the cut can still be aired, but AirTime will warn the user that the cut has passed its air date and playback requires an override of this designation. Authorized users can delete the cut at this time, using *Delete*.
- **Statistics:** provides the following information:
  - Last Aired: The date and time displayed in this field are updated automatically by AirTime each time the cut is played.
  - Times Aired: The total number of times a cut has been played on-air.
  - Created By, On: The creator of the cut and the cut's creation date, based on Login User Name.
  - Modified By, On: Information on who last modified the cut and when it was modified, based on Login User Name.
- **Tag Text:** accesses a screen to enter text which can be recalled on an On-Air screen by selecting *Live Tag*.
- **Tech Data:** displays a cut's technical data:
  - Recording Type: Stereo, mono, etc.
  - Sample Rate: 32 kHz, 44.1 kHz, 48 kHz.
  - Compressed/Linear: MPEG Layer II, Linear, etc.
  - Ratio: MPEG Layer II Compression ratio.
  - Record Locked: Allows records to be protected from change/deletion.
  - Source: Sub-directory where the cut is stored.

File: Internal file name of the cut.

Size: Size of the cut, in hours/minutes/seconds and in bytes.

## Create A New Cut

Cut Maintenance provides all the necessary fields and controls for creating a cut.

### 1. Select Cut Maintenance from the Main Menu.

When you first enter Cut Maintenance, you'll see a list of fields necessary for creating a new cut. Notice that many of these definable fields already have information in them. This default information allows you to quickly create a new audio cut without having to refill every field entry.

Figure 15: Cut Maintenance

### 2. Select New.

You can return to the default screen at any time, by selecting the *New* menu pick (at the top of the screen). If you already have a documented cut appearing on the screen when you select *New*, this question will appear:

“Do you want to use the current cut as a template for the new cut?”

If you intend to create multiple recordings with similar documentation, you might want to select *Yes*. For example, if you're making separate cuts which

originate from the same Sound Effects CD and all the cuts are about one minute long, most of the documentation for each recording will be the same. So you'll want to use this as a template for additional recordings. Otherwise, select *No*.

### 3. Choose a cut type.

Select the Type field down arrow to open a list of cut types, then select the appropriate cut type.

To create an audio cut, choose Hard Disk (HD).

**Note:** Once you select a cut type or change any other entry in the default Cut Maintenance, you will not be able to access another cut without first choosing to save or discard the current cut information.

Cut types include:

- **Hard Disk (HD):** hard disk recording of audio that includes various pointers (like posts and marks) within the audio file.
- **Schedule (SC):** a series of cut types to play sequentially. Each cut is assigned a segue type or point that determines when or if to start the next cut automatically. Adding a Schedule to an Event List loads all the cuts contained within the Schedule.

Labels can be added to a Schedule to provide timing cues for announcers. Commands can be embedded in a Schedule to allow certain actions to occur based on the time of day or external triggers. Note that one of more Schedules can also be inserted into another Schedule.

Schedules are displayed in the Event List as one cut until they are cued as the next cut in a virtual player; at this time, they expand to display the entire list of cuts within the Schedule. From the virtual player, the cuts will play sequentially. For example, if cut #45 is a schedule that contains cuts #23, 498, 25, 6 and 88, then inserting and playing cut #45 in a virtual player results in playing cuts #23, 498, 25, 6 and 88 sequentially.

- **Rotation (RO):** translation cut that references a list of cuts, such that the next sequential cut in the rotation list is loaded each time the rotation cut is cued as the next cut in a virtual player. For example, if cut #100 is a rotation that includes cuts #2, 4, 6, 8 and 10, then the first time cut #100 appears in a virtual player, it will translate into on-air playback of cut #2. The next time cut #100 appears in a virtual player, it will translate into on-air playback of cut #4, and so on, until cut #100 has

translated into every cut # within the list, at which point it reverts to the beginning of the list.

- **Timepart (TP):** translation cut that plays back a specific cut number based upon time, in terms of minutes and seconds within the hour. When a Timepart cut is cued as the next cut in a virtual player, it checks the current time and chooses the cut assigned for that time slot.
- **Daypart (DP):** translation cut that plays back a specific cut number based upon the day of the week and time of day. When a Daypart cut is cued as the next cut in a virtual player, it checks the current date and time and chooses the cut assigned for that day/time slot.
- **Fill (FI):** translation cut that plays a cut based upon 'fill' time. When a Fill cut is cued as the next cut in a virtual player, the system checks to see how much time exists between the currently loaded cut and the cut after the Fill cut. Then the system searches the Fill playlist for a cut best fitting this length and plays it back.
- **Trigger (TR):** this cut type sends a pulse of 1/10 second from the Peripheral Interface. The cut has a length as set by the length field in the cut record.
- **Feed (FE):** cut type that sends a switch signal (On) to an audio router via the Peripheral Interface. It stays on for as long as the cut is active. This cut does not have an attached file.
- **Note (NO):** a database record with no contents except the database record itself.

#### **4. Name the cut in the Title field.**

Click the mouse in the empty black Title field, then type in a title using the computer keyboard.

**Important:** You must complete this step for new cuts. A new cut cannot be saved without a name.

#### **5. Select a Classification (and any Sub-Class).**

Select the Classification field down arrow to open a list of classification types, then select the appropriate classification type.

Classifications are user-defined categories for organizing and searching the database (See "Classifications" in Live Assist for more information). In order to search for a cut (with Search) you need to first define a classification for that cut. If you do not define any classification, the cut will not appear in Search.

The “None” choice provides a category to search for a cut without assigning it to normal classes like, FM, AM, etc. None is useful for cuts which contain remote control commands, translation record information, or text that you may want to search for at a later time.

Classifications and subcategories can be designated by Classification and Sub-Class fields found on the right hand side of Cut Maintenance. View various classifications using the arrows to the right of each field.

#### **6. Set the Cut Number.**

Select “Auto,” in the Number field (located at the top left corner of the screen).

Each cut in the database has a cut number assigned to it. The default name, “Auto,” presumes you want to make a new cut and Cut Maintenance will automatically assign the next available number to your cut (based on the type of cut) after you have chosen to save some documentation about that cut.

You can also determine your own cut number for a new cut by choosing any number and typing it in the Number field. If the number you want to assign is not already assigned to another cut, it will be assigned to your new cut. Otherwise, you will be asked if you want to overwrite the old cut number.

#### **7. Complete the remaining fields (optional).**

The remaining fields (Length, Account Code, User Text, Remarks, Out Cue, Alias, Artist, Group and User Filter) are optional and do not need to be completed.

#### **8. Select Save.**

If you have not already entered in a title for the cut, you will be asked to select one now. If necessary, enter this information in the Title field in the top left corner of the screen.

If you want to record or edit audio at this time, select *Record/Edit* (refer to the following section).

To close Cut Maintenance, select *Exit*.

## **Record An Audio Cut**

The recording controls in Cut Maintenance are more advanced than those provided with Quick Record. The Cut Maintenance Recorder Editor allows you to enter audio cuts in the system and provides additional functions for updating pointers, cut database information, etc. Access the Cut Maintenance Recorder Editor via its *Record/Edit* button.

1. **Select Cut Maintenance from the Main Menu.**
2. **Create a new cut or select an old cut to edit (Refer to previous section).**

**Note:** The cut must be saved before the Cut Maintenance Recorder/Editor can be opened.

3. **Verify the recording length before you continue.**

AirTime automatically assigns a length of one minute to a new audio cut. If you know your recording is more than one minute, you can increase the length time to a larger amount in the Length field (top left corner of the screen). Otherwise, the length will automatically be adjusted if you record for more than one minute. You will probably want to change the length if you know the recording is longer because the graphical representation in Recorder/Editor will change according to the designated length. It is easier to see what is going on if you assign an appropriate length. (See “Cut Length” for additional information.)

Note that you can only record up to three times the designated cut length. So, if the cut length is 1 minute, but the material to be recorded is 4 minutes, the recording will stop before the end.

4. **Select the Record/Edit menu pick, at the top of the screen, to open the HD Recorder/Editor.**

(For information on preparing cut information before you record, see “Create A New Cut,” above.)

The bottom half of the screen will now display the respective record screen.

## **Manual Recording**

1. **Select Record Ready.**

This automatically activates the *Monitor Input* button and you will now hear any incoming audio.

2. **Select Start when you want to begin recording.**
3. **Select Stop when you are finished recording.**

If you do not like your recording, and want to start over, you can record over the old audio: Move the Audition pointer to the beginning of the Audio Bar and press *Start* again. When finished, select *Stop*.

4. **Save the recording.**

- A) Select *Done* to open Save Current Cut.
- B) Select *Yes* to save the recording.

Select *No* if you want to lose this session's recording, or select *Cancel* to return to Recorder/Editor.

Figure 16: Cut Maintenance HD Recorder Editor

## Automatic Recording

### 1. Select Record Setup.

Record Setup provides controls for setting the automatic record's input source, gain and threshold.

### 2. Set Input Source.

Select the arrow next to the Input Source field, and select Analog or Digital, as required.

### 3. Set Input Gain level.

Select the horizontal fader and adjust it as necessary, to attenuate the incoming gain level.

### 4. Set Auto Record Threshold level.

This setting defines the level (in dB) the input source must reach before AirTime can begin recording.

### 5. When finished with Record Setup, select Done.

**6. Select Auto Record.**

Recording will begin once the input source reaches the user-set threshold level.

**7. Select Stop when you are finished recording.**

To cancel, toggle *Auto Record* button.

**8. Save the recording.**

A) Select *Done* to open Save Current Cut.

B) Select *Yes* to save the recording.

Select *No* if you want to lose this session's recording, or select *Cancel* to return to Recorder/Editor.

If you do not like your recording and want to start over you can record over the old audio; move the Audition pointer to the beginning of the Audio Bar and press *Start* again. When finished, select *Stop*.

**Using The Recorder's Transport Controls****Stopping and Pausing**

You can stop your recording by selecting either *Stop* or *Pause*. *Stop* takes you out of Record Ready, whereas *Pause* leaves you in Record Ready. When you select *Pause*, the *Pause* button is replaced by the *Resume* button and you will continue to hear any input audio because the *Monitor Input* button remains active. Therefore, you can use the input source as a cue and select *Resume* when you're ready to continue recording. This feature works well if you want to edit an interview or live concert while you are recording.

**Recuing**

The *Recue* button becomes available whenever you select *Stop* or *Pause*. It allows you to recue to the last place you began recording. If you began or resumed a recording halfway into the audio file, the *Recue* button brings you back to that place; this functions like a punch-in on an analog tape.

**Edit Cut Information**

Cut Maintenance provides fields and controls for maintaining AirTime's cut database. This includes editing tools for changing a portion of the cut's information.

You can change a cut's information in Cut Maintenance at any time. After you make a change, select *Save* to save it to the database. Here are step-by-step instructions.

**1. Select Cut Maintenance from the Main Menu.**

**2. Select a cut.**

To use the search engine, select *Search*, find a cut in *Search*, then select *Insert* to load it into the *Title* field.

You can also choose an existing cut from the database by recalling the cut's number. Click the mouse in the *Number* field, type in a valid *Cut #*, then click in the *Title* field or press *Enter* on the computer keyboard; the *Title* field will update with the *Cut #*'s name.

**3. Edit Cut information, as required.**

*[Note: Once you change any entry in Cut Maintenance, you will not be able to access another cut screen without first choosing to save or discard the current cut information.]*

**To change the Title:**

Click the mouse in the *Title* field, then type in a title using the computer keyboard.

**To change the cut's Classification (and any Sub-Class):**

Select the *Classification* field down arrow to open a list of classification types, then select the appropriate classification type.

Classifications are user-defined categories for organizing and searching the database (See "Classifications" in Live Assist for more information). In order to search for a cut (with AirTime's *Search*) you need to first define a classification for that cut. If you do not define any classification, the cut will not appear in *Search*.

The "None" choice provides a category to search for a cut without assigning it to normal classes like, FM, AM, etc. None is useful for cuts which contain remote control commands, translation record information, or text that you may want to search for at a later time.

Classifications and subcategories can be designated by *Classification* and *Sub-Class* fields found on the right hand side of *Cut Maintenance*. View various classifications using the arrows to the right of each field.

**To change Recording Length (Audio Cuts only):**

The AirTime System automatically assigns a length of one minute to a new audio cut. If you know your recording is more than one minute, you can increase the length time to a larger amount in the *Length* field. Otherwise, the length will automatically be adjusted if you record more than one minute. You will probably want to change the length if you know the recording is longer because the graphical representation on *Recorder/Editor* will change according to the

designated length. It is easier to see what is going on if you assign an appropriate length. (See *Cut Length* for additional information.)

Also, you can only record up to three times the designated cut length. So, if the cut length is 1 minute, but the material to be recorded is 4 minutes, the recording will stop before the end.

#### **4. Select Save.**

If you want to record or edit audio at this time, select *Record/Edit* (refer to previous section).

To close Cut Maintenance, select *Exit*. To save the new edits, respond to “Save Current Cut” by selecting *Yes*.

### **Move, Save Or Change Pointer Locations**

Recorder/Editor has nine pointers which represent specific points in time in an audio cut. Each pointer is displayed as a letter within a flag on the Recorder/Editor Audio Bar. These pointers can be moved within the audio file (as described below).

- **Audition (A):** This pointer lets you know where the audio will begin recording or playing back when you next select *Start* or *Resume*. Basically, whenever you *Pause* or *Stop* audio in Recorder/Editor, the green diamond-shaped flag with an “A” on it (located above the long green Audio Bar), marks the location. However, if you select *Recue*, this pointer returns to the last place you began recording.

The Audition pointer can also be selected and dragged to different locations on the Audio Bar. Its current time location in the file is displayed in hours/minutes/seconds/hundredths of seconds above the Status indicator (at the top center of Record/Editor).

- **Head (H) and Tail (T):** These cue points define the beginning and end of the soundfile as it will be played by the system. (Unused audio is not deleted when assigning these points, just ignored). The AirTime system uses these points to determine the Length of Cut displayed throughout the system.
- **Post (P):** These are timed pointers which enable an on-air announcer to hit musical cues (start of vocals, end of solo, etc.). These pointers also trigger visual cues on the timers and virtual players when playing cuts with Live Assist, single On-Air applications or Sound Cube. (See Timers in Live Assist for more information.) There are three Post pointers available.

- Mark 1 (M1), Mark 2 (M2), Sec (S): Use these pointers to trigger playback of the next audio file in Event List, or to trigger visual cues on the Player heads when playing cuts with On-Air applications or Sound Cube.

For example, you can use these pointers to trigger segue transitions by selecting them with the *Change Segue* button on the On-Air screens. Segue transitions are automatically set to occur at Sec.

## Moving Pointers

Pointers can be moved in a number of ways, as listed directly below. The new location will be reflected in the appropriate timer; Audition uses the Main Timer, while all the other pointers have their own individually labeled timers along the bottom of Recorder/Editor. To move a point, you can:

- Drag pointer flags: Select a pointer flag at any time and drag it to a new location on the Audio Bar.
- Use the *Set* button: Select *Set* to set a pointer to the same location as the Audition pointer.
- Type in a value using computer keyboard: Select the Timer field for a particular pointer, type in a new location value and select the pointer's button to set the pointer at that new location.
- Use the single and double arrows located below the pointer buttons: The single arrow moves the pointer by hundredths of a second units; the double arrow moves the pointer by second units.
- Clicking twice on any of the pointer buttons (located above each pointer's timer) moves Audition to the pointer's respective location.

## Saving And Changing Pointers

You can save pointer positions by selecting *Save Pointers* from the menu bar of Recorder/Editor. If you subsequently change the pointers and then want to return to your last saved pointer settings, first select *Revert Pointers*, then select *Yes* when "Do you really want to revert to the last saved database cut?" appears. Answer *No* to retain current settings.

## Trim An Audio Cut

The *Trim* button accesses another screen which allows you to trim unnecessary audio material or empty space before the Head and after the Tail. This function saves space

on the hard drive. For trim to work, there must be a real drop in audio levels. To trim an audio cut:

**1. Select Cut Maintenance from the Main Menu.**

**2. Type in a Cut Number in the Number field to edit an old cut.**

If you do not know the number of the cut you want to edit, use the *Search* menu pick to search for the cut, then insert it into the Number field.

**3. Click on the Title field, and the name of the cut will appear.**

All of the information concerning this cut will be displayed in the Cut Maintenance fields.

**4. Select Record/Edit on the menu bar to access AirTime's recorder.**

The bottom half of the screen will now display the Hard Drive Recorder/Editor, including the *Trim* button.

**5. Select Trim.**

This automatically opens Trim Head and Tail, with the following choices:

- Threshold (dB)
- Find Head/Find Tail (when Head and Tail pointers are within 3 seconds of actual quiet space)
- Move Head/Move Tail (seconds)
- Auditions
- Stop Audition/Find
- Done

**6. Set trim points as desired.**

**7. When finished, select Done from Trim.**

Trim Head and Tail will close.

**8. From Recorder/Editor, select Save or Done.**

**9. When "Save Current Cut?" appears, select Yes to save the new Head/Tail trim points.**

**10. Select Done again to close Recorder/Editor.**

**11. Select Exit to close Cut Maintenance.**

## Listen To An Audio Cut In Recorder/Editor

You can listen to an audio cut in Recorder/Editor from its beginning to its end by setting the Audition pointer at the Head and selecting *Start*. The audio will stop playing automatically when it reaches the Tail. Or, you can start audio playback from anywhere in the sound file by setting the Audition pointer to wherever you want the audio to begin playing.

Other buttons are provided for auditioning a specific portion of a cut.

- Intro/Outro buttons: Select *Intro* to play from Head to 5 seconds after Head. Select *Outro* to play from the last 5 seconds before Tail.

**Note:** If the cut is less than five seconds, selecting *Intro* or *Outro* will play the cut in its entirety.

- Loop button: Select *Loop* to display a list of different loop settings. Each of these settings loop through different parts of the audio based on the location of the Audition pointer. Loop points that are not available are grayed out; these contain loop points that occur before or very near to the Audition pointer. Note that Loops must be at least 1.5 seconds.

## Find A Pre-Existing Cut In Recorder/Editor

Selecting *Search* from the Cut Maintenance menu bar opens the standard AirTime search engine. Search allows you to filter and sort through the existing database records to find a specific cut for editing. Search in Cut Maintenance functions the same as Search in an On-Air application. (Refer to discussion of Search, above.). Once you find the cut you are looking for, insert it into Cut Maintenance by selecting *Insert* or double clicking on the cut you want to edit.

## Copy A Cut In Recorder/Editor

To duplicate an existing cut, complete the following steps:

1. **From Cut Maintenance menu bar, select Copy; this opens Copy To.**
2. **Type in a new Cut Number to which to copy the data.**

**Note:** You can also let AirTime automatically assign the next available cut number for the copied cut. In this case, select *Auto Assign* instead of typing in a new number, then skip to step 4.

3. **Select Done.**
4. **Respond to “Save Statistics? With Yes or No, as required.**

## **Revert To Previous Cut Information In Recorder/Editor**

*Revert* allows you to recall the information which was last saved about the cut, thus discarding all unsaved changes made to that cut’s documentation.

To revert to previous cut information, complete the following steps:

1. **Select Revert from Cut Maintenance menu bar.**
2. **Respond to “Do you want to revert to last saved version of this cut?” by selecting Yes.**

If you decide you don’t want to revert to last saved version, select *No*, instead.

## **Delete A Cut In Recorder/Editor**

Use *Delete* to delete both the cut record and the hard disk audio associated with it, if any exists.

To delete a cut, complete the following steps:

1. **Select Delete from Cut Maintenance menu bar.**
2. **Respond to “Do you really want to delete cut #?” by selecting Yes.**

If you decide you don’t want to delete the cut, select *No*, instead.

## **Edit Non-Audio Cuts With A File Editor**

Certain types of cuts created in Cut Maintenance consist of one or more cuts. These include Schedule, Rotation, Daypart, etc. Each type has its own File Editor, for adding or deleting cuts and making other edits. For example, Schedules are edited in the Schedule File Editor, Rotations in the Rotation File Editor, etc.

File Editors have a number of common controls. Refer to the following steps for accessing a File Editor, inserting or replacing cuts using search engine, retrieving previously saved settings and deleting entries.

### **Accessing a File Editor**

- 1. Create a new Schedule, Rotation, Daypart or other non-audio cut in Cut Maintenance. (Refer to “Create New Cut,” above, or “Create A Schedule Of Cuts,” below.)**
- 2. Select Record/Edit on the menu bar.**

For Rotations, Dayparts and Timeparts, this will open the respective File Editor on the bottom half of Cut Maintenance.

For Schedules, you must first select a Blank Schedule or apply one of the Break Label templates from Schedule Editor Templates (refer to next section).

### **Inserting a Cut into a File Editor using the Search Engine**

- 1. Select Search (located at the bottom of the screen).**

This opens Search which contains the database of all your available audio and non-audio cuts.

- 2. Select a cut from Search.**

If you do not know the cut number, or are having trouble finding the cut, use the search engine’s *Sort* and *Class*. (Refer to “Search For Cuts In AirTime’s Database.”)

- 3. Select Insert (located at the bottom of Cut Search).**

Once you select *Insert*, File Editor updates. The cut will be loaded above the selected break (or cut).

- 4. If you want additional cuts loaded, choose them at this time.**
- 5. When finished using Cut Search, select Close.**
- 6. When finished using File Editor, select Done on File Editor.**
- 7. When “Save Edit Changes?” appears, select Yes to save new edits.**

If you want to exit File Editor without saving edits, select *No*. To return to File Editor, select *Cancel*.

- 8. Select Exit to close Cut Maintenance.**

### **Inserting a Cut into a File Editor using the Keypad.**

The File Editor provides direct access to an AirTime keypad, which gives the user another means to insert a cut into File Editor.

1. **From File Editor, press a number key on the computer keyboard to open Keypad.**
2. **Enter additional numbers using on-screen buttons or computer keyboard.**

To erase the last number, press *Backspace*. To delete an entire string, press *Clear* (.).

3. **Select Insert to insert the cut.**

Once you select *Insert*, the File Editor updates. The cut will be loaded above any highlighted line or at the bottom of the list, directly above “End Of List.”

4. **Select Close when you are ready to exit Keypad.**

### **Replacing a Cut in a File Editor**

Another way of inserting a cut in a File Editor, is to replace a cut in the File Editor with a cut in Cut Search.

1. **Select a cut on the File Editor.**

The cut highlights.

2. **Select Search.**
3. **Select a cut from Cut Search, or enter a cut using the keypad.**
4. **Select Replace.**

As soon as you select *Replace*, the cut on the File Editor will be changed to the highlighted cut in Cut Search.

5. **Select Close when you are ready to exit cut Search.**

### **Deleting Entries From A File Editor**

To delete a cut, complete the following steps:

1. **Select Delete Entry from File Editor menu bar.**

**Note:** The cut is deleted immediately.

Use *Delete File* to delete the entire file, e.g., an entire Schedule of cuts.

### **Retrieving Previously Saved Settings**

*Revert* allows you to recall the information which was last saved about the cut in File Editor, thus discarding all unsaved changes made to that cut’s documentation.

To revert to previous cut information, complete the following steps:

1. **Select Revert from File Editor menu bar.**
2. **Respond to “Do you want to revert to last saved file?” by selecting Yes.**

If you decide you don't want to revert to last saved version, select *No*, instead.

## Create A Schedule Of Cuts

Cut Maintenance provides all the necessary fields and controls for creating a Schedule of cuts. First, you'll need to create a Schedule cut type; follow steps 1 through 7. Then continue with steps 8 through 18, to open the Schedule File Editor and add cuts to the Schedule.

### 1. Select Cut Maintenance from the Main Menu.

### 2. Select New.

If you already have a documented cut appearing on the screen when you select *New*, this question will appear:

“Do you want to use the current cut as a template for the new cut?”

If the previous cut is a Schedule, select *Yes*. Otherwise, select *No*.

### 3. Choose a cut type.

*[Skip this step if you selected Yes in step 2.]*

Select the Type field down arrow to open a list of cut types, then select Schedule.

### 4. Name the cut in the Title field.

Click the mouse in the empty black Title field, then type in a title using the computer keyboard.

**Important:** You must complete this step for new cuts. A new cut cannot be saved without a name.

### 5. Set the Cut Number.

Select “Auto,” in the Number field (located at the top left corner of the screen).

Each cut in the database has a cut number assigned to it. The default name, “Auto,” presumes you want to make a new cut and Cut Maintenance will automatically assign the next available number to your cut (based on the type of cut) after you have chosen to save some documentation about that cut.

You can also determine your own cut number for a new cut by choosing any number and typing it in the Number field. If the number you want to assign is not already assigned to another cut, it will be assigned to your new cut. Otherwise, you will be asked if you want to overwrite the old cut number.

**6. Complete the remaining fields (optional).**

The remaining fields (Length, Account Code, User Text, Remarks, Out Cue, Alias, Artist, Group, User Filter, Class and Sub-Class) are optional and do not need to be completed. For schedules, Out Cue, Artist and Group are not applicable.

**7. Select Save.**

If you have not already entered in a title for the cut, you will be asked to select one now. If necessary, enter this information in the Title field in the top left corner of the screen.

**8. Select Record/Edit on the menu bar to access Schedule Editor Templates.****9. Select a template.**

To start with a Schedule with no preset Break Labels, select *Blank Schedule*. (You can set Break Labels later, from the Schedule File Editor, by selecting *Break Label* and using the Label Editor.)

Break Labels tell you how much time will pass before the next break. They can be set in Cut Maintenance: Schedule File Editor or in an On-Air application; they're required for each Event List and corresponding player on an On-Air screen.

To create a Schedule with regularly-timed breaks, select one of the templates (e.g., *Every\_10\_minutes*), then select *Apply Template*. Note that these timers can manually be changed in the Schedule File Editor by selecting *Break Label* and using the Label Editor.

Once you've made a selection, the Schedule File Editor will display on the bottom half of Cut Maintenance.

Figure 17: Cut Maintenance Schedule File Editor

**CUT MAINTENANCE**

New Save Search Copy Revert Delete Record/Edit Exit

NUMBER: [ ] ALIAS: 3dT71

TYPE: SCHEDULE (SC) [v] ARTIST: [ ]

TITLE: afternoon schedule GROUP: [ ]

LENGTH: 0:00:01.00 USER FILTER: booster

ACCOUNT CODE: ---- [v] CLASSIFICATION: AM-1 [v]

USER TEXT: drive 1st SUB-CLASS: Music [v]

REMARKS: 4 hours 2nd SUB-CLASS: ALL [v]

OUT CUE: [ ] 3rd SUB-CLASS: [v]

**SCHEDULE FILE EDITOR** Delete File Save Revert Done

START TIME	OUT	TITLE	TYPE	SEG	AT	ARTIST	REMARKS	CODE
16:30:00P	306	40 Minute Start	HD	SEC 0:00:05.75				----
16:30:05P	121	Our Lips are Sealed	HD	SEC 0:00:50.17	Fun Boy 3			----
16:30:55P	123	Easy Lover	HD	SEC 0:00:49.31	Phil Bailey & Ph edited			----
16:31:45P	126	Brass In Pocket	HD	SEC 0:00:43.93	Pretenders			----
16:32:29P	129	The One Thing	HD	SEC 0:00:47.66	INKS			----
16:33:16P	132	Train in Vain	HD	SEC 0:00:44.93	Clash, The			----
16:34:01P	135	Our House	HD	SEC 0:01:08.69	Madness			----
16:35:10P	74	Walk Like An Egyptian	HD	SEC 0:03:17.87	Bangles	pop		----
May/4 Mon	16:45:00	MAN Break						
May/4 Mon	17:00:00	MAN Break						
May/4 Mon	17:15:00	MAN Break						

16:45:00 MOVE [v] Search Break Label Command Delete Entry Toggle Segue Segue Editor

**10. Select (highlight) a Break Label on Schedule File Editor.**

This tells AirTime that subsequent inserts of a cut will place the cut before this break time.

**11. Select Search (located at the bottom of the screen).**

This opens Search which contains the database of all your available audio and non-audio cuts.

**12. Select a cut from the Search.**

If you do not know the cut number, or are having trouble finding the cut, use the search engine. (Refer to refer to “Search For Cuts In AirTime’s Database.”)

**13. Select Insert (located at the bottom of Cut Search).**

Once you select *Insert*, the Schedule File Editor updates. The cut will be loaded above the selected break (or cut).

**14. If you want additional cuts loaded, choose them at this time.****15. When finished using Cut Search, select Close, to exit Search.**

**16. When finished using File Editor, select Done on Schedule File Editor.**

**17. When “Save Edit Changes?” appears, select Yes to save new edits.**

If you want to exit File Editor without saving edits, select *No*. To return to File Editor, select *Cancel*.

**18. Select Exit to close Cut Maintenance.**

## Change Segue Out Of A Scheduled Cut

The *Toggle Segue* button, located at the bottom of Schedule File Editor, allows you to change the segue transition between two cuts in a Schedule.

The following segues are currently available:

- —: This means that no segue transition will occur. Once the highlighted audio cut finishes playing, the next cut will be loaded into the virtual player, but no audio will begin until you select *Play* on the virtual player.
- SEC, MK1 and MK2: These segue transitions occur when the on-air cut hits the pointer of the same name; at this point in time, the next audio cut will begin playing.
- END: The segue transition occurs at the very end of the audio cut. The next cut will not begin until that cut has reached the end of the audio file.
- OVL: With this segue, two cuts play simultaneously. Both the cut currently loaded into the virtual player and the next cut cued to play on-air will begin playing at the same time.

To change the segue:

**1. Select a cut in Schedule File Editor.**

*[Note: When no cut is selected (highlighted), the Toggle Segue button is grayed out and inactive. Once a cut is selected, the button becomes active.]*

**2. Repeatedly select the Toggle Segue button to toggle through different types of segue transitions until you have the desired segue.**

*Note: As you toggle through the different segues, the Schedule File Editor updates. The current transition appears with its three-letter code beneath “Seg At.”*

You may change all the segue transitions at once within a break by highlighting the first cut, clicking and holding the left mouse key, and dragging through the last cut (highlighting the whole break and then toggling the segue.)

## Add Or Change A Break Label

To create and edit a new Break Label, or edit an existing one:

**1. From Schedule File Editor (in Cut Maintenance), select (highlight) a cut or Break Label.**

If you want to create a new Break Label, select the cut above which you wish to have a label. If you want to change an existing Break Label, highlight the break.

Entries will be placed directly above the highlighted entry.

**2. Select Break Label (located at the bottom of the screen).**

This opens Label Editor which allows you to name a break, set its time, and insert it into Schedule File Editor.

If you highlighted a break, in order to change break information, the fields will already have text in them.

**3. Complete the Label Editor fields, as desired.**

Type in a Break Label name.

Type in a Break Time information.

**4. Select Insert (located at the bottom of Label Editor).**

Once you select *Insert*, the Schedule updates. The break will be loaded above the selected entry.

Instead of expanding list with *Insert*, you can use *Replace* to overwrite the highlighted entry with the new Break Label. Or select *Done*, and skip to step 7, to exit Label Editor without making any changes.

**5. If you want additional breaks loaded above the selected entry, edit the fields, as required, and select Insert.**

**6. When finished using Label Editor, select Done.**

**7. When finished using File Editor, select Done on Schedule File Editor.**

**8. When “Save Edit Changes?” appears, select Yes to save the new Schedule.**

- 9. Select Exit to close Cut Maintenance.**

## **Find Your Way Around On-Air Cart Wall Screen**

*[Note: This section is applicable only to systems configured with Cart Wall. Also note that screen names may differ if default screen names have been changed.]*

Cart Wall is a full-screen version of Quick Picks that is ideal for a “morning zoo” show format where the jock or his sidekick has instantaneous access to the audio playback of sound effects, jingles, one-liners and even full-length music cuts.

Refer to operating manual for more information on Cart Wall.

## **Find Your Way Around On-Air Automation Screen**

*[Note: This section is applicable only to systems configured with Automation. Also note that button names may differ if default button names have been changed.]*

Automation (or Single Play) provides controls for automating your broadcast.

The upper half of the screen includes one virtual audio player, a counter, and a Play Timer.

The bottom half includes an Event Manager with a single Event List, as well as a set of 12 buttons. The Event Manager is the same as the one described for Live Assist, except that Automation only supports one player.

Cuts can either be loaded automatically or manually into the single player from its Event List.

Active command controls allow you to manually control other functions such as connecting to satellite decoders, etc.

## **Use The Sound Cube (Optional User Interface)**

The Sound Cube was designed to resemble and function like a cart machine, but it allows for more versatility, while retaining ease-of-use.

### **Playing a Cut**

To play a cut:

#### **1. Enter a cut number and select Enter.**

Information about the cut (e.g., cut-length and out-cue information) appears on the cart machine screen.

**2. Select Start.**

Audio begins immediately.

**Cueing Cuts**

The sound cube differs from a cart machine because it allows you to cue a second cut while the first cut is still being aired. You can cue as many cuts as you want and set any type of segue between each of these cuts.

**Searching for a Cut**

If you are building a program on the fly and need to find a particular song for a caller's request, you can access AirTime's search engine. This feature includes a number of pre-existing sorts which allows you to search for cuts by cut type, title, length, artist and a number of other cut characteristics. AirTime also allows you to search according to pre-determined classifications established by your station. So, if you need a three and a half minute pop tune from the 70's featuring a female vocalist, you can find it in seconds with a few simple strokes on the Sound Cube's programmable soft keys.

**Use The Touchscreen (Optional Interface)**

Touchscreen computers allow you to access any of AirTime's screens and controls with the touch of a finger on the computer monitor. For example, if you are using a Touchscreen monitor, you can complete any of the steps in this "How To" document by selecting a button or menu choice using either your mouse or your Touchscreen.

**Learn More About AirTime**

Read the manual. Don't be scared by the size. If you have any questions, phone us at 1/510-351-3500. We're always happy to hear your suggestions and comments.