



**Disclaimer:** This document is for general information only. Consult your IT or studio supervisor for guidance specific to your computer network, and audio recording and editing environment.

### 1. INSTALL AUDIO EDITING SOFTWARE

Check out the most recent review of audio editing software from TopTenReviews. Many radio studios tend to use Adobe Audition digital audio editor. It used to be known as Cool Edit until it was taken over by Adobe.

#### 1.1. Audacity

**hcr** uses Audacity in projects for most audio editing requirements such as editing interviews and simple multiple track mixing. Consult your IT or studio supervisor for advice then download the latest stable version applicable to your computer environment. NB: **hcr** currently uses the beta version for Windows. Download and install Audacity. NB: No other Audacity plugins are necessary apart from Lame MP3 Encoder.

#### 1.2. Lame MP3 Encoder

Go to the Lame MP3 Encoder page for download and install instructions.

To deploy the lame-enc.dll file:

- a) Open Audacity
- b) Start recording (press the record button--red colour) then stop recording
- c) Go File / Export as MP3
- d) Start the procedure to save that file (name it TMP or TEST or similar and save it to desktop)
- e) A dialogue window will popup asking you to locate the select the Lame MP3 file. Locate the file, select it and press OK. This procedure is required for the first time only; you won't have to repeat it every time you save an MP3 file. After that, return to where ever you saved the TMP file and delete it.

The Audacity Team has posted instructions for Lame MP3 Encoder on Audacity Wiki.

#### 1.3. MP3 Gain

Audio files for automated airplay must all be MP3 files and have a consistent audio level. We explain how to use a piece of software called MP3 GAIN in section 5. Download and install the latest version of MP3 GAIN applicable to your computer environment.

#### 1.4. AUDIO CONVERSION SOFTWARE

**hcr** recommends you take the time now to locate and install an audio conversion program. You will find it convenient to convert audio files between WAV, MP3 and other audio formats. Search online for freeware, shareware or software to purchase and consult your IT or studio supervisor for advice. **hcr** usually installs the free version of Switch which is available for non-commercial use.

## 2. SET UP STORAGE FOLDERS

(General guidelines only)

- a) On your computer create a folder called YOURNAME AUDIO or PROGRAM-NAME AUDIO or whatever else is applicable to your situation
- b) Under YOURNAME AUDIO create four subfolders: RAW, PROJECT, MASTER, ARCHIVE. They are used for these purposes:
  - i. Raw (dump raw, original files direct from the recording device without any editing)
  - ii. Project (save files currently being edited)
  - iii. Masters (save edited files, ready for broadcast)
  - iv. Archives (move files already broadcast)

## 3. FILE NAMING AND STORAGE

### 3.1. Process the RAW audio file

- a) When you return to the studio immediately transfer your complete audio file from the recording device to the RAW folder on your computer
- b) Rename the file in accordance with your studio procedures. But we suggest something like the following:  
CODE\_FORMAT\_CODE\_DETAILS\_DATE\_FILE STATUS
  - o **CODE** (a three-letter code for the name of the program). In our example in this document we will use SSP = a program called Saturday Sports Program. Use STA or similar for a station product such as an adv, station ID or promo etc
  - o **FORMAT** (A three letter code for the format of the finished audio product). INT=interview; CSA=Community Service Announcement; ID=program IDP; PRO=program promotion; SPO=Sponsorship announcement; ADV=advertisement etc
  - o **DETAILS** (brief detail such as the topic / name of interviewee / client etc
  - o **DATE** in the format yyyyymmdd. The date may change (see 3.4.c below)
  - o **FILE STATUS** (a three letter code to indicate the status of the audio file). This would be RAW=Raw; PRJ=Project; MST=Master; ARC=Archive:

#### EXAMPLE

- o **CODE:** SSP = Saturday Sports Program
- o **FORMAT:** INT
- o **DETAILS:** 2011umps (an interview about the accredited umpires for the 2011 football season)
- o **DATE:** 20101203
- o **FILE STATUS:** RAW

**SSP INT 2011umps 20101203 RAW.MP3**

- c) Process the RAW file through Mp3Gain. See *MP3 Gain*
- d) Check the RAW file on the computer
- e) Delete the audio files from your recording device
- f) Follow station procedures to re-pack the recording device, return it to the storage area, conduct any maintenance (such as re-charging batteries and so on)

### 3.2. Process the PRO audio file

- a) Copy the RAW file from the RAW folder to the PROJECT folder and rename it. Replace RAW with **PRO**:

SSP INT 2011umps 20101203 **PRO**.MP3

- b) Open Audacity. Drag and drop your **PRO** file or use FILE / OPEN

- c) Immediately save your file as an Audacity file (SEE: Saving Files in Audacity below)  
Go FILE / SAVE PROJECTS  
You will see a WARNING sign about saving a project file as (.aup). Click OK  
Type the file name: SSP INT 2011umps 20101203 **PRO**  
Click SAVE

### 3.3. Edit and save the PRO file

Continue saving the file as an Audacity (\*.aup) file during the editing (or **PRO**ject phase). (SEE: Saving Files in Audacity below). See Editing Protocols below)

### 3.4. Save the MST file

- a) When all editing is completed save it for the final time as an Audacity (\*.aup) file in the MASTERS folder. Should you need to re-edit the file you will open up this MST.aup file.
- b) Be sure to rename it. Replace PRO with **MST**:

SSP INT 2011umps 20101203 **MST**.aup

- c) Your station needs to decide if the date of the MST file should remain the same as for RAW and PRO. You may want to change the date to indicate the first day of airplay or the date when airplay should cease.
- d) Now save the MST file in the MASTERS folder as an MP3 file ready for broadcast. Go FILE / EXPORT  
(Note: some early versions may require you to go FILE / EXPORT AS and select MP3)
- e) When you click SAVE you will be taken to a box labeled EDIT METADATA. Discuss and decide the protocol for your station. Many stations simply insert the full name of the file for artist, track and album  
(Note: some early versions of Audacity may require you to select "Edit the ID3 tags")
- f) Close Audacity. Audacity will ask: "Save Changes?" Click NO. Note: this is because Audacity will always default to save a (\*.aup) file. You have already saved a \*MST.aup file (see 3.4.a) and a \*MST.mp3 file (see 3.4.c).

### 3.5. Copy the MST file

- a) Now copy your \*MST.mp3 file from YOURNAME AUDIO / MASTERS to the folder determined by your station for further processing or storage prior to scheduling on your playout software.

## 4. SAVING FILES IN AUDACITY

- a) When you save a multi-track file as an MP3 the tracks are automatically mixed down to stereo channels. Save in MP3 ONLY as a MST. If you need to keep editing multi-tracks save as a \*.aup file.
- b) To save different versions use: FILE / SAVE PROJECT AS

## 5. MP3 GAIN

- a) Audio files for automated airplay must all be MP3 files and have a consistent audio level. To achieve consistency run them through MP3 Gain.
- b) Open the MP3 Gain application / software
- c) Make sure the box "Target Normal Volume" is set at the default value of 89.0 dB
- d) Simply drag your MP3 file (or multiple tracks) into the MP3 Gain path/file area
- e) Click the Track Gain icon on the toolbar
- f) When all files have been processed simply close MP3 Gain

## 6. EDITING PROTOCOLS

### 6.1. The Rules

- a) DO NOT upset the flow of the voice (breathing and the occasional 'um' are OK)
- b) DO keep the voice sounding natural. Speakers can change their pitch (high then low) and speed (slow then fast) and volume (loud then soft) and tone (sounding happy and then sad). If you edit out the interviewer's question or some of the speaker's answer the result might sound unnatural
- c) DO use the beginning of one sentence and the end of another sentence IF the result makes sense
- d) DO leave natural pauses to indicate thinking
- e) DO be careful where you record the interview: it might be too hard to edit the speaker if the ambient noise is so obvious that any editing will interfere with the ambient noise. For example, it would be hard to edit a person being interviewed with music playing in the background — we will hear the jumps in the music at every edit point.
- f) DO tell your interviewee of how you will use the interview and how it will be edited.
- g) DO make sure the editing DOES NOT change the original intention of what the speaker wanted to say and what the speaker meant. It would be wrong, for example, to keep the words "Go and steal a bike" if the interviewee has actually said, "You know, we can't just go and steal a bike if we see one. We have to pay for it."
- h) DO DO DO edit to the required length of the interviews

### 6.2. The Editing Plan

Devise and use a plan similar to this to guide your editing.

<b>Your Name:</b>	<b>Program / Feature Name:</b>
<b>Main points in the unedited recording:</b>	
<b>Main message I want to convey in the final piece:</b>	

Segment		In and Out Cues	Duration	UNITS
1.	Starts:			
	Ends:			
2.	Starts:			
	Ends:			
3.	Starts:			
	Ends:			
4.	Starts:			
	Ends:			
5.	Starts:			
	Ends:			
6.	Starts:			
	Ends:			
7.	Starts:			
	Ends:			
8.	Starts:			
	Ends:			