

# **CICK 93.9 FM**

## **Smithers Community Radio**

Orientation Manual\*



\*Live Working Document  
Last Updated: October 17, 2017  
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# Welcome to CICK!

The Smithers Community Radio Society is an incorporated non-profit that manages a locally supported, volunteer operated community radio station that provides programming with a focus on local artists, non-mainstream Canadian music, and commentary reflecting the community's diverse perspectives. As a broadcast license holder, CICK is bound by the laws and guidelines of the Canadian Radio Television and Telecommunications Commission [CRTC], The Broadcast Act, and the Criminal Code of Canada.

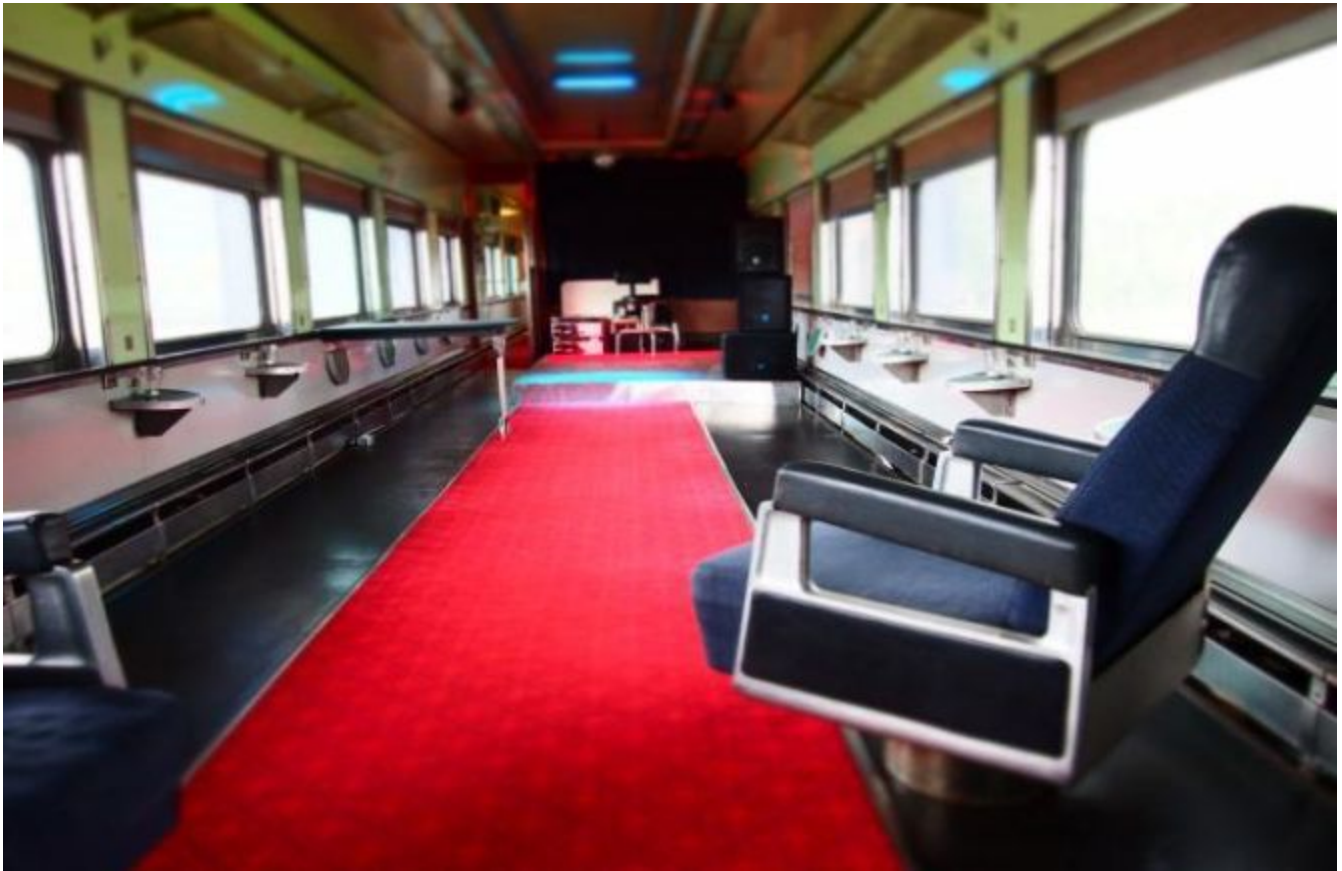
**Our mission** is to strengthen and enrich the Smithers community by delivering volunteer produced radio programming.

For a community radio station, we're small, but we're growing fast, thanks to volunteers like you getting involved! Being involved in a community radio station can be a lot of fun, very fulfilling, and a great opportunity to be creative. But along with all that good stuff comes responsibilities.

This manual is setup to make sure you (1) know our rules and regulations, (2) your responsibilities as a volunteer programmer (aka Dj), as well as (3) provide a reference resource about all the equipment you have at your fingertips.

It is your responsibility to make sure you're aware of all these things and if you're ever in doubt or have any questions about equipment, on air content, or anything else that comes up, please contact either CICK's station manager at [info@smithersradio.com](mailto:info@smithersradio.com) or our Volunteer Coordinator at ([editor@smithersradio.com](mailto:editor@smithersradio.com)). Please refer to contact list...





## The Station

All aboard! Our studio is of course in the Lion's Club Central Park Rail Car. This train is an antique, so in addition to our shared responsibilities of taking care of the studio equipment, we all need to be sure to treat the space itself with respect. Remember, we all share this space and we are all volunteers. So here we go:

1. No bikes inside. Due to allergies, no dogs or cats inside.
2. If your shoes/boots are muddy or snowy, please leave them by the door. Slippers are encouraged!
3. No smoking.
4. No food or drink while using the computers or studio equipment. One spilled drink can irreparably damage a broadcast board.
5. Take your garbage/recycling with you when you go. There are garbage/recycling bins under the table we can use, but it'd make all of our lives easier if they stay empty.
6. Phone - Answer if you are expecting a call, otherwise let the answering machine in the library take it. A light flashes behind the monitor to indicate a call.

# Programmers Rights & Responsibility and the CRTC Rules

Smithers Community Radio is a volunteer organization. Although there may be some paid and/or contract positions at CICK, the vast majority of us are doing this for the love and respect of community radio. All volunteers who intend to become on-air programmers, or who attend technical training sessions (on sound equipment or computers) or otherwise benefit from CICK's training programs, must be member of the society. You can get your annual membership from the Station Manager. Below are your main rights and responsibilities as a volunteer programmer.



## Responsibilities

1. To adhere to relevant station rules and policies AND those set by the CRTC.
2. Conduct your activities both on air and in the station with respect to the station, to other volunteers, and to the community in general. Derogatory comments, language, and offensive behavior will not be tolerated. (see CRTC pg)
3. If playing music, you need to make every effort to incorporate 35% Canadian content(\*1). Unless there is a specific reason for doing otherwise (i.e. themed show, genre-specific content unavailable, etc.) please try to incorporate new content(\*2) into your playlist. (\*2- new music is found on the wall by...)
4. Only guests that are contributing to the show are allowed in the studio. You are responsible for their actions, both with respect to on air content (i.e. language) and in-studio behavior. (see CICK policy pg. and CRTC regulations\* pg...)
5. Start and end your show at the times and length described in your show proposal as this can have an effect adjacent shows.
6. Complete your log as accurately as possible, including as much detail as you can.
7. Ensure an archive recording of your show is saved to the appropriate folder.

8. To respect the equipment and premises of Smithers Community Radio.
9. Keep the station tidy and clean. If you move things around or change settings, please put everything back as you found it.
10. To contribute to the cleanliness and maintenance of the station when asked.
11. To follow CICK policies, with regards to representation of the station to the public and only in the capacity in which you are knowledgeable or experienced. That is, if you are a programmer of children's music, do not represent the station's news department to the public (without appropriate training).
12. To offer to the organization only that which you are willing and capable to provide.
13. Volunteer to at least 2 events/work-b's/etc per year.
14. To be reliable. It is the volunteer's responsibility to live up to his/her commitments. If you said you were going to help out, just be there, please.

## Rights

As a volunteer with CICK, you also have rights, which include the following.

1. The right to work in a respectful and safe environment.
2. The right to be treated as a co-worker.
3. The right to a suitable volunteer placement within the organization, with consideration for the personal preference, skills and abilities, and temperament.
4. The right to adequate training to enable volunteer to do his/her job effectively. To have sufficient training and access to further training if the need arises.
5. The right to have access to information about CICK, including its structure, mandate, and policies and procedures. The right to inform themselves thoroughly in the policies, procedures, and activities of CICK.
6. The right to have opportunity to provide feedback about anything related to the station's operations and the right to offer suggestions to the organization, and to have a voice in planning.
7. The right make a complaint to the Board of Directors, if the volunteer feels that his/her rights are being violated.
8. The right to follow the organization's course of action with regards to harassment, grievance and resolution of differences.





## CRTC Rules and Regs

As a broadcast license holder, CICK is bound by the laws and guidelines of the Canadian Radio Television and Telecommunications Commission [CRTC], The Broadcast Act, and the Criminal Code of Canada. Despite allusions in the Broadcasting Act to freedom of expression on the air, there are a number of regulations that restrict certain things from being said on radio.



Not only will the person who makes such remarks while on air be subject to legal action, but so will the station. Educate thyself o programmer, on what these regulations are, and we shall keep the lawyers at bay, and our integrity intact.

CRTC regulations state that a licensee shall not broadcast:

1. Anything contrary to the law
2. Any abusive comment that, when taken in context, tends or is likely to expose an individual or group to hatred or contempt on the basis of race, national or ethnic origin, religion, gender, sexual preference, or mental or physical ability.
3. False or misleading news.
4. Any remark which advocates or teaches the use of force to change the Government of Canada.
5. Any telephone interview or conversation or any part thereof with any person unless the person's oral or written consent to the conversation being broadcast was obtained prior to the broadcast, or the person telephoned the station for the purpose of participating in a broadcast

This is not a definitive list. When in doubt, err on the side of caution. Programmers should all be familiar with CICK materials on Controversial Material Defamation and Slander, Hate Propaganda, Obscenity, Bias and Balance, and Copyright.

## Airing Controversial Material

The following policy outlines the station's stance on the airing of controversial material.

1. We will not broadcast any verbal utterances that promote discrimination or hatred against an individual or group or class of individuals on the basis of anything that makes them an identifiable group.
2. We recognize that some of the verbal utterances that could be determined as falling within #1 are used in a manner to expose the audience to such discrimination in order to increase awareness and with the belief that this will facilitate the eventual eradication of these discriminations.
3. CICK recognizes that artists often use abusive terms in a satirical way but with the same intentions as outlined in #2. It is the responsibility of CICK to ensure that each programmer is able to judge to the best of her/his ability whether the artist's intentions are compatible with these clauses.
4. CICK is mandated to explore all kinds of music and auditory stimuli. These can often include texts of artists exploring the most difficult facets of human experience and behaviour, for example, sadomasochism, addiction, slavery, insanity, mass murderers, hatred, racism, sexism, torture, or genocide. We believe that such artists often act as the emotional catharsis of our society and as such have a right to be heard. CICK programmers must be prepared to justify the airing of such material by identifying its redeeming factors and by providing a context.

## Consequences & Disciplinary Procedure

Programmers are granted a lot of freedom on Smithers Community Radio. There are, however, various conduct guidelines and procedures that must be followed, as outlined in this manual, which, if followed, shall result in only a very rare need for discipline. However, the Station Manager or the Board of Directors may apply disciplinary action if:

1. The programmer does not show up for their show and does not give notice two times in a row..
2. Programming does not fulfill the program proposal or description written on the webpage. (CICK depends on programmers following the key elements of these proposals/descriptions in order to plan the programming mix to meet our own promise of performance to the CRTC.)
3. The programmer refuses to take responsibility for his/her on-air comments.

4. It has become apparent that the programmer is stealing from CICK. Theft of our equipment and materials jeopardizes other programmers' opportunities to produce great radio.
5. Drugs or alcohol are being used by programmers while doing their show. Not here, please. Broadcasting while intoxicated doesn't work. It is a federal offence to be drunk on air.

Disciplinary action includes but may not be limited to probation, reduced access to equipment and in extreme cases, discontinuation of a program.





## On the Air - The Basics

### Programmer Responsibilities

#### **Program Scheduling**

Programmers are responsible for what goes on-air during their scheduled time slot. This means that if a programmer is not able to host a scheduled show, it is their responsibility to

- either find a replacement host (who must be a trained CICK programmer),  
OR
- to have a pre-recorded show scheduled to play in their time-slot (if you are going to miss more than one show, notify the station mgr.).

You are responsible to have your show information on the web page and on the schedule.

**Every programmer is responsible for ensuring that on-air conduct meets both the CICK's mandates and complies with CRTC rules and regulations. CRTC - CICK Programming Policies**

CICK's application to the CRTC for a community radio license includes the following commitments in CICK programming.

**Check every show you host for compliance with the relevant content requirements.**

Ask us if you're not sure how to apply them. Here are some definitions and minimum percentages of what CICK programmers are required to play in order to fulfill the conditions of our license. A more detailed guide is found in the Resource section. (see Appendix B)

- ◆ Content Category 1 (Spoken Word): We are required to produce a minimum of 15% locally produced Spoken Word programming, which includes News and all spoken word programs.
- ◆ Content Category 2 (Popular Music): This encompasses all "popular" selections in the following summarized genres: Pop, Rock, and Dance; Country and country oriented, Acoustic and Easy Listening. A minimum of 20% of musical selections must come from a sub category other than Pop, Rock, or Dance.
- ◆ Content Category 3 (Special Interest Music): We are required to play a minimum of 5% of music selections from this category, which includes: Concert Music; Folk and Folk Oriented Music, Jazz and Blues, Word Music and International, and Non Classic Religious music.
- ◆ Content Category 4 (Show Promos with music and Station ID's with music)
- ◆ Content Category 5 (Station and Program Sponsorships)

## Canadian Content Requirements

In the interest of promoting the Canadian music scene, there are required minimums for musical selections that are to be met. These requirements are different depending on the Category of music being played. A minimum of 35% of the selections played of Category 2 music will be Canadian. Category 2 Music - as defined by the CRTC - is Popular Music: Pop, Rock, Dance, Country, Acoustic, and Easy Listening. A minimum of 12% of the selections played of Category 3 music will be Canadian. Category 3 Music - as defined by the CRTC - is Special Interest Music: Classical Concert, Folk, Worldbeat, Jazz and Blues, and Non Classic Religious.

### What Is Canadian content?

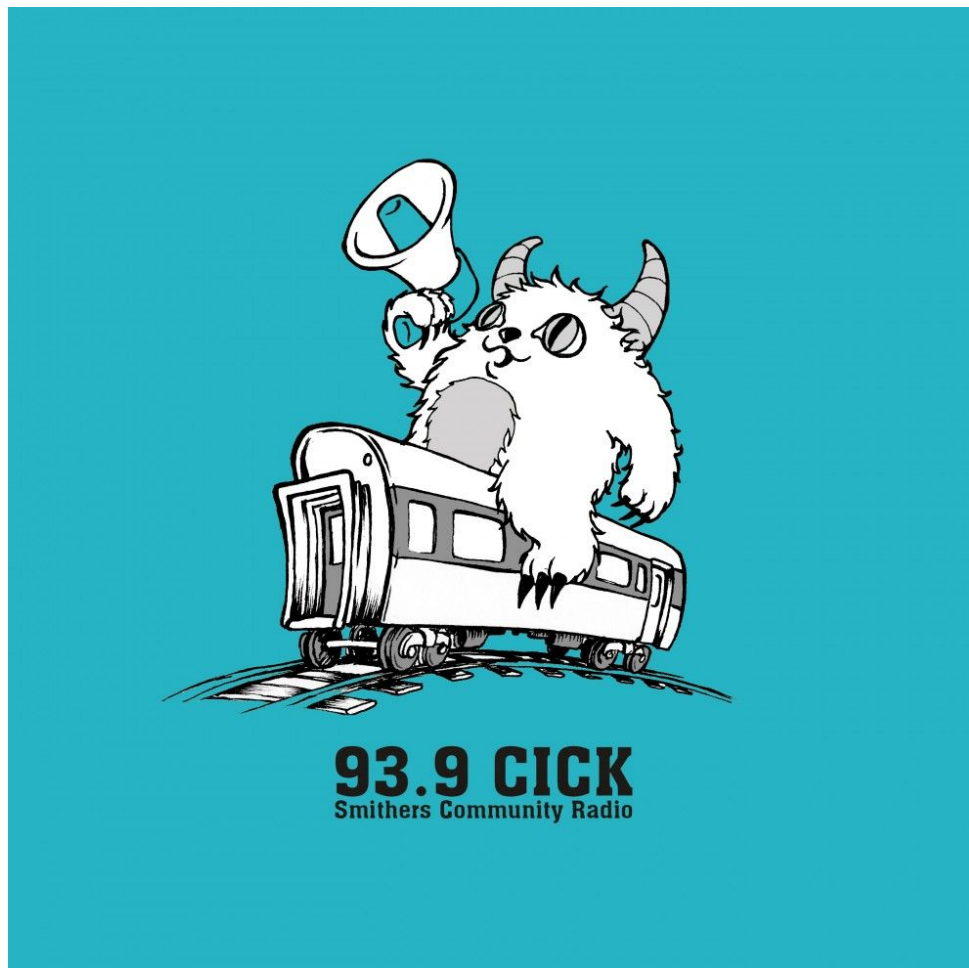
A music selection is considered Canadian content if it meets at least two of the

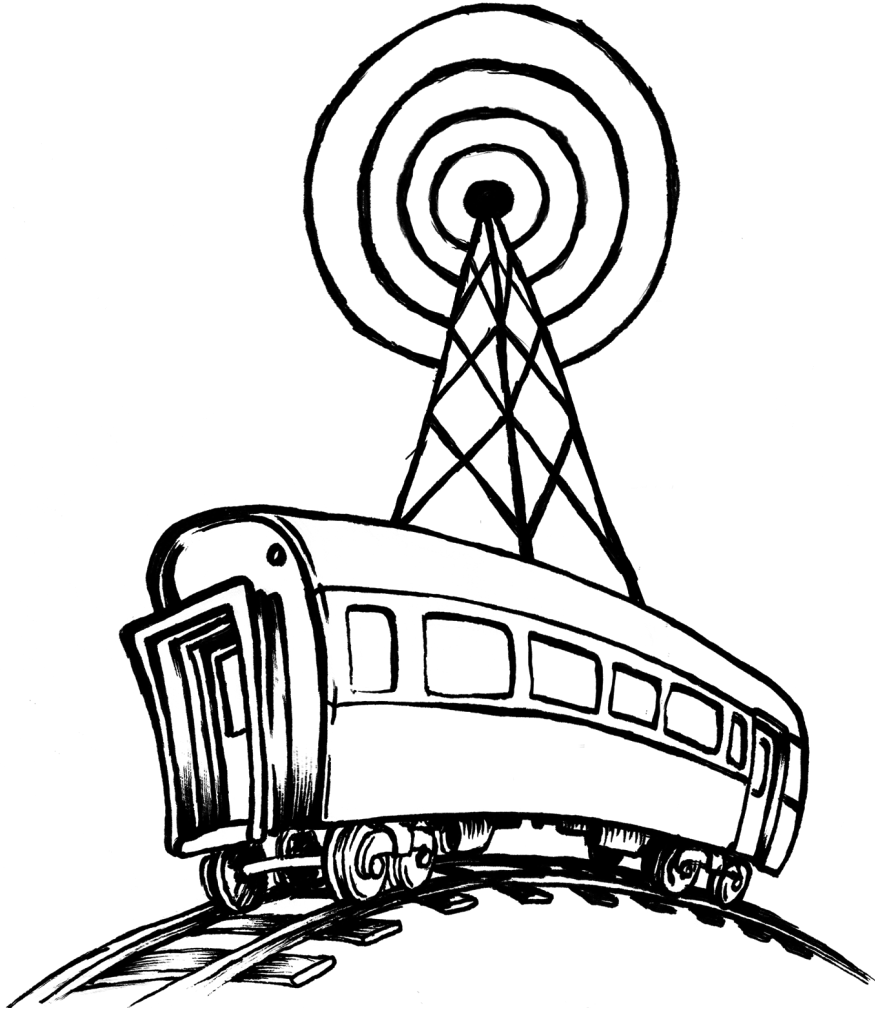
following four conditions (abbreviated as the "MAPL system"):

- MUSIC - the music is composed entirely by a Canadian.
- ARTIST - the music or lyrics are performed entirely by a Canadian(s).
- PRODUCTION - the musical selection consists of a live performance that is: a) recorded wholly in Canada, or b) performed wholly in and broadcast live in Canada.
- LYRICS - the lyrics are written entirely by a Canadian.

There are a few exceptions to these rules, especially dealing with live music or older recordings. Not all Canadian albums have a MAPL marker, so keep an eye out for other signs.

The words "SOCAN" or "FACTOR" indicate that the music fulfills CanCon regulations. SOCAN was formed in 1990 from CAPAC and PROCAN; look for these words on older music.





## On the Air - Basic Responsibilities

Below are the basic responsibilities that each programmer must fulfill in order for the station to operate smoothly for all volunteers and listeners. Programmers who are unable or unwilling to adhere to these requirements may have their program suspended.

### **PRESHOW**

1. Research and prepare each show. This may be different for each dj's show depending on the style and content, but take time to:
2. make note of the musical selection categories (must meet the category requirements, see CRTC music category req. below)

3. allow for sponsorship mentions/messages, PSAs, and Station IDs (see below).
4. Ensure that the studio is equipped to handle all technical operations required.
5. Ensure that you are capable of handling the show's technical requirements. If the show requires making changes to the on air studio set-up, the studio must be returned to its original set-up before the next program is scheduled to begin. Do not attempt technical wizardry beyond your comfort level.
6. The programmer should arrive at least 10 minutes early to prepare for broadcast on-schedule.

### **DURING SHOW**

1. Read/play Sponsorship mentions/messages approx. every 30 min (sponsors are listed on the wall and events/messages are located on the [Smithersradio.com](http://Smithersradio.com) website)
2. Treat all equipment with respect and care
3. Do Station ID's at least at the top of every hour in addition to the start and end of your show.
4. Do not bring any food or drink into the booth
5. Read or play PSAs found within the website Community Events page
6. End your show in a way that accommodates the next programmer. (For example, tell your listeners what's coming next, stick on a final piece of music and let the next programmer get ready to broadcast on time.)

### **AFTER SHOW**

1. Ensure that the studio has been returned to its original setup.
2. Clean up any mess in the studio.
3. Complete your Playlist/Log – this is a CRTC requirement! More information is found below.

## **Personal Guest(s) in the station**

A programmer is permitted to have personal guests in the station during their program. A personal guest is a friend or relative that you want to sit in on your program. Guests should NOT be heard in the background while you are on the air. Always use good judgment. YOU—the CICK programmer—are responsible for the words expressed by your guest during your show according to CRTC and CICK policy, rules and regulations. (See INTERVIEW Section for Interview Guest)

Here's a quick rundown/reference guide on how to do a typical show. There's more detailed info further in this manual, but this is great place to get started.





# GOING ON AIR - GOING LIVE!

## YOUR SHOW – BASICS

### The Sound Board

On the board, the gauges (#1- Image 1 ) on the upper right indicate sound.

- Recommended level is marked with a black line that matches the black line on the slider.
- Keep the needle OUT of the RED.
- This may need to be adjusted depending on the situation. For example, a loud talker into the mic or levels being high from computer 2 or an external input device.



### Microphones (Mic)

**Mic 1** is closest to the soundboard and **Mic 2** (and **Mic 3**) is on the guest's side of the table. Note - Mics are only live when slider is up and the "On" button is pressed.

The mics are non-directional so speak close and into centre of the mic. Advise guests to do so as well.

## CICK Computers

1. SAM\* (Loop Computer- main brain and heart of CICK programming.)
2. Computer 2 (Dj Computer),
3. Library/kitchen computer, and
4. (4) lounge-car laptop.

### \*SAM (Auto-Dj-Loop Computer)

Auto-Dj Computer located behind and to the left of the Dj chair. This computer is responsible for ALL regular program broadcasting when there is not a live broadcast. For this reason, we request that this computer not be used without permission from the Station Manager. (if you are looking at recording your show, please use library computer)

### Audacity (Computer Program)

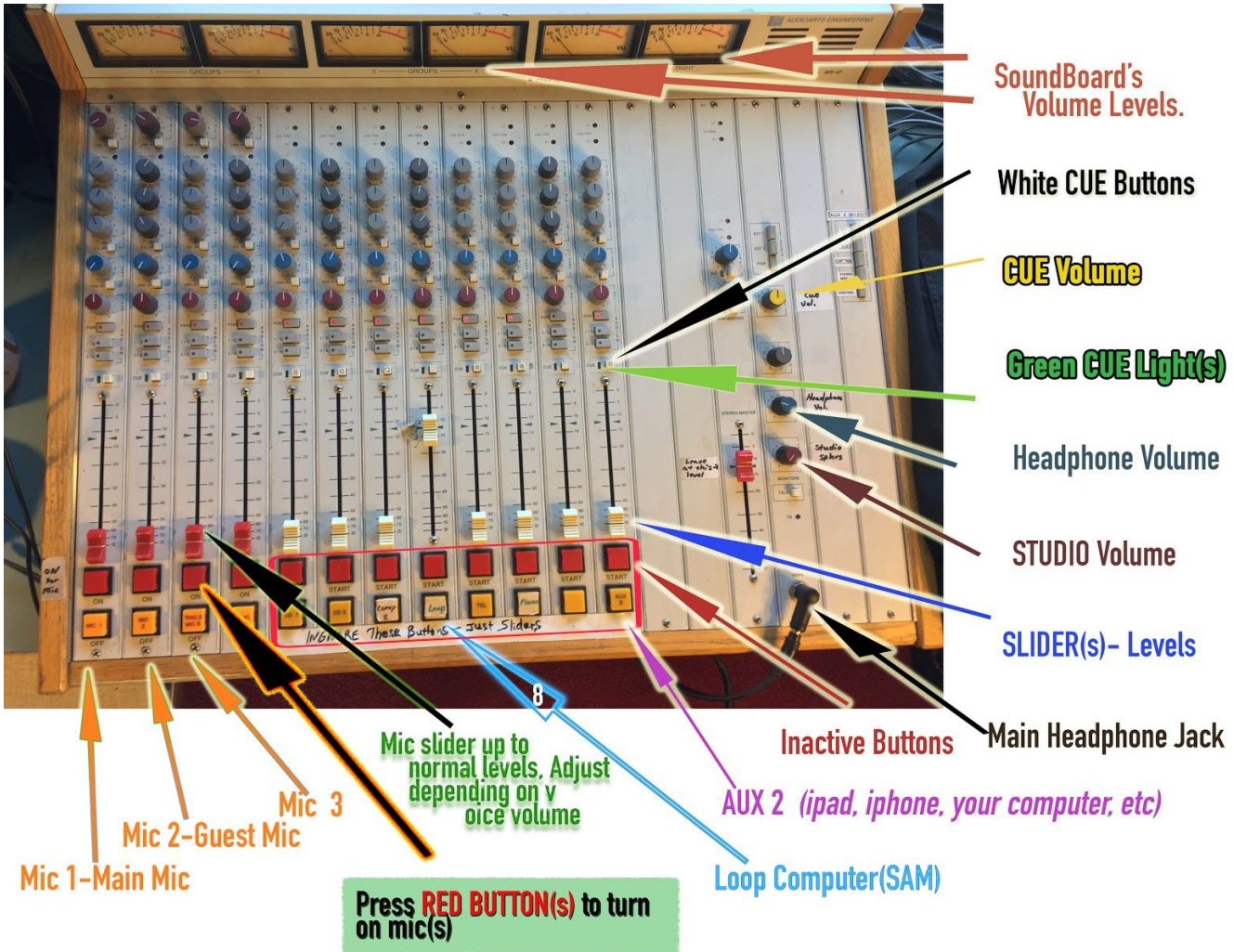
Audacity is an open source (free) multi-track audio sound editor and recorder program that is extremely flexible for all recording and sound editing tasks and is accessible on Computer 2 (Dj booth computer), library/kitchen computer, as well as located on SAM and the lounge-car computer.

### DROBO (CLARIFICATION)

*DROBO is the network drive found in favourites or on desktop on Computer 2, etc. You may also find DROBO by searching for Network connected devices.*



# HOW TO BEGIN BROADCASTING your show...



## Step by Step

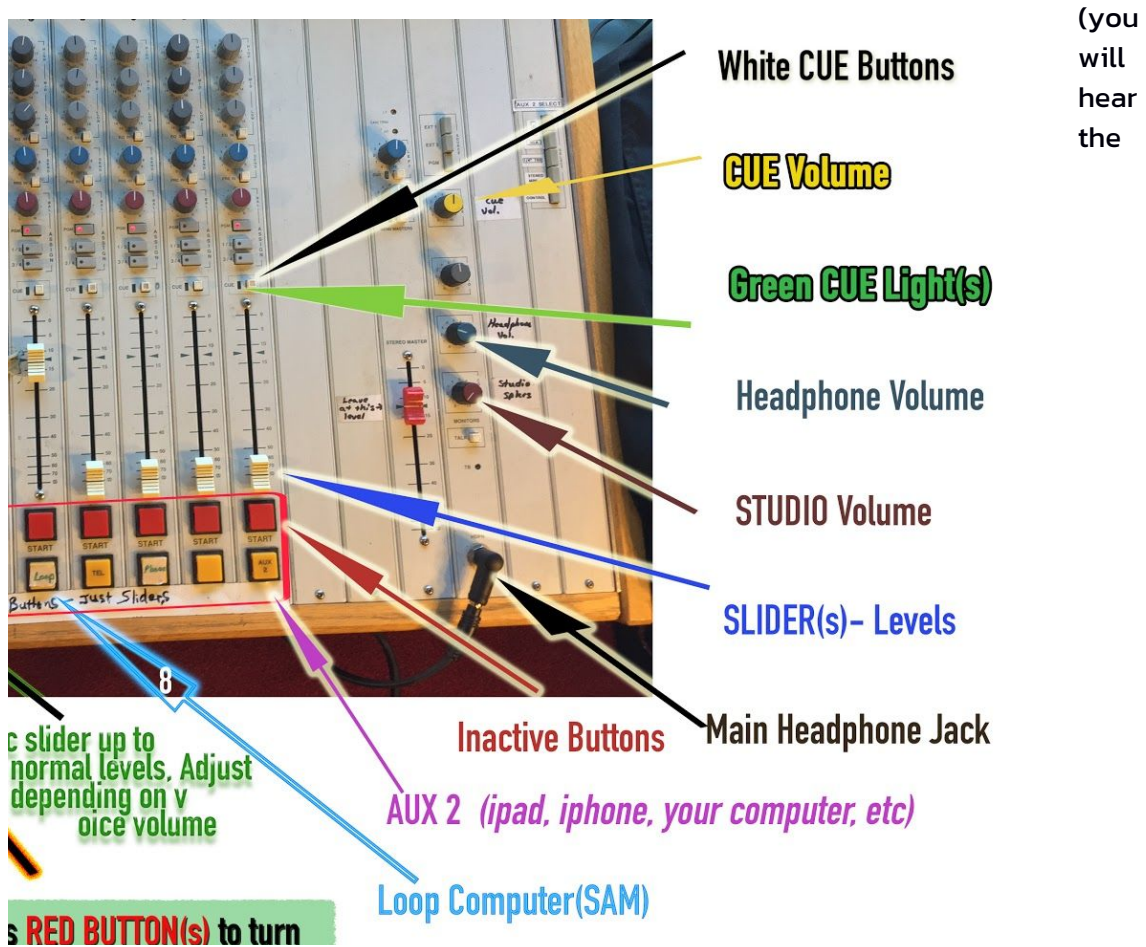
- 1. Turn on monitor for Computer 2**  
(Computers are NEVER turned off)

### 2. Make sure Audacity is running

(icon looks like blue headphones). If already running you will find it on the bottom of screen. Otherwise find it on the Desktop. Press "CUE" button to listen to something without broadcast- MUST keep slider down

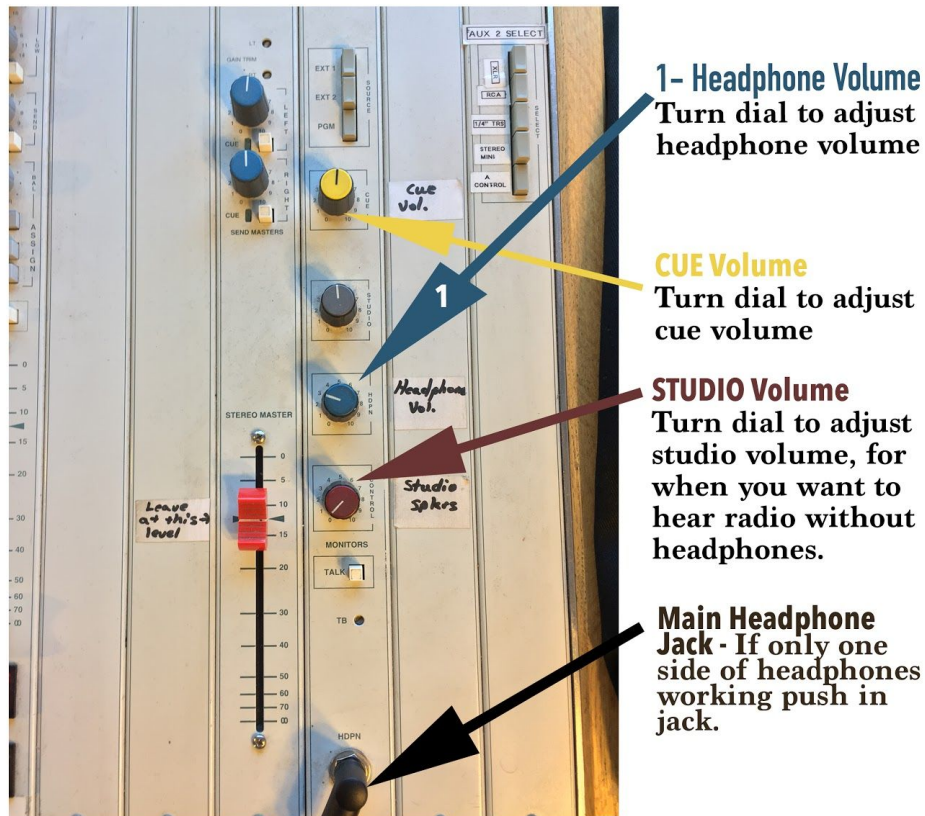
### 3. Adjust volume on board for headphones: "Headphone Volume"

Put headphones on and slide level up (what column/dial?) to comfortable level



loop-SAM). If using an iPod or laptop, press corresponding **white cue button** while leaving corresponding **slider** down. Adjust the volume to comfortable level on the input device. Listen through headsets. Take Input off corresponding **cue button(s)** (**green cue light(s)** will go out).

## General SoundBoard Volume Controls



#### 4. Choose and set up Inputs

- Plug in iPod/laptop (Aux 2)
- Set up CDs (CD1 and/or CD2)
- Set up songs online on Computer #2

#### 5. To record show (You must record EVERY show)

- On Computer 2, Click the round red button in Audacity ( ) to start the recording.
- Slide "**loop computer**" down to bottom of board.
- Slide Mic 1 and/or Mic 2 up.

#### 6. YOU ARE NOW ON AIR

Start your show...

e.g. "You are listening to CLICK on 93.9 FM, Smithers Community Radio in Smithers." "You've tuned into: The Bulkley View...a holistic approach to mental health and well being, I'm your host, Toby Coupe and with me today is my guest... (Name) will be speaking about...Welcome."

## 7. Show content

### As a programmer/Dj you are Required to:

- A. Include a station ID at least once an hour ("You're listening to CICK 93.9 FM Smithers Community Radio") and
- B. Thanks sponsors **every half-hour.**
  - i. Bronze-level sponsors only require a mention
  - ii. Silver-level sponsors, a slightly more detailed description of who they are and what they do to a max of 30 sec.
  - iii. Gold-level sponsors are the same as Silver except that they have sponsored a specific show. (During that specific show, only the Gold sponsor will receive mention.)

## 8. Transitioning

During the show use the board to work with your levels, to transition between the mic(s) and music, as necessary.

- **Transition to music (using an iPod)**
  - Slide Mic 1 and 2 down simultaneously
  - Slide Input 1 up to predetermined position
  - Press play on iPod
  - When song(s) finished slide Input 1 down
- **Transition to music (using a CD player)**
  - Put CD in player.
  - Choose track using arrows.
  - Press single track (to play 1 track only).
  - Push play when ready.
  - Fade out CD Input to end.
- **Answering telephone calls on air**

### When a call comes in:

- press the Green "On" button. This will receive the call (you do not have to take the actual phone off the hook).
- Press the cue buttons for your mic and



for the slider that says "telephone". (Now you can talk to your guest off air.)

- To go on air, take the cue buttons off and slide the volume sliders on the board.

**When your call is finished:**

- press the white "off" button on the Telephone Patch to hang up (Important - otherwise the call stays connected until you do this.)

## 9. To end show

Fade in the SAM Loop (#8-Image 1) by sliding up to normal position.

All other Inputs should be faded out.

Press yellow square on Audacity (Computer 2) to STOP recording.

# Editing and Saving the recording and creating your Playlist

## 10. Edit recording

Trim off any unnecessary parts of the show (silence, snippets of loop, etc.) in Audacity by using the mouse to highlight those parts that are not your show, then press "delete". (Control "home" and control "end" on keyboard will take you to beginning or end of the recording.) [ADD ADDITIONAL INFO-REASONING](#)

## 11. Select File then Export

Look for your show's folder on DROBO\CICK\Public\Podcasts\your show name. (*DROBO is the network drive found in favourites or on desktop. Don't use Windows Explorer when saving the show.*)

## 12. Create a name for the file you are going to save

"YYMMDD-name of show"

(Example: 120209 – Bulkley View)

**Metafile** (a window will pop up at this point)

Artist: Put the name of your show (Example: *Bulkley View- Dan Tanner*)

Track: Put the date (120202, feb 2 2012)

Click: OK

Once you click Save, the process may take 10 or more minutes. You don't have to wait for it to complete before you leave, unless you want a copy of the file to take home or to upload the file as a podcast. Subsequent DJs know to assume a show that remains in Audacity has been saved and can be closed to start a new

recording.

You may notice that there is an Archive folder within your DROBO Podcast show folder. This is where older shows go. SAM only plays files outside of this Archive folder. You can move shows into Archive to help SAM replay only files you wish to air.

### 13. Copying show to a stick

Insert a portable storage device into the USB slot on Computer 2 (by your feet)

- Look for "DROBO (file storage)" on desktop
- Navigate to DROBO/CICK/Public/Podcast/ and your show's folder.
- Drag the show to where your device shows up on the left hand navigation menu and it will copy the file there. (You can also right-click and choose copy, then right-click in your device's main folder and select paste.)

#### **If your show is over your allotted time slot:**

You will need to ensure that your show is edited down to 1 hour or remove it from the folder that SAM will play from. If you plan on uploading your show to the smithersradio.com site, you may upload the unedited version.

You will need to make sure to make a note in the playlist on smithersradio.com that the original, over-length show was played on "*fill in date here*" and that the edited version (if you choose to have a shortened version for SAM replay) for replayed shows excludes the following tracks from the playlist (this negates the need to fill in a paper log).

## Before You Leave Studio

### 14. complete your playlist

**Make sure your log is complete.** (this is a CRTC requirement!)

- At the top, write a brief description of show and date, name of guest, etc.
- In the order played, input the artist's name, title of the song, and title of the album. If you know the record label, include that as well.
- Check the appropriate boxes for new content (six months old or newer), Canadian content, and instrumental.
- within the talk box, estimate the total amount of talking you did



## What else to do before leaving:

1. Turn off computer monitors
2. Make sure all the sliders are back in place
3. Hang up headphones
4. Shut blinds
5. Turn off lamps
6. Turn off monitor speakers
7. Tidy any mess you might have made (garbage, recycling, cd's you used etc.)
8. Leave everything ready for the next person
9. Ensure key is in code box (should really be put back when you open door)
10. Double-check door is closed and locked behind you (do not slam)

---

# OnAir Content Info

*Required content further explained.*

## Public Service Announcements (PSA's)

PSAs are scripted or pre-recorded mentions of events, meetings or services that CICK airs as a service to local non-profit or qualifying organizations. All programmers are responsible for finding time within their live programming for reading/playing between one and three PSAs.

You can find PSA's on the website under the "**community events**" tab or **in the DJ menu on the right**. Most recently added event is listed at the top. Feel free to pick randomly.

## Station Identification (Station ID) Procedure

CICK is required by the CRTC to do Station IDs as close to the top of every hour as possible. The Station ID is as follows:

"You are listening to CICK on 93.9 FM, Smithers Community Radio in Smithers" or

"You are listening to Smithers Community Radio Society, 93.9fm in Smithers".

The time of the Station ID(s) read must be recorded on the Program Playlist/Log.

## Sponsorships

Sponsorship is different from advertising in the same ways that non-profit community radio is different from commercial radio. Commercial radio plays hits that will bring listeners to their advertisers – the advertising is primary.

We play sponsorships from our supporters to allow us to keep producing great radio – programming is primary. Sponsorship accounts for a very large portion of CICK's operating budget and is our most reliable source of revenue. **For the good of the station it is very important that Programmers understand and fulfill all of their sponsorship requirements.**

**Say you missed a sponsorship spot.** Don't do this. No, really...don't do this. If you are still on the air, try to fit the spots into the time remaining. If this is impossible or the show is over let the station manager know.

For a current list of our active sponsors, look to the list posted on the wall above Mic1 or on the website within the DJ Menu under the menu option "Sponsors List".

## Sponsorship Levels

### Bronze level

Station Sponsorship Mention- Sponsorship spots will be read out *randomly* at least every 30 minutes during a live show. A simple live statement of support for the station. This would sound something like,

"x-business is a supporter of CICK, 93.9FM."

"x-business is a sponsor of Smithers Community Radio."

### Silver level\*

Station Sponsorship Message\*- A simple 15-30 sec live statement of support for the station. Sponsorship spots will be read out randomly at least every 30 minutes during a live show. This would sound something like,

"x-business is a supporter of CICK, 93.9FM." Plus additional sponsor details to a max of 30 sec.

## Gold level\*

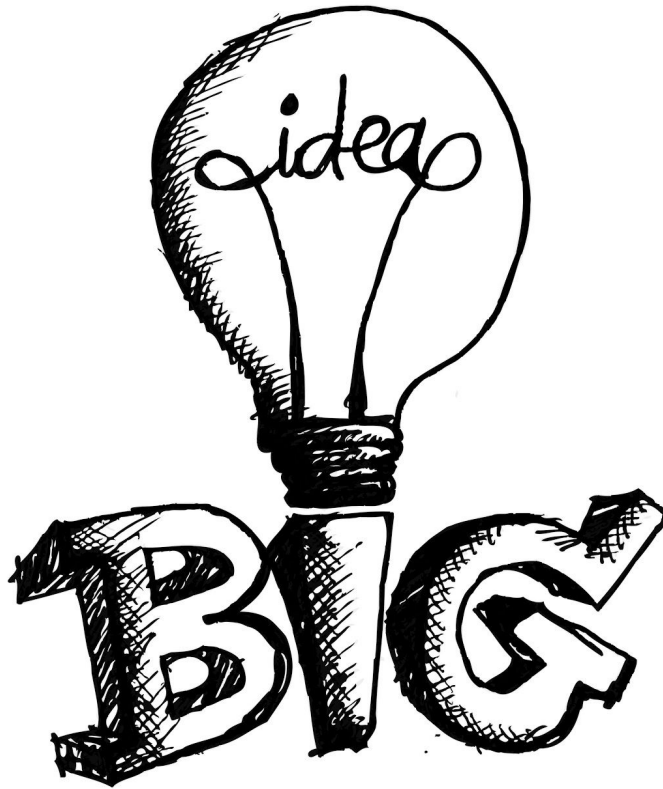
**Program Sponsorship Mention- Sponsor a specific show.**

**Gold sponsors receive a simple live statement of support of the sponsored program 3 times during program (approx. at beginning, middle and end of program). Every 15 minutes during show The mention is read live by the programmer. Additionally Gold Level sponsors will also include Silver Level sponsorship benefits as above. It would sound like,**

**“This program is brought to you by x-business (+ brief description)”**

**\* (Also receive a radio volunteer pre-recorded advertisement that is randomly played throughout the day.)**

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## YOUR SHOW - ADVANCED

CD DATABASE, PODCASTING, BLOGGING,  
PROGRAMME STANDARDS, INTERVIEWS, AUDACITY &  
PROGRAMMING EXCELLENCE (Tips)

Now that you're familiar with the basics of doing a show and the gist of what we're all expected to do—or not do—on the air and in the station, you're ready to learn a few more advanced things.

## Using the [Smithersradio.com](http://smithersradio.com) cd review database

You can't possibly know all the music that is out there, so why not get some help from the hard working volunteers who review the new music that comes into the station. All the new music that is added into our virtual library (stacks and stacks of cds) or digital library (currently accessible using iTunes on Computer 2) is reviewed and added to our online database.

You can access the database from ANY machine with an internet connection. Just log into [smithersradio.com](http://smithersradio.com) and look at the DJ Menu on the right sidebar for the menu option "CD Library". You can sort by genre, artist, rating and more. Makes prepping for your show super easy. Want to help review cds? Let the station manager know.

## Podcasting

Podcasting is optional, but it gives your listeners the ability to listen to your show at their convenience. It takes time but it is often worth it.

After logging into the [smithersradio.com](http://smithersradio.com) website, go to your show within the schedule and click on it. Scroll and select the show from the playlists and look for the "Edit" tab at the top of the specific show. Select Edit. Scroll through your shows log to the bottom of the form and click the button labeled "program recording". Select your recording from the DROBO drive where you previously saved it and wait for the upload to complete. This may take up to 15 minutes. Once uploaded you must click "Save" to complete the podcast process. If this is your first time doing this, let the Station Manager know. They will have to change a few settings on the site for your podcast to be advertised through google and other services.

## Blogging

Blogging is another optional service for your listeners. You can use the [smithersradio.com](http://smithersradio.com) blog to inform your listeners to upcoming shows, uploaded podcasts, or any other tidbit of information that is related to your show.

Blog entries will automatically be featured on the homepage of the site. You will find the option to create your blog entries by clicking on "add a blog entry" within the DJ Menu options found on the right sidebar of the website. Keep in mind that we also encourage Djs to create your own facebook page where you can link updates about your show to our Smithers Community Radio facebook page (which has over 400 likes). This is a good way to attract more listeners and inform those who already follow you.

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# Programme Standards

No one was born with the skills to create quality community radio. We all have to learn them. As we are learning, we are also building an audience and a group of supporting sponsors in the community.

## TECHNICAL (dealing with the hardware)

In a quality program:

- There is no variation in sound levels. Different levels from mics, CD's, sponsorships and other programme components requiring the listeners to be continually adjusting their volume controls are to be avoided.
- It begins and ends when scheduled. No filler is required.
- The sound quality of the various components (recorded music, taped interviews) is good enough that listener enjoyment is not inhibited.

## PERFORMANCE (vocal technique and manner)

In a quality program:

- The Canadian content and other housekeeping (station breaks, PSA's) are woven seamlessly into the show.
- The programmer does not give a "play by play" of studio happenings.
- There should be no phrases like "Here's a PSA", "That was some Canadian content"
- Cancon and other housekeeping is well distributed throughout the program.
- The programmer makes smooth transitions between talk and music without verbal fumbling.
- Dead air is to be avoided (but it's preferred to nervous babbling when something goes wrong).
- If you feel the urge to say "um", "ahh", "anyway" (or other verbal tics) say nothing at all.
- The programmer doesn't apologize.
- Talk is scripted, rehearsed, and dynamic. Names are pronounced correctly.
- Spoken word content is delivered in a clear voice at an easy measured pace.

- The host and guests are engaging and well spoken (knowledgeable).
- The content "tells a story" by making a coherent point and exploring a definite theme.

## EDITORIAL (legal aspects and appropriate content)

In a quality program:

- The programming balance of CICK is contributed to by following the show's approved program proposal/description. any changes (host, subject matter, musical genre) are cleared with the Programming Committee/Station Manager.
- Emphasis is placed on local artists and music from independent artists and labels.
- New ideas and new art are sought. Programmers chart new territory.
- The content and language used are appropriate to the time-slot and the audience.
- CICK's Promise of Performance to the CRTC is adhered to.
- The legal aspects of broadcasting are adhered to.
- Canadian content requirements are met or surpassed.
- Connections are forged with the community and with the radio station's greater context.
- Reference is made to relevant/related programming/services/events when appropriate. PSA's and promos for other CICK programs are used to help accomplish this.

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# Interviews

GUEST OnAir, PHONE, SKYPE, PRE-RECORDING  
(Zoom Recording Device)

## **GUEST OnAir - Interview (or co-hosting)**

When inviting guests on your program for interviews or co-hosting, always use good judgment. YOU—the CICK programmer—are responsible for the words expressed by your guest during your show. If your guest were to maliciously defame someone (libel/slander, defamation of character) or use obscene or profane language, the consequences could affect them, you, any co-hosts, and CICK as a station. Forewarn

your guests, let them know that you don't condone irresponsibility and unprofessional conduct.

Protect yourself. Before the interview, and to reinforce how serious you are about holding them accountable for what they say, ensure it's good practice to you get the person's address and phone number.

## PHONE - Interviews

1. **Calling out:** If at all possible, call the person off the air first to get their approval to be aired live on the radio. Screen them ahead of time so as to reduce the chance of the caller saying something abusive, offensive or slanderous.
2. **Calling in:** Start every conversation with "you are live on the air" so that they know they are being broadcast and have the choice of hanging up. With call-ins, we cannot screen a caller for potential of an abusive rant, so be prepared to cut a caller off the instant they begin to speak in a damaging or hurtful way (see "Policy on Airing Controversial Material") and follow up with "the views and opinions of the previous caller do not represent the views and opinions of CICK 93.9"

Answering telephone calls on air (also found in OnAir - GOING LIVE! The Basics)

When a call comes in, press the Green "On" button. This will receive the call (you do not have to take the actual phone off the hook). Press the cue buttons for your mic and for the slider that says "telephone". Now you can talk to your guest off air. To go on air, take the cue buttons off and slide the volume sliders on the board. When your call is finished, press the white "off" button on the Telephone Patch to hang up (Important - otherwise the call stays connected until you do this.)

## SKYPE - Interviews

The program Skype is installed on Computer #2. This is a great way to do interviews with someone who is on a regular phone or who is on Skype themselves. If you're interested in doing a Skype interview, contact the station manager or volunteer coordinator for instruction and CICK's account details. The most effective way to do this is contact your interviewee ahead of time to set up a time so they're ready and waiting. Using Skype in the studio, you cannot talk to them off-air, so make sure they know that there may be some silence at the beginning of the conversation while you wrap up your intro or finish a song.

**Here's the gist of how to do it:**

1. On Computer #2, open the Skype program found in the start menu, bottom left.



2. Sign in as Smithers Community Radio (ask for details).
3. If calling a landline or cell phone, choose "call phone" and dial the number.
4. If calling someone with a Skype address, add them as a contact, then double-click their name in the contacts list.
5. Once there are connected and you're ready for them to be on air, slide Computer #2 slider up and your mic (and guest/co-host mic, if applicable).
6. Everyone's on the air.
7. When you're finished, slide the Computer #2 slider down and end the Skype call.
8. Please sign out of Skype when you're finished and close the program.

## PRE-RECORDING Out in the Field - Interviews

### Zoom Recorder

#### Using the Zoom Recorder

The Zoom H2 recorder is a portable recording device perfect for off site interviews or capturing sounds in the natural environment. CICK has two models, the H2 (silver) and the H2N (black). The following are detailed instructions on the use of the H2. Don't worry, the H2N is even easier to use and much of what you will read here applies.

##### **a. Power**

Turn the recorder on with the power switch on the left side (U).

The Zoom H2 Handy Recorder runs on 2 rechargeable AA batteries, but we recommend using the AC power adapter (V) whenever possible to make sure the batteries don't die in the middle of a recording. If you can't plug the recorder in, try to have backup batteries on hand just in case, and keep track of the battery meter in the lower left corner of the screen (E).

##### **b. Recording to SD Card**

The Zoom H2 records onto an SD card, located in a slot on the bottom of the device (N). We lend it with a card, so you do not need to provide your own unless you prefer to do so.

##### **c. Using the Menus on the Zoom H2 Recorder:**

Press the Menu button to get into the menu.

Use the double arrow (fast forward and rewind) buttons (G) to move up and down in the menu

Use the the Record button (L) to select/activate a menu item.

##### **d. Choose an audio recording format/quality:**

- Press Menu

- Choose REC MODE
- Use the double-arrow buttons to choose a recording format and quality. (You can use any setting you like, but we recommend using "WAV" format, which gives the highest level of quality for future editing without concern of quality loss. If you are not planning on editing the recording later, use MP3 160kbps. This provides for good quality and smaller file size.
- Press the Menu button to exit back to the main screen.
- The bottom right corner of the screen will indicate how much recording time you have left in hours, minutes, and seconds. (J)

#### **e. Getting Ready to Record:**

Press record once (L). This puts the recorder into record-ready mode. The Recorder status (C) will change from "STOP" to "REC" and the level meters (D) will start moving. Plug a pair of headphones into the Phones/Line Out jack (S) and you will be able to hear what your recording will sound like (use headphones during the recording, you won't regret it).

#### **Adjust the "Gain" and recording level**

Change the gain setting with the switch on the side of the Zoom (P)

- Low is best for recording loud sounds (a band performance, for example)
- Medium is good for recording acoustic instruments or other sounds with a moderate volume.
- High is good when you're recording a lecture or other situation where the sound is quiet or far away.

Listen with the headphones and watch the level bars (D) while you try all 3 to determine which gain setting will work the best for you. To ensure good sound quality, make sure the level bars (D) are generally moving to the right half of the screen, but they should only occasionally be hitting the far right side. Adjust the gain as necessary or fine-tune the recording level at this stage with the fast-forward and rewind buttons (G).

#### **f. Recording:**

When you're happy with the volume, press record again to start recording. The counter (B) will now start counting up. If it isn't counting up, it isn't recording. When you go to retrieve or playback your file, it will be located in the folder indicated in the upper right corner (H) of the Zoom screen.

When you are finished recording, press record (L) again to stop. The counter (B) will stop counting up.

REMEMBER TO TURN THE RECORDER OFF (U) when you are done, as the battery will continue to drain as long as it is turned on.

#### **g. Playback:**

- The Zoom does not have a built-in speaker. You will need to connect headphones or external speakers to the Zoom's Phones/Line Out jack (S) to hear

the recording.

- The file whose name is shown in the center of the display (I) is the one that will be played back.
- Use the fast-forward and rewind buttons (G) to select a different file.
- Press the Play button (M) to begin playback.
- Press it again to pause/stop playback.
- Press fast-forward or rewind to skip to the next/previous recording.

#### **h. Connect the Zoom H2 to a computer**

When you connect the USB port of the H2 to a computer, the H2 will be recognized as a card reader, and the SD card inserted in the H2 can be accessed directly from the computer. This lets you easily copy your recordings to the computer for further editing.

- 1.** Connect the Zoom's USB port (R) to your computer with a USB cable (usually supplied with the recorder) or access the contents of the SD card with a separate SD card reader.
- 2.** An icon for the SD card in the H2 will appear on the desktop of the computer
- 3.** Browse to the folder where your recording is located (Probably in FOLDER01 for a stereo file, or in 4CH for a 4-channel file)
- 4.** Drag your recording from the Zoom folder to your computer.
- 5.** Eject the H2 from your computer
  - Windows: Click the "safely remove hardware" icon in the task tray and select the H2 as the device to remove
  - Mac: Select the H2 icon and drag-and-drop it into the trash
- 6.** Disconnect the USB cable and turn off the Zoom H2.

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## **Audacity - Editing**

### **Editing using Audacity**

Audacity is an open source (free) sound editing program that is extremely flexible for all recording and sound editing tasks. For editing sound you capture with the Zoom recorder, we recommend using Audacity.

#### **a. Installing Audacity on your computer**

- 1.** To download audacity on your computer, simply type "audacity" in Google and click on the first link that appears. From here follow the directions given on the website.
- 2.** Import an audio file by selecting "file" and find import
- 3.** there are four options: audio, labels, MIDI and raw data. Click audio (a window should appear containing all of the files on your computer)
- 4.** find the folder that contains your audio files. (For example, Libraries > Hayley's

music > All in by lifehouse)

5. Click the music file, or other audio file you wish to use and press open.
6. Wait for it to finish importing.
7. edit the file as you wish. (e.g. Effects > Amplify etc.)

There is much you can do with Audacity. We recommend watching a short tutorial

online: part 1 - <http://www.youtube.com/watch?v=lrPGMjZORCM>

part 2 - <http://www.youtube.com/watch?v=6txQRfptawE&feature=related>

## b. Enable the Option to Export as an MP3

You will want to save as an MP3 once you have finished editing your file. MP3 is a compression format that can lose small amounts of sound detail. If you intend on editing this sound file later, than you really should save as a WAV file or as Audacity's proprietary file format.

- If this is a new installation of Audacity, you must first download the necessary conversion files which can be found on the audacity website under help. (Audacity > Help > frequently asked questions > How do I download and install the LAME MP3 encoder? > follow directions)
- Select File and Export
- Select the folder to save the new file. In most cases mp3 files will be saved in the appropriate folder within the Networked drive called DROBO. Look within the Public/Podcast as the likely place to save your file.
- Give your new file a name and ensure mp3 is selected in the bottom right corner of the window.
- Fill in the Artist Name with the name of the interview
- Fill in the Track Title with the date of the recording starting with month, day, year

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# In Quest of PROGRAMMING EXCELLENCE (Tips)

Your Voice, Music Mixes, Reading OnAir, Writing for OnAir, & Journalism Ethics

Your Voice

Whether you're a programmer (Dj), a newscaster, an interviewer, or a narrator, the way you use your voice is vitally important.

Since it is your only direct personal link with the listener, if you wish to be favourably received, you must think about how you sound. You may be about to make the most intelligent statement of the past century, but if you utter it anxiously and short of breath, no one's going to be impressed.

Your voice is affected by the nature of your thoughts and feelings. Fear, anxiety, depression, etc., will find their way into your voice. Aim for a confident yet personable tone. Exaggerating the emotion in your voice (within reason) helps to avoid sounding like you've been napping while the music was playing. Act naturally and don't be afraid to use body language.

The listener can "hear" if you are smiling, waving your arms or excited. Small appropriate gestures will colour your voice and help you in telling your story. Don't dwell on how many people will laugh at your slip-ups. The fact is, probably no one will. DJ's and programmers have always messed up, and they probably always will. The experienced ones just know how to carry on without getting flustered. When speaking into the microphone, be relaxed. Talk as you would to a person sitting across from you. Speak clearly and at an easy, measured pace. Yes, you may be speaking to hundreds (?) of people out there, but please do not come off sounding like an obnoxious arena rocker. "Hellloooo Smithers, are you ready to ROCK!?" is going to alienate most CICK listeners.

## Music Mixes

We encourage programmers to emphasize music from independent artists and labels.

We want to play music that people do not hear on other regional radio stations. Allow yourself time to sample new releases, listen to other CICK programmes, and make note of interesting music that is new to you. Think about your mixes. Are you looking for a smooth transition from one selection to the next? Or do you prefer to jolt your listeners with abrupt changes of mood/style/tempo. Think about the length of your song sets as well. If the sets are too long, listeners won't remember what was what when you give the titles and artists. If the sets are too short, it's difficult to develop any kind of flow. With a little forethought, research, and creativity you can make a unique music program. You have a great deal of freedom - we depend on programmers to chart new territory. Don't waste this freedom by just playing your favourite songs and listing titles week after week.

Also remember that as a music programmer you are much more than just a disc spinner - You must use "verbal enrichment" to complete your show! See below under "Writing #1" for verbal enrichment ideas. One note on Canadian Content ("Cancon"): Don't talk about it - just play it. 35% for most music program types.

## Reading OnAir

The most important part of reading on the radio is to sound like you understand what you're saying.

It is possible not to understand what you're saying and still sound like you do, but for most of us mortals, it definitely helps to have an intellectual grasp on the information. You may want to "slash" your written copy. This means putting vertical lines in places where you can pause for a breath / without sounding stupid / or at a loss for words. Pauses help you to maintain your rhythm. Rhythm is very important in announcing - jerky reading is painful to listen to. Tap your toe (quietly). Try reading to the beat of songs where appropriate. Play with rhythmic variations. Always read your script over a few times before actually going on air with it, so that when you do read it on air, you don't surprise yourself with some bizarre sentence structure or a difficult word. Strive to create the illusion that you're not reading at all. If the wording is giving you trouble during practice, simply change it. In the end, your radio voice is going to improve only with time and practice. Do air-checks often and consistently.

## Writing for OnAir

Writing that is intended to be said rather than read demands a different pace.

Save the more convoluted prose styles for some other medium. Verbosity and erudition usually translate into boredom and/or confusion on radio.

Write with your voice. Try first saying out loud what you want to express, and then write it down. Try to retain a personal tone. Thinking of your friends and others you know who may be listening might help you to find the right tone and style. However, steer clear of obscure language (for example, slang that only you and your friends know) and in-jokes. Most listeners will never have been to one of your parties. Your writing (and your speaking) should sound like one community member speaking to other community members in a free exchange of ideas and art. That's what CICK is all about.

Listen to your show afterwards. The quality of your voice is something all too often overlooked. Listening to your show is vital for good programming. You'll be surprised (and maybe horrified) to hear what you sound like.

Download your shows and keep copies of them to play again if you cannot make a show.

**Make note of a few things when listening:**

1. **Enrichment (for music programs):** Are you doing any? Or are you just reciting a shopping list of the songs you just played? Enrichment is a lot of things but, mainly in the CRTC's words, it's "interpretation of information in which explanation, extrapolation, opinion, or commentary is the primary element." Be creative. Talk about what the music means to you. Read poetry. Announce upcoming CICK and community events. Put together sets of music based on a theme, or profile an artist, or a label or a trend. By increasing the enrichment portion of your program, you help CICK to meet its commitment to CRTC to program at least 15% of the broadcast week for locally produced spoken word. Some programmers find it useful to keep a book of ideas/information/funny snippets to use on air. You could script out your announce breaks but that usually sounds stiff. Point form notes work well for most people. Even if you don't use them it's nice to know they are there in case your mind suddenly goes blank. Some people can consistently ad lib interesting breaks but this is rather rare.
2. **Your voice:** This is your primary tool of communication with your audience. An awareness of how you sound is essential. Check your voice against the guidelines given above. Think about intonation, enunciation, and volume.
3. **The quality of what you are saying:** Do you make sense? This is important - after all, we are in the communications field. Quoting lengthy and obscure passages from works in a language not spoken by your listeners may be nice every once in awhile, but can quickly become oh-so-tiring. Pretend you are in a lecture hall speaking to 300 people. Do they care what you are saying? Would you?

## Journalism Ethics

### Seek Truth and Report It.

Journalists should be honest, fair and courageous in gathering, reporting and interpreting information. Journalists should be free of obligation to any interest other than the public's right to know.

### Journalists should:

- ★ Test the accuracy of information from all sources and exercise care to avoid inadvertent error.
- ★ Deliberate distortion is never permissible.
- ★ Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.
- ★ Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story.

- ★ Never plagiarize.
- ★ Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.
- ★ Examine their own cultural values and avoid imposing those values on others.
- ★ Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.
- ★ Support the open exchange of views, even views they find repugnant.
- ★ Give voice to the voiceless; official and unofficial sources of information can be equally valid.
- ★ Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.
- ★ Distinguish news from advertising and shun hybrids that blur the lines between the two.
- ★ Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.
- ★ Minimize Harm
- ★ Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect.
- ★ Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.
- ★ Be sensitive when seeking or using interviews of those affected by tragedy or grief.
- ★ Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.
- ★ Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention.
- ★ Only an overriding public need can justify intrusion into anyone's privacy.
- ★ Show good taste. Avoid pandering to lurid curiosity.
- ★ Avoid conflicts of interest, real or perceived.
- ★ Remain free of associations and activities that may compromise integrity or damage credibility.
- ★ Disclose unavoidable conflicts.
- ★ Be vigilant and courageous about holding those with power accountable.
- ★ Be Accountable
- ★ Encourage the public to voice grievances against the news media.
- ★ Admit mistakes and correct them promptly.
- ★ Abide by the same high standards to which they hold others.



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# Appendix A -

## Additional Resources

### **The NCRA [www.ncra.ca](http://www.ncra.ca)**

CICK is a member of the National Campus/Community Radio Association. The NCRA is a not-for-profit national association of organizations and individuals committed to volunteer based, community-oriented radio broadcasting. The association strives to advance the role and effectiveness of campus/community radio in Canada through government lobbying and advocacy. The NCRA tries to work closely with other regional and international community-oriented radio organizations to provide materials and networking services to its members.

### **THE CRTC - Canadian Radio and Television Commission**

The CRTC holds CICK's license to broadcast, and has the power to revoke it for violations of the license terms. The Canadian Radio-television and Telecommunications Commission (CRTC) mandate is to ensure that programming in the Canadian broadcasting system reflects Canadian creativity and talent, our linguistic duality, our multicultural diversity, the special place of aboriginal people within our society, and our social values. At the same time, the CRTC must ensure that Canadians have access to reasonably priced, high quality, varied and innovative communications services that are competitive nationally as well as internationally.

CRTC Contacts: 1-877-249-CRTC (2782) (Toll-free) [www.crtc.gc.ca](http://www.crtc.gc.ca)

### **SOCAN [www.socan.ca](http://www.socan.ca)**

SOCAN is an organization that administers the communication and performing rights of virtually the world's entire repertoire of copyright-protected music, when it is used in Canada. We collect licence fees, then distribute the fees as royalties to our members and affiliated performing rights organizations (PROs) worldwide. We ensure that music creators and publishers get paid for the communication and public performance of their music in Canada. To do this, we collect fees from individuals, businesses and organizations that play music in public, broadcast it, or communicate it by telecommunication. We do what's right for music.

CICK pays a percentage of our operating budget to SOCAN. We are audited by SOCAN once a year to review content and playlists. If the Station Manager indicates that your show is within the auditing period, do your best to fill your logs completely and play the music that you wish to see get royalties.

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# Appendix B - CRTC Content Categories

*Public Notice CRTC 2000-14 Ottawa, 28 January 2000*

## **Content categories and subcategories for radio**

### **Category 1 – Spoken Word**

This category includes the following two subcategories:

#### Subcategory 11: News

The recounting and reporting of local, regional, national and international events of the day or recent days, with particular emphasis on the topicality of the events or situations selected, or on the constant updating of information, or both as well as background material about current events when included in newscasts but excluding weather, traffic and sports and entertainment reports.

#### Subcategory 12: Spoken word-other

All programming with the exception of material falling under subcategory 11-News and categories 2, 3, 4 and 5 (Popular Music, Special Interest Music, Musical Production and Advertising).

### **Category 2 – Popular Music**

This encompasses musical selections in the genres or groups of genres set out below:

#### Subcategory 21: Pop, rock and dance

This refers to music from the entire pop, rock and dance music spectrum. Examples include all types of rock music, including soft rock, hard rock, classic rock, heavy metal, modern rock, alternative rock, jazz rock, folk rock, and blues rock. It also includes pop, rock & roll, rhythm & blues from the fifties and sixties, soul, dance, techno, rap, hiphop, urban, and contemporary rhythm & blues. This includes musical selections listed in charts such as AC (Adult Contemporary), Hot AC, Pop Adult, AOR (Album-Oriented Rock), CHR (Contemporary Hit Radio), Alternative, Modern, Adult Alternative, Active Rock, Dance, R&B, Urban, and Techno, compiled and published by music

trade publications.

**Subcategory 22: Country and country-oriented**

This includes country & western, country music recorded since the 1950s, new country, and other country-oriented styles. It includes musical selections listed in Country charts compiled and published by music trade publications.

**Subcategory 23: Acoustic**

This refers to music performed in an acoustic style that draws largely from Category 2 Popular music genres.

**Subcategory 24: Easy listening**

Easy listening includes easy listening instrumentals, adult standards, middle-of-the-road and beautiful music.

### **Category 3 – Special Interest Music**

This encompasses musical selections in the genres or groups of genres set out below:

**Subcategory 31: Concert**

Concert music includes the whole spectrum of the "classical" music traditions, including opera and operetta. It also includes extended dramatic excerpts of popular musical theatre when performed in a full-cast version. It does not include orchestrations of "popular music", however classical in form.

**Subcategory 32: Folk and folk-oriented**

This genre includes authentic, traditional folk music, as well as contemporary folk-oriented music, that draw substantially on traditional folk music in style and performance. It includes old-time country music recorded before the 1950s, and traditional bluegrass.

**Subcategory 33: World beat and international**

This genre includes world beat music that draws heavily from the traditional music styles of countries throughout the world. It also includes music from the popular, folk and classical music traditions of countries throughout the world that are played in instrumental form or sung in languages other than English and French.

**Subcategory 34: Jazz and blues**

This includes both historic and contemporary music in the jazz and blues traditions. Examples of music in the jazz tradition include ragtime, Dixieland, "golden age" swing, modern swing, bebop, "cool" jazz, modern, avant-garde, Latin-oriented jazz, jazz-funk, soft contemporary jazz, contemporary jazz

fusion and other contemporary and emerging jazz styles. Examples of music in the blues tradition include classic blues, delta blues, Chicago blues, and contemporary blues music.

**Subcategory 35: Non-classic religious**

This refers to music of religious faiths. It also includes gospel music, hymns, and contemporary Christian music.

## **Category 4 – Musical Production**

Musical matter broadcast by a station to identify itself or any of the components of its programming, including musical linking devices used to highlight elements of the broadcast service.

For greater particularity, this category includes the following five subcategories:

**Subcategory 41: Musical themes, bridges and stingers**

Musical selections used to identify particular program segments, or to extend programming segments to the end of their allotted time as well as applause, brief musical and other sound effects intended to punctuate the presentation of other broadcast matter, where this matter is less than one minute in duration.

**Subcategory 42: Technical tests**

Broadcast matter intended to be used for the purposes of technical tests by the station or its listeners.

**Subcategory 43: Musical station identification**

Short musical selections designed to identify the station by call letters or frequency.

**Subcategory 44: Musical identification of announcers, programs**

Musical material identifying and accompanying the use of specific announcers, programs or elements.

**Subcategory 45: Musical promotion of announcers, programs**

Musical material promoting increased listening to specific announcers, programs or programming elements.

## **Category 5 – Advertising**

Broadcast matter intended to promote services or products offered to the public by persons normally advertising in the course of their business.

For greater particularity, this category includes the following three subcategories:

**Subcategory 51: Commercial announcement**

A commercial announcement for a business, product or service, presented in return for consideration.

**Subcategory 52: Sponsor identification**

Identification of the sponsor of a program or program segment other than under subcategories 51 and 53.

**Subcategory 53: Promotion with sponsor mention**

Verbal or musical material promoting increased listening to the station or to specific announcers, programs or programming elements, when accompanied by the identification of a sponsor.

