



PROGRAMMER'S MANUAL - Fall 2009

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.

Mission:

To strengthen and enrich the Smithers community by delivering volunteer produced radio programming.

On the web - www.smithersradio.com

Contact - PH. ?

Your Checklist as a Programmer:

- ✓ Talk to one of the CICK reps from the Programming Committee about your show idea, create an outline for your show for them to review.
- ✓ Become a member of CICK
- ✓ Create an Account on the webpage and request programming rights on this account [contact glen at info@smithersradio.com]
- ✓ Request a smithersradio.com email address [optional]. Send your email name request to info@smithersradio.com along with what your current email address is .
- ✓ Read the programmers manual – ask for clarification on any items you are not sure of
- ✓ Sign the programmers agreement and deliver to the station or a Board Member
- ✓ Schedule a training session before your first show, shadow a show and request assistance for your first show.
- ✓ Create a program and schedule it on the webpage.

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THE BRIEFING

Introduction

Welcome to the Smithers Community Radio Society! We're excited to receive your energy and creativity as an addition to our community radio venture. We welcome your active participation in all the fun and responsibilities that come being a member in our Community Radio Society. This manual is an essential resource for you. It outlines the basics of your involvement with the station and our governing rules and regulations. It will make reference to important policies that affect you and give you the rundown on how the society operates.

Station Milestones - The Smithers Community Radio Society has grown from a handful of keen volunteers who first met in early 2008. We formed a non-profit society and started fund raising and filling applications for the remainder of the year. We received our CRTC developmental licence on July 6, 2009, giving us the permission to broadcast until August 31st 2012 at 5 watts. With your support we will be requesting a higher wattage licence before our existing licence terminates.

Station Structure - Smithers Community Radio is a non profit society who elect annually a Board of Directors to govern the society, coordinate volunteers and hire staff. The lifeblood of the station, however, are the volunteers and programmers! There are many key roles involved in running a radio station and we encourage all programmers to take on a role of their choice.

Mission Statement

To strengthen and enrich the Smithers community by delivering volunteer produced radio programming.

Programming Objectives

Smithers Community Radio's programming aims to serve listeners of Smithers and the internet through balanced, thought provoking, entertaining and educational material which exposes listeners to new avenues of artistic and cultural expression, ideas, and deliberation.

1. Programming aims to provide for an audience diverse in ethnicity, culture, political, sexual and other orientations, age and physical and mental abilities.
2. Programming aims to provide material (spoken word, music and public affairs) which covers local, national and international components which have a local relevance, and may be difficult or impossible to access elsewhere.
3. Programming will not promote material, viewpoints or organisations that are sexist, racist, classist, homophobic, or have as their objectives to slander, belittle and malign groups or individuals.
4. Programming will not be created to promote an individual, group, product or business for the purpose of material gain.
5. Music programming aims to aid in the development of local and Canadian talent.
6. Music programming aims to reflect the diverse tastes and interests of our listeners and to expose listeners to genres and selections not heard on other local stations.
7. News and Public affairs programming aims to allow for the expression of a diversity of opinions, and the employment of diverse information sources and research methods. CICK does not take a unitary editorial stance on any given issue.
8. News and Public Affairs programming aims to cover issues and events not traditionally covered by corporate media.
9. Programming will meet our requirements as set by the CRTC and our license.

THE SAFETY MEETING

CRTC Rules and Regulations

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.

The most important question programmers should ask themselves is:

NOT "Will I get in trouble for saying this?"

BUT "Why am I saying this?" or "What purpose does it serve?"

CICK will definitely support you in the face of a complaint if you can give good answers to these last two questions.

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 anything against broadcasting regulations.
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, please.

Programmers should all be familiar with CICK materials on Defamation and Slander, Hate Propaganda, Obscenity, Bias and Balance, and Copyright.

Policy On 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, sado-masochism, 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.

Discipline

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 Programming Committee may discontinue a programme if:

- The programmer does not show up for their show and does not give notice.
- Programming does not fulfill the programme proposal or description written up 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.
- The programmer refuses to take responsibility for his/her on-air comments.
- 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.
- 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.

In-Studio Conduct

Guest Guidelines

- A programmer may 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.
- When inviting other guests on your program for interviews, always use good judgment. -YOU
- ARE RESPONSIBLE (e.g. libel/slander, defamation of character) for the words expressed by your guest, during your show. If your guest were to maliciously defame someone or use obscene or profane language the consequences could affect them, you, any co-hosts and CICK.
- Forewarn your guests, let them know that you don't condone irresponsibility and unprofessionally. Protect yourself. It's good practice to get the person's address and phone number, before the interview, to reinforce how serious you are about holding them accountable for what they say.

Phone Calls and Complaints

Answer the phone as you would for any "real" job. Be courteous and don't argue with callers. Take a message if necessary, and put it in the appropriate mail tube.

CICK House Rules

We all share our space and we are all volunteers – treat the studio with respect.

1. No dogs/cats/bikes inside.
2. No smoking.
3. No Food or Drink while using computers or studios.
4. Always sign up for equipment - book in advance to avoid disappointment.
5. Pack In & Pack Out all garbage and recycling materials. We do not have janitorial staff and other volunteers should not have to clean up after you.

Volunteer Rights and Responsibilities

Smithers Community Radio is a volunteer organisation. Although there may be, from time to time, some paid positions at CICK, the vast majority of us are doing this for their 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 programmes, must be member of the society.

Volunteer Rights:

1. The right to be treated as a co-worker, not just free help, and shown respect.
2. The right to a suitable volunteer placement within the organisation, with consideration for the personal preference, skills and abilities, and temperament of the volunteer.
3. The right to inform him or herself thoroughly in the policies, procedures, and activities of CICK.
4. The right to adequate training to enable said volunteer to do his/her job effectively.
5. The right to offer suggestions to the organisation, and to have a voice in planning.
6. The right make a complaint to the Board of Directors, if the volunteer feels that his/her rights are being violated.
7. The right to follow the organisation's course of action with regards to harassment, grievance, and resolution of differences.

Volunteer Responsibilities:

1. To offer to the organisation only that which you are willing and capable to provide. It is the volunteer's responsibility to live up to his/her commitments.
2. To ask about things you don't understand. Don't assume that information is necessarily forthcoming that will allow you to do your job better. If you feel uninformed, ASK.
3. To be reliable. If you said you were going to help out, just be there, please.
4. To follow CICK policies, with regards to representation of the station to the public.
5. To adhere to relevant station rules and policies and those set by the CRTC.
6. To respect the equipment and premises of Smithers Community Radio.
7. To contribute to the cleanliness and maintenance of the station when asked.
8. To represent the station 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.

THE PROGRAMS

Programmer's Responsibilities

Below are the basic responsibilities which 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 programme suspended.

PRESHOW

Research and prepare each show. Draft an outline for each programme noting:

- length and content of spoken word components
- musical selections categories (must meet the category requirements, see below)
- time allowances for Sponsorship mentions/messages, PSA's, and Station ID's (see below).

Ensure that the studio is equipped to handle all technical operations required

Ensuring 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 programme is scheduled to begin. Do not attempt technical wizardry beyond your comfort level.

The programmer should arrive at least 10 minutes early to do check your mail slot for sponsor logs to be read during your show and select appropriate PSA's from the clipboard

DURING SHOW

Read/play Sponsorship mentions/messages on time

Treat all equipment with respect and care

Do Station ID's at least at the top of every hour

Do not bring any food or drink into the booth

Read or play PSA's

End your show with a piece of music, prepare the booth for the next programmer

AFTER SHOW

Ensure that the studio has been returned to its original set-up.

Clean up any mess in the studio

Complete Programme Playlist – this is a CRTC requirement! More information is found below.

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.

Content Category 1 (Spoken Word): We are required to produce a minimum of 30% Spoken Word programming, which includes News and all spoken word programmes.

Content Category 2 (Popular Music): This encompasses all "popular" selections in the following summarised genres: Pop, Rock, and Dance; Country and country oriented, Acoustic and Easy Listening. 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 15% 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 Programme 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.

Programme Procedures

Playlists

Playlists are to be filled in by every programmer for each show. This is a requirement of the CRTC and we are required to keep them for one year. Playlist templates are found on the website and can be typed in before, during or immediately after your show. They will include a listing of each track played during that show [performer, song title, album, label and category], the exact time of station identifications and which public service announcements are read/played. A tally should be completed at the bottom.

Public Service Announcements (PSA's)

PSA's are scripted or prerecorded mentions of events, meetings or services that CICK airs as a service to local non-profit or qualifying organisations. All programmers are responsible for finding time within their live programming for reading/playing between 1 and 3 PSA's. A clipboard is kept in the studio with current PSA's. Programmers must record the PSA's by number on their playlist.

Station Identification (Station I.D) Procedure

CICK is required by the CRTC to do Station ID's at the top of every hour. 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 exact time of the Station ID(s) read must be recorded on the Programme PlayList.

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 will account for a very large portion of CICK's budget and will be our biggest single source of revenue. For the good of the station it is very important that Programmers understand and fulfill all of their sponsorship requirements.

The Sponsorship Coordinator will supply each show with a Sponsorship Log Sheet outlining what sponsorship item needs to be read/played and at what exact time. It is essential that all scheduled sponsorships are read/played. No fooling around!

Mistakes - So you missed a sponsorship spot. Don't do this. No, really...don't do this. If you are still on the air, attempt to fit the spots into the time remaining if reasonable, and write the actual time played on the log. If this is impossible or the show is over let the station manager know immediately. If the station manager is not around (late night show, etc.) Leave a note on the sponsorship log and call the station the next day.

Sponsorship Options

1. Bronze level - Station Sponsorship Mention- A simple statement of support for the station. This would sound something like "x-business is a supporter of Smithers Community Radio Society."

Sponsorship spots are scheduled in a run-of-station manner and will rotate throughout daily programming.

2. Silver level - Station Sponsorship Message- A 15 or 30 second live message. Sponsorship spots are scheduled in a run-of-station manner and rotate through the day.

3. Gold level - Program Sponsorship Mention- Sponsor a specific show. You receive a mention four

times per hour along the lines of "This program is brought to you by x-business." The mention is read live by the programmer.

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 prerecorded show scheduled to play in their timeslot. You are responsible to have your show information on the web page and on the schedule.

RESOURCES

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.
- 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 timeslot 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 programmes are used to help accomplish this.

In Quest of Programming Excellence

Your Voice

Whether you're a DJ/programmer, 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. "Helllllooo 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 "Airchecks" 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

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 we 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 airchecks often and consistently.

Writing

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, but at the same time, speak English. 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 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 30% of the broadcast week for 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 a while, 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:

- 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. Journalists should:
- 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.

Act Independently

Journalists should be free of obligation to any interest other than the public's right to know.

Journalists should:

- 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
- Journalists are accountable to their readers, listeners, viewers and each other.
- Journalists should:
- 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.

The NCRA 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

SOCAN 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 twice a year to review content and playlists.

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.