

CFUV Broadcast Manual

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Table of Contents:

1. Introduction -----	pg. 2-3
<ul style="list-style-type: none">• Mandate• History• CFUV's Organization Structure• Concerns & Suggestions	
2. Volunteering At CFUV -----	pg. 4-6
<ul style="list-style-type: none">• General Information• Privileges and Responsibilities of Being a Member• Program Schedule• Production• Music Department• Other Important Stuff	
3. Programming -----	pg. 7-8
<ul style="list-style-type: none">• On Air Volunteers• Kinds of Programming• Community Affairs Department	
4. Policies For On-Air -----	pg. 9-10
<ul style="list-style-type: none">• The Law and What You Can Say On-Air	
5. Procedures -----	pg. 11-16
<ul style="list-style-type: none">• Security• General• Equipment and Music• Responsibilities of On-Air Volunteers• On-Air Telephone Calls• Guests• On-Air Language• Statements of Personal Opinions and Editorials• Talking to your Audience – On-Air Etiquette	
7. Addendums -----	pg. 17-26

Introduction

Welcome to CFUV 101.9 FM, Victoria's campus and community radio station. We are a member of the National Campus/Community Radio Association of Canada (NCRA). Being both a campus and community radio station means our programming is directed to the UVic campus, as well as the wider community of Victoria.

CFUV is a non-profit, volunteer-based organization. We offer locally-based and diverse content. Part of the station's goal is to complement the programming of mainstream radio and national radio (CBC).

Our Mandate

(a) To obtain and hold a "student radio license" authorized by the Canadian Radio-television and Telecommunications Commission;

(b) to provide an opportunity for University of Victoria students and members of the Greater Victoria Community, primarily on a voluntary basis, to operate a radio station;

(c) to provide both on and off the University campus, through the medium of radio broadcasting, information to members of the University community, particularly student members, on matters of concern and interest related to University affairs;

(d) to provide to the University community and the general public innovative and alternative radio programming by utilizing, in part, the many resources available at the University;

(e) to provide training for students and members of the Greater Victoria Community in the methods, techniques, operations, ethics and responsibilities of a broadcast under-taking including, where possible, formal participation in the University's co-operative education program;

(f) to encourage participation by the University community in the Society's broadcasting endeavours;

(g) to assist other post-secondary institutions and community groups and members of the Greater Victoria Community in providing opportunities for their access to a student radio station;

(h) to hold and operate properties and facilities of the Society;

(i) to encourage and promote Canadian artists, with particular emphasis on local talent.

CFUV's programming is diverse and eclectic, ranging from rock, hip hop, jazz, electronic, folk as well as community affairs and multicultural programming.

History of CFUV

The precursor to CFUV was formed in 1965 and broadcast to two student residences and the Student Union Building. After leaving the air in 1970, the campus radio was resurrected in 1981 when the University of Victoria Campus Radio Club was formed. On December 17, 1984, CFUV

became Victoria's second FM radio station, broadcasting at a mere 49.4 watts on 105.1 FM. In 1987 CFUV began working toward increasing its transmission power to over 2000 watts. After a successful student referendum and a long bureaucratic application process with the Canadian Radio-television and Telecommunication Commission, approval was granted, and in January 1989 CFUV began broadcasting on 101.9 FM at 2290 watts.

CFUV's Organizational Structure

The group responsible for holding our broadcast licence is the **University Of Victoria Student Radio Society Board Of Directors**. The board consists of representatives from the university administration, local community, the University Of Victoria Students Society (UVSS), UVic undergraduate and graduate student representatives. CFUV is granted our license by the Canadian Radio-television and Telecommunications Commission (CRTC).

Like any other organization, there is a structure in place in order to keep CFUV running smoothly. The station employs three full-time paid staff: the Station Manager, Program Director and Coordinator of Volunteers and one part-time staff member: the Music Director.

- The Station Manager manages finances, the purchase and maintenance of equipment, and oversees all staff and volunteers.
- The Program Director manages and coordinates programming, works with the Programming Committee in program allocation, assessment and development and aids in the training of volunteers for on-air programming.
- The Coordinator of Volunteers recruits new volunteers on campus and in the community, trains volunteers on broadcasting equipment, and organizes station events.
- The Music Director compiles and publishes the charts, liaises with labels and distributors and maintains the music library. They also process new music with a focus on quality, innovation and prioritizing new Canadian Content.
- The Canadian Radio Fund of Canada (CFRC) has also funded positions at CFUV including our Community Affairs Director and Indigenous News Director.

The staff's role is to manage the station. There are also half a dozen part time student positions funded by the university. The majority of programming is done by volunteers who make up the membership of the *Radio Club*. As a CFUV volunteer, you are a member of the *Radio Club*.

The majority of CFUV's funding comes from an undergraduate student fee levy. Our annual Fundrive, which takes place over the course of eight days in March, is used to raise funds for equipment purchases. In addition, some on-air sponsorships/advertisements, occasional government grants and special fundraising projects (like Fundrive) supplement the total operating budget.

Concerns & Suggestions

Volunteers with concerns or suggestions should approach the appropriate staff member. All

concerns and suggestions will be dealt with in a respectful and discreet manner. Issues concerning programming can be discussed at a programming committee meeting. If someone believes that a serious issue is not being properly addressed, this can be brought to the attention of the Chair of the Board of Directors. The Chair can be contacted through the CFUV website.

Volunteering at CFUV

General Information

When volunteering at CFUV there is an expectation from both staff and volunteer members that everyone is treated in a professional manner and with respect. We want our CFUV community to be welcoming and comfortable.

There are many different ways you can be involved with the station. There are often specific volunteer positions available. You can volunteer in the music department, help with audio production, programming or be involved with special events and fundraising. As a member of the Radio Club, you can also join one of our committees such as the Programming Committee or Fundrive Committee. If you are interested in any of the volunteer positions, or joining a committee, please contact the Coordinator of Volunteers at vol4cfuv@uvic.ca or 250-721-8702. Self-identified women volunteers are encouraged to contribute to the Women's Radio Collective. For more information on the Women's Collective please contact the Coordinator at cfuvwoa@uvic.ca.

To volunteer at the radio station and in order to gain access to training and facilities: you need to attend an orientation; fulfill volunteer service hours; fill out a volunteer application; pay an annual membership fee (renewed every September); sign a Volunteer Contract that outlines both the station's and your responsibilities and attend the bi-annual General Meetings.

Fees are:

\$15.00 for Students*

\$25.00 for Community members*

*These may be subject to change.

Before you receive any technical training you must complete a minimum of four hours of general volunteer work. This is to assist the station as a whole in completing daily tasks. It is also a great way to meet other volunteers and staff.

Privileges and Responsibilities of Being a Member

As a Radio Club member you also have certain privileges and responsibilities. Your privileges as a member are sustained as long as you are in good standing. A member in good standing is defined as having paid membership fees and having upheld their responsibilities as a volunteer.

As a member you have the privilege:

- To access training in broadcasting
- To use the facilities at the station that you have been trained in, for CFUV-related purposes
- To access CFUV's music library with the limitation that the music cannot leave the premises

- To a harassment-free environment
- To sit on volunteer committees
- To comment on the drafting of station policy
- To vote at General Meetings
- To have access to the bylaws and constitution of the University of Victoria Student Radio Society (CFUV)
- Meetings of the Board of Directors are open to all members of the Radio Club in an observer capacity. If a Radio Club member wishes to speak to the Board of Directors they must ask the board chair to add them to the meeting agenda.

As a member you have the following responsibilities:

- All volunteers must adhere to the station's training process for new volunteers.
- It is mandatory that Radio Club Members attend the General Meeting held in the fall semester. In addition, CFUV will hold another meeting to discuss Fundrive.
- Volunteers are required to participate in CFUV's annual fundraising campaign, Fundrive. On-air volunteers are required to fundraise money during this annual funding drive.
- Volunteers are responsible for informing station management of faulty equipment, theft, change of contact information, etc.
- Volunteers are responsible for maintaining open lines of communication with staff, including keeping themselves informed of station business. Station management is responsible for communicating information not covered by General Meetings and relevant to programmers. Volunteers must provide a current email address for appropriate communication through the listserv.
- Volunteers may not portray themselves as representatives of CFUV without the direct permission of the Station Manager. For example, you may not solicit monetary donations, equipment, free tickets, tours or music without permission. Volunteers may never portray themselves as representatives of CFUV for personal gain.
- Volunteers are responsible for following established policies and procedures for resolving disputes at the station.
- Volunteers will not remove any material or property belonging to CFUV without the direct consent of the Station Manager.
- Volunteers are responsible for the conduct of any guests they bring into the station.
- Volunteers or guests of volunteers shall not consume any alcohol or illegal drugs on station premises. Volunteers or guests of volunteers may not be under the influence of alcohol, illegal drugs or medication to the point that it compromises the quality of their performance
- Volunteers must ensure that studios and workplaces are left clean after use and all equipment and materials are properly cared for and returned to their proper places.
- No food or beverage is to be consumed in the on-air or production studios at any time.

Production studios are for CFUV use only. Studio use (Studio 1 and 2, Newsroom and performance studio) is limited to staff hours for new volunteers, unless prior arrangements have been made with a staff member. Volunteers with on-air training may access the Studios between 9:00AM – 10:00PM provided they have their CFUV member card with them.

FEEDBACK Magazine

If you're interested in music writing, you can get involved with FEEDBACK, CFUV's music magazine and website. If you would like to write for this publication, contact the Coordinator of Volunteers at vol4cfuv@uvic.ca.

Production

Working in production is the best area to get involved if you are looking to make a radio portfolio. Production takes a little skill but it can be very creative. We produce our own sponsorship messages, special announcements, show promos and station IDs for CFUV programs. Volunteers interested in interviewing and community affairs word programming require production training. If you're interested in production speak to the Program Director.

Music Department

The Music Department relies on labels and distributors sending free music for promotional use. The Music Director contacts labels and distributors for music and compiles the records with the most spins into charts. The CFUV music charts are published in CMJ (College Music Journal), Earshot and the Martlet, FEEDBACK Magazine and Absolute Underground Magazine. The charts inform record companies about the station and show their product has been spun. The Music Director position administers all this: compiling weekly charts, tracking albums sent to the station and contacting the various labels and distributors for contributions. The music department prioritizes local and Canadian music; all contributions must meet the station mandate and music policy. Mainstream music is already represented on commercial airwaves. Consideration is given to innovative and underrepresented music. Criteria for submitting an album is posted on the website.

Maintaining our extensive music library requires devoted volunteers. Once we receive material, various tasks must be completed to process new CDs and records. Being involved with music processing allows you to introduce yourself to the variety of new music received at the station.

Weekly Volunteers

Small tasks help keep the station running smoothly. In addition to the regular volunteer tasks there are many other things that can be done for the station. If you have skills that could be of use, don't keep them a secret!

Live Performance Recording

We host weekly live music performance on CFUV and it's a great way to get involved behind-the-scenes. No previous training is required as we work with an apprentice system. Volunteers who want to learn about recording live music performances need to complete basic training and then speak with the Program Director to begin apprenticeship.

Video Department

In addition to making great radio content, CFUV is also actively producing videos of live performances. We have opportunities for volunteers to film bands and to learn how to edit video. No previous experience is required, but a background in filming or editing is an asset. There are also opportunities to film interviews and create info-videos about the station.

Programming

On-air Volunteers

- Programming time is the legal property of CFUV, and is subject to pre-emption as necessary. Wherever possible, volunteers will be given sufficient oral/written notice by the Program Director.
- Programming timeslots are assigned to specific individuals by the Program Director. Volunteers that program may not transfer timeslots to other persons or trade timeslots with other volunteers. When quitting your assigned timeslot you are required to provide at least two weeks' notice to the Program Director before your final program.
- Volunteers granted a timeslot must program within the framework of their show proposal.
- The on-air volunteer is responsible for the station when staff are not present. The on-air programmer may refuse access or request that person(s) leave the station premises if the volunteer is not satisfied that said person(s) has legitimate business at the station.
- On-air volunteers should not have more than 2 guests in the on-air booth (3 persons in the booth in total), unless arranged with the Program Director prior to broadcast. This is for fire regulations and station security.
- On-air volunteers are expected to arrive on time for their appointed show and should adhere to the prescribed length of their program.
- On-air volunteers shall make every effort to find their own fill-ins as needed and inform the Program Director who is filling in. Failing that, they must provide the Program Director with at least 24 hours' notice. If your program falls between Saturday and Monday, give notice before 4pm the preceding Thursday. All fill-ins must be fully trained, paid members in good standing with the Radio Club.
- On-air volunteers are required to make every attempt to facilitate a smooth transition between programs by being prepared and ready to go at the start of their program and clearing out quickly. Leave 5 minutes of music at the end of your program to allow the next host to set up.
- On-air volunteers are accountable for anything aired during their program (by themselves or a guest). On-air volunteers should be aware that they can be named by the complainant in a libel suit.
- On-air volunteers are required to fill out program logs properly at all times and SOCAN logging forms as required.
- All on-air volunteers are required to participate in Fundrive fundraising endeavours.

Kinds of Programming

There are three categories of programming: **music, community affairs, and multicultural**. Music programs require 3 minutes of dialogue for every 15 minutes of music. CFUV broadcasts many different music programs: electronic, experimental, jazz, hip hop...not music played on commercial radio.

Non-music programs require 15 minutes of dialogue for every 3 minutes of music. Community affairs programming includes public affairs, news, poetry, storytelling, and radio plays. Multicultural programming is a blend of these two formats. Hosted in a third language (aside from English, French or an Indigenous language) it serves to inform a particular cultural community.

For music shows it is important to be aware of the Music Policy. In short, the Music Policy is aimed at ensuring that the music played on CFUV is, in fact, alternative to mainstream. The Music Policy applies 24 hours a day to all programming. A lot of quality music goes unnoticed by commercial radio stations. Sometimes entire genres such as world or electronic music are not considered for playlists on commercial radio. There are requirements by on-air volunteers to fulfill a certain percentage of chart releases and Canadian content.

We have a responsibility to our listeners to offer quality programming that is informative and challenging.

Community Affairs Department

We do not want to duplicate news reports of other radio stations. Our job is to approach news from a different perspective than that of commercial radio.

Community Affairs

We need to look for a different angle than mainstream media and present the story in a detailed, intelligent manner. It is important to provide balanced and informed programming. Present more than one interview, facilitate discussions, seek out new resources of information and try working in a team.

A community affairs program is at least 30 minutes in length and consisting of at least 60% enrichment material.

There are many topics that fall out of fashion in the mainstream media. We want to pay attention to these issues, which means emphasizing quality and having an open mind. It can also mean following up on a story everybody else forgot about.

You must do your research and have facts to back up anything that you say on-air. You shouldn't allow your guest to make unchallenged claims. Your responsibility as an interviewer is to allow your guest to speak and to ask them the hard questions.

After completing on-air training, volunteers interested in doing a community affairs program, or contributing to one, require newsroom production training. Schedule training with the Community Affairs Director or the Coordinator of Volunteers.

Policies For On-Air

The Canadian Law and What You Can Say On the Air

Though Canada's Broadcast Act does hold the value of freedom of expression over the air, there are still many laws which restrict certain things from being said. If an individual makes remarks on-air that are against the law, they (and the station airing their remarks) can be subject to legal action.

Election Coverage

"It is the broadcaster's duty to ensure that the public has adequate knowledge of the issues surrounding an election and the position of the parties and candidates. The broadcaster does not enjoy the position of a benevolent censor who is able to give the public only what it "should" know. Nor is it the broadcaster's role to decide in advance which candidates are "worthy" of broadcast time.

From this right on the part of the public to have adequate knowledge to fulfill its obligations as an informed electorate, flows the obligation on the part of the broadcaster to provide equitable—fair and just—treatment of issues, candidates and parties. Station broadcasters should make reasonable efforts to provide equitable coverage across the broadcast schedule to parties and candidates. It should be noted that "equitable" does not necessarily mean "equal" but, generally, all candidates and parties are entitled to some coverage that will give them the opportunity to expose their ideas to the public.

The question of equitable treatment applies to parties and to candidates; to programs, advertisements and announcements; to federal, provincial and municipal elections, as well as to referenda. Equity also applies to the duration of broadcasts, to scheduling, to potential audience, to the choice of which electoral districts and offices to cover, to language of broadcast, to issue coverage and approach, and to conditions under which an appearance may be made...."

"The Commission remains persuaded that on-air personalities, whether they are employed on radio or television or community programming channels of cable systems, even if their exposure is solely in the role of commercial announcer, have an unfair advantage over their opponents." On-air volunteers cannot be candidates in federal, provincial, or municipal politics. They cannot be on-air when running for office.

The above sections are excerpts from A Policy with Respect to Election Campaign Broadcasting, Public Notice CRTC 1988-142, 2 September 1988, applicable to federal and provincial general elections published by the CRTC.

For further reference, speak to the Program Director or the Station Manager.

Soliciting Money Over the Air

It is not permissible to ask for money over the air in any form. The only exception is CFUV's annual fundraising campaign, Fundrive.

Obscene Language

You cannot broadcast obscene or profane language. If swearing is in the music, poetry, literary excerpt or radio drama it is generally exempt; however, material with excessive or repetitive

swearing should not be broadcast without staff permission. If in doubt, ask the Program Director. The broadcast regulations prohibit any comments that expose an individual, group or class of individuals to hatred or contempt on the basis of race, national or ethnic origin, colour, religion, sex, sexual orientation, age or mental or physical disability.

Medical Advice

It is not allowed for anyone to give medical advice over the air, including counselling for emotional, psychological, or spiritual matters. Presentation of general health recommendations or information is acceptable with reliable research and sourcing. In general, information concerning the availability of non-profit medical services (clinics, support groups, etc.) is acceptable. Under no circumstances can anyone engage in psychic readings, fortune telling or similar practices over the air.

Defamation and Libel

A defamatory statement is one:

1. that discredits or lowers an individual
2. exposes them to hatred, contempt or ridicule
3. impugns his or her ability to perform capably in their office, trade or profession

Defamation communicated by spoken word or gesture is 'slander.' Defamation communicated in a radio broadcast or some other permanent form (eg. email transmissions, newspapers) is 'libel.'

If someone believes they have been libeled in a broadcast they can sue the station, the staff and the individual who broadcast the libel. When someone is libeled, harm to reputation is assumed and a court will award general damages without actual proof.

A defamatory statement is not actionable if it can be proven to be true. However, this requires substantial evidence from reliable sources.

If you are going to broadcast material that may be considered defamatory you must consult with the Program Director and/or Station Manager and if necessary they can have the material reviewed by a lawyer before it is broadcast.

To avoid these situations one should not use abusive or heated language when discussing individuals or issues and not report unsubstantiated rumors.

Anti-Government Remarks

It is not legal to broadcast any remark which advocates or teaches the use of force to change the government of Canada. Of course, criticism of the existing system of law, courts and constitution are acceptable.

Procedures

Security

Security is a very important issue at CFUV. Theft is always a danger for organizations like CFUV, so it is essential that everyone do what they can to protect security.

Replacing equipment is expensive and comes from fundraising by fellow volunteers. These losses hurt everyone at the station and impair our ability to provide diverse, quality programming. Evenings and weekends are the high-risk times for theft and vandalism so it is during these times that it is absolutely necessary to keep the station locked (in particular, the front door) and to ask people for their current member card. Security card access doors automatically lock outside of staff hours. Anyone who is broadcasting must have their current membership card with them in order to access the station. If you do not have your member card, you will be denied access. This is a necessary precaution.

Never hesitate to challenge anyone you do not recognize and insist on seeing their CFUV membership card. If you are still doubtful, ask for proper identification. If the person refuses to cooperate, call security at 250-721-7599. Conversely, nobody should feel insulted or put out because they are asked to show their membership card.

General

The front door must always be locked outside staff hours. It is important for evening and late night volunteers (because you are the last to leave) to check that all the doors are locked.

Never leave the station unattended unless the front door is properly locked. If you are the only person present and you must leave briefly to go to the bathroom or deal with some other emergency please use the following procedure:

- i) Make sure all studios, offices, etc. are locked.
- ii) Be sure to have your member and access card with you and lock the on-air studio behind you.
- iii) Be as brief as possible and make sure the front door is closed and locked properly when you return.

This is as much for YOUR personal safety as it is for the station's safety.

The last on-air volunteer must make sure the on-air booth and front door are locked before leaving the station. Between the hours of 10pm and 9am, the production studios are off-limits. Nobody should be using the rooms outside this time.

Equipment and Music

Equipment and music material must never be removed from the station.

Responsibilities of On-Air Volunteers

Remember that being on air is a privilege, not a right. When you are granted a time-slot you are accepting a number of responsibilities outlined below. Failure to meet these responsibilities will lead to a loss of your on-air privileges:

1. An on-air volunteer is assigned a time slot in accordance with their show proposal.
 2. The on-air volunteer must be there for the entire time.
 3. Fill out your program log COMPLETELY. This includes start and end times for sponsorship messages, station ID's, etc. Incomplete program logs are against CFUV and CRTC regulations. An incomplete program log may be considered a no show.
 4. Play the required amount of Canadian Content and Chart Releases on your program.
 5. File all CFUV CDs, records, and other materials immediately after your program.
 6. It is the on-air volunteer's responsibility to keep the broadcast booth neat and tidy. The broadcast booth is a shared space and it's a broadcaster's responsibility to fellow volunteers to keep it clean. No food or drink is allowed in any of the studios.
 7. Any evidence of alcohol or drug consumption within the confines of the station walls will lead to immediate suspension and loss of both on-air and station privileges.
 8. If there are any incidents during your program (example: someone wanted to get in the station without a membership card, etc.) please call 250-721-8701 and leave a message on the Program Director's voicemail or, if it is urgent, phone staff at home.
 9. If you are unable to come in for your scheduled program, it is your responsibility to find a qualified fill-in for your show. It is not the responsibility of the Program Director (or any other staff member) to find you a fill-in. Your replacement must be trained and approved by staff to use the on-air studio. The fill-in list is posted next to the on-air booth door. The staff can email the list to you.
- In case of an emergency, please make all reasonable efforts to place a phone call or email to the Program Director. Two no-shows within a year will lead to a one-month suspension and a permanent loss of your timeslot.
10. During office hours, 250-721-8700 is the only phone line the announcer is responsible for answering. Any listener questions or complaints can be directed to the appropriate staff member. The staff office numbers are listed on the counter in the on-air booth. Under no circumstances are home numbers to be shared with the public.

How to Deal with No-Shows

No-shows devalue the amount of time and energy that everyone puts into the station. **If at all possible please stay and continue programming** if the on-air volunteer scheduled for the time-slot after your program does not show up. If you absolutely cannot stay, see if there is anyone else (with an up-to-date membership ID and full training) in the station who is willing to cover. If you or another can stay, please follow the next programming log and fill it out completely.

Please wait **at least ten minutes** before starting the no-show programming in case the next host is just running late.

If the host has still not shown up after 10 minutes:

1. **Contact the Program Director at home** (number posted below log sheets) and inform them that you are starting the No-Show playlist.
2. Write 'No-Show' on the absent host's Program Log Sheet
3. If there is anyone else within the station **without** a membership card they must leave the station before you lock it up. Without a membership card they are not allowed in the station outside staff hours.
4. If there is anyone with a membership card within the station they must either agree to take over programming or leave the station. No one is allowed in any of the studios past 10:30pm.
5. Put on the automated '**No-Show**' Program (see below) using the Winamp playlist on the computer desktop.
6. Lock the on-air booth door, the front door and any other rooms within the station. Turn off the lights and CD players.

How to turn on the 'No-Show' Program

Turn on the computer channel on the on air board (as you would if you were playing a sponsor message):

1. Locate the 'No-Show' Program icon on the on-air computer's desktop and double-click the icon.
2. The program will cue up a playlist in Winamp.
3. At this point you need to turn the loop function on in Winamp. Look for the button that looks like a circular shaped arrow. Press this button so the little box on the button highlights green.
4. Winamp will start to play the playlist from the beginning; no clicking on any tracks or buttons in Winamp should be required.

IF YOU DO NOT HEAR ANYTHING, check to make sure the computer channel is on and turned up. **Check the volume level in Winamp**. Check to make sure Winamp is playing (there should be numbers counting down in the track information window of the program). Restart the computer and try again.

IF YOU ABSOLUTELY CANNOT MANAGE TO MAKE THE PROGRAM WORK, you **MUST** contact CFUV Staff at the numbers listed on the **IN CASE OF EMERGENCY** sheet (on the bulletin board).

Complaints

Complaints from listeners are a serious matter and need to be treated as such. To remember the procedure for dealing with complaints, think of the acronym **L-A-S-T**.

1. **Listen** carefully to what the complainant is saying. Let them speak as some people just need to get things off their chest. Try to put yourself in their position.
2. **Apologize** when they have finished if you feel an apology is warranted. If you feel that an apology is unwarranted, inform the complainant that you did not intend to offend. Do not get into an argument.
3. **Solve** by providing the caller with the name and office phone number (250-721-8701) of the

Program Director so they can contact the Program Director to make a complaint. **Remember to provide the Program Director with a brief explanation of the complaint so that they are prepared if the complainant contacts them.** You can do this by emailing them at director@uvic.ca or leaving a telephone message at 250-721-8701.

DO NOT GIVE OUT ANY OF THE PERSONAL PHONE NUMBERS LISTED IN THE ON AIR BOOTH. You are not expected to solve the situation but you are expected to pass along the Program Director's contact information so staff can.

4. **Thank** the complainant for their concern and their continued listenership and support of CFUV.

It is NEVER appropriate to discuss the complaint on-air. You may not agree with their views, but that doesn't give you a license to discuss the situation on-air.

Guests

1. Only trained and approved on-air volunteers (members) may handle equipment in the studios.
2. Others may sit in the studio but are not allowed to touch any of the equipment. Your guest may speak on air but you are responsible for what they may say.
3. Expert commentators may speak on air but they must be qualified to comment on the topic about which they speak. If your guest claims to be a representative of an organization you must confirm this with the organization before the broadcast.
4. Only two guests plus the host are allowed to be in the studio. This is due to fire and safety regulations. If you want to have more than two guests, you must **contact staff** well in advance for approval.
5. In order to be trained, one must become a member of the Radio Club and be approved by the station management.

On-Air Language

At no time is it appropriate to state or air material that promotes hatred or contempt towards groups or individuals on the basis of race, national or ethnic origin, colour, religion, sex, sexual orientation, age or mental or physical disability .

Announcers are not permitted to swear on the air at any time. This applies to the regular conversation of announcers and applies at all times of the day. The only exception is reading an artist name, album title or song title.

The station staff may prohibit the broadcast of any song or other material. This will be noted on album covers.

No material may be aired that contains repetitive swearing. A single obscenity is not a problem, but repeated obscenity is not permitted under any circumstances. Broadcasters should try to limit swearing.

Repetitive swearing is never acceptable. If a host wishes to air material that contains repeated swearing, they must give a warning before and after going on air and provide context. If in doubt, consult with the Program Director.

Talking To Your Audience - On-Air Etiquette

It is important to remember that CFUV is supposed to be an educational radio station. So that means if you are programming you want to provide background information and context for the music you play.

What is required at CFUV (in accordance with the CRTC) is more than a list of what you've just played (band-album-song). This includes information on the band members, who produced it and when, historical context, stylistic innovations, connection and influences of artists, etc.

Adding information to music does several things: it makes your show stronger and more rewarding for active listeners; it provides listeners with information they won't be able to find elsewhere; and it may draw them to genres and artists to which they are unfamiliar or ambivalent about. By discussing your music, your enthusiasm and interest will be communicated to your listeners.

The more difficult, creative, and varied the music you play, the better chance you have to present it verbally. If you present challenging stuff, chances are you'll have no problem coming up with lots of interesting things to say about it—things your audience probably hasn't heard or read already.

Try to avoid falling into the rut of playing only the music that you're familiar and comfortable with. Explore the full range of music within your musical interests. It will be difficult to sustain the freshness and the interest of your listeners if you are playing the same kind of thing every week.

CFUV's audience trusts DJs to be accurate—they'll believe what you say, they can become upset if your information is inaccurate, and sometimes they'll phone you to find out more about what you're playing.

If you are sufficiently prepared, you can impart reasonable amounts of information concisely—without talking for so long that you detract from your music. Giving background for music does not upset the flow of your show--in fact it adds to it!

Once you've been trained, radio jargon will become part of your vocabulary but don't assume they are understood by your audience. Don't use terms like PSAs, IDs, Promos, Cancon, etc. over the air. Inside jokes (concerning buddies or station staff) are not appropriate for on-air. Though you may feel the joke is clever and humorous, the unfortunate outcome is that the audience is effectively excluded. They don't know "Bob" or what he did yesterday with you and your friends. So it is best to completely avoid inside jokes. Running jokes work the same way.

Avoid the trap of wanting to play music that would be considered mainstream by CFUV's music policy simply because your friend requested it or you have a sentimental attachment to it from when you were young. If you play mainstream music it is against CFUV Music Policy and it is not suitable for CFUV's airwaves.

A certain amount of professionalism is required when you're talking on air. If you're not sure how to say something (for example, an artist's name), ask around before you make the attempt. Do

pronunciation research beforehand, including using online resources like YouTube.

Remember that sounding professional means you should come across as knowledgeable. It does not mean that you want sound like a commercial DJ. Develop your own knowledge, enthusiasm and personality.

Finally, never talk down to the listener.

Presentation

- Do not turn on the mic unless you know what you are going to say. Be prepared for your program and research your material.
- Be conscientious of your presentation. Be well rested before doing your program, project enthusiasm and interest.
- Early morning on-air volunteers speak at least every 10 minutes. Each time you speak, give a station ID and a time check. This is important for people in the morning who use the radio to keep time.

Overall Tone

- Your overall tone is extremely important. Think of how your voice sounds to the listener. Your speech should be modulated and full of variety. Don't speak in a monotonous tone or yell at your audience.

Articulation

- Proper articulation is important, speak clearly.

Vocabulary

- Avoid repetition and use of unnecessary words or jargon.
- If you make a mistake, don't refer to "technical difficulties;" instead, move on and play music. Don't apologize or narrate over the air.

A good way to improve your on-air programming is to record and listen to yourself critically. Try and make this a habit, it will help. You may make a few mistakes at first, but relax and keep going.

Addendums

Addendum A

Canadian Content

The MAPL System

The MAPL system was designed by the CRTC to easily denote whether a piece of music is considered Canadian content.

The MAPL system refers to criteria in the Radio Regulations used to qualify musical selections as Canadian.

The MAPL system is designed to stimulate all components of the Canadian music industry and to be as simple as possible for the industry to implement and regulate.

Objectives of the MAPL system

The primary objective—a cultural one—is to encourage increased exposure of Canadian musical performers, lyricists and composers to Canadian audiences.

The secondary objective—an industrial one—is to strengthen the Canadian music industry; including both the creative and production components.

How does it work?

- On-air volunteers are required by the CRTC to play a certain percentage of Canadian content, as defined by MAPL.
- For a regular music program you need 35% Canadian content in your set list.
- For jazz, classical and multicultural programs you need 12% of Canadian content in your set list.
- To qualify as 'Canadian content' a musical selection **must generally fulfill at least two of the four** following conditions:

M (music): the music is composed entirely by a Canadian.

A (artist): the music is, or the vocals are, performed principally by a Canadian.

P (performance): the musical selection consists of a live performance that is

- a. recorded wholly in Canada, or
- b. performed wholly in Canada and broadcast live in Canada.

L (lyrics): the lyrics are written entirely by a Canadian.

There are four special cases where a musical selection may qualify as Canadian content:

1. The musical selection was recorded before January 1972 and meets one of the above conditions.

2. It is an instrumental performance of a musical composition written or composed by a Canadian.
3. It is a performance of a musical composition that a Canadian has composed for instruments.
4. The musical selection was performed live or recorded after September 1, 1991 and, in addition to meeting the criterion for either artist or production, a Canadian who has collaborated with a non-Canadian receives at least half of the credit for both music and lyrics.

Addendum B

Chart Releases

1. On-air volunteers are required to play a certain percentage of Chart releases. A chart release is an album that has been processed into **CFUV's library within 3 months**.
2. For a regular music program there is a 30% chart release requirement.
3. For a folk program there is a 20% chart release requirement.
4. The more that on-air volunteers play a new album, the more willing the label is to send more material. Playing chart releases and maintains good relations with the distributors and labels. Thus it is in the best interest of both the station and the individual programmers to do so as it ensures that we can continue to receive a wide variety of excellent music.

Appendix C

CFUV's Music Policy

In general:

1. It is the individual's responsibility to take the time to get acquainted with CFUV's music library and to research the music they are playing.
2. For a music program you provide at least 3 minutes of background information for every 15 minutes of programming. You can't avoid speaking on-air for a long time and make up for it by talking longer at a later time. It is therefore essential that you do not play sets much longer than 15 minutes in length. The only exceptions to this are single pieces of great length, which are acceptable.
3. Challenge your audience by stretching the boundaries of your music category. Without losing touch with your category, you can mix things up quite a bit.
4. On-air volunteers in all genres are encouraged to do features on particular artists, styles, etc. Do not play the same artist repeatedly from week to week, unless it is a chart release. If you are playing the same Chart release artist on consecutive weeks please play different tracks from the album rather than the same song.
5. As a member you are free to listen to and use any of the material in CFUV's music library, but you are not allowed to take any of it outside of the station (without direct staff permission) as this would be removing station property, which is theft.

6. No music can be aired that promotes hatred or contempt on the basis of race, national or ethnic origin, colour, religion, sex, sexual orientation, age or mental or physical disability.
7. CFUV's Music Policy is in effect for the entire 24-hour programming day.

Categories for programming

When you apply for a show you are granted a timeslot in accordance with your show proposal. To change categories, reapply and submit an updated proposal.

Section 1: **Rock, Electronic, Hip Hop, Eclectic**

35% Canadian Content, 30% Chart Releases

Rock

1. Remember that rock music is a highly diverse and interesting genre, avoid playing the same content week to week and strive to highlight new artists and Canadian content.
2. It is important to look at the charts (posted in the lobby) and Chart releases. To keep things current we require at least 30% of your playlist to be chart releases. Take a look through our Chart release catalogue or peruse the CD shelf in the on-air booth.
3. Any CD with a yellow genre tag means Canadian content, 35% of Canadian content is required in your set list. Under the genre column in our music library lists, you will see "Cc" for an album that is Canadian content.
4. Under our mandate we do not play any Billboard Top 40 hit singles from the 1950s onwards.
5. As with all categories of programming aim to play releases outside of those artists played on commercial radio. Although playing lesser known b-sides from popular artists (ie. David Bowie's "Warszawa" from *Low*) is acceptable within CFUV's policy against playing commercial hits try to find tracks from underrepresented artists that have never had commercial play instead.

Eclectic

1. If you would like your program to reflect your diverse taste in music, eclectic programming can be extremely interesting. Mix it up, have fun, be knowledgeable and creative.
2. Chart release and Cancon requirements still apply in regards to each genre you play.
3. We encourage on-air volunteers to be as innovative as possible. Explore sub-genres, eclectic programming can encompass everything from rockabilly, punk, hardcore, electronic, ambient, reggae, blues, r&b, folk, and even zydeco.
4. Mix things up a bit; don't get trapped in a stylistic rut!

Electronica/Electronic Dance

1. Electronica/electronic dance music is a very broad category. We encourage programming that includes all kinds of music that is electronically created. This includes experimental music (i.e.: music concrete, etc.), ambient, techno, house, electro-pop, drum & bass, jungle, etc.
2. We are an educational station so we are not looking for programming that sounds like a constant club mix with little speaking. It is important to provide information on your playlist as well as about the DJ or producer.
3. Be sure to reflect our mandate of playing artists that don't get airplay on commercial radio in North America. Avoid artists such as Skrillex or Tiesto, etc.

Hip Hop

1. Hip hop is a very diverse music with many connections to other forms of African American music. It is important to let listeners know about the history and roots of this music. You should be doing features on old-school pioneers or styles, drawing comparisons with hip hop and earlier forms of African American or African music. Do some research on the music and what it means.
2. CFUV encourages you to play independent label hip-hop artists and turntablists who don't receive airplay on mainstream radio or Much Music. Mainstream hip hop artists like Biggie, Tupac, Dr. Dre, Eminem, Ice Cube, NWA, etc. do not fit within CFUV's mandate of providing music outside of the mainstream media.
3. You cannot broadcast any material that promotes hatred or contempt towards a group of people.

Section 2: Folk

35% Canadian Content, 20% Chart Releases

Folk

1. This is a very diverse category of music. The CRTC defines folk as "authentic, traditional folk music, as well as contemporary folk-oriented music that draws substantially on traditional folk music in style and performance." This can be interpreted very broadly. On-air volunteers are encouraged to incorporate as much diverse material as possible, including blues, world, reggae, country and western, and even rock-oriented material.
2. Rules of thumb are similar to those of rock. Avoid "hits" by Gordon Lightfoot, Joni Mitchell and more recently, Great Big Sea and Ashley Maclsaac.
3. You'll see it expressed differently in each category, but please try to provide your audience with background information. Many people know nothing about folk music, so here is the chance to inform them of the diversity of the genre.

Section 3: Jazz, Classical, Experimental

12% Canadian Content, 1 Chart Release per Hour

Jazz

1. Research and talk about the music you play. It is CFUV's aim to educate the listening audience so that jazz can be fully appreciated.
2. Avoid watered down fusion like Syrogyra or George Benson; "dinner jazz," or new age music like Kenny G or Yanni.

Classical

1. Avoid cliché musical selections like Four Seasons, Moonlight Sonata or Blue Danube. Devote attention to lesser-known and modern composers.
2. Canadian content for a classical program is 12%. A Canadian orchestra and conductor playing a piece by Mahler, and recorded in a Canadian location would be considered Cancon because 2 out of the 4 aspects are satisfied.
3. It is most important to provide knowledgeable background information. Given the length of many classical pieces, you can afford to talk at greater lengths than in other musical formats. Links can be 5-10 minutes long.

Experimental Music (Audio-Art/Turntablism/Musique Actuelle/Electro Acoustic/Sound Ecology):

1. Defined as the unconventional and non-traditional uses of instruments and sound equipment to create new sounds and an orchestration of these sounds
2. **Includes:** audio-art, turntablism, musique actuelle, electro acoustic and sound ecology
3. **Doesn't include:** spinning or beat mixing, where two or more existing pieces or samples are simply mixed together, there must be something original that the artist has added
4. The artist component of MAPL is fulfilled if the turntablist or sound artist is Canadian, or if at least half the artists involved are Canadian

Addendum D

NCRA (excerpt from <http://www.ncra.ca>)

The **National Campus and Community Radio Association** is the nonprofit national association of organizations and individuals committed to volunteer-based, community-oriented radio broadcasting.

The NCRA is dedicated to advancing the role and increasing the effectiveness of campus and community radio in Canada. It works closely with other regional and international community-oriented radio organizations to provide developmental materials and networking services to its members, representing interests of the sector to government and other agencies and to promote public awareness and appreciation for community-oriented radio in Canada. NCRA membership is open to: campus/community stations; community-based English, French and native stations; community-oriented stations affiliated with broadcasting schools; and other supportive businesses and individuals.

Addendum E

CFRC (excerpt from <http://www.fondsradiocommunautaire.org/en/>)

The **Community Radio Fund of Canada** is an independent not-for-profit funding organization. Their mandate is to provide support to campus and community radio stations in Canada and to foster a well-resources, dynamic, and accessible sector. They distribute funds for the development and sustainability of local not-for-profit volunteer-driven community radio broadcasting. Since its creation in 2007, the CRFC has distributed more than \$4-Million to the sector of community radio for the implementation of 273 initiatives. Of the more than 170 licenced Canadian campus and community stations, 103 stations have received funding from the CRFC.

Addendum F

CRTC (excerpt from http://www.crtc.gc.ca/welcome_e.htm)

The **Canadian Radio-television and Telecommunications Commission (CRTC)** was established by Parliament in 1968. It is an independent public authority constituted under the Canadian Radio-television and Telecommunications Commission Act and reports to Parliament through the Minister of Canadian Heritage.

The CRTC is vested with the authority to regulate and supervise all aspects of the Canadian broadcasting system, as well as to regulate telecommunications service providers and common carriers that fall under federal jurisdiction. The CRTC derives its regulatory authority over broadcasting from the Broadcasting Act. Its telecommunications regulatory powers are derived from the Telecommunications Act and various "special" acts of Parliament related to specific telecommunications companies.

Mandate of CRTC

The Canadian Radio-television and Telecommunications Commission (CRTC) evolved from a series of commissions, studies, hearings and legislation on the need to create an agency responsible for regulating broadcasting and telecommunications in Canada.

Today we are an independent public authority in charge of regulating and supervising Canadian broadcasting and telecommunications. We serve the public interest and are governed by the Broadcasting Act of 1991 and the Telecommunications Act of 1993.

The primary objective of the Broadcasting Act is to ensure that all Canadians have access to a wide variety of high quality Canadian programming.

The main objective of the Telecommunications Act is to ensure that Canadians have access to reliable telephone and other telecommunications services at affordable prices.

Not only must we comply with these Acts, but we also report to Parliament through the Minister of Canadian Heritage and are subject to orders from Cabinet. In addition, we must take into account the wants and needs of Canadian citizens, industries, and various interest groups.

Generally, our role is to maintain a delicate balance—in the public interest—between the cultural, social and economic goals of the legislation on broadcasting and telecommunications.

CRTC's mandate is to ensure that programming in the Canadian broadcasting system reflects Canadian creativity and talent, linguistic duality, multicultural diversity, the special place of aboriginal people within our society and our social values.

Addendum G

Program Formats As Defined By the CRTC

According to the CRTC, there are four programming formats: mosaic, foreground, rolling and gramophone.

Mosaic

Mosaic is the required format for all our music programming. It includes at least 3 mins. of enrichment material for every 15 minutes of programming. Enrichment is background information about the music, discussions, interviews, reviews and readings.

Enrichment for a music program includes discussion and comparison of musical styles, biographical notes on the musicians, information about a particular instrument and anything else that isn't common knowledge or printed on the album's sleeve. Search the web, look at CFUV's weekly charts, read Exclaim or other music magazines. Presenting enrichment material is beneficial to both the listener and announcer alike.

The CRTC breaks all programming into fifteen minute segments. An enrichment segment must last for a minimum of thirty seconds for it to qualify as mosaic format. We recommend that you play sets no more than fifteen minutes in length (unless you are playing a lengthy piece).

CFUV's policy is that there should be 15 minutes of dialogue for every hour of music programming. That equates to 3 minutes of talking for every 15 minute segment of music. For community affairs programming, it is 3 minutes of music for every 15 minutes of dialogue.

Foreground

Foreground is programming which continues uninterrupted for at least 15 minutes and deals with a simple theme or subject.

A focus program on CFUV, must qualify as a foreground format. Your program should deal with a specific artist, era, theme, or concept. Your program segment must be clearly related and tied together with a verbal explanation that includes a significant amount of enrichment material. When covering a wide variety of music, the program should be linked thematically to qualify as Foreground material. It's a challenge but it makes for great and interesting radio.

If you have a regular music program, we encourage you to have foreground segments of 15 to 20 minutes in length.

Gramophone

Gramophone format consists of the presentation of music without any discussion by the announcer of the origin, nature, or quality of the music. This format is not allowed at CFUV because it falls short of our mandate.

Rolling

Rolling format is much the same as Gramophone, but is characterized by the additional presentation of traffic (the time, the weather, public service announcements, etc.). Again, this format is not acceptable. CFUV is on the air to provide creative and informative alternative to mainstream radio.

Addendum H

Music Show Structure

Doing a show involves research, organization, and thought. Besides finding the music you will play, it also means planning what you will say and scripting some of it. If you plan on doing a show for any period of time, you will find yourself tiring of the same old favorites quite rapidly. There's a lot of music you haven't heard, and you should be actively seeking it out. If you are doing an eclectic show, you should be listening to different types of music and always searching for new artists to play. A bit of thought and experimentation will go a long way towards making your show well rounded and interesting.

When and Why to Background

There are two groups of listeners in terms of background information/talk: those who like the music to have context and those who just want more music and less talk. The easiest way to please both groups is divide your links in half...links are when you talk. Half your links should have background information about ONE song in the set. The other half can be short and sweet with no background. A good rhythm is: background one link, the next one without background and so on through your show.

Consider where in your link you background. Because radio is linear and immediate (there is no rewinding the tape or turning back the page) the background information should be as close as possible to the song you are talking about. In other words, you provide background and then play the song at the start of a set, or the last song of a set ends and you provide background as soon as the song finishes.

Set Lengths

Once you have your music and enrichment material together, you will want to organize it into a show. To help listeners keep track of the music you're playing, sets should be a maximum of three songs or 15 minutes, whichever comes first.

Organize Your Sets

It is important to consider the flow and movement of one's set. Radio is linear, so always move forward with the program. You should take as many opportunities as possible to keep the music alive and vital and one of those opportunities is right after a set of music is finished. Use radio's immediacy to your advantage, as soon as the last song of set is done back announce immediately. So, it should go like this:

1. Last song in a set of music
2. Back announce set of music
3. Play ad, play promo
4. Back on-air, announce next song
5. First song of next set

Announcing Songs

Be interesting with your back announcing; don't just say *"that was band X, from their album Y and*

the song we heard was Z." You will sound repetitive and dull. Be creative; think of other ways to convey the information. Here are some ideas for how to announce songs:

"One of my favorites, the Talking Heads..."

"Did you like that? That was the Replacements from their '84 release..."

"Victoria's/Vancouver's/New York's finest, that was..."

"You were just grooving out to..."

Avoid using the same format for announcing songs: don't always list band, album, song - you can also use album, song, band or song, band, album.

Avoid reading sleeve notes, because all too often it sounds like you're reading sleeve notes...usually not very interesting. It's much better to check out the sleeve notes before your show, then drop a few highlights into your announcement: *"From the 1994 album..."* or *"Produced by the guy from Band X..."*

Do not deconstruct your show so much that you say something like, *"...and then I played this song and then I played an ad"* or *"...and now I'm going to play an ad."* This quickly sounds ridiculous and unprofessional.

Avoid using terms like "PSA" (*"And now I'm going to read a PSA"*), since most listeners don't generally understand radio jargon. Just finish what you have to say with a concluding tone and play the ad. When you read a PSA, just read it without any preface.

PSAs sometimes have typos and difficult words to pronounce. Always rehearse out loud anything you're going to read on-air: it might save you some embarrassment later. Reading it to yourself isn't as helpful as reading it out loud. It might seem a bit silly, but you'll thank yourself when you get through a PSA or live tag smooth as silk instead of fumbling over a word or phone number.

Go With The Flow: Planning Sets

When you are putting together sets of music, find pieces that flow together: don't go from one extreme to another i.e. a classical piece into a metal/hardcore piece, followed by a traditional Irish jig followed by a jazz tune. It is too jarring for many listeners.

Find the time to listen to the beginning and end of as many songs as possible and organize your music according to how one song ends and the next one begins. For example, imagine a metal tune that ends with a cello solo and then mixing that with a classical music piece that starts with a violin and then playing a folk song that starts with fiddle. Work with what sounds best together, and plan for smooth transitions from one song to another.

Try to bridge songs that sound very different from one another by playing a short station ID between the songs. The "neutral" station ID clears the slate for another musical genre. Think of the board as a musical instrument. Remember, it's a MIXING board, so mix whenever you can. Try playing a voice only station ID mixed over the instrumental tail of a song.

Some Final Thoughts

- Show some enthusiasm!!!!!!
- When you're on air by yourself, be conversational. Pretend you're talking to someone you're comfortable with. What you do depends on what tone you're trying to achieve.
- When you're talking on-air, keep your sentences short and concise. Your listeners can't go back to check what you said last. It's easier to follow if there's one thought per sentence. Be sure that your ideas follow one another. If you're working from a script, a good way to make sure everything is going to make sense is reading it out loud. You'll probably find a lot of places where you want to breathe. Put periods there. If you do that, you'll sound more natural on-air. Also, writing the script to make it sound like you're live - rather than reading from a formal script - is a good idea. It will also get you speaking more slowly and clearly.
- In order to keep listeners tuned in, avoid saying something like, "There are only 10 minutes left in my show, so I better get back to the music." It's better to say, "Stay tuned to CFUV, because in 10 minutes you'll hear the week's top 10 on Charts & Graphs."
- People listen to our station to hear good music, inspired programmers and well-produced programs. Listeners don't listen to the station to find out what kind of day you're having. So please don't tell us how tired, sick, or hung over you are. Listeners want to hear a good program and if you tell them you're not in a position to provide a good program why would they continue listening? If you are tired, sick or hung over keep all the talking to a bare minimum and play more music.