

# **CFUV Orientation Guide**

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## Introduction

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

CFUV is a not for profit, volunteer based organization. We are **non-commercial** (not for profit) and alternative radio station. We offer an **alternative** to mainstream, commercial radio/media. Part of the station's goal is to complement the programming of mainstream and commercial radio, and national radio (CBC).

- *Non-commercial:* the majority of our funding is through a fee levy from the UVic undergraduate student body, as well as fundraising and some local or music related advertising.
- *Alternative:* means CFUV provides a voice to the views of the community as well as groups under-represented in mainstream media, and music which is not played on mainstream stations; *Mainstream*, for our purposes, means a commercial (for profit) operation like the Q100.3, The Fox, The Zone, JackFM, The Ocean, CFAX, and any CHUM enterprises.

## Our Mandate

- (a) To obtain and hold a "student radio licence" authorized by the Canadian Radio-television and Telecommunications Commission
- (b) To provide an opportunity for University of Victoria students, 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 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 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 offers an alternative to commercial radio by providing listeners with a diverse range of programming that is not available from any other station in Victoria. Our programming is as varied as the range of the music spectrum: rock, hip hop, jazz, electronic, folk as well as spoken word, public 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. At the same time, CFUV arranged to be carried all over Vancouver Island on cable at 104.3.

### 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 CRTC.

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

- 1 The Station Manager manages finances, the purchase and maintenance of equipment, and oversees all staff and volunteers.
- 2 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.
- 3 The Volunteer Coordinator recruits new volunteers on campus and in the community, trains volunteers on broadcasting equipment, station policies and procedures, and organizes station events.
  - 4 The Music Director compiles and publishes the charts, liaisons with labels and distributors, maintains the music library and processes new music with a focus on quality, innovation and station priorities for local and Canadian Content.

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 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 or any member of the Board of Directors. The Chair can be contacted through the CFUV website (<http://www.cfuv.uvic.ca/contact/boardmembers.html>).

## **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 Volunteer Coordinator at

[vol4cfuv@uvic.ca](mailto: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](mailto:cfuvwoa@uvic.ca) or visit their website <http://cfuv.uvic.ca/women/index.html>.

To volunteer at the radio station and in order to gain access to training and facilities: You need to attend an orientation; fulfill 6 hours of volunteer service; 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 quarterly General Meetings.

Fees are:

\$15.<sup>00</sup> for Students

\$25.<sup>00</sup> for Community members

These may be subject to change.

Before you receive any technical training you must complete a minimum of six 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 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 station committees.
- To comment on the drafting of station policy.
- To vote at General Meetings.
- To have access to the by-laws and constitution of the University of Victoria Student Radio Society (CFUV).
- Meetings of the Radio Club Executive and 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** for all Radio Club Members to attend the Annual General Meeting (AGM) held in the fall semester. In addition, CFUV will hold approximately three (3) more General Meetings each year at which club and station information shall be discussed.
- Volunteers are required to attend pre-Fundrive meetings and seminars, and to participate to the best of their ability in CFUV's annual fundraising campaign, Fundrive.
- 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 the rest of the station, 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 a staff member.
- 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, News room and performance studio) is limited to staff hours for new volunteers, unless prior arrangements have been made with a staff member. Volunteers with OnAir training may access the Studios between 8:00AM – 10:00PM provided they have their CFUV Membercard with them.

### Program Schedule

If you're interested in print media, you can get involved with Renegade Radio, the program schedule and music magazine. If you would like to write for this publication

contact the editor.

## Production

Working in production is the best area to get involved in if you are looking to make a radio resume. Production takes a little skill but it can be very creative. We train in Adobe Audition for audio production. We produce our own sponsorship messages, special announcements, show promos and station ID's for CFUV programs. Volunteers interested in interviewing and spoken word programming require production training. If you're interested in production speak to the Volunteer Coordinator about the possibility of audio production projects.

## 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 most played records into charts. The CFUV music charts are published in CMJ (College Music Journal), Earshot and the Martlet. The charts inform record companies about the station and show their product has been played. The Music Director position administers all this: checking program logs, 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 [www.cfuv.uvic.ca](http://www.cfuv.uvic.ca).

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

## Other Important Stuff

We are always in need of helpful volunteers to do various tasks such as reception, sorting public service announcements, postering, cleaning, and other various small projects. These 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!

## **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 a specific individual(s) 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 anyone else), although CFUV assumes legal responsibility for all programming. 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.

## Kinds of Programming

There are three categories of programming: music, spoken word, and multicultural. Music programs require 3 minutes of dialogue for every 15 minutes of music. CFUV broadcasts many different music programs: electronica, experimental, jazz, hip hop...not music played on commercial radio. Commercial stations work with tight play lists based on marketing and demographic studies, rather than quality music (which leaves precious little room for innovation, diversity or experimentation). Spoken word programs require

15 minutes of dialogue for every 3 minutes of music. Spoken word programming includes public affairs, 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 Aboriginal language) it serves to inform a particular cultural community.

CFUV's mandate is to provide our listeners with an alternative to commercial radio fare. Our program schedule, Renegade Radio, is online at [cfuv.uvic.ca](http://cfuv.uvic.ca) and is distributed across campus and downtown Victoria.

For music shows it means being 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 even considered for play lists 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.

### Spoken Word Department

We do not want to duplicate news reports of other radio stations; we have neither their resources nor their obligation to commercial interests. Our job is to approach news and public affairs from a different perspective than that of commercial radio.

#### **Public Affairs:**

CFUV's mandate is to provide an alternative to other radio stations in Victoria. This means that we should avoid duplication both in terms of content and method of presentation.

We do not avoid major stories, but we need to look for a different angle 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 with a co-host.

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 spoken word program,

or contributing to one, require newsroom production training. Schedule a training with the Volunteer Coordinator.

## **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 can be subject to legal action, and in most cases the radio station also will be threatened.

#### **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. 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, to conditions under which an appearance may be made, and - in the case of paid-time programming - to price.

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.

#### **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. This does not apply to any sort of criticism of the existing system of law, courts, constitution.

## **Procedures**

### Security

Security is a very important issue at CFUV. Theft is always a danger for organizations like CFUV. With a great number of people involved at the station it is impossible to keep track of everyone and everything. Thus, 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 ID card. Anyone who is broadcasting must have their current membership card with them in order to access to the station. If you do not have your ID card, you will be denied access. This is a necessary precaution. Only allow CFUV members into the Student Union Building, no other persons (from the Martlet, using the dark rooms, or for any other purpose) can be given access.

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 721-7599. The flip side of this is that 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

Past experiences have proven that these measures are completely necessary. This is as much for the station's safety as it is for YOUR personal 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 8am, the production studios are off-limits. No-one should be using the rooms outside this time.

### Equipment and Music

Equipment and Music material must never be removed from the station. The only exception is the borrowing of the Portable Sound System when it is booked in advance with the Station Manager.

### 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. File all your CDs, records, tapes etc. immediately after your program.
5. It is the on-air volunteer's responsibility to keep the broadcast booth neat and clean. The broadcast booth is a shared space it's your responsibility to fellow volunteers to keep it clean.
6. 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.

7. If an on-air volunteer scheduled for the time-slot after your program does not show up, **please stay if at all possible**. If you absolutely cannot stay, see if there is anyone else (with an up-to-date membership card and full training) in the station who is willing to cover. 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 waiting:

1. Write 'No-Show' on the Program Log Sheet
2. Leave a message for the PD at 721-8701 to the effect that there was a No-Show.
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. Before locking the station, check to see how long the show is (the one that the host didn't show up for) and put on the automated No Show Programming:
6. Lock the on-air booth door, the front door and any other rooms within the station.

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

The program will cue up a playlist in Winamp.

1. At this point you need to turn the loop function on in Winamp. Look for the button on the upper right section of Winamp that looks like a circular shaped arrow. Press this button so the little box on the button highlights green (see diagram on back of page)

Winamp will start to play the playlist from the beginning; no clicking on any tracks or buttons in Winamp should be required. If you hear a rebroadcast message (5 secs.), followed by the program, then the programming is running.

**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). Close Winamp, reread these instructions, 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 tackboard just under where the program log flipboards hang).

8. If there are any incidents during your program (example: someone wanted in the station without a membership card, etc.) please call 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 we would appreciate 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, 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.

## Complaints

Complaints from listeners are a serious matter and need to be treated as such.

- 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 passing their name and phone number along to the Program Director so staff can solve and/or follow up with the complainant. You are not expected to solve the situation but you are expected to pass along the information so staff can. Please leave a telephone message for the Program Director at 721-8701 or leave a message in the mailbox (A2) in the lobby. Don't forget their information and also give a brief explanation of the nature of the complaint.
- 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 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. Two guests plus the host are allowed to be in the studio. This is due to fire and security regulations.
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

1. 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
2. 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.
3. The station staff may prohibit the broadcast of any song or other material. This will be noted on album covers.
4. 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. 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. Be aware that as a host you must be prepared to defend the airing of any material to staff if there is a complaint.

### Statements of Personal Opinion and Editorials

1. Statements of personal opinion by on-air volunteers are limited to 5 minutes

during a program.

2. Statements of personal opinion must be relevant to the program.

### 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! Commercial radio operates on the premise that listeners are casual music fans who don't mind hearing the same music and information repeatedly during the day. We believe our listeners want more.

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, Canon et al 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.

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.

You're creating the listener's experience. Include your audience in this world.

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", apologize or narrate

over the air, move on and play music

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.

# Appendices

## Appendix A

What is the 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.

## Appendix B

CRTC (from website [http://www.crtc.gc.ca/welcome\\_e.htm](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.**

## **Appendix C**

### 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 mins. 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 min. of spoken word for every hour of music programming. That equates to 3 min. of talking for every 15 min. segment of music. For spoken word programming, it is 3 min. of music for every 15 min. of spoken word.

### Foreground

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

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

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 mins. 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.

## **Appendix D**

### 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 spoken word 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

Many programmers at campus radio stations don't give program structure a second thought. They figure the great music they're playing and their insightful personalities are enough to carry the show, so *"Who cares when I play an ad or how I back announce a set of music or how long my sets are?"* But the realities of listening to radio cannot be changed and have to be considered by all programmers.

When to play a special announcement/sponsor message/show promo/read a PSA etc...? Radio is linear, so always move forward with the program. You should take as many opportunities as possible to keep the music alive & 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 New York Dolls..."*  
*"Did you like that? GBH from their '84 release..."*  
*"Edmonton's/Vancouver's/New York's finest, that was..."*  
*"You were just grooving/rocking/air guitaring 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 *"Recorded in Toronto..."* 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

- 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.
- You can create an image in your listener's mind with sound. If you're interviewing, have your guest paint the picture. When interviewing a band that uses visual gags in their show, you might want to ask "Of all the sight gags you've worked out, what's your favorite?" Hey presto, they'll describe the scene.
- In order to keep listeners tuned in, avoid saying something like, "There is 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 weeks 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.
- Show some enthusiasm.

Excerpted from CJSR's Production and Volunteer Manual, Edmonton

<http://www.firststage.ca/csirp/training/articles/musicshowbasics.html>

## Appendix E

### 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. 2 of 4 elements were selected, as part of the Canadian content regulations, following an extensive public hearing process.

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?

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

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

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

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

(i) recorded wholly in Canada, or

(ii) performed wholly in Canada and broadcast live in Canada.

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

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

- The musical selection was recorded before January 1972 and meets one of the above conditions.
- It is an instrumental performance of a musical composition written or composed by a Canadian.
- It is a performance of a musical composition that a Canadian has composed for instruments.
- 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.

•The MAPL acronym and logo were created by Stan Klees for RPM Weekly and are used by both the English and French sectors of the Canadian music industry. The logo is made available to the industry for its use upon request to Stan Klees, President, MusicAd&Art, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

## 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 on-air volunteers that play a new album, the more willing the label is to send more material. It is in your and the whole station's advantage to play chart releases and maintain good relations with the distributors and labels so we can continue to receive a wide variety of excellent music.

## **Appendix D**

### 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. DJs in all genres are encouraged to do features on particular artists, styles, etc. Do not play the same artist repeatedly from week to week. 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 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 considered 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.

#### 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. Think of themes to give cohesion to your broad tastes.
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 subgenres, eclectic programming can encompass everything from rockabilly, punk, hardcore, electronica, ambient, reggae, blues, r&b, folk, and even zydeco. Mix things up a bit; don't get trapped in a stylistic rut!
4. 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 play list to be chart releases. Take a look through our **Chart release** catalogue or peruse the CD shelf in the on-air booth.
5. 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 books, you will see “Cc” for an album that is Canadian content.

6. Under our mandate we are not to play any top 40 hit singles from the 50s onwards.
7. Rock programming in no way attempts to mimic the content of mainstream, commercial rock radio. Examples: Foo Fighters, Our Lady Peace, The Smiths, Depeche Mode, Led Zeppelin. We may like these bands, but they do not fall within CFUV’s mandate of promoting music which doesn’t receive mainstream radio play.

#### 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 draw 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. Folk programs require 35% of **Canadian content** and 20% of **Chart Releases**.
3. Rules of thumb are similar to those of rock. Avoid “hits” by Gordon Lightfoot, Joni Mitchell and more recently, Great Big Sea and Ashley MacIsaac.
4. Folk slots are not intended as excuses for easy-listening, quasi-rock. Typical examples include Cat Stevens, James Taylor and Simon and Garfunkel.
5. 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.

#### Jazz:

1. It is much easier to say what not to play, rather than the reverse. Avoid watered down fusion like Syrogyra or George Benson; “dinner jazz,” or new age music like Kenny G or Yanni.

2. Jazz programs require 12% **Canadian content** and at least 1 **Chart release** play per hour.
3. 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.

#### Classical:

1. Avoid cliché musical selections like Four Seasons, Moonlight Sonata or Blue Danube. Devote attention to lesser-known and modern composers.
2. As in jazz, Canadian content for a classical program is 12%. A Canadian orchestra and conductor (artist) 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.

#### 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. For an Electronica/electronic program, you need 35% of **Canadian content** and 30% for **Chart releases**.
4. Be sure to reflect our mandate of playing artists that don't get airplay on commercial radio in North America. Avoid artists such as Moby, Chemical Brothers, Prodigy, 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. This means doing more than just playing the latest 12", although that is also important. 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. You need to meet the 35% requirement for **Canadian content** in a Hip Hop program and to keep things current we require 30% of the play list to be **Chart releases**.
3. 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.
4. You cannot broadcast any material that promotes hatred or contempt towards a group of people. Watch for lyrics with any racist, misogynist, or homophobic content.

#### Turntablism/Audio-Collage:

1. The NCRA and CRTC define turntablism in the following manner:

*"manipulation of previously recorded track(s) to the extent that they are substantially altered from their original format, and that the continuous or consistent alteration of the previously existing tracks(s) continues for one minute or more." - NCRA's submission to the CRTC's review of campus radio policy*

*"Whereas turntablism modifies existing vinyl recordings sufficiently to be able to speak of the creation of new works of music, DJ mixing is the presentation of existing recorded material in a creative and musically sensitive way. Contrary to turntablists, DJs who practice DJ mixing cannot be said to be composing music or performing material of their own composition." - Emmanuel Madan, Music Availability Study, CRTC 1998*

*"My definition of a Turntablist is a person who uses the turntables not to play music, but to manipulate sound and create music." - DJ Babu (Beat Junkies), interviewed by Christof Macias, Palo Alto, CA, May 1996; quoted on [turntablism.com](http://turntablism.com)*

To clarify; beat matching and mixing don't constitute turntablism and hence do not count towards Cancon requirements. One must apply via a demo and program proposal to include turntablism, as defined by the NCRA and CRTC, as an acceptable component of your program.

2. Audio Collage must meet the same requirements as turntablism, as defined above, but does not necessarily require the physical manipulation of vinyl.

