

CFUV Broadcast Manual

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Introduction

Welcome to CFUV 101.9 FM, Victoria's campus and community radio station! We are a non-profit, volunteer organization. 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.

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 spoken word and multicultural programming.

History of CFUV

CFUV's precursor station was formed in 1965 and broadcast to two student residences and the SUB. After leaving the air in 1970, the UVic 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 CRTC, 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).

The station employs four full-time paid staff: the Station Manager, Program Director, Coordinator of Volunteers and 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. **Volunteers should contact the Program Director if there are any issues with the broadcast, or when they are organizing on-air 'fill-ins.'**
- 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 funded positions at CFUV including our Spoken Word Coordinator who develops and maintains our Spoken Word Department.

The staff's role is to manage the station. The majority of programming is done by volunteers who make up the membership of the *Radio Club*. Once have signed your Volunteer Contract and paid your membership fee, you are a member of the *Radio Club*.

The majority of CFUV's funding comes from a student fee levy. Our annual Funding Drive, which takes place over the course of eight days in March, is also used to raise funds for the station. In addition, some on-air sponsorships/advertisements, occasional government grants and special fundraising projects (like Funding Drive) 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 at cfuvboard@uvic.ca.

Volunteers with on-air training and guests may access the studios between 9:00AM – 10:30PM.

Programming

Programming is the legal property of CFUV, and is subject to pre-emption as necessary. There are three types of programming at CFUV as defined by the CRTC: **Music, Spoken Word, and Multicultural**.

Music programs follow 15 minute sets. Included within a 15 minute music set should be approximately 3 minutes of dialogue. This dialogue includes **Enrichment Material** defined as background information and context for the music. This could include information on the band members, the production, historical context, stylistic innovations, 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. Please ensure to avoid any kind of jargon (including radio jargon like 'PSAs' and 'CanCon.'

Music programmers must read and understand CFUV's Music Policy, included in the Addendum section of this document.

Spoken word programs require: 3 minutes of music within each 15 minute set of dialogue. Spoken Word programming includes public affairs, news, poetry, storytelling, and radio plays.

A spoken word program is at least 30 minutes in length and consisting of at least 60% enrichment material. It involves a presentation of material, interviews, news, discussion, debates in a non-partisan, unbiased and informative way. Volunteers interested in doing a spoken word program, or contributing to one, require production training. Schedule training with the Spoken Word Coordinator or the Coordinator of Volunteers.

Multicultural programming is a blend of the above formats and is hosted in a third language (aside from English, French or an Indigenous language). Multicultural programming serves to inform a particular cultural community.

Practising and preparing in advance will result in a more professional and interesting radio show. Volunteer should spend time developing the strategies that work best for them to produce the best radio program possible.

Policies For Broadcast

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... 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."¹ On-air volunteers cannot be candidates in federal, provincial, or municipal politics. They cannot be on-air when running for office.

Soliciting Money Over the Air

It is not permissible to ask for money over the air (except during our annual Funding Drive).

Swearing & Offensive Language

Material with excessive or repetitive swearing should never be broadcast. 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.

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.

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 that discredits or lowers an individual, exposes them to hatred, contempt or ridicule or impugns their ability to perform capably in their office, trade or profession

There are two forms of defamation. If spoken verbally, the defamatory statement is **slander**. If communicated in a permanent form of media (radio, internet, newspaper) it is **libel**.

A defamatory statement is not actionable if it can be proven to be true. However, this requires substantial evidence from reliable sources. If someone believes they have been libeled in a broadcast they can sue the station, the staff and the individual who broadcast the libel.

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. Check with the Program Director or Spoken Word Coordinator if you are at all in doubt about the legality of certain comments.

Canadian Content

On-air volunteers are required by the CRTC to play Canadian content. Most music programs require **35% Canadian content**. 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.

The MAPL System

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

Chart Releases

Playing Chart Releases are very important. 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. Therefore it's 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. Volunteers should contact the Music Director if they have questions or suggestions for Chart Releases.

On-air volunteers are required to play 30% chart releases. A chart release is an album that has been **submitted to CFUV's library within 3 month**.

Broadcast Procedures

Expectations

Remember that being on air is a privilege, not a right. Volunteers must adhere to the following expectations. Failure to meet these responsibilities will lead to a loss of your on-air privileges.

1. The on-air host must program for the entire duration of their assigned program slot.
2. All hosts must leave 5 minutes of content at the end of their program to allow the next host to properly set up.
3. Hosts must fill out program log completely and correctly, including start and end times for traffic items.
4. Play the required amount of Canadian Content and Chart Releases for your program.
5. Return all CFUV CDs, records, and other materials immediately after your program.
6. Make all reasonable efforts to inform staff of any conflict, issue and emergency.
7. Answer the phone in the on-air booth. This is important in the instance of an emergency.
8. On-air volunteer are 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.
9. 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.
10. Volunteers must provide two weeks' notice to the Program Director when they wish to take a break or leave their program.

Security

Access doors lock automatically outside of staff hours. Anyone who is broadcasting must have their current membership card with them in order to access the station. If Campus Security is called to the station, they will request to see your membership card.

If you are unsure that someone should be in the station and are comfortable doing so, request to see their CFUV membership card. Alternatively, call Campus Security **(250-721-7599)**.

If you must leave the station during your program (after staff hours), please follow this procedure:

1. Double-check that you have your security door key.
2. Be sure to have your membership card with you.
3. Prepare enough music to play out the remainder of your show (in case you are inadvertently

locked out during the broadcast).

No-Shows

“No-Show” indicates that the next programmer on the schedule does not show up for their scheduled time.

If you suspect that the next programmer is not going to make it to their show, please wait **at least ten minutes** before undertaking the No-Show procedure.

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

1. Contact the Program Director on their personal phone number (which is posted below log sheets) and inform them of the situation.
 - a. Decide if you're able to stay and continue programming in place of the other volunteer. If so, inform the Program Director.

If you cannot stay:

2. Write 'No-Show' on the absent host's Program Log Sheet. Then:
3. If there is another volunteer at the station, ask if they will cover the show. Then:
4. Put on the automated '**No-Show**' Playlist saved on the computer desktop.

Complaints

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.
3. **STAFF!** Provide the caller with the name and office phone number (250-721-8701) of the Program Director so they can contact them make a formal complaint.

Remember to provide the Program Director with a brief explanation of the complaint so that they are prepared if the complainant contacts them.

4. **THANK** the caller for their comment and/or their continued listenership and support. *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. Guests are welcome to speak on-air, but the host is responsible for what they may say. Hosts should prep their guests prior to broadcast and inform them of CFUV policies on language and content, as well as proper mic technique.
3. 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, **contact the Program Director**.

Addendums

Addendum A

CFUV's Music Policy

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.
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.

Addendum B

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

The **National Campus and Community Radio Association** is the non-profit 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 C

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 D

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 spoken word 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 at CFUV.