

## CBC and Copyright - who owns your work?

One of our members recently sold a piece to CBC for the first time in many years. During negotiations she was surprised to see that the contract language included:

CBC retains "...unlimited and perpetual rights to the audio expression of the item ... as part of its basic signal, inclusive of the Internet, and including but not limited to all forms of broadcast, foreign radio distribution, electronic publishing and electronic distribution not part of CBC's basic signal and traditional publishing of the transcripts of the item."

The member then asked "So does that mean that they buy it once and they don't pay you a step-up (re-use) fee? Is there anything you CAN'T do with an item sold to CBC? Can I, for example, play it on audio art shows at community stations? What about selling it internationally?"

Freelance producers working for the CBC are often covered by the agreements with the Canadian Media Guild. Keith Maskell is a staff representative with the Canadian Media Guild. He explains it like this:

"Copyright is to be negotiated in every Freelance Contributor contract."

"You're right about copyright being a tricky issue. Under the current collective agreement (and believe me, we've tried to change this), "The payment of at least the minimum rate as set forth in this article shall entitle the Corporation to unlimited use in whole or in part." This has been essentially interpreted that you're selling the right of \*use\* to the CBC, whether or not you decide to retain copyright."

"If you retain copyright, you can of course re-purpose it in any way you want. If you don't, then the CBC can really do anything it wants. The issues of \*use\* vs. \*copyright\* comes into play. You're likely to find that your commissioning producer doesn't care much about copyright as long as they can use your material, preferably without any payment for re-use."

"Re-use payments are a minefield at the best of time. At present, only certain categories have a step-up for re-use. That said, you are free to ramp up your basic fee to cover any anticipated re-use you expect the CBC to make of the item."

In actual fact, controlling the repeated use of your work can

take some serious negotiation. One freelancer comments, "In my experience, the "default" provision of CBC contracts is that the Corp gets perpetual and unlimited use. But you can — if you're pushy, and it often takes it — negotiate limits to their use such that you retain ownership and copyright. It helps if you're doing the technical stuff yourself. Important, too, is that you're clear with all the people who've contributed to your program."

Another Producer, who sells both to the CBC and Internationally is more specific, "Copyright is actually not murky. You own the copyright until you sign it away. It depends if you sign away exclusive or non-exclusive rights, national or worldwide, etc. "Unlimited and perpetual" rights basically equals copyright. In fact (the standard CMG contract) does not permit releasing your material on CD and further radio sales by you, unless you can negotiate to keep those rights. The problem is, as an individual you have to negotiate a deal which is better than the CMG as a union negotiated with the CBC."

"In your case you're not really a "CBC freelancer" but a full independent producer, and so your relationship to the Corp is the same as when they buy a program widget from an independent producer in the US or anywhere else, i.e. busi-

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Continued on page 4

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## Inside

CBC and Copyright .....	1
From The Editor .....	2
CSIRP Meets Government .....	3
Analog vs Digital .....	5
GEAR! .....	6
Cool-Edit Resources .....	9
Prolix .....	10
My Precious Ears .....	11
Recording Water .....	13
Full Moon report .....	14

October 2000

# Editor's Note

Hi Y'all!

Life is always a bit too complicated. It is perhaps ironic that I am finishing off this edition of *Wavelength* from the kitchen table in a borrowed house in Whitesburg, Kentucky.

As of today I am station manager of WMMT-FM, a community radio station which is part of Appalshop Inc.

Appalshop began life as a film-maker's co-op, and now houses the Film Union, various community and youth media projects, the Roadside Theatre Company, June Appal Records, a gallery, and of course WMMT. All of these activities have one thing in common - they work to promote and preserve the unique culture of Appalachia.

Whitesburg itself is a town of 1200 deep in Kentucky Coal country, about 15 minutes from Virginia, and a half hour from both North Carolina and Tennessee.

So right now I am learning a lot. Certainly the regulations for radio in the US are at once much more restrictive, and much less cumbersome. The funding climate seems to have a lot to offer. Both Foundations and the Corporation for Public Broadcasting offer funding that simply can't be

matched in Canada.

Programming at WMMT is interesting. Naturally there is a lot of bluegrass, country, and traditional music. Most of the spoken word programs look at local issues like the Mining Industry, Pollution, Labour Issues and other "progressive" causes.

WMMT also has a DJ called Eight-Ball, who probably does the only known Appalachian hip-hop show (Very popular with the inmates at the private prisons over the border in Virginia), another called the Bluegrass Hillbilly, and a third called Rockin' Marvin (show: The Atomic Fireball Hour)

In any event, I'm still following Canadian radio, especially community radio, and am finding a lot of things in common with my American friends.

I hope you enjoy this issue of *Wavelength*, even if your Editor has become part of the much fabled (and much exaggerated?) Brain Drain.



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## Wavelength

Is the member newsletter published quarterly by *The Canadian Society for Independent Radio Production*. *Wavelength* encourages submissions from members and readers. *Wavelength* is available in PDF format at <http://www.csirp.org>.

**Editor:** Barry Rueger [rueger@community-media.com](mailto:rueger@community-media.com)

**Contributors:**

David Tait	John Muir
Chris Brooks	Cate Friesen
Patrick Adams	Mark O'Neill
Victoria Fenner	Andra McCartney
Barry Rueger	David Kattenburg
Doug Samuel	Heather Majaury
Dave Solorsh	Andrew Wagner-
	Chazalon

**Contact *Wavelength* at:**

Email: [rueger@community-media.com](mailto:rueger@community-media.com)

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## Board of Directors

Chris Brooks, *St Johns, NFLD*  
[radio@nfld.com](mailto:radio@nfld.com)

Philip Coulter, *Toronto, ON*  
[tandem@idirect.com](mailto:tandem@idirect.com)

Hal Doran, *Ottawa, ON*  
[hdoran@synapse.net](mailto:hdoran@synapse.net)

Victoria Fenner, *Ottawa, ON*  
[fenner@community-media.com](mailto:fenner@community-media.com)

Dave Kattenburg, *Brandon MB*  
[kattenbu@westman.wave.ca](mailto:kattenbu@westman.wave.ca)

Andy Posthumus, *Hamilton, ON*  
[posthua@mail.mohawkc.on.ca](mailto:posthua@mail.mohawkc.on.ca)

Barry Rueger, *Ottawa, ON*  
[rueger@community-media.com](mailto:rueger@community-media.com)

# CSIRP Lobbies Government

Barry Rueger <rueger@community-media.com>  
Chris Brooks <radio@nfld.com>

In recent months your CSIRP Board members have been meeting with government officials to present the case for increased funding for radio in Canada. Unlike the U.S., where both Producers and Stations can access funding from the Corporation for Public Broadcasting, there is very little Canadian funding outside of the CBC.

## Ottawa - June

Our first meeting was in June of this year, when Board Members Hal Doran, Victoria Fenner, and Barry Rueger met with Liberal MP Marlene Catterall, and Ted Ledingham, from the Broadcast Programming Department of Canadian Heritage. This was mostly an exploratory session with Heritage Canada, allowing us to present the concerns of radio producers, and allowing them to offer some explanations of their own.

Part of the meeting focused specifically on funding for Community broadcasting. Community broadcasters had felt that the funding which seemed to be available to Francophone broadcasters should also be available to English language stations.

The government's explanation was that most of this funding came through Official Languages channels. This meant that there was funding for both the French and English community radio sectors, but it would be limited to french language stations outside Quebec, and English languages inside the province.

Of more importance was the larger question of access to other funding programs. The experience of many producers and community broadcasters has been that they are routinely turned down when applying for funding, even though their projects would seem to fit program guidelines.

Many of these producers, upon asking for reasons, have been told flatly that the programs they have applied to "does not fund radio", or even that the Heritage Department specifically excludes radio projects.

We have now received assurances that in fact there is no such prohibition. A radio project that meets other program guidelines should be able to access funding as easily as any other proposal. If you are submitting radio proposals to departments within Heritage, you should not be turned down just because you want money for radio.

Our next step is to work to spread this word to the ground level Program Officers. We're looking at ways that we can get the word out to Program Managers and other at all levels of the Heritage Department.

Also raised at this meeting was the suggestion that a Producer Fund should be established similar to the funds available to motion picture or television producers. The Heritage representative, Ted Ledingham, suggested that in the past there was no demand for such a fund.

By way of example he referred to the now departed FACTOR radio funding as an example of a program that simply wasn't accessed by producers. FACTOR is best known for underwriting the costs of music recording by new artists, and other activities tied to developing the Canadian music industry. They did in fact have a radio production fund for many years, but this was suspended because too few grants were submitted.

CSIRP explained that the FACTOR fund had very narrow guidelines, and specifically discouraged any project that didn't have commercial radio as its target market. The FACTOR fund was not being accessed because there was no commercial radio market for the work of independent producers. In the past there have been community radio producers who tried to access FACTOR funding, but they were turned down because their projects (primarily documentary work) didn't fit FACTOR guidelines.

## Halifax - October

CSIRP Board Member Chris Brooks was invited to a special round table in Halifax on federal arts policy. It was one of several "regional roundtables" that Canadian Heritage has convened across the country in response to what they feel is a desire of the federal government to examine its arts policy.

The Halifax meeting gathered 12 people from the diverse parts of the arts scene in Atlantic Canada for a 3 hour round table. Participants included community arts workers, arts organisers, craftspeople, etc., and two federal public servants who were there only to listen. This session was part of the very early stages of the process that will develop a new Federal Arts Policy and at this point the organisers wanted to develop "a framework for a policy" a first small step towards developing an actual policy

They say they want to produce a document that, amongst other things, will "lever horizontal commitment to the arts among federal government departments".

There is an electronic forum at and your input is welcomed.

<http://www.pch.gc.ca/arts/consultations>



## Continued from page 1

ness-to-business. CBC's own internal policy guideline on this uses the example that if an independent producer uses all her own equipment, then copyright should normally belong to the freelancer/producer not the Corp."

"If you're producing the whole thing on your gear and simply giving them the program on DAT, CD, whatever, and especially if you're an incorporated business, you may be able to avoid the CMG contract and simply deal business-to-business. If you do that, I'd recommend a simple exchange of emails or letters (complicated contracts are a pain) selling CBC exclusive national broadcast rights within Canada (including RealAudio internet streaming simultaneous with broadcast, but not archival use) for a window (say 2 years, or perpetuity)."

"That way your fee is an up-front payment which gives them the right to rebroadcasts. I find this much easier to deal with than a rebroadcast step-up payment scheme, and I think the Corp does too. Under this arrangement you'd be free to sell your work internationally, or use it any way you like as long as you respect CBC's exclusive national broadcast window."

"Of course if you're using actors, musicians, etc. in your piece you'd better have a contract with them. ACTRA actually has an independent audio producer's contract for using performers."

Print writers and reporters have been waging similar battles over questions of copyright and reuse of their work. A few years ago when the Internet began to take off many publications that once bought one-time rights began asking for the right to use an article or photo perpetually, or in various media - especially on-line. Freelance writers who relied on repeat sales of an article to different markets immediately protested these changes.

More recently both Canadian and American writers have been finding their work in on-line databases like contentville.com and northernlight.com. In most cases the authors had no idea that these websites were reselling their works without permission.

The many media mergers and buyouts in recent years have caused large databases of content to change hands. In some cases the new owners may be two or three steps removed from the original contributor, and may not even know what rights were sold. Even in cases where writers sold only one time rights, their work finds its way on to the internet, with potential readers paying a fee to download the article.

These repositories have only handled print stories so far, but it seems likely that they'll begin to add sound and video for sale at some point. If you don't watch your copyright and the rights that you sell, your hard work could show up in the most unexpected places. Most writers periodically enter their name into search engines on these sites to see what shows

up.

There are sources of information on these issues. Radio producers can start at the CMG site, especially the contract provisions relating to copyright.

For background on the improper use of print items on-line you can check out the *Periodical Writers Association of Canada* and their American counterpart the *National Writer's Union*. Both groups have been following this problem and the NWU has been active in negotiating payment agreements with on-line publishers.

## Resources

**Canadian Media Guild** <http://www.cmg.ca>

**Freelance Info:** <http://www.cmg.ca/freelance.html>

**Freelance Guidebook:**

<http://www.cmg.ca/freelanceguidebook.htm>

**Current CBC Contract:**

<http://www.cmg.ca/CBCCollectiveAgreementArticles30-39.htm>

**Periodical Writers Association of Canada**

<http://www.web.net/~pwac/>

**National Writers Union Reaches Deal with Contentville Licensing Agreement for Canadian Writers in Progress**

<http://www.web.net/~pwac/bulletins/2000-08-08.html>

**Landmark Settlement Against "UnCover"**

<http://www.web.net/~pwac/bulletins/2000-08-02.html>

**Status Report on Current Electronic Rights Infringement Suits And/or Disputes**

<http://www.web.net/~pwac/bulletins/2000-08-18b.html>

**National Writers Union (U.S.)** <http://www.nwu.org/>

**National Writers Union Reaches Agreement with Contentville; Freelance Writers Make Significant Progress in Royalty Compensation**

<http://www.infoday.com/newsbreaks/nb000814-1.htm>

**Contentville:** <http://www.contentville.com>

**Northern Light:** <http://www.northernlight.com>

## Discussion Topic:

### Analog vs Digital editing

by Dave Tait  
School of Journalism and Communication,  
Carleton University, Ottawa

*This originated on a journalism educator's list, but I felt that it raised some interesting ideas. Especially after seeing CSIRP Member David Kattenburg's ongoing love affair with his Nagra reel to reel.. Should young radio journalists still learn tape editing, or have computers taken over completely? BR*

Here at the Carleton University School of Journalism we're now teaching only computer editing in our radio courses, using the Fast Edit program. We're introducing a bit of exposure to Cool Edit multi-track mixing to our senior radio students this year, but it isn't central to the teaching yet.

We had a couple of years a while back where we were just introducing the computerized editing and therefore were giving students both tape and digital skills, and a few folks from that era have written me with funny stories about how impressed their CBC colleagues were that they could razor edit when computer failures left a dusty old reel-to-reel machine in a closet as the only fall-back.

Despite this, we don't feel it's worth it to devote the necessary valuable teaching/learning/practising time to analog as well as digital, because these sorts of circumstances are VERY rare.

It would be a bit like teaching the use of a typewriter to all reporters, just in case their computers crash on deadline... and as with typewriters, the likelihood of even having the necessary analog editing equipment and supplies on hand in the workplace is getting slimmer and slimmer.

## NOTICE

### CSIRP Elections.

For most of CSIRP's life the Board of Directors has been composed of people who were either involved in our founding, or played a central role soon after.

This fall, in accordance with the CSIRP Bylaws, we will be accepting nominations for our first fully elected Board.

To qualify you will obviously have to be a member of CSIRP, and should bring to the Board some idea of what role you would like to play.

CSIRP Board meetings happen by telephone once a month throughout most of the year, and tend to be mercifully short.

Watch your mailbox towards December. At that time members will receive a special package with Financial information, and Annual Report, and Instructions telling how the Election will work.

Remember that CSIRP is still and entirely volunteer run organization, so your participation makes a significant difference.

**Returning Officer will be Barry Rueger**

**<rueger@community-media.com.**

If you are not sure of your membership status please email us and ask.

### Information for Advertisers

*Wavelength* is the magazine of the Canadian Society for Independent Radio Production. It provides articles about production techniques and opportunities for people who produce radio in Canada, and provides radio listeners and producers alike with lively discussion about the state of radio in Canada.

*Wavelength* is sent to CSIRP members, radio stations, independent producers, government legislators and broadcasting schools. Minimum print run is 1,000. *Wavelength* provides an ideal opportunity to reach producers and broadcasters directly. Advertising revenues help defray the costs of printing and distributing *Wavelength*.

**Rate Card** Full page ad: \$500 Half page ad: \$250 Quarter page ad: \$125

Business card: \$75 Insert with mailing: \$125 per page (advertiser to supply inserts)

*We offer a 20% discount for advertisers contracting for four or more issues or a 15% discount for CSIRP members*

**Publication Schedule:** April 2001, August 2001, December 2001

For further information, contact Victoria Fenner, CSIRP, fenner@community-media.com (613-791-9542)

# GEAR

## Who Uses What Equipment?

Regular readers will recall our "My Favourite Mic" article a few months back. Well, we've done it again. We asked CSIRP members to tell us what equipment they've bought recently, and why they like it. With one notable exception, it's a Digital world....

From: **Andrew Wagner-Chazalon** <awc@renc.igs.net>

In the past two months I've upgraded both my recorder and my editing software. I bought a Sharp MT20 minidisc recorder, purchased online from Minidisc Canada. With shipping taxes, and eight discs it came to just under \$400. It's not top of the line but for my purposes (mainly new gathering) it's perfect.

I also changed from Fasted shareware to Cool Edit 2000 with the Studio plug-in, which allows me to work with multiple tracks. It cost \$147, and is terrific. It's very much like the Dalet system which CBC uses.

From: **Cate Friesen** <cfriesen@interlog.com>

I'm a little late on this one but here's what I'm using for audio: Sony Walkman Mini Disc MZ-R50 (399.00) mounted on a metal plate that secures the XLR input (mono). The plate also has two holes so I can attach a wrist strap or hang it around my neck. I use a Shure SM58 mic for mono recording and an Audio Technica 822 for stereo. (it comes with the XLR to mini plug adapter).

Computer stuff: Mac user—I use PEAK for editing interviews. I've got a package called "audiowerk 2" (about \$350.00) that has an excellent sound card, a good mastering program, and a light version of LOGIC which (apparently) is great but I've had no time to learn how to use it.

fenner@community-media.com wrote:

> Hi Cate — a question about your mounting plate for your  
> mike — who installed it for you? I've seen this method

but > never could find anybody who could do the engineering.

**John Muir** suggested: You might want to have a look at:

[http://www.minidisc.org/part\\_Professional\\_Housings.html](http://www.minidisc.org/part_Professional_Housings.html)

From: **Victoria Fenner** <fenner@community-media.com>

One of the best things that I added this year was a heavy duty cotton fisherman's vest. It was bought at a discount outdoors store for about \$75. It has nearly thirty pockets in every size and location, and allows me to carry anything that I might need while sound recording - minidisc recorder, a couple of microphones, batteries, cables, adapters, extra discs, notepads, headphones, camera, lunch....

Because it's made of good quality cotton it's also very quiet. None of the rustling that you get with many synthetic fabrics that are used for jackets.

From: **Dave Solursh** <dsolursh@georgian.net>

In the last year I have gone through a large "clearing of house", selling off much of my non-used equipment and using this money to purchase stuff that will allow me to do the things that I like to do.

The modern core of my system is a Mac G3 computer running a Digidesign, DIGI 001 card and breakout box. This sound card works with a piece of software called

"PROTOOLS LE", and I love it to death, though the full version of Protools is much more powerful, and I would love to have it.

I have also upgraded my portable DAT machine and bought

a used Tascam DA-P1, which rules! This one has XLR ins, phantom power, and digital ins and outs, which is super important.

I have purchased a really nice microphone called an Audio Technica 4050, it is a large capacitor mic, and the best sounding mic I have been able to afford to date!



As well I am slowly building an analog synthesiser that I will use to process and manipulate analog sound material, I can't wait to get this finished.

From: **Mark O'Neill** <m\_oneill@istar.ca>

I've been using a Sony MD Walkman MZ-R50 for about 18 months. For most poses my Sony ECM-MS907 microphone does a wonderful job. As I recall, the MD was about \$500, the microphone \$125 or so. I have heard horror stories about non-Sony MDs losing tracks with startling regularity. So far this hasn't happened to me at all (except once when I dropped it....but it kept on ticking afterwards!). I've long been a Sony booster and their MD system is as good as it gets, especially for the price. End of rave.



Core sound binaural mics... the name of the dealer is core sound. they have a very useful website that lists all of their products. I got the medium price binaurals, that cost \$250 US. They are very low noise, have a flat frequency response, and great placement of sound. They are very sensitive to wind, but all binaurals share this weakness. It is possible to get a pass roll-off switch. If you do a web search on Core Sound, you should find it.

And by the way, the price on both of those sound cards that I mentioned is \$1500 Can.

From: **Heather Majaury**  
<progjam@server.uwindsor.ca>

Cool Edit is god!

From Heather

*Sucking up the Fumes in South Western Ontario*

From: **David Kattenburg** <kattenbu@westman.wave.ca>

*Earth Chronicle Productions*

Re: audio equipment purchased in the past year, well, I haven't purchased anything new. As for the virtues of older equipment, I continue to enjoy my Nagra III "portable" reel to reel immensely. Vintage ... 1967? Armed with an Electrovoice 635A mic, it serves me well and kindly.

I play back my quarter inch tape on an old B67 Studer Revox, which occasionally acts up and requires some gentle tapping. I purchased it (used, of course) in 1992, back when razor blades were all the rage.

From: **John K Muir** <jkmuir@trentu.ca>

I bought two Radio Shark (5xRCA) Stereo Audio Source Selector switches for about \$19.95 ea. This provides 5 ins and 5 outs to my audio card and avoids the need for a mixer ... mostly.

Also a heavy weight metal desk lamp holder from IKEA (\$small) sitting on a mouse pad which holds and minimises vibrations on an articulated LUXO mic stand.

From: **Andra McCartney**  
<andra@vax2.concordia.ca>

I got a MOTU sound card with AudioDesk software for the Macintosh. Great sound card, very clear and can handle up to 24 inputs [all line]. The software is a bit disappointing - it's awkward to save in different formats, and I am not happy with the pitch shift effect. I got the digi 001 and Protools for the Concordia Communication Studies studio, and am very happy with their versatility [MIDI, audio editing and multitracking] and ease of use.



These days I edit on a Pentium 166, equipped with a Card D+ and digital Card D (which I never use), and an older, cheaper version of Cool Edit. What a great program!

What would I like to buy the most? A new microphone. Something best suited to voicing scripted material. Something deep and rich. A studio microphone, I suppose ... but I'd

be recording my voice in the closet. Any suggestions?

I also got a Sony minidisk recorder, stereo mic and Core sound binaural mics. Excellent all round.

More....

**Where to find out more?**

**Turn the Page!**



# Where to find out more.

You'll note that the comments in the last two pages include email addresses for the people who wrote them. If you're thinking about purchasing equipment you'll find that CSIRP members are good sources of real world advice - certainly less biased than most equipment salesmen.

The various CSIRP email lists are also frequently home to lengthy, and sometimes heated discussions about equipment and techniques.

You can also check out these websites for product info, and to track down dealers.

## Mac Stuff

**MOTU Sound Cards.** When Mac people talk about MOTU, they are referring to a company called "Mark of the Unicorn" which sells both hardware and software. MOTU actually makes gear and software for both Mac and PC platforms.

<http://www.motu.com/>

**Audiodesk software** (by MOTU)

<http://www.motu.com/english/software/dp/index.html>

**Digi001 Soundcard**

<http://www.digi001.com/001.html>

**Pro Tools** audio editing software

<http://www.digidesign.com/htmlnav/index.html>

**PEAK** audio editing software (from Berkely Integrated Audio Software)

<http://www.bias-inc.com/>

**Audiowerk 2 Production Kit**

<http://www.soundtech.co.uk/emagic/audiow2.htm>

## PC Stuff

**Cool Edit Pro, Cool Edit 2000**, from Syntrillium. (They also make a very cool screen saver called Snoqualmie)

<http://www.syntrillium.com>

**Fastedit** software, Freeware, and very speedy.

<http://www.virtuosiality.com/FastEdit.html>

**CardD+** and **Digital CardD** - probably one of the best known PC soundcards.

<http://www.digitalaudio.com/>

Also, great place to find freeware and shareware audio software is **Dave Central**. Just browse around.

<http://www.davecentral.com>

## Recording Equipment

**Audio Technica** mics

<http://www.audio-technica.com/index2.html>

**Core Sound** Mics

<http://www.core-sound.com/>

**Shure SM58** mic

<http://www.shure.com/sm58.html>

**EV635A** Microphone by Electrovoice

<http://www.electrovoice.com/>

**Sony Minidisc** (also check other Sony sites)

<http://www.sony.ca/products/cat.html?sect=consumer&catid=minidisc>

**SHARP Minidisc**

<http://www.sharp.ca/products/audiovideo/minidisc.htm>

Also check out <http://www.minidisc.org>

**RadioShack** (going to the store for a paper catalogue is much easier) <http://www.radioshack.com/>

**Ikea** <http://www.ikea.ca/content/>

**Luxo** mic booms (although the website only talks about lighting) <http://www.luxo.com/>

**Tascam DAT**

<http://www.tascam.com/products.cfm>

**Nagra III** recorder

<http://www.nagra.com/>

<http://www.ozemail.com.au/~bassboy/getreel/nagra3.htm>

**Studer Revox** recorders

<http://www.studer.ch/>

<http://www.revox.net/info/b77.html>

**“It’s not  
another toy -  
it’s a *Tool!*”**

-- un-named CSIRP Member

# Cool Edit Resources

Many of the people involved in CSIRP use a PC software package called *Cool Edit Pro*. Many of CSIRP's members have a great knowledge of this program, and can make it do amazing things. As one user described it to me, "Often when I'm using Cool Edit I'll think of a feature that would be handy. Sure enough, if I look around I'll find out that there are one or two - or three - ways to do what I want."

Sound editing and mixing though are solitary pastimes. If you're working alone you might wish that you had someone handy to ask questions. As it turns out, there are lots of handy resources available to Cool Edit users.

**There is a new mailing list for people who use Cool Edit Pro.** This is a small list that allows users to quickly email ten or twenty other people when they have problem. To subscribe send a blank email to: cep-subscribe@topica.com

**A Syntrillium (Cool Edit 2000 & Cool Edit Pro) forum at <http://www.audioforums.com/>**

This is a web-based bulletin board which often attracts knowledgeable people. It also offers a searchable database of previous posts, so you can quickly see if a question has been asked before.

**More advanced users will appreciate the useful Cool Edit Pro user preset exchange at:**

<http://home.earthlink.net/~dccowan/cepuser/cepuser.htm>

**There is lots of general and specific information (including regular software updates) at the main Syntrillium site**

<http://www.syntrillium.com>

**Beginning users should check out the link to the recently launched "Cool School" tutorial site**

<http://school.syntrillium.com/welcome.html>



## CSIRP on the WEB

**Have you checked out the CSIRP website? It's growing quickly and offers lots of resources for folks like you.**

- **Back issues of Wavelength**
- **Our member mailing list**
- **Community radio resources - links to community broadcasters, and CRTC decisions.**

<http://www.csirp.org>

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**CSIRP - Join Today! Become a Member of the  
*Canadian Society for Independent Radio Production.***

**A One Year Membership is only \$35.**

**Just copy this form and mail it with your payment.**

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**City:** \_\_\_\_\_ **Province:** \_\_\_\_\_ **Postal Code** \_\_\_\_\_

**Phone Number:** \_\_\_\_\_ **Email:** \_\_\_\_\_

**Mail your payment to:** Canadian Society for Independent Radio Production  
c/o C101.5 Radio, Mohawk College  
135 Fennell Avenue West, Box 2034, Hamilton ON L8N 3T2  
attn: Andy Posthumus

# ***Prolix***

## **A Peterborough Spoken Word Project**



CFFF Trent Radio in Peterborough, Ontario has a long record of developing interesting and innovative projects. One of their recent successes is the “Prolix” series of CDs, featuring poetry and spoken word by local writers.

CFFF’s John Muir describes the project: “This year and last we paid about 18 local poets each a small fee (\$25), and recorded the performances of their works. The poets and their friends then put together a CD of the performances and have been able to several hundred copies.”

“Imagine ... hundreds of CDs of poetry!!! The poets keep the \$450 we paid them plus whatever money they make selling the CDs. It’s a special opportunity for us to support local production of spoken word content.”

### **PROLIX SPOKEN WORD PROJECT (1999)**

The first PROLIX project involved fifteen Peterborough spoken word artists in a recording project completed at the end of November 1999. The length of the pieces range from 25 seconds to 10 minutes and a few contain sound effects or musical accompaniment. The final work runs about 72 minutes.

The performers are:

JEANETTE PLATANA, KATE STORY, CHUCK GLASSPOOL, PATRICK WALSH, EMILY GLASSPOOL(/w J.L.WATSON & JOHN MACEWEN), CHRIS WILTON, LAUREL PALUCK, BUCKE HAWRISH, BRIAN MITOLO, PETER ENS, RON MANN, STEPHANIE MACMILLAN, TIM CREASE, IAN OSBORN, and WYATT BURTON

Ian Osborn, Patrick Walsh and Wyatt Burton provide bridge and support music. The works were recorded by Mithra Dubey and Ian D. Osborn at the Gordon Best Theatre.

Beth McCubbin was the Production Co-ordinator. Bucke (pron Bucky) Hawrish was the executive producer, with Ian Osborn providing final mix and audio stitching operations. Audio for the CD mastered at Trent Radio by Ian Osborn and John K. Muir.

### **PROLIX II SPOKEN WORD PROJECT (2000)**

Following the success of the first project, the PROLIX II project involved twelve Peterborough spoken word artists in a recording project completed at the end of August 2000. The length of the twelve pieces range from 42 seconds to eight minutes and a few contain sound effects or musical accompaniment. In addition there is a musical interlude, and the CD finishes with “Dyin’ Fly’ an audio art piece The final work runs about 47 minutes.

The performers are:

BRIAN MITOLO, BUCKE HAWRISH, TIM CREASE, RON MANN, CATHY PETCH, DAVE ROBERTSON, NAUNI PARKINSON, JEREMY DODDS, DAVID BATEMAN, PATRICK WALSH. IAN OSBORN & TIM ETHERINGTON

These twelve writers were assisted by the following performers and technicians:

KAIT DUECK, ANDREW PERKINS, JARED PRESCOTT, JILL STAVELEY, & MITHRA DUBEY

Honourable mentions for assistance must go to: MIRIAM STUCKEY, BETH McCUBBIN, & EMILY GLASSPOOL.

Ian Osborn, Patrick Walsh and Wyatt Burton provide bridge and support music. The works were recorded by Mithra Dubey and Ian D. Osborn at the Gordon Best Theatre.



## My Precious Ears

by Patrick Adams

The greatest thing I ever heard almost cost me my hearing. It was worth it though, especially since it happened by accident.

See, as an audiophile, I'm constantly fiddling, tweaking, and experimenting with various amps, receivers, and whatnot.

Half the time I don't know what sound I'm searching for, yet, pleasant surprises frequently occur during my eternal search for the perfect sound.

Such a surprise happened late one night in my bedroom.

I had quite the setup going. A keyboard with its volume maxed, running into a receiver. The receiver's volume was also maxed, and its output ran to the input of another receiver.

And guess what? That receiver was turned up all the way, too.

The final connection was to an old analog mixer, patch cords configured to create an internal feedback loop, to accompany the ultra-loud keyboard noises.

I set the keyboard to a high tempo drum track, and plugged my headphones into the mixer.

I didn't hear a thing.

I pushed the faders up a notch.

Nothing.

I turned all the faders up to ten.

Still nothing.

Then I started flipping switches wildly.

I guess I hit the on-switch for the headphones, because now I heard EVERYTHING.

I never knew sound was capable of temporarily incapacitating human beings. I found out the hard way.

The roar of the super-distorted drum track, combined with the mixer's highly intense feedback, shot its way through my ears, and burrowed into my skull.

I was paralyzed. The scores of noise energy resounded, violently shaking my brain, crumbling my consciousness.

I was beside myself.

I remember tearing the headphones off, and feeling dizzy.

The next thing I knew, it was quiet.

The only drum track now was the high tempo thumping of my heart.

The adrenaline rush lasted for hours.

The ringing in my ears lasted for days.

The memory of that night will last forever.

I'm lucky my eardrums are still intact, after pushing the threshold of hearing to its limits.

I never want to risk going deaf again, so now, during my search for the perfect sound, I play it safe.

I still come across unexpected surprises, but they are no longer detrimental to my inner ear.



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**Samples of PROLIX & PROLIX II are available in mono MP3 format at;**

[http://www.trentu.ca/trentradio/prolix/prolix\\_step\\_into\\_the\\_lines\\_bucke\\_hawrish.mp3](http://www.trentu.ca/trentradio/prolix/prolix_step_into_the_lines_bucke_hawrish.mp3)

[http://www.trentu.ca/trentradio/prolix/prolixii\\_hotel\\_merciless\\_brian\\_mitolo.mp3](http://www.trentu.ca/trentradio/prolix/prolixii_hotel_merciless_brian_mitolo.mp3)

**CDs are available for \$10 each from:** Backlash Records, 719 Lock Street, Peterborough, Ontario, K9J 2Z1

[backlashrecords@hotmail.com](mailto:backlashrecords@hotmail.com)

CSIRP is proud to announce its long awaited *Radiant Dissonance*, a ten part radio series featuring the works of ten Canadian audio artists.

Over the years Canadian artists have dared to suggest that radio, and sound, can move beyond established forms. Working in community radio stations, galleries and their own small recording studios, they take the sounds which most of us are accustomed to hearing, and turn them on their ear.

*Radiant Dissonance* is a self-contained radio series, to be broadcast on campus and community stations across the country -- the places on the airwaves where the works of these artists are likely to be found. *Radiant Dissonance* was created to provide new material for the audio art shows which already exist, and more important, provide a starting point for those stations which have not yet explored the outer limits of artistic expression through sound.

We hope this collection challenges Canadians to listen to radio in an entirely new way, and maybe even encourage more people to create their own sonic ordering.

- CD # 1 - *Robin Parmar* - London, Ontario, *David Lewis* - Hamilton
- CD # 2 - *Hildegard Westerkamp* - Vancouver, *Andra McCartney* - Montreal
- CD # 3 - *Michael Dumontier & Drue Langlois* - Winnipeg, *Herb Bayley* - London
- CD # 4 - *Mike Ewanus* - Edmonton, *Terry Walters* - Waterloo
- CD # 5 - *Michael Waterman* - Peterborough, *Mannlicher Carcano* - Peterborough, Winnipeg and L.A.



Each disc contains two complete 30 minute radio programs. Each program is created by one artist, who present samples their work, and talk about why they are engaged in this artform.

The entire collection is available at no-cost to non-profit broadcasters. A limited number of discs are also available for sale. Individuals may order the 5 CD set for \$45 plus \$5 shipping and handling. Some single CD's featuring two artists are also available for \$15 each plus \$3 S&H. To order, write to CSIRP - 242 Westhaven Crescent, Ottawa Ontario K1Z 7G3 with a cheque made out to *CSIRP*.

Radiant Dissonance was produced with the generous assistance of the Canada Council.



## Radiant Dissonance Order Form

Just copy this form and mail it with your payment.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Province: \_\_\_\_\_ Postal Code \_\_\_\_\_

Phone Number: \_\_\_\_\_

Email: \_\_\_\_\_

- Full Set \$45 + \$5 s&h = \$50
- Disc One \$15 + \$3 s&h = \$18
- Disc Two \$15 + \$3 s&h = \$18
- Disc Three \$15 + \$3 s&h = \$18
- Disc Four \$15 + \$3 s&h = \$18
- Disc Five \$15 + \$3 s&h = \$18

Total enclosed: \_\_\_\_\_

Mail to: CSIRP - 242 Westhaven Crescent, Ottawa Ontario K1Z 7G3 with a cheque made out to *CSIRP*.

# Water: a Recordist's Challenge

*This exchange began at Full Moon over Killaloe as a discussion about the proper techniques for recording a waterfall. The ideas continued to develop via email. An edited selection appear here.*

**Doug Samuel** <dsamuel@magma.ca> wrote:

I went for a walk in Gatineau park (just outside of Ottawa) yesterday. As I walked along the path, I came to a stream, and thought I would spend a few minutes recording that. It ceases to amaze me what surprises are in store for the recording artist who is willing to put their mic a few inches from the subject! Just as with the steam train, which reveals new and unusual sounds just inches away from each other around the piston, so too did the stream have its own secrets. When I say close-mic, in this case, I mean really close mic! I had the cable dragging in the water and the mic almost in the water too - it certainly got splashed - and by a tiny little brook about a foot wide with just a gentle trickle running through it. But put the mic one centimetre from a tiny waterfall (tiny = 3 cm high) and I was deafened by a whole range of amazing sounds I had never heard before! Ear splitting high frequencies, and gurgling which reverberated off the rocks to produce some fantastic sound effects! I ended up spending over 20 minutes recording all the varied and fascinating sounds of that brook!

**Dave Solursh** wrote:

Hi Victoria, I shouldn't be writing, but your question has stuck with me all day, driving me crazy. You mentioned the technicalities of recording a waterfall, which brings up a super important aspect of sonic art that I would love to discuss and learn more about.

The topic is CONTEXT! Earlier you mentioned that when you record a waterfall it always sounds like white noise. Well that is basically all that it is, if you experience this sound removed from its source. It sounds like a waterfall when you see it, feel its spray, smell the damp algae frothing at the bottom, hear the birds around, hear the people at the top, the people at the bottom, hear the water floating by close to you. Your recording will not sound like a waterfall unless it is in a context of a waterfall, otherwise it is just what you said it is, "white noise", a signal of electricity, recorded by a microphone and stored to be played back later OUT OF CONTEXT. Putting a sound into context without the use of any other senses is one that takes great creativity and I think is the talent of the sound artist. I know that if you have the creativity to brainstorm and experiment, you will figure it out!

**Victoria Fenner** <fenner@community-media.com> wrote:

Hey Dave — you are inspired. The piece I am working on that requires waterfall sounds is part of a suite which I am doing — Capital Resoundings — a suite of five soundwalks and five accompanying artist interpretations of what those sounds tell me about the place. One of my locations is Hogs Back Falls, a beautiful location in the middle of the city that proved to be a major barrier to settlement because it was impossible to navigate around (which is one of the reasons the Rideau Canal was built). So the waterfall will be contextualized first in the soundwalk, and also in the artistic treatment, which will be called "Folded and Broken". That phrase refers to a plaque on the rock of the falls which refers to a geological upheaval about 20,000 years ago which partially tamed the falls. Since then, it has been successively folded and broken throughout the years, most recently by engineers, so that its wild state is now largely illusion. I am planning to work some comments and statements by geologists, city planners, tourists etc. — the final form will be somewhat documentary-ish but largely non-linear and associative.

and.....

Here's what I discovered: The sound of a waterfall can sound like many other things — an appropriately pitched car going by, snow on a TV set, a kettle boiling. So I had all these recordings of waterfalls that I wasn't sure sounded like waterfalls by themselves.

What I ended up doing was going down to a small tributary of the river,

downstream from the falls. I close-miked (REALLY close-miked) the sound of water trickling over some small rocks. I recorded several different water streams — amazing how different one sounds from another, depending on the size of the rock, the distance the water had to fall, the velocity of the water. One of the highlights of the recording was a couple of little water bubbles that made some amazing little waterpops.

To hear how it would sound against the roar of the falls, I took my mini disc and listened to the recording of the small falls against the larger ones (my headphones didn't block out the real-time sound). What I discovered was that I could bring out the waterfall-ness of the location by emphasizing these individual streams. I also varied the intensity of the



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Continued next page

# Full Moon Over Killaloe 2000

## *a report from art camp*

by **Victoria Fenner** <fenner@community-media.com

“An Art Camp, sound art which is a creation of human voices, sound effects and human drama”

This is how *Lloyds of London* described this year’s “Full Moon Over Killaloe” in the insurance policy that had to be established in case of broken legs, hungry bears or any other peril that can befall people who do audio art. It is too fitting that the only insurance company that would take this on was Lloyd’s, the venerable institution with the reputation for insuring things that no other insurance company would touch.

Even so, explaining “audio art” to an insurance underwriter was a formidable task, especially in the Full Moon context where the emphasis is not so much on existing definitions as it is on creating new ones.

This was the second year that we gathered in Killaloe, Ontario for Full Moon. With the assistance of the Canada Council for the Arts, seventeen people of all skills levels lived and worked together for seven days. This year’s Full Moon took place between August 13th and 20th at the Sticks and Stones Retreat near Killaloe, about a two hour drive east of Ottawa, Ontario, Canada.

Full Moon 2000 was a space to hear and a space to speak. A

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### **Continued from page 13**

larger falls, fading the smaller falls in and out of the recording. It was a real exercise in sound texture as well, modifying the density of the sound as I mixed.

I also played with the sound spatially, both in my computer and on location. At one point, I slowly turned around in a circle (several times). Since the microphone was stereo, I got this amazing “whoosh” sound moving from one channel to the other and back again.

From: **Andra McCartney** andra@vax2.concordia.ca

I forgot to mention in the previous message, if you want to get really close to small streams, cover the mic with a non-lubricated condom. Then you don’t have to worry about the mic getting wet when you immerse it. It’s quite safe!

listening space. A space for creation. Working and living collaboratively with other artists, it was a chance to hear our inner voices, the voices of the wind and the voice of the trees. It was a space to create new sounds through our soundmaking machines - computers, microphones, tape machines, mixers and speakers. A space to create new ways of hearing the world, and to discover new ways of recreating the sounds we hear as unique artistic expressions.

Above all, Full Moon 2000 was a place for artists to develop their own art, far removed from the daily pressures of ordinary life in busy, noisy cities.

This year’s artists in residence were Michael Waterman and Andra McCartney. Michael Waterman is an audio and visual artist living in Peterborough. Michael was a Full Moon artist in residence in 1999, together with Hildegard Westerkamp. He also curated an audio and visual art exhibition in June as part of Sound Escape, the acoustic ecology conference presented by the

Canadian Association for Sound Ecology. **Andra McCartney** is an audio artist living in Montreal, who teaches “sound in media” for the Communication Studies program at Concordia University. She was inspired to compose soundscape work by hearing the work of Vancouver composer Hildegard Westerkamp, and creates multimedia works based on her recordings of sound environments ranging from video arcades and urban parks, to communication webs and transit lines.

Joining Andra and Michael was an eclectic assortment of artists from all disciplines. It is important to the spirit of Full Moon to create a space where new audio artists can work with people who are well established. A wide variety of artistic disciplines was also represented. This year’s gathering included several audio artists and radio documentarians, a couple of visual artists and electroacoustic composers, a dramatist, and several writers. Some of the participants had already worked in audio extensively, and some were beginners.

The week’s activities included daily soundwalks on the 50 acre site; group discussions to explore issues relating to sound

“An Art Camp, sound art  
which is a creation of  
human voices, sound  
effects and human drama”

- *Lloyds of London*

and sound creation; a live remote broadcast from the front porch of Sticks and Stones to the local 50 watt community radio station; chances to work with an extensive array of gear to create new works; and listening sessions that ranged from quiet, personal moments using headphones, to amplified outdoor presentations that blanketed the surrounding woods and camping areas.

There was also a lot of activity that wasn't part of the schedule – things spontaneously happened as participants got to know each other and developed artistic synergies. There were many times when the five production computers were used throughout the night - or when people curled up to sleep on the floor beside them. At last year's Full Moon, most of the resulting artworks were composed many months after the fact. This year, a final concert of finished works created on-site was presented at the end of the week.

Another thing that happened was a reworking of the Lloyds of London audio art definition. Here is a new version, by radio artist and dramatist Heather Mejaury:

ART CAMP, Sound art: Compiling voices, beeps, squawks, effects, and human/vegetable/animal/mechanical dramas. Recorded/performed/transformed/improvised in an authentic environment created superficially for such purposes.

Next year's Full Moon Over Killaloe will be held again at Sticks and Stones from July 29<sup>th</sup> - August 4<sup>th</sup>. It will be jointly sponsored by The Canadian Society for Independent Radio Production and the Canadian Association for Sound Ecology. Next year's audio artists in residence will be Darren Copeland and Andra McCartney.

For further details, see Full Moon's website at: <http://www.fmok.org>.

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Email us to check, or just send your annual membership and we'll make sure to credit you.**



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CSIRP presents

# Full Moon Over Killaloe 2001

Join us for a full week of soundmaking and radio art in the Ottawa Valley. This is a rare chance to get away from the pressures of daily life and focus on listening and creating.

*Full Moon Over Killaloe* is a rural artist retreat for those interested in exploring the creative use of sound. The week's activities include:

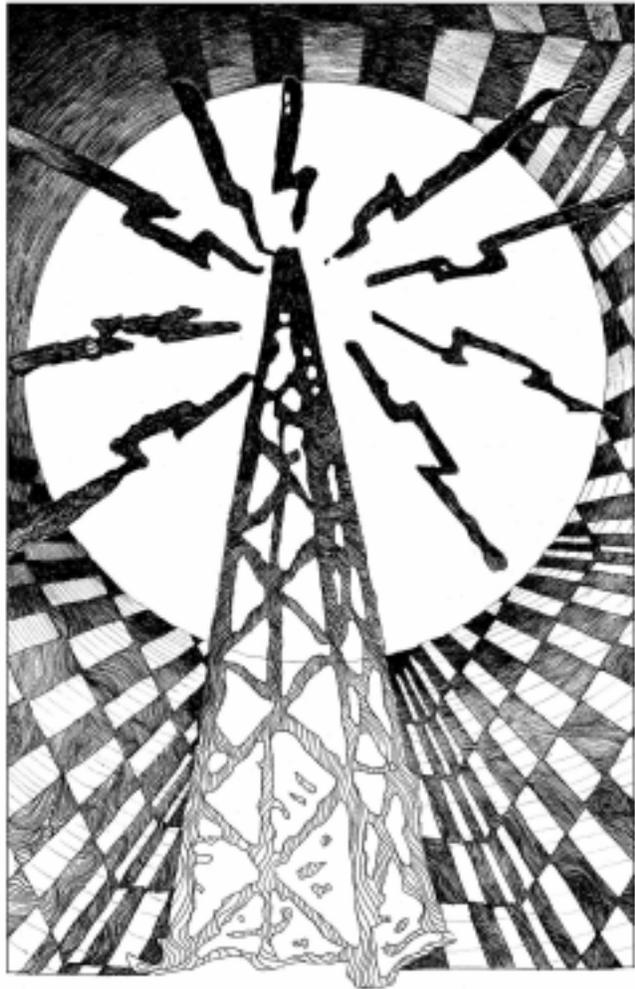
- Listening sessions,
- Soundwalks
- Field recording sessions
- Hands On Workshops
- Opportunities to collaborate with other radio artists
- Time to work on your own projects

## Guest Artists will be Andra

"I had been lacking the camaraderie and inspiration needed to motivate me to create more art. I found the missing elements at the Full Moon Over Killaloe." - *Dave Solursh - Collingwood, Ontario*

"FMOK grounded me in such a way that the technology I use can extend my spirit, rather than obscure it. Whenever I need to rekindle that feeling, I think of FMOK." - *Cliff Caruthers, Kansas City MO*

"Over the week one couldn't help but be influenced and inspired by the diverse range of work that was presented or being explored." - *Scott Stevens, Kingston*



Date: July 29 - August 4, 2001  
Location: Sticks and Stones Retreat  
Killaloe, Ontario

Member of CASE and CSIRP:

\$200 (\$135 US)

Member of either CASE or CSIRP:

\$225\* (\$150 US)

Non-members:

\$250\*\* (\$165 U.S.)

\* Registration includes a 1 year membership to either CASE or CSIRP.

\*\* Registration includes a 1 year membership to both CASE and CSIRP.

Costs include rustic campsite (bring your own tent); most meals. Bring your own portable recording gear and any specialized equipment you want to use. A production studio will also be available.

For further information, contact Victoria Fenner at 613-791-9542 <http://www.fmok.org>  
Email: [fenner@community-media.com](mailto:fenner@community-media.com)