


Wavelength

Canadian Society for Independent Radio Production

Issue 6

CSIRP - Are You A Member yet?

By Victoria Fenner, Executive Director, CSIRP

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A couple of years ago, a small group of us got together in a pub in Ottawa and started discussing one of our favourite topics – radio in Canada. And as is the case whenever radio people get together, we thought it was time to celebrate the wonderful radio work that is already being done, and the significant contributions of Canadians over the years to excellence on the airwaves. And of course, we looked at what yet needed to be done, and what we needed to do collectively to keep our airwaves glorious and free.

Out of these discussions, the Canadian Society for Independent Radio Production was born. The thought was that we needed a forum for radio producers, a place where we could exchange ideas. A way of bringing all of us working in our own individual studios together – to reinforce each other. To make connections with other people who have decided that radio is still worth doing, despite endless budget cut-backs, station managers who have decided that computers can do our job cheaper, few opportunities for funding from foundations/government, and a general public that often takes radio for granted.

At this point in our radio history, it is especially important that we talk about our work loudly and proudly. It's hard to be a radio producer in Canada these days. Why do we all keep doing it? It's certainly not the money. It's not the validation - in its early days, radio producers and "personalities" lived pretty high on their pedestals. But now we're pretty much on the same social strata as everybody else. Radio people are no longer driven by the usual motivations of power, prestige, social status and money as in the early days when radio was the only electronic medium in town. Some days it feels like radio producers should be added to the endangered species list.

I posed the question to other radio producers across the country, and their responses reminded me that yes, radio is worth doing. Some of their responses are here in this edition of Wavelength, and it reminded me all over again what I'm still doing here, and why I spend so much time trying to move ahead with this organization we call CSIRP. It also reminded me that there are people out there like me, who keep going, despite wondering sometimes if we could have chosen an easier road to travel.

The response of radio producers to CSIRP has been encouraging and gratifying in these early days. Over the last two years, we have managed to publish six editions of a newsletter, host an ambitious and exciting audio art camp that promises to continue for years yet, produced a radio series, and done small workshops in communities. Through the ccradio listserv, we have provided a forum for volunteer radio producers to find resources they badly need. We have also lobbied the federal government to convince them that radio is alive and well in Canada, and that we deserve to be funded just as film producers, theatre producers, visual artists and every other kind of artist. We've done a lot, considering that most of the work thus far has been done by a 7 member board of directors who are also trying to keep body and soul together as radio producers themselves. Yet, there is still so much to do.

The challenge and the joy of CSIRP is that we've barely begun to explore what we can do if radio people start working together on these issues. If seven people can do this much, how much more can we be doing if 50 of our members decided to spend even three hours a month helping us all achieve our collective goal -- to proclaim to the rest of the country (and the world) "Yes! Radio is alive and well!" Some of things you can volunteer to do -- help us find new members, edit the web page, write a press release.

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February 2001

Editor's Note

Editing this newsletter is always an education. As well as collecting material from our own CSIRP members I scour the 'net and the mailing lists for other items that I think you can use.

This issue of Wavelength is bit heavy on US material, but I think that it's all worth reading. Of course, the fact that I just moved to Kentucky also plays a part on the whole process.

Remember, you are invited to contribute to Wavelength - it's your newsletter, and you should take the time to contribute.

Also take time to read the enclosed flyers - they tell about events that you should know about. You'll also find listings of upcoming radio conferences and requests for submissions - check them out and make sure to pass on any other such listings that we should know about.



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>.

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Think of the workshops we can do if more members volunteered to help the volunteer campus and community broadcasters in their community. There are lots of people in this country who want to learn how to do radio. Whether you're a radio professional or a skilled radio volunteer, you have expertise that you can share with others. Organize a CSIRP workshop in your own community. Pass on the spark.

And one of the first things you can do, if you haven't already, is become a member of CSIRP. Your membership is critical to the success of this organization for a couple of reasons. Of course, the obvious contribution is your membership dues, which help support the production of the newsletter (none of it goes for administration – time, office space and phone calls are all donated by the people doing the work). But even more important, it gives us leverage when we go to funders and politicians and try to convince them that radio lives. That people care about it. Passionately. And that Canadians are still producing excellent radio, in all radio sectors – commercial, campus, community, and the CBC.

Canada invented radio. Canadians will continue to do great radio. But only if we all work together to keep the energy going. Let's work on that energy collectively. Joining CSIRP is a good way to do it.

Correction Oops! The printed link for the Fast Edit freeware in the Issue 5 isn't for audio software. The freeware looks like it's a file viewer of some kind. Fast Edit v4 is available from Minnetonka Audio Software <http://www.minnetonkaaudio.com/> and lists for \$199US.

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“FEEDING THE GOAT”

CBC TRAINING FOR FREELANCERS

by Heather Majaury,

<progjam@server.uwindsor.ca>

The CBC Radio Club was a week long workshop in Windsor for members of the community who wanted to learn about radio production the CBC way. It was a wonderful experience for budding journalists and radio producers, that the CBC hopes will help them to develop a strong base of freelancers who can help them to “think outside the box.”

CBC Veteran Herb Colling was our primary trainer during a gruelling week of information sessions, hands on practice, and actual reporting. Herb is survivor of the cuts that have plagued Canada’s public broadcaster over the last decade, and it isn’t hard to see why. He is an excellent instructor who expected excellence from his students.

We learned how to pitch to producers, how to focus a story - which is perhaps the most important step - and how to write for radio news, which is very different from the approach that audio artists take to the medium.

Finally, we brought all these elements together. We went through the production meeting process. We pitched stories, sold them, went out and chased them, wrote and produced them. We drank a lot of coffee, didn’t sleep much and were very thankful to the reporters, program hosts, and producers who took time out of their over burdened schedules to talk with us, mentor us, and put up with us while we watched them in their natural habitats.

I was pretty tired by the end of the week and I think I can say the same for my classmates. Because there was so much information to digest, and then put into practice in such a short period of time, I would suggest that if anyone has the opportunity to attend similar sessions they should book off other activities for the week so you can focus entirely on the task at hand.

My experience at the Full Moon Over Killaloe audio art camp this year did prepare me nicely for the CBC Radio Club. CBC’s stated goal was to encourage people to “think outside the box”. The artistic process can help greatly in achieving this. Seasoned journalists can lock themselves into assumptive thinking, but Artistic process maximises intuitive abilities and the joy of surprises. Artists explore naturally and are comfortable with the unknown. In fact, we are often disappointed if things turn our the way that we

expect. We tend to accept synchronicity as part of our process and we create circumstances where this flow is increased.

The down side is we use lots more tape than a seasoned journalist who prepares the formula ahead of time and asks reality to fit it.

Why is CBC once again courting freelancers? They feel that their current listenership is both aging and shrinking and they want to expand their demographic. In the face of ongoing cuts - the recent throne speech notwithstanding - they feel that the best way to get new people and ideas is through freelancers.

Producing an endless stream of news and information at CBC is likened to “feeding a goat”. The goat keeps eating no matter how many people are pulling grass. CBC has suffered so many cutbacks that they are barely able to

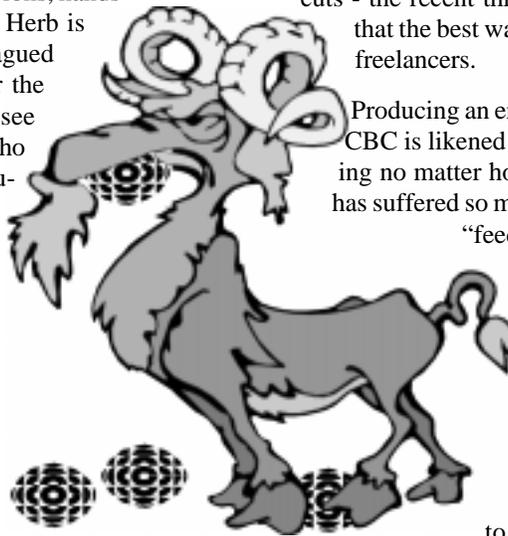
“feed the goat” when trying to meet deadlines for news and information programming. In walks the freelancer, who picks up where the staffer, who used to be on payroll, left off. Sometimes the new freelancer is even the same person who used to be staff!

You see, freelancers don’t get the perks of full time employment. I was shocked to realize how many people that I assumed were staffers at CBC were actually working from contract to contract. In the freelance relationship the freelancer takes all the responsibility for their risks and the corporation takes none. Freelancing for CBC is not a stable job and if you want to avoid workaholism, you many want to consider a career change. Unless you are comfortable with the demands of the CBC formula don’t expect to find your fortune in freelance.

The social activist in me is uncomfortable with this increased use of freelancers. (That’s why I belong to CSIRP - to work toward bettering the lot for all journalists and radio producers). But the survivor in me is pragmatic.

For an entrepreneurial spirit like myself -who already has a day job in radio - it was wonderful to get the opportunity to get training with some of the best in the field and get the inside scoop on the CBC formula. Whether I agree with it or not, outsourcing has struck Canadian media with a vengeance and it’s up to the independent producer to make it work.

Is the glass half empty or half full? For survival’s sake, it is best to think of it as half full. I believe that CBC in Windsor is taking proactive steps toward creating a win-win situation for the Corp and its community.



New Digital Recorders

By Lester Graham, Great Lakes Regional Consortium

The debate between DAT and MD might soon be obsolete. A new breed of portable recording decks has hit the market. A couple of them show real promise. Instead of using moving parts, as digital audiotape or mini-discs do, these recorders use various kinds of memory cards. At best, these recorders will mean the end of tape failure, scratched discs, and dubbing from one machine to another. At worst, it could mean another generation of recorders we'll have to learn to use, and persuade our engineers to adapt our current in-house equipment to accept.

National Public Radio (NPR) is field testing two of the new machines, Denon's DN-F20R and Marantz's PMD680. The two models record on solid state RAM modules or memory cards that can be removed and slipped into a laptop or desktop computer for digital editing.

The new recording medium, the memory card, is not a simple choice nor is it cheap. There are many different kinds of cards. In fact, the Marantz recorder alone can use several different kinds of memory cards, such as the compact flash used by digital cameras, Type II ATA Flash Cards used by laptops, and for some really big chunks of memory, the SanDisk 440 MB card. The Denon unit is also flexible. But the cards can cost hundreds of dollars, depending on type and size.

Likewise, the amount of audio you can fit on a given card varies widely, depending on whether you choose to use WAV files or MPEG2 Layer 2 (MP2) files. The amount of storage can also be affected by what sampling rate and compression rate you use. For example, the same card could record about three minutes of uncompressed stereo WAV file audio or more than an hour of audio using MP2 mono at 64 kbps. The latter offers lesser quality, but it's certainly good enough for AM stations. (By the way, I'm told that NPR uses 44.1 kHz, 160 kbps MP2 but will soon be switching to 48 kHz, 128 kbps MP2, to better transfer files from the field to DALET, the digital editing system NPR is (slowly) incorporating. That will be an important change for those of you who file via FTP.)

So far NPR has made no conclusions about the machines, but in casual conversation you get the distinct impression the Denon is favored over the Marantz. That's my interpretation, and not anything NPR said specifically.

Despite the 'gee-whiz' nature of the technology, the machines don't come problem-free. Maine Public Radio has been using a British solid state recorder called the Sonisex Courier.

As (now) News Director Keith Shortall noted at the most recent PRNDI conference, the Sonisex Courier trial at ME-PR has had some problems. They've lost audio files, struggled with battery problems and found a particular kind of memory card too fragile for day-in-day-out newsroom use. Shortall says Maine is still using two of the units, but some of the reporters have turned to mini-disc recorders.

During a recent visit to Maine, reporter Matthew Algeo showed me some of the conveniences of the units, such as simply slipping the card from deck to editing computer. Once out of the deck, whether Sonisex, Denon, or Marantz, the computer treats the card like a hard drive. You can transfer the file to another drive or, on some systems, edit and save right on the card.

There are still some bugs with all the machines. Naming files, transferring files, battery power, and bumping that can cause skips during recording are all concerns. I'm told the manufacturers are working on these and other problems. Future models might prove to be the reporter's ultimate recording deck.

Cost of the recording units varies. Expect to pay about \$1,400 U.S. for the deck, but remember adapters for your computers, and additional memory cards could run the price up much higher.

Meanwhile, for those of us still using DAT or MD recorders, or even cassette decks, there's a new way to transfer audio from deck to computer. During the PRNDI conference I talked about the Roland UA-30. When I got home, I bought it and a refurbished laptop to use for production on the road. I've been using it for a couple of months now. Great Lakes Radio Consortium stations have been airing the pieces. I've asked our flagship stations at Michigan Radio to review the pieces critically to see if they could hear any differences between them and pieces produced using a professional sound card on a desktop computer. No one can hear any differences. I've checked and double-checked using good monitors and AKG K240 headphones. I can't hear any difference. NPR's Bob Duncan, who is a new technology enthusiast, really likes the unit.

The UA-30 bypasses the need for a soundcard. Instead, it's an audio interface which uses a USB connection. What's especially nice about that is you don't have to have a special mixing board, you don't have to pot down when you're switching back and forth between listening to audio on the deck and the computer, and the UA-30 is hot-swappable. In



other words, you don't have to re-boot your computer to plug it in. Just plug it in and go. The computer is its power source. Then connect your DAT or MD player and dub your audio into the computer. At \$250 U.S, it appears to be a convenient tool for reporters who produce in the field.

But if the solid state memory card recorders become cheaper and easier to use, the UA-30 will become simply an interim step between using recorders with moving parts to using solid state recorders that simplify digital editing. 

This article is reprinted with permission from the newsletter of the Public Radio News Directors Incorporated. You can find the PRNDI at www.prndi.org.

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. *Wavelength* provides an ideal opportunity to reach producers and broadcasters directly. Advertising revenues help defray the costs of printing and distributing *Wavelength*.

Rate Card

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

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

Upcoming Conferences

NCRC 2001

The annual conference of the *National Campus and Community Radio Association* will be hosted by CHUO Radio in Ottawa from June 11 to June 17. Contact Geneviève-Isabelle Racine at genevieve_isabelle@hotmail.com. Phone: (613) 562-5965 Website: <http://aix1.uottawa.ca/~chuofm/>

NFCB 2001

The 26th Annual Community Radio Conference is sponsored by the *National Federation of Community Broadcasters*. This takes place March 21 - 24 in Sunny San Francisco CA.

They will have six workshop tracks, with answers to legal questions, help for managers, ideas for program directors, tools for development personnel, resources and skills for news and public affairs people, advice for program producers.

They will have an entire track devoted to new media, and how community radio can take advantage of new technologies.

They will have a National Youth in Radio Training Project taking place concurrently, an opportunity for the current and the next generations of community radio people to meet and learn from each other.

A schedule featuring all workshop descriptions and times are now posted on the NFCB website at www.nfcb.org. If you have any questions about any of this feel free to call the NFCB at 415-771-1160.

Third Coast International Audio Festival

Chicago Public Radio, WBEZ-FM is proud to announce the first annual Third Coast International Audio Festival, a celebration of the best radio documentary and feature work being heard world-wide on the radio and the internet.

Scheduled for November, 2001, the Third Coast festival includes a competition, broadcast, conference, and website, which is already up and running at www.thirdcoastfestival.org.

Please visit the site for much more information about the festival, to listen to weekly featured documentaries and to sign up for email list, which will provide announcements about festival developments. 

Doin' the Drawl: Notes from a Native Concerning the Art of Southspeak

By Linda Peavy

When presented with a drama *or* comedy set in the South, most actors are confident they can “do the drawl,” yet far too often this means slipping into a Beverly Hillbillies mode that signals actors and audience alike to laugh at, rather than with, the characters. And, since generic drawl and diction tend to blur distinctions between voices, radio actors often end up resorting to stylistic tics and exaggerations to help listeners differentiate between characters. The larger the cast, the more elaborate the exaggerations – and the more likely unintentional distortions of character will occur.

Directors seeking to move beyond the limits imposed by generic drawls will find that an in-depth cast discussion of the nuances of “Southspeak” early on can pay big dividends down the line. Playing snippets of soundtracks from such Broadway classics as *The Glass Menagerie*, *Crimes of the Heart*, and *Driving Miss Daisy* and from such screen productions as *Trip to Bountiful*, *Fried Green Tomatoes*, and *The Green Mile* helps dispel the prevalent misconception that all Southerners sound alike. Having the cast point out the many reasons why two characters from the same hometown wouldn't necessarily have matching drawls paves the way for a discussion of how one can add depth and richness to character portrayals through careful choice of cadence and accent, diction and enunciation. When such choices grow out of an actor's understanding of the particulars of a character's personality, life experience, and circumstance – not just the generality of “being southern” – consistency and exactness replace caricature and exaggeration as the primary means of helping listeners distinguish one voice from another.

All of this assumes, of course, that the playwright has a keen enough ear for dialogue and sufficient control of the craft to let nuances of cadence – rather than dialectical spellings – prompt each actor's choice of accent and enunciation. Also, the playwright's descriptions of characters and/or production notes – in addition to the script itself – can help actors gain a better understanding of the many and varied ways in which a particular character's enunciations would likely have been shaped and shaded by his or her life to date.

Now to specifics. The characters in my 27-minute radio drama, *Two Kinds of People*, available in the NATF script anthology *Voices In Our Heads*, are all from the same town, Caledonia, Mississippi, and are all related by blood or by marriage. These are educated, upper-middle-class people whose enunciation and diction are clear, though their accents and idioms mark them as Southern. Ideally, the accent assumed by each actor will be perfectly matched to the age, social class, health, experience, and personality of his or her character – a given that, for some reason, seems to be forgotten in the rush to “sound Southern.”

For example, keeping Ginny's accent subtle, since she's lived for years in Seattle and is home for a brief visit, not only helps differentiate her voice from those of various relatives who've never left home but also leaves plenty of room for variation between the accents of the remaining characters without having to push the drawling too far. And, for those with an ear for nuance, Maurie's drawl, slightly stronger than her cousin Ginny's, might be improved by a hint of north Texas flatness – courtesy of her eight or so years in Dallas – that would separate her from her cousin as well as from her elders.

In sum, when “talking human” takes precedence over “talking Southern” listeners will have little difficulty distinguishing between the various male and female voices not only because the characters won't all sound exactly alike but also because how each person sounds – including the nature and intensity of any drawl – flows from who that person is. When this happens, vocal nuance, the only “body language” available to sound-stage actors, is allowed to work its aural magic.

Finally, there are idioms that may be strange to actors outside the boundaries of the South – or even to Southern actors whose experiences differ from those of the seven characters in this play. For example, Wednesday evening “prayer meeting” is a regular, scheduled event, so that in the sentence “We're on our way home from prayer meeting,” the phrase “prayer meeting” is used without a preceding article adjective – like going home from “mass” or from “church” might be used by members of other religious groups. Since inaccurate renderings of idiomatic phrases such as these not only obscure their meanings for listeners who've never heard them but also clank on the ears of those who've grown up with them, the cast should be encouraged to question and discuss unfamiliar turns of phrase. Taken in context, accurately rendered idioms, like successful allusions, will add color and authenticity without confusing or confounding listeners – and without calling undue attention to themselves.



Playwright Linda Peavy, a native of Mississippi who spent nearly twenty years in Montana before settling in Vermont in 1994, still hears the voices of her childhood and still enjoys “writing Southern.”

This article is reprinted with permission from National Audio Theatre News, published by The National Audio Theatre Festivals. NATF is a new organization specifically for people who work in audio drama. You can find them on the web at <http://www.natf.org>

The NATF will host The 2001 Audio Theatre Workshop from June 18 to 24th at Williams Woods University in Fulton Missouri

Setting Your Price - Radio Spots

Question: I am in the process of starting a very small side line business doing voice over type production work. I was thinking that I could charge somewhere around a buck a second for the production... In other words \$10 for a 10 second spot, \$15 for a 15 sec, \$30 for a 30 and \$60 for a 60 and so on....

I already have some clients lined up, but have no idea what I should charge them.. I want to make a buck or two, but don't want to lose business because of price either.

I deliver the final product in any format or media... well industry standard way anyway. I would appreciate if you would ask your prod. managers. What they would be willing to pay?

The Pro Radio Response

First, separate the services you are providing. Production and delivery are separate services. You will lose money fast if you offer to deliver the product "in any media". It costs you far more to send a reel of tape, ground or overnight than it does to email an mp3 file.

Be very very clear to the client on ALL charges, and itemize them. Be clear on which charges are passed on by you (FedEx for example), and are not negotiable, and which costs may be negotiable based on the level of service provided.

Charge by the hour, never, ever by the minute of finished product. You will be spending 2 hours to produce a 10 sec spot and only getting \$10.

I would charge a base fee of say \$35-25.00 to cover general costs. That fee might entitle the client to submit a detailed, legally cleared copy (you have to be careful of rights issues, content, etc) that you can produce without further consultation with them. The assumption is that the material is detailed and ready to the point that you can do the spot in at most three takes. The client would get their production delivered by standard means, such as ground package or mail service. You would have to let them hear the tape, possibly via phone, before delivery to approve ONE edit if necessary. After that, start the meter running on "creative services". You have to charge for both your time AND your talent and cover the costs of your equipment and services.

If you do production via ISDN, be clear on who calls who and if you are doing the calling, be clear on how much time (at your ISDN provider's rate) you will throw in and how much is billable above your package production price.

Discipline of the client is probably the second hardest challenge in running such a business, after the challenge of maintaining your own self discipline.

Edwin Bukont, CSRE Chief Engineer, WWZZ-FM Washington, DC WWVZ-FM Frederick, MD 703-526-4911, fax 703-526-4991 ebukont@thez.com

The Community Radio Response

Estimating the costs of bringing a script to air in a volunteer environment can be harder. Usually when I develop such numbers they are for granting agencies or underwriters, I tend to round up numbers to give myself a little bit of a margin for error.

While at CKCU (a community radio station with a budget of about \$300,000 a year) we usually said that our studio time was worth \$50 an hour, plus technician costs of about \$25 an hour.

Conservatively I would say that a five minute script should be budgeted at 2 hours of studio time for recording, editing, and packaging. That's \$150 total for the studio and tech.

To that you add:

\$5 for CD or cart media (or probably more like \$10 for reel to reel tape)

\$20 for office overhead (photocopying, phone, fax, paper-clips whatever.)

To that you still have to add something to cover general operating costs like rent, hydro, wear and tear for equipment etc. And of course, someone's time as an administrator to oversee the process, and someone's time to voice it. And handle billing and collections.

So I get: Studio time: \$100

Technician: \$50

Recording Media: \$5

Overhead: \$40

Staff time (admin): \$20

Staff Time (Producer): \$100

Talent: \$40 (this is an honorarium at this rate - more if pros are involved)

For a total of: \$355

Barry Rueger, Station Manager WMMT Radio, Whitesburg KY rueger@community-media.com



I ♥ Radio

Earlier this month CSIRP's Executive Director asked a seemingly simple question: Why do you radio. The responses were so good that we're bringing them to you here in two installments. It all started with this question.....

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

Subject: So Why do YOU do radio?

So, okay folks, why do you do radio?

I'm having one of those days when I can't answer that question. I think it might have been seeing CJRT folding up its tents and becoming, as Andy Posthumus put it, "commercial radio with charitable tax status". Or watching the CBC get cut back and cut back and cut back. And commercial station managers who believe a computer can do a better job than a real live person. And having to explain to every single funder I approach WHAT public radio/community radio is all about when I figure they should already know. And watching so much potential in campus/community radio stations going untapped because we're all struggling so hard just to keep the transmitter on the air.

Seems there are softer walls to bat one's head against, yet we keep doing it. I really would like to hear some of your reasons for doing radio -- so share your perspectives.

From: Lyla Miklos <lylamiklos@yahoo.com>

I do my show because I get to play my fave kind of music - Broadway musicals - and I also get free tickets to shows and lots of free CDs filled with show tunes. I also like my little time on Sunday to have my own space, music, and thoughts on-air to share with my listeners. That part is all about *me*. Plus there isn't any other local station doing my particular kind of music.

From: sandeep chauhan <sandeep_chauhan@disinfo.net>

I think for me, a better question is why not? And you know what? I can't come up with an answer.

From: Zac Taylor <zltylr@mta.ca>

I think that in most of our cases we keep going because we provide an outlet for creative expression that is unparalleled. We provide a soapbox for local artists ranging from Ivan Hicks and the Maritime Express (I'll admit I'm not the biggest fan of bluegrass) to wrestling punks The Carmines and everyone in between. Past alumni have ended up running record

labels, crossing the country in bands and broadcasting from CBC. Its worth noting we are not a training type station or whatever the CRTC calls it. We provide the only local news-cast in a town seemingly blessed with special events. A few years ago it was a byelection with Jean Chretien, this year a truckers' blockade just outside of town. Its still my only source of new music in a town that's devoid of all outside bands for about 5 months of the year.

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

The girls, the leather, the machismo, the death squads at my fingertips, the limo, the numbered Swiss bank account, and piles of cocaine

All an integral part of the job, right? Isn't that what they told you?

From: Barry Rueger <rueger@community-media.com>

Same here, except for leather substitute Nascar T-shirt, for death squad substitute 378 pound town sherriff, for numbered Swiss account substitute great wads of dead presidents, and for cocaine substitute moonshine....

Yup. We're in Kentucky....

From: Wayne Harrett <wharrett@ns.sympatico.ca>

We started off and continue to do special events-community radio. While we aren't on the air full time, we have been pushed more and more by the supporters, 2000+ to do such that.

There are times when we feel like giving up the goal, since others were able to avoid and con their ways through some legal red tape to gain access to the air waves, which some level headed people still shake their heads at.

Deep down, you really have to love radio and its effect on the listeners. Always remember, the listeners are the stars, and broadcaster's egos should be left outside the studios. I have used this on our broadcasters and it has worked. To be honest, we had to let a few go because they had egos and didn't want to support others at the station.

Commercial radio stations have become juke boxes, and they can only do limited things. I spend some time at stations, and it's pretty sad to see a broadcaster before going on air, and she/he knows which tune they will be playing at a given certain time....all programmed. It's also sad when the broadcasters just has to read on air station IDs, promos, weather

and timer checks.....nothing beyond that.

Radio is an arttheater of the mind.....it goes with the feeling of the listeners. A good broadcaster can sense the listeners as they listen to the radio. Speak to the listeners, listen to the listeners, laugh with the listeners and if neededcry with the listeners.

Radio is for the people and if they really want to support your station, you have to sell the product like crazy. If you have nothing to say to the listeners.....move on...you shouldn't be on the airwaves.....

Another reason why I enjoy the biz, is the "positive" feedback from listeners....I love it when the listeners call up or write and praise the station and the broadcasters. We took a few calls that indicated that we were the "happy gang" of the airwaves. Why's that?..... because we enjoy the tunes and the listeners. We relate to them! Sure, we get some negative feedback, but with that we grow even stronger and better! Remember, if one listener calls you up and drags you or your station through the mud, just remember all those that outweighed that one listener. Carry on and go back to what you were doing. Remember.... not all your listeners will call in or write to you.

The last few paragraphs may not what you wanted to hear or you may already know of the facts. For me, that's what keeps me and our members going.....it's for the listeners that "want" your station!

W. Harrett Special Events Community Radio 97.9/CKEP-FM

From: "ted" <ted@urbanweb.net>

When my mother was pregnant with me, she must have come in contact with some kind of Radio-Signal..... waves, beams, or something.....!

As a result, my DNA was altered.

That's right.....! I'm genetically pre-disposed. Try as I might to avoid it.....radio is in my blood.

Like wallowing in mud is to pigs..... without it, (I fear), I'd soon become Sausages..... or Yesterday's Lunch Meat.!

Ted..... CFUV (volunteer)

**From: Paddy Johnson
<paddyinartschool@hotmail.com>**

Radio is about filling a space. It is the thing that makes the air a little warmer in my room at night...it is friendly company when I have none, or a guest among many. And as much as I like to invite radio into my space, I also like to contribute. I am one more layer in stacks of sound...and for some reason I find this very comforting.

From: Douglas Samuel <dsamuel@magma.ca>

I think what Paddy is talking about is a sense of community. I suggest that to listen is to be entertained, to contribute is to become an active part of the community.

From: George Lessard <media@web.net>

Radio is right there.... between the mouth and the ear... along with the brain... what better place is there???



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attn: Membership Director

Tilos Radio - A Cautionary Tale of Regulation

The following was written by Andrew Fogarasi, aka Foog, who was a programmer and latterly President of Trent Radio. Andrew now makes his home in Budapest, Hungary.

Greetings from Budapest, where the pork lard is bounteous and the streets are paved with sausage. And the radio sucks eggs. This place would be paradise if it weren't for the radio.

Imagine a city where every station plays the same hits, in the same damned order, day-in, day-out, without variation. You could set your clock to it. Imagine the most abrasive and annoying on-air personalities ever grown in a vat (bonus points if you can actually imagine them talking in Hungarian). Now imagine that there is one non-commercial community station bucking this trend. Or rather, was.

I want to share the history of Tilos Radio ("forbidden" radio), because it serves as an example and a warning for Trent Radio and perhaps all campus/community stations. In the 80's Tilos was indeed forbidden, a pirate station broadcasting banned political content, whose members faced dire consequences if caught. Tilos survived and even thrived under communism, attracting creative and brave people dedicated to sharing their message.

Tilos hasn't been doing so well under the joys (big-assed billboards everywhere, unemployment, underemployment, homelessness, etc) of a free market economy. Interest waned, the format changed from revolutionary views to non-stop alternative (to something or another) music, and all the life got sucked out of the station in favour of trite, shrink-wrapped and content-free rebelliousness. The only thing that Tilos really has going for it these days is that the crap they're playing is different than the crap the commercial stations are playing.

And now even that is being whittled away. Hungary's current government, displeased at Tilos's largely unwarranted stink of disenfranchised yoots and rebellion, has manipulated the ORTT (the Hungarian version of the CRTC) into cancelling Tilos's broadcast licence. (Manipulated hell! The democratically elected government of Hungary are corrupt bastards who are loathe to give up all the fun tools of the old regime, such as press ownership and censorship. They didn't have to manipulate the ORTT, they are the ORTT.)

There were some half-hearted protests over this move. But Tilos is located in a very inconvenient part of the city. No protests were held at the offices of Tilos. Had there been any rallies on site, the lousy location combined with the apathetic malaise from years of lame format radio would have led to a pathetic turnout.

Instead, Tilos knuckled under with nary a word. They took their lumps fairly quietly, hoping that their co-operative attitude would win favour with the state. And now they are broadcasting solely over the Internet, with the state's blessing. Of course, few people have Internet here, even fewer could be bothered to listen to the radio over it, and those few can't really do so anyway since the Internet is so damned slow and buggy here.

Unfortunately, there are no happy endings here. Tilos radio was once great, and then it started to suck. And now it sucks without a frequency, in the wrong medium, with no one listening. So, what have we learned from this lil' allegory?

1. Get pissed off. Nothing inspires creative and good radio like adversity. If you can't be inspired by a cause, then pick a bar fight. Tell em Foog sent ya.

2. Or, even better, fight to keep the downtown colleges. Without the downtown colleges, Trent Radio will have to struggle to attract the excellent people it has managed to attract in the past. Sure, radio is ethereal and doesn't rely on geographical location. But Trent Radio's physical location has been one reason why so many talented people have become active participants (folks who just dropped in out of curiosity, for example). Location has a strong psychological influence not only on people, but on atmosphere and content.

3. Though the Internet is way cool and all, it is not and will never be a substitute for traditional radio broadcasts. As great as streaming audio for Trent Radio might be, (and I for one, living hell and gone from Peterborough, am grateful for it), it will always be supplementary to the real thing.

4. Good radio is more than just music. Babble. Burble. Blab. Bicker. Start yapping, it's better that way.

Budapest 18 February 2001



This article will appear in a forthcoming issue of "Trout Rodeo", a publication including opinion and Trent Radio programme information. www.trentu.ca/trentradio

It should be noted that; a) breaded deep fried pork lard is a Hungarian delicacy and pickles are considered a vegetable

b) Trent University is undergoing a conflict between staff, faculty and students on one side and the university's board of governors and new president on the other. Trent Radio could ultimately see the downtown campus which surrounds it closed in favour of a more suburban location.

Resources, Calls for Submissions, Notices

AURAL RECALL

CBC RADIO'S *OUTFRONT* AND 120SECONDS.COM PRESENT A SOUND ART COMPETITION ON "MEMORY"

A favourite song, a familiar smell, a look, a taste or touch that triggers a moment from yesterday ...

Seize that moment and close your eyes, open your ears and recall the sounds at play. Now use those sounds and re-create your memory in a sound narrative.

SUBMISSION REQUIREMENTS

Outfront and www.120seconds.com want your best sonic memories. Send us a five-minute soundscape of one of your memories. Overlength items will not be accepted and we reserve the right to edit items to fit the show

The piece should have a narrative flow... a beginning, middle and end. The rest is up to you and your acoustic renderings of your nostalgic moments.

In addition to the five-minute piece, please include a one minute commentary about your entry, explaining why you wanted to re-create that particular memory.

We also need one visual element for the websites. It could be a photo, cartoon, or any visual depiction that in some way is representative of your memory.

We will select 8 entries for broadcast on *Outfront* and for display in an Audio Art Gallery on *120seconds.com*.

Those selected will receive \$500

DEADLINE FOR SUBMISSIONS: APRIL 1, 2001

Enter online: send your submissions as WAV files or in MP3 format to outfront@toronto.cbc.ca. You can also send CD, DAT, or MD copies (TWO COPIES) to Outfront, AURAL RECALL, Box 500, Station A Toronto Ontario M5W 1E6 .

If you'd like to courier in your entry, send to Outfront, 3H203, 205 Wellington St. W, Toronto, Ontario, M5V 3G7

All winners will be asked to supply their picture, a bio, and other material for the online gallery.

THIS CONTEST IS OPEN TO CANADIAN ENTRIES ONLY
cbc.ca/outfront/auralrecall

WHAT IS OUTFRONT?

Outfront is 15 minutes of radio reflecting Canadian stories, perspectives, and experiences. It's all about fresh ideas and new sounds, showcasing new ways of making radio, and new voices from across the country. Outfront is heard Monday to Thursday at 11:45am ET, on CBC Radio One.

WHAT IS 120SECONDS.COM?

This is CBC's award winning multi-media story telling web site. It's a showcase for the latest in Canadian bite sized entertainment. Content is produced by freelancers across the country. If you're experimenting with story telling on the web and what you're making is original, compelling or sassy...then your piece has a home on 120seconds.com.

The Book Report

The Book Report is a 60-minute show that specializes in Canadian authors with an environmental subtext. Interviews have been done with such authors as Russell Smith, Wade Davis, Boyce Richardson, Lynn Coady and Fred A. Reed, to name a few. Current subscribers include CHMR in St. John's, NF; CHSR in Fredericton, NB; CJMQ in Lennoxville, PQ; and CKUW in Winnipeg, MB. Delivery of the program can be via the web or by CD. The show's host, Weston Blelock, was born in Montreal and is a writer. For details about current shows, access our website at www.woodstockarts.com. The contact e-mail address is wb.thebookreport@worldnet.att.net and the contact telephone number is 845-679-8111.

BBC Drama Resources

<http://www.bbc.co.uk/worldservice/arts/features/howtowrite/index.shtml> is a page with links to subjects such as how to write a: radio play, a novel, a screen play, memoirs.

For those of you who may actually want to write and submit a radio play or short story, and get paid for it, check out <http://www.bbc.co.uk/worldservice/arts/competition/index.shtml> where you will see:

Playwriting Competition Think you could write a radio play to enthral the World Service audience? Would you like to win £2,500, a trip to London and have your play broadcast all over the world (Closing Date: April 30th 2001)

Short Story Competition They have info on the 2000 competition, but keep an eye on this site for this year's competition.

community-media.com

Victoria Fenner & Barry Rueger

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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

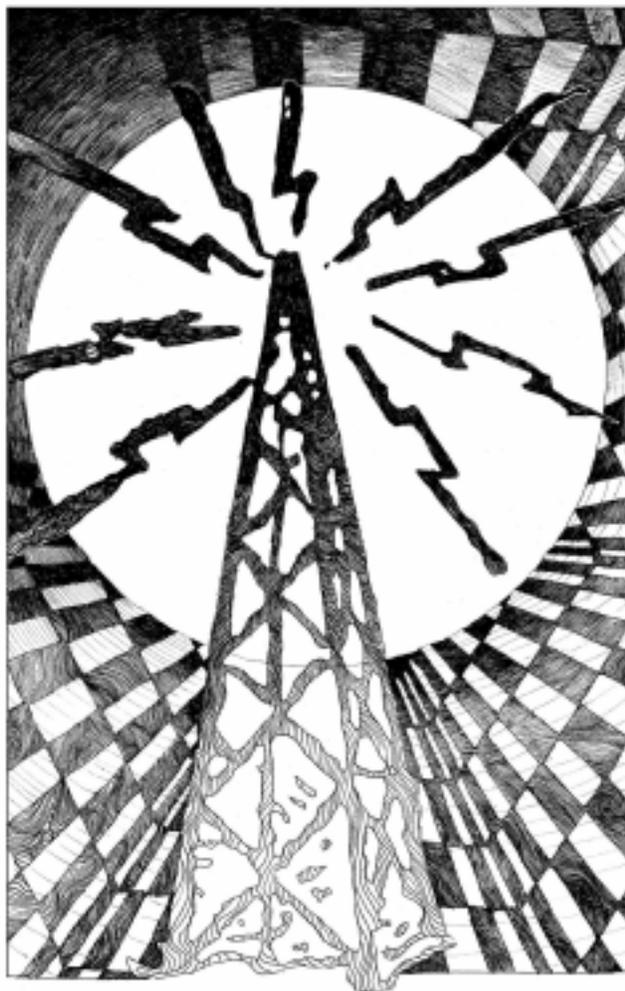
Artists in Residence will be Andra McCartney, Montreal, Quebec and Darren Copeland, Toronto, Ontario



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Full Moon Over Killaloe is a project of the Canadian Society for Independent Radio Production, the Canadian Association for Sound Ecology and is funded in part by the Canada Council for the Arts.



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 US)

* 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:
540-328-9624 or 613-791-9542
fenner@community-media.com
<http://www.fmok.org>