


Wavelength

Canadian Society for Independent Radio Production

Issue 7

CSIRP Hosts Creative Radio Workshop Series

The Canadian Society for Independent Radio production has been awarded funding over three years to do workshops throughout Ontario on Creative Radio for community radio broadcasters. The workshops will focus on documentaries, radio drama, radio poetry and literature, soundscape, audio art and anything else that can be considered art on the radio. We will also be doing web-based training materials which can be used by stations and producers. These workshops are possible through special project funding.

We have now received a multi-year grant to produce radio workshops on the theme of "Creative Radio" for Ontario based radio stations from the Ontario Trillium Foundation. This grant comes to us through the Ontario Trillium Foundation. We thank them for their support of this grant, which is one of the largest single grants ever given for community radio development. With this funding, it should now start to become easier to convince other funders that they should also fund radio — the first grants are always the hardest and also the most important in terms of convincing other funders to get on board.

Also, thanks to the people who gave CSIRP glowing references about CSIRP when Trillium asked: John Muir of Trent Radio; Ambrose Mullin of CHCR Killaloe; Heather Majaury of CJAM Windsor; Taylor Wilson, CFMU Hamilton and David Sovereign of a new station in the making in Haliburton.

If you're interested in getting more involved or hosting a workshop in your community and you're in Ontario, let's talk about it! Ontario stations interested in partnering with CSIRP on workshops in 2002 and 2003 are encouraged to get in touch with Victoria Fenner, project coordinator at fenner@community-media.com. Watch the CSIRP web site in months to come for more details, or see the back cover for workshop schedules.

We are also looking for contributors of articles for our web based training materials. We will be doing a major revamp of the CSIRP site to include useful information, resources and training materials which for producers and stations. If you have training materials which you use at your station, get in touch and let us know what you have. And watch for our new, improved site towards the end of the fall.

CSIRP Member awarded Order of Canada

On Thursday May 31, 2001 the Right Honourable Adrienne Clarkson, Governor General of Canada, presided at an investiture ceremony of the Order of Canada at Rideau Hall, Ottawa.

The Governor General presented a total of 53 Canadians with their insignia of membership. Among them was Board Member Chris Brookes, C.M., from St. John's, Nfld. He is now a Member of the Order of Canada. Although we know Chris as radio producer, his bio, as presented on the Governor General's website, includes:

"He founded the Mummers Theatre Troupe of Newfoundland. Nationally and internationally renowned, the company raises cultural awareness and stimulates dialogue on social and economic issues. A distinguished theatre director, radio and television producer and author, he has been recognized with numerous awards. An entire community of performers is benefiting from his leadership and pioneering spirit."

The Order of Canada was established in 1967 to recognize outstanding achievement and service in various fields of human endeavour. Appointments are made on the recommendation of an Advisory Council, chaired by the Chief Justice of Canada. The motto of the Order is "Desiderantes meliorem patriam - They desire a better country".

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Summer 2001

Editor's Note

Even though I work daily in radio, editing this newsletter still brings me a great deal of excitement.

This issue of Wavelength in particular is, I believe, thought provoking and goes far beyond the "nuts and bolts" approach to radio. Over the last year I have been pleased to see that CSIRP members take the time to really examine the ways that they use sound, and the ways that sound impacts on all of us.

If you read nothing else this month, I would suggest you start with Tim Wilson's thoughts on Sound as Something Sacred, and with some of the reflections from Sound Unbound. Both Victoria Fenner, the organizer, and Douglas Samuel, a participant, share their reactions to the exploration of the role of audience in Sound Art.

We also have quite a bit of news about various conferences and groups. The highlight for this fall will be the Third Coast Festival in Chicago, and the AIR meeting that follows. Although these are nominally American events, CSIRP will be well represented by at least four members.

You should also check out the report from the CSIRP Board of Directors. This volunteer group works long and hard to

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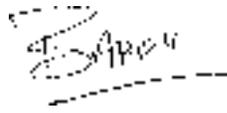
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build the organization, and this report will give you a good idea what we're working on. The Board welcomes your input and participation, so don't be shy. In particular we're working on a new award for Canadian radio producers. We're still in the very early planning stages, and any ideas are welcome.

Finally, another thought from the hills of Virginia. Reading this month's submissions, and many of the postings on the wonderful fmok mailing list, I'm reminded that for many of us listening is Work. I'd like to encourage you to take an hour today, get out of the house, and away from the computer. Find a place with sounds that you like, sit back, close your eyes, and just listen. Enjoy the sonic environment, and ponder just what it is that makes it pleasurable.



WEB DESIGNER NEEDED

Yes, CSIRP now has a small budget for web design and maintenance. If you have web skills, a good design sense, and understand the needs of a small but growing organization, then we would like to talk to you. Start by looking at our current site at <http://radiosite.ca>, and then contact CSIRP Executive Director Victoria Fenner at fenner@community-media.com. \$600 honorarium per year, plus possible contract work involving the development of web based training materials.

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Full Moon 2002

FMOK Artistic Director Victoria Fenner has announced that next year the Full Moon Audio Art Camp will be leaving Ontario for a new home in rural Quebec. The fourth annual FMOK will happen at Au Grand Bois, a 545 acre former kids camp in the Pontiac in Quebec, about 75 kms north of Ottawa on the Quebec side of the Ottawa River.

Au Grand Bois offers good indoor facilities, great vegetarian food, lots of space to set up listening and editing stations, a pond, a beach down the road, and even cabins for participants that don't want to tent. Au Grand Bois is situated in a private and secluded valley with rolling hills, forests, and both beauty and quiet.

Fenner says "Our three years in Killaloe were truly magical. I felt though that it was time for a new setting, and a new soundscape. I'm especially pleased that we will be presenting Full Moon in Quebec, and hope that we will see more participants from Montreal and elsewhere in the province."

The dates for FMOK 2002 are August 18 to 24. Prices and registration details will be available soon. Contact Victoria Fenner at fenner@community-media.com to be added to the mailing list.

The Au Grand Bois web site is <http://agb.ottawa.com>. Full Moon is of course at <http://www.fmok.org>.

Plans are also in the works for an American Full Moon camp. The response from Americans was phenomenal this year, so work has begun to find funding to support a camp south of the border. If you know of American funding, or if your organization could play a role in securing funding, please contact Victoria.

The Full Moon camp is funded in part by the Canada Council.



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contact@batteryradio.com Chris Brookes

Sound and the Sacred: A Few Rough Notes

by Tim Wilson

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It sounds a little grand to say it, but along with an increasing number of artists I have come to consider my work in sound as something sacred, an engagement with the source of things. Sounding is a primal act of creation, listening just as much if not more so. This take on things, though common in esoteric philosophies and among indigenous peoples, sounds hopelessly mystical to modern ears. But it may be that our cultural failure to consider sound at this level is at the root of our noisy, troubled lives.

Following are some rough notes that I've gathered in preparation for a CBC Radio IDEAS program, to be aired November 28th this year, on the problem of Noise. These are, if you like, some of the metaphysical underpinnings of my approach, which I think also touch vitally on the motivations for and practice of producing sound art. The wrap-up session of this year's Full Moon Over Killaloe audio art camp began a discussion of some of these ideas, but these just began to stir the pot. I welcome response from any other CSIRP members or readers of this newsletter to the notions set forth here.

ELECTRO-ACOUSTIC TECHNOLOGY AND BEING "HERE"

More and more of the sounds that we hear are cut off, divorced from their source. That's to say, the location and time in which they are heard may be distanced greatly from where and when they were first produced. They may have been recorded and delayed, or transmitted over a great distance before being played back.

Even the best speakers and playback systems distort or to some extent colour a sound, create an "infidelity". Why does a dog or cat rarely respond, in spite of RCA Victor's famous advertisement, to the recorded sound of His Master's Voice? Because it is "dead" in some way that humans accustomed to living in an electro-acoustically mediated soup do not seem to acknowledge. There *is* a difference between "live and Memorex."

Such sounds then always represent a less than one-to-one reproduction of the original. But apart from that reduction, they may have effects on us simply because of the displacement. This effect/condition is what the composer R. Murray Schafer called "schizophonia." I share his opinion that, though we don't exactly know why, and though it may be unconscious, given that we've used radio, telephones etc. for so long, one result of this displacement is a feeling of anomie, disorientation. We are not "here" so much as our ancestors were.

Auditory memory itself, demonstrably more acute in earlier times, is now also displaced, stored outside the body in home recordings, CDs, computers. What effect is this having on our "presence" in the world?

What does it mean that we are surrounded thus by disembodied (McLuhan was kind in calling them "angelic") presences? What does it do to our desire to create a better environment when such a powerful influence on it acts at such a remove? Have our perceptual systems actually adapted to this profoundly changed situation, or are we still lumbered with the ears of our primate ancestors?

SOUND AS THE "SIGNATURE" OF THINGS

The pervasiveness of mediated sounds has resulted in the rise of the profession of sound engineer, and more recently, sound "designer". Practitioners of this art would, in any self-respecting indigenous culture, have been regarded as shamanic. They directly tamper with the sonic "signature" — the "name" — of created things and beings. Read Bruce Chatwin's "Songlines" for a description of the prodigious aural abilities of Australian aboriginals, for example. Sufi mysticism, also richly describes the originating power of sound, and in The Book of Genesis, Adam's power over the beasts arises out of his ability to *name* them.

Sound shamen erase and reproduce voices, alter them in subtle and profound ways, fling them into the aether or embed [entomb?] them in shiny metallic disks. Even though we moderns have become used to it, this is deeply occult stuff.

In those same indigenous cultures, such wizardry (a word often used to describe sound and image-editing technology) would require long training, initiation, and an accountability to the psychic and spiritual welfare of the community. In "The Poetics of Space", a (for me) seminal essay written at the dawn of radio in the 1930's, the French philosopher Gaston Bachelard argued that the creators of radio would be "engineers" of the soul and psyche, with a correspondingly large responsibility. Who insists on that now?

THE EYE'S REVENGE UPON THE EAR

Sound frustrates our desire to make permanent, to hold on to things. Recording technology reasserts this.

We are a new Adam, (note that this was how Christ himself was heralded in biblical myth), reasserting our mastery over creation by our re-sounding powers.

I became aware in recent years that one of my own motivations in recording sounds has been to try and arrest the inexorable passing of life, and of loved ones: I wanted to use the CD as a painting of Dorian Gray.

How much of the desire to manipulate sounds comes from this conscious or unconscious desire to control what cannot be reversed?

I have a recording of my late father, actually of quite decent fidelity, talking about the act of making tape-recorded 'letters' to the family. He speaks, "literally", from beyond the grave, but it isn't so eerie as my way of describing it would make it sound. The more often I listen to this recording, the less vital it gets. It's as if some mechanism in my own listening, akin to the ability of the household dog to discern what's living and what's dead, leeches the emotion, the life, out of the sound. In photographs of the deceased, newspaper obituary editors used to airbrush out the highlights in the eyes. Maybe this goes as well for the ears.

Sound, argues Walter J. Ong (of the University of Toronto) in his seminal book *Orality and Literacy: The Technologizing of the Word*, "exists only when it is going out of existence. I cannot have all of a word present at once: when I say 'existence', by the time I get to the '-tence', the 'exis-' is gone. The alphabet implies that matters are otherwise, that a word is a thing, not an event, that it is present all at once, and that it can be cut up into little pieces, which can even be written forwards and pronounced backwards."

Our manipulation of sound, and particularly our translation of it into visual terms (as is now commonplace with computer editing) represents, in my opinion, a revenge of the eye upon the ear. A replacement of oral culture with visual culture. This represents a huge change in consciousness. (Interestingly, the best, though rather speculative, book on this subject, Julian Jaynes' *Origins of Consciousness in the Breakdown of the Bicameral Brain* (1976), has been enjoying something of a resurgence recently.)

Computers, says Ong, continue what the earlier technologies of writing and print began, i.e. "the reduction of dynamic sound to quiescent space, the separation of the word from the living present, where alone spoken words can exist."

Sounds that are frozen onto disc would seem to deny death and ephemerality, the passing away of things. Now they bid to stay with us for eternity, or at least past individual lifetimes. Interesting, though, that the vaunted indestructibility and long life of the compact disc is already suspect. Decay, a term used in acoustics to describe the dying away of sound, but which of course applies as well to flesh, has set in, in spite of us. 

Tim Wilson, Kingston, Ontario has been a radio documentary producer since 1969 and has composed documentaries for radio programs such as Ideas and Sunday Morning. He has been influenced by composer R. Murray Schafer, as well as the European documentary tradition and continues to explore the creative possibilities of audio production through associative documentary, personal sound essay and soundscape. He also taught radio writing at the Banff Centre for the Arts and has also lectured on radio as an art form at the McLuhan Centre for Culture and Technology at University of Toronto.

More on Bruce Chatwin

<http://www.mindspring.com/~canner/chatwin.htm>

More on Gaston Bachelard

<http://www.u-bourgogne.fr/PHILO/CENTRE-BACHELARD/biogb.htm>

More on Walter J. Ong

<http://homepages.udayton.edu/~youngkin/biblio.htm>

More on Julian Jaynes

<http://julianjaynessociety.tripod.com/>

A Step by Step Guide to Grant Based Fundraising

by Victoria Fenner

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Over the years, I have written dozens of funding applications for radio stations and also for my own independent radio productions. I am frequently asked how to go about finding funding, and how to apply for it. There is no "one size fits all" formula that applies to every situation, but I've managed to put together some generalities which work in MOST situations.

STEP #1 - Strategize

Your association needs to answer the question "Why Do We Need Funding"? To make effective use of grant funding, you must have a clear vision of your overall mission, your short and long term goals. A prospective funder needs to have a strong sense that your organization knows why it exists, and where it is going. The more clearly you can articulate why you exist, who you serve and how you do it, the easier it will be to convince a funding organization to support you.

STEP #2 - Research

Which funders can provide assistance to meet those goals? Between government and private foundations, there are many programs which can meet your organizational needs. And there are also many which cannot. Compile a target list. This is called "prospect research".

STEP #2A - Look at your research a little closer.

Double check to make sure you're targeting a funder whose objectives match yours. Most funders have very specific things they will and will not fund. It's now your job to determine if your association's priorities match the priorities of the funder you're approaching. Important – keep in mind that there is no funding source in Canada specifically for radio, like there is in other countries like the U.S. and Australia. But there are a lot of general funds out there that will consider funding a project which USES radio to get across its message. (For example, youth empowerment projects that use radio to help youth find their voice, or a documentary series to get out the word about climate change). Don't be discouraged just because the word "radio" doesn't appear in the criteria. It's your job to tell them why radio is a good way to further their philanthropic agenda.

Once you have a list you're sure of, proceed to Step #3.

STEP #3 - Figure out what is needed in terms of a proposal.

Sometimes it's just a matter of sending a well written letter and background information about your association. More often than not, you'll have to go into great detail about how

you're planning to use the funds. This often includes a summary of activities to be undertaken, detailed time lines and a budget.

STEP #4 - Define your project

Figure out what you want to do, assess the need for it, and figure out how much it will cost. Put your ideas down on paper – it helps you focus. Keep in mind that the most important questions are "WHAT" do you want to do, and "WHY" do you want to do it. This is the heart of your project. The "Who", "What", "When" and "Where" will work themselves out as your project plan progresses.

If you've done your homework and thought about your project carefully, you'll be ready for anything, even skeptics (yes, they ARE out there). To make double sure you've covered all your bases, ask someone to play devil's advocate. Encourage them to ask you some REALLY hard questions (such as "Don't you think this is a little too ambitious?" or "But somebody else did the same thing last year"). This might be a little hard to take at first, but remember -- your potential funders will ask hard questions too. Be ready for them.

STEP #4 -- (Optional)

It is often helpful to call the funders' office to discuss your ideas before you write the final draft. This serves two purposes. First of all, it is a good introduction. Maybe they'll remember you when your completed proposal crosses their desk. Second, they'll be able to tell you if your proposal idea is suitable. Or if they've run out of money for the year. There's nothing worse than investing 20 hours in a proposal to find out later that the program you're applying under was discontinued last year.

Step #5 - If it sounds like they are interested.

Ask for an application package. Some funders will simply ask for a letter. Others have official forms.

Because you've done such a good job defining your project in Step 3, preparing the application should be a breeze.

When you answer the questions on the application, remember what they told you in school.

Read the questions carefully. Answers should be succinct and to the point, but should be long enough to answer the question fully. Use a typewriter or a word processor and check your spelling. Don't spill your coffee on the finished application (No kidding. Sad to say, it happens more often than you'd think ...)

Compile all the supporting documents you need. Some funders won't ask for anything. Others will ask for annual reports, bylaws, constitution and even your latest audited statement. It is also not uncommon for potential funders to ask for a copy of your operating budget.

Step #6 -- Mail your application.

Courier it. If the funder you're applying to has a firm deadline, drop it off yourself if you have to. Just get it there on time.

Step #7 -- Wait four days or so.

Then call to make sure your application has been received. Try to get the name of the person who will be shepherding your file through the system. If you've done step #4, you will already have a contact name at the organization to talk to. If not, try to get a name. Any name. Then ask to speak to that person. Ask subtle questions such as "How long does it take for a decision?" and "When should I call you back?". Make sure they know where to reach you if they have any further questions.

Step #8 - Wait.

Step #9 - Wait some more.

(Approval can take as few as six weeks, or as long as 8-10 months) That's why the questions "When will you be making a decision?" and "When should I call you back?" are very important. Don't be shy. If they said "Call us back after November 15th", mark it on your calendar. Then make sure you do it.

Step #10 - Decision Day.

If the answer is yes, a call to say "thank you" would be nice. And if you think you can do it with subtlety, you could also slip in the question "When can I pick up the cheque?" (Phrased something like "We really need some funds to get the project off and running. Is there a chance we can get an advance?"). Money issues always seem a little delicate to talk about. But remember. They've offered to give you money. They want you to have it, and they want your project to succeed. So don't be shy.

If the answer is no, don't be discouraged. Use it as a learning experience. Ask what you can do differently next time to

be more successful. Sometimes there's nothing you can do - it may be that the funder just got too many applications. Say thank you. Then go do something nice for yourself to get over your disappointment.

Step #11 -- If the answer is Yes, now comes The BIG Step.

Time to get your project off and rolling. It's now up to you. Do it well. Stay as close to your original plan as you can. Submit all reports requested by your funders on time.

Show them how grateful you are for their donation. Invite them down to see the results of their donation. Give them a plaque. Name something after them. Everybody likes to be appreciated. Make your funders feel appreciated, and you'll keep them as supporters forever.

Step #12 -- Start planning your NEXT big project. ✍️

Victoria Fenner is an independent radio producer and founding board member of CSIRP. She raises funds for her own projects and for CSIRP, and is also available for fundraising workshops and to assist stations in their fundraising plans. She hopes to do a workshop for CSIRP members on fundraising for independent production in the upcoming year. If you are interested, please email her at fenner@community-media.com or see her webpage at www.community-media.com

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Victoria Fenner & Barry Rueger

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Journalism and Activism

by Barry Rueger

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Back in September a far ranging discussion took place on the Canadian Association of Journalists email list. The CAJ is a valuable group, and the CAJ-L list is one of the best that I've seen. The discussion followed the Organization of American States (OAS) Summit in Windsor, and centred on the question of whether the progressive media people (who were barred from the site) should be counted as "journalists". At the time that I wrote this I was asked to add it to the CSIRP newsletter. I chose to let it sit for a few months, but have decided that it's worth looking at again. The comment which set me off was:

> I'm usually a fence-sitter and live in shades of grey, but on
> this one I'm black and white: Real journalists should not
> also be members of "activist" groups.

My response:

I refuse to believe any "journalist" who claims that their opinions and beliefs aren't a significant influence on everything that they write. I can't think that many journalists enter the field without some element of "change the world" gleaming in their eye.

I think that Crusading Journalists are a good thing.

I don't believe that any of us (here) accept anything that we read without considering the author, the publisher, the owner, and the political or philosophical stripe of each. (One more good reason to read the byline eh?)

I could perhaps have phrased my comment (to the list) differently. How about:

"CJAM, a local campus station, which reported the events mostly from the viewpoint of, and using interviews with, the activists on the scene, as opposed to the Windsor Star, the city's major daily, who relied more heavily on Police briefings and OAS press conferences"

As we well know, and as we periodically discuss to near death, every story in every media outlet involves hundreds of decisions. Who you choose to interview, and what questions you ask make a tremendous difference. So does an owner or publisher with a strong agenda.

And of course, where does one begin to define "activist"? A member of a Registered political party? A member of the Communist Party of Canada? A member of the Shriners? A voter?

What about members of the Canadian Media Guild? I assume that their organization lobbies government to increase CBC funding, and hence their members' job security. Does that exclude all CMG members from being "journalists"?

Some believe that journalists should not belong to any organization, or hold investments in businesses that they cover, or drink with the politicians that they follow on Parliament Hill.

That's an ideal, but the reality is that if you spend your working life with politicians, you make friends and build alliances. If you have kids you'll hopefully be involved in the PTA or school organizations. If you've got an RRSP you'll wind up writing about companies and economic issues that you're hoping will somehow allow you live in comfort in your old age.

Journalists, no matter where they work, don't exist in a bubble. If anything they tend to be better informed and consequently will sometimes be even more impassioned when they see the injustices around us. That's what makes for powerful reporting.

CBC and many other media outlets are filled with people who began their work in community radio. When these people were reporting for CKCU, or CJAM, or CKUT, or CKLN they took their responsibilities every bit as seriously as anyone working at the Fifth Estate.

I understand your point, that journalists should not be part of the story that they are covering, but I have to argue that a journalist *is* part of every story, just because they choose to write about it.

By definition it is not "news" until it has been reported in print or in the electronic media. If you decide that one story matters more than another, or that one viewpoint should be in the lede and another buried several paragraphs later, then you have become part of the story.

Is This Magazine more trustworthy than the National Post? Are their reporters and writers any less credible? When the Post prints the ravings of the Fraser Institute or the Chamber of Commerce is that any less reprehensible than letting some silver spoon anarchist prattle on for an hour at CIUT or CITR?

I don't see a difference. When I read some of the PR passing as business reporting in the Citizen, I react as strongly as when some half baked junior socialist starts raving about the Cause of the Month.

I'm left wing, no doubt, but I'm also highly critical of the amount of flakey discussion and writing coming out of the Left. I just wish there was someone on the Right that was equally critical of the drivel that sometimes shows up in the big-time media.

We're all activists, at least if we care enough about our world to want to improve it. Some of us would like to do that through tax cuts and "tough-love", some through social programs.

Reporting is an activist act. When you report a story you are standing on a rooftop, shouting at people and telling them that this is so Important that everyone in your town needs to know about it.

No-one reports on the guy next door cutting his grass. They report on stories that they think have a significant impact, usually negative, on the people around them. Reporters expose injustices and point to the weaknesses in our Leaders. That is Activism, just a surely as walking down Ouellette Avenue with a banner.

The Radio Interview : Some Tips and Techniques

Before going to air

Know WHY you're doing the interview.

This is also known as “focusing” your interview. What exactly do you need to know from the person you're interviewing? The clearer you are about why YOU think this is an important subject, the clearer it will be for your listeners.

LISTEN to your prospective interviewee carefully BEFORE making a commitment to have them on the show. Talk to them on the phone first. Do they know their subject? Are they a good talker? Can they talk about their subject in a way that ordinary people can understand? If yes, book them for an interview. If not, thank them for the useful information and look for another guest.

PLAN your on air questions in advance. Every good interview has a beginning, middle and end. By planning your questions in advance, you won't have to make it up on the spot. If your interviewee is a good talker, you will need less questions. Figure on six questions for a ten minute interview if your guest is reasonably verbose.

There are only six questions in every interview that really matter: Who, What, When, Where, Why and How.

Write the intro you will use on air. Do it before the show.

The most important function of the intro is to “hook” the listener. Make it catchy and appealing. Most important, tell your listener WHY they want to stay around to listen to your interview.

Don't try to make up your intro on the spot. You have a lot to think about – making your guest feel comfortable, your upcoming questions, what the tech is doing in the studio. By pre-scripting you won't run the risk of forgetting the person's name who you are interviewing.

On the air

Be organized and calm. If you are flustered, your guest will be flustered too. The best way to relax your guest is to be relaxed yourself.

Keep your questions short and tight. The listeners want to hear your guest, not you. Your function is to get your guest to talk about the issue/subject. Don't become part of the story by launching into editorializing, debates and commentaries – that's not your role. (That doesn't mean you shouldn't ask critical questions. Just don't make the story your own personal issue.) Avoid long and rambling questions. They are usually a sign that you don't really know what your question is. Especially if your guest has to ask “excuse me, what was the question?”.

Stick to the questions you've pre-scripted. If something interesting comes up, and you have time, you may want to follow the tangent. But always return to your questions and keep the interview on track.

Avoid jargon. If your guest uses a term that your listeners won't understand, ask “what's that?”. Your listeners are not experts. Your role is to make the interview understandable. Avoid acronyms and abbreviations - tell them what the abbreviations and acronyms stand for. You can't take it for granted that your listeners will know what a GIP, a SLIRP, an LPFM or an LMNOP is. Same with technical terms (the ones that nobody knows unless they have a doctorate in the subject).

Watch the clock. If your interview is scheduled to go ten minutes, don't make it fifteen. Or five.

After the interview

Listen back to your interview if you've taped it. Figure out what you'd do differently next time. Get used to hearing your own voice on tape. EVERYBODY says “I don't sound like that”. Guess what – you really do. So get used to it.

Listen to yourself as though you were a listener who doesn't know you. Did you follow all the steps above? Use the experience to do an even BETTER interview next time.

Ask the other people working on your show for feedback. Or the program director at the station where you are working.

And above all remember that interviewing is an art, not a science. There is no RIGHT way to do an interview. Develop your own style, and keep working on it. 

CSIRP Board Retreat

Your CSIRP Board of Directors has been very busy this summer. In June the Board met for a day long planning retreat. After a day facilitated by our host, John Muir, the Board established a number of priorities for the upcoming year.

The first was to continue to grow our membership, and more importantly, to make sure that existing members renew on time. Our goal for the upcoming year is to have between 50 and 100 paid members.

We'll be reminding members, and potential members, that CSIRP is worth a lot. Membership offers: a newsletter; a members only email list with professional advice and job postings; discounts on all CSIRP sponsored workshops; and lots of networking opportunities. Your membership also helps us to raise the public visibility for radio producers; and to continue our lobbying efforts on Ottawa.

Beginning this year an Organizational membership will cost \$100 yearly. This will allow three individuals to attend workshops at a discounted rate, and three to join the CSIRP member list serv. Organisational members will receive ten copies of each newsletter.

The CSIRP website - now at www.radiosite.ca - is another priority. After several years of volunteer maintenance, CSIRP is now preparing to begin to pay a web editor. Expect a redesign in the near future. We'll want your feedback and suggestions.

Wavelength will continue. Our goal remains to do four regular issues each year. The Board has specified that Wavelength content should focus on resources for producers. Board member Heather Majaury is now in charge of selling advertising for Wavelength.

The Board also decided that it is time that CSIRP had a real logo. Elsewhere in this issue you'll find a contest for budding graphic designers. If you can design a logo for our organization we'll award you one hundred dollars.

Because CSIRP is the sponsoring organization for so many projects, the Board has developed a process for approving and monitoring applications. Now we have a defined procedure for any CSIRP member who wishes to apply for funding using our name. We also established a policy for equipment purchases and dispositions within projects.

Finally, CSIRP will soon launch a new national award for excellence in radio production. Board Members Chris Brookes and Barry Rueger will be heading a committee to develop this idea, and most importantly to give these awards a name. If you would like to be part of this project your input (and labour) will be welcomed. And if you have any suggestions for a name, we would love to hear that too.

A list of BOD members is just inside the front cover.



Sound Unbound

Two views of last summer's symposium.

First A report by organizer Victoria Fenner

audience au-di-ence (ôd-ns) n. *The spectators or listeners assembled at a performance, for example, or attracted by a radio or television program.*

Audio artists have many challenges when trying to explain the work that they do. Most people understand sound in a musical context — but when we try to explain that not all artists who work with sound are working with “musical” sound, the conversation can get a little confused.

Last June in Ottawa, eight artists and radio people who work with sound got together to explore what it is that audio artists do, and how to explain that work to an audience which might not be familiar with sounds that are composed in non-traditional ways. An understanding of the perception of new listeners is a very important first step in the long process of developing new listeners and presenters for audio art.

The assembled participants were: Andra McCartney, from Montreal; Tim Wilson, Kingston; Scott Stevens, Kingston; Michael Waterman of Peterborough; Chris Brookes of St. Johns; Victoria Fenner, South River, ON; Heather Majaury, Windsor, Doug Samuel, Ottawa; Barb Woolner, Peterborough; and Andy Posthumus, Hamilton.

With funding from the Canada Council Media Arts Division and the Ontario Trillium Foundation, The Sound Unbound Symposium explored topics like:

Sound Unbound

A report by participant Douglas Samuel

Sound Unbound was a symposium to discuss how sound artists can reach their audience. Topics covered ranged from how to make people aware of what sound art is, through to how to meet the audience, and hear their concerns and interests. Caught in the middle, was the balance between making art to suit the audience, vs. educating the audience to understand the art.

Nine sound artists took part, representing styles as diverse as documentary maker Tim Wilson, who's form of sound art has appeared as journalistic features on CBC's now defunct Sunday Morning; to Michael Waterman, who challenges his listeners with non-representational sound collage art. Backgrounds varied tremendously also, from Heather Majaury who works in live theatre, to Douglas Samuel with a background in electrical engineering. Scott Stevens has a sound art show at CFRC, the Queen's University campus radio station in Kingston; Andra McCartney is a soundscape artist and Assistant Professor at Concordia University's department of communica-

- How do we encourage audiences to accept sounds which fall outside their normal realm of experience?
- How do we encourage radio producers to include more audio art in their programming?
- What other opportunities are there to present audio art to the public? (galleries, live performance, internet, radio)

Because radio is one of the best ways to present audio art, Sound Unbound was held concurrently with the National Campus and Community Radio Conference. One of the goals of Sound Unbound was to continue and expand the tradition of audio art on radio. We chose to focus on radio because it is an effective way to reach an audience which is open to new ideas and new forms of art. Campus/community radio in particular is worth developing because it provides greater access to the airwaves than other types of radio. A significant part of the time was spent discussing radio and audio art, and dialoguing with the delegates of the National Campus and Community Radio participants.

A full report, together with musings and thoughts from the participants will be posted on the CSIRP web site this fall. All who attended the Symposium agreed that the relationship of sound artists to their audiences bears further exploration. In the words of Michael Waterman:

“I left Sound Unbound with different ideas about audience development than I had going into the conference. I had felt, going in, that art must not be compromised for the sake of accessibility (which I still believe) and I thought that consideration for the audience translated into consideration for the market (either funding agencies or the CD purchasing pub-

tions in Montreal. Barb Woolner is Programme Director at the innovative Trent Radio; Chris Brookes is a freelance producer in Newfoundland selling mostly to network radio stations such as CBC and Radio Netherlands. Victoria Fenner, who conceived and coordinated Sound Unbound, has a background in both public and community radio and produced artworks and documentaries for both.

No matter what our backgrounds, and no matter what kind of sound work we produce, all of us are interested in how our work comes across to audiences. But first of all, we must find or create an audience! For some, the audience is a given, once the material has been sold to a major broadcaster. For others, especially those with more esoteric tastes, finding the audience, and a means of delivery are the first step. Of course, this does not stop us from making art for art’s sake, but –and here once again there is some debate- it is still nice to have people listen to, enjoy, and understand what we produce.

Discussing how the audience feels about our work is one thing; quite another is how we feel about the audience. To this end, Heather Majaury gave a useful and well executed workshop on how to mentally prepare for an audience. In

lic). I was prepared to resist the notion that we audio artists should be tailoring our work for the purpose of mollifying and seducing a broader demographic since in the process, we would be diluting our art and sacrificing our integrity. I did realize that in order to make our art complete, audience is necessary, but I was and still am unwilling to soften the clout of my deliberately challenging art!

But I realized through the process of Sound Unbound that there are ways to attract audiences to new and challenging sounds other than by making the sounds themselves less challenging. Most importantly, I think, is to disseminate information about what we are doing. Audio art is intrinsically didactic - attempting to teach people to listen and hear the rich and varied world of sound out there - so it lends itself well to didactic and critical writing. Community and student newspapers, radio newsletters and art galleries are some places people could easily get pieces on audio art published (most artist run centers have a funded critical writing program).”Cat Burglary” * is another terrific way to spring audio art on unsuspecting audiences and perhaps win over a few converts. If people are not exposed to audio art then they have no context to assess it when they are finally confronted with it but you’ve got to start somewhere. The more we can get our audio art out there and heard the better !

(*”Cat Burglary” is a term coined by Sound Unbound participant Chris Brookes. It refers to the act of “sneaking in” our audio art to places such as art galleries and radio stations without them realizing we’ve done it. It is about getting through the metaphorical doors and windows that are locked up tight to artists such as we ...)

Sound Unbound was another CSIRP project, designed to open up ears to new possibilities ... 

our minds, the audience can seem hostile, especially before we have got out in front of them. But they can also be imagined to hold our work in high esteem, which can also be a challenge to deal with.

The highlight of the symposium was the concert, help at Club SAW, where eight of us played our work to a live audience. Some of the sound art pieces played at their debut. This was also the first time some of us had been up in front of an audience to present our sound art. It was a powerful evening. The audience listened with open ears to everything that was played that night, and seemed to enjoy what they heard. There was also a lively discussion about some of the work at the open mic after the show was complete.

Over all, we were able to relate our work to the audience, and the audience to the work, if we so desire. What we learned and discussed at the symposium can also be passed on to, and discussed with our colleagues. 



Upcoming Conferences

NFCB 2002

The 27th Annual Community Radio Conference is sponsored by the *National Federation of Community Broadcasters*. This takes place April 17 to 20 in Charlottesville, VA. If you are serious about working in community radio, then this is a conference that you will not want to miss. As the conference approaches information will be 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 October 26-27, 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 provided announcements about festival developments.

Sounds of the City

IASPM-Canada Conference, May 10-12, 2002, McGill University, Montral

Sound and the city are intimately linked. Certain sounds can be definitive of city life. Whether it be the cliched sound of a saxophone emanating from a fire escape, the cacophony of

car sound systems providing the soundtrack to street cruising, an escape into silent cafes, or the hypnotic pulse of dance clubs, the city is charged with both noise and music.

For its 2002 conference, the International Association for the Study of Popular Music (IASPM-Canada) is seeking papers which explore the complex relationship between the city and sounds of all kinds. Suggested topics include, but are not limited to:

- Street sounds - creating, regulating and containing noise in the streets
- Dance music - the history of nightclubs
- Reclaiming abandoned city spaces - nightclubs and architectural renewal
- Escaping the suburbs - youth, music and city spaces
- This is our space - music, memory and community in the city
- Selling places - music festivals, civic belonging and cultural heritage
- City sounds on screen - film soundtracks and city life

Abstracts should be no longer than 250 words and should be sent by OCT. 15th, 2001, to:

Email: iaspm@hotmail.com FAX: (514) 398-7247

All conference participants are required to be members of IASPM, an internationally recognized organization established to promote inquiry, scholarship and analysis in the area of popular music. Please see our website for details on how to join: <http://www.iaspm.ca>

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

**A One Year Membership is only \$35. (Student \$25)
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
242 Westhaven Crescent, Ottawa ON K1Z 7G3
attn: Membership Director**

CALL FOR CONTRIBUTIONS TO A BOOK

“Next Generation Radio: Broadcasting and ICTs for development”

Bruce Girard, editor

[<bgirard@comunica.org>](mailto:bgirard@comunica.org)

In recent years the related issues of the importance of knowledge for development and the inequity of access to it have achieved an important position on the international agenda. Despite this interest, the gap between the information rich and the information poor continues to grow at an accelerated rate. The enormity of the divide between countries and people with access to information and communication technologies and those without, makes it virtually impossible that it will be eliminated with technical infrastructure solutions alone. If developing country populations are to enjoy the benefits that knowledge can bring, they will require new strategies that build on available knowledge systems.

Research has shown that systems for networking information and knowledge are most effective when building on existing local information systems, incorporating “community intermediaries” - institutions and individuals that serve as a bridge between the Internet and the community. Broadcast radio are already established as a key component of local information systems in many developing countries, and have the characteristics that make a good intermediary - “proximity, trust and knowledge”.

Various seminars, workshops and conferences held over the past few years have explored the synergistic potential of radio broadcasting and the Internet. All of these events examined projects that make innovative use of broadcasting and ICTs. Some radio stations use the internet to support low-cost networking initiatives. Others serve as community intermediaries or gateways, searching for relevant information on the internet, interpreting it and broadcasting it to their communities. Still others facilitate communication between their listeners and the diaspora.

This book’s 12 - 16 chapters will include both critical descriptions and more analytical pieces highlighting current practices, recent developments, and future possibilities for combining broadcasting and ICTs to promote development and democracy. We are particularly interested in chapters which discuss policy alternatives or the cultural, political and social implications of broadcasting and ICTs.

The FAO’s Communication for Development group and the

other organisations supporting this project invite interested people to submit abstracts for consideration. Abstracts, in English, French or Spanish should be sent by email to abstracts@comunica.org as soon as possible and no later than September 7. Chapters (8-15 pages) will be completed by mid-October.

Wavelength

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

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

For further information, contact Heather Majaury, CSIRP, heathermajaury@cjram.ca

519-253-4232 ext.2526



PRESS RELEASE

A.I.R. Convenes Radio Creatives for “Building Alliances” Summit. All ears are on Chicago as events focus on content.

Chicago becomes the capitol of radio programming this October when the Association of Independents in Radio (AIR) brings together producers and stations from every corner of public radio for the Producers Summit Building Alliances. The Summit takes place on October 28 and 29, on the heels of the Third Coast International Audio Festival [<http://www.thirdcoastfestival.org>] which is set for October 26 and 27 in the same location. The Summit represents a unique and dynamic gathering of program creators, station and network staff, marketers and funders. It will provide a rare opportunity to explore and define a shared vision for the role of the producer in today’s rapidly evolving public broadcasting industry. A special training track for mid and entry-level producers offered at the studios of Chicago’s Electronic Sound Studios (ESS) and Chicago Public Radio WBEZ will focus on basic production elements of script development, interview techniques, and show construction. There will also be advanced production technique workshops, panel discussions, ‘meet the gatekeepers’ sessions, and listening sessions led by some of public radio’s legendary producers.

“We are extremely enthused and gratified to have this opportunity to bring the community together,” said AIR Executive Director Dolores Brandon. “The time is right for charting solutions to many critical questions, such as ‘where will the next generation of producers come from?’. We want to find ways around the program inventory glut, make room for experimentation, and deliver fresh, innovative programming to listeners”

Peabody Award winning producer Steve Rathe will direct a team of producers in planning the Summit, which will include independent, station and network producers as well as major public radio funders and ‘critical thinkers.’

From Washington, Rick Madden, Vice President of Radio at the Corporation for Public Broadcasting (CPB) commented, “This Summit offers a tremendous opportunity to talk about

new relationships about the opportunities that need to be explored at the station level, and about the opportunity we now have to reach the audience a different audience in an incredibly different way, because of emerging technology.”

Major funding for the AIR Producers Summit 2001: Building Alliances is being provided by the Corporation for Public Broadcasting. Additional support comes from the National Endowment for the Arts, and The John D. & Catherine T. MacArthur Foundation, Minnesota Public Radio, Public Radio International, and PRSS, the Public Radio Satellite System. Station Summit Co-Sponsors include WBEZ Chicago, WGBH, Boston and WYSO, Yellow Springs, Ohio.

AIR was incorporated 1988 and has a growing membership of more than 350 radio producers and other members representing a wide cross section of public radio. Committed to creativity in radio, AIR members productions include The Kitchen Sisters’ Peabody Award winning “Lost and Found Sound,” Jim Metzner’s “Pulse of the Planet,” which airs daily on more than 300 stations, and David Isay and Gary Covino’s national news breaking “Execution Tapes.” AIR engages its members daily via an on-line discussion group and with a quarterly publication, “AIRSPACE.” Conference registration and membership information is available at <http://www.airmedia.org>.

Contact: Schardt Media 617.436.9024

schardt@mindspring.com

<http://www.airmedia.org/>

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.radiosite.ca>

Organised Sound

An International Journal of Music and Technology

Call for articles and works Volume 7, Number 1

Issue thematic title: Soundscape Composition

Date of Publication: April 2002 Publishers: Cambridge University Press

We invite submissions from soundscape researchers, theoreticians and composers for this special issue on Soundscape Composition. Submissions may consist of papers, short soundscape pieces or excerpts, and/or soundscape-oriented audio-visual artworks. Andra McCartney (Concordia University, Montreal, andra@vax2.concordia.ca) will be the issue co-ordinator.

Because we wish to focus on soundscape composition, we ask that articles focus directly on related issues. For example, histories of soundscape composition; approaches to location recording and sound gathering; reflections on political, philosophical and sonic challenges of soundscape recording situations; methods, techniques and philosophies of studio composition; public listener reception of soundscape works and related social and political issues; critical reviews of soundscape compositions.

Deadline for submissions is December 1, 2001. Audio and audio-visual material will be presented as part of our annual CD-ROM which will appear with issue 7/3.

The editors, as always, welcome submissions that fall outside of the scope of this issue's theme.

SUBMISSION DEADLINE: 1 December 2001

Notes for Contributors/further details can be obtained from the inside back cover of published issues of Organised Sound or from:

<http://uk.cambridge.org/journals/oso/>

Hard copy of articles and other material should be submitted to: The Editors, Organised Sound, Centre for Technology and the Arts, Clephan Building, De Montfort University, Leicester LE1 9BH, UK.

Email submissions should be mailed to (please see SUBMISSION FORMAT above): os@cage.york.ac.uk

ENVIRONMENTAL CORRESPONDENT, COMMENTATORS.

The Great Lakes Radio Consortium provides a weekly feed of environmental news to 140 public radio stations across the Great Lakes region. We are looking for people who can fill one of two separate rolls: correspondent or commentator. A correspondent should have some knowledge of environmental issues, and the ability to produce long-form public radio pieces on topics of concern to people in the Great Lakes region. Commentators should again have knowledge of environmental issues, and the ability to write commentary that will engage and inform our audience. These are freelance positions, best for those currently established in a job; however established freelancers also welcome to apply.

Pay is competitive in the public radio world. If interested in either position, please contact: Dale Willman, Managing Editor, P.O. Box 791, Saratoga Springs NY, 12866. Or call (518) 583-7247.

No Logo

No, we haven't hired Naomi Klein. We're just stating the obvious.

After three years of typographical modesty CSIRP is in need of logo.

It should obviously include our name in some fashion, should be eye-catching, and should in some way be evocative of radio. Although we all love colour, it should also work well in black and white, and as letterhead.

We're inviting our members and regular readers to take part. Send us your designs, and our crack team of radio producers will choose the one that we think will serve us best,

This is a contest. The person who comes up with the winning design will win \$100 plus a free one year membership in CSIRP. Deadline for entries is December 15, 2001.

Just send your graphic to rueger@community-media.com, or by fax to 540-328-9625, or by mail (does anyone still use mail?) to Canadian Society for Independent Radio Production, 242 Westhaven Crescent, Ottawa ON K1Z 7G3.

Canadian Society for Independent Radio Production Workshop Schedule 2001-2002

February 16, 17, 2002

Technical Skills for Radio Artists

Peterborough

The Radio Artist's "tool box" - microphone technique, digital editing and composition, field recording

in Association with Trent Radio

Peterborough Ontario

registration \$45 for community radio programmers and CSIRP members; \$65 others

March 23, 24, 2002

Beyond News - The New Radio Documentary

Windsor

When does documentary become art?

in Association with CJAM Radio

University of Windsor

Windsor, Ontario

registration \$45 for community radio programmers and CSIRP members; \$65 others

Details of the above workshops are still in progress. For more information, watch the CSIRP website at www.csirp.org or email Victoria Fenner at fenner@community-media.com

About CSIRP's Workshop Series

CSIRP's workshops are possible through special project funding from foundations and government programs. In addition to our Canada Council funding, we have now received a multi-year grant to produce radio workshops on the theme of "Creative Radio" for Ontario based radio stations from the Ontario Trillium Foundation. For the next three years we will be hosting workshops throughout the province and will also be writing web-based training materials which can be accessed by stations throughout the province and the country.

Ontario stations interested in partnering with CSIRP on workshops in 2002 and 2003 are encouraged to get in touch with Victoria Fenner, project coordinator at fenner@community-media.com. Watch the CSIRP web site in months to come for more details.

The Canadian Society for Independent Radio Production gratefully acknowledges the financial support of the Ontario Trillium Foundation, an agency of the Ministry of Tourism, Culture and Recreation. With \$100 million in annual funding from the province's charitable gaming initiative, the Foundation

provides grants to eligible charitable and not-for-profit organizations in the arts, culture, sports, recreation, environment and social service sectors.



THE ONTARIO TRILLIUM FOUNDATION
LA FONDATION TRILLIUM DE L'ONTARIO

