



Wavelength

Canadian Society for Independent Radio Production

Issue 8

A Tale of Two Countries

by Barry Rueger

This fall I had the good fortune to travel to Chicago to attend both the Third Coast Audio Festival, and the subsequent Radio Producer Summit presented by AIR, the Association of Independents in Radio.

The five days that I spent at these conferences made clear the differences between the Canadian and American producer communities. Those differences don't reflect equipment, or even production techniques - after all, radio people are the same the world over. What does differ is the overall vitality and confidence of the producer community in the U.S., and the understanding on the parts of government and funders that all radio sectors need support, not just the national broadcaster.

In broad terms, the Third Coast Festival was about the Art of radio. Two hundred and fifty producers from the U.S., Canada, and a number of other of countries spent much of three days listening to each other's work. Imagine a hotel ballroom full of radio people, sitting politely while listening to recordings, and then applauding the person who created the work that they enjoyed.

The AIR Summit on the other hand was primarily about the business of being a radio producer in the U.S. Everyone who attended had the same two questions: how do I get money to produce my radio programs, and how do I get them distributed and on the air?

More than anything, the AIR summit offered producers the chance to meet people who matter. Direct funders of radio production at the Summit included the Corporation for Public Broadcasting, Sound Partners (who fund radio on health topics), and The Ford Foundation. Equally valuable were dozens of senior people from National Public Radio, Public Radio International, and other funders and distributors of non-commercial radio programs. Most elements of the Summit were designed specifically to allow interaction between freelance radio producers and the people who buy their wares.

These contacts were augmented by a series of workshops which aimed to teach the business of being a producer: pitching, legal issues, how to work the NPR system - all were covered by acknowledged experts.

All of this was possible because independent radio production is well supported in the U.S.

In America, non-commercial radio funding begins with the Corporation for Public Broadcasting. CPB, which is entirely taxpayer supported, funded both of these conferences, and funds both Public television and non-commercial ("public") radio. The significant difference from Canada is that CPB recognizes the need for diversity in radio broadcasting, and supports not just a national broadcaster, NPR, but community radio as well. Community radio broadcasters in Canada will be shocked to know that CPB provides community radio stations with annual operating funding that quickly reaches six figures.

As well as providing operating funding for non-commercial radio stations, CPB also funds radio production, and does so at a level that allows producers to make a comfortable living. CPB assumes that a quality radio series will cost in the tens of thousands of dollars per hour to produce.

Producers in the U.S. are also able to take advantage of the Public Radio Satellite System (PRSS), a division of National Public Radio. Nearly every non-commercial radio station - NPR or not - has a downlink (again, financed in large part by the U.S. Government), and access to a regional uplink. A radio series can be transmitted to more than 400 radio stations at once at a cost much less than mailing CDs. Needless to say, the savings go back into productions, or even better, into paying the producer.

What I saw at the AIR Summit was a group of dedicated and professional producers who talked about marketing and distribution, not about whether they could pay the electric bill.

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Winter 2002

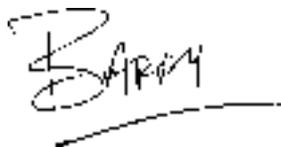
Editor's Note

This is an exciting time at CSIRP. There is, of course, the new website, of which we are all very proud. But probably most exciting is CSIRP's growing international profile.

In the last few months we have been seeing an increase in email, workshop registrations, and even memberships from people outside of Canada. Obviously CSIRP serves a need that goes beyond our borders, and is useful to people in many countries.

Part of that interest is because of the work that many CSIRP Board members do on the 'net. They have a profile in many places, and their collective expertise is called on by people from places as far afield as Australia and India. CSIRP Board members are also present at major conferences in the US, and in Europe. All of this enhances Canada's reputation as a leader in innovative and creative radio.

Our membership has grown considerably this year, but we still need more members. Please tell your friends and co-workers, and if they like we'll even mail them a free copy of this newsletter.



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.radiosite.ca>

Editor: Barry Rueger rueger@community-media.com

Contributors:

Victoria Fenner
Barry Rueger
David Kattenburg

Contact Wavelength at:

Email: rueger@community-media.com

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Email us first please.

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Both the young new producers and the veterans assumed that they would make a good living from their craft. All enjoyed the luxury of having access to funding sources specifically for radio, instead of trying to shoehorn a radio project into someone else's agenda.

By directly supporting creative radio production, both through NPR and at community radio stations, CPB and other funders have made it possible for new, young talent to make a living while they develop their craft. This has spurred the development of projects like Jay Allison's Transom.org, which showcases the work of creative radio producers on the web.

After several days of listening though I felt that American radio is still fairly conservative in both content and style. One of the highlights for me was a presentation of several works produced for CBC Radio's "Outfront". Executive Producer Priya Ramu played some of the more adventurous works that she has commissioned, and it was apparent that many in the ballroom found them quite challenging. The remark that I remember most was "...they played *that* at 11 in the morning?..." Who would have thought that a profile of a Canadian tuba player could scandalize a room full of radio producers!

The second annual **Third Coast Festival** is scheduled for next year. You can also hear winning entries at <http://www.thirdcoastfestival.org>

AIR can be found at <http://www.airmedia.org> and are CSIRP members.

CSIRP welcomes the **Association of Independents in Radio** as its newest organizational member. AIR is a producer group which represents many independent radio producers in the United States. We hope to increase cross-border communications -- after all, the airwaves don't recognize national borders!

2001-02 Board of Directors

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Victoria Fenner <i>South River ON</i> fenner@community-media.com	Barry Rueger <i>Whitesburg, KY</i> rueger@community-media.com
Dave Kattenburg <i>Brandon MB</i> kattenbu@westman.wave.ca	Douglas Samuel <i>Ottawa, ON</i> dsamuel@magma.ca

The Art of the Narrationless Documentary

by David Kattenburg, Earth Chronicle Productions

kattenbu@westman.wave.ca

In a narrationless documentary, people tell their own stories, free from journalistic meddling. The narrationless documentary is a voice collage. Effectively constructed, it carries the listener effortlessly along.

Central to narrationless documentary production is the artful juxtaposition of voices. An effective voice sequence goes back and forth between the concrete and the philosophical; the analytical and the emotional; the objective and the subjective; the scientific and the passionate; the in-door voice and the out-door voice.

Gather voice recordings with these aural categories in mind. Go through your interviews, selecting everything your interviewee said that makes sense. Each clip is saved as a voice file. Assign voice files to categories. "Starter clips" state a simple case, outline a story, offer a broad view or introduce an idea or issue. "Middle clips" explore details, put forward arguments, defend views. "End clips" editorialize, offer conclusions or hope, or reflect on the future.

As the narrationless documentary takes shape, voice islands emerge. Which voices are chosen to inhabit each island, and the relationship between islands, will depend on the complexity of the topic and the stylistic approach of the documentarist. A simple documentary might proceed logically from the start, through middle arguments to end thoughts. The body of a documentary dealing with a complex, multifaceted issue might consist of several distinct voice islands, each one beginning with a statement of some sort, leading into arguments and culminating in a conclusion. In either case, islands can be punctuated with sounds or music.

The most startling and enjoyable moment in the production of a narrationless documentary comes with the discovery of a perfect match. Editing two voices together for seamless logical continuity -- truncating the end of the first clip, trimming down the beginning of the next -- is particularly satisfying. If you're lucky, you can find a way to unite two clips, the first one ending, the next beginning with the same word. Or someone might come to a conclusion, followed by someone else saying, "Oh yes, that's true" (provided, of course, that the two people are referring to the same point, and actually do agree. Otherwise, this manoeuvre would be unethical).

In other cases, one thought can be united with another that begins ambiguously -- with a "... well, I'm not so sure," or "I'll tell you what *I* think." Alternatively, a laugh, a cough or a long sigh can transport the listener from one voice to the next.

Silent gaps between adjacent voices -- at least a second, sometimes more -- allow a serious thought to sink in and create space for the next. The listener's ear will reach forward in anticipation, to be greeted by the comfortable sound of someone new. Alternatively, one voice recorded in a quiet location can segue into another one recorded out-of-doors, or in a noisier setting, through the use of 15 or 20 seconds of ambient sound.

Of course, in a narrationless documentary, people must be allowed to introduce themselves. In your interviews, get people to provide you with three or four intros, each one of a slightly different nature (including: "... Oh yes ... uhhh ... I forgot to introduce myself. My name is ..."). Take care where you insert these intros. A sequence of voices, each beginning with an intro, can become tedious. Here and there, embed intros in the body of a clip (thus, the need for the intro above).

As you may imagine, the three key tasks for the narrationless documentarist are editing, editing and editing. The more you listen, the more you cut and re juxtapose, the more you edit down, the closer you come to the sublime voice sequence. Once your sequence is complete, then you can superimpose sounds and music.

Rare Air

**species at risk
the landscapes the natural history**

**NewfoundlandPipingPlover
LabradorWolverineWoodlandCaribou
HarlequinDuckPeregrineFalcon**

an audio series

for campus and community radio

produced by the Alder Institute
<http://alder.nf.ca>

partially funded by Habitat Stewardship Program,
Environment Canada, & Mountain Equipment
Co-op's Environment Fund

available soon
contact us now to subscribe
alder@alder.nf.ca
Tors Cove, Newfoundland, A0A 4A0

Yoga for the Ears

Why Radio Producers Need to Soundwalk

by Victoria Fenner

fenner@community-media.com

If I was the producer of a current affairs radio program, I would start my daily story meeting by taking the researchers, producers, technicians, and hosts out for a walk.

The objective of the walk wouldn't be to go for coffee or talk about the next show. Instead, I'd ask them to be silent and to listen – to the rhythms of the community, the same community that we talk to each day.

A soundwalk is a time to be silent and to let the community talk to US. It's meditative space in an all too busy day. For me, it's a time to get a different perspective ... to let the sounds interact with my psyche and let them tell ME what they want me to know, rather than the other way around.

I have been soundwalking for about three years now, and producing radio for about twenty. I first learned about soundwalking from Hildegard Westerkamp, an exceptional audio artist and listener. My first introduction to soundwalking was a radio series that she had done for Vancouver Co-op Radio back in the early '80's. The programs took us to a train station, a blacksmith's shop, Stanley Park on New Year's Eve, and many other places in the city. I never heard my environment quite the same way again.

Since that time, I have the opportunity to "soundwalk" with several other Canadian artists, namely – Andra McCartney, Darren Copeland, Wende Bartley, Claude Schryer, and Ellen Waterman. Soundwalking is an important part of the Full Moon Audio Art Camp, and is becoming a regular component of any radio workshop that I teach or organize.

Most of the soundwalkers I know are composers, not radio people (a notable exception is Barb Woolner, Program Director at Trent Radio in Peterborough. Barb is an amazing listener and I have spent many wonderful hours listening with Barb and talking about what we heard.).

I have realized over time that radio producers would benefit from soundwalking – as a way to connect on a deeper level with the rhythms and heartbeats of the life that makes our community the unique place that it is.

My soundwalks have shown me that for 17 of these twenty years, there were probably a lot of things about my community that I was missing because I never took the time to be still and hear the subtleties. Radio people don't listen – they talk. Too many deadlines, the tyranny of time, not enough people to do the work we have to do – the world of a radio producer is noisy and chaotic. Consequently, the world we reflect back to the listener reflects the chaos that we feel.

We often forget to remind ourselves that the world isn't just chaos. Through my soundwalks, I have discovered that yes, the chaos does exist, but so does rhythm, harmony, beauty and joy. For me, my soundwalks are about hearing the full range of experience, not just the loudest.

Here are some of the reasons why I think radio producers need to soundwalk:

a) Your hearing will sharpen. You'll hear not just words, but also rhythms, patterns and natural tonalities that you didn't hear before. You'll hear combinations of sounds and hear things in a way that's almost musical. Those high treble buzz of summer cicadas against the distant low frequency roar of an overhead jet. The ascending squeal of bus brakes as it pulls into the depot. You'll find yourself paying much more attention to the sounds that go beyond words. You'll find yourself not wanting to use the term "background sound" anymore. Instead, the sounds will become an integral part of your documentaries, not just "sonic embroidery".

b) You'll hear things which will make you ask more questions. You'll hear things that you haven't heard before ... a random fragment of conversation, a sound that seems out of place .. you might even get a new story idea. These subtle sounds are quiet clues which speak to you and reveal your community's unique identity.

c) You will also hear yourself. My ideal soundwalk is one where I focus outwardly with my listening and concentrate on the external world, rather than the one which exists in my own mind. But what always emerges is a blending of the inner world with the outer. As my yoga instructor says, the goal is to stop dwelling on the past or chasing the future. When we listen intently and focus on sounds of the moment, the result is a peaceful soul which allows itself to rest.

This fusion of the inner and outer world helps us hear more clearly. When we hear clearly, we can speak more clearly to our communities. We are hearing the entire range of sound in our community, not just those that are loud enough to demand our immediate attention.. We can put the noise and the chaos in its proper context if we give ourselves the space and time to hear the entire soundscape.

And soundwalking gets us out of the studio or radio station. How many radio programs are created by people who are stuck within the four walls of the station all day? Many of us don't even go out for lunch.

A reminder – real life does not happen in a studio. It happens out on the street. Get out there!

Soundwalking and listening to the community will be the main focus of the workshop "Deep Wireless" which will be held on Saturday, April 27th and Sunday April 28th in Toronto. See the ad on page 6 for more information.

For information on how to do a soundwalk, look at Andra McCartney's internet page, It is an amazing resource with many different soundwalking projects, including "How to Do a Soundwalk", with Hildegard Westerkamp

<http://www.finearts.yorku.ca/andra/soundwalk/>

www.radiosite.ca

Late last year CSIRP launched our new and improved website, chock full of training materials, interesting articles, and with lots of valuable links. Our new web presence was a joint effort with design by Andrew MacMillan of Winnipeg and coordination by Victoria Fenner. She says:

Andrew has been wonderful to work with — there were no questions that stumped him. We chose him originally for this job because of his elegant, sophisticated design sense, artistic flair and technical knowledge. If any of you are looking for a web designer to work with, I highly recommend him. He is a professional in every sense of the word. He can be reached at andrew@moire.ca.

Thank you also to the web consultation committee — Barry Rueger, Clint Lalonde, Chris Butterfield, Daryl Anderman, Don Edwards and Dave Kattenburg -- who did the hard work of determining just how our website could best serve our members.

And also, a big thank you to John Hall, formerly of Web Networks, now somewhere in the wilds of BC. John was the designer of the first

website. We thank him for his considerable efforts establishing the first CSIRP web presence. A lot of his ideas have carried over onto radiosite.ca. If you know what part of the bush he's hanging out in these days, send him our thanks.

There are still some priorities designated by the web planning committee that we haven't addressed yet, but a website is an evolutionary thing.

We encourage all of you to get involved, as writers, contributors, providing suggestions, advice ... it's YOUR website. One of the stated goals of the website committee is to use the site to build community among radio producers. Through the website process, I think we've begun to do that.



Victoria Fenner

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



Creative Radio Workshops 2002

February 16, 17, 2002
Peterborough Ontario

Audio Soup

Technical Skills for Radio Artists
The Radio Artist's "tool box" - microphone technique, digital editing and composition, field recording
in Association with Trent Radio

April 27, 28, 2002
Toronto, Ontario

Deep Wireless

Radio That Hears the Soundscape
in association with the Canadian Association for Sound Ecology and New Adventures in Sound Art

March 23, 24, 2002
Windsor, Ontario

It Goes By Once

Creative Documentary Production
in Association with CJAM Radio
University of Windsor

Registration

\$45 per workshop for CSIRP members and community radio programmers
\$65 non-members and non-community radio programmers
(community radio programmers must be active at an Ontario community radio station to qualify for the reduced rate)

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.

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

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*.

Our Rate Card, Past Issues, and further information can be found on line at <http://www.radiosite.ca/wavelength.html>

National Federation of Community Broadcasters

27th Annual Community Radio Conference

April 17 - 20, 2002

DoubleTree Hotel, Charlottesville, VA

As radio broadcasters, we are in the information business. That information may come in the form of a news story or a piece of music; it may be a long-form interview or a radio drama. Information, of any kind, is power.

What are we, as communicators, as gatekeepers for and disseminators of information, doing to exercise our power? What are we doing to strengthen our service to our communities?

What limits are being placed on our ability to communicate? In a post 9/11 world, how is the flow of information being restricted? How much do we end up censoring ourselves, and for what reasons?

The 27th Annual Community Radio Conference will address these and other issues through plenaries, panel discussions, workshops, exhibits, networking opportunities and meetings.

We will have workshops with help for managers, ideas for program directors, tools for development personnel, resources for news directors, advice for program producers, answers to legal questions. We will have a full track devoted to new media and new technologies and how community radio can best use these new tools to further our missions.

We will have an all day Managers Intensive; a follow-up meeting to the Native Radio Summit; a planning meeting for the Latino Radio Summit; a meeting for Rural Radio Stations; a full day workshop for six stations on planning and executing a Capital Campaign; a National Youth in Radio Training Project Conference.

We will have affiliates meetings, round table discussions, listening sessions, exhibitors, great music, parties, receptions, and the Golden Reel Awards. Host station WTJU is pulling out the stops to make us feel welcomed and cared for.

Join us for a very special and very important Community Radio Conference.

http://www.nfcb.org/conference/conf_info.html

Links

Community Radio in a global context: a comparative analysis in six countries. by Eryl Price-Davies and Jo Tacchi (Community Media Association, 15 Paternoster Row, Sheffield S1 2BX)
<http://www.commedia.org.uk/reports/RADIOREPORT.pdf>

NFCB Rural Survey of US Community Radio
<http://www.nfcb.org/rural/ruralproject.html>

Call For Submissions

THE SOUNDTRACK OF MY LIFE

CBC Radio's *Outfront* presents a special contest that allows you to be your own personal DJ

What songs say it better than you do? What rhythms resonate with your specific experience? How would you score the soundtrack to a tale only you can tell?

How would you tell the story of a particular period in your life if music was your medium?

Mix. Sample. Compose. Throw in a few words. Then lay down your tracks and send your completed arrangement to Outfront by the deadline: *February 15, 2002*.

Outfront is accepting 13 minute submissions using music to tell the story of an episode in your life. Winners will be aired nationally on Outfront in the spring.

Entries must be on CD, mini-disc or DAT. Send your entries to: Outfront, Box 500, Station A, Toronto, Ontario M5W 1E6

Questions? Email Geoff Siskind at outfront2@toronto.cbc.ca

<http://www.cbc.ca/outfront>

NCRC 2002

National Campus and Community Radio Conference (NCRC)

June 2002, hosted by CFMH-FM, St. John, New Brunswick

The annual national gathering of community-oriented radio broadcasters in Canada has been offered ever summer since 1981. Campus and community broadcasters are brought together with respected experts for panel discussions, seminars and workshops. It is the only opportunity most broadcasters in the sector have to meet face-to-face.

Workshops at the conference cover many areas including: programming, management, starting a station, the CRTC, working with music labels, professional development, fundraising and more. There are also numerous social events providing opportunities for networking including the Standard Radio Awards Dinner. Some sessions will be provided in French and English.

<http://www.ncra.ca/homefiles/ncrc1.html>

The Hoot: Watching media in the subcontinent Checkout Indian Community Radio

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

CSIRP presents

Full Moon Audio Art Camp 2002

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:

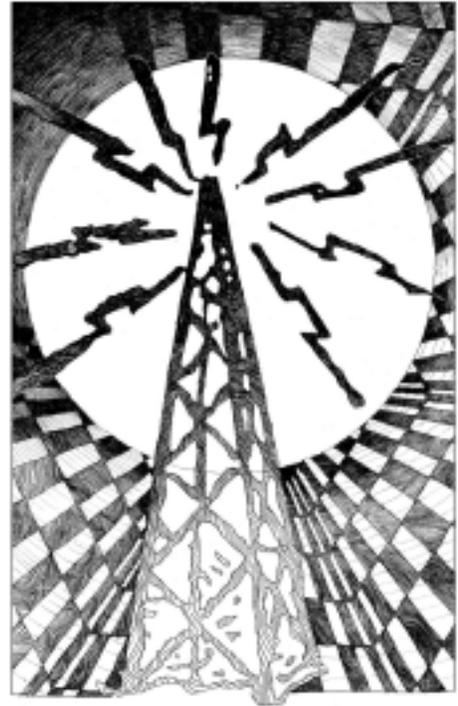
- Listening sessions,
- Soundwalks
- Field recording sessions
- Hands On Workshops
- Opportunities to collaborate with radio artists
- Time to work on your own projects

Artists in Residence will be
Darren Copeland, Toronto, Ontario and
Chris Brookes, St. John's, Newfoundland
Date: August 18- 24, 2002
Location: Au Grand Bois
Ladysmith, Quebec (about 80 minutes from Ottawa)

Member of CASE *and* CSIRP: \$250
Member of *either* CASE *or* CSIRP: \$275*
Non-members: \$295**

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

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



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.



THE CANADA COUNCIL FOR THE ARTS
LE CONSEIL DES ARTS DU CANADA
SINCE 1917 DEPUIS 1917

For further information,
contact Victoria Fenner:
540-328-9624 or 613-791-9542
fenner@community-media.com
<http://www.fmok.org>