



On Eavesdropping & Earaches

A Conversation with Teacher, Composer, Environmentalist
and Acoustic Ecologist, R. Murray Schafer

by Janna Graham
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The writing, compositions, and projects of R. Murray Schafer have played an important role in raising both national and international consciousness about sound in our environment, and have inspired responses through a wide variety of disciplines. Many have gone so far as to claim the composer gave birth to the audio art movement in Canada.

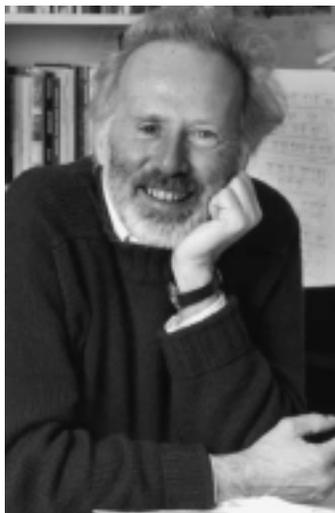
Recently, R. Murray Schafer was in Sackville, N.B. working with a local group on a musical theatre production. The following are excerpts from a conversation with Schafer in January, 2002.

“Soundscape is the acoustic environment and it comes really from landscape; landscape would be the visual environment, so I wanted to seriously study sound, and to actually create a kind of discipline out of it. It is the acoustic environment around us and the way in which it changes from age to age, from culture to culture, from place to place. It is not uniform; it is dynamic, in motion all the time. We’re losing sounds from the past and gaining new sounds everyday.”

In 1970 Schafer established the World Soundscape Project at Simon Fraser University to study the acoustic environment and the impact of technology on it. With a few others to help him with this endeavour, he set out to write a book and record an LP of the sounds, inside and outside, of Vancouver:

“I wanted to give a kind of sonic portrait of Vancouver, and then write a book that went with the sounds, an analysis of the sounds. We measured them in terms of their intensity and amplitude - how loud, how old, what was the function of these sounds. Were they sounds that were attracting people, or distracting people, how many of them were human, how many were natural, how many were technological? We did statistical accounts of them and created some general principles for the analysis of soundscapes, but the recordings that we made were the first actual audio portraits that

had ever been made of a city. What I was trying to do was to unite art with the science and the social sciences for anyone interested in sound, and any aspect of sound. It was hard in those days because whenever I mentioned the word ‘soundscape’, nobody knew what I was talking about, so they didn’t take the subject very seriously”.



The World Soundscape Project not only recorded the soundscape of Vancouver in the early seventies, but also revisited the city in 1996 to record again, and to present a sonic comparison. The resulting compositions are interwoven frames of sound: children playing in a park, diesel trains, sirens, elderly men singing, church bells, birds at Stanley Park, the hum and buzz of a bustling city. Vancouver was presented with the sounds it makes, laden with tones both sonorous and noise polluted. Schafer sees this work as having application beyond just listening to our environment.

“We also want to see architects get involved, because architects are creating physical spaces that are going to affect the types of sounds that are possible, or impossible in those spaces. Whether you have large rooms or small rooms, whether you have high resonance or low resonance - that’s

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Creative Radio Workshops Year One - A Success

by Victoria Fenner

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CSIRP was awarded funding over three years to do workshops and training materials for community radio broadcasters throughout Ontario. The workshops this year were a wonderful time for programmers to get together, learn new skills and even more important, to meet each other and develop friendships and inter-station projects. What we have

found is that the programming energy and imagination are as healthy as ever. The ideas generated throughout the year would be enough to fill the airwaves of six stations!

We had some amazing stations and organizations as partners this year. We planned our workshops in different parts of the province because we wanted people to be able to attend at least one workshop in their part of the province without having to travel, and because we wanted to give more stations a chance to host a workshop. This year's workshops included:

Sound Unbound - New Directions in Audio Art, held at the same time as the National Campus and Community Radio conference. Ten audio artists did workshops and a performance at NCRC about audio art and how to make our airwaves more adventurous places.

Audio Soup - Radio Technical Basics – Trent Radio opened up their studios and put together a top-notch training team to teach the basics of creative audio production.

It Goes By Once - Documentary Production – with the help of CJAM at the University of Windsor, we explored the art of radio storytelling with award winning CBC producer Steve Wadhams.

Radio that Hears the Soundscape – This workshop was part of the “Deep Wireless” Radio Art Festival. See page 15.

We also are compiling an ever expanding on-line training manual at www.radiosite.ca. This year, we posted eighteen new articles and we are planning to do the same thing again next year. If you have training materials to contribute, we want to hear from you!

Next year's plans:

Workshop planning is well underway. Watch the website for exact dates, but here is the plan:

November - *Audio Soup* - Radio Technical Basics will be held twice next year due to overwhelming demand. November's workshop will be held in partnership with CFRU at the University of Guelph. *More than Talking Books* - an exploration of new ways to present poetry, prose, personal essay and other literary forms on the air will take place at CHRW, at the University of Western Ontario.

In February, we move back to Peterborough again for *Audio Soup* - Radio Technical Basics. Depending on feedback from the Guelph workshop, this might either be a repeat, or a level 2 course if there is sufficient demand for advanced skills.

Canadian Society for Independent Radio
Production
notice of

Annual General Meeting

National Library of Canada
395 Wellington Street, Ottawa, Canada

Sunday August 25th 5:00pm

Agenda:

- Minutes
- Report from the President
- Report from the Treasurer (annual Financial Statement)
- Other Reports
- Report from the Bylaw Committee
- Bylaw Vote
- Report From the Nominating Committee
- Board Elections

The Board of Directors of CSIRP has seven members. All Board Members are elected each year, including a President, a Chair of the Board, a Vice- President, a Secretary, and a Treasurer. Any person 18 years or over may run for election. If you would like to run, please contact the CSIRP returning officer at returningofficer@radiosite.ca or by calling our offices at (613) 725-5595.

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Wavelength

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

Editor: Barry Rueger

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International Features Conference

Continued from page 2

In March we will be partnering with CFRC at Queens to do an Eastern Ontario version of the documentary workshop.

We are also planning to host a weekend for Ontario community radio programmers. Many of you have told us that you want a chance to get together and network in an informal setting. It's looking like it will be sometime in September. Watch www.radiosite.ca for more details.

Another goal for next year is to formally establish the Creative Radio Advisory Committee to act as advisors to CSIRP about the training and programming needs of the community radio sector. We are looking for 6 station-based programmers or staff members in Ontario to serve on the committee. Time commitment is minimal – a conference call every three months to brainstorm is all that is required.

And finally, thanks to all the people who made this year's Creative Radio Workshop series a success:

Sound Unbound - NCRC, Andra McCartney, Michael Waterman, Tim Wilson, Chris Brookes, Barb Woolner, Doug Samuel, Heather Majaury, and Scott Stevens.

Audio Soup – the training team of Trent Radio - John Muir, Barb Woolner, Paul Cleveland, Nick Isakovits, Glenn White, Yvonne Lai, Michael Waterman, Nick Sawatzky, and Miriam Stucky.

It Goes By Once - Steve Wadhams, Heather Majaury, Chantal Japp, Trina Ley, Angela Williamson, Chris Cecile, Garth Rennie

Radio That Hears the Soundscape - Darren Copeland, Nadene Thereault, Wende Bartley, Anne Bourne 

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

by Chris Brookes
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Every year some of the world's finest radio feature makers get together for the International Radio Features Conference. They deliberately avoid defining the term "radio feature", but in general these are people who interpret documentary feature as a unique art form for broadcast radio. Most delegates are from major European public broadcasters (the conference was originally organised by them), but 3 or 4 independents usually show up. I'm one of the ones who does every few years. I've found it a terrific learning experience. This year the conference was in Zagreb in late April.

My participation in the Zagreb conference was supported by the Federal/Provincial CEDA program and by the National Radio Producers Education Trust Fund who helped with the airfare. Other provinces have similar federal-provincial cultural funding programs I think that independents can access.

The conference consisted of a week of critical listening and discussion about the art of the radio feature, with programs discussed and evaluated by everyone in small groups. Each day individual documentary features were presented by their authors, followed by the discussion sessions.

The general European opinion seems to be that Canada is not often in the major leagues of radio feature production, a situation exacerbated by the lack of broadcast opportunities for features on CBC these days. I was the only Canadian independent producer in attendance (CBC Radio sent two staff producers, one of whom was a documentary feature maker). For example, people thought the piece I presented — it had aired on CBC IDEAS last Fall — was not bad "for an educational program," the implication being that most broadcasters moved on from didactic educational programs long ago and got on with more evocative radio. I suspect they would find most of the CBC IDEAS lineup quite a bit more didactic than what I presented, so that may tell you where Canada fits in the worldwide scheme of features.

The conference also featured three workshops on technique and dramaturgy — by Belgian Radio's Edwin Brys, Germany's Wolfgang Bauernfeind, Austria's Peter Klein, Finland's Harri

Continued next page

Features from page 3

Hutamaki, and Denmark's Stephen Schwartz. The workshops alone were worth going to Zagreb for.

I heard at least two features which were quite incandescent. And I learned some things. So it was well worth the trip for me.

I would recommend the IFC to any Canadian documentary feature maker. However, it is really intended for those who are experienced in this form. Seats at the conference are at a premium; beginning doc-makers and producers of other forms of radio programming would find it of tourism value only. Each country is usually represented by a maximum of two delegates; however CBC often sends only one staffer which can leave one conference seat accessible to a Canadian independent. By the way there's a special provision for beginning feature-makers under the age of 30 to attend — each year a couple of seats are reserved for them as "Aki Blomstrom" delegates. CBC has only once sent such a delegate. If anyone gets serious about going next year you can write me for info.

You can read all about the Zagreb IFC at <http://www.ifc-online.org>. 

radiosite. ca



The on-line community for
Canada's radio producers,
audio artists, and
soundmakers.

Articles about sound and radio.
Workshops and training opportunities.
Our quarterly newsletter
"Wavelength".

Radiosite is a project of the Canadian Society for Independent Radio Production, an organization set up to encourage imaginative radio and audio production and build a sense of community for Canada's soundmakers.

Shafer from page 1

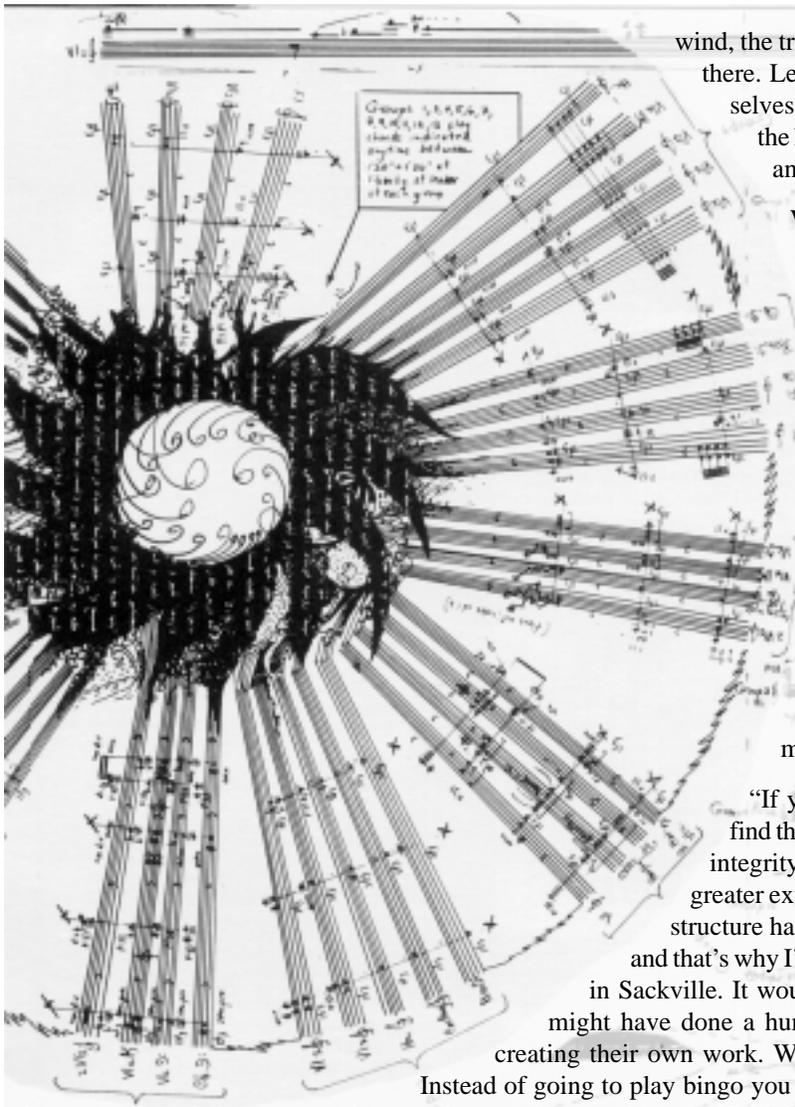
going to affect what kinds of sounds you can make in it. Whether you plan a community with winding roads or with straight roads is going to affect the traffic flow in your community, therefore the soundscape. When you really think about those questions, you can plan an environment that will encourage, or inhibit certain kinds of sounds from being presented there."

In his book, *The Tuning of The World*, Schafer reminds us that we can tune up the world, and retune it if we are aware of the sounds it is making. "I just feel that all human beings should take seriously the soundscape they're living with," he says, "and try and make decisions themselves. If there are sounds they like, they can fight for the preservation of those sounds, and if there are sounds they *don't* like, they can fight for the elimination of them." *Ear cleaning*, a term coined by Schafer, is a systematic program for training the ears to listen more discriminately to sounds, rendering clairaudience, or clear hearing.

Critics accusing him of attempting to plan the environment have called Schafer to task. To this, the composer replies, "I'm not planning your environment, I'm simply alerting you to the fact that the environment *can* be planned, and is in fact being planned by people who have intentions that are not always benign. For instance, the muzak industry, or the pop music industry, that pumps the same music into every environment, every dentist's office, every restaurant, has a design, and the design is addiction - they want to force you to become addicted to the kind of thing they're offering, and believe that there is no other kind of music."

The dominating radio stations in Canada, contemporary commercial stations oozing easy listening or the hit parade, are not concerned with the sounds their communities are making. Rather, they rely heavily on computer driven programming, and are directed by the sale of advertisements. Radio, in this sense, is dictated by time, and time is money. In his essay, *Radical Radio*, Schafer declares that, "Radio today is the pulse of a society organized for maximum production and consumption. We no longer listen to the radio; we overhear it. It stays on, shielding us from the coarseness of modern life."

In place of this type of radio, he encourages an alternative; a phenomenological approach to broadcasting to replace the humanistic. "Wouldn't it be interesting," Schafer asks, "if we could have radio that was more eavesdropping on the environment, eavesdropping on situations, not interfering with what occurred there? We had this idea of 'Wilderness Radio' at one time. Instead of radio being something that's transmitted from center to margin, from centres of towns and cities out into the countryside, why don't we just turn the equation around? Why don't we just plant microphones in the wilderness somewhere and record anything that is there and pump it back into the city? People could just listen to the



wind, the trees, the birds, the thunderstorm, whatever's out there. Let the phenomena of the world speak for themselves, in their own voices, in their own time, without the human always at the center, twisting, exploiting, and misusing them for private advantage!"

While a 24/7, 365 days a year broadcast of the Tantramar marshes might not make for the most practical radio here in Sackville, Schafer makes a good point. It is only when we begin to listen that we may begin to respond. Hildegard Westerkamp, a sound producer and a student of Schafer, noted in her essay, *The Soundscape on Radio*, "by involving the community in the making of radio, radio would embody the voice of the community. Any listener could also be a radio maker."

Throughout the past thirty years, many of Schafer's projects have involved a close working relationship with different community groups across the country. His approach to artistic creation seems to be, fundamentally, community building:

"If you go back to our own past in Canada, you'll find that local communities in Canada had a lot of more integrity and celebrated their own creativity to a much greater extent a hundred years ago than they do now. That structure has been lost, and I would like to see it recreated, and that's why I'm working on a piece like 'Remember Susanna' in Sackville. It would be very similar to the kind of thing people might have done a hundred years ago, creating a work themselves, creating their own work. What would you have done on Saturday night?

Instead of going to play bingo you got together and created something. The more adventurous people in a community would start to do something, and I think a lot of original work was created that we don't know very much about because its been lost or it's lying around in archives somewhere."

In this sense, art becomes empowering and opens a space for community development. No longer do we need to leave creation and participation in the arts to professionals. No longer need there be a separation of artist and audience, one creating while the other consumes. "*Get out into the open. Go into the streets, into the meadows, into the jungles, into the ice fields. Create from there*" (Schafer, *Radical Radio*). "*Come with me now and sit in the grandstand of life. The seats are free and the entertainment is continuous.*" (Voices of Tyranny).

Further reading by R. Murray Schafer on Soundscape/ Acoustic Ecology:

- The Tuning of The World* (1977)
- Voices Of Tyranny, Temples of Silence* (1993)
- A Sound Education: 100 Exercises in Listening & Sound-Making* (1992)
- (All through *Arcana Editions* on the web at <http://www.patria.org/arcana/>)

Further reading on Alternative Radio/Sound Art:

- Radiotexte*, Ed. Neil Strauss
- Radio Rethink: Art, Sound, and Transmission*, Ed. Daina Augaitis and Dan Lander



'Net Radio Escapes the Mouse

a How To Article

by Hal Doran
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Today, I've been listening in my living room on my stereo and in my kitchen on my 25 year Radio Shack portable radio to CSPAN Radio and National Public Radio and CBC Radio with a choice of five time zones and Mountain Public Radio and talk radio from Australia and music from house to jazz to industrial to folk and a whole bunch of other stuff

That's because I now have both my iRhythm and Akoo Kima Internet radio devices.

After some research on the web about which gizmos are best to zap sound stuff from your computer to other listening devices in your home, I've purchased an iRhythm and an Akoo Kima for \$35.00 U.S. each via eBay.

The fact that they both cost me the same is just a co-incidence of the eBay auction system - and my good luck and/or bidding skill {;-). But the prices are in the ballpark for other auctions for these devices on eBay.

Four bucks U.S. Postal Service shipping for one, the other included shipping in the purchase price - and they both made it across the border from the U.S. to Canada without any duty.

iRhythm is a software/USB device that plugs into any computer that has Internet access at least 56k, then transmits a stereo radio signal (on the 900 Ghz band which Akoo Kima also uses) about 50 metres to a receive unit you control with a cool 1950's style wireless radio remote.

The remote control has lots of options including local music play buttons, volume up and down buttons and even little "smiley face" buttons - one smile/one frown - that when you press them, sends the station you are listening to a "thumbs up" or a "thumbs down" on the programming you are listening to at the time you press the button of your choice.

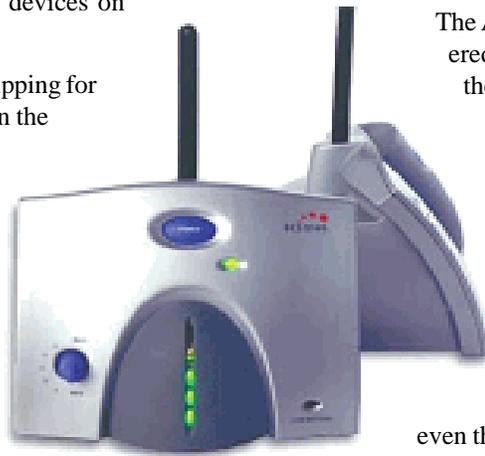


iRhythm has several hundred stations pre-programmed on 26 bands that are updated on an almost daily basis and a "Z" band you can program with whatever Real Audio Internet available radio stations you wish.

Akoo Kima is a hardware transmit/receive device that can send whatever comes out of your sound card via ultra high frequency radio waves over a 300 metre radius in stereo with 100hz to 15Khz bandwidth sound frequency response.

The receive unit can plug into any stereo input via RCA plugs. Or you can pick up the signal within 3 metres of the receive unit on 88.1 or 88.3 FM on any radio.

You can "stack" the Kima with iRhythm by using the audio-in and audio-out plugs on the back of the Kima. Just run your sound card line out into the Kima audio-in and run the Kima audio-out into the iRhythm base unit. Bingo! Your stations are in synch and selectable via the iRhythm remote control unit.



The Akoo Kima receive unit can be battery powered or run via a 9v AC adaptor. (The latter is the main power source for both the Akoo and the iRhythm.) One "in person" review I read on a web site about the Akoo was from a guy who powered up his WalkPerson, ran the Akoo receive unit on battery and went out the front door with both. He was able to walk a couple of blocks from his house before he lost the Internet radio signal on his headphones. Three hundred metres would seem to be more than adequate to cover the average - or even the Bill and Melinda Gates size -house.

Now, I can listen in the living area of my house to any Internet radio station I want - and change stations using a wireless remote device. (It's pretty cool when I "twist the dial" on the remote unit sitting on my kitchen counter, and hear the kitchen radio, the living room stereo and the computer speakers in my basement office all switch to the new station at the same time.)

All for less than \$100.00 U.S. (Depending on your eBay skills.)

Kima: <http://www.kimawireless.com>



...But Watch Out....

A Letter to the Editor

I'm not sure how many people are aware of Sympatico's nefarious new scheme to impose monthly bit caps (i.e. to limit the amount of data that its customers can download and upload per month); however, if I were a community Webcaster or bitcaster, I would be outraged by this development. A bit cap means, in effect, that the opportunity to share ideas and music with your "extended" listeners across Canada will be severely constrained. Audiophiles, in particular, who enjoy listening to their favourite online community radio stations — especially those streaming at rates of more than 20 Kbps — will, henceforth, no longer be able to log on for extended periods of time — unless they want to pay through the nose.

I would love to hear what others think about this move. By the way, if you'd like to register a protest, I urge you to go to <http://www.petitiononline.com/carrick/petition.html> and fill out the online form. The petition was started by Bob Carrick, an Ottawa-based broadband access consultant, who strongly opposes Sympatico's new subscription plans. ✍

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The Great-Great-Greats

CSIRP Winner at the 2001 Atlantic Journalism Awards

HALIFAX, May 4, 2002- Excellence in journalism in Atlantic Canada was celebrated tonight as the 21st Atlantic Journalism Awards were presented at the Casino Nova Scotia Hotel.

In the category for Feature Writing – Radio the winner was Chris Brookes on CHMR Radio St. John's, for The Great-Great-Greats. A story of a two-century-old German shipwreck along the Newfoundland coast, and the present day descendants of the passengers from that vessel. The other finalists in this category were Stephen Freygood and Peggy Hemsworth of CBC Radio Halifax, and Jacques Poitras of CBC Radio Fredericton.

Chris of course is a CSIRP Board Member, a producer of some reknown, and last year was invested as Member of the Order of Canada. You can hear Chris' documentary at the Battery Radio website at <http://www.batteryradio.com/Pages/News.html>.

The Atlantic Journalism Awards has been a continuous annual celebration of journalistic excellence and achievement in Atlantic Canada since 1981. It is now managed by a volunteer industry board of directors representing print and broadcast news organisations. Find out more at <http://ajas.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.**

(U.S. and foreign memberships please submit \$35 U.S.)



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Mail your payment to: Canadian Society for Independent Radio Production
242 Westhaven Crescent, Ottawa ON K1Z 7G3
attn: Membership Director

How to Finance Your New Radio Show with No Money Down!

by Victoria Fenner

fenner@community-media.com

I just received a phone call from a CSIRP member who had applied for arts funding for a project through her local provincial arts council. Her application, for a series of audio art residencies to be held at her station throughout the year, was turned down. Yet the local artists run gallery's application was approved, and she was puzzled that they would approve this application but not the one for her station.

"What do I think went wrong?" she asked.

It could have been any number of things. Since this was a juried selection process, it could have been the composition of the jury. Maybe most on the jury were playwrights and interested mostly in funding plays, or art on environmental themes, or art that creatively uses the colour red. Maybe the council was encouraging more projects from say, organizations doing programming for youth. Without knowing the collective agenda of all the people involved in the decision, it is impossible to say why her project didn't "fit".

More likely, though, is that this application was the first they had ever received from a radio station. They might have furrowed their collective brows and said "a radio station ... applying to an arts council ... why would a RADIO station come to us for funding?"

This is a common response. Radio in the twenty-first century is almost exclusively identified with commercial music and news. The idea that radio can also be used for literature, drama, soundscape, audio art, and originally produced local music, is one that most people are not familiar with. Arts juries, arts boards, foundation funders and even other artists probably don't listen to radio much differently than the larger public and often do not understand that radio can be used for arts based production.

Other than the CBC, we do not have a tradition of publicly funding radio in Canada. Most people's experience of radio is either the CBC - which does arts programming, but is only funded by the federal government - or commercial radio, which would never dream of asking a foundation or arts council for money. Only radio stations in the campus or community sector would ever qualify for arts funding, and to date few foundations, arts councils, or wealthy individuals have been asked to contribute money directly.

So I am not surprised that funders may be confused when a radio producer applies for arts funding. In the case of the artist run gallery, it was a relatively easy decision for them to make because artist run centres do art. Radio stations don't do ART, do they?

It's a tough sell, but not impossible. At the risk of sounding unhelpful, I tell the disappointed art radio producer not to give up. Look at this as a "teachable moment". Call the program officer at the arts council. Ask for some frank feedback about WHY the application was turned down. Use the opportunity to talk about your radio station, your work and why your radio station should be considered a cultural institution along with the theatres, the galleries, and the music groups. And tell them why art on the radio is important.

Another strategy - many funders like to think they are on the "leading edge". So do your research and find projects in other places - in the country and the world - where exciting radio projects *are* being funded by arts councils. There are lots of interesting examples out there. Quite often, the project officer can have a big impact on the decision of the jury, so get your project officer excited about the work you are doing. And she often also selects the jury - maybe your conversation will encourage her to include jurists who do understand that radio stations can be cultural production centres.

Develop a relationship with your local arts council. Call them up and establish a dialogue, because it is much harder to say no to someone you've had coffee with than it is to say no to a piece of paper. Take advantage of every opportunity to "be seen" at arts events, especially if there will be a rep from the Arts Council there.

And finally *keep sending in those applications!* Don't give up after one rejection. The success rate for even the strongest organizations is around 60%. Nobody ever gets everything they apply for.

And the more applications that funders receive from radio stations, the more they will notice that there is something happening that they should pay attention to.

Get those applications out there! 

American Funding Sources?

If you are planning a major radio project, especially a documentary series, don't rule out American funders. As unlikely as it seems, many U.S. sources are happy to fund across the border, as long as the end product is heard in the U.S.

Your first stop should be the Corporation for Public Broadcasting. Although most closely associated with PBS television and National Public Radio, CPB is in fact the largest funder of radio documentary in the U.S.

Before approaching them though, there are two things you should keep in mind.

CPB expects what Canadians will see as a very large budget for

Where to Look

First, see Wavelength #7 for Victoria's handy dandy guide to applying for foundation and government funds. It's online at: <http://www.radiosite.ca/pdf/wavelength7.pdf>. Then check these Provincial Arts Funding Deadlines: July 1 - January 24, 2003 (includes listings for all arts programs under which radio could possibly fit ...)

B.C. Arts Council

<http://www.bcartscouncil.gov.bc.ca/bcac.htm>

September 15 - Professional Development Assistance for Individuals

September 30 - Operating Assistance for Organizations (Fall): Visual Arts, Media Artists, Professional Arts Festivals

September 30 - Arts Training Organizations (Visual and Media)

October 15 - Community Development Projects

Oct 30 - Individual Artist Grants

Alberta Foundation for the Arts

http://www.cd.gov.ab.ca/all_about_us/commissions/arts/

September 15 - Special Projects

October 1 - Arts Festivals

Saskatchewan Sask. Arts Board

www.artsboard.sk.ca

October 1 - Individual Arts Grants

October 15 - Artist in Residence Grant Program

November 15 - Project Assistance

Manitoba Arts Council

www.artscouncilmb.ca

no deadlines that appear to be relevant to radio - media art grants limited to film

Ontario Arts Council

www.arts.on.ca

September 15 - Artists in the Community/Workplace

October 1 - Multidisciplinary Arts Festivals

November 1 - Integrated Arts

January 25 - Media Arts Projects

Quebec Conseil des arts et des lettres

<http://www.calq.gouv.qc.ca>

en anglais

http://www.calq.gouv.qc.ca/an/artistes/arts_media.htm

10 Septembre - Research and Creation - Media Arts

10 September - Career Support - Media Arts

Travel - anytime

New Brunswick Arts Board

www.artsnb.ca

October 1 - Creation, Documentation

October 1 - Emerging Artists

October 1 - Aboriginal Artists

Nova Scotia

<http://www.gov.ns.ca/dtc/culture.html>

Note: the Nova Scotia Arts Council is undergoing major restructuring - it is now called the Arts and Culture Council. Partial details of available funding can be found at the above website

Prince Edward Island

<http://www.gov.pe.ca/infopei/oneListing.php3?number=20152>

Cultural Development Program

Deadlines April 30 and October 30

Newfoundland and Labrador Arts Council

<http://www.nlac.nf.ca/>

September 1 - Project Grants

Nunavut

Department of Culture, Language, Elders and Youth
www.nacaarts.org/data/GRANTS/79.html

Early in the New Year - Community Projects Grants

Northwest Territories

NWT Arts Council

<http://pwnhc.learnnet.nt.ca/artscouncil/applications.htm>

Yukon

Yukon Arts Branch

<http://www.artsyukon.com/Resources/Home.html>

Also see:

<http://www.canadianartsnet.com/resources/funding/>

radio production. In a recent article producer Robin White recounted "One person suggested that the Corporation for Public Broadcasting has a rule-of-thumb gauge of \$30,000 per hour. That figure is actually the lower end of the CPB's scale which, according to the CPB's Jeff Ramirez, runs up as high as \$50,000 per hour (as of the time of this writing)."

Yes, those are U.S. Dollars.

A good deal of that budget will be spent on distribution and promotion. Unless you manage to have a series distributed by NPR or Public Radio International, you will need to include a budget for travel to conferences, phone calls, promo kits, and then ultimately distribution on CD or by satellite. In all likelihood you'll wind up working with an American who has experience in these areas, and who knows the stations that you will need to reach. You might

begin with the *Association for Independents in Radio* to find people with U.S. experience.

Once you have sketched out your ideas, and your budget, and have some idea of your distribution and promotion, you can contact CPB. They prefer to work with you as you develop the project, and can offer advice that will improve your chances of being funded. My contact at CPB is Sean Semplicio at (202) 879-9828 or Ssimplicio@cpb.org, and he is happy to talk to Canadian producers.

CPB Public Radio Competitive Fund <http://www.cpb.org/radio/funding/>

How to Fund a Radio Documentary - Robin White <http://www.radiocollege.org/rc/howtofunddocs.html>

Pitching the Beeb (BBC) - <http://www.radiocollege.org/rc/pitchthebeeb.html>

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

The Idea of Gould

by Julie Shapiro

Jshapiro@wbez.org

It is with great excitement, gratitude, and respect that the Third Coast International Audio Festival will introduce Glenn Gould as the featured producer on our website from June 18 through July 8. This website feature has been many months in the making, and will give people a unique opportunity not only to learn more about Glenn Gould but also to hear some of his most intriguing and well-produced documentary radio work.

I became aware of Gould's radio work a few years ago, but it wasn't until the last months of 2001 that I was able to procure any of it to listen to. I started of course with "The Idea of North" and was so taken with the trilogy I began talking to other



American producers about Gould's style, uniqueness, and evident skill in the recording studio, as storyteller, composer and producer. What I found was that while most people I talked with knew about his musical career, relatively few (especially younger producers) were aware that he had worked with the CBC making radio documentaries, and even a smaller percentage had actually heard any of his programs. It seemed only natural then, to consider featuring him on the Third Coast Festival's website, to make available a few examples of work, and to encourage people to seek him out more extensively on their own.

With assistance and generosity from the CBC the feature began to come together a couple months ago. Eventually excerpts from Gould's one hour feature about the composer Stokowski, and his charming half-hour profile of pop star

Petula Clark were chosen to be featured. I found the contrast between the two artists, the difference in approach to both pieces, and Gould's unmistakable own voice in each program all reasons for selecting the pair. Once that decision was made, only one challenge remained. The Third Coast site regularly includes an interview with the producer of each documentary featured. Given the improbability of accomplishing such a thing in Gould's case, I sent a batch of questions to nearly two dozen producers who had at some point had expressed interest in Gould's work both as a pianist and radiomaker. The accompanying "producer's extra" with the Gould feature will be comprised of some of the responses to those questions.

Part of the Third Coast Festival's mission is to give radio producers and listeners a sense of what is happening right this very moment in radio, but we're also striving

to offer glimpses of where radio has come from and to deliver hints about where it's headed. It's in the spirit of this mission that we're gladly bringing Glenn Gould to our website – and also with the adamant



belief that anyone and everyone interested in documentary radio deserves the experience of hearing his brilliance and dexterity as a radio documentarian.

For more information about the Third Coast Festival and to catch our feature "The Idea Of Gould", please visit www.thirdcoastfestival.org from June 18 through July 8.

Also check out The Glenn Gould Foundation at <http://www.glenn Gould.ca/>

Plan your vacation in Chicago this fall -- at the 2002 Third Coast Conference! The conference will be October 31 to November 2. 🎤

NCRC 2002

National Campus and Community Radio Conference (NCRC)

June 10-16, 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.unbsj.ca/cfmh/ncracpage.htm>

Third Sector Radio

by **Melissa Kaestner**
melissa@ncra.ca

Allow me to introduce myself. My name is Melissa Kaestner. I'm the National Coordinator of The National Campus and Community Radio Association. I'm a full time employee of the association and work out of the new NCRA/ANREC National Office. The office is in an actual office building.

For some of you, this is a great shock, and thus my reason for introducing myself in this fashion. The office is long overdue (although you may remember an attempt back in the late eighties).

Some of you may not even know what the NCRA/ANREC is, so before I get started, let's start from the top.

THIRD SECTOR RADIO 101 - Back To The Basics

Campus and community radio plays a vital part in defining and communicating a national identity. Through diverse and dynamic programming, every station broadcasts that identity by promoting cultural, social, and political issues that affect the community and by playing independent and under-exposed artists. By offering a home to interested volunteers and a medium for people to listen to content that hasn't been spoon-fed, stations are able to offer a venue for local voices and a source of relevance for their local communities. Indeed, campus and community radio broadcasters are a valuable resource to the local communities they serve and as such play a vital role in the Canadian broadcast system.

The National Campus and Community Radio Association/l'Association Nationale des Radios Étudiantes et Communautaires (NCRA/ANREC) is an organization that represents the campus and community radio sector – the third sector – in Canada. Its members include: campus-based community stations, community-based English, French and Native stations, community-oriented stations affiliated with broadcasting schools, and supportive businesses and individuals. The NCRA/ANREC works to maintain and cultivate the role that the third sector plays. Whether this means helping one station that is in trouble, providing resources and networking opportunities to its members, or lobbying on behalf of all third sector stations, the NCRA/ANREC is dedicated to increasing the effectiveness of campus and community radio in Canada.

This past February marked a new beginning for the NCRA/ANREC – the establishment of our national office in Montreal. There can now be a central focus for NCRA/ANREC

activity. There can now be a more immediate and direct source of networking. We can provide more efficient services to our members. We can coordinate the development of the NCRA/ANREC as a national organization and take it to heights that have only previously been dreamed of.

THIRD SECTOR RADIO 2002 - Where We Can Go From Here

We have recently begun a project that will not only better our network of stations but will also help emerging and established independent musical acts, particularly in genres that are not currently well-served with easily accessible Canadian material and/or artists. The purpose of this project is four-fold: 1) to develop Canadian talent, particularly in areas that currently have lower availability for Canadian

content (specifically jazz, blues, world, experimental/audio art, hip hop, electronica, traditional folk, "alt.country", and classical) by assisting local bands in recording and promoting their material; 2) to improve accessibility to Canadian content; 3) to improve the national profile and recognition for individual campus and community radio stations and for the non-profit radio sector; and 4) to promote the NCRA/ANREC and the campus and community radio station network.

Sponsored by Corus Entertainment Inc., the NCRA/ANREC will produce a series of genre-specific CD compilations that will coincide with live concert simulcast broadcasts. For each compilation, there will be a nation-wide call for submissions, an online promotion involving artist MP3s, a celebrity panel to choose the winners, studio time for artists to record the compilation track, and finally, a nation wide "tour" of the compilation. Rather than artists going out on the road, this tour will actually involve live coast-to-coast broadcasts of regional concerts on NCRA/ANREC member stations. We will provide the hardware and the software necessary for the live network. But the coolest thing for stations is that we are going to set up this network in such a way so as to provide a means of continued simulcast broadcasting for any other



Continued next page

Third Sector from page 11

projects, such as focused programming, and to provide a means to share programming through a centralized system. If a station needs an Internet-ready computer to download the concerts, then the NCRA/ANREC will provide it. Once provided, the equipment will then be owned by the station.

We will be launching this at this year's National Campus and Community Radio Conference in Saint John, New Brunswick. We will hold workshops and will open the competition for six paid-staff positions – 5 regional coordinators and an assistant coordinator. To top it all off, we'll have a big party, beginning on a boat and ending on a beach, featuring Vetch (Saint John), Kojo (Halifax), and headliner Buck 65 (Halifax).

I am confident that this project is the first step in changing the face of third sector radio in this country. With such a high profile project, I believe every person in this country who is exposed to media will hear about it. I believe every unsigned artist in this country will want to be a part of it. I believe every campus and community radio station in this country will want to air it. And I believe that every government agency, corporation, local business and individual will know who their local station is, who their local artists are, and who and what the NCRA/ANREC does and can do.

All of this is possible with the establishment of the new NCRA/ANREC National Office. And it's only the beginning.

For more information, contact us:

NCRA/ANREC, 2053 Jeanne-d' Arc, Suite 220
Montreal, Quebec, H1W 3V3
Phone: (514) 529-9910 or Toll free: (888) 890-9910
Fax (514) 529-1201 E-mail: office@ncra.ca ✉

Advisory Board Members Wanted - Ontario

As part of CSIRP's Creative Radio Initiative, we are looking for 6 Ontario based community radio people who will help us identify arts programming training needs at Ontario community stations, and to further develop the project to meet the needs of stations and programmers. *We are especially interested in hearing from people in Northern Ontario.*

Time commitment - we plan a 1 hour conference call every three months, and ask for participation in a list-serve. We may also plan one retreat to meet and talk in person.

If you are interested in serving, please contact **Victoria Fenner** at **fenner@community-media.com**

Deep Wireless:

A celebration of radio art and a provocation for creative renewal

By Darren Copeland
darcope@interlog.com

Deep Wireless wrapped up at the end of April 2002 in Toronto with a month of performances, broadcasts, seminars and workshops supported by a short booklet and CD.

The main goal for producing Deep Wireless was to create exposure for the great range of works that fit under the multi-faceted label of radio art. These works span many artistic genres and practices branching off from the fields of music, drama, documentary, performance art, visual art and media art. By sticking to an agenda of diversity and comprehensiveness, Deep Wireless sought not to define what radio art is, but rather to celebrate its seemingly endless possibilities. Below is an overview of the events that took place along with a commentary - from my perspective as artistic director of Deep Wireless - on the relevance of these activities for cultivating creative renewal in the medium of radio.

Performances

Radio is illusory, a construction of the listener's imagination. Like cinema the techniques used to produce it are not consciously disclosed or made evident to the listener. Microphones, mixing faders, technicians, and programming discussions all exist outside the content of a radio program despite being integral to its production. Radio as we hear it today on either a commercial or non-commercial station is a studio art form with references to its machinations conventionally discouraged.

Two performances at the Theatre Passe Muraille Backspace, preceded by free afternoon seminars, sought ways to make the production and creative process of radio more apparent. To do so the convention of the radio host was adopted even though the performances were not being broadcast over the radio. This host not only posed questions to the artists about how a work was made and for what reasons, but also became a means for exposing the production of radio to the audience. For example, the stage layout of the second performance was modeled after a community radio setup to give the medium a physical identity. Co-hosts Kristiana Clemens and Don Zentner operated the usual battery of CD players, cassette player, mixer, speaker-phone, and mics for this performance while reflecting on what they thought the nature of radio to be and how this differed from the experience created during the performance. Irony, humour, wit, and philosophical reflection were the notions that bound the performance together and provided a basis for the audience to question the conventions of both radio and live performance presentation.

Continued next page

CSIRP Workshop: Radio That Hears the Soundscape

For two days at Assembly Hall in Etobicoke, community radio and other non-commercial radio producers from across Eastern Canada and the United States gathered for a CSIRP sponsored workshop lead by Victoria Fenner, Anne Bourne, Wende Bartley and myself. Intensive listening, vocal improvisation and meditation exercises were matched with round table discussions and lectures to pry open the creative boundaries of radio production.

It seems that access to equipment is no longer a barrier to innovative radio production. Since a number of low-cost alternatives exist for lower-budget radio producers, all that is left to overcome is the willingness to challenge accepted conventions and explore new territory. The workshop introduced the participants to a number of areas in the medium of radio where artistic expression warrants further investigation. The use of the human voice on radio was one area investigated. The use of the voice is severely restricted on radio. Try to compare how a voice is used on the radio to the vast range of sounds one can make with the voice. Another aspect was listening itself. It can be a means for gathering new creative material not previously heard on the radio by integrating soundwalking, analysis, and field recording techniques into the production process. The equipment resources available to a community radio producer were another avenue of exploration cited. Does a microphone necessarily need to be a dynamic or condenser mic placed a couple of inches from the human mouth? Perhaps the voice can be placed within the soundscape of the community that it is reporting on. Perhaps the microphone does not have to focus on the voice at all. The soundscape of a community might say a lot on its own.

The agenda of listening openly and responsively to one's community was a goal communicated at the workshop by a number of the participants. The objective of the workshop for me was to make this response more creative and insightful beyond just the functional level of communicating information and facilitating intellectual discourse. In and around that discourse are opportunities to increase the production stakes and make radio a deeper investment for listener and producer alike.

Soundwalks

Traditionally, Noise Awareness Day is celebrated with one minute of silence. Victoria Fenner and myself decided to extend this minute of silence to a 30-minute soundwalk, which would be more educational for the participants. Focused

listening periods during the soundwalk were interjected with brief commentary to provide participants with a sense of how sound influences human emotions and the perception of events around oneself. I suppose the question should be asked why include a soundwalk in a radio event? One needs only to examine the background role radio plays in the domestic soundscape to realize the extent to which people tune out sounds around them. Strategies to cultivate a more attentive radio listener must be acted on in order to raise the standards of radio production.

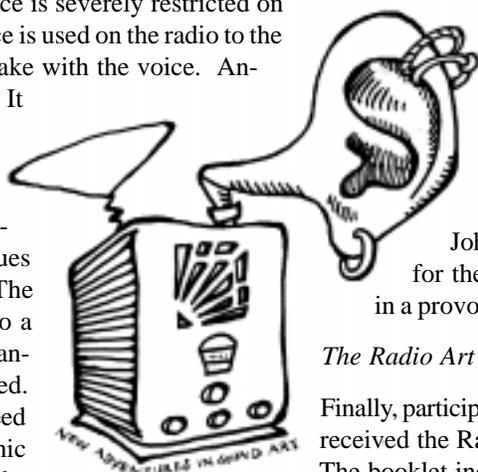
Radio Broadcasts

The radio broadcast portion of Deep Wireless was distinguished by 10 *Radio Art Interventions*, which were one minute audio art pieces inserted like promotional ads into the regular programming of CIUT 89.5 FM and CKLN 88.1 FM in Toronto. In the middle of a radio program, no matter the focus of its musical or spoken word content, one of these pieces would appear without warning followed by a short verbal identification of the work along with programming information about Deep Wireless. Works such as Dan Lander's *Talking To A Loudspeaker* and John Oswald's *The Case of Death* were included for their ability to question accepted conventions in a provocative manner.

The Radio Art Companion

Finally, participants and audience members at all of the events received the Radio Art Companion booklet and audio CD. The booklet included articles that sought to define various practices in radio art, electroacoustic music, acoustic ecology, and radio drama. The CD included works that crossed over a number of these genres in greater and lesser degrees to demonstrate the fertile creative ground that occurs when artists are not bound by the conventions of their training. A clear illustration of this is Moya Henderson's piece "When I Walked into My Mother". A composer by trade, she used the radio medium to communicate a very compelling story by incorporating documentary and dramatic devices. Stylistically the piece is a subtle hybrid of documentary and drama, while at the same time, it works as a piece of music. The ability for this work to communicate on a number of levels simultaneously and to fuse together these various practices makes it a marker of what radio art should and can be in the years ahead. As Deep Wireless continues I hope that more hybrids and provocative works will be uncovered, which are necessary to ensure continued renewal and growth for the medium. ✍

(Editor's note: The Deep Wireless Radio Art Festival was a landmark (soundmark?) event in radio art in Canada. It was produced by New Adventures in Sound Art of Toronto, and we hope that the folks of NASA will make this an annual event.)



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Call for Submissions

The Canadian Society for Independent Radio Production will be producing a second edition of "Radiant Dissonance", a 10-part radio series featuring the work of 10 Canadian audio artists.

Each thirty minute radio program will contain the work of a Canadian audio artist and will include one or more audio art works, as well as a commentary or discussion by the artist explaining their work to a general audience. Audio artists from across the country are invited to submit their work for consideration. Both emerging and established audio artists are encouraged to participate.

Your submission on CD, DAT, or Cassette must be 27 minutes long and include:

- 18 to 20 minutes of your audio art works
- Your artist commentary of between 8 to 10 minutes which communicates clearly to a general audience who you are and what your audio art is all about. This may be in the form of an interview, a monologue, or any similar form which you feel is effective.
- Your self introduction (e.g.. "Hello, my name is and this is a program about my work ...") and a similar closing extro.
- Your total submission must be *exactly* 27 minutes in length and be ready to be broadcast as provided.

Do not use theme music - we will be adding a common intro and extro

Artists must be Canadian to be considered

Submissions which do not follow these guidelines will *not be considered*.

An artist fee of \$500 will be paid to each artist selected. Artists will be chosen by jury during the Full Moon Audio Art Retreat from August 18 - 24, 2002

Deadline for submissions: July 15, 2002

Mail your submission to: Radiant Dissonance, c/o CSIRP,
242 Westhaven Crescent, Ottawa, ON K1Z 7G3

Contact: Victoria Fenner

fenner@community-media.com

(613) 791-9542 www.radiosite.ca



Memories of Calgary

An American View

by Sean Tubbs
stubbs@vt.edu

During 1999 and 2000, my wife and I lived together in Calgary. I did not have a permit to work outside the home, so I spent a lot of time listening to the radio. I came to admire the three-tiered structure of the CBC. Over the course of the day, I could find out what was happening in the city. I could catch up on the latest provincial news in Alberta. And, of course, I could listen in on a national conversation that taught me a lot about the character of my temporary home. I came back to the United States positively brimming with ideas about how I could use radio to improve my local community.

I am aware that there is more to Canadian radio than the CBC, but Canadians must treasure their country's rich history of public broadcasting. The United States does not have a national broadcaster. National Public Radio owns no stations, and is controlled by the interests of its larger affiliates. Some member stations are lucky enough to have budgets for local programming, but the system is not uniform. Many stations produce no local programming whatsoever.

This lack of local programming dramatically affects the quality of the entire public radio system. The primary appeal to me about the Canadian public broadcasting system is that the listener in Yellowknife seems as important to the programmers as the listener in Toronto. As a resident of a small city in southwest Virginia, I am reminded daily of the urban bias of NPR programming. I do not feel part of a larger country, and I do not even feel part of a state.

In 1996, I ended a brief career in public radio because I felt that I couldn't make a difference. People in the profession seemed needlessly cynical, and I was overwhelmed with a sense of hopelessness. Canadian radio reminded me of the power of broadcasting, and I decided to pick up a microphone again.

Where I work now, I'm constantly reminded of research that points to what we should be doing as public radio programmers. This research is often murky, and tends to contradict the station's mission statement. I want to program things that appeal to what I imagine as a universal audience - for the

sake of producing it. This might end my career in U.S. public radio for a second time.

Virginia has no public radio network. The station I work for wants to share its programming with other stations, but there is a reluctance to counter-program national material. Virginia has a population of well over six million, but there is no common media outlet to share ideas, to swap solutions, or simply to hear each other's voices. Public broadcasting could help fill that void, but it's a long road to convince stations, legislators and the public of the value of such a project.

The sense of community that leaked from the boom box on our kitchen table in Calgary showed me the power of radio. The CBC seemed to have a clear commitment to involving the community. It seemed open to everyone who wanted to be involved, either through the talkback feature or the many solicitations for personal stories.

I'm losing steam as a producer. My inspiration to return to a career in public media was fueled by my stay in Canada, but here I'm finding that my sense of wonder is being replaced by a sense of mediocrity. I produce a weekly arts show and have produced two historical documentaries in the past year, as well as numerous short news pieces, and I'm grateful for the opportunity. This is my home and I want to improve my home through radio, but I am constantly frustrated by station management's seeming lack of imagination.

When I mention my Canadian inspiration to my colleagues, they stare at me with puzzled faces. Canada dropped off of the map as soon as we crossed the border at Thousand Islands into New York: we picked up a Syracuse newspaper, and I was astonished that the weather map didn't include Montreal. My wife cried as the CBC faded into static the further south we drove. She'd lived - and listened - in Canada for eight years, and part of her life was just fading away.

Sean Tubbs is an independent producer loosely affiliated with WVTF Public Radio in Roanoke, Virginia. His 2001 series on the eugenics movement in Virginia won a regional Edward R. Murrow Award for best documentary.

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>

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

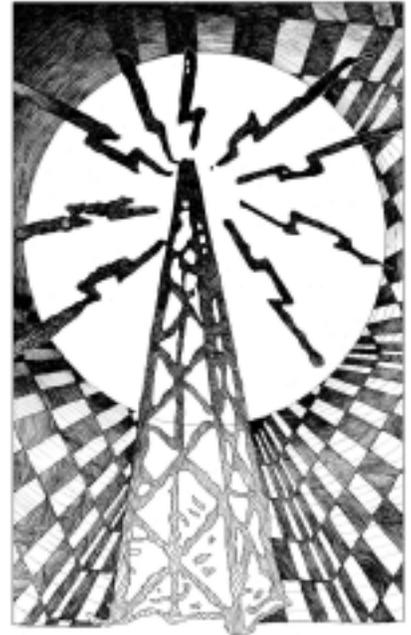
Registration:

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.

Costs include rustic campsite; meals. Bring a tent -- a small number of cabins will be available, but on a first come first serve basis. Bring your own portable recording gear and any specialized equipment you want to use. A production studio will also be available.



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

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
SINCE 1917

LE CONSEIL DES ARTS DU CANADA
DEPUIS 1917

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

CSIRP Pricing Changes - American Dollars Now Accepted at Par

The Board of CSIRP has decided that beginning on July 1, non-Canadian members and participants will pay differential rates for CSIRP workshops and memberships. From that date CSIRP members from outside of Canada will be asked to pay the same price, but in U.S. dollars. For example, our \$35 CDN membership fee will be \$35 U.S. for those outside of our borders, and the tuition fee for workshops will be \$65 CDN for Canadians, \$65 U.S. for Americans and others.

Membership and Registration fees paid before that date will remain at the old rates.

This change reflects two concerns. All CSIRP projects are heavily subsidized by Canadian funding programs, and we wanted to acknowledge that Canadians already support CSIRP programming through their tax dollars. We are also addressing the added costs of mailing to foreign members, and the bank charges associated with handling U.S. currency.

The Board would like to emphasize that we welcome members from any country, and greatly value the skills and knowledge that our American and British members bring to CSIRP. We do though have to balance our books as well.

These changes will remain in effect until we are able to negotiate a favourable clause under NAFTA.