

C S I R P

CANADIAN SOCIETY FOR INDEPENDENT RADIO PRODUCTION

CSIRP is an organization founded to serve the needs of the thousands of radio producers in Canada. Our founding members can be found from coast to coast, and work in campus/community radio, private radio, at the CBC, and as freelance producers. Some are paid professionals, others are volunteers or artists.

CSIRP's mandate is to encourage and develop high quality radio production in Canada. We host workshops and conferences; encourage information sharing; and provide training for newcomers and professionals alike. **CSIRP** also supports outside projects which help us to meet these goals.

CSIRP plays a role in representing the interests of radio producers before granting agencies, government bodies, and trade associations.

Who may join CSIRP?

Any person with an active interest in the production of radio programming. **CSIRP** is not a political organization, nor does it express a preference for one form of radio over another. **CSIRP** works to support the people who make radio. Only individuals may become members of **CSIRP**. Later this year we'll outline how organizations can become Associate (non-voting) members.

What will I gain as a Member of CSIRP?

First and foremost you'll gain the chance to work (and network) with some of the best radio producers in Canada. You'll gain skills, insight, and contacts from Coast to Coast. **CSIRP** members communicate regularly by email and newsletter. **CSIRP** will be organizing workshops and meetings on subjects of mutual interest. The first of these workshops are planned for June of this year. **CSIRP** exists to serve your needs as a member.

What can I do to help?

Sign up as a member for an annual membership of only \$35. Or become a Charter Member for \$50. Tell your friends and associates about **CSIRP**. Participate in on-line discussions as we chart the course of a new organization. Our list serv is already active, and our website is growing. And when you're telling people about your work, be sure to tell them that not only are you a radio producer, you're a member of the Canadian Society for Independent Radio Production.

We'll be proud to have you as a member. 

The First Directors and Founders of Canadian Society for Independent Radio Production*

In Ottawa, Ontario:

Hal Doran, Victoria Fenner, Barry Rueger

In Hamilton, Ontario:

Andy Posthumus, Lillian Blume, Lyla Mikos

In Peterborough, Ontario:

John K Muir, Barbara Woolner

In Brandon, Manitoba:

Dave Kattenburg.

In Toronto, Ontario:

John Hall

In London, Ontario:

Dave Seglins

* those who have actually paid the founding membership fee

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An Editorial

by Victoria Fenner
fenner@synapse.net

There are times when I think it would have been a smarter career move to go into television. Not often, mind you. I love radio. It only happens when I see the magic word “Call for funding applications”.

Whenever I see applications for film funds, television funds, funds to compose symphonies, publish magazines etc., etc., I lament that there is no funding program for radio producers. I have called government departments, foundations, and corporations to interest them in funding a particular project I am trying to put together. They seem interested in the subject until I mention the word “radio”. Their response at this point is usually “But we don’t fund radio”.

After my initial sigh of frustration, I resort to logical thinking. I try to understand the reasons why my request puzzles them so much. Here’s my hypothesis.

Most people only listen to CBC and commercial radio. So no wonder they’d find a request for radio funding a little unusual. CBC is self-funded and doesn’t ask foundations, corporations, or government (other than cabinet) for money.

Neither do commercial stations. Besides, commercial stations don’t do the kinds of programming that would suit the agenda of most funders. I’m looking for funds for radio documentaries, radio plays, and special current affairs programs. I produce programs about women, programs about the environment, and special concert series - intelligent programs that don’t involve shock jocks. You know - the kind of programming that used to be standard fare on the dial.

Since most people’s experience of radio is commercial radio, it’s hardly surprising that they draw a blank. I can almost hear Celine Dion playing in their heads as soon as I mention the word radio. Sadly, the tradition of “radio as information, radio as creative expression” has been supplanted by the perception that radio is only about entertainment.

Sometimes I compare our work to CBC, talking about programs like *Ideas* and *Quirks and Quarks*. But the door often slams shut here too. What often follows is “so why don’t you go to the CBC and have them produce your wonderful programs?”. That’s one solution. But should the CBC be the only broadcaster to present intelligent, thoughtful programming?



I don’t think so. Campus and community radio is more than willing to present the work of independent producers. They have a thinking, inquiring audience. They have the airtime. Campus/community radio listeners range in age from children to senior citizens. The audience is half a million per week across the country. C/C radio stations do programs on a wide range of social issues, serve multicultural communities, and are an important voice in their community.

Sometimes I am asked to send in a couple of pages outlining what I have in mind. When this happens, it’s a major breakthrough. And even if it still sounds like a no-go, I write their name in my daytimer anyway to call again in another six months. Maybe I’ve warmed them up a bit and got them thinking.

There is a growing number of radio producers (many of them ex-CBC) who support themselves as independent producers. It’s hard, but not impossible.

My advice to independent producers is to explore the opportunities for creative radio which exist now. Don’t dismiss the CBC – though the freelance budget has diminished in recent years, opportunities still exist. In terms of accessing foundation and government funding, watch for funding opportunities and put in a proposal, even if the grant application form doesn’t have the headline “Radio Grants Available”.

Few of them will give money for radio production alone. Unlike TV, film, cable, music, and theatre, there is no funding specifically for radio. But many producers across the country have received funding from general purpose funding programs like the ones you’ll read about in this newsletter.

One of the things we want to do in this newsletter is to highlight which radio producers *have* been successful and how they’ve done it. We’ll bring you

news of new funding sources every time we find one. CSIRP's research department is hot on the trail – one of the perks of membership in CSIRP is feedback and advice on who might fund your proposal and how to put together a proposal that works. Take heart. The funding is out there. It may be well hidden, but it's out there.

If you hear of a funding opportunity and wonder "Gee, will they fund my radio production?", put together an application and send it in. If you put together a good, convincing proposal you just might get the money you need. Many have. And even if you don't get funding this time, it will plant the seed in

the minds of the grant-makers that radio isn't just about singing' and sellin'. Maybe next time they'll say yes .

Put their names in your daytimer. Call them back. Repeat the mantra, "radio is good, radio is good, radio is good" And banish those thoughts about defecting to television .

Victoria Fenner's work in radio began over 20 years ago, at CJAM at the University of Windsor. After earning her B.A. in Communications she moved to CBC, where she worked until the early 90's in varying roles. She left CBC in 1991, leaving her alter-ego "Victoria Penner, small but vital reporter" to fill in during her absence. Victoria managed CFMU at McMaster University for many years, and is now a communications consultant based in Ottawa.



More Than Just A Dozen...

A new radio documentary series from Earth Chronicle Productions debuted this fall along Canada's campus/community radio network. *More Than Just A Dozen* examines the role women play in the development of their societies. 14 minute episodes feature the voices of Canadian women and women from nations of the South who are working together in support of gender equality in twelve key development areas.

More Than Just A Dozen was conceived and created by Victoria Fenner, Cindy Hanson, Meaghan Moon and David Kattenburg — the latter three from Brandon, Manitoba. Cindy is a specialist in adult and participatory education. Meaghan is a midwife and community health activist. Victoria, former station manager at CFMU-FM in Hamilton, is now an Ottawa-based communications consultant. Dave is a former CFMU volunteer and founder of Earth Chronicle Productions. This is his third documentary series. He and Fenner are founding members of CSIRP.

The point of departure for *More Than Just A Dozen* is the Platform for Action drafted at the *United Nations' 4th World Conference on Women* in Beijing. The Platform cited twelve critical areas of concern that need to be addressed if women are to be able to participate fully as equal partners in the development of their societies

The series uses the voices of women themselves, comparing and contrasting women's experiences in each of the critical areas, both globally and here in Canada.

More Than Just A Dozen was produced with the financial support of the *Canadian International Development Agency (CIDA)*. The first dozen episodes have been distributed in boxed 3-CD sets to 35 network stations across Canada. The U.K.-based *One World Radio Service* is distributing the series on its Real Audio site. Another eighteen audio episodes are scheduled for this Spring — along with a collection of accompanying booklets — with the support of the *Multiculturalism Program of the Department of Canadian Heritage*, the *Canadian Commission for UNESCO*, the *Canadian Autoworkers Union*, the *U.N. Platform for Action Committee (Manitoba)* and the *Micronutrient Initiative*.

For more information about *More Than Just A Dozen*, or to order the series, please contact:

Earth Chronicle Productions

Box 22021 Brandon, Manitoba R7A 6Y9
(204) 725-3308

E-mail: kattenbu@mb.sympatico.ca

Website: <http://web.net/earthchronicle/dozen>

The Twelve Critical Areas

- poverty
- economics
- education
- health
- violence
- armed conflict
- power-sharing
- institutional mechanisms
- human rights
- mass media



CKCU Millennium Project

by Barry Rueger
rueger@synapse.net

CKCU Radio in Ottawa is once again leading the Canadian non-profit broadcast sector by launching an ambitious project which will take CKCU - and other community broadcasters - into the next Millennium.



The CKCU Millennium Project has a number of facets. Funding will come from the Millennium Partnership Fund, and from a number of Partner organizations including Rogers Communications, Logonetics Inc, Web Networks, and the

Community Foundation of Ottawa-Carleton.

Between July 1, 1999 and July 1, 2000 CKCU will collect the best of programming from dozens of campus and community radio stations across Canada. Although we will look specifically for Millennium related programs and stories, we hope to collect a wide variety of programming of all types, on all topics. Our aim is to build an archive of hundreds of hours of top-notch programming from stations of all sizes - including some which aren't yet on the air.

This programming will be used to assemble 24 hours of programming which will be presented on Canada Day 2000 in celebration of 25 years of campus and community radio. As well as being broadcast on FM in Ottawa, this programming will be distributed by Internet and Satellite, and on CKCU's Digital Radio Transmitter (a gift from Rogers). CKCU is inviting stations from coast to coast to take part in this celebration by broadcasting some or all of this collection of the finest in non-commercial programming. Our hope - and that of the Millennium Partnership - is that for one day in 2000 every community station in Canada will join in the celebration.

As well as archiving a snapshot of our sector at the turn of the Millennium, CKCU is using this opportunity to establish an Internet based system for distributing programming material between stations. We will be working closely with Web Networks in Toronto to build an easy to use system for trading programs. At the end of this project we will hand over the technology to an outside group for ongoing operation. For many years stations have wanted a way

to trade shows and stories - finally they will have it.

At the same time CKCU is launching a major Capital Fundraising campaign which will ask volunteers and CKCU Alumni (former volunteers) to join in raising \$200,000 to replace our aging studio facility.

CKCU welcomes proposals from programming producers who would like to develop Millennium oriented projects. Although we lack the ability to fund projects, we will certainly partner with CSIRP members who wish to develop new and exciting ideas. Email me if you have an idea that you think would fit in our overall project.



CBC Freelance - An Inside View

Dave Seglins
dseglins@dapa.com

With all of the cuts, layoffs and downsizing at CBC radio, you'd think there would be no money left for freelancers. Guess again. For the past three years I managed to make a good living bouncing between freelance projects and short term radio contracts.

For people simply looking for work at CBC radio, there are endless numbers of 'casual' positions to be had. CBC locations across the country are always in need of on-call and temporary people. Filling in for laid-off or vacationing full timers can entail doing crappy evening or weekend shifts, and not knowing if you'll be working next week. But it beats not working and the pay is pretty good. Call your local show producers and executive producers.

For radio producers and journalists who are driven by the love of their subject matter, the CBC still holds some possibilities. But a warning: doing material for the CBC means 'doing it the CBC way.' It can be boring and formulaic. Traditional material has the pretence to 'objectivity and balance,' seldom is it in the first person, and it usually is watered down to suit the sensibilities of an Anglo, middle-class, cultural nationalist listenership. If that doesn't bother you ... then the CBC is your oyster! Consider these possibilities...

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Syndication is an internal service of the CBC. It provides local shows across the country with PAKS (short docs, 3-7 minutes), as well as interviews and 'For The Record' tape. They rely heavily on material generated by staff, but they do have a freelance budget. They will want a written 'pitch,' and will want to 'vet,' or edit your piece as it develops. Call Peter Leo at 416-205-6204.

Ideas has long been the spot for long-form documentary or intellectual radio exploration. They pay roughly \$1000 for an hour of programming. The beauty is that they work with people regardless of radio skills — from neophytes, to the most seasoned producer. The strength of your 'idea' is what they're looking for. Call Max Allen at CBC Radio in Toronto.

This Morning executive producer Ira Basen vowed to revamp Morningside, to bring in a whole stable of 'new voices.' Sadly, they couldn't find enough people with the necessary radio skills, and it's turned out to be costly and time consuming. But the willingness is still there. If you've got some radio know-how and some ideas for short docs, talk-tapes, or a series, call Ira Basen at This Morning in Toronto at 416-205-2600.

Outfront is a 15 minute space airing on CBC Radio One weeknights at 8:45 PM. The goal is to do groundbreaking radio — both subjectwise and stylis-

tically. This is the most Un-CBC space on the CBC dial, and holds great promise for freelancers with non-conformist visions of radio. Like Ideas, it pays well and is geared toward both new freelancers, and seasoned staffers. Call producer Priya Ramu in Toronto. She's at 416-205-8781.

New Voices is a mentoring program run through the local CBC radio unit in Toronto. It is trying to attract more women, visible minorities, people of varying ages, abilities, sexual orientations into the Corp. It's a 'learn-as-you-go' kind of program where people work closely with a CBC producer to learn the CBC method. This is one window of entry for those who've found the front door less than welcoming! Call Mark Collins in Toronto at 416-205-5801.

And if you just want to know how to pitch stuff to the CBC, pick up the phone and call the producers. They're usually more than happy (and flattered) to shed whatever light they can on the mysterious ways of the CBC.

Happy freelancing!


Dave Seglins is currently an adjunct professor of journalism at the University of Western Ontario and a CBC news anchor and reporter in London, Ontario. He's a news director alumnus of CFMU-FM (McMaster, Hamilton) and CFRC-FM (Queen's University, Kingston).

A Little Note From Your Editor

Every new organization has some growing pains, and so does every new publication. Like CSIRP, this newsletter is the result of a lot of work by many people. It really does mirror what we hope to do as an organization.

The bulk of the early work for this publication was handled by Liam Allen in Sackville. When he ran short on time due to various station, family, and hydro related priorities, he handed it over to me for the finishing touches.

We were both fortunate that CSIRP includes talented and knowledgeable people who were willing to share of their expertise. I am impressed the quality and diversity of the information presented here. It was no surprise that our small introductory newsletter grew to twelve pages before it even went to the printer.

When you join CSIRP - and I hope you will - you are joining a group of people who have banded together to help each other in the quest for Great Radio. This newsletter is one of our tools.

Please let me know how you like our first issue. It's a little rough around the edges, but I think you'll find it valuable. If you have knowledge or skills to contribute, feel free to write or email us - that's what we're here for. And if you find yourself in Ottawa, drop by CKCU and I'll buy you a coffee.



Barry Rueger

rueger@synapse.net

The Buck Starts Here

Funding Sources for Canadian Producers

CIDA - Development Information Program

Will fund media products on the topic of Canada and international development issues for a general audience. They have a good track record for funding radio-based projects. Will fund non-profit organizations, private businesses, and individuals.

<http://www.cybershop.ca/acdi-cida/dip.htm>

The Millennium Partnership Fund

Probably the biggest pot of federal grant money available right now is the Millennium Partnership Fund. The Fund is intended to help Canadians celebrate the upcoming Millennium, but that is a rather vague parameter.

Our conversations with Millennium staff suggest that they know what they want. They have little interest in building infrastructure or funding projects which will "take our sector into the Next Millennium". The elements of CKCU's proposal which they liked were the collection of a snapshot of our sector at the turn of the Millennium, and the Celebration on Canada Day 2000. Other projects which have been approved include a monument to the Vikings who landed in Newfoundland before the year 1000, and a Community Corn Roast.

In other words, keep your application simple, your project simple, and your end result simple.

Get your MP involved early on - they have a role in deciding who gets funding. Make it clear that you will be giving them (and the Millennium Partnership) lots of good PR. This is a feel good campaign, intended to encourage Canadians to applaud their own achievements.

You will also have to involve a number of Partners. The Millennium Fund will not pay the whole tab. You can get your local community radio station to donate studio time at the going commercial rate. Perhaps a local computer store will loan you a computer for six months. Be creative, and remember that donated time and volunteer labour can all be considered as "matching" contributions. So can other unrelated projects if you handle them the right way.

Budgets for Millennium Partnership projects

will not be too big. The first round received 400 applications for \$10 Million in funds - that works out an average of \$20,000 each if they all were approved.. CKCU is receiving \$45,000 as part of a project budgeted at about \$300,000.

Funding is restricted to non-profit organizations, so find a non-profit partner to work with.

The next deadline is May 31. For more info: The Millennium Fund website (with application form) is at:

<http://www.millennium.gc.ca>.

Canada Council

The Council funds projects by non-profit organizations and individual artists. Caution: do not send them applications for radio pieces done in a traditional radio style. They will only fund radio projects which extend the boundaries of traditional form and technique.

Deadlines: varies, depending on the program. Deadlines for Media Arts programs are in the Fall.

<http://www.canadacouncil.ca/program/media/intromae.htm>

Our Masthead

The CSIRP Newsletter is published several times each year by The Canadian Society for Independent Radio Production. It is delivered free to members. Submissions on topics of interest to radio producers are very welcome. Email Executive Director Victoria Fenner at fenner@synapse.net.

Phone: 613-725-9799. Fax: 613-725-2297.

CSIRP Incorporation Status

At the end of 1998 our bylaws and Letters Patent had been vetted by the legal folks, and our application for Charitable Tax Status had been submitted to Revenue Canada.

Special thanks to our lawyer in Toronto, Bill Reid, and to Doug Ward in Ottawa for their expert advice.

MiniDisc Review

by Hal Doran

hdoran@synapse.net

The Sony portable MiniDisc recorder (PMDR) is the latest in a long line of Sony portable recording products. It's fast becoming the sound recorder of choice for CBC Radio news reporters, as well as for many documentary makers in various branches of public and community/campus broadcasting. (Sony has also licensed the technology to other companies like Sharp and Aiwa, who make their own versions of the recorder.)

The PMDR's virtues are its small size and its digital recording technology. Its faults can also be traced to its small size and its digital recording technology.

It comes in a variety of flavours that price in the \$500-\$700 range. See <http://www.sel.sony.com/SEL/consumer/md/> for all the options and lots of other facts and details.

The PMDR uses a 2.5-inch diameter optical recordable disk enclosed in a 3.5-inch plastic caddy (the same size as a computer diskette). Blank disks sell for around \$10-12, pricey even when compared to a high-quality cassette. The good news is that each will record up to 148 minutes in mono (74 in stereo) with a signal to noise ratio of 110 to 130 db and a relatively flat frequency response curve (+/-3 db up to 20Mhz), of which any cassette recorder would be jealous.

The average PMDR weights in around 400 grams (or just over half a pound) and is the size of the average WalkPerson product, so it's a lots less lugging that venerable Sony 124/Sony 2000 or Marantz portable cassette decks. That weight includes its build-in rechargeable lithium battery, which is good for about five hours. The unit will also work with an AC adapter (included) or an add-on penlight battery pack (also included).

But like its similarly-sized Sony Walkman Pro cassette recorder predecessor, the small size makes for tiny, fiddly control buttons and a one by one-half inch LCD display screen crowded with information in several user-selected views (including time/day/date of recording, total time recorded/remaining etc.)

There is an almost useless rotary wheel for entering the title of tracks or rearranging their order (few will have the patience) and there is a very useful track marker button, which writes a new index number silently on the disc every time it's pushed.

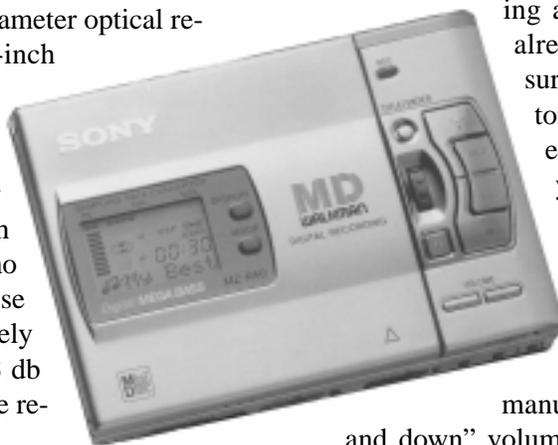
For example, I recently recorded (on a single disk) over two hours of speeches and presentations at a tribute dinner. Each new presenter and speaker received a new track mark, as did every interesting remark by each speaker. At the end of the evening, I had some 80 indexes, each coded as an entry in my notes. As I went along, I highlighted "the good stuff" in my notes, and came up with the seven or eight really interesting tracks I needed, which I was quickly able to jump to afterwards. In effect, you can do your rough edit as you go along.

One PMDR recording caution: if you are recording additional tracks on a disc already partially recorded, be sure to use the End Search button to go to the end of the last existing track. Otherwise, you run the risk of recording over previously recorded material.

The recording default is preset, though you can defeat that to manually set a level using "up and down" volume button and a PPM -like "block" volume display on the LCD screen. You do that while still in pause. Once you've started recording, you're stuck with whatever level you started with.

So, for recordings of music or nature over which you want more control, this may not be your machine. But the preset level does an excellent job on voice work and seems fairly forgiving of variations in volume, provided you've got enough input to at least move the meter up a few "blocks".

Though the PMDR uses the same standard EBU/AES 44.1 kHz sampling rate as CDs and DATs, it also employs Sony's proprietary Adaptive Transform Acoustic Coding (ATRAC) system, which compresses the signal as it is digitized and decompresses it as it plays back. This probably introduces no more process-



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MiniDisc *continued*

ing distortion than Dolby C does on cassettes through its lowering and boosting of the high end in playback and recording, but some anti-any-compression sound purists might object to the system used in the MDR, although that objection may be rather subjective.

Certainly, the MiniDisc sound quality has been subjected to a fair bit of independent scrutiny. One excellent source of this kind of information is <http://www.minidisc.org>, a site recommended by CSIRP board member John Muir.

For example, on that website, we find the following from Louis Challis, a reviewer for an Australian electronics magazine. “We ran A-B testing during two separate sessions encompassing a total period of three hours. After the testing was completed we were satisfied that we could neither identify, nor could we hear any difference between the digital original and the digitally recorded MiniDisc, or the manufacturer’s own pre-recorded version of that same disc.”

One problem that can easily be identified is one that is no stranger to users of the Walkman Pro cassette recorder. Like the Pro, the PMDRs tiny size offers little opportunity of add-on strain relief for mike cords plugged into its mini jack input. So, plugs wiggling loose under field conditions or even, worse, damaging the jack or printed circuit board to which its attached, will always be a constant worry.

As Victoria Fenner has noted on the CSIRP ListServ, there can be problems with hum and low input levels as well, depending on the type of mike and cable used. Also, because of the specific configuration required to get the mike’s XLR pins to match the MiniDisk input jack, you very likely will have to get your mike cable rewired. That’s a specialized job that could require sending the cable away to service centre in a big city.

The PMDR has two other problems (or at least sources of potential irritation) that will be familiar to users of two other Sony products, the Walkman Pro and the Discman, respectively. Like the Walkman Pro, the PMDR has no speaker, so all monitoring must be done through earphones or via a separate amp and speaker using the line out jack. And like the Discman, the micro tolerances required by the tiny but powerful laser that’s recording the information on the disc are subject to distortion by vibration. So, if you want

to record a documentary about a marathon, take a cassette machine, not a PMDR, when you jog alongside the runners.

Compared to the Walkman Pro or the Discman, the PMDR does have one distinct advantage for extended field production trips, during which you might want to “mix as you go”. You can input to it directly in digital. The line in jack is both an analog input as well as one for the supplied fibre-optic digital cable. However, unless you have one of the units that link to a docking station (like the Sony MZ-R4ST), on the PMDR the line out is analog only.

However, it’s still possible to dub raw material to your favourite laptop computer sound-editing program in analog, then, without losing any more quality, recording the output of the finished products back to your PMDR in digital. Because of the previously-noted compression technology used, if you then dub that recording to another PMDR in digital, you begin to increase the risks of some digital “artifacts” being introduced in subsequent dubs made in this way, because the compression technology will begin to “squeeze out” some digital information as you go through successive generations.

So, in addition to allowing you to fit over two hours of CD quality sound onto a 2.5 inch disc, the ATRAC system would also seem to discourage multiple dubs of commercially recorded material.

Overall, if you want field recording quality that’s much better than the Walkman Pro and with no more hassles because of “micro technology” that a Pro would give you, go with a PMDR. You’ll get the added bonus of being able to make at least one generation of “perfect” digital copies. 

Hal, a CSIRP board member, has worked in various aspects of radio, including campus/community, CBC and private broadcasting over the past 25 years.

The MiniDisc Community Page
<http://www.minidisc.org/>

Mini Disc Frequently Asked Questions
http://www.connact.com/~eaw/minidisc/minidisc_faq.html

Sony MiniDisc Pages
<http://www.sel.sony.com/SEL/consumer/md/>

Full Moon Over Killaloe - A Radio Art Retreat in the Ottawa Valley

A CSIRP
Project

Next June a one week retreat will bring together emerging and established audio artists with broadcasters from across the country. The purpose of the retreat is to explore new directions in audio artwork and stimulate the production of audio art at the community radio station level. A wide range of skills levels will be represented, ranging from people who are currently involved in radio art shows to people who have artistic talent, but are new to the concept.

Through workshops, audio art concerts, individual mentoring, interactive feedback, and independent creation time, participants will develop and share new ideas and production techniques, and interact and network with their peers. This collaborative interaction of established audio artists with young, emerging artists, is sure to generate a new enthusiasm for radio-based artworks which will be taken back to individual communities across Canada.

The retreat will be held in Killaloe, Ontario, a rural town with a population of approximately 700. The village of Killaloe has been chosen for several reasons. Killaloe and environs (especially neighbouring Wilno) have a lively arts community, and is home to Ontario's newest community radio station, CHCR. It also has access to large wilderness areas, waterways, and farmland, providing a great variety of sound sources.

Some Details...

Independent/Interactive Creative Time - The greatest amount of time at the retreat will be spent listening to and exploring the soundscape, gathering and experimenting with those sounds. It will be a con-

centrated time when artists can explore possibilities, try out new things and share ideas with their colleagues.

Listening - Participants will be encouraged to explore their entire soundscape. Natural sounds, town sounds, radio sounds, traffic sounds, human voices, birds chirping and cars driving by all present interesting possibilities.

Concerts - The week will begin with a concert of audio artworks. Audio artists facilitators such as Hildegard Westerkamp and Michael Waterman will explore the topic "what is audio art" and a play a range of audio artworks produced in Canada over the past two decades. Throughout the week, emerging artists will also be encouraged to play material they have gathered and composed.

Broadcasts - CHCR's studios and transmitter will be available to the participants to broadcast their material. Participants will be encouraged

to play their work to the radio audience.

Workshops - a seminar will be held once a day on selected topics. Topics will be wide-ranging and include soundwalking seminars, ear-cleaning sessions as well as nuts and bolts topics such as computer-based editing, mike placement and choosing appropriate technology.

Sound lab - a room containing sound equipment and materials for producing sound will be set up for use by participants.

Contact: John Muir 613-725-3777 or Victoria Fenner 613-725-9799

Why is radio/audio art important?

"The meta-language which enabled the artist/composer to invent something new within a given framework is losing its currency. Today we are faced with a condition of potential infinitude which presents us with a completely new demand: finding an orientation in a situation of "anything goes" without sinking into the morass of tribal gesture or guttural indifference. It would be a mistake to entirely lament this condition.

Perhaps, we now have an opportunity to unleash new artistic potential rather than taking refuge in the restoration of inherited traditional practices. Uninhibited by commercial and "professional" imperatives, radio is available so that artists can grapple with the material, structure & form of radio transmission/reception.

A new hearing comes into existence which resonates from the transitions between the obvious, its contradictions, and its own echoing ironies which constantly attempts to cross the border; or perhaps, which will not accept given boundaries, but defines new ones."

- John Muir, station manager, Radio Trent, and a producer of "This City is a Radio", A Celebration of Radio Art held in Peterborough, 1985, also a member of "Full Moon Over Killaloe organizing committee

Pitch Your Razorblades

Victoria Fenner

<fenner@synapse.net>

(This item was originally posted to the CSIRP mailing list. It was intended to demystify computer editing in a friendly and non-technical way. Almost immediately the Men on the list jumped in with long and technical followup postings.)

A month ago I decided to give computer editing a serious try. I've now done two radio pieces and I am totally sold. I thought I'd give you a rundown on what I'm using in simple terms. One of the things that kept me from doing this earlier is that I thought it would be hard to learn. If you have a fairly average computer (486 or higher) with a soundcard, you've got the equipment. And if you can work a wordprocessor or DTP package, you've got the brains to do it.

I'm using a shareware program called CoolEdit, recommended by John Muir of CFFF and Dave Kattenburg of Earth Chronicles. It's only \$50 American. At some point I'll want something with more features, but this one has all I need for right now.

I am using a 266-Pentium computer, although I started when I only had a 486. The 486 was a lot slower (every time you make a change, go for a quick coffee while it processes). But for simple interviews, it wasn't oppressive. The 266 works really well, and I think Dave is using a 166 with good results.

You'd want a fairly sizeable hard-drive, especially if you want to store stuff on it. I usually dump it right off after I'm done to preserve hard drive space. I have a cassette deck patched into the computer soundcard (I'm getting excellent sound from a Soundblaster card, which is pretty low-end. It comes packaged with most computers these days) To edit, all I do is hit record on the CoolEdit screen and press play on the cassette. Once it's loaded, editing on-screen is really a breeze.

I bought a CD burner too, which isn't necessary but it's nice. Once I'm done editing, I just load the finished piece onto a CD and just take the CD into the station. It plays on most regular CD players. If you can't get a CD burner, you can just dub it back onto cassette again. (A CD burner will run between \$500 and \$700)

I thought I'd send this out because there are a lot of people out there who aren't computer editing yet because they think it's a) hard and b) expensive. It's not. If you have a new-ish computer it's entirely feasible and I can't believe how easy it is. I just did a full

documentary with background sound, voice clips and narration. I did the whole thing at my desktop and the technical results were better than most I have done in the studio.

With editing blocks going at \$65 a pop and editing tape at \$10 a roll (last time I checked), Cool Edit is a bargain even if it is \$50 in American dollars.

Dave Central - an great collection of audio software.
<http://www.davecentral.com/audio.html>

CoolEdit - as recommended
<http://www.syntrillium.com/>

MP3.COM - for MPEG stuff
<http://www.mp3.com/software/>

The Tape Tax - *fact and fiction*

by Barry Rueger

rueger@synapse.net

Rumours have been circulating on the Internet - and lately in the Globe and Mail and on CBC Radio - of a new, evil tax on recording tape, CDR, and other media. The story usually goes that all of these will be taxed at a rate of 50 cents for every 15 minutes of recording capacity. That would indicate that a 74 minute CDR blank would cost an additional \$2.50 - more than the current retail price!

Even for government this seemed unlikely, so I took five minutes and called the Copyright Board, and talked to one of their legal people. The short answer is: most of what's been floating around the internet is wrong. Please ignore it.

No, the price of your cassettes or CDRs did not jump by \$2 on January 1.

What has been Gazetted at: <http://canada.gc.ca/gazette/part1/current/g1-13224.pdf> are submissions by interested groups. The actual regulations and tariffs have not yet been drafted. These submissions and other comments have been passed on to the copyright board. They will be considering the situation in the next few months, and holding hearings, and a regulation and tariffs are expected to be presented around September of 1999.

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Resources on The Internet

by Monica Kidd

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Armed with the post-modern penchant for meta-research and ripping off other people's work, I've compiled a small seed list of Internet sites relevant to the stuff we do. I've left fundraising resources to others more well-heeled, so these sites are related to information and distribution only. They are, in no particular order:

One World Media - An international human rights radio programme exchange
<http://www.oneworld.org/>

CultureNet - A source for information exchange in the Canadian cultural sectors.
<http://www.culturenet.ualgary.ca/>

Developing Countries Farm Radio Network
<http://www.web.net/~dcfrn/>

The MIT List of Radio Stations on the Internet
<http://wmbr.mit.edu/stations/list.html>

The Free Radio Network - Info for pirate radio broadcasters and listeners.
<http://www.frn.net/>

Radio For Peace International
<http://www.clark.net/pub/cwilkins/rfpi/rfpi.html>

Canadian Campus, Community, and Non-Commercial Stations On the Net
<http://netaccess.on.ca/~friends/radio1.htm>

WebActive - Resources for the activist.
<http://www.webactive.com/>

Canada NewsWire
<http://www.newswire.ca/>

The IDRC Focus Collection - Books available online from the International Development Research Council.
<http://www.idrc.ca/books/focus.html>

Internet Sources for Journalists and Broadcasters
<http://www.synapse.net/~radio/welcome.html>

DejaNews - searches newsgroups - an amazing resource.
<http://www.dejanews.com>

Barry's People Finder - a little tool that proves real handy.
<http://www.synapse.net/~rueger/phone.html>

Monica Kidd is the technical producer for Borderlands: Where People Meet. Her first stint on campus radio was at CJSW 91 FM in Calgary, then CFRC 101.9 FM. She is currently the token Albertan in Newfoundland, where she has gone to the MotherCorp darkside and is scheming about new independent projects. She is a biologist by training.

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The tariff will, however, be retroactive to January 1, 1999.

This is a manufacturer/importer tariff. They will pay the royalty. How it is then passed on to end users is their choice. They may spread it evenly over all media sold, or they may choose to apply it only to retail sales, and give commercial users a break.

The tariff will apply to all blank media manufactured or imported, regardless of whether it is heading into an audio stream or a data stream.

How much will it cost?

Not \$2 a disc. More likely a few pennies. A greatly simplified explanation of the process is:

The Copyright Board will estimate the amount of home taping or pirate activity, will determine the dollar value of the unpaid royalties, and that amount will be divided across all of the media manufactured

or imported. If it is estimated that only a small amount of blank media are used for illegal recording, then the overall impact will be tiny.

Of course, there are many levels to this which you might want to comment on to the Copyright Board. Certainly the impact of unlicensed duplication will be estimated high by SOCAN and other similar groups.

No exemptions of any kind are planned, unless one of the manufacturers agrees to give professionals a break. Fortunately the levy, like every other expense, can be deducted as part of your cost of doing business.

Barry Rueger has a resume as long as your arm, including Special Event production, Conference planning, and a wide variety of Community Radio Broadcasting. He is currently Manager of CKCU Radio in Ottawa, and spends his free time advising groups who are starting new Community Radio stations.

Other CSIRP Projects in the works

Audio Art Radio Series

The Canadian Society for Independent Radio Production (CSIRP) is proposing to do 10 half hour programs featuring the works of 10-15 audio artists.

The project is being applied for under the Canada Council's "Audience Development" category. It is intended to provide an overview of Canadian audio art to interest listeners in new and unique forms of radio and to help train their ears to hear radio in a different way. Each program will contain approximately 20 minutes of actual artwork, with ten minutes of commentary by the artist which explains their work and how to listen. This contextualization is a key factor to increase audience interest in audio art.

If you or your radio station is interested in participating in this project, contact Victoria Fenner at fenner@synapse.net

CSIRP Charter Memberships

CSIRP Members enjoy many benefits. Aside from the Newsletter that you hold in your hands, we maintain a website (including Member Biographies), conduct workshops, and share information on production techniques and project funding. **Until May 30 this year, you can become a Charter Member of CSIRP for \$50.** Charter Membership ensures glory and prestige!

Contact CSIRP Executive Director Victoria Fenner at 613-725-9799 or fenner@synapse.net

CSIRP Submission to the CRTC Review of Campus and Community Radio Policy

The CRTC is conducting a review of the policy governing Campus and Community Radio. The deadline for submissions will be sometime in February 1999.

CSIRP members who work in CC Radio have already been working to develop a set of recommendations which outline our needs. In the last few years a number of CSIRP members have been able to secure funding to produce programming which is broadcast on these stations. We want to ensure that policy changes don't eliminate these opportunities.

At present each campus or community radio station must broadcast "Spoken Word" programming for at least 25% of their schedule. CSIRP is looking for input from our members as soon as possible so that we can present a draft of the submission by the end of January. See the CSIRP Website for details.

CSIRP on the 'net.

As well as maintaining a website with both public and members only areas, CSIRP maintains an email listserv for radio producers. The Can Radio list features discussions relevant to professional development, recommendations and comparisons of equipment, and far-ranging discussion about policy and the philosophy of Radio. Subscription details are available at our website at:

<http://www.web.net/csirp/>

Yes! I want to be member of the *Canadian Society for Independent Radio Production*.

I am proud to become a **Charter Member**. My cheque for \$50 is enclosed.

I prefer a regular one year membership, and enclose \$35.

Name: _____

Address: _____

City: _____ Province: _____ Postal Code: _____

Phone Number: _____ Email: _____

Just Detach this form and mail
(with your cheque payable to "CSIRP")
to this address:

Canadian Society for Independent Radio Production
c/o C-101.5 Radio, Mohawk College
135 Fennell Ave. W., Box 2034 Hamilton, ON L8N 3T2
attn Andy Posthumus