

KCR Volunteer Manual

Table of Contents

KCR Contact Info.....	2
A Brief History of KCR.....	3
Station Structure: Volunteers, Committees and Staff.....	3
Programming Objectives	4
Programme Standards	5
Volunteer Rights and Responsibilities	6
An Overview of CRTC Rules and Regulations.....	9
Programming Policies	11
Policy on Airing Controversial Material	11
Libel and Defamation	12
Language Policy	14
Programming Procedures.....	15
Programme Logs	15
Playlists	16
Public Service Announcements	16
Station Identification	16
New Music Releases, the Playbox and Charts	16
Sponsorships.....	17
Show Fill-in Procedure	18
Programmer Discipline.....	18
Promoting the Station.....	19
In-Studio Conduct.....	19
Phone Calls and Complaints.....	20
House Rules	20
In Quest of Programming Excellence.....	20
Technical Descriptions & Procedures	23
Studio A - Broadcast Studio.....	23
Studio B - Production Room.....	26
Recording a Promo in Studio B	27
Brother - Using the Studio A Logger	27
Station Tour	28
Station Resources	29

KCR's Mission Statement

Kootenay Cooperative Radio uses its facilities and the initiative and skills of its membership to create a medium for balanced expression of the varied perspectives of our community. KCR aims to entertain and inform listeners through its commitment to innovative broadcast journalism and high-quality programming.

KCR Contact Info

Phones

Office - 352-9600 Fax - 352-9653 Studio - 352-3706

Email

General enquiries - kcr@kootenaycoopradio.com

Programming related - programming@kootenaycoopradio.com

Tech - tech@kootenaycoopradio.com

Music Director - music@kootenaycoopradio.com

Board of Directors - board@kootenaycoopradio.com

Public Service Announcements - psa@kootenaycoopradio.com

Nelson Before Nine Hosts - nbn@kootenaycoopradio.com

Mail

Box 767, Nelson, BC, V1L 5R4

Website

<http://kootenaycoopradio.com>

Keep coming back for the latest on: upcoming events, our biweekly charts, many resources - including this manual, our live mp3 stream, and many other juicy pages.

This Manual was originally produced by Zoë Creighton in 1998.

The 3rd edition was produced by Shannon Hammond and Terry Brennan in Aug 2005.

The 4th edition was produced by Ceilidh Sutherland and T. Brennan in April 2007

A Brief History of KCR

Kootenay Co-op Radio has grown from a handful of keen volunteers who met first in December, 1996, to a Cooperative incorporated in 1998, to a fully-licensed on-air community radio station in 2000, to a vibrant community resource with over 1200 members, 130 active volunteers , and a growing listener base.

On November 6, 2000, we began fulltime broadcasting at a power of 70 watts, with our antenna delicately placed on the roof of Kootenay Lake District Hospital. Our office and studios are located at #308a Hall St in Nelson, which we purchased in March 2006, and moved into in January 2007. Our signal is streamed live over the internet at kootenaycoopradio.com.

Signal expansion is an ongoing endeavour. In November of 2004, KCR began broadcasting to the Kootenay Lake area at a new frequency, 96.5 fm, which reaches Kaslo, Crawford Bay, Queen's Bay, Balfour, Riondel, and all points in between. Signal expansion plans for the very near future include broadcasting to the Slocan Valley.

Station Structure: Volunteers, Committees and Staff

Kootenay Co-op Radio is owned by its members, who, at the Annual General Meeting in the fall, elect a Board of Directors to govern the Co-op and to hire staff, who manage the station. The lifeblood of the station, however, is the volunteers and programmers.

KCR has a number of committees which assist in the operation and growth of the station, they are: programming, outreach, policy & procedure, technical and personnel.

The following 7 **Committees** are crucial to the operation of the station:

Programming Committee maintains music library, develops programming standards, recruits, orients, selects and trains programmers and techs, develops training materials and manuals, program evaluation and produces programming schedules.

Outreach Committee, organizes KCR sponsored community events, organizes a KCR presence at community events, builds relationships with community groups and the business community, solicits listener/member feedback, recruits programmers, volunteers, and members, maintains volunteer database.

Personnel Committee is responsible for hiring, firing, training, orientation and staff evaluations.

Finance Committee, prepares budget and budget reports, determines financial forecasting and cash-flow projections, relays information to appropriate committees and Board about financial needs.

Policy Committee, develops and maintains all policies and procedures, prepares policies for Board approval.

Building Committee is responsible for maintenance and upkeep of 308a Hall St

Technical Committee maintains and upgrades equipment, produces and maintains tech/equipment training manuals, assists programmers with technical training needs

The **Staff** :

The Administrative Manager, who is responsible for matters of finance, outreach, and policy.

The Operations Manager, who is responsible for station programming, technical matters, and personnel. These two managers are responsible for sharing office hours and general day-to-day operations of the station.

The Sponsorship Coordinator, who is responsible for selling station and programme sponsorships.

The Sponsorship Producer, who is responsible for producing and scheduling station and programme sponsorships.

Programming Objectives

Kootenay Co-op Radio's programming aims to serve listeners of the West Kootenays through balanced, thought provoking, entertaining and educational material which exposes listeners to new avenues of artistic and cultural expression, ideas, and deliberation.

- ◆ Programming aims to provide for an audience diverse in ethnicity, culture, political, sexual and other orientations, age and physical and mental abilities.
- ◆ Programming will provide access to a variety of groups, with a focus, but not an exclusivity, on those under-represented by corporate and national media.
- ◆ Programming aims to provide material (spoken word, music and public affairs) which covers local, national and international components which have a local relevance, and may be difficult or impossible to access elsewhere.
- ◆ Programming will not promote material, viewpoints or organisations that are sexist, racist, classist, homophobic, or have as their objectives to slander, belittle and malign groups or individuals. (Refer to *Policy on Airing Controversial Material*).
- ◆ Programming will not be created to promote an individual, group, product or business for the purpose of material gain.
- ◆ Music programming aims to aid in the development of local and Canadian talent.
- ◆ Music programming aims to reflect the diverse tastes and interests of our listeners and to expose listeners to genres and selections not heard on other local stations.
- ◆ News and Public affairs programming aims to allow for the expression of a diversity of opinions, and the employment of diverse information sources and research methods. KCR does not take a unitary editorial stance on any given issue.
- ◆ News and Public Affairs programming aims to cover issues and events not traditionally covered by corporate media.

Programme Standards

No one was born with the skills to create quality community radio. We all have to learn them. As we are learning, we are also building an audience and a group of supporting sponsors in the community. It is equally important to have KCR accessible to listeners as to programmers.

It has been said that the purpose of art is to teach and delight. The art of community radio includes informing and entertaining. To do this, we have established a set of standards that the Programme Selection Committee uses to decide on programme proposals, and the Training Committee will use to help people get on the air.

TECHNICAL (dealing with the hardware):

1. In a quality programme there is no variation in sound levels.
 - a. different levels from mics, CD's, sponsorships and other programme components requiring the listeners to be continually adjusting their volume controls are to be avoided.
2. A quality programme begins and ends when scheduled.
 - a. no filler is required
 - b. no overlap into the next timeslot is necessary.
3. In a quality programme the sound quality of the various components (recorded music, taped interviews) is good enough that listener enjoyment is not inhibited.
 - a. minimum of hiss
 - b. good EQ (treble/bass adjustment to voices)
 - c. no sibilance
 - d. no popped P's

PERFORMANCE (vocal technique and manner)

1. In a quality programme, the Canadian content and other housekeeping (station breaks, PSA's) are woven seamlessly into the show.
 - a. the programmer does not give a "play by play" of studio happenings.
 - b. no phrases like "Here's a PSA", "That was some Canadian content", "Something's wrong with the turntable"
 - c. Cancon and other housekeeping is well distributed throughout the programme.
2. In a quality programme, the programmer makes smooth transitions between talk and music without verbal fumbling.
 - a. dead air is to be avoided (but it's preferred to nervous babbling when something goes wrong)
 - b. if you feel the urge to say "um", "ahh", "anyway" (or other verbal tics) say nothing at all.
 - c. don't apologise
3. In a quality programme, talk is scripted, rehearsed, and dynamic.
 - a. names are pronounced correctly
 - b. spoken word content is delivered in a clear voice at an easy measured pace.
 - c. the host and guests are engaging and well-spoken (knowledgeable)
4. In a quality programme, the content "tells a story" by making a coherent point and exploring a definite theme.
 - a. it should be evident what story is being told and why.

EDITORIAL (legal aspects and appropriate content)

1. A quality programme contributes to the programming balance of KCR by following its approved programme proposal.
 - a. any changes (host, subject matter, musical genre) are cleared with the Programming Coordinator.
2. In a quality programme, points of view differing from those presented on a specific programme are either a.) acknowledged , b.) provided with a forum (e.g. CBC's "Talkback"), or c.) also presented.
3. Quality community radio emphasises local artists and music from independent artists and labels.
 - a. we seek out new ideas and new art
 - b. we depend on programmers to chart new territory
4. In a quality programme, the content and language used are appropriate to the timeslot and the target audience.
5. A quality programme conforms to our Promise of Performance to the CRTC.
 - a. it stays within the legal aspects of broadcasting
 - b. it stays within the maximum and minimum for music genres.
 - c. it stays within the maximum and minimum for spoken word programming (language programming, news/public affairs)
 - d. it meets or surpasses Canadian content requirements
 - e. it shows a commitment to Canadian talent development and individuals/groups/genres underrepresented in mainstream media.
6. In a quality programme, flow between different segments and different guests shows their relevance and relationship.
7. A quality programme forges connections with the community and with the radio station's greater context.
 - a. it refers to relevant/related programming/services/events when appropriate.
 - b. PSA's and promo's for other KCR programming will help accomplish this.

Volunteer Rights and Responsibilities

Kootenay Co-op Radio is a volunteer organisation. Although there may be, from time to time, some paid positions at KCR, the vast majority of programmers, organisers and technicians are doing this out of love and respect for community radio. Volunteers are what make this organisation tick.

All volunteers who intend to become on-air programmers, or who attend technical training sessions (on sound equipment or computers), or otherwise benefit from KCR's training programmes, **MUST BE MEMBERS OF THE CO-OP.**

Volunteers interested in helping out at events, with office work, or in tasks in which they do not require training, are not required to be members of the Co-op. We do strongly recommend, however, that all volunteers become members. If you want to have a voice in the direction/governance/ownership of the station, you must be a member.

Only members of the co-op can officially participate in consensus decision-making at any meetings of the co-op. With this understood, volunteers are also granted rights within the organisation. These rights, and their associated responsibilities, are outlined below.

Volunteer Rights:

1. The right to be treated as a co-worker, not just free help, and shown respect.
2. The right to a suitable volunteer placement within the organisation, with consideration for the personal preference, skills and abilities, and temperament of the volunteer.
3. The right to inform him or herself thoroughly in the policies, procedures, and activities of the organisation.
4. The right to adequate training to enable said volunteer to do his/her job effectively.
5. The right to guidance from a designated person who is experienced and well-informed in the area in which the volunteer offers his/her services.
6. The right to offer suggestions to the organisation, and to have a voice in planning.
7. The right to make a complaint to the Programming Coordinator, who may choose to refer it to the Board of Directors, if the volunteer feels that his/her rights are being violated.
8. The right to follow the organisation's course of action with regards to harassment, grievance, and resolution of differences.

Volunteer Responsibilities:

1. To offer to the organisation only that which you are willing and capable to provide. It is the volunteer's responsibility to live up to his/her commitments.
2. To gather information, and ask appropriate questions, to make an informed decision about how you want to contribute to KCR.
3. To ask about things you don't understand. Don't assume that information is necessarily forthcoming that will allow you to do your job better. If you feel uninformed, ASK.
4. To believe in the benefits of community radio, and to be able to articulate them to people who ask. (These can be your own ideas, of course, but if any are lacking, don't hesitate to ask for information from the office.)
5. To be reliable. If you said you were going to help out, just be there, please.
6. To follow KCR policies, with regards to representation of the station to the public, and anything else that pertains to your job.
7. To adhere to relevant station rules and policies.
8. To work together with a group in a cooperative manner.
9. To respect the equipment and premises of Kootenay Co-op Radio.
10. To contribute to the cleanliness and maintenance of the station when asked.
11. To represent the station only in the capacity in which you are knowledgeable or experienced. That is, if you are a programmer of children's music, do not represent the station's news department to the public.

Programmer Responsibilities

Below are the basic responsibilities which each programmer must fulfill in order for the station to operate smoothly and enjoyable for all volunteers and listeners. Programmers

who are unable or unwilling to adhere to these requirements may have their programme suspended.

PRESHOW

1. Research and prepare each show. This includes:
 - a. Drafting an outline for each programme, including length and content of spoken word components
 - b. Listing musical selections (which must fulfill CanCon requirements –see CanCon)
 - c. Making time allowances for Sponsorship mentions / messages, PSA's, and Station ID's (see Procedures).
 - d. Ensuring that the studio is equipped to handle all technical operations required
 - e. Ensuring that the programmer (or tech, if applicable) is capable of handling the show's technical requirements. If the show requires making changes to the on air studio set-up, the Technical Coordinator must be notified and the studio must be returned to its original set-up before the next programme is scheduled to begin. Do not attempt technical wizardry beyond your comfort level. Ongoing training is available to all programmers who wish to improve their skill level.
 - f. If the show is pretaped, the programmer must ensure that he/she has followed the *Show Fill in Procedure* (see Procedures).
2. The programmer must arrive at least 20 minutes early to do the following:
 - a. Check your mailtube for notices, programme logs, sponsor information, CD's, etc.
 - b. Notify the on-air programmer that you have arrived
 - c. Check in with the show tech, if applicable
 - d. Ensure that the studio has all the necessary equipment
 - e. Fill out the Playlist for the show
 - f. Select appropriate PSA's

DURING SHOW

1. Read/play Sponsorship mentions/messages on time
2. Treat all equipment with respect and care; even the slightest abuse will result in broken equipment and dead air.
3. Do Station ID's at least at the top of every hour
4. Fill in Programme Log and Playlist
5. Do not bring any food or drink into the booth
6. Announce upcoming shows/hosts
7. Play show promos and mention shows/hosts of potential interest to the listeners
8. End your show with a piece of music, prepare the booth for the next programmer

AFTER SHOW

1. Ensure that the next programmer is in the station before leaving the booth
2. Ensure that the studio has been returned to its original set-up, if applicable
3. Refile any CD's taken from the library.
4. Clean up any mess in the studio
5. Complete and submit Programme Log and Playlist
6. If time allows, contribute to any volunteer duties around the station: washing dishes, making coffee, general clean up, filing, etc.

An Overview of CRTC Rules and Regulations

As a broadcast license holder, KCR is bound by the laws and guidelines of the CRTC (Canadian Radio-television and Telecommunications Commission), The Broadcast Act, and the Criminal Code of Canada. Complete versions of these documents are available to the curious, as well as summaries for the less curious.

Despite allusions in the Broadcasting Act to freedom of expression on the air, there are a number of regulations that restrict certain things from being said on radio. Not only will the person who makes such remarks while on air be subject to legal action, but so will the station. Educate thyself o programmer, on what these regulations are, and we shall keep the lawyers at bay, and our integrity intact. Thank you.

The most important question programmers should ask themselves is NOT “Will I get in trouble for saying this?” BUT “Why am I saying this?” “What purpose does it serve?” KCR will definitely support you in the face of a complaint if you can give good answers to these last two questions.

CRTC regulations state that a licensee shall not broadcast:

1. anything contrary to the law
2. any abusive comment that, when taken in context, tends or is likely to expose an individual or group to hatred or contempt on the basis of race, national or ethnic origin, religion, gender, sexual preference, or mental or physical ability.
3. false or misleading news.
4. any remark which advocates or teaches the use of force to change the Government of Canada
5. anything against broadcasting regulations.
6. Any telephone interview or conversation or any part thereof with any person unless the person’s oral or written consent to the conversation being broadcast was obtained prior to the broadcast, or the person telephoned the station for the purpose of participating in a broadcast.

CRTC Maxima and Minima

Here are some definitions and minimum percentages of what KCR programmers are required to play in order to fulfill the conditions of our license. This guide can also be a reference for filling out programme logs and playlists.

Canadian Content: The **MAPL** system designates the **Music, Artist, Production, and Label** components of music in determining whether the selection is Canadian Content (CanCon). Two of these components must be credited to Canadians for a selection to be considered CanCon. If you are playing music from Content Category 2 (see description below), you must play a minimum of 35% CanCon. If you are playing Category 3 music, you must play a minimum of 12% CanCon. Following are some more details on the MAPL system:

Sometimes if a CD is Canadian, there will be a little circle with the letters MAPL divided into four sections in the circle. If two or more of the four sections are highlighted, then the selection is Canadian. However, not all Canadian CD’s have this handy MAPL

circle. If you're wondering what all this MAPL stuff means, and how to tell if your CD is Canadian, here are some definitions for you:

Music – the music is composed entirely by a Canadian.

Artist – the music or lyrics are performed entirely by a Canadian(s).

Production – the musical selection consists of a live performance that is: a) recorded wholly in Canada, or b) performed wholly in and broadcast live in Canada.

Label – the musical selection is produced and distributed under a Canadian label.

Some other sure signs of Canadian Content are the words “**SOCAN**” or “**FACTOR**”.

Content Categories: When filling in your programme logs and playlists, you will see areas asking for content category. On your programme log, there are two places, one in the upper right corner along with your programme name, etc. This refers to the content category of your overall show. So if your show is spoken word (see definition below), you are category 1, and should circle the number 1 beside Content Category on your programme log. If you have a music show, you will either be Category 2 or 3, depending on if you are playing music primarily from Category 2 or 3 (see definitions below).

Also on your programme log, there is a column labelled CRTC Category, which also needs to be filled in. You will notice that there is a number 5 in this column written in for each of your programme sponsorships. Category 5 is for sponsorships only, and you won't need to use it for anything else. If you play any pre-recorded promos (other than your sponsorships), you will also need to record these on your programme log. Any promos will fall into Category 4, which you should indicate in the appropriate column on your programme log. Confused?? Don't worry, you can always ask, and someone will help clarify.

On your playlist, there is also a column marked “category.” This refers to the content category of each particular song you have played during your show. You may have a mixture of Content Categories 2 and 3, and should be filling in your playlist accordingly.

For further written clarification, here are some definitions of content categories according to the CRTC:

Content Category 1 (Spoken Word): This encompasses any show whose bulk is devoted to spoken word as opposed to music, i.e. the intent of your show is to talk about some topic(s) as opposed to playing and talking about music. Spoken word shows will also include music, but the main bulk of the show is taken up with talking or recorded spoken word pieces.

Content Category 2 (Popular Music): This encompasses all “popular” selections in the following summarised genres:

Pop, Rock, and Dance; Country and country-oriented; Acoustic and Easy Listening.

20% of KCR's musical selections must come from a subcategory other than Pop, Rock, or Dance.

If your show is predominantly Category 2, 35% of your total selections must be Canadian Content.

Content Category 3 (Special Interest Music): We are required to play a minimum of 5% of music selections from this category, which includes: Concert Music; Folk and Folk-Oriented Music; Jazz and Blues; World Music and International; and Non-Classic Religious music.

If your show is predominantly Category 3, 12% of your total selections must be Canadian Content. If your show is a mixture of Category 2 and 3, aim for a Canadian Content somewhere between 12% and 35%.

For even more detailed descriptions of these content categories, which can be very helpful in determining the content category of the music you are playing, please consult the Content Category list posted on the bulletin board in the on-air studio.

Programming Policies

Policies and related procedures are constantly being developed and redeveloped as everyone learns the ins and outs of being a community radio station. If you have questions about what you can or can't do on the air or in the station, please ask. If the policy and/or procedure does not make sense to you, talk to a station manager or the programming coordinator about it. Someone will be able to help you make sense of things and accomplish your goals.

All programmers should be familiar with these policies. If there is something here that you don't understand, or feel unclear as to how it relates to your show, please ask the Programming Coordinator or a Station Manager.

Policy on Airing Controversial Material

In accordance with KCR's programming objective 4, regarding the promotion of belittlement and slander, the following policy outlines the station's stance on the airing of controversial material.

- 1) We will not broadcast any verbal utterances that promote discrimination or hatred against an individual or group or class of individuals on the basis of anything that makes them an identifiable group.
- 2) We recognise that some of the verbal utterances that could be determined as falling within #1 are used in a manner to expose the audience to such discrimination in order to increase awareness and with the belief that this will facilitate the eventual eradication of these discriminations.
- 3) KCR recognises that artists often use abusive terms in a satirical way but with the same intentions as outlined in #2. It is the responsibility of KCR to ensure that each programmer is able to judge to the best of her/his ability whether the artist's intentions are compatible with these clauses.
- 4) KCR is mandated to explore all kinds of music and auditory stimuli. These can often include texts of artists exploring the most difficult facets of human

experience and behaviour, for example, sado-masochism, addiction, slavery, insanity, mass murderers, hatred, racism, sexism, torture, or genocide. We believe that such artists often act as the emotional catharsis of our society and as such have a right to be heard. KCR programmers must be prepared to justify the airing of such material by identifying its redeeming factors and by providing a context.

- 5) KCR also defines religious programmes as falling in the category of controversial programming. A religious programme is defined by the CRTC as “a programme which deals with a religious theme, including programmes that examine or expound religious practices and beliefs or present a religious ceremony, service, or other similar event.” This could include programmes dealing with organised religion, or with a more general focus on spirituality.

The main thing to remember when dealing with religious and spiritual topics is to present topics that have been well-researched by you as the host. It is also vital to present your topics as ideas, rather than as fact. Please don't proselytise, i.e. don't tell your listeners what they should or should not think, feel, or believe. Give your thoughts and ideas with the recognition that there are many other thoughts and ideas out there in the world. Allow your listeners to draw their own conclusions about what you are saying. Tell stories, don't preach.

Libel and Defamation

Thanks to John Betts for the following information on libel and defamation

It is crucial that you are aware of what defamation is, and how to be a responsible broadcaster.

Accusations of Libel and defamation can lead to legal action. Lawsuits are to be avoided. They are expensive. They may damage KCR's reputation. They are to be avoided.

Any conversation about defamation law is part of a larger discussion about **credibility**.

Credibility is one of our principle assets and one of our most vital types of currency with the community. If we lose our credibility we lose listeners, sources, contacts and stories.

Our credibility is sustained by adhering to our mission statement, which is:

Kootenay Cooperative Radio uses its facilities and the initiative and skills of its membership to create a medium for balanced expression of the varied perspectives of our community. KCR aims to entertain and inform listeners through its commitment to innovative broadcast journalism and high-quality programming.

Adhere to the principles of: balance, fairness, lawfulness, accuracy, inclusiveness, and objectivity .

Do not underestimate your effect on the whole community. The media does more than amplify your voice.

Defamatory libel is a statement published or broadcast about a person whom it exposes to hatred, ridicule, or contempt or causes to be shunned or avoided, or to injure in their office, profession or trade. You defame someone when you publish or say things about the person that tend to lower the reputation of the person in the minds of others. The courts place particular weight on the impact libellous remarks have on a plaintiff's ability to earn a living.

For you to be liable for defamation: The words must be defamatory; You must broadcast, or assist in the broadcast of the offending remarks; The person defamed must be alive and identifiable.

It is immaterial to the fact of libel whether it was the intention of the alleged libeller to commit libel or not. Because you believed it to be true is not a defense.

Innuendo can also constitute libel. Inaccurate statements may not be libellous but they can be injurious and are punishable. Companies carrying on business or some other operating party can be libelled.

Types of defamatory meanings:

- (a) *About an individual personally:* Any statement about a person's insolvency, lack of honesty, integrity or morality; being fired from employment; breach of employer's trust; or social disease is defamatory.
- (b) *About a person's office, profession or trade:* Any statement that implies that a person has some characteristic that would prevent an effective performance of the function or lacks a characteristic that is essential for the effective performance of the function is defamatory.
- (c) *About ownership of property:* Any statement that wrongly attributes ownership of property to someone other than the owner is defamatory of the real owner.

Defenses against libel:

1. *Consent.* In rare cases where the plaintiff consents to broadcast of defamatory material concerning them there is no support for an action of libel. However, the defence must prove actual consent was given.
2. *Truth (Justification Defense).* If a defamatory statement is broadcast there can be no liability for anyone involved if the statement is true. If you broadcast a fact stated by someone else you must be able to prove the fact is true.
3. *Fair Comment.* You are free to publish without liability any comment about a person, provided it is:
 1. a comment and not a statement of fact,
 2. a comment that is fairly and reasonably based on facts,
 3. a comment concerning a matter of public interest,
 4. a comment not motivated by malice against the person defamed, and
 5. an opinion honestly held by the person making it.

4. *Qualified Privilege.* Members of the media, because they play a role in disseminating public information, are granted by law a privilege to report fairly and accurately what goes on in certain defined circumstances with the qualification that the report is made in good faith and not without any malice against the person defamed.

Accurate means the report must reflect precisely the meaning of what was said.

Fairly means the report reflects what was said in its full context.

Qualified Privilege exits for:

1. Proceedings of Parliament, legislatures, or any other legislative body or committee, including city councils and territorial legislatures.
2. Proceedings of any administrative body created by any public authority in Canada, including planning boards, CRTC, National Energy Board, etc.
3. Proceedings of a public meeting bona fide and lawfully held to discuss matters of public interest.
4. Findings or decisions of an association whose charter gives it authority to make such decisions, including decisions or disciplinary meetings in a medical association or a hockey association.
5. Documents prepared for public information, including press releases.
6. Proceedings of a court of law provided the report has no comment in it and is contemporaneous with the proceedings.

Courts are a good place to get in serious trouble. You can queer trials, compromise criminal investigations, offend the Queen and wind up defending yourself in court if you don't know the rules. Judges will take you very seriously if you mess up their proceedings.

Rules of thumb for court reporting -

1. Only report what is said in open court in a trial.
2. Do not report *voir-dires*; proceedings without the jury present or not in open court
3. Do not name victims of sexual offences
4. Do not name young offenders
5. Do not report proceedings that have a ban on publication
6. Do not report bail hearings
5. Do not report proceedings or preliminary hearings
6. Do not report anything that might compromise an ongoing investigation
7. Do not report anything that would prejudice a fair trial
8. Beware of police press releases. They are not written by media law experts

Language Policy

The language policy concerns offensive language and programme content. There are several basic guidelines that can be taken from the policy, although the entire policy should be reviewed by all programmers.

Here's the basic gist of it: There is to be no offensive language between 6 am and 6 pm. Between 6 pm and 9 pm, caution should be exercised with regard to offensive language, context should be provided, and a warning read. After 9 pm offensive language is permissible, provided that the programmer can defend its relevance to their show, and that it is not gratuitous. Context must be provided, and a warning must be read.

It is NEVER excusable for a programmer to swear themselves, unless it is in the context of a quotation, or a song name, or if they are reading literary material. The general rule is: if you're not sure, don't play/say it. It is probable that your show will not suffer. If you are planning on airing material containing offensive language, please make sure you read the entire language policy in the Policy Binder. It contains a list of words that are considered offensive, and more detail on the above descriptions.

Programming Procedures

Programme Logs

The primary purpose of programme logs is to ensure that sponsor messages and station ID's are played.

It is a requirement that, as a licensed station, we keep accurate logs of each programme for one year after the programme's broadcast. These logs, in addition to our computer logger, are vital components of our relationship with the CRTC, the holders of our license, and our subsequent ability to stay on the air.

It is essential that each programmer fill out a programme log during his/her show, and play each sponsor message at exactly the time prescribed on the sheet. No fooling around.

1. Programme logs are to be found by each programmer prior to his/her show in one of two places:
 - a. if your show contains a sponsor mention or message, you will find your log in your mail tube.
 - b. if there is not one in your mail tube, you will find blank logs outside the door of the on-air studio (Studio A).
2. Posted on the shelf with the blank logs and playlists is a sample of a filled out log sheet. It may seem like a pain to fill out, but programmers must take the crunchy with the smooth, and ensure that the programme log for their show contains the following information:
 - a. the date
 - b. the time at which each station ID is made
 - c. the title of your show
 - d. the number of the relevant content category (see definitions under CRTC Rules and Regs in this handbook)
 - e. the time at which the programme begins and ends
 - f. in relation to each sponsor mention or message, the exact time at which it was broadcast.
3. At the end of your show, leave your completed programme log on the shelf outside the on-air studio.

Playlists

Playlists are to be filled in by every programmer for each show, and should include a listing of each track played during that show. They are necessary to determine and demonstrate CanCon to the CRTC, as well as to compile charts for distribution.

They must include the artist, the name of the track, the label, whether the selection is Canadian, the music category, and whether the selection is local. A tally should be completed at the bottom.

A sample of a completed playlist is posted on the shelf outside the on-air studio. At the end of your show leave your completed playlist on the same shelf.

Public Service Announcements

PSA's are scripted or pre-recorded mentions of events, meetings or services that KCR airs as a service to local non-profit or qualifying organisations.

All programmers are responsible for finding time within their live programming for reading between 1 and 3 PSA's. Programmers read PSA's appearing on the sheet for the day their programme airs, and are encouraged to read PSA's most appropriate to the content of their show. PSA's must be read exactly as they are scripted. Programmers must record the PSA's by number on the Programme Log. (See Programme Log for examples)

Station Identification

KCR is required to do Station ID's at the top of every hour. The Station ID consists of the following essential components:

- Kootenay Co-op Radio
- CJLY
- 93.5 FM
- Nelson

Each station ID **must** include all of these parts. A station ID is posted at the top of the bulletin board in the on-air studio, for your reference when you're on the air.

We are also broadcasting at 96.5 fm throughout the Kootenay Lake region (Queen's Bay, Harrop/Procter, Balfour, Gray Creek, Crawford Bay, Kaslo, etc.). You may include that in your station ID if you like, although we are not legally required to say it as often as the basic Station ID. You may also mention that we are available live on the internet at www.kootenaycoopradio.com.

The exact time of the Station ID(s) read must be recorded on the Programme Log. It is not strictly necessary to say another Station ID during an hour-long show, but it's kind of nice to do one at the top of the hour, and at the bottom of the hour, halfway through your show or so. Please don't oversay the station ID. We'll leave that for AM radio.

New Music Releases, the Playbox and Charts

The lovely CD Box on the wall outside the studio is called the PLAYBOX. It contains all of the new releases sent to the station. It is important for programmers to play items out of this box, to record them on their playlist, and to fill in the sheet on the front of all playbox CDs. Doing all of these things means that the Music Department can compile

CHARTS and send them to LABELS, who will then send us more NEW RELEASES. It's a cyclical thing. Charts are compiled every two weeks. The latest chart can be found just to the left of the playbox and on KCR's website.

Sponsorships

Sponsorship is different from advertising in the same ways that non-profit community radio is different from commercial radio. Commercial radio plays hits that will bring listeners to their advertisers - the advertising is primary. We play sponsorships from our supporters to allow us to keep producing great radio - programming is primary.

In order to prevent us from sounding like commercial radio we have placed limits on sponsorships, both on time available and content. Sponsorships are placed either 4 times an hour in a sponsored programme, or up to four minutes an hour. Sponsorship messages allow a sponsor to give information about their business or organisation, a simple statement which may incorporate the name of the sponsor, the sponsor's address, hours of business, and a brief general description of the types of services or products which the sponsor provides including price, name, and brand name of the product, and the like. Sponsor Messages are produced without the use of jingles, dramatisations, or competitive references.

Sponsorship accounts for around 60% of Co-op Radio's budget, our biggest single source of revenue. For the good of the station it is very important that Programmers understand and fulfill all of their sponsorship requirements.

Programmers can help with sponsorships. We live in a small community. You may have in your life people (friends, employers, contacts) who may be interested in sponsoring the station. Talk about the radio station; let people know what we are about. If you find someone who is interested in sponsoring the station, pass their name on to the Sponsorship Coordinator.

Programmers can also help sponsorship production by reading sponsorship scripts for recording. A list will be kept of volunteers who want to read sponsorship scripts.

Programmer Sponsorship Procedure

Upon arriving at the station, Programmers should check their mail tube for a Programme Log sheet, which contains the show's sponsorship info.

It is essential that all scheduled sponsorships are read/played.

Station Sponsorships

Station Sponsorships (mentions and messages) are recorded as mp3 files on the sponsorship computer (otherwise known as Paddy). Each sponsor message is assigned a number, which is punched into Paddy's keypad above the CD players in the on-air studio. The numbers for each sponsorship are indicated in the "Track #" column on your programme log.

In most cases, the sponsor spots appear in clusters at the top of the hour, and/or at the half hour. The incoming programmer plays the Station Sponsorships at the start of the hour. This may be the first thing you do, even before your show intro, so be prepared.

Each cluster of spots may contain up to 4 sponsorship messages. Play the spots at the time indicated on the Programme Log sheet.

Programme Sponsorships

Your programme may have its own specific sponsor, which means that the spots for this sponsor are aired only during your programme. These spots are usually played 4 times during a 1 hour programme, as will be indicated on the programme log in your mailtube. The spots will either be prerecorded on Paddy the sponsorship computer, or you will have a script to read, given to you by the sponsorship coordinator. **Please stick to the script.** Sponsors have made an agreement with KCR about what is to be aired about their business or organisation. We need to honour those agreements. Do not elaborate on what has been written out for you by the sponsorship coordinator. If you have any questions, or are unclear on the content of your script, please contact the sponsorship coordinator.

All of the Above

It is possible, even likely, for a show to have a Station sponsorship cluster at the beginning and a Programme sponsorship contained within. Make sure you do not miss any spots!

Logs

As the spots are played, enter the actual time played on your log sheet.

Mistakes

So you missed a sponsorship spot. Don't do this. No, really...don't do this. If you are still on the air, attempt to fit the spots into the time remaining if reasonable, and write the actual time played on the log. If this is impossible or the show is over let one of the station managers know immediately. If the station managers are not around (late night show, etc.), leave a note for them, or for the sponsorship coordinator, and make a note of it on the programme log.

Please do not promote businesses on your show who are not sponsors of your show. This creates free advertising for some, when others are paying for it.

Show Fill-in Procedure

Programmers are responsible for what goes on-air during their scheduled time slot. This means that if a programmer is not able to host a scheduled show, it is their responsibility to either find a replacement host (who must be a trained KCR programmer), or to have a prerecorded show to give to the Station Manager to play in their timeslot. If the fill-in show is prerecorded, it is also the responsibility of the programmer to find a "station babysitter," i.e. a trained KCR programmer who can monitor the station during the prerecorded show.

Programmer Discipline

Programmers are granted a lot of freedom on Kootenay Co-op Radio. There are, however, various conduct guidelines, as outlined in the previous pages, which need to be followed.

However, the Programming Coordinator may discontinue a programme if:

1. the programmer does not show up for her show and does not give notice. Chronic lateness is equally unacceptable.
2. programming does not fulfill the programme proposal. The programme proposal is like a small promise of performance. KCR depends on programmers following the key elements of these proposals in order to plan the programming mix to meet our own promise of performance to the CRTC.
3. the host of the programme changes without notice. Please clear any changes with the Programming Coordinator.
4. the programmer refuses to take responsibility for his/her on-air comments.
5. it has become apparent that the programmer is stealing from KCR. Theft of our equipment and materials jeopardises other programmers' opportunities to produce great radio.
6. drugs or alcohol are being used by programmers while doing their show. Not here, please. Broadcasting while intoxicated doesn't work — you might have a party in your pants over some of the things you say, but chances are the rest of us won't. Plus, it's illegal.

Programmers, Volunteers and Members who do not fulfill volunteer responsibilities or the Programmer's Agreement are subject to disciplinary Action. The details of this Policy and Procedure, as well as the rights to appeal, are outlined in KCR's *Complaints, Disciplinary Action and Appeals Policy and Procedure*, in the Policy Binder.

Promoting the Station

Promotions are an important part of any radio station. Just look at all the advertising for radio that exists on TV and in the papers. Every volunteer should do their best to promote the station and their programme, but some promotions strategies are better than others. If you are planning on creating any posters, flyers or handbills, please get them approved by the staff first. The staff can provide you with a copy of the station logo which must appear on any promotional material.

When talking to people about the station please encourage them to contact the staff if they have any questions about our programming and what we do. Community awareness and participation is one of the chief goals of the station - we can all help work towards that. There is also a "Station Representation Policy" in the KCR Policy binder. Refer to these if you want more details.

In-Studio Conduct

Guest Guidelines

Please refer to Kootenay Co-op Radio's Guest Policy, in the Policy Binder. This is the gist of it:

A programmer may have ONE personal guest in the station during their programme. A personal guest is a friend or relative that you want to sit in on your programme. This guest is not permitted to go on the air or into the music library. You are responsible for the actions of this guest.

When inviting other guests on your programme for interviews, always use good judgement. YOU ARE RESPONSIBLE (e.g. libel/slander, defamation of character) for the words expressed by your guest, during your show. If your guest were to maliciously

defame someone or use obscene or profane language the consequences could affect them, you, any co-hosts, and KCR.

Forewarn your guests. Let them know that you don't condone irresponsibility and unprofessionalism. Protect yourself. It's good practice to get the person's address and phone number before the interview, to reinforce how serious you are about holding them accountable for what they say.

AND, never allow anyone to go on the air if they appear intoxicated. It is a FEDERAL OFFENCE to do so.

Phone Calls and Complaints

Answer the phone as you would for any "real" job. Be courteous and don't argue with callers. Take a message if necessary, and put it in the appropriate mail tube. If someone has a complaint ask them politely to phone the office staff during business hours.

Under no circumstances are programmers EVER allowed to deal with complaints. If someone calls during your programme with a complaint, forward them to the office phone and have them talk to a staff person. If staff is not available, complaints must be submitted in writing or left on the office voice mail.

It is critically important that complaints are dealt with promptly and respectfully. As long as you are following station policy the staff will support you and your programming.

House Rules

- 1) No dogs/cats etc. inside — they make a mess, and some people are allergic!
- 2) No smoking inside or on the back porch
- 3) NO FOOD OR DRINKS WHILE USING ANY OF THE EQUIPMENT.
- 4) Always sign up for equipment — book shifts in advance to avoid disappointment. Limit the blocks to 3 hours at a time.
- 5) If it looks like the room you're in need...find the vacuum.
- 6) Clean up after yourself.
- 7) Respect the fact that this space is used by many people, often at the same time...keep relatively quiet.
- 8) If you're the last one here, make sure all of the lights are off, and that all doors are locked.
- 9) Cultivate the fuzzy sensation that this is your home . . . and treat it as such. (Actually, treat it better than that.)

In Quest of Programming Excellence

Your Voice

Whether you're a DJ/programmer, a newscaster, an interviewer, or a narrator, the way you use your voice is vitally important. Since it is your only direct personal link with the listener, if you wish to be favourably received, you must think about how you sound.

You may be about to make the most intelligent statement of the past century, but if you utter it anxiously and short of breath, no one's going to be impressed.

Your voice is affected by the nature of your thoughts and feelings. Fear, anxiety, depression, etc., will find their way into your voice. Aim for a confident yet personable tone. Exaggerating the emotion in your voice (within reason) helps to avoid sounding like you've been napping while the music was playing. Act naturally and don't be afraid to use body language. The listener can "hear" if you are smiling, waving your arms or being generally excited. Small appropriate gestures will colour your voice and help you in telling your story.

Don't dwell on how many people will laugh at your slip-ups. The fact is, probably no one will. DJ's and programmers have always messed up, and they probably always will. The experienced ones just know how to carry on without getting flustered.

When speaking into the microphone, be relaxed. Talk as you would to a person sitting across from you. Speak clearly and at an easy, measured pace. Project.

Music Mixes

We encourage programmers to emphasise music from independent artists and labels. We want to play music that people do not hear on other regional radio stations. Allow yourself time to sample new releases, listen to other KCR programmes, and make note of interesting music that is new to you.

Try to check out at least two new CD's from the playbox each time you prepare for a show. If you don't like them you don't have to play them, but you might stumble on some of the excellent Canadian content offered by the music library. You will also find music styles and artists that you are not familiar with. Give a listen—the KCR spirit is an adventurous one, open to new ideas and new art. Safe and well-trod is the path of corporate stations.

Think about your mixes. Are you looking for a smooth transition from one selection to the next? Or do you prefer to jolt your listeners with abrupt changes of mood/style/tempo. Think about the length of your song sets as well. If the sets are too long, listeners won't remember what was what when you give the titles and artists. If the sets are too short, it's difficult to develop any kind of flow. With a little forethought, research, and creativity you can make a unique music programme. You have a great deal of freedom—we depend on programmers to chart new territory. Don't waste this freedom by just playing your favourite songs and listing titles week after week.

Also remember that as a music programmer you are much more than just a disc-spinner — You must use "verbal enrichment" to complete your show! See below under "Airchecks" for verbal enrichment ideas.

One note on Canadian Content ("Cancon"): Don't talk about it — just play it. 35% for most music programme types.

Reading

The most important part of reading on the radio is to sound like you understand what you're saying. It is possible not to understand what you're saying and still sound like you do (insert generic politician as example here), but for most of us mortals, it definitely helps to have an intellectual grasp on the information.

You may want to “slash” your written copy. This means putting vertical lines in places where you can pause for a breath / without sounding stupid / or at a loss for words. Pauses help you to maintain your rhythm. Rhythm is very important in announcing — jerky reading is painful to listen to. Tap your toe (quietly). Try reading to the beat of songs where appropriate. Play with rhythmic variations. Always read your script over a few times before actually going on air with it, so that when you do read it on air, you don't surprise yourself with some bizarre sentence structure or a difficult word. Strive to create the illusion that you're not reading at all. If the wording is giving you trouble during practice, simply change it.

In the end, your radio voice is going to improve only with time and practice. Do airchecks often and consistently. (See below for how to do an aircheck.)

Writing

Writing that is intended to be said rather than read demands a different pace. Save the more convoluted prose styles for some other medium. Verbosity and erudition usually translate into boredom and/or confusion on radio. Write with your voice. Try first saying out loud what you want to express, and then write it down.

Try to retain a personal tone, but at the same time, speak English. Thinking of your friends and others you know who may be listening might help you to find the right tone and style. However, steer clear of obscure language (for example, slang that only you and your friends know) and in-jokes. Most listeners will never have been to one of your parties.

Kootenay Co-op Radio's overall sound generally is not “slick”. Overly slick writing will stand out and sound silly. Aim for “tight”, but avoid slick. Your writing (and your speaking) should sound like one community member speaking to other community members in a free exchange of ideas and art. That's what KCR is all about.

Airchecks

The quality of your voice is something all too often overlooked. Regular airchecks are vital for good programming. An aircheck is a recording of the spoken portions (and mixes) of your show so you can listen to it later. You'll be surprised (and maybe horrified) to hear what you sound like.

An aircheck recording can be done at home with a tape recorder (or some other recording device), before going on air, or during a broadcast. The easiest way to do an aircheck is to listen to your show on the computer logger after it has been broadcast. Everything we broadcast from Studio A is recorded to a computer by the name of Brother, who stores it as half hour mp3 files for six weeks. You can listen to your show directly off of any computer in the station, as soon as right after your show, and as late as six weeks later. When reviewing an aircheck, there are a number of things to assess:

1. Enrichment (for music programs): Are you doing any? Or are you just reciting a shopping list of the songs you just played? Enrichment is a lot of things but mainly in the CRTC's words, it's "interpretation of information in which explanation, extrapolation, opinion, or commentary is the primary element." Be creative. Make use of biographical information available at the station. Talk about what the music means to you. Read poetry. Announce upcoming KCR and community events. Put together sets of music based on a theme, or profile an artist, or a label or a trend. By increasing the enrichment portion of your programme, you help KCR to meet its commitment to CRTC to programme at least 25% of the broadcast week for spoken word. Some programmers find it useful to keep a book of ideas/information/funny snippets to use on air. You could script out your announce breaks but that usually sounds stiff. Point form notes work well for most people. Even if you don't use them it's nice to know they are there in case your mind suddenly goes blank. Some people can consistently ad lib interesting breaks but this is rather rare.
2. Your voice: This is your primary tool of communication with your audience. An awareness of how you sound is essential. Check your voice against the guidelines given above. Think about intonation, enunciation, and volume.
3. The quality of what you are saying: Do you make sense? This is important — after all, we are in the communications field. Quoting lengthy and obscure passages from works in a language not spoken by your listeners may be nice every once in a while, but can quickly become oh-so-tiring. Pretend you are in a lecture hall speaking to 300 people. Do they care what you are saying? Would you?

Technical Descriptions & Procedures

Studio A - Broadcast Studio

Equipment

Console

The most complicated piece of equipment to deal with here is the console itself. Most of the other stuff is similar to what you probably have set up on your home stereo.

The key to understanding how to use it is to look carefully at the controls. The console is divided into vertical strips - these are called channels. Each one has similar buttons and similar functions. Incoming signals (cd, tape, phono) are each routed to a separate channel. The channels are each labelled just below the faders. The microphones are set up slightly different. Each mic has its own channel, and then all the mics are grouped together into one channel (mic master) so all the mics can be turned on and off with one fader.

Console Channel details from top to bottom:

Gain – This is where you control the incoming level of the signal from whatever source you are adjusting. This is where you adjust the cue levels (we'll come back to cueing)

EQ – Treble, Mid, Bass. At the start of your show, make sure these controls are at 12

o'clock. For the most part, EQing signals will not be necessary, and can be unwanted if used improperly.

PFL Switch (cue button) – This is one of the two buttons involved in cueing a source. Remember to reset the solo switch after you've cued a signal.

Fader – Has 2 functions:

- 1) They are the on/off switch for each channel. In other words, when a fader is up, whatever is coming through that channel is going to air.
- 2) They are used to control the air level of each signal. One way to think of faders is like a floodgate, the more you open it the more signal flows through. In general your signal should 'peak' at 0 on the VU meters.

Other Console Components:

VU Meters – There are two console VU meters that are important.

Cue Level – This is the level of the cued/pre-fader signal. When cueing a signal, this VU meter should peak at 0.

Air Level – This is the level of the air signal leaving the console. It is a measure of the combined levels of all signals that are being sent to air. This VU meter should also peak at 0. A signal pushing the needle into the red will be distorted.

VU meters are not infallible and a wise programmer puts much more trust in their ears. This is why headphones are critically important in monitoring.

Headphone Monitor

This is where you select to listen to **Air** or **Cue**. This component ONLY controls what you are hearing in your headphones. It does not affect what is going to air.

You are generally going to be listening to your program off the FM tuner which is set to 93.5; this is **Air**.

When you want to cue a channel - that is listen to it without it going to air - you will listen to the **Cue**.

The cue circuit allows you to preview the signal from any channel on the board. This enables you to check music, and set levels without interrupting your broadcast.

There are usually headphones available in the studio. However, the quality of these headphones is sometimes lacking due to the inevitable wear and tear. You might want to bring your own headphones. Just remember to take them with you when you leave, especially if they are precious to you. If you are using the studio headphones, please be nice to them.

Speaker

There is a fader on the console (labelled "Speaker Volume") that controls the volume of what comes out of the studio speaker. Moving the fader up will increase the speaker volume; moving it down will decrease the volume. You will not hear microphone volume through this speaker, nor will you hear an on-air caller. These two components are not routed to the speaker to avoid feedback through the microphones when on the air.

Although it can be fun to listen to your music through the speakers, it is recommended that you use headphones to monitor the sound quality of your show, as this is the only way for you to hear what is actually going to air.

Microphones

Studio mics are very sensitive, and “hear” many sounds that you do not usually notice. This is why careful microphone use is crucial to good sounding radio. Microphones will pick up all of the sounds coming out of your mouth, including: breathing, esses, and popped pees.

For this reason microphone positioning is very important, especially for guests who may not have experience with microphones. You should carefully set up microphones before you start - it will greatly improve your sound.

1. Microphones should be positioned pointing up, or slightly off vertical. Speak across the top of the mic, not into it.
2. Proximity to Microphone. Be sure to tell all guests (and hosts) to get up close to the mic.
3. Mouths need to be kept aimed at the mic. If you (or a guest) need to turn to speak to someone, pivot from the waist, with the mouth staying pointed at the mic, instead of simply turning from the neck.
4. Back up from the mic when not talking, so that breathing sounds can be reduced.

CD Players

There are a number of different CD Players in the On-Air booth. They may change as they break. Treat them well.

Sponsorship Computer

Also known as Paddy, this computer plays all of our prerecorded sponsorships, show promos, recorded station Ids, and prerecorded shows. Paddy is plugged into a channel on the console labelled “Sponsorship Computer”. Each file played from this computer has a number at the beginning of its file name. This number is what gets punched into Paddy’s keypad. After punching in a number, hit ENTER. The number, file name, and file length will appear on Paddy’s screen. When you have all your numbers punched in, put sponsorship computer fader up, and hit PLAY on the keypad. Watch the air levels, and adjust if necessary.

Once Paddy starts playing, you can’t interrupt, or pause, or punch in extra numbers. If for some reason you need to stop Paddy from playing, punch in the numbers 1234 consecutively.

Cassette Deck

The On-air cassette deck is identical to a regular home model. It can play and record, though not at the same time (recording something on to a tape with the Tape fader up will give you horrible feedback on your recording).

It is not generally recommended to play tapes on the air. They sound bad, what with the background hissing and all. And the more you play them, the worse they sound. However, the tape deck can be useful if you want to record your show.

Turntables

Be careful when using the turntables; cartridges are fragile and expensive. They are not designed for scratching, etc - so don't use them as such.

How-to:

Cue a signal before sending it to air:

1. Make certain that the bottom fader is all the way down/off. This must be done to prevent whatever you are cueing from going live to air.
2. Then you need to switch the air/cue switch on the headphone monitor to cue, and
3. Press the solo switch on the channel you want to cue.

You are now hearing the selected channel through the cue circuit. It is not going to air. It is important to only be soloing the one channel you want to cue. Make certain that there are no other channels that have the solo switch depressed, or you will also be hearing that channel through the cue circuit.

4. Adjust the level of the signal by adjusting the top gain.

The loudest parts of music should be reaching '0' on the Cue Level VU meter. Voice levels will not reach this high on the Cue Level meter. For voice levels to remain constant, it is important to remain close to the mic and pointed at the mic.

5. Once you have cued and set the levels you will return to listening to Air.

Returning to listening to Air:

- a. reset the solo switch
- b. switch the air/cue switch to air.

Now you are ready to send the channel to air by bringing up the fader.

Levels

The level of a signal is NOT the same as the volume. Think of it this way: level is what the machines hear, while volume is what your ears hear. It is possible to have a low level and a high volume, and a high level and low volume. While it may be tempting to broadcast with very high levels, you could damage equipment and your program will not be fun to listen to. Broadcasting at very high levels sounds very bad, because the sound is not only too loud, but very distorted.

Consistency is important so that our listeners are not having to constantly re-adjust their volume controls. We want them to hear our music and our voices.

The highest signals in your program should peak at just above 0.

Studio B - Production Room

Studio B is used as a production room for: editing field recordings, recordings promos, and station ID's, and prerecording programmes. Training is offered as needed - please

talk to the staff about registering for training. What follows is a quick guide to recording a promo for your show.

Recording a Promo in Studio B

Get some music. Write a script that contains: show name, time and day, and a brief description. Do not include the Station ID. 30 seconds max.

Open Soundforge (icon on desktop). Click red record button, check the monitor box (this enables record meters).

You will record both your voice and music from the board into Soundforge at the same time. Set music and voice levels. (you don't want the music to be so loud as to not hear your voice).

Now you're ready to record. Press record on Soundforge again. Play music, read script. Press stop on Soundforge.

Close record window. Save file as "show name promo", in c/audio data/kcr promos.

Edit as needed. When done - close file. You have just recorded a .wav file. You to convert that .wav file to a format that can be played on Paddy (the studio A computer). Paddy plays .mp3 files.

Using the MP3 Trader

Mp3 trader can be accessed from Rudy, Victoria, or Doug, however, you need to start the trade on the computer where your file resides. When you record in Studio B, you need to begin the mp3 trade from the Studio B computer (Doug), however, it can be finished from any of the three computers - Doug, Rudy or Victoria.

Open Internet Explorer. Type in "hq", find the link for mp3 trader on the "hq" page. "Browse" for your file "show name promo" in c/audio data/yourname. Once selected press upload. Wait a couple of minutes. When the mp3 has been created, the full file path and length of promo will be displayed on the top of the right hand column

Now you need to put this mp3 on Paddy - Sponsor Computer.

Point the mouse over the file at the top of the list on the right hand column. Right click the file, pull down to "save target as", left click and browse for paddy/promos. Find a number that is not being used by another promo in that folder and enter the file name using this number like this: number / space / file name
e.g. 17 Counterspin promo

Now record this number on the promo list in Studio A (in front of turntables).

Brother - Using the Studio A Logger

Thanks to a wonderful piece of software written by KCR volunteer Tom Clegg, everything that KCR broadcasts is recorded on the logger (Brother). Please take advantage of this, and listen to your own show - see Airchecks p.19.

To listen to the logger - Open Internet Explorer - type in "HQ" in the address field, go to the "Brother" link. There you will find a long page with the past 55 days listed, with the current day at the top. Find the day the show you want to hear was broadcast. You'll see the day is divided into 30 minute sections. Find the section that contains the start of the programme you want to listen to. Click on that mp3 file. The computer will likely ask you what you want to do with that file. Respond that you want to open it. Now Winamp (mp3 player) will open and begin to play the 30 minute file. Victoria and Rudy both have headphones for listening, in Studio B you can use the speakers. In Winamp you can navigate through the file by clicking on the yellow transport bar. As well, the left / right arrows work as fast forward and rewind, and the up / down arrows as volume up and down.

When Things go Wrong

Sometimes equipment breaks or malfunctions - remember, this studio is being used by over one hundred different people every week. While it is inevitable that there will be some problems, it can be very frustrating if equipment breaks during your show. Please report broken or malfunctioning equipment to the staff IMMEDIATELY.

When something is not working, just relax - do not mention the problem on air, and continue programming to the best of your abilities.

Station Tour

Maitubes. The communications portal of the station. Each programmer, key volunteer, staff, and Director has one. If you have messages or materials for anyone, leave them in the appropriate tube. Maitubes are to your right just after you walk in the main door of the station.

Station Managers' Office. This place is locked when station managers are not present. If you need to leave a message or something else for the station managers, please leave it in the "drop-off" envelope on the outside of the door. During office hours, the station managers aim to please, usually. The station managers' office is located to your right after you walk in the main doors of the station.

Production Studio (Studio B). This is where all prerecorded programmes, sponsorships, show promo's, and other audio bits are produced. This equipment is only to be used by trained members. Studio B is located beside the CD library.

Internet Research Station. These computers (Rudy and Victoria) are for research for public affairs programmers, and music programmers interested in increasing the "verbal enrichment" of their shows. Please do not use it to check personal email, and book time on it ahead, to avoid disappointment. Rudy and Victoria are located in the main room on your left.

Meeting/ Lounging area. Where the comfy couches are located. Self explanatory. Please keep meetings and loungings quiet if there are others around working, and especially when there is someone on the air in Studio A.

Kitchen. Please leave a \$.0.50-\$1 donation in the jar for coffee and tea, and clean up the mess you make. The kitchen is right outside Studio b, so please be aware of how much noise you are making when in that area.

Audio Archive. Contains all of KCR's processed recordings, It is between studion A and B so again, the noise thing...

Playbox. Located outside Studio A on the left hand side of the door, this is where all the new releases are kept.

On-Air Studio (Studio A). Where it all happens.

Bathroom. Is located outside Studio B and also in the basement.

Studio C. Is an unfinished studio located in the basement.

Record Library. Is Also located in the Basement, It includes a large Classical Music section but also other genres as well.

Basement. Is used for meetings, training courses, record library..... there is also a bathroom down here, a computer, storage etc.

Station Resources

All members, programmers and volunteers are encouraged to familiarise themselves with Station History, Policy and Procedure, Guidelines, and Resource Materials in an effort to produce well-informed and quality programming, to adhere to various station rules, and to be able to represent Kootenay Co-op Radio accurately to the public.

To this end, there are a number of resources at the station that are available to peruse at your leisure, they include:

1. Kootenay Co-op Radio's CRTC application, which includes:
 - a. Promise of Performance
 - b. A history of the station
 - c. Proposed training guidelines
 - d. Proposed sponsorship guidelines
2. Kootenay Co-op Radio's Structure documents, which include:
 - a. An overview of Board composition
 - b. An overview of Committee and Department composition, function, and positions
 - c. Key volunteer positions and their associated job descriptions
3. Policy and Procedures Manual, which includes:
 - a. All policies and procedures which pertain to the running of the station
 - b. Programming policies and procedures
 - c. Volunteer rights and responsibilities
4. Volunteer Manual, which includes
5. The Broadcast Act

6. Broadcasting Procedure and Rules
7. Resource Books on Broadcast Journalism
8. Radio Regulations
9. Our CRTC license
10. Research Computers
11. Old newsletters, which include past programme guides
12. Minutes from past Board meetings
13. Information on other community radio stations
14. The Audio Archive database
15. Artist Biographies/ Promotional material

This is not an exhaustive list. If there is something you are interested in that is not readily available, please ask another volunteer or one of the staff.

The NCRA

KCR is a member of the National Campus/Community Radio Association. The NCRA is a not-for-profit national association of organisations and individuals committed to volunteer-based, community-oriented radio broadcasting. The association strives to advance the role and effectiveness of campus/community radio in Canada through government lobbying and advocacy. The NCRA tries to work closely with other regional and international community-oriented radio organisations to provide materials and networking services to its members.

NCRA members include stations affiliated with broadcast schools and universities, English, French and First Nations stations, and other supportive businesses and individuals. Thanks in part to the NCRA, campus/community radio has grown from a disjointed collection of student broadcasters and community volunteers to an entity joining commercial broadcasters and the CBC as a strong third sector of the Canadian radio broadcasting.

More information about this valuable organisation is available at the KCR office or on the web at www.ncra.ca.

AMARC

KCR is a member of the World Association of Community Radio Broadcasters. (Association Mondiale des Radiodiffuseurs Communautaires). AMARC is an international non-governmental organisation serving the community radio movement. Its goal is to support and contribute to the development of community and participatory radio along the principles of solidarity and international co-operation. All continents are represented on AMARC's Board of Directors.

www.amarc.org

The CRTC

The Canadian Radio-television and Telecommunications Commission (CRTC) mandate is to ensure that programming in the Canadian broadcasting system reflects Canadian creativity and talent, our linguistic duality, our multicultural diversity, the special place of aboriginal people within our society, and our social values. At the same time, the CRTC must ensure that Canadians have access to high-quality, varied and innovative communications services that are competitive nationally as well as internationally.

The CRTC holds KCR's licence to broadcast, and has the power to revoke it for violations of the license terms. Kootenay Co-op Radio, both as an organisation and in the form of each of its programmers, must therefore adhere to the CRTC's regulations.