

# DJ Land



that training manual from  
CiTR 101.9FM

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# HOW TO BECOME THAT DJ/PROGRAMMER

Do not go to the Columbia School of Broadcasting where the creative parts of your personality are shaved away, leaving you with a voice and no brain. This is always a mistake. CiTR does not want typical radio voices and programmed, predictable attitudes. CiTR strives for the original, the natural, the normal (?). However, if you have already taken some sort of professional audio course, we will do our best to show you the error of their ways.

After you take the Station Tour and the Technical and Production trainings, the Programming Orientation will show you the ins and outs of on-air life, while DJ Test Run will fine-tune your broadcast skills and transform you into a suave technician and on-air personality. Then comes DEMO

-“demo” is short for “demonstration.” Your demo tape will be listened to by the Programming Department which will decide whether your particular interpretation of radio is

- (1) safe for public consumption, and
- (2) fills a need of CiTR.

You will have to book time in B-/C-Control. This is as simple as jotting down your full name and phone number on the booking form found on the wall outside the room. There are a few rules and regulation on the wall. Read them! Follow them! Yes, you can use material from the Music Library and the Playlist library for making your demo. Just make sure that they- and the carts, PSA material, etc- are not required by whoever is currently on the air, and that they are properly re-filed afterwards.

Your demo should display your technical and verbal skills and should be followed easily. If you can, please supply your own minidisk or CD. Of course originality is encouraged on your demo, as it should give a pretty damn good idea of what you and your show plan to sound like. If you are really stuck for ideas- and it is hoped you are not- the bare bones of it should include the following:

Introduce yourself, the program, the station, etc. Describe what you are about to do for the next several tens of minutes.

Play three songs. Do not play them in their entirety; just stop the CD/cassette and advance the record. We are only interested in your mixes.

ID the three songs you just played. Give at least one minute of Enrichment. Play a pre-recorded Promo message. ID the next three songs you are about to play.

Play three more songs.

ID the three songs. Give at least one minute of Enrichment. Read some events (ie, CityScape) listings. ID yourself, the station etcetera and sign off. The end result should take twenty minutes or so of recorded time



When you submit your demo, the Programming Department will be looking for certain qualities.

**What do you sound like?** Can you talk? More importantly, do you have anything interesting to say?

**Can you read out loud really clearly and coherently?** Can you project? You should be speaking as if you were talking to someone across the table from you, not someone who is two centimeters away.

**What kind of music do you intend to play?** Are your choices and/ or approaches fresh and thus worthy of airtime? CiTR should not have to tell you what kind of music you should and should not play; you should have a good idea of CiTR's sound, nay philosophy, because you have been listening to the station incessantly. Our programmers are always urged to search for sounds which, if not new to the world, are at least new to them.

**How do you program?** How do you put it all together; your choice of sounds, your spo-

ken accompaniment, your announcements, etcetera. Does your show flow seamlessly or does it ricochet all over the place? Whatever your intentions or results, is there a conscious mind behind them, or are they just the result of some indulgent asshole abusing the airwaves?

During the creation of the Demo Thang, you are encouraged to sit in on some actual on-air shows to see how it's done. After you pass the Demo Thang, then you will be given an opportunity to do it for real. Get on the fill-in-list, get on your feet wet on-air a few times, fine-tune your schtick and hang in there until a regular slot comes along.

At any step along the way to airdom, if you have any questions about anything, ask the Program Coordinator. You are expected to do that. And conversely, if you're doing something desperately wrong on your demo, the PC will be the first to let you know. Don't expect your first attempts to pass with flying colors. They seldom do. We do not run on any deadlines here; you can work at your own speed, dammit, and no one's gonna tell you to hurry up in your training. The important thing is to get your feet wet. Book time in B- or C-Control and practice, practice, practice. Practice as much as you want. As soon as you think you're onto something, whip off a demo even if you know it's got some fatal flaws. The sooner the PC can hear some of your stuff and get a lead on where you're coming from, the better it is for you.

Also, it never hurts to involve yourself in station activities and tasks in the various departments while you are working on getting on the air.

# HAVING PASSED MUSTER AND BECOME AN ON-AIR TYPE

Congratulations, you talented soul, you! Now you're on your way to media-guru status. Groupies are yours for the asking. Uncounted millions will live by your spoken word and musical selections. The fate of western civilization is firmly within your grasp. Don't fuck it up. There are a number of responsibilities that go along with airdom. Here are a few.

## Planning Your Show

Music programming is much easier to do than is spoken word programming (it can take as much as two hours of your time to do a six minute feature). Once you have done a few music shows, though, you should be able to a "reasonable" job with as little as one hour of preparation per one hour on-air. The simple part of the planning is the music. It's easy to spend 90 percent of your planning time picking out the music. However, you will soon find that if you do this, when you open the mic, you will have very little to say of any intelligence. So spend some time planning on what your mouth is gonna do when the music stops. Take notes if that helps. Use cue cards if you want.

Read music magazines and stuff for info. But please prepare your mouth and your brain!

## Making Your Shift

Yes, you do have to make your shift on time every time. This does not mean shuffling in one minute before your show starts and attempting to pull records you have not even heard before (actually, everything that you play on the air must have been listened to by you before airing.) It means showing up with adequate time to prepare for your show. This means allowing enough time to look at the program log beforehand, to pull your musical selections, to preview selections, to start filling out the playsheets etc. Of course a lot of this can be done quite well in advance, especially the previewing bit; sit in the listening room for an evening with forty or more albums and listen, listen, listen. No, you're not being paid for it, but that kind of logic doesn't apply to CiTR anyway.

If for some reason you cannot make your shift, finding a trained, authorized and approved fill-in is your responsibility. Do not call the station and whine and say, "Gee, I can't make my shift," and then leave it in the hands of the poor sod who was unfortunate to pick up the phone. How can you find a fill-in? Easy! E-mail the programmer listserve at

**[citr-onair@interchange.ubc.ca](mailto:citr-onair@interchange.ubc.ca)**

No, you cannot ask a non-station member, or an untrained, unauthorised station member to fill in for you. It does not matter how skilled or brilliant that person might be. That's just a RULE. If you know someone who's a skilled, gifted programmer type, and that person is interested in broadcasting at CiTR, by all means get her/him to join, do some training and clear the demo process just like you.

If by some act of fate the programmer scheduled for the time slot after you does not show up and you really cannot fill in indefinitely, ask any of the members who happen to be at the station at that particular time if they can fill in. Please remember though: everyone on the air must be a qualified, trained member programmer. If you are the only one in the station, our default emergency programming is usually BBC news. Go to

**<http://www.bbc.co.uk/worldservice>**

and click on the radio player link in the top right corner. Play out of the CPU channel. We are required by law to have something broadcasting at all times.

If all else fails, call the PC and explain the situation. If even that fails, start making arrangements for an immediate fill-in. Finally, don't forget to take down the name of the no-show culprit and pursue revenge!

## Logger Machine

Once upon a time there was a reel-to-reel contraption in the corner of A-Control that recorded everything we broadcast 24 hours a day, and drove us all crazy. Not so anymore! In the new reel-free millennium we now log our broadcast on a computer locked up in Engineering, so you the DJ will never struggle to change the logger tape at the crack of dawn. That's right, everything you say, every song you play is being recorded and kept for 30 days in case the CRTC ask to hear what we've been up to. The PC can also keep tabs on you with the click of a mouse, so

don't think you're not accountable just 'cos no one's around at 2:00 AM.

**IF WE ARE CAUGHT WITHOUT OUR LOGGER MACHINE ON, THE CRTC CAN REVOKE OUR LICENSE! SERIOUSLY!**

## And Also...

In case you haven't noticed, CiTR is not only a service organization of the Alma Mater Society and an officially sanctioned radio broadcasting outfit, but it is also a club, a club of individuals who for one reason or another have pooled together in order to pursue their passion for radio. Radio is an electronic medium. That means that certain expensive and touchy equipment is necessary to facilitate its broadcast. Needles to say, a lot of different individuals want to get their hands on CiTR's expensive and touchy equipment. Also needless to say, CiTR has gone out of its way to make this equipment available and accessible to everyone who has proven themselves competent in its operation and trustworthy.

So what's the problem? Nothing really. Just respect the stuff.

**DON'T FORCE THINGS!**

**DON'T EAT OR DRINK IN ANY OF THE CONTROL ROOMS!**

**DON'T SMOKE IN THE STATION! THE STUDENT UNION BUILDING IS A SMOKE-FREE BUILDING. SMOKE AND ASH WILL DAMAGE THE EQUIPMENT.**

**DON'T BE A FUCKING IDIOT AROUND OUR EXPENSIVE AND TOUCHY EQUIPMENT! IF YOU ARE AND BUST SOMETHING, DO NOT EXPECT A WARM RESPONSE FROM YOUR PEERS! Don't say we didn't warn you, 'cause we did, bud.**

It's worth noting that CiTR is one of the best equipped campus/community radio stations around. That's the honest to goodness truth. Let's keep it that way.

# Planning your show. do it.

When planning your show, keep in mind that CiTR is NOT a "hits" station. The purpose of campus and community radio is to offer an alternative to the dreary redundancies of commercial radio. If your little sister has all their stickers, then just DON'T.

## The RULES

That being said it is more complex than obscure=good. Depending on your show's format you will have to adhere to certain percentages of playlist (any music from the past six months), indie (anything that isn't from a major record label), and Cancon (anything Canadian.) (see pg \_\_for details).

A new initiative called Femcon recommends that programmers play a percentage of "female content" matching their Cancon requirement. This means that if you are required to program 35% Cancon for your show it is recommended that you also play 35% Femcon. While it is a recommendation and not a requirement we strongly encourage programmers to participate, given that the motion was proposed by CiTR's own Parmida Zarinkamar at the 2004 NCRC conference.

Don't be a jerk. Don't play or say anything that:

- a)will slander or libel someone
- b)involves gratuitous vulgarity
- c)will bore everyone
- d)is illegal (cite previous edition)

A word on repeats

Don't play the same tracks all the time you laggard lackadaiseys! Even if it perfectly captures your entire being. Even if it fulfills the playlist, indie, cancon, and femcon requirements in one superhero of a track. It's not all about you Narcissus! So explore our libraries. Make use of the internet! Talk to the music director! Otherwise the programming department will hate you. And so will your listeners.

## A word on enrichment

You owe it to the station and to your devoted fanbase to actually inform the public. So go beyond "I just played the latest from Belle & Sebastian...ummm...yah." Are they on tour? Is it true that the lead singer ran off with an axe murderer? What do they eat for breakfast dammit, I want to know!!

## PSAs

Part of your enrichment also involves information about community events and concert listings, AKA Public Service Announcements (PSAs). These are found in a BIG RED BOOK in the on-air booth. You are REQUIRED to do these throughout your show. You can promote anything you want as long as it is a service or event. PSAs are not advertisements! Resources other than the BIG RED BOOK are [HYPERLINK "http://www.pollstar.com"](http://www.pollstar.com) www.pollstar.com, and [www.straight.com](http://www.straight.com).

## Promos

Promos are prerecorded promotions for other shows that air on CiTR. You are required to make one for your own show. You also better show other CiTR programmers some love by playing their promos throughout your show. It is a good idea to arrange an "I'll play yours if you play mine" pact with someone who programs a similar show.

## Interacting with your listeners

Getting your listeners involved with your show is a good way to keep them. Keep in mind that you do not need to play a request that doesn't fit in with your show. If you do a Hardcore show and get a request for Yanni, DON'T DO IT.

Concert giveaways are exciting and awesome. You must only give them away to on-air callers. Tell your grandma that you're sorry but you can't give her those GWAR tickets unless she calls in. Then take down her name and phone number in the giveaway book. Don't be greedy. Keep the giveaways to one per show.

## Resources

[allmusic.com](http://allmusic.com)  
[spinmagazine.com](http://spinmagazine.com)  
[weirdsville.com](http://weirdsville.com)  
[trouserpress.com](http://trouserpress.com)  
[pitchforkmedia.com](http://pitchforkmedia.com)  
[bbc.co.uk/radio1/alt](http://bbc.co.uk/radio1/alt)

# THIS IS WHAT OUR POP SAID ABOUT WHAT WE DO:

Although the general programming orientation is towards rock material, CiTR explicitly promotes the station's mandate of providing a listening experience distinct from the general popular and rock-oriented commercial radio stations in the area in terms of music, presentation and intellectual curiosity. By programming material not heard on any other commercial FM radio station, CiTR provides exposure for those independent radio artists who could not or would not otherwise be heard were it not for CiTR. By ways of a diverse and informative (read: inherently educational) format of musical programming unique to the area, CiTR complements what is offered elsewhere in the FM spectrum, thereby enriching the programming of local audience, pertaining particularly to the programming of local releases, CiTR implicitly promotes the local music scene by cultivating support for it amongst our listeners, thereby enabling local musicians and those businesses endeavours that benefit from their recording projects and live concerts to continue to do so. Through our extensive programming of demo cassette releases, artists can grow and develop without having to face the extreme difficulty of pressing and promoting a single.

CiTR continues to program a diverse format of popular music categories within an emphasis on rock and harder rock material produced by local, national and international artists independent of the corporate rock industry. CiTR actively pursues independent, original material by artists not connected to or assisted by the commercial radio sector. Of the current musical selections programmed, 70% are independent releases by international, national and local artists, of which 35% are Canadian, and 25% are by local artists. Individual programmers are also encouraged to include folk, roots, jazz, classical selections and the like to complement the general programming orientation.

CiTR is progressive in its programming format by maintaining a 60% concentration of current music repertoires (received by the station 10 to 6 months ago), 20% recent (received 6 months ago to 2 years ago), and 20% older (received more than 2 years ago). Of the new musical material programmed, 90% has yet to establish popularity in trade publications and commercial radio station.

Selections are chosen from a library of more than

1000 albums, singles, cassettes, reel-to-reels, and compact discs fulfilling category 2. CiTR currently has a collection of 3000 albums and compact discs from Category 3. Furthermore, CiTR takes advantage of the University libraries' recordings collection of records and compact discs from Category 3, documented at well over 3000 records and compact discs. CiTR also encourages its announcers to utilize material from their own collections to ensure that rare, obscure and unique material continues to be heard.

## CAMPUS/COMMUNITY RADIO MANDATE

The primary role of these stations is to provide alternative programming such as music, especially Canadian music, not generally heard on commercial stations (including traditional and special interest music as well as styles of popular music seldom broadcast), in-depth spoken word programming targeted to specialized groups within the community, and programming serving the needs of socially, culturally, politically, and economically disadvantaged groups within the community. Although students play an important role in programming, campus/community stations may also provide access to members of the community at large.

# OBSCENITY AND #@?!!

The only things you cannot do on the air at CiTR are those things which infringe on the freedom of others (i.e. your listening audience). This is obviously a wide open and dangerous statement because there's pretty much nothing we broadcast which does not piss off someone. For instance, just try programming four non-stop hours of Mozart's piano concertos on a Friday night and then count the death threats.

The important point to remember is that these are radio waves we're playing with. This means that ANYONE can tune them in (i.e. impressionable young children, or worse, their parents)

Several moons ago when our predecessors were applying for a broadcast license, we acknowledged the fact that the airwaves are public property and we agreed to live within the guidelines of a higher authority (i.e. those of the CRTC).

Swearing on the air, while not illegal, is a risky activity (unlike America, where use of one of the seven forbidden

words results in a \$10,000 fine to the station and to the DJ). Can you think of a better word than "fuck"? Then use it! At best, lots of swearing is boring. As for profanity in music/spoken word recordings, use your judgment. Save your most gratuitous curse-filled song for evening or late-night play. Ask yourself a question: is N.W.A.'s "fuck the police" a good song to play at three o'clock in the afternoon? If you did and an enraged parent complained to CRTC and then to us, and we were asked for an explanation ('cause we would if it ever happens), could you justify what you did (i.e. give an intelligent explanation)? "I just felt like it" will not suffice. Not to the parent. Not to the CRTC. Not to us.

## RACISM, SEXISM & HOMOPHOBIA

CiTR has an image as a purveyor of informed, alternative viewpoints, so it is not a place where ignorance will be tolerated either by the membership or by the listeners. This is not an area where one must simply contextualize questionable material; a programmer should seriously examine her/his reasons for choosing material that contains ignorant or otherwise offensive material. CiTR also supports a diverse range of communities that are not represented by mainstream radio through shows with special focus on queer issues, the Latin American community, etc. We do not intend to alienate those same groups with racist, sexist or homophobic programming at other times. A policy was drafted for programming. Think about these things. They make sense.

### CLAUSE ONE

CiTR 101.9 fm will not air any material which includes verbal utterances that promote discrimination or hatred against an individual or group or class of individuals on the basis of race, national or ethnic origin, color, religion, gender, age, mental or physical ability, sexual orientation, occupation, or anything else that makes them an identifiable group.

### CLAUSE TWO

CiTR 101.9 fm recognizes that some of the verbal utterances that could be determined as falling within CLAUSE ONE are used in a manner to expose the audience to such discrimination in order that will facilitate the eventual eradication of these discriminations.

### CLAUSE THREE

CiTR 101.9 fm 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 behavior; for example, sadomasochism, addiction, slavery, insanity, mass murderers, hatred, racism, sexism, torture, genocide. CiTR 101.9fm believes that such artists often act as the emotional catharsis of our society and as such have a right to be heard. CiTR 101.9 fm programmers must be prepared to justify the airing of such material by identifying its redeeming factors and by providing a context.

The test for obscenity applied by the court is whether accepted standards of tolerance in the contemporary Canadian community have been exceeded. In arriving at its decision, a Court will consider the nature of the broadcast as a whole, but NEED ONLY FIND A PART OF IT TO BE OBSCENE to sustain a conviction (Sub-section 159(8) of the Criminal Code).

No person shall be convicted of an offense under this section if she/he establishes that the public good was served by the acts that are alleged to constitute the offense and that the acts alleged did not extend beyond what served the public good (subsection 159(3) of the CC).

The Canadian Association of Broadcasters (CAB) is to private commercial broadcasters pretty much with the National Campus and Community Radio Association (NCRA) is to campus community radio stations. In 1990, the CAB approved and adopted the following code for sex-role portrayal in the broadcast media. All campus and community radio stations in Canada are expected by the CRTC to abide by this code as well. The intent of these guidelines is to assist in overcoming systematic discrimination portrayed in broadcast programming based on gender.

**1. Broadcasting programming should reflect an awareness of and sensitivity to the problems related to sex-role stereotyping.**

**2. Broadcasters should recognize the changing interaction of men and women in today's society.**

Women and men shall be portrayed, in programming, in a wide range of roles, both traditional and non-traditional, in paid work, social family and leisure activities.

**3. Broadcasters should reflect a contemporary family structure, with an emphasis on the evolving range and diversity of families.**

**4. Broadcasters shall portray all persons as equal supporting participants in home management and household tasks.** Women and men should participate on an equitable basis in organizing such family activities as health care and financial matters, encompassing a wide range of responsibilities and decision-making roles.

**5. Broadcasters should reflect the wide spectrum of Canadian life.**

Women and men shall be portrayed with fair and equitable demographic diversity with fair and equitable demographic diversity taking into account age civil status, race, and ethno cultural origin, physical appearance, sexual orientation, background, religion, occupation, socio-economic condition, and leisure activities, while actively pursuing a wide range interests. Portrayals should also take

into account the roles and contributions of the mentally, physically and socially challenged.

**6. Broadcasters should refrain from exploitation of women, men, and children.** Negative or degrading comments on the role and nature of women, men, or children in society shall be avoided.

**7. Equality of the sexes must be recognized and reinforced through the proper use of language and terminology.** Broadcasters shall employ language of non-sexist nature in their programming, by avoiding, whenever possible, expressions which relate to only one gender.

**8. Broadcaster should reflect realistic balance in the use of women and men as voice-overs and as expert authorities.** In news and public affairs programming, women and men should appear equitably, in a wide range of occupations and decision/policy making roles.

**9. Broadcasters shall increase the visibility and involvement of woman in broadcasting, both on and off the air.**

**10. Broadcasters should exercise sensitivity too and beware of the problems of sex-role stereotyping in the acquisition of programming material or rights.**

## Portrayal of Women in CBC Programming Policy Statement

The Canadian Broadcasting Corporation accepts as part of its mandate the need to reflect in its programming the role of the women in the Canadian society and to examine its social and political consequences. The CBC believes that its programming should also contribute to the understanding of its issues affecting women.

In applying this policy, CBC programming should:

1. avoid the use of demeaning sexual stereotypes and sexist language.
2. reflect women and their interest in the reporting and discussion of current events.
3. recognize the full participation of women in Canadian society.
4. seek women's opinions on the full range of political issues.

## Language Guidelines

Words can be symbols of deeply rooted cultural assumptions. The way language is now used tends to regulate women to secondary status in our society. Rules of the correct grammatical usage, like rules of social conduct, are not lists of proscribed words. They provide examples which can broaden the use of language while avoiding sexist bias. The guidelines should be applied with awareness and judgment.

1. Include all people in general references by substituting neutral words and phrases for "man words" (i.e. humankind instead of man kind)

2. Avoid assuming that everyone in the group is male-or female.

3. Refer to women and men equally and make references consistent.

4. Avoid using "man" or "woman" as suffix or prefix in job titles.

5. Use parallel language when referring to people by sex (i.e. she/he, his/hers)

6. Avoid offensive or patronizing language or tokenisms.

7. Grant equal respect to men and women. Do not describe men by professional position and women by physical attributes.

8. Use generic titles or descriptions for both women and men. (i.e. flight attendant instead of stewardess; mail carrier instead of mailmen)

9. Base communication on qualities that are pertinent to the story. Avoid words which emphasize physical features and clothes unless they are used regardless of the subject's sex. Use the same to mention marital and family situations. In other words, write and edit with a sense of equality, appropriateness, and dignity for both sexes.

## **NCRA STATEMENT OF PRINCIPLES**

This was approved by the NCRA in 1987 as guidelines for programming and organizational objectives campus/ community radio.

**W**hereas campus/ community radio is committed to providing alternative radio to an audience that is recognized as being diverse in ethnicity, culture, gender, sexual orientation, age, and physical and mental audience.

**A**nd whereas campus/community radio stations are committed to the principle of providing community based programming to this diverse audience;

**A**nd whereas mainstream media fails to recognize, or in many instances reinforces, social and economic inequalities that oppress women and minority members of society.

**B**e it resolved that campus/community stations hold as a fundamental principle that community broadcasting serves the needs of socially, culturally, politically and economically disadvantaged groups in society.

**B**e it further resolved that campus/community stations encourage programming policy that prohibits material that is racist, sexist, ageist, homophobic, anti-Semitic or that maligns differently abled people or the economically disadvantaged.

**B**e it further resolved that campus/community stations will endeavor to promote the cultural and political aspirations and struggles of such oppressed groups through their programming.

# DEFAMATION

Actions for libel and slander are civil actions that is, legal suites brought by one citizen against another for some relief (e.g. damages, injunction, etc.) They must be distinguished from criminal offences (such as Defamation Libel) which are actions taken by state against a citizen in which criminal intent of the citizen is usually an essential element in the prosecution.

**DEFINITION: any statement, whether true or untrue, which may tend to lower the plaintiff in the estimation of right-thinking members of society generally; to cut him/her off from society; or to expose him/her to hatred, contempt or ridicule.**

A broadcaster is responsible for ALL statements or innuendo broadcast by it, no matter who has made the statement or innuendo in the broadcast. (innuendo in the sense simply means a special inference attached to words) The person who actually makes defamatory statements is of course also liable. Each person connected with and responsible for the broadcast of defamatory words is also liable for such words and innuendo.

For a defamatory statement to be actionable, it must clearly and reasonably identify the person who feels aggrieved. If a statement identifies a small group, each of which could be readily identified by persons generally, such as statement could be actionable.

There are three defenses to action for libel and slander (defamation)

1. Although a statement may be defamatory on its face, it may still broadcast if it can be proven that it is true in court. The person making the defamatory statement is responsible for both natural and the ordinary meaning of the words used: i.e., the meaning in which ordinary men of reasonable intelligence, with the ordinary man's general knowledge and experience of worldly affairs, would be likely understand them.

2. Fair and accurate (privileged) reports of parliamentary, legislative, court, public inquiry, or commission proceedings and other public meetings (such reports must be done in good faith and without proper motive, i.e., malice)

3. Fair comment. The comment must be fair in the sense of "honest" and must be based on provable facts, either referred to in the program or well-known in the community.

The law recognizes that critics should be able to comment on matters of public interest the critic can fairly comment, for example, on matters which are submitted to the public for its attention and criticism such as books, plays, etc.

A defendant cannot rely on "fair comment" as a defense if it can be proven that the defendant acted with "malice". In this context malice does not refer to personal spite or ill will, but rather on a basis of an indirect motive other than a sense of duty, possibly with an intent to injure, or proceeding with a reckless disregard of the truth or falsity of the statements made. The test is not whether reasonable people might disagree with the comment, but whether they might reasonably regard the opinion as one that no fair minded person could have formed or expressed.

## LEGALITIES

There are some clauses in the Broadcasting Act pertaining to things that by law we are **prohibited to broadcast.**

1) Anything contrary to the law:

2a) Any abusive comment on a race or on a religion (also known as "blasphemous libel"), or any on any other identifiable group, unless an opinion on a religious subject was attempted to be established by argument used in good faith and in "decent language" (Section 260);

2b) Any abusive comments that, when taken in context, tends or is likely to expose an individual or a group or class of individual to hatred or contempt on the basis of race, national or ethnic

origin, color, religion, sex, sexual orientation, age or mental or physical disability.

3) Any false or misleading news;

4) Any program on the subject of birth control or venereal disease unless it is presented in a manner "appropriate to the medium of broadcasting"

5) Any appeal for donations or subscriptions in money or kind for a person or organization other than a church or religious body permanently residing in Canada and serving the area covered by the station whose principle aim or object is not to make money.

## HATE PROPAGANDA

The Criminal Code says: "Every one who, by communicating statements other than in private conversation, willfully promotes hatred against any identifiable group is guilty.." (Section 281.2(2)) unless she/he expressed or attempted to establish by argument an opinion upon a religious subject; if the statements were relevant to any subject of public interest, reasonable grounds she/he believed them to be true; or if, in good faith she/he intended to point out, for the purpose of removal, matters producing or tending to produce feelings of hatred towards an identifiable group in Canada.

# THE CRTC

The Canadian Radio-Television and Telecommunications Commission (CRTC) was created in 1967 to regulate all radio, television, telegraph and telephone companies in Canada. Since this time the commissions has also started regulating the cable TV industry as well as satellite communication in Canada.

One very important point to remember: THE CRTC DOES NOT MAKE ITS OWN RULES. Radio law in Canada is contained in the Broadcast Act as well as in Radio Regulations, both of which are acts of the Parliament of Canada. The CRTC ensures the laws are followed and the station serves "the best interest and a radio or television station's interests. Their decisions are binding.

There are usually three times when we would speak with the CRTC: licensing, complaints, and information.

Radio licenses are granted, renewed, and amended by the CRTC. The CRTC will investigate the requirement for the license or license change then either grant or say no to the request. Any decision made by the CRTC can be appealed to the Cabinet.

Any complaints voiced to the CRTC will cause them to investigate the nature and validity of the complaint. Since they get a lot of complaints from all spheres of broadcasting, they have developed an "efficient" bureaucratic method for dealing with them. When a complaint occurs, they will contact the radio station in question for a solution. The CRTC keeps all complaints on file.

The CRTC often asks radio stations and concerned individuals to voice their views on aspects of Canadian Broadcast policy. In turn the CRTC will make recommendations to the Minister of Communications who may draft a new law.

# COPYRIGHT AND WRONG

We must have permission to broadcast any copyright material. According to the CBC, copyright means "an exclusive right to reproduce an original work." Copyright exists in a book, newspaper story, radio tape, photograph, magazine article, or other type of literary, artistic, musical, dramatic, or non-dramatic work.

The exclusive right to reproduce an original work arises simply by creating the work; there is no need to register or otherwise declare ownership.

Printed materials are usually copyrighted and written permission is usually required from the publisher. Fifty years after the death of the author, written material becomes public domain and permission is not needed. But check it first.

The ideas expressed in a work are not protected by copyright, but it is the mode of expression that cannot be substantially copied without written permission. It is also not an infringement of copy right to broadcast excerpts for criticism, review or foreground, as long as it ten lines or sentences or less, and as long as "the use or dealing with the work is fair in the circumstances" (again, The CBC's words).

There is no copyright in news itself. If someone wishes to carry a report that appears in a newspaper, written consent of the newspaper or the individual journalist is required only if the reports is simply read verbatim.

Records and other music copyright are covered by station payment fees to several music and performing arts organizations FOR BROADCAST USE ONLY. Therefore, it is not a breach of copyright to record anything that is broadcast, BUT HOME TAPING IS VERBOTEN!!!

## PERMISSION TO BROADCAST

If you are planning to use pre-recorded or live telephone conversation, remember that you must obtain the permission of that person to have her/his voice broadcast either in part or in whole (unless the person phoned the station for the purpose of participating in broadcast. Although the consent must be given prior to the broadcast but not necessarily prior to the conversation (according to the CBC at least) it is a good idea to lay all of your cards on the table and ask right at the beginning. It's also prudent to get consent on tape.

# BIAS AND BALANCE

The issue of balanced programming is one that has been of great concern to campus and community radio in the past. Because of complaints against such stations claiming that their programming is not a “balanced” nature (i.e. not all points of view on particular issues are given, to put it in a nutshell,) the CRTC has created guidelines to enable stations to deal better with the issue of balance. These guidelines are rather vague at times (as is the bulk of CRTC policy) and stress that is up to the individual stations to provide that balance. All programmers are encouraged to read the original CRTC release.

The programming provided by the Canadian broadcasting system, should provide a reasonable opportunity for the public to be exposed to the expression of differing views of public concern. (Canadian Broadcast ACT 1989.)

It is up to the individual stations to determine what matters of the public concern are. Generally, they include any type of programming that is information oriented, or which deals with controversial issues.

Broadcasters and in particular community based radio such as CiTR 101.9 fm, have a duty to develop innovative programming that will deal with a wide variety of issues of public concern. As well, the station and its programmers must ensure that information is presented in a way so as to allow the listening public to form its own opinions, namely by the presentation of several differing views. Because stations such as ours deal with a wider range of controversial issues than do most commercial stations, we must make an extra effort to balance such programs.

It is important for all programmers to keep this in mind when programming their shows.

Although programmers should provide a wide range of views and opinions in the issues, it is understood, however, that pure logistics prohibits our representing all sides of every issue all of the time. What we can do, however, is acknowledge on air that points of view do exist other than those you plan on covering.

People with differing views are legally entitled to equal opportunity to rebut any material used by the station. Further, we should provide an opportunity for complainants to air their complaints. If complainants do not wish to air their complaints; we are responsible for making sure their point of view is represented. We must inform people of this by regularly inviting listeners to call (not live on air) or write in with their comments and feedback. Nothing obligates us to air abusive comment toward an identifiable group, however.

Technical Training Guide:

Picture of board with arrows naming each part and its function

Transmitting

Every piece of equipment has a corresponding channel on the board.

To transmit audio turn ON the correct channel and adjust levels so that the needles on the right volume unit meter (shown on diagram) fluctuates between -3 and 0.

Before you start: Make sure your CD/MD player is set to single play mode

Troubleshooting (separate box)

Some channels have two functions. The input selectors switch the functions. Underneath each channel is written the function(s) of the channel. The function written on top is tied to input selector B and the function written underneath is tied to input selector A.

\*If the track is not transmitting check to see if the correct input selector is on before playing a track.

To preview a track

- 1) Make sure that the corresponding channel is OFF (not transmitting)
- 2) Turn down the studio monitors
- 3) Hit CUE on the corresponding channel and press play on the CD/MD/LP player

Cueing a record

- 1) Set needle on desired track
- 2) Spin the record clockwise to find the beginning of the track (generally a gap in sound)
- 3) Spin the record counter-clockwise 180 from this gap

Putting phone calls on the air

- 1) The phone lines are set in two rows. The bottom is for phone calls between you and a caller (studio line). The top row is for transmitting callers on the air (on-air line).
- 2) Before putting a caller on-air turn on the PH1 channel and turn it up. If you do not turn on this channel first, you will lose your caller.
- 3) Put your headphones on. You will not be able to hear your caller through the monitors.
- 4) Transfer the studio line (bottom) to the on-air line (top).

## YOUR VOICE

Whether you're a DJ/programmer, a news broadcaster, an interviewer, or narrator, the way you can use your voice is vitally important. Since it is your only direct personal link with the listener. If you wish to be favorably received, you have got to be conscious 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. Be aware that fear, anxiety, depression, or whatever are all going to find their way into your voice as you speak. Aim for a confident yet personable tone. Don't dwell on how many people are going to laugh at you should you flub up. The fact is probably one will. The experienced ones just know how to carry on without getting frustrated.

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

Yes, you are speaking to thousands of people out there, but please do not come off sounding like a heavy metal front man at the Coliseum. "Hello Vancouver, are you ready to rock!?" is going to alienate everyone worth knowing out there.

## READING AND WRITING

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 but for most of us mortals, it is a definite benefit to have an intellectual grasp on the information being conveyed.

You may want to slash your copy. This means putting vertical lines in places where you can pause for a breath/ with out sounding stupid/ or at a loss for words. Pauses help you 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-if it's appropriate. Work on rhythmic variations.

Always read your script over a few times before actually going on air with it, so that when you do read it for keeps, you don't surprise yourself with some interesting sentence structure, or perhaps a difficult word. Strive to create the illusion that you're not reading at all. If the wording is giving you trouble, simply change it.

All in all, the effectiveness of your radio voice is only to improve with time and practice. Do air checks often and consistently.

## THE MICROPHONE

The microphone is arguably one of the most important pieces of equipment in a radio station. (Sounds familiar, don't it?) It is the link through which you can personally communicate with your listeners, and thus, its proper use has a lot to do with whether they will sit and listen to you, or simply flick to another station. Fortunately, the operation of the microphones in the station is pretty simple.

Your mic channel is set up exactly the same as the other channels. The ON button must be pushed and the volume slider thingy

must be up if you wish to be heard on air. As far as microphone placement is concerned, it is best to keep your mouth one to two inches away from the mic.

And don't speak directly into it: keep the mic at least 45 degrees away from your mouth, so that any air spewing from your kisser does not hit the mic directly. If the mic is pointing straight at you will pop your P's and hiss your S's-guaranteed. If it's too far to the side of your mouth, no one's going to hear you. To be sure though, always use the headphones while you speak, and monitor yourself.

Don't move around the mic while you are speaking. This is going to result in a fluctuating voice and inconsistent levels out in listener land. Don't touch or hit the mic while you are talking. It makes a truly bizarre sound. Don't thump the table for emphasis either, or kick it in anger, or tap your pen. All these sounds make little or no sense to a listener who cannot see their source.

## VU METERS

There are four VU METERS on the board arranged across the top if it. For the purpose of on air operation, we're only concerned with the two furthest to the left. VU is an abbreviation for VOLUME UNITS, and these meters do just that. They measure the volume of the left side and the right side of our stereo on air signal, the operator must keep an eye on these levels. The optimum level for both voice and recorded information is right on the edge BUT NOT INTO THE RED (AVERAGE BETWEEN -3 AND 0) Once the meters tip into the red, the on air message will distort.

# SPECIAL LATENIGHT, EARLY MORNING, WEEKEND AND GENERAL EVENING AND DAY RESPONSIBILITIES (ie. do you do your show when the business office is closed?)

AFTER BUSINESS HOURS, IT IS THE ON AIR PROGRAMMERS WHO IS RESPONSIBLE FOR THE STATION AND FOR WHAT HAPPENS TO IT. Think: Captain of the ship.

It means: be aware of just who exactly is in the station at all times.

LEAVE THE DOOR TO A-CONTROL OPEN WHEN YOU AREN'T TALKING ON-AIR, AND LEAVE THE BIG MAIN DOOR CLOSED AT ALL TIMES.

If you see people around you don't know, introduce yourself, there's every likelihood that they're decent, honest fellow members of this fine radio society. But what if they're not? What if they're from a weirdo architectural cult which worships Satan and seeks to undermine all forms of free expression: CiTR for example. Maybe they're just drunk teen high on crack. Maybe they're record thieves.

If you are curious about someone's presence (i.e. concerned about their attitude) ask for their membership card. If they don't have one, ask them (politely) to leave. If they don't leave, there's a person who works in SUB called THE PROCTER. This person's an ex-military type whose job is to keep ORDER. You'd make his/her night (really) if you gave her/him a call.

**Just dial 2-2-0-8-4**

Sound fascist? Sorry, it's just structured anarchy, we hope you will be prudent, and only resort to the kind of reserve fire power under extreme circumstances.

If you have guests in the station, please do not have them hovering around A-Control where they might sit on a turntable. They are more than welcome to sit in the lounge, but **please remember that you are completely and utterly responsible for their conduct.** And don't forget that they are not allowed to operate any equipment, no way, no how (unless otherwise authorized by the program coordinator)

AFTER HOURS, SUB RULES DICTATE THAT THERE SHOULD BE A MAXIMUM OF TWO PEOPLE IN THE RADIO STATION: YOU THE ON AIR PERSON AND ONE ASSISTANT.

If you want more guests in after hours, clear it with the Program Coordinator first.

Also, people may be phoning in during your show on the business line. If you are the only person in the station, remember that you are the only official CiTR representative to the public right now and how you deal with the public reflects on the whole station. Any calls concerning businesses and public relations should be handled pleasantly and competently. Be polite. Take down coherent messages.

# WRITING

Writing that is intended to be said rather than read demands a different pace. Save your tortured convolutions for term paper time. Puffed up prose usually translates into boredom and/or confusion on radio. Try sating what you want to express and then write it down.

Think of your friends and others you know who listen to CiTR but please, please steer clear of obscure secularisms (i.e. trendy slang that only you and your friends know). Most who listen to FM radio have never been to one of your parties. Try to retain a personal tone, but at the same time, speak English. Remember that CiTR's overall sound is not really what you would want to call 'slick'. Your writing (and your speaking) has got to have that 'normal' feel.

## SOME POINTS WORTH CONSIDERING

Radio listeners get only one chance to absorb the information being presented

Writing has to be clear and simple. Use short sentences than express one thought. If you must use long words, make sure that they're easy to pronounce and fit into the inflection of the sentence when spoken. Avoid alliteration or long strings of similar sounding words, especially ones with P's and S's. Avoid using too many statistics. One or two choice stats can make your point. Round off numbers. "1.62 billion people" can become "over one and a half billion people". Try to use a simple, active tense for your verbs, For example, "spent" instead of "have been spending"

The human voice is the intermediary between what you write and how well it is understood by the listener

Read your script back to yourself. Keeping in mind the tone, and the inflection of natural speech. Use informal patterns of speech. "8000 people gathered at 1:00pm Robson Square" can become "There were 800 people outside Robson Square at one o'clock." Don't be afraid to use contractions like "it's | and "don't"

Unlike newspaper readers, radio listeners cannot Jump to the next headline if they're bored

Newspapers are written in "pyramid" style with the least important information at the end of the article. Not so with radio. Information must build through an item.

Keep in mind why you are doing your piece

Why should the listener want to listen to it? Which pieces of information most clearly demonstrate your central point? What should the participants in your pieces say for themselves (both on tape and in live interviews) and what background should your script provide? Juxtapose facts.

A few words on language

Examine the language of your source. What does it say about their bias? Regurgitating your subject's rhetoric will bore listeners. Look for fresh, original language. If you're producing propaganda, be aware of it. Your personal involvement in a story may actually help it. For example: "The wrecker's ball has just reached the east end. I'm standing in a parking lot that used to be the site of my favorite bar."

You'll probably have to type out a script for someone else eventually. Spell out numbers ("thirty-four" instead of "34"). Spell out names or complicated words phonetically ("see eye tee are" instead of CiTR if that helps). Be liberal with commas, or any other punctuations that will help them read aloud.

# INTERVIEWING

It doesn't matter what particular department you align yourself with at CiTR-sooner or later, it's likely you're going to want to do an interview. Maybe your all-time favorite drug-damaged guitarist has finally come down to town with a new band, and everyone else at the station has forgotten that she/he even exists. Suddenly, you're handed a portable tape recorder and sent off to meet her/him. "what do I do?" you say to yourself. "What if I completely screw up? What if my question is so bad, they send their bodyguards after me?"

DO NOT FEAR. This is the chapter of the interviewing, and it's loaded with info.

## Preparation and strategies

The interviewer is a face-to-face relationship. Its success depends on dynamic, purposeful interaction between the opinion seeker and the opinion giver.

In the interviewer, we focus on some specific information and eliminate extraneous messages. Comparing casual conversation with a medical interview reveal this.

It is important to know as much as possible about the person to be interviewed.

Like the Boy Scouts, the motto of the interviewer is "Be Prepared." In preparing for an interview, it is essential that you do your homework. This means researching the subject matter to be discussed, if one particular topic is to be focused on, or the career and background of the individual to be interviewed.

Come up with a core "20 questions" to use as a basis for the interview, covering everything from the commonplace to the more trenchant. Do not be inflexible though. And do not spend your time ticking off questions as you go along, Listen! And 'go with the flow' of the interview. Be creative. Ask fellow deejays what they would ask your interviewee.

Often both you and the interviewee will have a chance to sit down prior to the interview to talk about what will be discussed. If this were in a strict news situation, this would not be recommended since it gives the edge to the person on the "hot seat". But since we're not 'going for the throat' (all the time) here, pre-interviewing can be quite beneficial, if only to introduce you to each other.

## The Interview

Assume a relaxed, almost casual air, while concentrating on the individual being interviewed.

This concentration includes listening intently to what is being said. You will find that the more deeply you listen, the more eloquently people will speak. Allow your guest to pause and think every once in a while.

## Your role

As a conveyor of information, you as the interviewer and ultimately the producer of the final product are just as important as the interviewee. The who, what, when, and where can be researched by you and can be contained in your intros and in your questions. Use the interview to obtain the why and how.

Do not "star gaze"!!!

And do not ask those silly, mundane questions that all interviewees have answered several times before. Yes, there are questions that someone in the audience would like to have answered-but if it makes you sound like you haven't done your homework, don't ask it. Questions that can be answered by some simple research are better off not asked.

Do not ask long involved questions that contain an answer in them, because you are setting yourself up for a one-word answer: "yes" or "no" By the same token, the longer and more convoluted the question, the easier it is for the guest to avoid answering it. If you raise more than one point in a question, the guest will be able to choose which to respond to.

Do not devalue yourself through stupid questions; you are important to the interview and in the end, your audience should realize it. Your statements and questions should be as stimulating to the audience as are the answers.

If your interviewee is being uncommunicative or un-cooperative, or if she/he is making fun of you, by all means say "Thank you" and end it right then and there. If there is really no interview, why bother? As far as being made fun of, your dignity is far more important to you and the station than the interview. You are in control: don't let pseudo poser lame-ass rock stars take control of the interview.

Encourage your interviewee's response through visual action. Do not say "uh huh", "yes" or other verbal encouragement. It's irritating to listen to. Rather, nod or smile. If you are pre-recording the interview, you are free to "uh huh" as much as you want since you can cut out a lot of it when you edit it afterwards.

In case you didn't know, all records, cassette, CD's, etc, you are likely to find in the in the station belong in the station. They are yours to access and use within the station (with very little restriction) but that's it. There is no excuse for taking a station record home with you. We consider this theft. Yes, even if you just take it home overnight.

Does this sound extreme? Look at it this way. The station has close to two hundred active (over three hundred in total) members. If each of us takes home just one record from the play list, we suddenly have absolutely no current releases whatsoever. As mentioned earlier, among other things. CiTR is a club. Part of what makes a club work is mutual respect (trust) amongst its membership, Thieves fuck this up.

If this applies to you, WATCH OUT!!

## RECORD CARE

Unfortunately, the era of the twelve-inch (or thirty centimeters) record album is going the way of the Stanley Theatre: Mankind is killing it. This means that replacing old copies of The Rocky Horror Picture Show or Au Pairs is going to become a harder and harder thing to do as the labels press compact discs by the kiloton and kilo dollar. Therefore, we have to preserve to the best of our ability our hallowed record collection here at CiTR, so that all of the releases that were once really new can be enjoyed by generations to come. To contribute to this end, please read on and gain some ideas from those that follow.

Records should always be handled without touching the groove area.

To remove a record from its sleeve, begin by pressing the sleeve open and inserting your hand until the record can be supported with your finger tips on the underside label. Allow the record edge to rest in the crook between your thumb and forefinger, then tilt the sleeve so that the record slides out and balance it in this position until the other hand is free to support the further edge. If the record is to tight in the sleeve, use a clean silk or other soft, lint less cloth to prevent finger marks on the record.

It is necessary to clean records on a regular basis. There are portable cleaning brushes in each of the control rooms. Bang the brush gently against any strong surface and then lightly apply it to the spinning platter for good three or four revolutions.

Records should rest in one of the two positions: on a turntable pad, or in its jacket and nowhere else. One of the easiest ways to damage a record is to slide it across the surface of another record, so never pile it on top of another.

In order to keep the records clean between playing, they should be stored in an inner plastic sleeve inside the record jacket. If this inner sleeve is inserted in the jacket with the opening of the inner sleeve at the top, a seal will be formed around the edge of the record.

For the good of the record collection, please follow the above instructions when you handle the records. You can of course mishandle your own records as much as you like. Just remember, though, no one likes to listen to scratchy records on the air.

## COMPACT DISC CARE

When CD's first came out in the early '80s, they were supposed to be indestructible. Of course everyone quickly found out that this was not true as they are very susceptible to being scratched. Just as a vinyl is. CD's should always be stored in their case or in a CD player.

When handling CD's, they should be held by their edges. It's okay to touch the top but even a finger print on the bottom can cause skipping.

Setting them on a countertop is another good way of shortening the life of a CD. If the bottom does get dirty, you can clean it with a cloth, but it is best to leave it alone if it's playing fine.

Whatever you do, however, do not scratch or write on either the top or the bottom surface! Although it might appear to be the more durable of the two sides of the CD, the topside-the one with all the band information on it-is actually more fragile than its bottom side. All the musical information is kept but a micro millimeter underneath the screened paint on the top surface. Therefore, any scratches on this side will definitely scratch the musical information, thereby causing skipping and all sorts of problems.

# Air Checks

The quality of your voice is something all too often overlooked at CiTR. Regular air checks are vital for good programming. An air check is a cassette or digital 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.

## How to do an air check (the easy part)

Load your (note the emphasis: YOUR) cassette into the cassette deck and in the on-air studio and press the "Record" button, or open the Burli.

Begin your show.

Before you can open the mic, press the "play" button on the cassette deck or the "record" button on the Burli.

Keep on recording until the tape stops. If using the Burli, record until the end of your show, or until you've recorded enough to get a sense of what you sound like.

After the show, at your convenience, listen to the tape or mp3 of your show and listen to yourself do radio.

## How to listen to your air check (the hard part)

There are a number of things to consider when listening to your tape.

### Enrichment

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.

If you aren't doing Enrichment, why aren't you?

### Your Voice

This is your primary tool of communication with your audience. An awareness of how you sound is essential. There are several factors to consider when listening to your own voice.

#### *Intonation*

This refers to the tone and pitch of your voice. Are you speaking in a dry, depressing monotone that inspires people to slit their wrists? Does your intonation follow the sense of what you are saying?

#### *Enunciation*

Are you speaking clearly and distinctly? Or is everything running together in a steady stream of verbal diarrhea? Are you popping your P's and hissing your S's?

#### *Volume*

Is the volume of your voice too loud or too quiet relative to the music you are playing? Is the level consistent, or does it sound like you are moving your head while you are talking?

### The quality of what you are saying

Do you make sense?

This is important. After all, we are in the communications field. You should want people to understand what you mean. Psychotic babbling, speaking in tongues, and the use of Lithuanian on-air are all nice every once in a while, but they can become oh so tiring quite quickly. Pretend you are in a lecture hall speaking to 300 people. Do they care what you are saying?

Are you sticking your foot in your mouth?

If you are doing this, then you are probably also having trouble with intonation and enunciation. Seriously though, if you are making a lot of factual errors, it could be a sign that you need to put a little more research into your show.

After you are finished listening to yourself, it would be appreciated if you would lend it to the Program Coordinator so she/he can have a listen too. Don't worry, she/he will give it back. Thank you very much for doing this. You can only get better.

## ABOUT COPYRIGHT

Copyright laws in Canada make it illegal to tape any album, record, and/or tape without written permission from the artist representative. Therefore it is illegal to tape albums in our studios.

There is one exception, which explains why this particular passage is located right here with Air checks. Taping anything which we have broadcast is perfectly legal. Records and music copyright is covered by the station payment fees to several music and performing arts organizations. Therefore, taping your show is not in violation of copyright.

# DECISIONS DECISIONS DECISIONS

## SOME EXCERPTS FROM THE ORIGINAL DECISION MADE BY THE CRTC TO GRANT AN FM BROADCASTING LICENSE:

Ottawa, 14 September 1981  
Decision CRTC 81-661

"Following a Public Hearing in Vancouver on 28 April 1981, the CRTC announces that it approves the publication by Hilary Stout, representing a society to be incorporated under the name Student Radio Society of UBC, for a broadcasting license to carry on a low-power, non-commercial English language student FM radio station to serve the UBC campus and the surrounding area on the frequency 101.9 MHz, channel 270, with an effective radiated power of 19 watts...

"At the hearing the applicants filed revised by-laws for the...non-profit society...which limits the number of directors to be appointed from the AMS to five out of eleven directors, ensuring that the board will be autonomous from the AMS...

"The Commission acknowledges the great interest and enthusiasm shown by the students for this new FM radio service, as evidenced by the commitment of 125 volunteers to work part-time at the station. It expects the students to continue to be actively involved in the development and promotion of local talent on campus and in the community...

"The Commission notes the applicants' commitment to provide three hours of community access programming per week, including two hours for the use of other post-secondary schools in the city, and encourages the applicants to exchange and develop programs with other educational institutions in Vancouver...

"In its Promise of Performance, the applicant stated that the station would not broadcast any advertising materials...

"The Commission acknowledges the numerous written interventions received, largely in support of this application. It also notes the concerns raised in the intervention submitted by CFRO-FM. In response to the intervener's concerns about the potential harmful effects of this new service on the revenues of CFRO-FM, the applicant reaffirmed...that the funding for the operation of the station was assured through subsidies from the AMS and through the rental of its mobile sound service...

"The Commission reminds the licensee that the frequency approved by this decision is an unprotected frequency. In the event that optimum utilization of the broadcasting spectrum demands that this low-power station change to another frequency, the licensee must either agree to do so or cease operation."

## THE CRTC DECISION TO RENEW CiTR'S LOW POWER LICENSE:

Ottawa, 4 November 1985  
Decision CRTC 85-1122

"The Commission renews the broadcasting license for CiTR-FM Vancouver from 1 January 1986 to 30 September 1990, subject to the conditions of license specified in the license issued.

The Commission notes that the station will be operated in the "Group II" music format, defined in Public Notice CRTC 1984-151 on the Review of Radio, which encompasses its current Progressive music format.

The Commission notes that, in accordance with its previous commitments, the licensee does not propose to broadcast any commercial announcements."

## SOME EXCERPTS FROM THE CRTC DECISION TO GRANT CiTR HIGH POWER:

Ottawa, 12 September 1988  
Decision CRTC 88-590

"...the Commission approves the application to amend the broadcasting license issued to The Student Radio Society of UBC for CiTR-fm by increasing the station's effective radiation power from 19 to 390 watts...

"The Commission also approves the application by The University of Victoria Student Radio Society to amend the license it holds for CFUV-FM by increasing the effective radiated power from 49.4 to 83 watts and by changing the frequency from 105.1 MHz to 101.9 MHz.

"The Commission notes that, although the frequency 101.9 MHz is allotted to Victoria as a Class B frequency in the Canadian FM Broadcasting Allotment Plan, the frequency has been used by CiTR-fm Vancouver on an unprotected basis since 1981. With (these) approvals, ...the frequency used by both CiTR-fm and CFUV-FM (is) on a protected basis, under technical parameters mutually agreed upon by the two student radio societies and designed to avoid any technical interference between the stations...

"In view of the improved and extended coverage of two distinctive programming services that will result from these technical amendments and having considered all of the available evidence, the Commission is satisfied that the proposals represent effective use of the 101.9 MHz frequency and that approval of the applications is in the public interest."

# Category 1

Spoken Word: This category includes the following two subcategories:

## Subcategory 11: News

The recounting and reporting of local, regional, national and international events of the day or recent days, with particular emphasis on the topicality of the events or situations selected, or on the constant updating of information, or both as well as background material about current events when included in newscasts but excluding weather, traffic and sports and entertainment reports.

## Subcategory 12: Spoken Word-Other

All programming with the exception of material falling under subcategory 11-News and categories 2, 3, 4 and 5 (Popular Music, Special Interest Music, Musical Production and Advertising).

# Category 2

## Music-General

Live or recorded entertainment music of one minute in length or more extending from the advert of mass-produced recordings to the latest hits as defined in charts of recognized trade publications, including popular songs and compositions that fall under the heading "pop", "country-and-western", "rhythm and blues", "dance", "rock", "easy listening", "middle-of-the-road", "beautiful music", "mood", and "mainly for dancing"; popularized arrangements of classical music, jazz or authentic folksongs, music written and performed in a folk idiom by present-day artists; songs of protest and of political and social comment, humorous and satirical songs, chansons and chansonnettes, English music hall and North American vaudeville; individual excerpts from works from the musical stage, non-religious Christmas songs, popular music for films and television; and popularizations of folk idioms, such as Latin American, Hawaiian and Calypso. For greater particularity the category includes the following four subcategories:

## Subcategory 21: Pop, Rock, and Dance:

This refers to music from the entire pop, rock and dance music spectrum. Examples include all types of rock music, including soft rock, hard rock, classic rock, heavy metal, modern rock, alternative rock, jazz rock, folk rock, and blues rock. It also includes pop, rock & roll, rhythm & blues from the fifties and sixties, soul, dance, techno, rap, hiphop, urban, and contemporary rhythm & blues. This includes musical selections listed in charts such as AC (Adult Contemporary), Hot AC, Pop Adult, AOR (Album-Oriented Rock), CHR (Contemporary Hit Radio), Alternative, Modern, Adult Alternative, Active Rock, Dance, R&B, Urban, and Techno, compiled and published by music trade publications.

## Subcategory 22: Country and Country-Oriented:

This includes country & western, country music recorded since the 1950s, new country, and other country-oriented styles. It includes musical selections listed in Country charts compiled and published by music trade publications.

## Subcategory 23: Acoustic:

This refers to music performed in an acoustic style that draws largely from Category 2 Popular music genres.

## Subcategory 24: Easy-Listening:

Easy listening includes easy listening instrumentals, adult standards, middle-of-the-road and beautiful music..

# Category 3

## Music-Traditional and Special Interest:

Music of one minute or more in length characterized as traditional authentic songs and dances of the people, institutionalized music of religious faiths, "classical" music, authentic improvised jazz, and extended excerpts from popular musical theatre. For greater particularity, this category includes the following four subcategories:

## Subcategory 31: Concert Music:

Concert music includes the whole spectrum of the "classical" music traditions, including opera and operetta. It also includes extended dramatic excerpts of popular musical theatre when performed in a full-cast version. It does not include orchestrations of "popular music", however classical in form.

## Subcategory 32: Folk and folk oriented:

This genre includes authentic, traditional folk music, as well as contemporary folk-oriented music, that draw substantially on traditional folk music in style and performance. It includes old-time country music recorded before the 1950s, and traditional bluegrass.

## Subcategory 33: World Beat and International:

This genre includes world beat music that draws heavily from the traditional music styles of countries throughout the world. It also includes music from the popular, folk and classical music traditions of countries throughout the world that are played in instrumental form or sung in languages other than English and French.

## Subcategory 34: Jazz and Blues:

This includes both historic and contemporary music in the jazz and blues traditions. Examples of music in the jazz tradition include rag-time, Dixieland, "golden age" swing, modern swing, bebop, "cool" jazz, modern, avant-garde, Latin-oriented jazz, jazz-funk, soft contemporary jazz, contemporary jazz fusion and other contemporary and emerging jazz styles. Examples of music in the blues tradition include classic blues, delta blues, Chicago blues, and contemporary blues music.

## Subcategory 35: Non-classic religious:

This refers to music of religious faiths. It also includes gospel music, hymns, and contemporary Christian music.

# Category 4

## Musical Production:

Musical matter broadcast by a station to identify itself or any of the components of its programming, including musical linking devices used to highlight elements of the broadcast service. For greater particularity, this category includes the following five subcategories: Subcategory 41: Musical Themes, Bridges and Stingers: Musical selections used to identify particular program segments, or to extend programming segments to the end of their allotted time as well as applause, brief musical and other sound effects intended to punctuate the presentation of other broadcast matter, where this matter is less than one minute in duration.

## Subcategory 42: Technical Tests:

Broadcast matter intended to be used for the purpose of technical tests by the station or its listeners.

## Subcategory 43: Music Station Identification:

Short musical selections designed to identify the station by the call letters frequency.

## Subcategory 44: Musical Identification of Announcers, Programs:

Musical material identifying an accompanying the use of specific announcers, programs or programming elements.

## Subcategory 45: Musical Promotion of Announcers, Programs:

Musical material promoting increased listening to specific announcers, programs or programming elements.

# Category 5

## Advertising:

Broadcasting matter intended to promote services or products offered to the public by persons normally advertising in the course of their business. For greater particularity, this category includes or service, presented in return for consideration.

## Subcategory 51: Commercial Announcement

A commercial announcement for a business, product or service, presented in return for consideration.

## Subcategory 52: Sponsor Identification

Identification of the sponsor of a program or program segment other than under subcategories 51 and 53.

## Subcategory 53: Promotion with Sponsor Mention:

Verbal or musical material promoting increased listening to the station or to specific announcers, programs or programming elements, when accompanied by the identification of a sponsor.

# APPENDIX III — SUMMARY OF THE MEASURES TAKEN

## I. THE ISSUES

### A) CANADIAN CONTENT

All radio stations must ensure that 35% of their popular musical selections are Canadian each week. In addition:

The Commission will increase the requirement for Canadian content for Traditional and Special Interest Music to 12% within the regulations.

The Canadian content requirement for Ethnic Music will remain at 7%.

The Canadian content requirement for AM and FM radio will be incorporated into the regulations.

The Commission will continue to measure compliance with Canadian content regulations on a weekly basis for FM and AM stations.

Except as otherwise provided under a licensee's condition of licence that refers expressly to this subsection and subject to subsection (6), an A.M. or F.M. licensee licensed to operate a commercial station, community station or campus station shall, in a broadcast week, devote 35% or more of its musical selections from content category 2 to Canadian selections broadcast in their entirety.

# PROGRAM LOGS

The Program Logs are the sheets – always found on a clipboard in A-Control – on which you, DJ/Programmer Extraordinaire, log the flow of information that makes up your show. It is crucial that you log the time that you log the times of: every PSA (spoken and carted), every Station Promo, every Station ID, every Cityscape listing, every UBC Digest, every News, Sports and Weather cast; even the start and finish of your show; everything you broadcast.

CiTR does not make this demand because those in charge have a sadistic streak in them and they want to see programmers having as little fun doing their show as possible. No, it is because of two things.

Firstly, the CRTC tells us to, so they – and ultimately the public – can know exactly what we are doing with the public's airspace at a moment's notice.

Secondly, when we applied for our license way back when at the run of the decade (THE 1980 DECADE!!!), we filed a comprehensive document with the CRTC stating exactly what the hell we will do on the air. This document: The Promise of Performance. The program log is the tool we use to keep track.

If we do not keep program logs and even playsheets, the CRTC can revoke our license. 'Nuff said. Keep your goddamn log sheet and playsheets up to date and accurate. No excuses. If you don't know how to fill out log sheets, look at the sample below.

Yes, it is very important!

## CiTR (UBC) Radio

---

06:00:00AM **BBC WORLD SERVICE - hosted by BBC**

08:00:00AM **YOUR SHOW - hosted by You**

08:00:00AM	<b>8:00</b>	<b>8:01</b>	STATION ID/PROGRAM ID
08:15:00AM	<b>8:13</b>	<b>8:15</b>	PSA
08:30:00AM	<b>8:31</b>	<b>8:32</b>	STATION ID/PROGRAM ID
08:55:00AM	<b>8:54</b>	<b>8:59</b>	STATION ID/ ANNOUNCE UPCOMING SHOWS

**LOGS M-S DEC.26-JAN.1 HAPPY NEW YEAR TO EVERYONE AT CITR!**

---

*JAN*  
Sunday, ~~December~~ 31, 1905

# DEALING WITH LISTENERS' COMPLAINTS

## On-Air Complaints

Every complaint should be taken seriously and dealt with immediately. On a complaint received by the CRTC has as much weight as 100 letters of compliments. Complaints can be received in different ways. A listener may phone the DJ on-air and make a complaint directly to the DJ. Other times they will call at a later time and ask to speak to the person in charge, usually the Station Manager or Program Director depending on the station's structure. Listeners may also write directly to the CRTC with their complaint and might never actually contact the station.

## If the Listener Complains Directly To The DJ

Don't be dismayed, this is the best case scenario. Now you, the DJ in question, can defend your choice of programming to that outraged listener. Take time to speak to the caller, or ask them to call the Station Manager or Program Director if you don't have the time to speak to them right away. Don't hang up on the caller or tell them to piss off! Unfortunately every station probably has a DJ or two who feel like they can do anything on air. These are usually the ones the station will receive complaints about. Hopefully the caller will be satisfied with whatever the DJ is telling them. However, if the DJ does not have the time to speak to the listener, or hangs up on them, or does not provide the listener with a satisfactory explanation, chances are that the listener will be calling the Station Manager. This brings us to the next section.

## If the Listener Complains To The Station Manager

If the listener complains to the Station Manager, whether they have talked to the DJ or not, the SM will listen to what the complainant has to say, and if s/he already

knows about the complaint and has a good understanding of the material and/or comments in question, s/he will either explain why the station believes that the material and/or comments are justified or offer a carefully worded apology.

If s/he is unfamiliar with the complaint, then the SM will talk to the DJ who aired the material and/or comment and find out what the justification is for doing so. If not satisfied with their reasoning, the SM will talk to the Program Director, programming committee or executive (depending on your station's structure) and make a decision about the material and/or comments in question. It may be necessary at this point to listen to the contentious material on the logger tape.

The SM will call the complainant again with the station's decision. Hopefully the caller will be satisfied with this explanation.

## If The Complainant Writes To The CRTC

Their letter will be forwarded to the station by the CRTC with a request for a response within 10 days and in most cases the CRTC will ask the station to put aside the logger tape which includes the contentious material.

Now the SM will write a draft of the response and get feedback from the people involved in making the decision. If we feel the station is justified in airing the material and/or comments explain clearly our reasons for doing so and include any station policies that will back us up. The response is presented to the CTR Executive to confirm that they are aware of the decision and approve it. A copy is mailed to the complainant and to the CRTC, keeping copies of all correspondence for the station.

Then we wait for a response from the CRTC. (The station must continue to keep the logger tape aside until we have received the response from the CRTC as they can

still ask us to send in the tape if they are not satisfied with our response). Hopefully it will all end here. The CRTC should not send a letter back within 3-5 weeks that will (in most cases at least) support our decision. On occasion they may suggest that we not air the material during times when young children may be listening (though they will not define those times), or suggest that more explanation is given by the DJ before the material is aired. They will also make it clear that the complaint will be taken into consideration during license renewal.

## If The Complainant Is Not Satisfied But The CRTC Is

If the complainant is not satisfied with our response but the CRTC is, there is very little they can do. They may try to put pressure on the station through the university administration or the student council but if the station has the letter from the CRTC that states that they are satisfied with our response, the university council should back us up. In the rare case that the complainant refuses to write to the CRTC and continues to call the station, all we can do is talk to them politely and recommend that they write to the CRTC if they are really concerned.

## Things To Remember During The Complaint Process

Should the media get involved, one spokesperson for the station will answer all inquiries.

Always be polite and responsible with your replies both over the phone and in writing.

If the programmer has done something wrong which is against the station's or the CRTC's policies, they will be warned that the problem has to be rectified or they will be taken off the air (or in some cases, depending on the nature of the offense, they will be removed immediately.)

# COMPLAINTS

**This is serious, folks. No shit.**

## Complaint # 12C-75

Dear CRTC,

This letter is a follow-up our telephone conversation of Dec.2nd and Dec.6th with respect to my complaint about the language contained in the lyrics of a piece played over the air by radio station CiTR(101.9FM)on Saturday,Nov.30th at 3:45p.m..

The lyrics were vulgar in the extreme.("mother f\*\*\*\*" and "sh\*\*\*\*")repeated continuously, perhaps 25-30 times, possibly more.

I have spoken with the program director and station manager of the station in question, with no positive results.

In their view, the "mother f\*\*\*\*"expression is okay to put over the airwaves.

At my request, Linda Scholten did review the lyrics in question and asked me if the "mother f\*\*\*\*"expression was what offended me and I said" yes it was". I asked her if she was offended by it, to which she replied" no".

At that point I mentioned to her that I would be writing to you to put a stop to it. She responded with" it's unfortunate that you take that attitude."

I was also told:

a)that"rap"music containing this type of language is rapidly gaining in popularity in most cities, including Vancouver.

b)that theirs is not the only station that plays this type of music(containing foul language).that some commercial stations air it too.(I certainly hope not!)

c)the language used in all these "rap-groups"(she referred to them as" street kids")is the only way they know how to express themselves.

d)this type of material is what today's young people are into and want to hear.

I could see the conversation was going nowhere so I simply said I would be writing to you about the matter and whatever else I could do to put a stop to it. Miss Scholten then informed me that I would probably have quite a fight on my hands.

To that I simply said well, I guess we'll have a go at it then, because somebody has to try to put a stop to this kind of garbage going out over the airwaves.

That was when I terminated the conversation .

This then, is my formal complaint. I would appreciate it very much if you would keep me informed on developments relating to this manner. If I can be of any further assistance, please give me a call.

Sincerely

Mr.X

## CiTR's Reply

Mr.X  
Anytown B.C.

The Canadian Radio-television and Telecommunications Commission forwarded your letter dated December 10,1991 to me, expressing your concern over a broadcast of material aired on CiTR 101.9 FM on November 30,1991.First I would like to thank you for taking the time to relay your views to us. I would also like to invite you to listen to CiTR as we have many different types of programming and by many different groups, and there is no doubt, that there is at least one program that you would enjoy. In case you are unfamiliar with the mandate of Campus and Community Radio, here is a brief introduction. Campus and Community Radio is the third sector of Canadian radio, distinct from commercial broadcasters and the CBC. Campus and community radio provides Canadians with alternative radio: radio done by non-professional members of the community-at-large, radio which measures success by service and quality rather than profits, radio which strives for variety not homogeneity both for itself and the broadcasting system at large. As Campus and community stations provide programming for and

by a large number of groups, quite often the program produced by one group will not appeal to the audience of another group's program and vice versa. In order to take full advantage of all that Campus and Community radio have to offer, a listener must take the time to become familiar with the program schedule: much like television viewers must consult the TV Guide to make well-informed decisions as to which programs to watch.

The program which you heard on November 30,1991 is called" In Effect and airs only rap and rap-influenced music. This two hour weekly program is very popular and receives a large number of requests during the show. The majority of these requests come from high school students and are for what is known as hardcore rap. The two songs you heard, "100 miles&Runnung"and "Always Into Something", are by the hardcore rap group N.W.A..In order to explain why these songs use words like "motherfucker"and "shit",I would like to quote from a letter written by the Station Manager of CIUT,University of Toronto, David Hope:

While it's true that language and lyrics used in rap music are often hard-hitting and might be considered offensive by some listeners.

To do otherwise would compromise the integrity of the art, which owes its credibility to its realism, Rap music uses the language of the street to tell it like it is and, like it or not, this is the way people talk in real life. Therefore, to truly understand this idiom for what it is, listeners have to look into what's being said and the context in which ideas are presented, rather than just how language is used to convey the message. The message of rap is vital to gaining an understanding of what's really happening in society today, not all of which is pleasant to as we would wish it to be.

The members of N.W.A. come from the ghettos of Los Angeles, where the sort of language they use in their songs is the language that is used in everyday life. To say that they cannot use this language would literally prevent them from being able to express their views. This would be similar to restricting you to communicating in a foreign language: a language that you have heard ,but do not use and do not fully understand. The American Dictionary of Slang edited by Richard A.Spears,gives the definition of "motherfucker"as:1. any despicable person or thing,2,a superb person or thing,3a male buddy or chum,4a term used between males. This term means much the same today as the terms"knucklehead"and "butt-head" meant thirty years ago. As to the use of the words"fuck"and "shit",these words are so common today that they can be heard regularly on newsmagazine programs like The Journal and 60 Minutes. One cannot attend a major motion picture rated anything other than"G"without hearing these words. The CBC recently aired a movie called "School's out" which followed the lives of the stars of Degraasi High, a program aimed a high school audience which contained the words"fuck", "asshole"and "shit".This movie was aired during primetime, The Globe and Mail even had the front page headline"Fuck off", when Prime Minister Mulroney allegedly told a Member of the Opposition to do just that. Coast 800 Radio, an AM station licensed in the Vancouver area, frequently plays songs with this type of language in it. The radio drama aired on CBC FM and CMC AM occasionally uses"swear"words as does their current affairs programming. These are just some examples of how common these words have become and how widely they are used.

In a decision made by the CRTC regarding a song "Hamburger Martyr"by the group Killdozer that was aired on CHSR FM in Fredricton,the CRTC ruled that:

Section 3(a) of the Radio Regulations 1986 sets out as follows:

3. A licensee shall not broadcast  
© any obscene or profane language

The Commission favors a strict interpretation of the above mentioned section and therefore will only find that it has been breached under very specific circumstances. This is due to the fact that the use of language varies widely in our society: words and expressions

# COMPLAINTS

that some may find unpalatable may, in other cultures or subcultures, be the stuff of common parlance. As such the commission must exercise extreme caution in passing judgment on language broadcast by a licensee and found offensive by an individual or group...(the)overall message appears to be that of youthful anger at and the frustration with society. As such, the average listener hearing the song is exposed to the expressions of a young person's nihilistic sensibility. In this context, the profane language used in the song seems integral to its message and, as such, the commission does not consider it to be gratuitous or offensive.

I believe that this decision can be applied directly to your concerns. The language you find objectionable is an integral part of the music and the message behind the music. These songs do not exceed the acceptable standards of the intended audience as they only use the language that is commonly heard, if not used, but the people who listen to hardcore rap. Therefore, while CiTR can appreciate your concerns, we feel that this type of language is acceptable and justifiable in our programming including the rap show you heard on Nov.30.

I would like to extend the invitation to you once again to listen to CiTR and discover the variety of programming that we offer.

Sincerely,

Linda Scholten  
CiTR Station Manager

## The CRTC's Reply

Ms Linda Scholten  
CiTR-FM  
Vancouver, B.C.

Dear Ms. Scholten:

This relates to a letter of complaint dated December 10, 1991 that was sent to the commission by Mr.X of Anytown, British Columbia. The complaint concerned a CiTR broadcast of the rap music of the group N.W.A. which involved profanity.

The Commission has now reviewed a copy of your response to Mr.X as well as a copy of the broadcast in question and has the following comments.

As you note in your response to Mr.X, the commission favors a strict interpretation of section 3 of the Radio Regulations, 1986, (the Regs), which states:

3. A licensee shall not broadcast  
© any obscene or profane language:

It is the practice of the Commission, in determining whether or not a licensee had breached this provision, to consider a variety of criteria including, among others, the time of the broadcast, whether or not a warning was broadcast prior to airing the program in question, and whether the broadcast was part of a theme program.

The commission notes from your response that the lyrics in question were broadcast during a two hour weekly program entitled, "In Effect", devoted to rap and rap-influenced music. The commission also notes that the lyrics in question were broadcast at approximately 3:45 p.m. on Saturday November 30, 1991.

Although the commission is unable to determine that the broadcast breaches either the Act or the Regs, it is our view that the timing was inappropriate given its sensitivity to younger audiences. It is the duty of licensees to either edit potential broadcasts keeping in mind the ages of the listening audience at certain times of the broadcast day.

In your response, you quote from a decision made by the CRTC regarding a rap song entitled, "Hamburger Marty", by the group Killdozer that was aired on CHSR-FM in Fredericton. The Commission reviews each complaint received individually, having regard to the specific fact scenario in each case. In that instance, the commis-

sion also determined that, the broadcast did not breach the Act to the Regs. The lyrics in question, however, were broadcast at 10:15 p.m., a time which that commission considered appropriate in the circumstances.

The Commission is of the view that Campus and community Radio licensees, such as CiTR can reach a target audiences and broadcast non-conventional material without being offensive. Much of the rap music produced today deals with very important issues and should be aired in prime time. If a licensee, however, wants to include artistic works that include explicit lyrics that may be offensive to some listeners, then such programming should be relegated to a period later in the evening. Licensees must appreciate the permeating nature of the public airwaves. Radio and television are media that we significantly different from magazines and books. The consumer has access to the former simply by turning a knob not knowing what might reach their ears to the ears of their children.

The commission expects that programming discretion will be used in the future to ensure that broadcasts of this nature will be aired at an appropriate time. You are reminded that all correspondence relating to this file will be placed on the CRTC's public examination file so that at the time of your next application for licence renewal, it may be commented on by interested parties.

Sincerely

Allan J. Darling  
Secretary General  
cc. Mr.X

## Complaint # 72F-81

Dear CRTC,

To Whom It May Concern:

On Sunday November 18 at approximately 2:45 a.m. until approximately 3:15 a.m. on CiTR 101.9, UBC Radio, I heard what purports to be a stand-up comic, taped live from Las Vegas.

As I tuned in late, I was unable to find out the name of the comic. When the broadcast was finished the DJ disclaimed any responsibility by either the station or himself for the views expressed. Some of the views expressed, towards incontinent, senile elderly persons, the comic suggested that people like that not only "make once puke" but "ought to be killed". Further into the broadcast the contents were so vile. I cannot remember. However nearly every second word was punctuated by "fucking". Towards the end, the comic then proceed in near hustler yelling and screaming maniacally at the top of his lungs to lash out at women using invective and either suggesting hate, hostility and blind rage.

I trust that your office will investigate and keep me matter.

Sincerely

Ms. Y  
Vancouver, B.C.

## CiTR's Reply

Ms. Y

Dear Ms. Y,

I have just spent the past 1/2 hour listening to the recording by Sam Kingston from his album "Lead of the Banned" on the Warner label. I had hoped that while I listened to it I would come up with come up with a reason why it deserved to be aired on CiTR 101.9fm. This is the recording that you heard on November 18th at 2:45am.

As you may or may not know, Sam Kingston is a very successful comic. He has performed all over the US and Canada, including two shows in Vancouver in the past two years. He was at the Queen Elizabeth Theater in late 1990 and performed for a capacity crowd

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of 2800 people. He came back to Vancouver earlier this year and performed at 86 treat Music Hall in front of 600 people. He has a number of records released and is currently starring in "Charlie Hoover", a 1/2 hour sitcom on the Fox network. He is also a regular guest on a number of TV talk shows.

The reason I mention all this is to show you how much support this man has. Unfortunately people seem to like this kind of humor however, find it rather distasteful and not at all funny. CiTR's mandate is to provide programming by and for people who are not serviced by other radio stations. I think that this kind of humor is heard all too often on commercial stations (though perhaps not quite so blatant). I could have used the argument of freedom of speech to justify the airing of this comedy skit, or the argument that it was aired late at night when all of our listeners should be mature enough to realize this performance is meant only as humor and should not be taken seriously. However, I do not want to waste my time defending a man like Sam Kinison. He is already far more popular than he should be and, quite frankly, does not deserve to be supported by CiTR. The CD "Leader of the Banned" was initially made available to our DJs as it contains 4 songs in addition to the comedy segments. On review, CiTR has removed this CD from circulation and will encourage all of our DJs to use better judgment when it comes to airing comedy skits.

Sincerely

Linda Scholten

Sincerely

Allan J. Darling  
Secretary General

c.c.: Linda Scholten-CiTR-FM

## The CRTC's Reply

Ms. Y  
Vancouver, B.C.

Dear Ms. Y

This is in response to your letter dated 2 March 1992, in which you expressed dissatisfaction with the commission's letter to you of 27 February regarding your complaint about a comedy sketch broadcast by CiTR-FM. In particular, you question the commission's assessment of that sketch under section 3(b) of the Radio Regulations, 1986 ("Regulations")

The regulation in question prohibits a licensee from broadcasting, any abusive comment that, when taken in context, tends or is likely to expose an individual or group or class of individuals to hatred or contempt on the basis of race, national or ethnic origin, color, religion, sex, sexual orientation, age or mental or physical disability.

You state in your letter that the meaning of "when taken in context" is not clear to you. As you will note, for an abusive comment to infringe the regulation, it must tend to or be likely to expose the object of the comment to hatred or contempt. This determination depends on the context in which the comment was made. In this respect, the same content may have quite a different impact depending on the circumstances surrounding the impugned words.

For an example of this, we can think of sexist comments made, in the context of a comedy skit with the intention of exposing, through sarcasm the sexist attitudes of others. In this context, it may be that the sexist comments would not tend to expose women to hatred or contempt even though the comments under different circumstances might have that effect. That is not to say that abusive comments will never have the effect of exposing people to hatred or contempt when they are clothed in humour. Clearly each case must be assessed on its particular facts.

With respect to the jokes made by Sam Kinison which were the subject of your complaint the commission noted that it was difficult to conclude that Mr. Kinison's comments when taken in their context a comedy routine tend to or are likely to expose elderly persons or women to hatred or contempt. You may note as well that in light of the licensee's risible and its decision not to allow the material to be broadcast in the future the commission was of the view that no further action was warranted.

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## Complaint #129P-AK7

March 30, 1990

Dear CiTR,

I understand that you have received a number of complaints about the broadcast by your station of a record by the rap group, "Public Enemy". One of the tracks on this record, "Welcome to the Terrordome" contains the following phrases:

Told the rab, get off the rag  
Crucifixion ain't no fiction  
So-called chosen, frozen  
Apology made to whoever pleases  
Still they got me like Jesus

These phrases are obviously crudely animistic and racist and are quite unacceptable in Canadian society. They make allusion to several of the key ideas of traditional anti-Semitism of the kind that is not universally condemned by civilized people.

I am told that complaints have been made to your Music Director by Jewish groups and by Jewish and Christian Chaplains on campus. He was apparently quite unyielding and even contemptuous in his responses. I understand that he alleged that the lyrics were not anti-Semitic or racist that the Jews were not the chosen people and that the phrases represented a legitimate interpretation of the Bible. One could reasonably conclude from this response that Mr. Buchannan shared the animistic views of the group Public Enemy. In any event he refused to discontinue airing the record.

I have been asked to comment because of my academic search in the area of Jewish-Christian relations and specifically of Christian anti-Semitism on which I am at present writing a book.

In my expert opinion, your Music Director's responses are all together without merit and cannot justify the continued airing of the record which in my view constitutes hate literature and may well be prosecutable under the same federal law as that under which Zundel and Keegstra were prosecuted. The claim that the phrases complained of represented a legitimate interpretation of the Bible cannot be sustained.

No responsible historian now believes that the Jews killed Christ. The implied suggestion that Jews are "getting blacks as they got" Jesus is remote from fact and can only be called racist. As for the claim that the Jews are not the chosen people it is sufficiently well-known that they are so described in the Bible and the idea that they have been superseded in of the major churches, including the Catholic church, since it has given cause to so much anti-Semitism and other forms of religious and cultural prejudice.

It might have been expected that a university student would have more rather than less enlightened views than those that prevail in the community at large where such attitudes are almost universally condemned even by traditional Christian believers. It is even more disappointing to find such hostile responses to legitimate and responsible complaints. This raises the question whether your Music Director is a suitable person to be Music Director of a university radio station.

The least that CiTR radio station can do is cease giving air time to this record and to apologize to Jewish students and faculty for the offence it had necessarily caused. I understand that instead of doing so the station is continuing to air the record and referring the matter to the CRTC for a ruling. I am therefore sending a copy of this letter to the CRTC for their information.

Yours sincerely,

Professor  
University of British Columbia

## CiTR's Reply

Mr. W  
Vancouver, BC

06 April 1990

Dear Mr. W

Thank you for the concern you have expressed with regards to CiTR-FM's programming. We always welcome feedback from the community.

The Board of Directors of the Student Radio Society of the University of British Columbia met on Monday, April 2nd and Wednesday April 4th to discuss the concerns presently expressed by yourself and others regarding the song Welcome to the Terrordome by Public Enemy. The Board of Directors heard presentations by the Director of Hillel House and a representative of the Jewish Student Society of the University of British Columbia. After an extensive discussion of the issue the Board of Directors issued the statement which accompanies this letter. Also enclosed is a copy of the letter which was sent to the Director of Hillel House.

I regret that you were given the impression that our former Music Director was "unyielding and contemptuous in his responses." This was not the case. We feel that the Music Director responded promptly and courteously to those who initially expressed concern.

Once again I thank you for immediately coming to us with your concerns. Furthermore, I would like to take this opportunity to extend to you the invitation I originally extended to the Director of Hillel House in order to address those concerns he initially expressed regarding CiTR-FM's programming. CiTR offers programming opportunities to individuals of the community on a regular basis and I encourage you to access this time to present the concerns with which you originally approached us. I realize that you may be unfamiliar with the radio medium and I would be pleased to provide you with all the assistance you may need technical or otherwise. I will contact you in the near future to discuss this invitation in more detail. Thank you once again for notifying us of your concern and please contact me if you have any questions regarding this invitation.

Sincerely Yours  
CiTR 101.9 FM

Program Director

## Complaint #6220-1L

4 September 1990

Secretary-General  
Canadian Radio-Television Commission  
Ottawa, Ontario  
K1A 0N2

Dear Sir

Re: CiTR FM at the University of British Columbia

I am writing to request that CiTR's license to broadcast be revoked. Despite petitions and objections from various groups including St. Mark's College the Vancouver School of Theology the United Church Campus Ministry the Menno Simons centre and the Vancouver B'nai Brith Hillel Foundation, CiTR continues to air material which promotes hatred and intolerance.

In particular, CiTR's insistence on promoting Public Enemy can be condoned. This group has been banned by TV stations in Canada and the United States because of the manner in which they depict Jews.

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We ask you to carefully consider the following lines from "Welcome to the Terrordome" by Public Enemy.

These lines insinuate that all Jews are responsible for the crucifixion of Christ—a cry designed to create a view of Jews as Christ killers. It is this charge which has been repeated by anti-Semites throughout history as a means of attacking Jews.

This material also ridicules Jews as the "chosen" people and attempts to draw a parallel between the opposition to the hateful message of Public Enemy and Christ's crucifixion.

It serves no public good for CiTR to broadcast material which is designed to denigrate Jews. However, not only has CiTR failed to address its responsibilities in airing offensive material, it has acted to gather and inflame the already deplorable race relations on the University of British Columbia campus by sponsoring a concert by Public Enemy.

CiTR has attempted to defend its broadcast policy in terms of freedom of expression; this, however, disregards the need for responsible broadcasting. As Section 3(b) of the Broadcasting Act states:

The Canadian broadcasting system should be effectively owned and controlled by Canadian so as to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada.

These policy objectives are certainly not being met in the case of CiTR and it does not appear that CiTR is attempting to meet these objectives.

CiTR has attempted to quell the public outcry against airing Public Enemy by offering time to members of the Jewish community. This proposal, however, does not address the serious hurt and wrong already done to the Jewish community by giving voice to Public Enemy and groups like it.

Offering our tune also does not address the responsibility all broadcast stations have to comply with the principles enshrined in the Charter of Rights and Freedoms, federal multicultural legislation and Canadian broadcast policy. By virtue of its licence to broadcast, CiTR must act to protect the fundamental Canadian values by promoting multiculturalism through fair and accurate representation of ethnic, racial and religious groups.

To preface the work of Public Enemy with warnings regarding the racist content of their material is also unacceptable. The very act of airing racism or religious intolerance gives racists a licence to spread their hate. Airing Public Enemy, in fact, gives tacit approval to racism as a legitimate form of expression.

Because of the seriousness of the situation, CiTR must be required to offer a public apology to all Canadians. Second, CiTR must also pledge to refrain from continuing to incite racism and religious intolerance. If CiTR fails to comply with these demands then CiTR's licence to broadcast must be immediately revoked.

BCOFR and the community organizations BCOFR represents request to present CRTC with a more detailed discussion of the effects of hate material in any application for licensing or licensing renewal and by CiTR or on behalf of CiTR.

I look forward to hearing from you concerning this matter.

Yours truly

Mr.Z

## CiTR's Reply

Dear Mr.Z

This letter is in response to your letter to the CRTC dated September 4, 1990 in complaint of CiTR's refusal to ban airplay of the song "Welcome to the Terrordome" by Public Enemy.

I would like to address some particular points you made in your let-

ter and perhaps offer some information and insight.

Notwithstanding CiTR's commitment to obey the regulations stated in the Radio Regulations and the Broadcasting Act as is required by all broadcasting entities, Clause one of CiTR's music/programming policy stated that:

CiTR will not air any material which includes any verbal utterances that promote discrimination or hatred against an individual or a group or a class of individuals on the basis of race, national or ethnic origin, color, religion, gender, age, mental or physical ability, sexual orientation or occupation.

Attached to this letter is CiTR's complete music policy for your reference. Broadcasting Public Enemy's song "Welcome to the Terrordome" is consistent both with our internal policy and with CRTC Radio Regulations in that it neither incites hatred or contempt towards any individual or identifiable group, nor represents abusive comment.

We acknowledge that CiTR did receive a number of letters concerning our broadcast of this song earlier this year, CiTR responded to them all promptly and conscientiously. The letters and our responses are on file in the CiTR BUSINESS OFFICE AND ARE AVAILABLE FOR VIEWING. The most recent letter concerning this issue was from Mr. W received on April 22, 1990 and responded to on April 30, 1990. Since this time CiTR has not received any written complaints regarding our airing of "Welcome to the Terrordome" by Public Enemy and believes that this issue had been dealt with satisfactorily. It was made clear to all those who wrote CiTR that air time is available to them to air their concerns as it is to any community group. So far not one of those individuals has taken advantage of this public service.

You state that Public Enemy "has been banned by TV stations in Canada and the United States". MuchMusic had initially banned the broadcast of all Public Enemy videos earlier this year, but has since rescinded this ban to the extent that Public Enemy's latest video "Brothers Gonna Work It Out" is in regular rotation. MuchMusic and received a large amount of criticism for their decision to ban videos by Public Enemy and not those by bands such as Guns 'N' Roses whose songs have been criticized for containing racist, sexist and homophobic lyrics (see the article in Toronto Star February 7, 1990). Furthermore, on September 26, 1990, TSN the Canadian Sports Network broadcast a segment on several football players from the Hamilton Tigercats attending and enjoying a Public Enemy concert. No other TV station in United States has banned Public Enemy. As a matter of fact, MTV airs videos by Public Enemy regularly.

As far as radio airplay is concerned Public Enemy is one of a multitude of bands that are supported by Campus/Community radio stations both in Canada and in the United States. To date, this band's music has not been programmed into commercial radio formats but as has been the case with a number of artists that have proven to be very popular on non-commercial radio this situation will likely change. Evidence of this is shown by Public Enemy's "911 is a Joke" which has received airplay on CKLG-AM. For the time being, however, their music will not be aired by commercial stations regardless of this controversy. Campus/Community stations across Canada have charted "Welcome to the Terrordome," and in many cases this song had reached number one position. No other radio station in Canada that has been playing music by Public Enemy has received a written complaint regarding the band. Locally, these radio stations include CJIV Radio (Simon Fraser Radio), CFRO-FM (Vancouver Cooperative Radio), and CFUV-FM (University of Victoria Radio).

The song lyrics you quote are incorrect. The line "Told the rab et off the rag" comes six lines after the line "still they got me like Jesus." Also, just for the record the punctuation is incorrect. Attached to this letter is a copy of the lyrics with the proper punctuation as printed on the record sleeve. As a point of clarification, consistent with the Radio Regulations these lines should be taken within the context of the song as a whole. The song is intended as a summary of the events that happened in 1989 including the regrettable incident involving then-member Professor Griff when the song is closely examined as a complete entity, one should recognize that its message is one of strong opposition to violence.

You state that "it serves no public good for CiTR to broadcast material which is designed to denigrate Jews." We agree Public Enemy

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have stated on numerous occasions including at their concert at the Orpheum on August 30, 1990, that they are opposed to racism of any kind they state that this song does not and was not intended to denigrate Jews. Just as the material was not "designed" to denigrate Jews, we likewise harbour no evil designs toward any groups by playing it.

With regard to your statement that Broadcasting Act "policy objectives are certainly not being met in the case of CiTR and it does not appear that CiTR is attempting to meet these objectives, CiTR strongly believes that we are broadcasting material that is consistent with the Broadcasting Act. Public Enemy attacks among other things the existence of racial oppression as regard Public Enemy is perhaps one of the most culturally significant city form of oral communication that grew out of the black urban communities in the United States - is being attacked and censored by racist conservatives. Chuck D and the rest of Public Enemy are looked on with great admiration by people who oppose.

You indicate throughout your letter that CiTR is inciting racism and broadcasting hate material or hate propaganda. Certainly these accusations fall into the legal jurisdiction, notwithstanding the broadcast realm. Therefore, the decision that Public Enemy is hate propaganda is a matter to be determined ultimately in a court of law.

CiTR will not "offer a public apology to all Canadians" as we do not believe one is required, nor will CiTR "pledge to refrain from continuing to incite racism" because CiTR has not and never will incite racism. As a matter of fact, based on the feedback that we have received from our listening audience, the feedback that we have received from our listening audience, the censoring of music by public Enemy will be seen as a racist act in itself.

We appreciate feedback from various community groups including the B.C. Organization to Fight Racism. At the same time, however, I feel the tone of your letter is unjustified and hurtful. You include a number of accusations, unfair statements and perhaps even malicious utterances that could be construed as libel against CiTR.

Yours truly,

Linda Scholten  
Station Manager, CiTR 101.9fm

## The CRTC'S Reply

Ms. Linda Scholten  
Station Manager CiTR-FM  
Vancouver, B.C.

Dear Ms. Scholten,

This relates to the recent complaint by Mr. Z concerning CiTR's broadcast of the Public Enemy song "Welcome to the Terrordome".

The Commission has reviewed the letter dated October 1 that you sent to Mr. Z in reply to his complaint. While it is generally an adequate response to the concerns raised by Mr. Z the Commission feels compelled to correct two of the opinions that you expressed in the letter.

First, you appear to regard your statement that CiTR will provide air time to groups that complain to be an effective rebuttal to Mr. Z's complaint. The Commission, however, does not share this opinion. An offer of air time is not regarded by the Commission as an appropriate reply in the event that a group has been subjected to abusive comment. An offer of air time is normally associated with an issue of balance, not abuse.

In this particular instance, the Commission has not found the song "Welcome to the Terrordome" to breach the abusive comment regulation found in s.3(b) of the Radio Regulations, 1986. The reasons for this are outlined in a letter sent today to Mr. Z, a copy of

which is enclosed. However, were the Commission to have found this song to breach this regulation, an offer to provide air time would not have been a mitigating fact.

The second concern the Commission has with your letter also relates to the abusive comment regulations. In your letter you state that Mr. Z's accusations that CiTR is broadcasting hate material "fall(s) into the legal jurisdiction, notwithstanding the broadcast realm". You also state that a determination of whether CiTR is broadcasting hate material is a matter to be determined ultimately in a court of law.

The Commission would like to state clearly that broadcasting hate material is a legal offence as a result of the Radio Regulations, 1986 and the Broadcasting Act. If charges are laid under these provisions, it would normally be as a result of complaints similar in nature to Mr. Z's recent letter. Therefore, while it would still be up to a court of competent jurisdiction to make a finding of guilt or innocence, letters such as Mr. Z's play a critical role in the prosecution of these offences.

The Commission trusts that you will take these comments into consideration when drafting any future letters to complainants.

Thank you for your co-operation in this matter.

Sincerely,

Allan J. Darling  
Secretary General

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