



Programmers' Manual

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Programmer/Show Host Manual

99.3 County FM is a community station owned and operated by its membership through its Board of Directors, their committees and the Station Manager. Our mission is to fund and operate a not for profit community radio station that reflects and contributes to the richness, diversity, public safety and economic vitality of Prince Edward County

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1: THE BRIEFING

(1a) Introduction: Welcome to 99.3 County FM (also registered as the Prince Edward County Radio Corporation). We're excited to receive your energy and creativity as an addition to our community radio venture. We welcome your active participation in all the fun and responsibilities that come being a member in our Community Radio Station. This manual is an essential resource for you. It outlines the basics of your involvement with the station and our governing rules and regulations. It will make reference to important policies that affect you and give you the rundown on how the society operates.

Station Milestones

99.3 County FM has grown from a handful of keen volunteers who first met in November 2011. They formed a non-profit society and started fund raising and creating our application which was filed in early 2013. When we receive our CRTC license we will broadcast on the 99.3 FM frequency at a power of at 3000 watts. 99.3 County FM is a non-profit corporation who elect annually a Board of Directors to govern the society, coordinate volunteers and hire staff. The lifeblood of the station, however, are the volunteers and programmers! There are many key roles involved in running a radio station and we encourage all programmers and others to take on a role of their choice.

(1b) Mission Statement: To fund and operate a not for profit community radio station that reflects and contributes to the richness, diversity, public safety and economic vitality of Prince Edward County

(1c) Programming Objectives: 99.3 County FM's programming aims to serve listeners of the County and the internet through balanced, thought provoking, entertaining and educational material which exposes listeners to new avenues of artistic and cultural expression, ideas, and deliberation.

1. Programming aims to provide for an audience diverse in ethnicity, culture, political, sexual and other orientations, age and physical and mental abilities.
2. Programming aims to provide material (spoken word, music and public affairs) which covers local, national and international components which have a local relevance, and may be difficult or impossible to access elsewhere.
3. Programming will not promote material, viewpoints or organizations that are sexist, racist, classist, homophobic, or have as their objectives to slander, belittle and malign groups or individuals.
4. Programming will not be created to promote an individual, group, product or business for the purpose of material gain.

5. Music programming aims in general to aid in the development of local and Canadian talent.
6. Music programming aims in general to reflect the diverse tastes and interests of our listeners and to expose listeners to genres and selections not heard on other local stations.
7. News and Public affairs programming aims to allow for the expression of a diversity of opinions, and the employment of diverse information sources and research methods. 99.3 and show hosts do not take a unitary editorial stance on any given issue. In the case of an issue the Station Manager will work with show hosts to make sure there are balanced opinions on said issue.
8. News and Public Affairs programming generally aims to cover issues and events not traditionally covered by corporate media.
9. Programming Hosts will meet requirements as set by the CRTC and our license as per their signed agreement

2: THE SAFETY MEETING

(2a) CRTC Rules and Regulations: As a broadcast license holder, 99.3 County FM is bound by the laws and guidelines of the Canadian Radio television and Telecommunications Commission [CRTC], The Broadcast Act, and the Criminal Code of Canada. Despite allusions in the Broadcasting Act to freedom of expression on the air, there are a number of regulations that restrict certain things from being said on radio. Not only will the person who makes such remarks while on air be subject to legal action, but so will the station. Educate thyself o programmer/host, on what these regulations are, and we shall keep the lawyers at bay, and our integrity intact. The Station Manager will go through the regulations with each host prior to a shows initial airing and on occasion after that. The most important question programmers should ask themselves is: NOT "Will I get in trouble for saying this?", BUT "Why am I saying this?" or "What purpose does it serve?" 99.3 County FM will definitely support you in the face of a complaint if you can give good answers to these last two questions.

CRTC regulations state that a licensee shall not broadcast:

1. Anything contrary to the law
2. Any abusive comment that, when taken in context, tends or is likely to expose an individual or group to hatred or contempt on the basis of race, national or ethnic origin, religion, gender, sexual preference, or mental or physical ability.

3. False or misleading news.
4. Any remark which advocates or teaches the use of force to change the Government of Canada anything against broadcasting regulations.
5. Any telephone interview or conversation or any part thereof with any person unless the person's oral or written consent to the conversation being broadcast was obtained prior to the broadcast or the person telephoned the station for the purpose of participating in a broadcast (see section 2(d))

This is not a definitive list. When in doubt, err on the side of caution, please. Programmers should all be familiar with 99.3 County FM materials on Defamation and Slander, Hate Propaganda, Obscenity, Bias and Balance, and Copyright.

(2b) Policy on Airing Controversial Material

The following policy outlines the station's stance on the airing of controversial material. There are several kinds of concerns in this area.

i. Controversial statements concerning individuals, groups or classes of individuals:

We will not broadcast content that promotes discrimination or hatred against an individual or group or class of individuals on the basis of anything that makes them an identifiable group. This is never acceptable.

In some cases, musicians or other artists use such statements as a means of fighting against hatred. These kinds of statements are sarcastic means of undermining a racist, sexist, homophobic or other discriminatory attitude. A good example is Money for Nothing by Dire Straits where the use of "little faggot" is meant to show the meanness of spirit of the character saying it. Nonetheless this is very dangerous territory and programmers should discuss with the Station Manager and ultimately get his or her permission ahead of the airing of the program. It is noteworthy that Money for Nothing was the subject of a complaint to the CRTC and CBSC by a gay advocacy group.

ii. Obscenity and profanity: Our audience is a County-wide audience from many age groups and social backgrounds. While some members are comfortable with strong language, others would be offended. In general audience programming periods, programmers should not use such language. This is essentially from 6AM to 8PM. If program segments after this time will include such language, programmers should provide a warning at the beginning of the program.

iii. Discussion of sensitive topics: There are some topics that make some people uncomfortable. Some examples are medical descriptive discussions, descriptions of horrific happenings, whether accidental or intended. Programmers should be sensitive to their audiences when including such elements and, where appropriate, provide

warnings before the content is aired.

iv. Balance on matters of public concern: An important part of the Broadcasting Act is the balance provisions. Essentially when we discuss matters of public concern, we must ensure that there is equitable opportunity for the expression of multiple points of view. Programmers who wish to deal with such matters must ensure that various points of view are represented in the program.

99.3 County FM will NOT take positions as a station on matters of public concern. Individual programmers are welcome to express personal opinions but only on their own behalf. It is expected that hosts that are likely to raise such issues provide advance warning to the Station Manager. Where this happens inadvertently during the program, the host is responsible for informing the Station Manager as soon after the completion of the program as possible so that the station can determine if balancing programming is required.

v. Religious Programming: 99.3 County FM will consider religious programs in the program selection process as any other programming type. But emphasis will be based on spiritual expression. While many religious people may believe that their opinions are fact, based on their interpretation of their sacred books, in fact they are opinions. Make sure you state the facts that went into your ideas. Abusive comments on individuals or classes of individuals are not acceptable even when backed by quotations from scriptures.

Proselytizing and solicitation of funds are not permitted on the station.

(2c) Discipline: Programmers/Show Hosts are granted a lot of freedom on 99.3 County FM. There are, however, various conduct guidelines and procedures that must be followed, as outlined in this manual, which, if followed, shall result in only a very rare need for Discipline. However, the Programming Committee may discontinue a program if:

- The Programmer/Host is late or does not show up for their show and does not give notice.
- The Programmer/Host does not, without fail, complete Program Playlist – this is a CRTC requirement!
- Programming does not fulfill the program proposal or description. 99.3 County FM depends on Programmers/Hosts following the key elements of these proposals/descriptions in order to plan the programming mix to meet our own promise of performance to the CRTC.
- Programmer/Host makes unauthorized decisions or other monetary deals

- The Programmer/Host does not meet their individual CRTC requirements or, without fail, complete the paperwork after their programs
- The Programmer/Host refuses to take responsibility for his/her on-air comments.
- It has become apparent that the Programmer/Host is stealing from 99.3 County FM. Theft of our equipment and materials jeopardizes other Programmers'/Hosts' opportunities to produce great radio.
- Drugs or alcohol are being used by Programmers/Hosts while doing their show. Broadcasting while intoxicated by drugs or alcohol will not be tolerated by the station. Not here, please.

(2d) In-Studio Conduct:

Guest Guidelines:

- A Programmer/Host may have personal guests in the station during their program providing they sign in and conduct themselves properly. They are under your supervision. A personal guest is a friend or relative that you want to sit in on your program. Guests should not be heard in the background while you are on the air.
- When inviting other guests on your program for interviews, always use good judgment. –YOU ARE RESPONSIBLE (e.g. libel/slander, defamation of character) for the words expressed by your guest, during your show. If your guest were to maliciously defame someone or use obscene or profane language the consequences will affect them, you, any co-hosts and 99.3 County FM.
- Forewarn your guests; let them know that you don't condone irresponsibility and Unprofessional behavior. Protect yourself. It's good practice to get the person's address and phone number, before the interview, to reinforce how serious you are about holding them accountable for what they say.

Use of the telephone for interviews:

- Calling out –under all circumstances call the person **off the air first** to get their approval to be aired live on the radio. Screen them ahead of time so as to reduce the chance of the caller saying something abusive, offensive or slanderous. Let them know what topic you are covering, and types of questions you will be asking.
- Callers calling in – start every conversation with “you are live on the air” so that they know they are being broadcast and have the choice of hanging up. With call-in's, we can not screen a caller for potential of an abusive rant, so prepare to cut a caller off the

instant they begin to speak in a damaging or hurtful way (see section “Policy on Airing Controversial Material”) and follow up with “the views and opinions of the previous caller do not represent the views and opinions of 99.3 County FM.

(2e) Phone Calls and Complaints: Answer the phone as you would for any "real" job. “Thanks for calling 99.3 County FM”. Be courteous and don't argue with callers. Take a message if necessary, and notify the station manager regarding the caller’s issue.

(2f) County Radio House Rules: We all share our space and we are all volunteers – treat the studio with respect.

1. No dogs/cats/bikes inside.
2. No smoking.
3. No Food or Drink while using computers or studios.
4. Always sign up for equipment - book in advance to avoid disappointment.
5. Pack In & Pack Out all garbage and recycling materials. We do not have janitorial staff and other volunteers should not have to clean up after you.

(2g) Volunteer Rights and Responsibilities: 99.3 County FM is a volunteer organization. Although there may be, from time to time, some paid positions at the station, the vast majority of us are doing this for their love and respect of community radio. All volunteers who intend to become on-air programmers/hosts, or who attend technical training sessions (on sound equipment or computers), or otherwise benefit from 99.3 County FM’s training programs, must be member of the Prince Edward County Community Radio Corporation. All volunteers will be on a stated term and may be renewed regularly.

Volunteer Rights:

1. The right to be treated as a co-worker, not just free help, and shown respect.
2. The right to a suitable volunteer placement within the organization, with consideration for the personal preference, skills and abilities, and temperament of the volunteer.
3. The right to inform him or herself thoroughly in the policies, procedures, and activities of 99.3 County FM.
4. The right to adequate training to enable said volunteer to do his/her job effectively.
5. The right to offer suggestions to the organization, and to have a voice in planning.
6. The right make a complaint if the volunteer feels that his/her rights are being violated. Firstly, discuss the issue with the Station Manager, and then the Board of Directors if the volunteer does not feel they have resolution.
7. The right to follow the organization’s course of action with regards to harassment, grievance, and resolution of differences. Again firstly, discuss the issue with the Station Manager, and then the Board of Directors if the volunteer does not feel they have resolution.

Volunteer Responsibilities:

1. To offer to the organization only that which you are willing and capable to provide. It is the volunteer's responsibility to live up to his/her commitments.
2. To ask about things you don't understand. Don't assume that information is necessarily forthcoming that will allow you to do your job better. If you feel uninformed, ASK.
3. To be reliable. If you said you were going to help out, just be there, please.
4. To follow 99.3 County FM policies, with regards to representation of the station to the public.
5. To adhere to station rules and policies and those set by 99.3 County FM.
7. To contribute to the cleanliness and maintenance of the station when asked.
8. To represent the station only in the capacity in which you are knowledgeable or experienced. That is, if you are a programmer of children's music, do not represent the station's news department to the public.

3: THE PROGRAMS

(3a) Programmer's/Host's Responsibilities: Below are the basic responsibilities which each Programmer/Host must fulfill in order for the station to operate smoothly for all volunteers and listeners. Programmers/Hosts who are unable or unwilling to adhere to these requirements may have their program suspended.

PRESHOW

Research and prepare each show. Draft an outline for each program noting:

- length and content of spoken word components
- musical selections categories (must meet the category requirements, see below)
- time allowances for Sponsorship mentions/messages, PSA's, and Station ID's (see below).
- Ensure that the studio is equipped to handle all technical operations required
- Ensuring that you are capable of handling the show's technical requirements. If the show requires making changes to the on air studio set-up, the studio must be returned to its original set-up before the next program is scheduled to begin. Do not attempt technical wizardry beyond your comfort level.
- The Programmer/Host should arrive at least 30 minutes early at the studio to check your "mail-slot" for any communication including sponsor logs to be read during your show and select appropriate PSA's from the clipboard etc. Full procedure will be shown during training period.

DURING SHOW

- Follow the program logs and sign off each and every element. i.e.
 - Read/play Sponsorship mentions/messages on time
 - Do Station ID's at least at the top of every hour and wherever logged
 - Read or play PSA's
 - Read or play logged commercials

- Check the logger machine to make certain it is working before, during and after each show. **This is a major compliance stipulation**
- End your show with a piece of music; prepare the booth for the next Programmer/Host
- Treat all equipment with respect and care
- Do not bring any food or drink into the booth

AFTER SHOW

- Ensure that the studio has been returned to its original set-up.
- Clean up any mess in the studio
- Without fail, complete Program Playlist – this is a CRTC requirement! More information is found below.
- Check the logger machine to make certain it is working **before, during and after each show**. This is a major compliance stipulation

(3b) CRTC

Loggers

A foolproof Logging system is a major CRTC compliance stipulation. **There is no room for failure.** Audio must be kept for at least 30 days. It is your responsibility before, during and after each show, to check the logger machine to make certain it is working.

Programming

99.3 County FM's application to the CRTC for a community radio license includes the following commitments in our programming. Check every show you host for compliance with the relevant content requirements. Ask us if you're not sure how to apply them. Here are some definitions and minimum percentages of what 99.3 County FM Programmers/Hosts are required to play in order to fulfill the conditions of our license. A more detailed guide is found below

Content Category 1 (Spoken Word): We are required to produce a minimum of 30% Spoken Word programming, which includes News and all spoken word programs.

Content Category 2 (Popular Music): This encompasses all "popular" selections in the following summarized genres: Pop, Rock, and Dance; Country and country oriented, Acoustic and Easy Listening. 20% of musical selections must come from a sub category other than Pop, Rock, or Dance.

Content Category 3 (Special Interest Music): We are required to play a minimum of 15% of music selections from this category, which includes: Concert Music; Folk and Folk

Oriented Music, Jazz and Blues, Word Music and International, and Non Classic Religious music.

Content Category 4 (Show Promos with music and Station ID's with music)

Content Category 5 (Station and Program Sponsorships)

(3c) Canadian Content Requirements

In the interest of promoting the Canadian music scene, there are required minimums for musical selections that are to be met. These requirements are different depending on the Category of music being played. A host needs to be certain of this content, and have back up that said selection is in fact a Canadian selection (see below for clarification on "Canadian Selection")

• Normally the CRTC Can Con requirement is 35% for Category 2 music. Our license promises a minimum of 40% of the selections played of Category 2 music will be Canadian. However, our own **County Radio requirement is 45%**. For Category 3 music, the CRTC Can Con requirement is 7%. However, our own **County Radio requirement is 12%**.

Category 2 Music - as defined by the CRTC - is Popular Music: Pop, Rock, Dance, Country, Acoustic, and Easy Listening. While that is the CRTC regulation, **99.3 County FM's requirement is at 45%**

A minimum of 12% of the selections played of Category 3 music will be Canadian.

Category 3 Music - as defined by the CRTC - is Special Interest Music: Classical Concert, Folk, World Beat, Jazz and Blues, and Non Classic Religious. While that is the CRTC regulation, **99.3 County FM's requirement is 20%**.

Please note that these are generally the requirements for each program. However, if the type of program is of sufficient diversity and interest, we can discuss the specific commitment for such a program.

What is Canadian content?

A music selection is considered Canadian content if it meets at least two of the following four conditions (abbreviated as the "MAPL system"):

- MUSIC - the music is composed entirely by a Canadian.
- ARTIST - the music or lyrics are performed entirely by a Canadian(s).
- PRODUCTION - the musical selection consists of a live performance that is: a) recorded wholly in Canada, or b) performed wholly in and broadcast live in Canada.
- LYRICS - the lyrics are written entirely by a Canadian.

There are very few exceptions to these rules, especially dealing with live music or older recordings. **If unsure ask.** Not all Canadian albums have a "MAPL" marker, so keep an eye out for other signs. The words "SOCAN" or "FACTOR" indicate that the music fulfills Canadian content (or CanCon) regulations. SOCAN was formed in 1990 from CAPAC and PROCAN; look for these words on older music.

We can't reiterate enough how critically important this requirement is.

(3d) Playlists (Logging): Playlists are to be filled in by every programmer/host for each show before each show. This is a requirement of the CRTC and we are required to keep them for one year. Playlist templates are found on the website and should be typed in before your show. (any changes during the show should be documented and reconciled on the music list immediately after your show. They will include a listing of each track played during that show [the performer, song title, album, label and category], the exact time of station identifications and which public service announcements are read/played.) A tally should be completed at the bottom. **You will need to closely follow the program log**

(3e) Public Service Announcements (PSA's): PSA's are scripted or prerecorded mentions of events, meetings or services that 99.3 County FM airs as a service to local non-profit or qualifying organizations. All programmers/hosts are responsible for finding time within their live programming for reading/playing between 1 and 3 PSA's. A clipboard is kept in the studio With current PSA's. Programmers must record the PSA's by number on their playlist. **These PSA's need to be played or announced where they are listed in your notes/time allocated within the program. **These elements will be on the program logs and it is important for you to play them where logged and immediately sign/initialize the log validating that each item was indeed played.**

(3f) Station Identification (Station I.D) Procedure

99.3 County FM is required by the CRTC to do Station ID's at the top of every hour. The Station ID's will be logged and you just need to run them as scheduled, that way you never have to worry about them. Just follow the program log. If you wish to include the station ID within your program, use either of the following:

"You are listening to CJPE 99.3 FM, Prince Edward County Community Radio in Picton" or "You are listening to Prince Edward County Community Radio, CJPE, 99.3 County FM in Picton". **The exact time of the Station ID(s) read must be recorded on the Program Play List.** NOTE: the Call letter id's will only have to be played once an hour.

(3g) Sponsorships: Sponsorship is different from advertising in the same ways that non-profit community radio is different from commercial radio. Commercial radio plays hits that will bring listeners to their advertisers – the advertising is primary. We play sponsorships from our supporters to allow us to keep producing great radio - programming is primary. Sponsorship will be the largest single source of 99.3 County FM's start-up budget and also an ongoing source of year in, year out operating funding.

For the good of the station it is very important that Programmers/Hosts understand and fulfill **all** of their sponsorship requirements.

The Sponsorship Coordinator will supply each show with a Log Sheet that outlines all items to be played as logged including sponsorship items. It will detail what needs to be read/played and at what exact time. **It is essential that all scheduled sponsorships are read/played, without fail.** "Mistakes" - So you missed a sponsorship spot. Don't do this. No, really...don't do this. Bear in mind that our sponsors are the lifeblood of our station, without them there is no station. And, they have already paid for the announcements that are scheduled for your program. If you are still on the air, attempt to fit the spots into the time remaining if reasonable, and write the actual time played on the log. If this is impossible or the show is over **let the station manager know immediately**. If the station manager is not around (late night show, etc.) Leave a note on the sponsorship log and call the station the next day.

(3h) Program Scheduling: Programmers/Hosts are responsible for what goes on-air during their scheduled time slot. This means that if a programmer/host is not able to host a scheduled show, it is their responsibility to either find a replacement host (who must be a trained 99.3 County FM programmer/host), or to have a prerecorded show scheduled to play in their timeslot. Please inform the station manager each time. You are responsible to have your provide updated information about your program to the web master and the station manager 24 hours before your show

4: RESOURCES

4(a) Program Standards: No one was born with the skills to create quality community radio. We all have to learn them. As we are learning, we are also building an audience and a group of supporting sponsors in the community.

TECHNICAL (dealing with the hardware) In a quality program:

- There is no variation in sound levels. Different levels from mics, CD's, sponsorships and other program components requiring the listeners to be continually adjusting their volume controls are to be avoided.
- It begins and ends when scheduled. No filler is required.
- The sound quality of the various components (recorded music, taped interviews) is good enough that listener enjoyment is not inhibited.

PERFORMANCE (vocal technique and manner) In a quality program:

- The Canadian content (CanCon) and other housekeeping (station breaks, PSA's) are woven seamlessly into the show according to the program logs.
- Stay away from inside jokes and chatter regarding studio happenings.
- There should be no phrases like "Here's a PSA", "That was some Canadian content"
- CanCon and other housekeeping are well distributed throughout the program.

- The programmer makes smooth transitions between talk and music
- Dead air is to be avoided but it's preferred to nervous babbling when something goes wrong.
- Talk is scripted, rehearsed, and dynamic. Names are pronounced correctly.
- Spoken word content is delivered in a clear voice at an easy measured pace.
- The host and guests are engaging and well spoken (knowledgeable).
- The content "tells a story" by making a coherent point and exploring a definite theme.

EDITORIAL (legal aspects and appropriate content) In a quality program:

- The programming balance of 99.3 County FM is contributed to by following the show's approved program proposal/description. Any changes (host, subject matter, musical genre) are cleared with the Station Manager
- Emphasis is generally placed on local artists and music from independent artists and labels.
- New ideas and new art are sought. Programmers chart new territory.
- The content and language used are appropriate to the timeslot and the audience.
- 99.3 County FM's Promise of Performance to the CRTC is adhered to.
- The legal aspects of broadcasting are adhered to.
- Canadian content requirements are met or surpassed.
- Connections are forged with the community and with the radio station's greater context.
- Reference is made to relevant/related programming/services/events when appropriate. PSA's and promos for other 99.3 County FM programs are used to help accomplish this.

4(b) In Quest of Programming Excellence:

Your Voice:

When speaking into the microphone, try to be relaxed. Talk as you would to a person sitting across from you. Speak clearly and at an easy, measured pace. Yes, you may be speaking to many people out there but really you should only be thinking that you are connecting with one person, the 'listener', out there when you are speaking.

Music Mixes:

We encourage programmers/hosts to generally emphasize music from independent artists and labels. We generally want to play music that people may not hear on other regional radio stations. Allow yourself time to sample new releases, listen to other 99.3 County FM programs, and make note of interesting music that is new to you. Think about your mixes. Are you looking for a smooth transition from one selection to the next? Or do you prefer to jolt your listeners with abrupt changes of mood/style/tempo. Think about the length of your song sets as well. If the sets are too long, listeners won't remember what was what when you give the titles and artists. If the sets are too short, it's difficult to develop any kind of flow.

With a little forethought, research, and creativity you can make a unique music program. You have a great deal of freedom - we depend on programmers/hosts to chart new territory. Don't waste this freedom by just playing your favourite songs and listing titles week after week. Also remember that as a music programmer you are much more than just a disc spinner - You must use "verbal enrichment" to complete your show! See below under "Airchecks" for verbal enrichment ideas. One note on Canadian Content ("Can Con"): Don't use the phrase "Canadian content" or "Can Con" – it's more than okay to refer to it as Canadian just stay away from the "Can Con" or "Canadian Content" industry handle" that means nothing to the listener.

Reading:

The most important part of reading on the radio is to sound like you understand what you're saying. It is possible not to understand what you're saying and still sound like you do, but for most of us, it definitely helps to have an intellectual grasp on the information. You may want to "slash" your written copy. This means putting vertical lines in places where you can pause for a breath / without sounding stupid / or at a loss for words. Pauses help you to maintain your rhythm. Rhythm is very important in announcing - jerky reading is painful to listen to. Tap your toe (quietly). Try reading to the beat of songs where appropriate. Play with rhythmic variations. Always read your script over a few times before actually going on air with it, so that when you do read it on air, you don't surprise yourself with some bizarre sentence structure or a difficult word. Strive to create the illusion that you're not reading at all. If the wording is giving you trouble during practice, simply change it. In the end, your radio voice is going to improve only with time and practice. Do air checks often and consistently.

Writing:

Writing that is intended to be said rather than read demands a different pace. Save the more convoluted prose styles for some other medium. Verbosity and erudition usually translate into boredom and/or confusion on radio.

Write with your voice. Try first saying out loud what you want to express, and then write it down. Try to retain a personal tone, but at the same time, speak English. Thinking of your friends and others you know who may be listening might help you to find the right tone and style. However, steer clear of obscure language (for example, slang that only you and your friends know) and in-jokes. Most listeners will never have been to one of your parties. Your writing (and your speaking) should sound like one community member speaking to other community members in a free exchange of ideas and art. That's what 99.3 County FM is all about.

Listen to your show afterwards: The quality of your voice is something all too often overlooked. Listening to your show vital for good programming. You'll be surprised (and maybe horrified) to hear what you sound like. Download your shows and keep copies of them to play again if you cannot make a show.

Make note of a few things when listening:

1. Enrichment (for music programs): Are you doing any? Or are you just reciting a shopping list of the songs you just played? Enrichment is a lot of things but, mainly in the CRTC's words, it's "interpretation of information in which explanation, extrapolation, opinion, or commentary is the primary element."

Be creative. Talk about what the music means to you. Read poetry. Announce upcoming 99.3 County FM and community events. Put together sets of music based on a theme, or profile an artist, or a label or a trend. By increasing the enrichment portion of your program, you help 99.3 County FM to meet its commitment to CRTC to program at least 30% of the broadcast week for spoken word. Some programmers/hosts find it useful to keep a book of ideas/information/funny snippets to use on air. You could script out your announce breaks but that usually sounds stiff. Point form notes work well for most people. Even if you don't use them it's nice to know they are there in case your mind suddenly goes blank. Some people can consistently ad lib interesting breaks but this is rather rare.

2. Your voice: This is your primary tool of communication with your audience. An awareness of how you sound is essential. Check your voice against the guidelines given above. Think about intonation, enunciation, and volume.

3. The quality of what you are saying: Do you make sense? Connecting with the audience is about speaking one on one. Imagine connecting with only one person and ask yourself..."Do they care what I am saying"? Would you? Is what you are saying something that people will pass along to their friends?

4(c) Journalism Ethics

- Seek Truth and Report It
- Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.

Journalists should:

- Test the accuracy of information from all sources and exercise care to avoid inadvertent error.
- Deliberate distortion is never permissible.
- Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.
- Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story.
- Never plagiarize.
- Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.
- Examine their own cultural values and avoid imposing those values on others.

- Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.
- Support the open exchange of views, even views they find repugnant, however, remember to be cautious with controversial programming or content. This should be done on special programs after consultation and in step with the Station manager
- Give voice to the voiceless; official and unofficial sources of information can be equally valid.
- Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.
- Distinguish news from advertising and shun hybrids that blur the lines between the two.
- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.
- Minimize Harm
- Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect.
- Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.
- Be sensitive when seeking or using interviews of those affected by tragedy or grief.
- Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.
- Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention.
- Only an overriding public need can justify intrusion into anyone's privacy.
- Show good taste. Avoid pandering to lurid curiosity.
- Act Independently. Journalists should be free of obligation to any interest other than the public's right to know.
- Avoid conflicts of interest, real or perceived.
- Remain free of associations and activities that may compromise integrity or damage credibility.
- Disclose unavoidable conflicts.
- Be vigilant and courageous about holding those with power accountable.
- Be Accountable
- Journalists are accountable to their readers, listeners, viewers and each other.
 - Encourage the public to voice grievances against the news media.
- Admit mistakes, inform the station manager and correct them promptly.
- Abide by the same high standards to which they hold others.

4(d) The NCRA www.ncra.ca

99.3 County FM is a member of the National Campus/Community Radio Association. The NCRA is a not-for profit national association of organizations and individuals committed to volunteer based, community oriented radio broadcasting. The association strives to

advance the role and effectiveness of campus/community radio in Canada through government lobbying and advocacy. The NCRA tries to work closely with other regional and international community-oriented radio organizations to provide materials and networking services to its members.

4(e) THE CRTC - Canadian Radio and Television Commission

The CRTC holds 99.3 County FM's license to broadcast, and has the power to revoke it for violations of the license terms. The Canadian Radio-television and Telecommunications Commission (CRTC) mandate is to ensure that programming in the Canadian broadcasting system reflects Canadian creativity and talent, our linguistic duality, our multicultural diversity, the special place of aboriginal people within our society, and our social values. At the same time, the CRTC must ensure that Canadians have access to reasonably priced, high quality, varied and innovative communications services that are competitive nationally as well as internationally.

CRTC Contacts: 1-877-249-CRTC (2782) (Toll-free)

www.crtc.gc.ca

4(f) SOCAN www.socan.ca

SOCAN is an organization that administers the communication and performing rights of virtually the world's entire repertoire of copyright-protected music, when it is used in Canada. SOCAN collect license fees, then distribute the fees as royalties to their members and affiliated performing rights organizations (PROs) worldwide. They ensure that music creators and publishers get paid for the communication and public performance of their music in Canada. To do this, they collect fees from individuals, businesses and organizations that play music in public, broadcast it, or communicate it by telecommunication. They do what's right for music.

99.3 County FM pays a percentage of our operating budget to SOCAN.

4(g) CRTC Content Categories

Public Notice CRTC 2000-14 Ottawa, 28 January 2000

Content categories and subcategories for radio

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 - Popular Music: This encompasses musical selections in the genres or groups of genres set out below:

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, Hip Hop, 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 - Special Interest Music: This encompasses musical selections in the genres or groups of genres set out below:

Subcategory 31: Concert

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 ragtime, 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 purposes of technical tests by the station or its listeners.

Subcategory 43: Musical station identification

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

Subcategory 44: Musical identification of announcers, programs

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

Subcategory 45: Musical promotion of announcers, programs
Musical material promoting increased listening to specific announcers, programs or programming elements.

Category 5 – Advertising: Broadcast 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 the following three subcategories:

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