

## CSIRP Supports Talent Development Funding for Radio Producers

Earlier this year the **Canadian Radio, Television, and Telecommunications Commission (CRTC)** launched a review of both Campus and Community radio policy. Included in the CRTC discussion papers was a suggestion that they would welcome the establishment of Talent Development Fund accessible by the non-commercial radio sector. They suggested that they would like to see the establishment of a “third party” organization to administer this fund. Subsequent to this suggestion, the Canadian Association of Broadcasters (CAB) commented that their members would support such a fund.

CSIRP has stepped forward, and has volunteered to take on this project. We have also suggested that this fund should be available to any radio producer, not just those in campus radio. Our comments, as submitted to the CRTC, follow.

**Secretary General, CRTC,  
 Ottawa, Ontario**

Most of the proposed regulatory changes in Public Notice 1999-30 are of more interest to radio stations than to our members. CSIRP does though support any changes which encourage radio stations to broadcast materials produced in Canada in preference to foreign produced material.

We would like to comment specifically on the comments rated to Talent Development. We noted with interest the suggestion that the Commission would welcome the establishment of a third party organization which would administer a talent development fund for campus/community radio programming.

One of the roles of CSIRP is to investigate sources of funding which its members might access to finance radio productions. To our dismay we have discovered that Radio is the only media in Canada which lacks an established medium specific source of funding. Film, Print Publishing, Television, New Media, and even Rock Video have funding programs in place, but no such program exists to support Radio Production.

The funding that CSIRP members have been able to find has been difficult. Often an application must be followed by repeated explanations of the reasons why a project fits funding criteria. Funders think only in terms of the commercial radio model, or the CBC. Neither of these broadcasters tends to solicit outside funding for serious independent productions.

Our members have been fairly successful at breaking through these barriers to funding, but we still feel the need for a funding program that is intended to support radio specifically.

Canada has always been a leader in quality radio production, and both the CBC and our Community broadcasters are seen as leaders in their fields. Unfortunately the CBC has seen continued funding cuts which have seriously hampered their ability to undertake innovative or experimental radio projects. Community broadcasters have also suffered from

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*June 1999*

## From the Editor

Wow - Issue two is off to the printer, and we even have a name for it. Thanks to Lyla for suggesting "Wavelength". It works!

We're still defining what this newsletter does, and largely what you're reading is what I was able to cajole out of our members and few other interested people. I hope you'll find it interesting and entertaining.

I just finished shopping for computer hardware, so I'm really delighted that we can give you two articles discussing sound cards for PCs. I had hoped to have comments about Mac specific hardware as well, but our Mac correspondent wasn't able to provide much more than "PC's are inferior." Maybe next month.

We've reprinted most of CSIRP's submission to the CRTC review of campus and community radio. We've volunteered to manage a talent development fund for radio producers. We're also working on a meeting with the Heritage Ministry to see if we can get some of their funding opened up to radio production.

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# Wavelength

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

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Another recycled CRTC submission is Ellen Waterman and Michael Waterman's discussion of radio art in the context of CRTC regulations. I'm really pleased that we're taking discussions about radio beyond the CBC script/clip model.

Once you know what Radio Art is, you might want to consider attending "Full Moon Over Killaloe", a CSIRP sponsored audio art workshop coming up in August.

Finally we have a biographical note from Lyla Miklos which I hope will remind us old-timers that things can be pretty tough for people new to the radio biz. Lyla just graduated from a Radio Program at Mohawk College in Hamilton and since then has managed to work in just about every kind of job *but* radio.

Since the first CSIRP newsletter our membership has more than doubled. Obviously we were right in thinking that Canadian radio producers needed an organization that addressed their needs. We've also received funding for more than \$30,000 in new radio projects - not bad for our first year!

Best of all, we are now fully incorporated as a non-profit organization.

Please take time to send me some feedback, or write me an article for the next issue.

And if you find "Wavelength" informative, please be sure to join CSIRP. Membership has it's privileges!



## Next issue:

- Report from Ottawa
- A special focus on radio students
- Sound software
- A fond look back at tape... you know - that brown stuff....

***Watch for us in September!***

# Good Audio From a Laptop? It Can be Done!

by Bill Stunt, CBC Radio

*bstunt@ottawa.cbc.ca*

## A Recent question:

I would like to ask for advice. I want to use my notebook computer as a editing console for interviews and sounds for radio broadcast. As I understand that the signal to noise ratio of the internal sound card is somehow limited by the constructional possibilities of the notebook, and anyway it has no stereo input, and while the PCMCIA sound cards are quite expensive (like US \$ 1300 for EMU 8710 Music Card), I am looking for an external one, connected via the USB port or by cable to the PCMCIA slot. I have heard about the Roland UA 100 Sound Card. Does anybody have any recommendations?

**Here's some info from CBC Radio producer Bill Stunt** (who recommends the UA 100 highly)

I did a lot of research into viable laptop audio options when preparing for the broadcasts Global Village aired from Sweden this fall. The production was conceived and organized as a "laptop" event. No other gear except portable DATs and mini discs were used in the production of the web and over the air broadcasts.

I was concerned that the little on board audio chips weren't going to give us the sonic satisfaction that we were hoping for. The audio devices that reside on the laptop motherboards are pretty crude. They are prone to all kinds of noise from the processor, hard drive etc. They aren't electrically isolated and ground loops often pop up when you connect them to another device. (Like a mixer).

I was interested to see if truly pro level audio could be coaxed out of portable computers. I know that the music department plans more of these "laptop" type of broadcasts. The audio performance of the laptops we have been given is not good enough for Radio Two broadcasts. I took it upon myself to completely canvas the industry and to test the most recent hardware. I thought that you might be interested in the results of my research.

I drew up a wish list of features that I would want on the audio connection for my laptop. I included clean analog inputs with good A/D convertors along with equally clean analog outputs for monitoring. Digital output eliminating the need for a sound degrading conversion back to analog was high on the list as well. (Most music department programs end up on DAT). Of somewhat lesser importance is a digital input.

I was able to track down four products that are capable of very good results. All of these audio devices are reasonably

priced, thoroughly supported by their manufactures and easy to set up and use.

The first device I found is a simple PCMCIA card with a small (very small) breakout box. The EMU 8710PS has mic and line level inputs and a line level output. As well there is a SPDIF optical digital output. The break out box PCMCIA combo cuts down on the noise factor considerably. The audio components are more isolated from the hard drive etc. The card sounds quite good and it uses the Microsoft mixer applet to control levels in and out.

There are two brand new devices that use the USB port. The Roland UA 100 is a small desktop unit that attaches to the laptop via the umbilical USB cable. This device has two microphone inputs with hardware trim pots, a line level in and out (with trim) and a headphone jack. The device also has a SPDIF optical digital output. This device is dead silent. I measured it and the noise floor is very very low. The mic pre amps sound very good. There is a software mixer/signal path router applet that is very thorough and flexible allowing for the use of busses to route the signal to the analog and digital outs as well as to the hard drive. This is really excellent box and the one that I used to produce the material in Sweden.

I recently had a chance to test another USB device. The Opcode DATport is a digital only audio hookup providing SPDIF coaxial digital both in and out to the laptop. Audio from mini disc and DAT can be streamed direct to disc without conversion. This will be very attractive to the music department. There is no other device that I know of (excepting the costly Digigram card) that allows for digital input to a portable computer.

The DATport can be used in conjunction with the Zefiro InBox. This device houses two high end mic pre amps with trim pots and a high end 20 bit A/D convertor. The box has both optical and coaxial SPDIF out puts. This box is powered by a 9 volt battery. The two devices together make a very compact very easy to use portable audio hookup. I made a pair of in line pads so that I could use the Zefiro at line level. This device sounds terrific.

These devices are all priced in the \$300 to \$500 US range.

## Web Resources

### Roland UA 100

<http://www.rolandcorp.com/>

### EMU 8710PS

<http://www.emu-ensoniq.com/>

### Opcode DATport

<http://www.opcode.com/>

### Zefiro InBox

<http://www.zefiro.com/>

# Sound Cards for your PC

Earlier this year I began assembling Sound Editing PCs for CKCU Radio. I quickly discovered that there are many, many sound cards on the market. Each has its proponents, and each has its detractors. Rather than try to do a side by side "Consumer Reports" comparison, I decided to let the user's opinions speak for themselves. Here's what people are using.

**From: Barry Rueger <rueger@synapse.net>**

At CKCU I started out looking prices on two recommended cards - the CardD+ is one of the best known sound cards, but seems to run between \$800 and \$900 dollars. Its output is two channel analog, unbalanced (that means it has RCA jacks). Also recommended was the Sek'd ARC44 - I've been quoted about \$800. (This is 4 channel, 8 RCA jacks)

Finally we settled on cards by Midiman. The Midiman D-Man PCI is a two channel card at about \$300 each. We're using it in a two channel editing machine, and for playback in On-Air. These cards use RCA jacks, so we also added a balancing amp (aka "matchbox") to each PC.

In our Production studio we installed a Midiman 2044 card, which handles 4 channels. The 2044 included a breakout box with 1/4" unbalanced jacks for ins and outs. It has its own setup software which seems to disable some parts of the built in Windows 98 audio setup, but it works just fine.

Interestingly we haven't found that people use all four channels too much. It seems much easier to just record to multiple tracks then adjust and mix after the fact.

We found the installation of the Midiman cards to be very easy. We've been more than satisfied with the sound quality. Dollar for dollar we think that we found a good deal.

**From: John K Muir <jkmuir@trentu.ca>**

My experience is limited to using various SoundBlaster variants and the Digital Audio Labs "CardD+" (<http://www.digitalaudio.com/>) unit with a Win9x operating system here at Trent Radio in Peterborough.

At 800CDN\$ when purchased in 1997, The CardD is a very expensive, high quality, two channel card with astoundingly satisfying analogue to digital conversion. The price tag might be considered overkill for those not engaged in critical music production, however, the extra cost compares well with amounts rationalised for high grade video cards and monitors for intense graphics activities, where a 19" monitor and video card can cost in excess of \$1,000.00. And, in the case of a sound card, your listeners will benefit directly ... the quality of a well converted sound file persists even when played back through an inferior SoundBlaster style card, or an FM transmitter.

This isn't to say that you should go broke to get the best sound, although musicians do it that all the time. Almost any sound card manufactured in the last year is going to rival the best cassette deck. Nevertheless, it may be useful to ponder the contradiction of scale in relying on a \$25 or "throw in" sound card having spent a thousand plus on a computer and almost that again for a minidisc and a mic'.

As rule, gear is only worth what you can get out of it, so if you're not mastering original music and audio productions, you may want to give the pricey stuff a miss, and get on with your work for now, while remembering that when it comes to computers and peripherals, prices keep dropping while quality improves.

**From: Hal Doran <hdoran@synapse.net>**

I'm using the Maxi Sound 64 Home Studio Pro card from Guillemot. Why? Because Bill Stunt recommended it as the best value for the price - under \$400.00 for a card that has digital stereo ins and outs (RCA jacks) on a daughter board that takes up another slot on your PC. It also has S/PDIF (Sony/Phillips Digital Interface) ins and outs, which is the consumer version of the AES/EBU interface, which means you can connect the card directly to DAT or MiniDisc or the like and stay within the pro digital domain. (A 75ohm video cable is recommended for this, but any decent RCA audio cable should do if it isn't very long.)

It's similar to Digital I/O cards that comes with Sound Blaster Live! or a bunch of other higher-end cards.

On our video streaming computer, we have a Sound Blaster PCI 128. It's a decent-quality reasonably priced card that uses the PCI bus, so it doesn't take up too much processor overhead. It uses a standard interface from a proven manufacturer. It's fine for monitoring the sound component when encoding webcast video material. It also has 128 voice midi wavetable and

3D surround-sound capabilities, if you're into that sort of thing. For under a hundred bucks, it does what we want it to do.

**From: Victoria Fenner <fenner@synapse.net>**

At one point in this discussion, someone remarked "I guess we can agree that we wouldn't recommend Soundblaster". Well, no, we *don't* agree. I use the Soundblaster AWE 64 card that came with my computer and I'm really happy with the results. Though I agree that it's maybe not the card you want to use to go to air or record an orchestra, it works really well for public affairs work and the simple editing of interviews. I've heard far too many bad cassette to reel dubs, this is a huge improvement over the tools available even five years ago.

The biggest advantage is that almost all PC's come packaged with Sound Blaster. So that means a person doesn't have to spend big bucks to do good quality audio. Combine a Soundblaster with a \$50 Cool Edit program and you've got a versatile system which beats tape any day.

And don't rule out laptop sound cards, either. I did an experiment where I sent radio novices out with tape recorders, then had them dub their clips onto my cheap \$2000 P166 laptop for editing. We played them back on the big on-air computer (with a fancy Yamaha sound card) and the laptop sound wasn't too bad (wouldn't do a whole interview on it, but I thought it was fine for streeters — and you can email your clips back to the station from your laptop, too, which means you can use your laptop for news in the field).

#### **Web Resources**

##### **Midiman D-man PCI and 2044**

<http://www.midiman.net/>

##### **Sek'd ARC44**

<http://www.emu-ensoniq.com/>

##### **Digital Audio Labs CardD+**

<http://www.digitalaudio.com/>

##### **Guillemot Maxi Sound 64 Home Studio Pro**

<http://www.guillemot.be/>

##### **Creative Labs Sound Blaster PCI 128**

<http://www.creaf.com/home.html>

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## **Call for submissions**

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

Each radio program will be 28 minutes long, and will contain one or more audio art works, as well as a commentary or discussion by the artist explaining their work to a general audience. Audio artists from across the country are invited to submit their work for consideration. Both emerging and established audio artists are encouraged to participate.

#### **Each submission should contain:**

- 18 to 20 minutes of your audio art works
- 8 to 10 minutes of artist commentary which communicates clearly to a general audience who you are and what your audio art is all about. This may be in the form of an interview, a monologue or any similar form which you feel is effective.

An artist fee of \$400 will be paid to each artist selected. Artists will be chosen by jury during the *Full Moon Over Killaloe* Audio Art Retreat from August 29 - September 4th.

**Deadline for submissions:** August 15, 1999

#### **Submissions should be mailed to:**

CSIRP, c/o CKCU Radio, 517 Unicentre, 1125 Colonel By Drive, Ottawa, Ontario K1S 5B6

#### **For further information, contact:**

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# Student. Graduate. Media Professional?

By Lyla Miklos

*lmiklos@sms.ca*

*Editor's Note: Because I work at a campus radio station, I'm often reminded that radio is a pretty tough field to break into. Most of the articles in this issue of Wavelength assume that you're already working actively in radio, whether it's community, commercial, or the CBC, so I asked Lyla to take some time to write about what it's like to be fresh out of Radio School, and trying to get a career off the launching pad.*

*Another Editor's Note: Lyla is also majorly into Musical Theatre, and does a passible Ethel Merman!*

The reason I ended up going to Mohawk College was because I could not justify putting my self into thousands of dollars of debt to go into theatre or fine arts at University. I was accepted at three Universities, but I was paying my own way so I had to make a financial choice. I finally decided to attend the college in my home town of Hamilton. I opened up the Mohawk College application and looked for courses that I thought would hold my interest. I picked Early Childhood Education, Radio Broadcasting, and Broadcast Journalism. I was accepted into all three, but finally chose Radio Broadcasting.

My first year at Mohawk I was a real keener. I diligently did my work, showed up for class, and studied, studied, studied. By the end of the year I was feeling a little on the unchallenged side. It was easy for me to slack off and still get great marks. I found many of my classmates lacking in maturity, commitment, enthusiasm, intelligence, or anything resembling a work ethic. I also found most of my courses and professors pedestrian at best. I was beginning to regret the fact I chosen college after all.

Once I started my second year I felt the school work itself wasn't enough for me, so I took on lots of side projects. I hosted shows on CHMR Cable FM (now C-101.5), I ran for student council president and the Board of Governors. I worked in about six different departments in the college, and became the editor of the school newspaper. I helped to co-found Mohawk Pride (the first social club for queer students), and I even got pulled out of class by the Dean of Language Studies for writing a letter to the paper pointing out that a certain course was an utter farce.

I was also something of a mercenary. When I found out that Mohawk College had gads and gads of awards I applied for every single one that I was

even vaguely eligible for. At the end of my three years at Mohawk College I had two diplomas (Radio-1997 & BJ-1998) and seven awards to show for it. Talk about an impact statement!

After graduation I headed into the job market. Since graduating from Radio in 1997 I have been to more than one hundred interviews in my quest for a professional career. I finally got a job working with a large communications corporation. It was just as an administrative assistant, but it was a foot in the door and I was excited! My excitement would quickly be dashed when two weeks later I was fired because "I was too spunky"! So it was back to the interview grindstone. I would apply for anything that had even the smell of media in the job description.

I was amazed that sexism and homophobia are still found in broadcasting.

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There was more than one job interview where I was getting an obvious once over by the interviewer. I was told that "women aren't as good on the radio as men. They sound all shrill, and no one respects the sound of a woman's voice on the air". An interview with the news director of one Ontario radio station ended when he said "Oh yah and you'll want to kick off the newscast with that story about Toronto Gay Pride..... Those F\*\*cking queers eh?".

A Sales Director job for a small town paper in the NWT looked good, but the pay was a joke and they were not even offering to help pay for me to get there. I've lived in the arctic and I know that the cost of living is triple what it is down South. It was a risk I wasn't willing to take.

I left another office job because my boss was a psychotic wacko who told me that I was only allowed one half hour break for working eight hours. She also told me "I don't care if we all take off for 15 minute smoke breaks, since you don't smoke, you don't get a fifteen minute break". This time I left after two weeks.

I had an interview at City TV's all news channel to be a part of the Q-Files, a newsmagazine show for Queers. It was all set. It was just going to be a volunteer gig, but I could imagine the experiences I would gain from it. Then the producer was told that using all these volunteers conflicted with union rules at CITY TV. Big sigh!

By this point, I was out of work for almost two months and was living off my credit cards. I was wandering the local mall and ended up getting a job at a brand new Hudson's Bay store. Phew! Money! I can pay bills again! I was working tons and tons of hours and since I knew how to use a computer I ended up being a valued employee. I even got a promotion!

Still, a career in retail was not what I was aiming for. While I worked at The Bay I still kept flogging that resume and running off to interviews. A Theatre Company in Toronto wanted an Education/Public Relations Assistant. With all my media and theatre background I was practically a shoo-in. Once again it looked as if I had found my dream job. The position was mine. I could taste it. I went in to meet

with the company's brand new artistic director and was told that I would be called tomorrow first thing. The morning came and went and then it came: "I'm sorry Lyla, but the artistic director picked someone else."

The next interview was with a campus/community radio station - I was on the short list to be a Station Manager. But when I went for the interview I was reminded all over again why I can't stand student governments! I felt like saying that a radio station isn't a social statement, it's a business and should be run like one. I was actually rather relieved that I didn't get the job. Besides, the position was about as secure as a rubber dinghy in the middle of a hurricane.

When I applied for the job I have now, I remember the President asking me how others describe me. I couldn't resist and told him "Some people tell me I'm spunky!". He responded, "That's great! We like people with spunk here!"

I was hired by Specialized Media Sales/Speciality Data Systems (

<http://www.sms.ca/>) to be their Receptionist/Administrative Assistant/Accounting Assistant/Traffic BackUp. Since I came on board in October of 1998 there have been many changes. We moved our offices from to Bay and Bloor, and have a brand new client - The Aboriginal Peoples Network. Things seem to be growing and changing, and I even got a promotion. I'm now the Traffic Coordinator for Vision TV.

I'm crossing my fingers and toes that I'll keep on working here for a while yet. Unless I finally land that perfect radio job - or until Andrew Lloyd Webber calls and asks me to star in his newest musical.

*Lyla Miklos is the host of Centre Stage on C101.5 Fm Mohawk College Radio. Along with her duties as Vision TV's Traffic Coordinator Lyla still works part-time for The Hudson Bay, DJ's for The Right Note Disk Jockey Service, is a Director on The Mohawk College Alumni Association Board, is the Media and Community Relations Director for The 1999 Hamilton Gay Pride Committee, and is a volunteer with several community theatre groups and local sci-fi conventions*

**MY EXCITEMENT  
WOULD QUICKLY  
BE DASHED WHEN  
TWO WEEKS LATER  
I WAS BE FIRED  
BECAUSE I WAS  
"TOO SPUNKY"!**

# Is Radio Art Music?

**While CSIRP was asking the CRTC to find Talent Development money for Radio, others were making more thoughtful submission. Michael Waterman and Ellen Waterman of Peterborough addressed another are discussed by the CRTC: how, exactly, do you categorize Radio Art?**

A Special Comment pursuant to Public Notice CRTC (PN 1999-30) Ottawa, 18 February 1999, "Call for comments on a proposed new policy for campus Radio" On matters concerning New Forms of Expression prepared by Ellen Waterman, Ph.D., Assistant Professor, Cultural Studies Program, Trent University with the assistance of Michael Waterman, B.F.A., Radio Artist in Residence, Trent Radio 1998-99

The purpose of this document is to respond to sections 57 through 63, and especially 63 (4), concerning the role of radio art in campus radio.

Two main issues seem to be raised in (PN 1999-30).

- a) Definition - is radio art music?
- b) Provenance - should radio art be considered Canadian Content for the purposes of the Broadcasting Act?

Answering these questions is complicated by the arbitrary binary setup in (PN 1999-30) between "spoken word" and "music." Such a limited imaginary seems to dismiss radio's capacity to be a medium involving the entire soundscape. While commercial radio appears to be bound by such artificial strictures, campus and community radio can contribute to the wider development of the medium itself. It is, perhaps, useful to note that Canadians are pioneers in the development of soundscape studies, sound ecology and musique actuelle.(1) Radio is, in many ways, the obvious medium for addressing issues related to the wider sonic world, creatively, politically and socially. One way of defining this sound world for radio would be in terms of the broad category "foregrounding", that is, creative and intellectual content that draws from a variety of sound sources. In addressing the definition and provenance of radio art, we want to make the case for a campus radio policy that recognizes and, indeed, encourages the development of radio art, and its unique contribution to Canadian culture.

a) Definition - Is Radio Art Music?

"If a broadcaster were to sing the news would that be spoken word or would that be music?"

Radio art may be considered a sub-set of the broader genre of audio art in which sound is used as a medium to create a sonic object, or composition. It might be useful to think of this as a virtual sound sculpture built out of sounds derived from the surrounding environment, including pre-recorded sources, acoustic sounds, and not ignoring either music or spoken words. The difference between radio art and audio art generally is that radio art makes specific use of the medium of radio in both its performative and its communicative capacities.

It is important to stress that radio art may be concerned with the same ingredients as music, such as form, rhythm, timbre,

repetition, pattern, and dynamics, but it goes beyond music because it includes all manner of sounds not commonly considered music. Often it includes sounds that most people would reject as music. Simply put, it is an aesthetic response to sound, a definition that would include music, but goes beyond the conventions of music. It is these conventions of music that have long been called into question by such diverse thinkers as John Cage, Murray Schafer, Edgar Varese and Kurt Schwitters.

Indeed, the problem of definition lies in one's ideas of what constitutes "music" and "spoken word".

Does spoken word presuppose an emphasis on semantics? Is Lillian Allen's dub poetry musical? Does music mean a hummable tune, or at least a "bona fide" work by a qualified composer? It is not so very long ago that much of what is now considered to be desirable and widely accessible "world music" was considered primitive and bizarre!

We might do better with a definition of music such as that used by Cogan and Escot, who state that "the essence of musical power derives from the inventive use of whatever [sonic] space is available".

Radio is a medium that has unparalleled access to sonic space.

**"IF A  
BROADCASTER  
WERE TO SING THE  
NEWS WOULD  
THAT BE SPOKEN  
WORD OR WOULD  
THAT BE MUSIC?"**

Here are some examples of radio art created by Michael Waterman for broadcast on Trent Radio, 92.7 CFFF-FM Peterborough, Ontario.

(a) "Radio Guided Walking Tour", Trent Radio, Winter of 1998 to May 1998.

Using a portable tape machine, Mr. Waterman recorded a forty-five minute sound-walk in Peterborough each week. In a process of pre-production, the sounds of the walk itself were manipulated, while other sounds were mixed into the recording. At an advertised time, the walk was broadcast so that people could take the walk while listening to the broadcast on a portable radio. On several occasions, further sonic events were added during the broadcast, as well as commentaries before and after the walk.

(b) "Organically Evolving Radio Show", summer of 1998.

The first broadcast was improvised live on the air using found sounds and real-time acoustic sounds. In the second week, Mr. Waterman improvised along with the tape of the first week, creating a new template. For the third week, he improvised with the tape of the second week and recorded it. Thus, through twenty broadcasts the improvisation built upon the accumulated sediment of all the previous broadcasts.

(c) "The Mannlicher Hour", a live-to-air, three-city radio art link, October 1998 - April 1999.

Mannlicher Carcanno is an audio art ensemble made up of artists Michael Waterman (aka Porter Hall), Doug Harvey (aka Really Happening) and Mike Jacobson (aka Gogo Godot). Harvey and Jacobson make their contributions from Los Angeles and Winnipeg respectively, via a teleconference line to Trent Radio's live-to-air phone line. Mr. Waterman mixes their sounds with his own contribution made live in the studio to produce this weekly, live, hour long "jam".

The common denominator in all three of these programs is that they are all art works that explore the medium of radio. They address some of the unique qualities of radio in which real-time performance can be broadcast from more than one location simultaneously, and pre-recorded material can be blended with live performance. Radio art takes the ingredients of audio art and blends them with a performance of radio in which the medium is, indeed, the message. The purpose is not to convey information but to experience the process of radio within an aesthetic frame that allows for community interaction with the medium.

b) Provenance - Should Radio Art be considered Canadian Content? The simple answer to this question (and we would apply the same criteria to turntabling) is this: If the radio art work is created by a Canadian artist, then it is a valid expression of Canadian content and should be counted as such by

the CRTC. Because the work itself is a unique creation by the radio artist, it transcends the origins of the sound samples incorporated into the work.

(4) Radio art is, by definition, a performance of the medium of radio, which is just as quantifiable as a musical selection. The issue becomes even more important when we recognize the significant contributions by Canadians to the broad genre of audio art. For instance, both the Canada Council and the Ontario Arts Council recognize audio art as a legitimate category of artistic expression. If the purpose of CanCon is to support the efforts of Canadian artists, then Radio Art made by Canadians must qualify. It is important to note that the body of recorded releases by Canadian audio artists is always growing, so that programmers may well be playing these works on their shows in the same manner in which they might play musical selections. Perhaps it is SOCAN that needs to catch up with the cutting-edge genres of today! The question should not be framed in terms of the musical or non-musical qualities of radio art, but in terms of its status as made-in-Canada art.

It remains to answer the question posed in item 63 (4): How can the difference between music and spoken word programming be defined? In fact, there is a real danger in defining radio purely in terms of musical selections and spoken word. Such a definition of radio puts campus and community radio in the same commodified bind as commercial radio. Ironically, this narrow definition makes it harder for campus and community radio stations to fulfil the mandate, given to them by the CRTC, to "offer programming that is different in style and substance from the programming offered by other types of radio stations."

Radio art is not (only) music and it is not (only) spoken word, but like music, it is performance and it is an aesthetic creative act. A better division, if one must be invoked, would be between information radio and creative radio. In this context, creative radio would include music, poetry, drama, radio art, turntabling; in short, any artistic use of the medium. We strongly urge the CRTC to not to put campus and community radio into the same limited box as commercial radio, but to recognize and foster the creative potential of the medium itself.

### **Web Resources**

#### **World Soundcape Project**

<http://www.sfu.ca/~truax/wsp.html>

#### **World Forum for Acoustic-Ecology**

<http://interact.uoregon.edu/mediaLit/wfaehomepage>

#### **John Oswald and Plunderphonics**

<http://www.interlog.com/~vacuvox/>

## The new CBC Contract - what does it really mean?

In April of this year the *Canadian Media Guild* negotiated a new contract with CBC Radio. The following discussion (edited from an email discussion between CBC people past and present) discusses the practical impact of the agreement.

I just got a package in the mail today from the Canadian Media Guild with details of the latest contract. I thought somebody out there might be interested in these numbers, for comparison sake or even in the hopes that they might get a gig themselves. For those of you curious, I thought I'd share some of the current freelance radio rates - a 15 minute documentary works out to be \$630 and a 20 minute doc. works out to be \$908.

But many pieces you hear on the air are actually "commentary with Tape Insert", which are a lot cheaper for the Corp. A Script/Clip is defined as a piece which contains no more than three separate interviews and no more than one sound element other than incidental sound, and the freelancer is not required for the selection of music and effects. The price for these? A 15 minute script/clip would be \$290 and a 20 minute would be \$366.40

If you have to fine edit and package it, you're supposed to get another 25%, so 15 minute interview would be \$128.60 and 30 minutes would be 226.85

These numbers are all pretty theoretical since the CBC doesn't commission many 15 or 20 minute pieces any more (except for Outfront). Outfront pieces all come in at around 12-13 minutes max or so. But they claim (<http://radio.cbc.ca/programs/outfront/pitch.html>) to pay overscale ("rates for a 12-minute documentary range from \$600 to \$900") depending on "the complexity of the piece and how much help you need to produce it."

Three minute pieces with clips start at \$80, commentaries and streeters are \$65. Some producers will pay overscale on these items, in recognition of the fact, for example, that if you want to get somebody to turn around a streeter in less than 24 hours for the morning show, and that any really good three minute streeter involves doing 15 to 20 one to two interviews in order to get the dozen or so clips that balance and work (roughly a 10 to 1 shooting ratio with a lot of fine edit), you've got to pay around \$125 (sometimes even a bit more) to make it worthwhile for someone with the skill to pull it off on time.

This Morning and Ideas pay for longer (than 15 minute) pieces (but they probably do no more than a couple of hundred max between them in a year.)

The World This Weekend also seems to be buying some medium-length (6-12 minutes) items as well these days.

They (and indeed World At Six) are looking for single 6 minute features of 'national importance.' I know too, that leading up to the summer season, they will begin thinking about recruiting and banking a series of docs for the sleepy days of summer.

And for those more adventurous, even Special 20-25 minute docs that would be used on holiday weekends. These holiday special docs replace the regular 30 minute World package, with a shorter news window, and then a full length doc. (These of course need to be of interest to listeners from coast to coast to coast).

As for contacts, Peter Leo and/or Penny Cadrain have been on deck at the World This Weekend, and Susan Helwig is at the helm at World At Six. All can be reached in the national newsroom (416) 205-6200. HINT: You can always ask for the assignment editor, and then ask them who you should direct your pitch to.

*Does anybody on the list know how much the daily rate is these days for producers, researchers, associate producers or whatever they're calling such people these days ....??*

There are no more researchers or production assistants - all are associate producers now, "A-P's" in proper corp parlance. These are the most popular hires... on a casual basis (day, week, month). They usually pay about 34,000 per year / 365 + 10% vacation, and some extra in lieu of benefits, and you get your average day rate (approx 130-140).

As for 'freelance' ...despite the talk that freelance and a more flexible approach to buying material, I've yet to see much proof that the CBC is *really* fostering a healthy pool of freelancers (except at Outfront). My feeling is, the freelance budgets are the first to be put on the altar ... and any scraps remaining often go to established staffers doing 'extra projects.' That is not to discourage anyone... if you can get over the high turrets of CBC's national editors and become a known commodity, then you can get loads of freelance work. Jumping the moat though is a formidable first step.

So it sounds like there are still a few opportunities out there for people who are just starting out. Sadly, those rates don't really make it awfully appealing for those of us who have already done our time and are rather tired of spending two or three days and endless rewrites on a piece that will only bring in 150 bucks.

But if I was just fresh out of University, I'd do it all over again ...

Anyone looking for full details might try the *Canadian Media Guild* website:

<http://www.cmg.ca/CBCNegsandstrikecontents.htm>

the many reductions in government funding programs, and now find that it is difficult to maintain a schedule of anything more than disc based music shows. Spoken word and Dramatic programming are still happening, but at a much reduced level.

As a result, fewer people are looking at radio production as a career, or as a creative outlet. Certainly Commercial radio has become increasingly formulaic and computer driven, and to a degree Community Radio has also lost the creative edge that existed twenty years ago. A permanent source of funding for radio production would help to reverse the trend towards homogenous programming and syndicated, satellite delivered, and foreign programming.

We would like to offer the following comments, based on the experiences of our Producer members.

Any production fund for radio should be available to all radio programming producers, not just to those producing music. Although there are many people in Canada producing Spoken Word and ethnic programming for distribution by campus/community and other radio outlets, there is no designated fund to support this work. In the campus/community sector there is seldom any shortage of music related programming materials. The real need is for quality Spoken word programming - a style of programming which requires more research, production, and facilities than music.

We would suggest that a fund be established which make Production funding available to any Radio producer, regardless of whether the final product will be musically oriented, Spoken Word, or artistic.

The goal of such a fund is simple: to encourage the production of high quality radio programming of any kind. Currently radio programming lags behind other media like film, television, and new media because there is no funding available. Each of the above has designated funding - radio has none. If we are to continue the Canadian tradition of innovative and thoughtful radio programming, it is important that we establish a funding stream for our producers.

We would suggest that a Producer Funding program should not be limited to campus/community radio. It should be available to any producer who can demonstrate that they can create a quality work, and who can demonstrate that there are commitments to broadcast the finished work. Ultimately we would like to see quality radio programs broadcast not just on non-Commercial radio stations, but on commercial radio and possibly even on the CBC. The broader the distribution of a finished work, the better for both Producer and Listener.

In any event, we would like to the program used to fund Producers directly, not radio stations. This way the fund

will have its greatest impact on the production of new programming.

There are any number of Producer Oriented funds extant in film, television, and a variety of more artistic media. A new fund such as this can be modeled on what has already been successful.

CSIRP would be prepared to coordinate such a fund. We are, as our name suggests, an organization of radio producers. Our sole goal is to help radio producers - regardless of sector or programming style - to create the best possible programming. Managing such a fund would fit our mandate.

Our current members include producers affiliated with campus/community radio, the CBC, Commercial Radio, and post secondary journalism instructors. They are people who have made radio a career, and who have no wish to work in other media.

We would suggest that a Production Fund for radio be funded from Talent development monies which are collected for Commercial and other broadcasters.

CSIRP is prepared to develop a jury system for evaluating applications for production funding. We will include representatives from non-commercial radio, commercial radio, the CBC, and from that part of the artistic community which works in sound. We will assemble people who have demonstrated expertise and knowledge, who can assess applications based on both vision and feasibility.

If there is sufficient interest, CSIRP is prepared to present a proposal to the Commission no later than the end of June 1999. We are confident that we can have a program like this fully operational by mid-year 2000.

CSIRP commends the Commission for recognizing the need for a radio production fund. Our members will be delighted to work to realize that goal.

### **Web Resources**

#### **CRTC Public Notice 1999-30 (parts 1 and 2)**

[http://www.crtc.gc.ca/ENG/Proc\\_br/NOTICES/1999/Indexpne-1999.htm](http://www.crtc.gc.ca/ENG/Proc_br/NOTICES/1999/Indexpne-1999.htm)

#### **CSIRP Submission**

[http://www.crtc.gc.ca/ENG/Proc\\_br/NOTICES/1999/1999-30e/co029.doc](http://www.crtc.gc.ca/ENG/Proc_br/NOTICES/1999/1999-30e/co029.doc)

#### **Canadian Association of Broadcasters Submission**

[http://www.cab-acr.ca/new/sub\\_apr1299.htm](http://www.cab-acr.ca/new/sub_apr1299.htm)

**full moon over Killaloe**

a special CSIRP Event  
 seven days of audio art in scenic Killaloe and  
 Wilno, Ontario  
 August 29th to September 4th  
 \$175 (CSIRP members) \$200 (non-members)  
<http://www.trentu.ca/trentradio/fmok/>  
[fenner@synapse.net](mailto:fenner@synapse.net)  
 613-725-9799  
 613-725-2297 fax

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 DU CANADA

**CSIRP - Join Today! Become a Member of the  
*Canadian Society for Independent Radio Production.***

**A One Year Membership is only \$35.**

**Just copy this form and mail it with your payment.**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Province: \_\_\_\_\_ Postal Code \_\_\_\_\_

Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

**Mail your payment to:** Canadian Society for Independent Radio Production  
 c/o C101.5 Radio, Mohawk College  
 135 Fennell Avenue West, Box 2034, Hamilton ON L8N 3T2  
 attn: Andy Posthumus