

Caught in the Act

CFUZ Collaborative Program Guidelines

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The logo for CFUZ, consisting of the letters 'C', 'F', 'U', and 'Z' in a bold, white, sans-serif font. The letters are set against a solid orange background that forms a horizontal bar across the bottom of the page. The 'C' and 'F' are connected, and the 'U' and 'Z' are also connected. The 'Z' has a unique, stylized shape with a diagonal stroke.

Programming Department

Caught in the Act

CFUZ-FM Collaborative Program Guidelines

Caught In the Act is a program allowing volunteers to capture live music performed in Penticton and the surrounding area, and produce it for radio.

The purpose of this program is to showcase the talent and calibre of artists performing in and around our city, in order to give listeners a feel for what they might expect to find when they frequent the local live music scene.

The program should aim to emphasize local talent and artists, but may also include performances by visiting artists.

The overarching goal of this program is to play a pivotal role in boosting and popularizing the local music scene in Penticton, via exposure on the local airwaves. In doing so, producers must take care to not undermine the scene by providing too casual an alternative for listeners to skip the live venue and rather listen online or over the air. As such, producers should not advertise in advance their intent to record live events, nor should they release episodes of the program in a fashion so as to subvert upcoming performances of the same artist.

Terminology

The following terms are used throughout this document, and are defined in this section.

- *Program* - refers to the series or collection of episodes known as **Caught In the Act**.
- *Episode* - refers to the final production audio which captures a single performance.
- *Artist* - refers to the performing artist featured in the episode.
- *Performance* - refers to the entire live performance by the artist, recorded by the producer.
- *Song* - refers to a single song performed by the artist during a performance.
- *Venue* - refers to the physical location of the performance.
- *Venue audio* - refers to any audio material recorded by the producer during a performance.
- *Recorded material* - any audio (songs, etc...) not recorded by the producer at the venue or during the performance.

Episode Outline

Each episode must consists of the following elements:

- *Cold open on venue audio.*

The episode should open on background audio recorded at the venue, prior to the performance. The intention is to establish the place and atmosphere, and provide an audio bed for the introduction. This background may contain ambient audience noise, artist intro by emcee, or background music.
- Brief introduction

The producer should speak a brief introduction, including the venue location, date and some information about the artist.
- Recorded venue audio

This is the artist performance. The audio may be edited for time by removing audio between performed songs. These edits should be smooth and non-obtrusive. Performances of individual songs should not be edited unless absolutely necessary, or at the end of an episode.
- Station IDs approximately every 30 minutes (for episodes 1 hour or longer)

The producer may duck the ambient/background audio in between performed songs to announce a station ID for episodes longer than 30 minutes in duration.
- Brief outro

Briefly summarize the intro information at the end of the episode
- Fade out

Style Guide + Specifications

Each episode should be either *29 minutes* or *58 minutes* in length. If the performance is longer than 58 minutes, the producer must decide whether 2 episodes of equal length can be made, or they must cut songs or fade the final song to fit to the time allotted. *Please advise the executive producer if you are planning an episode longer than 1 hour prior to doing any production work. The program is only allotted 1 hour in the schedule, so an episode longer than 1 hour may require special scheduling circumstances.*

If the length of the performance falls in between 29 and 58 minutes, the producer may augment the live audio with recorded material from the same or similar artist, or simply cut the episode down to the shorter time. Pre recorded material should not comprise more than 25% of the total episode length, and should be kept to a minimum.

Ideally, each episode should feature performance from only one artist/band. However, in the case of a festival stage situation, one episode may be used to cover multiple artist performances from the same event. In this case, the producer should mention the name of each artist prior to the song they perform.

Each episode should begin with the producer introducing the act, making sure to state the following information - all items are mandatory unless otherwise indicated:

- The ***Caught In the Act*** introduction statement:

This is Caught in the Act, on CFUZ.

- Introduce the producer (yourself)
- The name of the act
- A brief overview/intro of the band (*optional*)
- The date of the performance
- The location of the performance
- Disclaimer for vulgarity (*if necessary*)
- Any other information pertinent to the performance (in support of album, on tour, etc...)

The introduction, spoken by the producer, should be preceded by *at least* 10 seconds of venue audio, leading into the first song, and should be completed before the 3 minute mark of the episode. The introduction should be layered overtop this live audio from the venue, and timed so that the first song starts shortly after the end of the producer introduction.

All songs included in the program from the live performance should be played in their entirety - *except for the final song* (see below). Venue audio recorded in between songs may be edited at the discretion of the producer. This can be useful in adjusting the overall length of the program. It is acceptable to exclude performed songs from the program for any reason.

At the end of the program, the preferred method of ending is to pull down the venue audio level prior to the end of the episode, and voice the outro layer overtop this audio. This should happen between 3 minutes to 30 seconds prior to the end of the episode, depending on the length of the outro voicing segment.

During the outro, the producer should state the following information:

- Briefly, recap the details of the performance (band, location, date)
- The ***Caught In the Act*** outro statement:

We hope you enjoyed this recording of a live performance in Penticton - and we encourage you to support live music by catching these acts in person.

Caught In the Act is a collaborative program on Peach City Radio - CFUZ - in Penticton BC. To get involved, visit our station or email caught in the act at peach city radio dot org.

My name is _____, thanks for listening.

The producer should leave *at least* 10-20 seconds of full volume venue audio to lead out the episode. This should fade to zero level over 5 seconds at the end of the episode.

The fade may fade out mid-song to accommodate time requirements for the episode.

Note: The producer is not required to censor vulgarity in song lyrics or during artist performances, however, any vulgarity expressed by the artists between songs (during banter or audience engagement) should be bleeped out. Producer may use the noise of their choosing to mask these instances (be creative).

Producers should construct and store/file log files for each episode in accordance with station procedures.

Release Form

The producer is required to obtain a signed CFUZ artist release form from the performer(s). The producer may want to obtain signatures of all band members, or that of the band representative.

This form should be filed in the studio office prior to the episode airing.

Disclaimer

The producer should include a disclaimer for vulgarity in the episode introduction, if any vulgarity is included in the lyrics of performed works.

Templated Audio

There is no specific audio template for this program.

Executive Producer

The executive producer is the person responsible for overseeing the program. Specifically, this role entails:

- Communicating on behalf of the program (answering emails, and requests about and on behalf of the program)
- Coordination of producers
 - Ensuring that multiple producers interested in recording a performance are networked together
 - Assigning producers to events when applicable
- Quality control
- Being responsible for the program to the Programming Committee and the Program Director
- Scheduling episodes into the play out calendar in the time slot allotted to the program
- Liaison with the Programming Committee in the event that special scheduling circumstance are required for the program.

Producer

The producer is the person responsible for the recording and production of the completed audio for a specific episode. The producer also uploads their final audio file to the CFUZ system, and informs the Executive Producer when an episode is submitted.

Producers are required to be Peach City Community Radio Society members in good standing, and have completed all requisite training to qualify as programmers at CFUZ in order to contribute to this program.

Scripts

Caught in the Act INTRO Script:

This is Caught in the Act, on CFUZ.

Caught in the Act OUTRO Script:

We hope you enjoyed this recording of a live performance in Penticton - and we encourage you to support live music by catching these acts in person.

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My name is _____, thanks for listening.

Metadata Guidelines

Metadata for Caught in the Act should have the following format:

- **TITLE*** : *Caught in the Act - ## - Name of Artist(s)*
Note that ## represents a numerical value, assigned by the Executive Producer.
- **ARTIST** : *Name of Producer*
- **ALBUM** : *Caught in the Act*
- **DATE** : *Year of recording*
- **TRACK NUMBER** : *## (Assigned by Executive Producer)*
- **GENRE** : *CATxx PRE MAPL*

Note that xx represents the CRTC Category/Subcategory representing the genre style of the artist. If you are not sure, consult the Executive Producer.