

Programming Handbook

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The logo for CFUZ, consisting of the letters 'C', 'F', 'U', and 'Z' in a bold, white, sans-serif font, set against a solid orange background. The letters are slightly overlapping and have a modern, geometric feel.

Programming Department

Programming Handbook

1. Introduction

The Peach City Community Radio Society (PCCRS) was incorporated as a not-for-profit Society in 2010, whose primary purpose is to establish and operate a broadcast FM community radio station in Penticton BC. Society membership comprises a group of passionate volunteers motivated to provide fresh and unique radio broadcasting for Penticton area residents. Programming showcases the works of local musicians, artists, writers and authors - anyone who contributes to the well-being of the community.

The PCCRS mandate is to reflect the needs and interests of listeners. It will offer training opportunities to teach members to become community broadcasters. Community members are encouraged to use their passion, community pride and skills to build comprehensive programming for Penticton.

PCCRS goals include:

- Raising awareness of local issues that current private radio does not have the ability to cover in depth.
- Being a voice for the disenfranchised and marginalized groups in our city with proactive outreach programs.
- To be an advocate for children, youth and seniors.
- To showcase events in our community.
- Providing an educational component to better inform listeners of local and world events.
- Launching the careers of would-be announcers by providing professional training to dramatically raise each person's confidence and self-esteem.
- Acting as the ears and voice of our community.
- Giving people of all political stripes an opportunity to be heard.
- Promoting small businesses that are the key to making Penticton distinct and vibrant.

Currently, PCCRS is operated entirely by a dedicated group of members and volunteers. Members design and broadcast their show ideas, help with fundraisers, help with administration, help at events, and with new content. Current PCCRS policy states that all programmers must be members in good standing of the Society, and have attended a Peach City Radio 101 session. For more information on what membership entails, please refer to the Peach City Radio Membership Policy.

1.1. PCCRS Board of Directors

The PCCRS is run by a Board of Directors comprises 9 members of the Society. Directors are elected at Annual General Meetings (AGMs) to the Board to serve 2-year

terms. The Board terms are staggered so that at each AGM only about 1/2 of the Director terms expire each year.

The CRTC mandates that at least 80% of a station's board of directors must be Canadian; defined as a Canadian citizen, a permanent resident, or a licensee. In addition, positions such as the President of the Board of Directors, Station Manager, Program Director or any others that have a major role in day-to-day operations must be filled by Canadians as per the above definition.

More information about the Board of Directors can be found on our website at ***www.peachcityradio.org/about/board***.

1.2. PCCRS Programming Committee

The Programming Committee comprises a group of PCCRS members who meet regularly to discuss issues pertaining to 'programming' at Peach City Radio. The Committee is responsible for organizing training, encouraging programmers to produce content, and for debating, discussing and proposing programming policy to the Board of Directors.

The Programming Committee is currently also charged with administration and maintenance of the Peach City Radio music library, and the content found on our online stream.

Anyone interested in being a part of the Programming Committee should contact the Chair via email at ***prog@peachcityradio.org*** to obtain more information and meeting times and locations.

1.3. PCCRS Programmers Handbook

This document outlines and describes the basics of community radio. It references important policies which affect Peach City Radio programmers, and describes the governing policies of the Peach City Community Radio Society (PCCRS).

This document also aims to provide guidance in all aspects of Peach City Radio which programmers are most interested. This includes all technical aspects of producing programs and podcasts, to instructions for all systems programmers are expected to understand in terms of operating within the live studio.

As PCCRS continues to grow and define its operating parameters, this programming overview document is subject to change in order to reflect the direction, goals and principles of the Society. Programmers agree to follow the guidelines listed in the most recent release of the Peach City Radio Programming Policy. An electronic copy of this document is available upon request.

This document is your Peach City Radio programming bible.

Please contact the Programming Committee chair at ***prog@peachcityradio.org*** at any time, in order to address any questions or comments you may have about this document, or about programming at Peach City Radio in general.

2. Glossary

This section lists some of the many terms that one might find in this document, along with a description. If that still doesn't cut it, please ask someone to clarify any questions that you might have about Peach City Radio, or community radio in general.

- **Broadcast Week** - The period between 0600h and 2400h each day, calculated from Sunday to Saturday, which totals 126 hours. Anything outside this period is unregulated by the CRTC. Some stations may broadcast fewer hours within a broadcast week.
- **C/C** - Campus / Community station
- **CAB** - Canadian Association of Broadcasters, an industry association primarily for commercial broadcasters, but that has developed some codes required as conditions of license for Campus/Community stations.
- **A Canadian** - The CRTC defines a Canadian as a Canadian citizen, a permanent resident, or a person whose ordinary place of residence was Canada for 6 months preceding their contribution to a piece of music, or a licensee.
- **CCD** - Canadian Content Development, the money paid by commercial broadcasters for their use of public airwaves. The CRFC is now a recipient of some of this money.
- **CRFC** - Community Radio Fund of Canada
- **CRTC** - Canadian Radio-Television and Telecommunications Commission. The CRTC holds all licenses to broadcast in Canada, and has the power to revoke licenses for violations of terms. The 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.
- **CSA** - Community Support Announcement. A short audio segment produced for Peach City Radio regarding a local community business, group or organization.
- **Ethnic Broadcasting Period** - A program in any language that is specifically directed to any culturally or racially distinct group other than one that is Aboriginal Canadian, or from France or the British Isles.
- **Hit** - A hit is any musical selection that has at any time reached a top 40 position on one of the 11 music charts used by the CRTC.
- **Industry Canada** - A The Radiocommunication Act stipulates that no radio apparatus that forms part of a broadcasting undertaking may be installed or operated without a broadcasting certificate issued by the Minister of Industry.

- **Log** - A record of information kept by a programmer detailing the musical selections and spoken word information during a section of programming.
- **MAPL** - Music, Artist, Performance, Lyrics. The system used to determine whether a musical selection qualifies as Canadian.
- **Musical Selection** - A term used by the CRTC to refer to a song or an individual musical work.
- **NCRA/ANREC** - The National Campus and Community Radio Association/ L'association National des Radio Étudiantes et Communautaires. 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.
- **PCR** - Peach City Radio
- **PCCRS** - The Peach City Community Radio Society
- **PSA** - Public Service Announcement. A short audio segment promoting or providing information regarding a campaign surrounding an issue or campaign to benefit the public at large. PSAs are generally produced and distributed by national organizations.
- **SOCAN** - The Society of Composers, Authors and Music Publishers of Canada is an organization that administers the communication and performing rights of virtually the entire world's repertoire of copyright-protected music when it is used in Canada. They collect license fees, then distribute the fees as royalties to their members and affiliated performing rights organizations (PROs) worldwide. SOCAN ensures 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.

3. The CRTC and Campus/Community Radio

This section outlines the role of the CRTC as it pertains to the Campus/Community radio sector in Canada.

The following text has been adapted from the NCRA Regulatory Support Guide 2011-2012, prepared by David Meffe, the Regulatory Support Coordinator for the NCRA.

3.1. The Mandate of Campus/Community Radio

In 2010, the CRTC unified its policies regarding campus and community radio into one policy, called the Campus and Community Radio Policy CRTC 2010-499. The full policy can be found at <http://www.crtc.gc.ca/eng/archive/2010/2010-499.htm>, as well as within the programmers resources section of the PCR website.

3.1.1. CRTC Definition of Campus/Community Stations

In the CRTC policy document CRTC 2010-499, the CRTC defines campus and community radio stations distinctly separately from commercial radio stations. Campus and community stations:

- offer significant volunteer opportunities in programming and other parts of station management,
- are different in both 'substance and style' from commercial and public radio, which means we sound different - airing different music, interviews, news etc. And our programming more directly reflects our communities.
- are community owned, managed and operated. We are not-for-profit organizations and cannot be purchased or bought by a for-profit organization, and
- reflect the diversity of Canadian society by broadcasting programming that presents the opinions and concerns of many cultural groups and official language minorities.

3.1.2. Guidelines for Content on Community Radio

Each station must work diligently to keep proper logs, records and statistics concerning the content they play during a broadcast week. For the purpose of counting musical selections (songs) each individual selection is counted as 'one' (ie. one song = 1 musical selection). Spoken word content is counted by the minute. These statistics are kept and reconciled by stations at the conclusion of each broadcast week.

During each broadcast week - the period of time between 6 AM and midnight each day, Sunday to Saturday - Community Radio stations are required by the CRTC to broadcast content within the guidelines established for the type of license they operate under. The

requirements for content broadcast by Community Radio stations as set by the CRTC are as follows:

- **At least 35%** of all category 2 musical selections played during any given broadcast week must be Canadian Content, based on MAPL criteria.
- **At least 20%** of all category 2 musical selections played during any given broadcast week on a Community-licensed station must be selections from subcategories other than 21 (pop, rock and dance).
- **At least 12%** of all category 3 musical selections played during any given broadcast week must be Canadian Content, based on MAPL criteria.
- **At least 5%** of all musical selections played during a broadcast week must be category 3 music.
- Musical selection that are not more than 1 minute in length, or that are not played in their entirety, and the portion played is not longer than 1 minute, need not be counted towards the total number of musical selections in a broadcast week.
- Musical selections that are considered Canadian Content, based on MAPL criteria, must be played in their entirety, in order to be counted as Canadian Content.
- All stations must devote **at least 15%** of whatever number of hours they broadcast within the broadcast week to locally produced spoken word content. For stations that broadcast the standard 126 hours per week, this is **1134 minutes or approximately 19 hours** each week. All of this content must be **locally produced** which means anything produced exclusively by or for your station. Stations may still provide spoken word content that is not locally produced and thereby exceed the minimum requirement, but it won't be calculated as part of the 15% minimum requirement.

Every instance of spoken word in all programming may count towards this requirement if logged. This includes song introductions, station IDs, local PSAs, banter, community announcements, etc.

Stations that find it difficult to meet the spoken word requirement may apply to the CRTC for special consideration, but must provide justifications to lower the requirement.

3.2. Content Categories

All content broadcast by Canadian radio stations (both commercial and campus/community) is categorized according to the guidelines set by the CRTC. These categories allow the CRTC to organize and administrate licenses issued to Canadian broadcasters. They also allow broadcasters to account for the type of content aired on their respective stations, in order to be compliant with the conditions of their respective licenses.

This section outlines the content categories defined and used by the CRTC for all radio stations in Canada. A summary of these categories can be found in Appendix A of this document for quick reference.

3.2.1. Spoken Word Categories

Under the guidelines developed by the CRTC, *all* broadcast content may be categorized. This includes provisions to categorize all spoken word content. Spoken word content is accounted for in lengths of time, and is totalled at the end of each broadcast week. Spoken word is counted within Category 1.

Subcategory 11 - News

Defined as 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, of both as well as background material about current events when included in newscasts but excluding weather, traffic and sports and entertainment reports. Includes live and pre-produced news items.

Subcategory 12 - Spoken word other

Includes anything that is not news, advertising or music. For example weather, traffic, sports and entertainment reports.

3.2.2. Music Categories

All musical selections can be categorized in this system adopted by the CRTC. Content categories 2 and 3 are reserved for music.

Category 2 Music - Popular Music

Subcategory 21 - Pop, Rock and Dance

Includes pop, rhythm & blues from the 50s and 60s, soul, dance, techno, rap, hip-hop, urban, and contemporary R&B.

Also includes most forms of rock, from soft rock to heavy metal, punk, classic rock, alternative rock, jazz rock, folk rock and blues.

Subcategory 22 - Country and country-related

Includes all country recorded after the 1950s, country-western or anything that uses a country-oriented style.

Subcategory 23 - Acoustic

Includes any acoustic music that falls under the pop/rock genre

Subcategory 24 - Easy Listening

Includes easy listening instrumentals, adult standards, middle-of-the-road and lush string music.

Category 3 Music - Special Interest Music

Subcategory 31 - Concert

Includes all forms of classical music, operas, operettas and full-cast songs from musical theatre.

Does not include classical covers of pop music, even though it's classical in form.

Subcategory 32 - Folk and Folk-Oriented

Includes both traditional folk music and contemporary folk-oriented music.

Also includes country music recorded before the 1950s and bluegrass music.

Subcategory 33 - World Beat and International

Includes music that draws on traditional styles from countries around the world.

Also includes folk sung in languages other than English and French.

Subcategory 34 - Jazz and Blues

Includes historic and contemporary jazz and blues music.

Examples for jazz 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 jazz styles.

Blues includes classic blues, delta blues, Chicago blues, and contemporary blues music. Rock-blues generally falls under subcategory 21.

Subcategory 35 - Non-Classic Religious

Includes religious music, gospel music, hymns and contemporary Christian music.

Subcategory 36 - Experimental Music

Defined as the unconventional and non-traditional uses of instruments and sound equipment to create new sounds and an orchestration of these sounds.

Includes audio-art, turntablism, musique actuelle, electro acoustic and sound ecology.

Does **not** include spinning or beat mixing, where two or more existing pieces or samples are simply mixed together. There must be something original that the artist has added.

The artist component of MAPL is fulfilled if the turntablist or sound artist is Canadian, or if at least half the artists involved are Canadian.

Ultimately, it is the responsibility of stations to show that musical selections fall under subcategory 36 if the claim is disputed by the CRTC.

3.2.2.1. Categorizing Music

It is generally accepted that the categorization of music can be a contentious issue.

A song categorized by one person may be categorized completely differently by another, and yet again categorized differently by the CRTC. Both Peach City Radio, and the CRTC recognize that there is overlap between some musical genres, and that perception of category definition is not necessarily universal to all people.

When confronted with a decision about how to categorize a particular musical selection, Peach City Radio asks that programmers exercise their best judgement. If a programmer has taken the time, performed their due diligence, and can provide evidence when asked as to their choice of categorization for a particular musical selection, Peach City Radio considers this adequate in defending the categorization of that selection.

3.2.3. Technical & Promotion Categories

Stations are required to self-identify during routine broadcasts at regular intervals. Content category 4 encompasses these types of statements and content.

Subcategory 41 - Themes

This category includes any pre-recorded theme segments for the station.

Subcategory 42 - Tech Tests

Includes all content broadcast for testing purposes.

Subcategory 43 - Station ID

Any content that conveys the identification of the broadcast station (Peach City Radio) solely for the purpose of identification.

Subcategory 44 - Programmer/Show ID

Includes content that is used to identify a particular program, programmer or show.

Subcategory 45 - Show Promo

Any promotional content used to identify an upcoming show on the station.

3.2.4. Sponsorships & Advertising Categories

Sponsorship and advertising includes all content for which the station intends to promote a business or individual in exchange for some type of monetary or in-kind benefit to the station.

Subcategory 51 - Commercial Announcements

Defined as commercial announcement for a business, product or service, broadcast in return for money or services.

Subcategory 52 - Sponsor Identification

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

Subcategory 53 - Promotion with Sponsor Mention

Includes 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.

Advertising meant for children is governed by separate codes and regulations. These provisions regard factual presentation and avoiding undue pressure. Children are defined as anyone under the age of 12. Advertising to children is prohibited in Quebec.

3.3. Canadian Content

Canadian content (CanCon) regulations help promote Canadian artists to Canadian audiences, making sure homegrown artists get the airplay they deserve. As campus/community stations, a key part of our mandate is to represent the communities we serve, and our musical selections are no exception, whether they are local, underground or internationally recognized.

CanCon is not calculated by show or by day, but as a weekly total of all the musical selections played within the broadcast week in each musical category. This means that if a show doesn't have enough CanCon, it can be balanced out by another. That being said, it's easy for programmers to assume that they can fall short of CanCon requirements on their show because other programmers will make up for it. When even just a few people do this, it can mean the station doesn't meet weekly requirements, which is a serious contravention of the license terms.

At Peach City Radio, each show containing music will have assigned a specific Canadian Content percentage. For shows which draw on popular, or fairly prevalent musical genres, producers and hosts will be expected to adhere *at least* to the Canadian content guidelines set by the CRTC within their shows. In some cases where shows play fairly accessible genres, the percentage may be higher.

For shows which draw on more obscure musical genres, the Programming Committee will decide on a case by case basis as to what the Canadian content guidelines for that show should be, in order to accommodate the difficulty in satisfying the description of the show content.

Show hosts and producers will be expected to live up to the assigned Canadian content guidelines found in their program agreement.

3.3.1. The MAPL System - Defining a Canadian Song

What makes a song Canadian? The CRTC defines a Canadian musical selection in its Radio Regulations. Within these regulations, four elements are used to qualify songs as being Canadian: Music, Artist, Performance and Lyrics (MAPL - pronounced "maple").

The MAPL system is designed primarily to increase exposure of Canadian musical performers, lyricists and composers to Canadian audiences. It also strives to strengthen the Canadian music industry, including the creative and production components.

While it stimulates all components of the Canadian music industry, the MAPL system is also very simple for the industry to implement and regulate.

How Does the MAPL System Work?

To qualify as Canadian content, a musical selection must generally fulfill at least two of the following conditions:

1. **M** (music): the music is composed entirely by a Canadian
2. **A** (artist): the music is, or the lyrics are, performed principally by a Canadian
3. **P** (performance): the musical selection consists of a live performance that is
 - recorded wholly in Canada, or
 - performed wholly in Canada and broadcast live in Canada
4. **L** (lyrics): the lyrics are written entirely by a Canadian

3.3.2. Special Cases

There are four special cases where a musical selection may also qualify as Canadian content:

1. it was recorded before January 1972 and meets only one of the above conditions,
2. it is an instrumental performance of a musical composition written or composed by a Canadian,
3. it is a performance of a musical composition that a Canadian has composed for instruments only, and
4. it was performed live or recorded after September 1, 1991 and, in addition to meeting the criterion for either artist or production, a Canadian who has collaborated with a non-Canadian receives at least half of the credit for both music and lyrics - according to the records of a recognized performing rights society, such as SOCAN (Canada) or Broadcast Music Inc. (BMI), American Society of Composers, Authors and Publishers (ASCAP) and SESAC (United States).

3.3.3. Canadians

Who Qualifies as Canadian in the MAPL System?

1. A Canadian citizen.
2. A permanent resident as defined by the Immigration Act, 1976.
3. A person whose ordinary place of residence was Canada for the six months immediately preceding their contribution to a musical composition, performance or concert.
4. A licensee, i.e. a person licensed to operate a radio station.

3.4. Logs and Records

Stations must keep:

1. A tape or digital audio recording of everything that is broadcast during the broadcast week for at least four weeks after it airs. These logs must be audible and stations must ensure that they have backups in place in case a power outage or other problems cause audio loggers to fail.
2. A written or digital program log of information describing everything that is broadcast for at least one year after it airs.

The CRTC can choose to audit a stations content, based on these audio and program logs, at any time to make sure the station is following regulations and meeting requirements. If audited, your station will be asked to turn over your logs, records or any other documentation to the CRTC for a designated week or weeks within a license term, with a letter on behalf of the station vouching for their accuracy.

Good logging and record-keeping can also help confirm that you're meeting requirements like CanCon, and category 3 music, and help you prove it if your station's compliance is challenged.

Failure to keep proper logs (audio and paper) is seen as one of the most serious regulatory violations by the CRTC.

From time-to-time, SOCAN may request music logs for a period of time in order to assess how funds paid to SOCAN on behalf of the station are to be distributed to artists. During these periods of time, logging of musical selections will require additional information such as the composer of the selections and album names.

Each program host/producer is expected to submit logs according to the Peach City Radio Logging Guidelines, which can be found in this document.

4. Programmer Guidelines

Being a programmer can and should be fun!

PCCRS exists to help members produce the best quality programming they can. This section of the document outlines the responsibilities each programmer should keep in mind in order to make a broadcast worth listening to, and to maintain a great atmosphere amongst programmers at the station.

4.1. Volunteer Rights & Responsibilities

All those involved in Peach City Radio should always recognize that our station is a volunteer organization. While programmers enjoy the privilege of having air time, they are considered volunteers. All programmers are entitled to the rights, and are expected to live up to the responsibilities outlined within this section.

4.1.1. Volunteer Rights

Fellow volunteers should at all times be treated with respect for the time and effort they take out of their regular day to contribute in some way to Peach City Radio. Each volunteer at Peach City Radio deserves to be regarded as having the following 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, abilities, and temperament of the volunteer.
3. The right to inform him or herself thoroughly in the policies, procedures, and activities of PCR.
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 to the Board of Directors, if the volunteer feels that his/her rights are being violated.
7. The right to follow the organization's course of action with regards to harassment, grievance, and resolution of differences.

4.1.2. Volunteer Responsibilities

Enjoying the rights afforded to individuals as Peach City Radio volunteers requires that those choosing to volunteer abide by a set of responsibilities. All volunteers are expected to:

1. Maintain a Peach City Radio membership in good standing in order to participate in station programming.

2. Keep themselves informed of the policies surrounding programming at all times. Ignorance of policy is not an adequate excuse for not adhering to those policies.
3. Offer to the organization only that which they are willing and capable of providing.
It is the volunteer's responsibility to live up to their commitments.
4. Ask about things they don't understand.
Don't assume that information is necessarily forthcoming which will aid you in performing a task. If you feel uninformed, ASK. There are no silly questions.
5. Be reliable.
If you said you were going to help out, just be there, please.
6. Follow Peach City Radio policies with regards to representation of the station to the public.
7. Adhere to relevant station rules and policies.
8. Adhere to CRTC guidelines and policies.
9. Respect the equipment and premises of Peach City Radio.
10. Contribute to the cleanliness and maintenance of the station at all times.
11. Represent the station only in the capacity in which you are knowledgeable or experienced.
For example, if you are a programmer of children's music, do not represent the news department to the public.

4.2. CRTC Rules and Regulations

As a broadcast license holder, PCCRS is bound by the laws and guidelines of the Canadian Radio, Television, and Telecommunications Commission (CRTC), the Broadcasting Act, and the Criminal Code of Canada. Despite any 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 the radio. Not only is it possible for the person who makes such remarks while on air be subject to legal action, the same is true for the station as an organization.

The most important questions programmers should ask themselves while on the air is:

“Why am I saying this?”

or

“What purpose does it serve?”

Community Radio often exposes people to art forms, types of communication and ideas that can provoke strong emotions. Programmers are not strictly limited in the breadth of material they may broadcast, however, there are restrictions imposed by the CRTC on what to avoid doing or saying while on the air.

It is important to realize that the entire Society is responsible for what is aired at all times, with consequences resulting in loss of licence or financial penalties. As a responsible licence holder, PCCRS may question programmers on what they choose to say or play during their time on air.

PCCRS is always working at developing further guidelines and policies to help programmers understand any limitations which should be respected. In all cases of complaint or dispute, the PCCRS will strive to provide a fair process for all involved parties.

CRTC regulations state that a licensee shall not broadcast:

1. Anything contrary to the laws of Canada.
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 physical ability.
3. False or misleading news.
4. Any remark which advocates or teaches the use of force to change the Government of Canada.
5. 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.
6. Anything against broadcasting regulations.

This is not a definitive list. When in doubt, it should be obvious that programmers should err on the side of caution! Programmers should be familiar with, and constantly keep themselves apprised of any materials or station policy that may develop. Some examples may be policies regarding defamation and slander, hate propaganda, obscenity, bias, balance and copyright.

4.3. Programmer Code of Conduct

Programmers are granted a lot of freedom on Peach City Radio. In order to maintain a balance between the freedom that programmers require, and the necessary checks on compliance required to maintain a broadcast licence, all programmers are *required* to read, sign and submit the Peach City Radio Programmer Code of Conduct Agreement. This signed agreement is kept on file with the station.

This section outlines conduct guidelines and procedures which provide a context for on and off air conduct at our station by programmers. If these guidelines are respected, there is likely little need to resort to disciplinary action. A great rule of thumb when in-studio, or representing Peach City Radio in public is to consider at all times whether common sense is being applied to any situation.

For specific details regarding station conduct, please refer directly to the Programmer Code of Conduct Agreement (see appendix A.2).

4.3.1. Basic Programmer Responsibilities

This section outlines the basic responsibilities which each programmer must fulfill in order for the station to operate smoothly for all volunteers and listeners. Programmers who are unable or unwilling to adhere to these requirements may find their conduct placed under review.

Some or all of these guidelines may pertain directly to *on-air* programming as opposed to *pre-produced* programming. While the distinction is important in some respects, most of the principles apply to both types.

Please note that these responsibilities may change from time to time. It is your responsibility to remain aware of any changes and updates to this document, and act accordingly. Please review these responsibilities often.

4.3.1.1. Pre-Show

The quality of a program is reflected by how much time is put into preparation and production. Programmers are interested in Community radio because they are passionate about something (music, art, news...). Pre-show preparation helps a programmer share that passion.

1. Research and prepare each show. Draft an outline for each program noting:
 - length and content of spoken word components
 - musical selection categories
 - time allowances for sponsorship mentions/messages, PSAs, and Station IDs.
2. Ensure that you are capable of handling the technical requirements of the show. If the show requires making changes to the on air set up, the studio must be returned to its original set-up before the next program is scheduled to begin.
3. Please do not attempt in-studio technical wizardry beyond your comfort level.
4. Show up on time as scheduled. Programmers doing live radio should arrive at least 30 minutes prior to on-air time to check their mail slot, upload any music (if necessary) and prepare any required announcements, PSAs or other promotional statements during their show.

4.3.1.2. During the Show

Peach City Radio encourages every programmer to take full advantage of their on air privilege to have a great time while being a community broadcaster. Reducing the amount of work necessary by other programming volunteers in studio is something that all programmers can do by ensuring the following guidelines are followed while on air.

1. Maintain a Program Log as outlined within studio manuals, or be prepared to fill one in and submit it directly after the show.

2. Read and/or play sponsor messages, comment announcements, or other required messages on time, and as required.
3. Read and/or play station IDs within 10 minutes of every hour and half hour, on time, and as required.
4. Read and/or play PSAs on time and as required.
5. Treat all electronic equipment in studio with respect and care. Keep food and drink away from computers and all electronic equipment.
6. End your program on time so as not to run over into the following show.

4.3.1.3. Post Show

Leaving the studio environment how you originally found it prevents others from having to do extra work on your behalf.

1. Ensure that the studio has been returned to its original setup.
2. Clean up any mess in the studio
3. Ensure that your Program Log has been completed accurately and submitted to the Program Director. Remember - this is a CRTC requirement.

4.3.2. Guests in Studio

When inviting guests on your program for interviews, always use good judgment. Programmers are responsible for the words expressed by their guest(s), during their show. If a guest was to maliciously defame someone or use obscene or profane language, the consequences could affect them, the programmer, any co-hosts, and the Society.

Programmers are encouraged to forewarn their guests, let them know that irresponsibility and unprofessional conduct is not welcome nor condoned.

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.

4.3.3. Telephone Calls On Air

Many programs make use of telephone call in or call outs during on air times. The following guidelines should be followed when using the telephone on air at Peach City Radio.

1. Calling out – if at all possible, 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.
2. 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 ins, it is not always possible to screen a caller for potential of an abusive rant. Be prepared to cut a caller off if they begin to speak in an abusive, 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 PCR”.

4.3.4. Controversial Material

The following statements outline the stance that Peach City Radio takes on the airing of controversial material.

1. Peach City Radio will not support the broadcasting of any verbal utterances that promote discrimination or hatred against an individual or group or class of individuals on the basis of anything that makes them an identifiable group.
2. Peach City Radio recognizes that some of the verbal utterances that could be determined as falling within guideline (1) are used in a manner to expose the audience to such discrimination in order to increase awareness and with the belief that this will facilitate the eventual eradication of these discriminations.
3. Peach City Radio recognizes that artists often use abusive terms in a satirical way but with the same intentions as outlined in guideline (2). It is the responsibility of the Society to ensure that each programmer is able to judge to the best of his/her ability whether the artist’s intentions are compatible with these clauses
4. Peach City Radio is mandated to explore all kinds of music and auditory stimuli. These can often include texts of artists exploring the most difficult facets of human experience and behaviour; for example, sadomasochism, addiction, slavery, insanity, mass murders, hatred, racism, sexism, torture, or genocide.

Such artists often act as the emotional catharsis of our society and as such have a right to be heard. Programmers must be prepared to justify the airing of such material by identifying its redeeming factors and by providing a context for the material aired.

4.4. Program Disciplinary Policy

The Peach City Community Radio Society takes contravention of any proper use, conduct and guideline policies very seriously. Community radio is a resource that has emerged as a result of thousands of hours of volunteer time, donated by your friends and fellow community members. It is a resource that affords many community members and volunteers hours of enjoyment and reward. Any programming related incidents that violate personal and volunteer rights, that jeopardize the operation of the Society, or the Society broadcast licence are regarded as serious matters, and are dealt with by a Program Disciplinary Committee (PDC).

The details of this policy are as outlined within the Peach City Radio Programming Policy. document. Please refer to the Programming Policy for details regarding program disciplinary procedure.

The Program Disciplinary Committee is a three member panel comprising:

1. A Director of the Society other than the President or Vice President,
2. A member of the Programming Committee other than the Chair (or Program Director), and
3. A member at large of the Society.

This committee convenes only as required, in order to hear and process a complaint registered against an individual, a program, or the Society as a whole, that pertains to programming.

Upon receipt of a programming complaint, the Program Disciplinary Committee (PDC) convenes to discuss an approach to investigating the complaint. The PDC will gather all necessary information, including providing opportunity for all parties involved to submit statements or appear before the committee regarding the complaint.

The PDC will make a reasonable effort to produce a written report to the Programming Committee within 21 days of receipt of a complaint. The report will include a recommended course of action regarding the complaint. The report should be distributed to all involved parties associated with the complaint.

The Programming Committee will meet at the first available opportunity, and render a decision based on the findings and recommendations of the PDC. The Programming Committee will provide a written decision regarding the complaint within 14 days of rendering a decision. The Decision should be distributed to the Board of Directors, and all involved parties associated with the complaint. The deadline for appeal should be plainly displayed on the title page of the report.

The decision of the Programming Committee regarding any discipline against a programmer may be appealed to the Board of Directors within 14 days of publication of the decision. Any further decision by the Board of Directors with regard to the complaint is final.

Complaints received by Peach City Radio in reference to a specific programmer, program or host are dealt with on an individual basis. All complaints are subject to scrutiny based on the Peach City Radio Programming Policy. All programmers, hosts and guests should be familiar with the Programming Policy, and the conditions described within the policy that might lead to action on the part of the Programming Committee. Ignorance of the policy is never an acceptable excuse.

5. Access to Airwaves

All South Okanagan residents who are willing to follow CRTC and Peach City Radio policies are allowed access to the airwaves.

In prioritizing who is allowed to access the airwaves, the objectives of the NCRA (NATIONAL CAMPUS AND COMMUNITY RADIO ASSOCIATION INC.) need to be considered, in particular, Section 1:09 (d), which states the objectives of the corporation are as follows:

“ To support public access to the airwaves, particularly for under-represented voices and alternative programming. “

Hence, while programmers who want to present mainstream news, music, and viewpoints are not restricted from accessing the airwaves, the quality of ‘alternative’ needs to dominate, and such programming may be replaced with more ‘alternative’ programming when available.

The Programming Committee of Peach City Radio has the mandate of encouraging participants to think about how their programming will fit into our mandate to provide alternative radio.

As has been wisely pointed out by the NCRA in their anti-oppression toolkit, the definition of alternative radio is not static, and is going to be different for different programs and communities. Conversations about what is ‘alternative’ will always be happening, and it is our responsibility as programmers to work to keep challenging ourselves.

Another area of high priority will be the voices of minority groups, women, and those suffering from disabilities.

Access to airwaves requires that we create a ‘safe space’; an environment where people feel comfortable and respected, and are able to dialogue, debate, and work constructively together.

Peach City Radio is a community space that welcomes participation and involvement from people of all backgrounds and walks of life.

It is important that we encourage programming, as well as workshops and discussions within Peach City Radio, that will assist everybody in being sensitized to the reality of unequal power dynamics, and how many individuals become silenced due to sexism, racism, homophobia, and ableism.

It is also crucial to be mindful to the danger of the “white male” bias that is often inherent within power positions in western society, and strive to encourage women and individuals from minority groups to be involved in programming, and to be given equal opportunities for access to airwaves.

It is important to ensure that our station encourages people of varying ‘positionalities’---referring to the different positions or identities, or social, economic, and political

locations that individuals hold in their lives on a day-to-day basis. Positions can be experiences of privilege or oppression.

There is a danger that a mechanism such as a radio station, which wields power, could end up catering to those who have similar power, and know how to exercise it.

We all need to recognize how racist or misogynist language—or language that feels disrespectful to people with disabilities or those of different sexual orientations or are transgendered can discourage access for those who don't wield such power.

All staff and volunteers need to be encouraged to gently and respectfully confront or report instances of such discriminatory language. It is incumbent on all of us involved with Peach City Radio to advise any programmer or volunteer of any language they feel could be disrespectful to any minority group, including those with disabilities.

For example: The NCRA Disabilities Toolkit points out some terms that may meet that criteria of disrespect. Many of the slang words are totally inappropriate when used by an able bodied person, and we need to be sensitive to how the person with the impairment prefers to be addressed or described. As well, using the term 'normal' to describe somebody without a noticeable impairment is also inappropriate, as people with various impairments would then be considered 'abnormal'.....ignoring the many areas where they are normal.

It is recommended that Peach City Radio enter into discussions addressing the question: "How does anti-oppression fit into a mandate to provide radio that's alternative to the mainstream? How does it fit into the idea of community media?"

As well, the contents of NCRA's Anti-Oppression workshops is available to all board members, staff, volunteers, and programmers through accessing the NCRA website, and the link to Equity Resources.

<http://www.ncra.ca/projects-and-services/equity-resources>

6. Programmer Resources

PCCRS is dedicated to providing a platform on which local residents can create quality radio programs. By continually enhancing programming skills, and taking advantage of training resources, members are helping to build an audience and a group of supporting sponsors for Peach City Radio in the community.

6.1. Tips On Improving Your Programs

6.1.1. Technical (hardware related)

In a quality program:

There is no variation in sound levels. Avoid broadcasting at different levels from different input sources (eg. microphones, CDs, pre-recorded sponsorships, and other program components). This prevents listeners from continually adjusting their volume controls in order to enjoy a broadcast.

Programs should begin and end as 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.

6.1.2. Performance (vocal technique and manner)

In a quality program:

The Canadian content and other housekeeping (Station IDs and PSAs) are woven seamlessly into the show. These should be distributed accordingly during the allotted time of the program.

The programmer does not give a “play by play” of studio happenings.

Avoid phrases such as, “Here’s a PSA” or “That was some Canadian Content”.

Make smooth transitions between talk and music without verbal fumbling.

Avoid dead air, however dead air is preferable to nervous babbling when something goes wrong.

Identify and make an effort to avoid using “umm”, “ahh”, “anyways”, (or other verbal tics),

Talk should be scripted and rehearsed as much as possible, while still remaining dynamic.

Always make extra effort to pronounce names 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 definitive theme.

6.1.3. Editorial (legal aspects and appropriate content)

In a quality program:

The programmer follows the content categories and Canadian content needed for their show.

Emphasis is 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 time slot and the audience.

The station's Promise of Performance to the CRTC is adhered to.

Legal aspects of broadcasting are adhered to.

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.

PSAs and promos for other station programs are used to help accomplish this.

6.2. Tips On Improving Your Programming Skills

6.2.1. Voice

Whether you're a DJ/Programmer, a newscaster, an interviewer, or a narrator, the way you use your voice is vitally important. Since it is your only direct personal link with the listener, if you wish to be favourably received, you must think about how you sound. You may be about to make the most intelligent statement of the century, but if you utter it anxiously and short of breath, no one's going to be impressed.

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

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

When speaking into the microphone, be relaxed. Talk as you would to a person sitting across from you. Speak clearly and at an easy, measured pace. Yes, you may be speaking to thousands of people out there, but please do not come off sounding fake. You are nice just the way you are.

6.2.2. Music Mixes

We encourage programmers to emphasize music from independent artists and labels. We want to play music that people do not hear on other regional radio stations. Allow yourself time to sample new releases, listen to other 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 gave the songs' title and artist. If the sets are too short, it is 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 of programmers to chart new territory. Don't waste this freedom by just playing your favourite songs and listing titles week after week.

Also remember that as a music programmer you are much more than just a disc spinner: You must use "verbal enrichment" to complete your show! See below under "Listen To Your Show Afterwards" for verbal enrichment ideas. Remember Canadian Content (CanCon) is 35% for most music program types.

6.2.3. 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) if you need to. 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 only going to improve with time and practice.

6.2.4. 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 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, family and others you know who may be listening might help your to find the right tone and style. However, steer clear of obscure language (i.e. slang that only

you and your friends know) and in-jokes. Most listeners will have never 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.

6.2.5. Listen to Your Show

The quality of your voice is something all too often overlooked. Listening to your show is vital to 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:

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 "the interpretation of information in which explanation, extrapolation, opinion, or commentary is the primary element."

Be creative. Talk about what the music you are playing means to you. Read poetry. Announce upcoming 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 meet the CRTC commitment for spoken word. Some programmers find it useful to keep a book of ideas/information/funny snippets to use on air. You could script out your announce breaks but that usually sounds stiff. Point form notes work well for most people. Even if you don't use them it's nice to know they are present in case your mind suddenly goes blank. Some people can consistently ad lib interesting breaks but this is rather rare.

Your voice: This is your primary tool for 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.

The quality of what you are saying: Do you make sense? This is important— after all, we are in the communications field. Would your friends or listeners care what you are saying? Would you?

6.3. Journalistic Ethics

6.3.1. 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 wrong-doing.
- 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 of 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 may find repugnant.
- Give voice to the voiceless: official and unofficial sources of information can be equally valid.
- 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.

6.3.2. Minimize Harm

Ethical journalists treat sources, subjects, and colleagues as human beings deserving of respect.

Journalists should:

- Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources of 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.

6.3.3. Act Independently

Journalists should be free of obligation to any interest other than the public's right to know.

Journalists should:

- 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.

6.3.4. Be Accountable

Journalists are accountable to their readers, listeners, viewers and each other.

Journalists should:

- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.
- Abide by the same high standards to which they hold others.

7. Acknowledgements

This document has been developed for the Peach City Community Radio Society by the members of the Programming Committee (2014-2015). Parts of this document are based on:

- Rossland Co-op Radio Programmers Guide
- The CRTC website (www.crtc.gc.ca)
- Broadcasting Regulatory Policy CRTC 2010-499
- NCRA Regulatory Guide 2011-2012, developed by David Meffe, the Regulatory Support Coordinator for the NCRA
- Commercial Radio Policy 2006 (Public Notice CRTC 2006-158)
- Revised content categories and subcategories for radio (Public Notice CRTC 2000-14)
- Assistance from Chad Saunders, CJSW

Thanks especially to the 2014/2015 Peach City Radio Programming Committee for their contributions to realizing this document.

A. Appendix Programmer Resources

A.1. CRTC Content Categories Quick Reference

Category 1 - SPOKEN WORD

Cat 11 - News

Cat 12 - All Other Spoken Word

Category 2 - POPULAR MUSIC

Cat 21 - Rock, Pop, Dance

Cat 22 - Country & Country Oriented

Cat 23 - Acoustic

Cat 24 - Easy Listening

Category 3 - SPECIAL INTEREST MUSIC

Cat 31 - Concert (Classical)

Cat 32 - Folk & Folk Oriented

Cat 33 - World Beat & International

Cat 34 - Jazz & Blues

Cat 35 - Non-Classical Religious

Cat 36 - Experimental

Category 4 - Technical

Cat 41 - Themes

Cat 42 - Technical Tests

Cat 43 - Station ID

Cat 44 - Programmer/Show ID

Cat 45 - Show Promo

Category 5 - Advertising

Cat 51 - Ads

Cat 52 - Sponsor ID

Cat 53 - Promo/Sponsor Mention

A.2. List of Programming Resource Documents

All documents listed within this appendix pertain to programming at Peach City Radio. The latest versions of each document can be obtained at the Peach City Radio website, or directly from the Programming Committee.

1. Programming Committee Terms of Reference

A document describing the terms of references under which the Peach City Radio Programming Committee is mandated to operate.

2. Peach City Radio Programming Policy

A document outlining the guidelines under which all programming-related activities are conducted with respect to Peach City Radio.

3. Peach City Radio Programmer Code of Conduct

An agreement which all Peach City Radio hosts are required to sign and submit, indicating an agreement to abide by the policies and guidelines of the Society with respect to programming.

4. Program Submission Form

The form with which hosts apply to the Programming Committee with proposals for new programs.

5. Program Log Sheet (paper)

The paper version of the official Peach City Radio program log.

6. Individual Programmer Evaluation Form

The paper version of the evaluation form used during Peach City Radio program peer evaluation.

7. Music Library Categorization Guide

The Peach City Radio guide to music categorization for the digital music library.

8. Podcast Uploading Instructions

A technical guide for programmers and hosts outlining the procedures for uploading podcasts to the Peach City Radio website.

9. Musical Artist Submission Policy

A policy describing the guidelines for artists in submitting their original music to the Peach City Radio music library.

10. Airtime Automation Programming Handbook

A handbook describing procedures and guidelines for using the Sourcefabric Airtime automation software package.