

# **CHMA Training Manual**

## **Session 2**

### **Rules and Regulations**

**- Edition 1 - Published Sept. 2005 -**

#### **INTRODUCTION**

The purpose of Session 2 is to provide members with information that will enable them to understand the legal aspects of broadcasting in Canada, as well as CHMA's rules and policies as they relate to programming. This session is open to members only.

There are heavy fines associated with breaking some of these rules, while breaking others may result in the loss of a member's station privileges. Ignoring the rules, could even result in you and the station being sued. So please pay attention.

#### **STATION RULES FOR PROGRAMMERS**

In addition to the station rules outlined in Session 1, the following rules apply to anyone involved in on-air programming:

##### **Keep the Programming Director informed of any changes**

The Programming Director deals with 100 or more programmers every week. To keep things running smoothly, please be considerate and keep the Programming Director informed of any changes which might affect your ability to do your show.

You must be in the studio lobby at least 15 minutes before you are due to start your show. If you are running late and can't be there at the time required, you must call the on-air programmer on the request line and make arrangements.

You are responsible for giving the Programming Director at least 48 hours notice of the commitments you cannot make and this notice must be delivered during office hours. If you know you'll be out of town or on vacation, it is good to give as much notice as possible. If you are suddenly injured or become ill or your boyfriend or girlfriend dumped you and you feel you cannot make your show, you must still inform the Programming Director. Failure to do so could result in the loss of your shift.

Please note: Even with notice, you cannot miss your show for more than 3 consecutive weeks. If you are unavailable to do your show for upwards of 3 weeks, you will have to relinquish that time slot and reapply at a later date. If you want to arrange for time off, but you want to keep your time slot, you will have to speak to the Programming Director to see what arrangements can be made.

##### **Don't give away free advertising**

You can talk about relevant business-related things on-air (where to buy a CD or book you've played or talked about, where speakers are speaking, band are playing, etc.) but you can't use your

program as a way to give businesses (especially any you are involved in) free advertising. Any reference to businesses should be kept to 30 seconds or less, and you should avoid mentioning the same company more than once.

### **Get approval first...**

#### **...For giveaways**

Giveaways must be appropriate and they must be approved by either the Music Director or Programming Director beforehand.

Items given away must be labeled with the name of the programmer who gave it away, the date the giveaway was done, the winner's name, and the winner's phone number. You must leave these items with either the Programming Director or Music Director and tell the winner the item must be picked up at CHMA during office hours. If you want to set up a giveaway with a business or product that you are associated with, make sure that you mention your affiliation with the business/product when speaking with the Music Director or Programming Director.

You cannot set up a business you are affiliated with for a giveaway more than once a month. If there are any questions or concerns regarding the giveaway that the Music Director and Production Director feel that they can not address, further discussion and approval will have to be sought from the Station Manager before the giveaway can take place.

#### **...For guests**

A guest can be a friend who is there during your show to keep you company, or someone who is there to be interviewed during your show. Unless your guest is a fellow programmer, she/he is not allowed to help you do the show. Guests have what we call "secondary microphone priveleges." Guests can be interviewed, they can sing or perform and they can simply sit there and chat with you. Other than speaking into Microphone 2 and wearing headphones, they cannot use any of the equipment. Guests cannot bring any other guests into the station without staff knowledge and approval. If you have a guest on your show who is interested in programming at CHMA, they must go through the same training steps as every other programmer - just as you have - before they can do radio programming. CHMA members should treat the station with respect and ensure their guests do the same. If you allow a non-member into the station, that means you are taking responsibility for their behaviour. So play nice and make sure your guests play even nicer.

#### **...For co-hosts**

A co-host is a trained programmer who is approved by the Programming Director to co-host the show with you. A co-host is **not** a guest who appeared regularly on your show. (Even if that guest is another programmer.)

#### **...For announcements**

With the exception of lost pets, do not announce information that a caller asks you to broadcast. This includes party information, ticket info, sales at bars, unconfirmed news reports, etc... Politely inform the caller that you are not allowed to do make such announcements and that such requests must be submitted in writing, in person during office hours, or by e-mail or regular mail. Speak to the Programming Director or Station Manager if you think there is an exception to this rule.

#### **Never discuss station policy on the air**

This includes, but is not limited to, music selection, rotation, programming decisions, etc... If you have a problem with any of our policies, discuss it with the Programming Director or Station Manager.

## **Be courteous**

Never downgrade or make fun of sponsorships, PSAs, other programs, other programmers, or news stories over the air. If you have a problem, talk to the Programming Director or Station Manager.

## **Be Sober**

It is a federal offence to broadcast on-air while under the influence of illicit drugs or alcohol. If you are caught, you will lose your shift and be banned from the station.

## **Never broadcast false statements**

Except in the case of a radio play or work clearly identified as fiction, it is illegal to broadcast something by radio that is patently deceptive or untrue. For example, "You're listening to CHMA News and Coca Cola has purchased Mount Allison University."

## **Respect the privacy of callers**

The CRTC prohibits us from putting any caller on the air without getting prior written or verbal permission. CHMA requires that if the permission is verbal, it must be tape recorded or witnessed by one other person.

Also, we do not give out phone numbers, full names, or other personal information about callers. Last names of callers should **never** be given out over the air.

We do not read addresses of private houses or apartments holding band parties. Instead, we ask listeners to call the station for more information.

## **Fill out all paperwork completely and clearly**

As part of the conditions of our licence we must maintain certain documents. These documents are not very hard to use and we will always try to find ways to make it easier. However, the fact of the matter is that you **MUST** fill out the paperwork. And remember, you must always fill out the paperwork in pen. The reason for this is that these are legal documents (like cheques or contracts). We try to keep pens in the booth but bringing a pen to your show is a good idea.

## **Program Log**

The program log is the form that keeps track of what you do on the air. As well it gives you instructions. It tells you when PSA's, promos, and/or sponsorship are to be played each hour. You must follow it **EXACTLY** as stated every hour. Failure to do so will result in loss of your shift. There are only three columns for you to fill in on the program log, as the rest are typed for you. The columns you must fill in are: the actual start time and end time of scheduled events, and your signature. If your show is scheduled to start at 10:00:00 and you start at 10:01:00 you are required to indicate this in the log. If your show is supposed to end at 13:00:00 and you end at 12:58:00 this must also be noted. The last column requires your signature. You must sign the first entry of every shift but can then initial the remaining entries.

It is important that you fill out the program log as you go along. **DO NOT** wait until the end of your show to fill out your program log. The Program Logs are located in MCR and must not leave MCR.

## **Music Log**

The Music Log helps you and the station track which songs are being played each hour. It is important to write down the playlist from your shift every time, as these playlists are used to determine the weekly CHMA Top 31 list. The Music Logs are located in MCR and must not leave MCR.

## **CD Checklist**

As a service to our programmers and to help promote new music, we maintain a portion of our CD library in MCR. These CDs cannot be signed out and must remain in MCR at all times.

The CD Checklist helps the music department keep track of these CDs and also helps ensure that programmers don't accidentally leave the studios with a CD. The checklist is located on the door to MCR. It must be completed and signed by programmers at the end of their shows even if they do not play any CDs from the MCR Library.

## **Grief Sheet**

If you have a problem, any kind of problem, be it technical, organizational, or whatever, please note it on the Technical Problem sheet so we can look into it and remedy the situation. The form is kept on the inside of the MCR Studio door.

## **Check For Messages Or Forms Attached To Your Log**

If you see any messages written on or stapled on your log, you must read them. It may be something as simple as a welcome back note or "that was a great show last week!" but it could also be a note regarding program content, Funding Drive, policy changes or even a written warning.

Please make sure you take note of these messages before you start your show. Ignoring a message isn't an excuse if confronted about the content at a later date.

When forms are attached to your log, it is a requirement that they are filled out. Please attend to them as soon as possible. In the case of SOCAN forms, notice will be sent out via e-mail and through posterage in the station about reporting times. You must fill out this form while in the station, during or after your program. If it is a Program Proposal Form, Volunteer Information Form or another form that staff has either attached to your log out of necessity or that you have requested, you may take it with you when you leave the studios, but please fill it out as soon as possible and return it to the station.

# **RADIO REGULATIONS**

## **Our Licence**

As stated in Session 1, we are licensed to broadcast by the CRTC and are defined as a community-based campus station.

As a community-based campus station, our main objective is to provide alternative programming such as music, especially Canadian music, not generally heard on commercial stations (including special interest music, as well as styles of popular music seldom broadcast), in-depth spoken word programming, and programming targeted to specific groups within the community.

As part of our licence we have agreed to abide by the CRTC's Radio Regulations. All programmers and Executive Staff Members are directly responsible for understanding and observing these regulations. They include, among others, the following conditions:

A licensee shall not broadcast

- (a) anything in contravention of the law;
- (b) any abusive comment that, when taken in context, tends to or is likely to expose an individual or a group or class of individuals to hatred or contempt on the basis of race, national or ethnic origin, colour, religion, sex, sexual orientation, age or mental or physical disability;
- (c) any obscene or profane language;
- (d) any false or misleading news; or

- (e) any telephone interview or conversation, or any part thereof, with any person unless
  - (i) the person's oral or written consent to the interview or conversation being broadcast was obtained prior to the broadcast, or
  - (ii) the person telephoned the station for the purpose of participating in a broadcast.

For clarification of, and in addition to these rules please observe the following:

### **Profanity, Obscenity, Indecency**

The use of obscene, profane or indecent language on the air is not allowed. If you are not sure about something please ask the Programming Director or Station Manager for advice.

Over the years, this law has been frequently debated. The CRTC have resolved that the use of obscene (depicts or describes, in a patently offensive way, sexual conduct), profane (depicts or describes, in a patently offensive way, disrespect towards God or religion) or indecent (depicts or describes, in terms patently offensive, sexual or excretory activities or organs) language is wrong. But, of course, there are cases where it may be correct.

A recording artist in trying to show contempt may use the word "fuck" in a song. This is allowable provided the artist does not use the word excessively or for shock value (to sell records). The audience should be warned about such language before a song and told what the artist is trying to say.

Before playing a questionable song, be sure you know what to expect. If you are programming during the daytime (6 a.m. to 7 p.m.) or in the evening (7 p.m. to 10 p.m.) then you may have an audience which has a great deal of young people and/or family oriented listeners who will be shocked and appalled at such language. This is not a good time to play such material.

Programmers and their guests are prohibited from using obscene, profane or indecent language at any time of day or night under any circumstances.

### **Slander**

Slander is any communication that causes injury to the reputation of an individual or group. It is possible to make fair comment, but you must have facts to support yourself. If you have doubts, please talk to the Programming Director or Station Manager. When you express a personal feeling be sure your audience recognizes the statement as your opinion. If you make "fair comment", state why you feel someone or some group is bad. Quote examples of what you do not like.

### **Defamation**

Defamatory remarks about race, religion, creed, sex, sexual orientation, etc. are absolutely prohibited. Discrimination against recognizable minority groups in Canada is illegal.

### **Sex Role Stereotyping**

Sex role stereotyping remarks are also prohibited. Sex role stereotyping is portraying a sex in traditionally downgrading roles. This includes sexist language (unequal treatment on the basis of gender), negative sex–role portrayal (gives people bad characteristics on the basis of their sex) and systematic discrimination (denying opportunity and advancement based on sex). Sex role stereotyping is illegal in Canada.

### **Elections**

Nothing can be said about elections or referenda on the day of the vote or the day before the vote. This is actually from the Canada Elections Act. Here in New Brunswick we are not allowed to say anything about elections for 48 hours before the polls open. We are allowed to say that there is an election and where you can vote, but nothing more during this time period. This prevents the media from influencing people's votes. Notices on what we can or cannot broadcast during elections will be posted in the station during election times.

## **Criticizing Governments**

We are allowed to criticize governments (federal, provincial or municipal) with one exception: we cannot advocate the use of force to change the government. Advocating the use of force means encouraging people to use violence to get their way. Also, watch that you do not commit slander in condemning the government.

## **Promotion of Illegal Activity**

The federal Broadcast Act prohibits us from encouraging anyone to break the law.

## **Can Con**

Prior to 1971, very little Canadian music was played on radio or television. In that year, the CRTC introduced Canadian Content restrictions requiring all radio and television stations to use Canadian material.

Whenever we play music on-air, it is subject to Canadian Content (Can Con) requirements. In order for a musical selection to be considered Can Con by the CRTC it must fulfill two of the five following requirements

- the music is or lyrics are performed principally by a Canadian;
- the music is composed entirely by a Canadian;
- the lyrics are written entirely by a Canadian;
- the musical selection consists of a live performance that is:
  - a) recorded wholly in Canada, or
  - b) performed wholly in and broadcast live in Canada;
- the musical selection was performed live or recorded after September 1, 1991 and a Canadian who has collaborated with a non-Canadian receives at least fifty per cent of the credit as composer and lyricist according to the records of recognized performing rights society.

To make it easier to identify Canadian releases, many have a little “MAPL” pie on the CD or within the liner notes. MAPL stands for Music, Artist, Production, and Lyrics. To be considered Can Con, a work must be Canadian in at least two of the four categories. The corresponding “Slices” of the ‘pie’ will be shaded accordingly.

Also, releases registered under SOCAN, qualify as Canadian Content. Check liner notes for something that looks like “Copyright ‘band name’ SOCAN ‘year registered’” (example: “Copyright Warflerband SOCAN 2001”).

It is the Music Department’s responsibility to label all Can Con releases with a green sticker making it easier for programmers to identify Can Con for their shows.

## **Content Categories**

The CRTC has defined the following categories (Public Notice CRTC 2000-14) to measure what licencees broadcast during the course of each broadcast day or week. Everything we broadcast on CHMA can be classified in the Program Log under one of the following CRTC categories:

### **Category 1 - Spoken Word**

**A minimum of 25% of all programming each week (31.5 hours or 15 minutes per hour) must be from this category.** Canadian Content does not apply to this category. This category includes the following two subcategories:

#### **Subcategory 11: News**

The recounting and reporting of local, regional, national and international events of the day or recent days, with particular emphasis on the topicality of the events or situations selected, or on the constant updating of information, or both as well as background material about current events when

included in newscasts but excluding weather, traffic and sports and entertainment reports.

### **Subcategory 12: Spoken word-other**

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

### **Category 2 - Popular Music**

**At least 35% of the musical selections (*That's four out of every ten songs*) for shows that feature Popular Music should be Canadian Content.** THE EXCEPTION TO THE RULE: Shows that are playing music in a language other than English must play 9% Canadian Content. So, if you were doing a popular music show featuring German Music, 9% of the music played would have to be German-Canadian. Category 2 encompasses musical selections in the genres or groups of genres set out below:

#### **Subcategory 21: Pop, rock and dance**

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

#### **Subcategory 22: Country and country-oriented**

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

#### **Subcategory 23: Acoustic**

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

#### **Subcategory 24: Easy listening**

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

### **Category 3 - Special Interest Music**

**A minimum of 5% of all programming each week must be from this category.** And 12% of musical selections for shows that feature Special Interest Music should be Canadian Content. That's two out of every ten songs. Category 3 encompasses musical selections in the genres or groups of genres set out below:

#### **Subcategory 31: Concert**

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

#### **Subcategory 32: Folk and folk-oriented**

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

**Subcategory 33: World beat and international**

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

**Subcategory 34: Jazz and blues**

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

**Subcategory 35: Non-classic religious**

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

**Category 4 - Musical Production**

Musical matter broadcast by a station to identify itself or any of the components of its programming, including musical linking devices used to highlight elements of the broadcast service. For greater particularity, this category includes the following five subcategories:

**Subcategory 41: Musical themes, bridges and stingers**

Musical selections used to identify particular program segments, or to extend programming segments to the end of their allotted time as well as applause, brief musical and other sound effects intended to punctuate the presentation of other broadcast matter, where this matter is less than one minute in duration.

**Subcategory 42: Technical tests**

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

**Subcategory 43: Musical station identification**

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

**Subcategory 44: Musical identification of announcers, programs**

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

**Subcategory 45: Musical promotion of announcers, programs**

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

**Category 5 - Advertising**

Broadcast matter intended to promote services or products offered to the public by persons normally advertising in the course of their business. For greater particularity, this category includes the following three subcategories:

**Subcategory 51: Commercial announcement**

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

### **Subcategory 52: Sponsor identification**

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

### **Subcategory 53: Promotion with sponsor mention**

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

### **Hits**

The term “hits” refers to Top 40 music. This is comprised of singles that have charted on North American charts like:

- Billboard Hot 100 Singles
- The Record Retail Singles
- The Record Country
- RPM 100 Country Tracks
- Billboard Hot Country

This does not only apply to the current chart - if a single charted in 2002, 1992, 1972, 1962 or any other year since the chart's inception, it still counts as a hit.

While technically 10% of a week's selections can be hits, it is the the spirit of Campus/Community Radio to play music unavailable on other radio stations. It is better to err on the side of caution and save that wiggle room as a margin for error.

If you are unsure if a musical selection is a hit or not, look it up on the internet.

### **New Music**

New Music consists of any album released in the past year by a band/artist that has not had mainstream exposure. Technically, any band/artist selling over 40,000 albums is not considered by campus/community radio standards as ‘new’. Use common sense here. For instance, if Neil Young released an album this year, we cannot count it as new. For less exposed/independent artists, their album counts as new if it has been released within the past year.

It is the Music Department’s responsibility to labels all New releases as such and ensure that these labels are removed after one year. New CDs have an orange or red sticker.

### **Logs**

Our digital logs, program logs and music logs are another CRTC licencing requirement and must be in compliance with the CRTC’s regulations governing radio broadcasting (Radio Regulations, 1986).

### **Public Service Announcements**

Public Service Announcements are spots promoting non-profit events and non-profit organizations. We are required by our licence to air a certain number of these each hour as a service to Mount Allison University and the surrounding community.

Organizations that would like a PSA aired on CHMA should submit the information in writing (e-mail is okay) to the PSA Director.

Announcements for specific events should be submitted at least two weeks before the event.

CHMA reserves the right to reject any PSA that is deemed inappropriate for airplay.

The only valid PSA’s are those placed in the booth by the PSA Director.

This is to eliminate any errors that may occur when a PSA is read live.

## **Sponsorship Messages**

CHMA is a non-commercial station. We do not accept advertising from any company unless through special arrangement with the Station Manager and the approval of the Board of Directors. We do, however, air sponsorship messages for local businesses who support the station through donations. Sponsorship messages allow identification of the donor, location, and identification of product lines and are "value-neutral" meaning that they must not contain words that could be interpreted as assigning value. We cannot say how great, nice, big, tasty, sweet, friendly, fun, fast, or whatever the donor's goods or services may be. In addition, price information is also prohibited. You must play any and all Sponsorship Messages scheduled during your show. You may preview Sponsorship Messages to make sure you do not object to the content. If you do object to the content, notify the Programming Director as to why. If the problem is a legitimate one (not just "advertising sucks!") the Sponsorship Message will be changed.

Programmers cannot broker ads at CHMA or gain financial advantage or commission for themselves or others by being a programmer.

Anyone interested in advertising or in sponsorship opportunities on CHMA must contact CHMA's Station Manager during regular office hours at 364-2221.

## **Copyright**

Copyright is a complex issue, thus this quick overview is only intended to provide enough information to keep you from engaging in obvious copyright infringements. If this section does not answer your questions concerning material you are considering using, we suggest you don't use it or seek additional information from a copyright lawyer.

### **What is Copyright?**

In the simplest terms, "copyright" means "the right to copy." Only the owner of copyright, usually the creator of the work, is allowed to produce or reproduce the work in question or to permit anyone else to do so. Suppose, for example, that you have written a novel. Copyright law rewards and protects your creative endeavour by giving you the sole right to publish or use your work in any number of ways. You may also choose not to publish your work and to prevent anyone else from doing so.

### **What is Covered By Copyright?**

Copyright applies to all original literary, dramatic, musical and artistic works. Each of these general categories covers a wide range of creations.

Here are just a few examples:

- literary works: books, pamphlets, poems and other works consisting of text and computer programs;
- dramatic works: films, videos, plays, screenplays and scripts;
- musical works: compositions that consist of both words and music or music only (note that lyrics without music fall into the literary works category); and
- artistic works: paintings, drawings, maps, photographs, sculptures and architectural works.

Copyright also applies to three other kinds of subject matter in addition to the works listed above:

- performer's performance: performers such as actors, musicians, dancers and singers have copyrights in their performances;
- communication signals: broadcasters have copyrights in the communications' signals that are broadcast;
- sound recordings: makers of recordings, such as records, cassettes, and compact discs, which are called "sound recordings" in the *Copyright Act*, are also protected by copyright.

## **How are Creations Copyrighted?**

Every original literary, dramatic, musical and artistic work is copyrighted as soon as it is created.

## **Who owns the Copyright?**

Generally, if you are the creator of the work, you own the copyright. However, if someone creates a work in the course of employment, the copyright belongs to the employer unless there is an agreement to the contrary. Similarly, if a person commissions a photograph, portrait, engraving, or print, the person ordering the work for valuable consideration is the first owner of copyright unless there is an agreement to the contrary. Also, authors of original works may legally transfer their rights to someone else, in which case, that person or company owns the copyright.

## **What about the Internet?**

Regardless of what you might hear, content is still copyrighted on the Internet, and there have been lawsuits to prove it. Likewise you can't just take content (including those CDs that you ripped into MP3) and post it to the Internet without risking a lawsuit.

## **What if it's from another Country?**

Nearly every country is a signatory to international Copyright Conventions. They protect each other's copyrights. This is part of the Berne Convention, which was agreed to in 1886.

## **What can I use On-Air?**

### **Music**

If the music is on a CD or vinyl you can usually assume you're OK. If the record company mails it to CHMA it's reasonable to assume that they intend for us to broadcast it. As you might know, the people who write the songs that you play get paid by SOCAN. SOCAN issues CHMA a license to broadcast their members' music, and collects royalties on their behalf.

### **Other stuff on CDs, tapes or vinyl**

Quite often these materials cannot be broadcast. Good examples are talking books and most Caedmon recordings of famous plays. It's also not acceptable to broadcast movies on your radio station, or material recorded from other radio stations.

### **Books, plays and other printed material**

Unless it specifically says that it is permissible to broadcast the book or play, you have to assume that it is forbidden. You should first write to the publisher for permission. Canadian radio stations have been caught reading from books without permission. A warning - just because the author says it's OK doesn't mean you shouldn't check with the publisher. Often the author no longer owns the copyright.

### **Mixed Tapes and Samples**

Canadian police have been cracking down on DJ stores selling mixed tapes of copyrighted material. Again, just because the musicians don't mind does not make it legal. Their record label sees things differently.

### **MP3s**

The songs are still copyrighted and the same rules apply - it's up to you to make sure that you have permission to broadcast it.

## **What about Fair Dealing?**

The *Copyright Act* provides that any "fair dealing" with a work for purposes of private study or research, or for criticism, review or news reporting is not infringement. However, in the case of criticism, review, or news reporting, the user is required to give the source and the author's, performer's, sound recording maker's or broadcaster's name, if known.

### **What about Public Domain?**

Eventually copyright does run out, and works move into the Public Domain. That means they are no longer copyrighted. The **general rule** is that copyright lasts for the life of the author, the remainder of the calendar year in which the author dies, and for 50 years following the end of the calendar year. Therefore, protection will expire on December 31 of the 50th year. After that, the work becomes part of the public domain and anyone can use it. For example, Shakespeare's plays are part of the public domain; everyone has an equal right to produce or publish them. This rule applies to all categories of works except those to which special rules apply.

### **What about Copying?**

Copyright laws in Canada make it illegal to make a copy of any album, CD, record and/or tape without written permission of the copyright holder. It is illegal to copy CDs or albums in our studios.

There is one exception. Recording anything that we have broadcasted is legal. Therefore, making a recording of your show is not a violation of copyright.

## **EMERGENCY PROCEDURES**

### **WHAT TO DO IN CASE OF....**

#### **FIRE AND SMOKE**

Don't mention the fire on air at all. At the first sign of trouble turn off the microphones.

First of all, if it's on fire and you can see flames, call the fire department (911).

There is a fire extinguisher in the lobby just outside MCR and there is one in the production studio.

If the fire is too big for you to effectively deal with or if you are uncomfortable using the extinguisher leave immediately. Don't try to be a hero. Your safety is important to us.

There is a fire alarm on the third floor, on the wall opposite the door to the attic studios. Pull it on your way out. The safety of other people in the building is also important.

If the fire occurs during office hours let staff know immediately.

If you are alone in the station, exit the station, using the nearest stairwell.

Identify yourself to the fire department or campus security when they arrive on the scene and tell them what happened.

If there is no staff present at the station when the fire alarm goes off, call a staff member as soon as possible to let them know what happened and that you are okay. If you are unable to re-enter the station, ask security to alert a staff member of the incident.

If smoke is coming out of a piece of equipment, unplugging it should do the trick.

#### **TECHNICAL PROBLEMS & BROKEN EQUIPMENT**

If a technical problem results in CHMA not being able to broadcast, (you can check this by listening to the radio in the studio lobby) make a note of the time in the log and contact the Station Manager or Programming Director immediately.

If a CD player or turntable stops working, put a simple note (out of order) on the offending piece of equipment so that other programmers are aware of the problem and turn off power to the unit.

Inevitably, despite our best efforts, everything breaks. If you encounter any technical problems or broken equipment make sure you notify station staff. Otherwise it may not be fixed in a timely

manner. During office hours there should be someone around that you can notify. If not, or something happens after hours, write up a Technical Fault Report and leave it on the door to MCR. All of our equipment suffers high usage, so breakdowns are expected. Nobody is necessarily to blame (unless, of course, a spilled beverage is involved), so don't think someone is going to come down on you like a house of bricks. Just don't assume someone else has all ready reported it. To avoid premature breakdown, take good care of all CHMA equipment when you are using it. If you aren't sure how something works, ask to be shown. Don't try to figure out something completely new on your own. Admit your mistakes or accidents and report damages immediately. We are very understanding when we know what to expect. There is no room for dishonesty at CHMA.

### **POWER OUTAGE**

Call the Programming Director or Station Manager. Their phone numbers are posted throughout the station for such an emergency. If no one answers the phone, leave a message, sit tight, stay off the phone and wait for someone to return your call.

Depending on the nature of the outage, we may tell you to head home or we may simply walk you through the steps to get the board back up and running. It's all pretty simple, so don't fret.

### **HARASSING OR THREATENING PHONE CALLS**

If someone calls and makes you feel uncomfortable in any way, make a note of the name and phone number, and don't answer the phone again during your program. Call MTA Security and staff member (the phone numbers are on the emergency numbers list next to the MCR door) and let them know about your concern.

### **COMPLAINTS**

If someone has a complaint about something that was said or played on your show, often talking to the listener about his/her concern will resolve the situation. If this doesn't help, ask the person to contact the Programming Director during office hours to further discuss their concerns. Never discuss a complaint on the airwaves and never put someone who calls to complain on the air.

## **Feedback**

If you have any ideas, thoughts, questions or concerns, please make sure you share them! We want to make sure your experience at CHMA is a positive one, so whether your feedback is good or bad we need to hear it so we can help make the station a better place for all involved.

You can call or drop by the office during office hours to talk with staff. If you drop by after hours, or if the staff person you want to contact is not present, please leave a note or forward your comments by e-mail.

*In an effort to reduce the consumption of resources and to facilitate access to information, CHMA provides links to electronic copies of documents through its website. If you should have trouble accessing these documents please contact us. One copy of all referenced documents is also available for viewing by members at the station during office hours.*