

CHUO VOLUNTEER GUIDE

PEOPLE ARE ENCOURAGED TO TAKE EXCERPTS FROM THIS MANUAL HOWEVER, CHUO WOULD APPRECIATE THAT THE USER QUOTE THEIR SOURCE.

THIS GUIDE IS ALSO AVAILABLE IN BOTH OFFICIAL LANGUAGES ON OUR WEBSITE : www.chuo.fm

MISSION STATEMENT	3
PROGRAMMING PHILOSOPHY	3
RIGHTS AND RESPONSIBILITIES OF VOLUNTEERS.....	3
THE CRTC, THE NCRA AND CAMPUS/COMMUNITY STATION INFORMATION....	4
BALANCE IN PROGRAMMING	5
TYPES OF PROGRAMMING.....	5
WHAT MAKES A GOOD SHOW.....	6
PROGRAMMING GROUND RULES.....	7
PLAYSHEETS	7
MUSIC CATEGORIES	8
BILIGUALISM & LANGUAGE CONTENT.....	9
CANADIAN CONTENT REGULATIONS	9
THE M.A.P.L. SYSTEM.....	9
HITS VS. NON HITS	11
STATION I.D.'S.....	11
PROGRAM BRIDGES	12
SHOW PROMOS.....	12
PUBLIC SERVICE ANNOUNCEMENTS (P.S.A.'s)	12
RADIO FRANCE INTERNATIONAL (R.F.I.).....	12
FILL-INS	13
AUDIO LOGGER.....	14
PROGRAMMING STANDARDS.....	14
SHOW PROPOSALS	18
THE PRODUCTION STUDIO	18
TRAINING	18
BOOKING STUDIO TIME.....	18
EQUIPEMENT	19
VOLUNTEERING OPPORTUNITIES.....	19
THE MUSIC DEPARTMENT	19
PROCESSING NEW MUSIC.....	19
MUSIC LIBRARY	20
TRACKING.....	20
CHARTS.....	20
VOLUNTEER OPPORTUNITIES	21
THE SALES DEPARTMENT	21

GIVEAWAYS	22
SHOW SPONSORSHIP.....	22
COMMUNICATION.....	22
MAILBOXES	23
MEETINGS.....	23
CHUO’S WEBSITE	23
VOLUNTEER LIST-SERVE	23
BENEFITS OF VOLUNTEERING	24
CONCLUSION	24
ACKNOWLEDGEMENTS	24

MISSION STATEMENT

As a radio station located at the University of Ottawa, CHUO's mandate is to provide its listeners with an alternative in music, issues, community and cultural events by offering different perspectives from those offered by the mainstream media.

Within our listening area in the Greater Ottawa Valley and The Outaouais, CHUO strives to give a voice to the University's student population and various other communities, predominantly in both official languages, while offering them the opportunity to broadcast in other languages as well.

By providing its volunteers with the appropriate training and by creating an environment free of harassment and discrimination, CHUO encourages public access to the airwaves.

PROGRAMMING PHILOSOPHY

In order to clarify the station's purpose and intentions in the area of programming, CHUO compiled a written 'Programming Philosophy' which defines the station's programming goals and mandates. If you have any questions concerning this document please see the Station Manager or Program Director.

CHUO-FM / Radio Ottawa promotes inter-cultural understanding and acceptance and will not broadcast any material that promotes hatred, discrimination or contempt against an individual or group on the basis of gender, sexual preference, race or ethnic origin, religion, age, mental or physical ability unless it is for the purpose of increasing the listening public's understanding of an issue.

CHUO will present programming of a nature and in a format not normally presented by commercial radio broadcasters or the CBC.

CHUO will further promote programming emphasizing local and regional content.

CHUO will air material in a comprehensive, balanced, articulate context, while actively promoting viewpoints complementary to those heard elsewhere.

CHUO pledges to allow all members of Ottawa student communities and the community at large equal access to the station and equal opportunity to participate in its programming.

CHUO reserves the right to refuse or revoke membership to any staff member or volunteer who behaves in a manner contrary to the spirit of the above, and/or of the C.R.T.C.

RIGHTS AND RESPONSIBILITIES OF VOLUNTEERS

A VOLUNTEER HAS THE RIGHT TO:

1. Be properly selected / interviewed and provided with a job description

2. A position that is worthwhile and challenging, that will promote learning and growth
3. Information on the organization's structures, insurance and funding
4. Orientation, initial and ongoing training
5. Be informed of the station's expectations and guidelines
6. Receive support from a designated supervisor
7. Be treated as a non-paid staff member and be given appropriate recognition
8. Work in an environment free of harassment and discrimination
9. Be kept informed about what is happening in the station
10. Be trusted with appropriate confidential information
11. Expect respect and assistance from other members of the station
12. Terminate his/her involvement with the station at any time.

A VOLUNTEER HAS THE RESPONSIBILITY TO:

1. Choose an organization he/she can support and respect and be sincere in the offer of service
2. Only accept a volunteer position he/she believes in and feels will meet his/her skills, interests and available time
3. Ensure he/she understands the station's policies and structures
4. Acknowledge the need for training and participate fully in training offered
5. Prepare for each work assignment: follow organizational guidelines and meet expectations
6. Consult a supervisor if he or she is unclear with a policy and provide constructive feedback that will improve effectiveness at the station
7. Work as a team member, understanding the function of paid staff and staying within the bounds of the volunteer position
8. Help create a work environment free of harassment and discrimination
9. Keep him/herself informed of organizational changes
10. Respect confidentiality of station and staff matters
11. Help out at the station beyond doing their own show and be aware of other people's shows
12. Inform the program director of his/her departure within an adequate amount of time for the station to find a replacement.

THE CRTC, THE NCRA AND CAMPUS/COMMUNITY STATION INFORMATION

Who are they and what do they do?

The CRTC is the Canadian Radio-Television and Telecommunications Commission. It is an independent federal agency that ensures that Canadians have access to the best communications services possible. The CRTC's role is to supervise and regulate Canada's broadcasting and telecommunications systems, balancing the interests of consumers, the creative community and distribution industries in implementing the public policy objectives established by Parliament

Community radio stations are usually found in areas characterized by minority communities. Community stations are usually funded by the communities to which they belong and by grants. Some community stations, however, are located in large cities and adopt alternative mandates similar to those of campus/community stations.

Campus/community stations such as CHUO are located at post-secondary education institutions. They are funded by these institutions as well as by their listeners. Their primary goal is to provide an alternative to commercial media and to present listeners with the newest music and information on the airwaves.

In 1981 the National Campus and Community Radio Association (NCRA) was founded in London, Ontario to represent the interests of campus/community stations. The NCRA is dedicated to advancing the role and increasing the effectiveness of campus and community radio in Canada. It works closely with other regional and international community-oriented organizations to provide developmental materials and networking services to its members and to promote public awareness and appreciation for community-oriented radio in Canada. For more information about the NCRA visit their website at www.ncra.ca

BALANCE IN PROGRAMMING

When hosting a radio show it is always important to present your listeners with a **complete overview** of any topics you discuss. This means that you must present both sides of every issue you deal with on your show. This complete presentation of issues is referred to as 'balance in programming'.

This policy also requires that every radio station makes sure that its programming is balanced within a reasonable amount of time. Programmers cannot simply count on the fact that someone else will present the opposing views on topics covered during their show. It is therefore important that every volunteer and/or group of volunteers take an active role in ensuring that CHUO offers balanced programming at all times.

It should be mentioned that there are other sides to this issue. In this way the Balance in Programming Policy permits CHUO to fulfill its alternative mandate.

It is also important to mention that the CRTC states that:

"...the requirement to provide balanced opportunity for the expression of differing views on matters of public concerns is not applicable to the case of abusive comments toward racial and other identifiable groups." (Public Notice CRTC 1988-161, page 3)

Programmers should always try to interview a variety of people who have different opinions about the same issue. Try not to interview the same person about the same issue more than once. Find fresh sources of information that will offer better diversity to our listeners. Balance in programming is one of the foundations of ethics and of journalism, and requires the use of your common sense and good judgment.

For more information about the Balance in Programming Policy please contact the Program Director or the Station Manager.

TYPES OF PROGRAMMING

Spoken Word Shows vs. Music Shows

Programming at CHUO is classified into two main categories: Spoken Word and Music. Spoken Word shows tend to be more focused on verbal content whereas music shows naturally focus primarily on music.

Spoken Word shows often consist largely of interviews with people directly connected with important issues in the community. They are usually centered on a certain issue or topic that does not get adequate

coverage in the mainstream media. Through a **balanced** presentation of this issue, public affairs shows attempt to enlighten and inform their listeners. Spoken Word shows can also include radio-art and coverage of artistic and cultural events.

Music shows are either centered on a specific genre of music (i.e. Hip- Hop, Jazz, World, etc.) or they play music of any genre (General Music shows). It is the responsibility of music programmers to inform their listeners about the music and the artists they are playing and to introduce them to fresh, new music at all times. Music programmers are encouraged to conduct interviews with musicians and other members of the music industry. Programmers are also invited to present their listeners with discussions about issues that can be enhanced or illustrated through music. What you say on the air between songs can enhance and improve your show.

SHOW CONTENT

WHAT MAKES A GOOD SHOW

Here are some suggestions of ways to make your show the best it can be:

Spoken Word Shows:

Be sure to choose topics that interest you. If your topic doesn't excite or stimulate you, chances are it won't interest your listeners either. After all, you are going to spend lots of time focused on this topic so it better be something you really like. Try to select topics not covered by other media or to find new perspectives on common topics.

Incorporate new music into you show. Do research in the music library to broaden the scope of your musical selections. Generally spoken-word shows play four to eight songs per hour. A whole hour of just talking can get a little monotonous after a while, so finding music related to the topic in question helps lighten things up and keep things rolling. Always remember though that if you play any music on your show, you must fill out a Play Sheet.

Conduct interviews on a regular basis. Be prepared and research your topics enough to ask pertinent questions. Pre-interview your guests by asking them general questions related to the questions you will ask them during the actual interview. That way you can have some idea which direction the interview will take. Refer to the *Interview* section of this manual for further details.

Read or play public service announcements (PSAs) during your show. It's a way of supporting community involvement and it shows your listeners that you are well informed.

Music Shows:

Introduce yourself and your show in the first 5 minutes you are on the air. (i.e. before, during or after the first song)

Always keep in mind CHUO's mandate. We should provide listeners with music they would not otherwise hear over the airwaves. Explore new territories and guide your listeners through new musical ground.

Present your listeners with useful information. Music programmers should also provide their listeners with information about the musicians (i.e. where they come from, how long a band has been together,

their musical influences, etc.) and about upcoming shows and musical events. Sometimes this information is available on the album jacket but you might want to use the internet as a source of information. To get more information on a specific band/artist see the Music Director.

Be sure to talk to your listeners on a regular basis. Play sets of no more than four songs (or 15 minutes if they are long songs) and inform your listeners about what music you've been playing.

Again it is important that you are well prepared, if you do your research you will be able to answer any questions your listeners may have. Conducting interviews with musicians and invite artists for live performances on the air can be great content for your show.

Feel free to focus on certain themes. For instance, a punk rock show could decide one week to play only songs concerning women's issues. This helps improve the continuity of your show and can prove to be both challenging and entertaining for both host and listener.

If you feel you will be too busy during your show, fill out your Play Sheets before going on the air. That way you'll have less to worry about while you are actually doing your show. Once your show is over always remember to add in any extra songs you played (i.e. requests from you listeners) or any changes you made to your musical selections. Having all your music ready and organized before you walk into the studio is recommended. It helps. Trust us!

Most importantly though, always sound as enthusiastic as possible when you are on the air! You should not sound like you have a big ego. Always keep in mind that you're broadcasting for the community and not just your friends and therefore avoid inside jokes while on the air. If you have a co-host, keep in mind that the person you want to speak to, most of all is the listener at home. You're in charge during your own show. Do your best and act professional. That's all it takes to host a good show.

PROGRAMMING GROUND RULES

Before going on the air, all members of the station should be aware of a few preliminary ground rules. Here are some basic definitions and explanations that will help you on your way. The following information is essential to all programmers at CHUO:

PLAYSHEETS

All programmers must also fill out a Play Sheet listing all the music tracks played during their show. These sheets are to be found in the binders hanging on the wall behind the door of the On-Air Studio. The information from these sheets is used to compile charts to do tracking and to ensure that we meet all quotas required by the CRTC (i.e. Canadian Content, French Music, etc.) For each song played over the air programmers must, in the appropriate sections, record:

1. The name of the artist (s)
2. The name of the album
3. The name of the song
4. Whether or not the song is considered Canadian Content, a New Release, Francophone, or Instrumental and whether or not it comes from the CHUO music library (circle the appropriate letters)
5. The appropriate music category (circle the appropriate number)

MUSIC CATEGORIES

CHUO follows certain guidelines set by the CRTC concerning the classification of music by genre. These classifications are briefly listed on the Play Sheets. The CRTC music categories are as follows:

Category 1: News bulletins and information

Category 2: General Live or recorded entertainment music of one minute in length or more including popular songs and compositions that fall under the headings "pop", "country-and-western", "rhythm and blues", "dance", "rock", "easy listening", "middle-of-the-road", popularized arrangements of classical music, jazz or authentic folksongs and music written and performed in a folk idiom by present-day artists. This may include songs of protest and/or political and/or social comment, humorous and satirical songs, chansonniers and chansonnettes, English music hall and North American vaudeville, individual excerpts from works from the musical stage, non-religious Christmas songs, popular music for films and television and popularizations of folk idioms, such as Latin American, Hawaiian and Calypso.

Category 3: Traditional and Special Interest Music of one minute or more in length characterized as traditional authentic songs and dances of the people, institutionalized music of religious faiths, "classical" music, authentic improvised jazz, and extended excerpts from popular musical theatre.

Category 4: Production (Station ID's, Program Bridges, Show Promos)

Category 5: Advertising

These categories also contain subcategories. A complete listing of all categories and subcategories is available to all volunteers upon request. The CRTC states that at least 20% of the music played by Campus/community radio stations should come from subcategories other than "Pop, Rock and Dance". At least 5% should come from category 3. For more information consult with the Music or Program Directors.

*These were the categories as stated by the CRTC at the time of the publication of this manual. As with any other CRTC regulations, however, they are subject to change. Please consult with the Program Director or Music Director for more current information.

At the end of the show, programmers must tally up the total number of Canadian, New Release and Francophone selections they have played as well as the total number of songs and place these totals in the appropriate sections at the top of the Play Sheets. All completed Play Sheets are to be placed in the binder hanging on the wall outside the On-Air Studio.

It is crucial that all programmers follow these instructions at all times, since the Play Sheets are a legal document that can be required at any time by the CRTC and because the information provided from them is of great importance to the Music Department at CHUO. Failure to do so will result in disciplinary measures.

BILINGUALISM & LANGUAGE CONTENT

As previously stated, CHUO is the only fully bilingual campus / community radio station in Canada. CHUO's programming is presently 45% in English, 45% in French and 10% in other languages. The Program Director ensures that these quotas are fulfilled. All French shows are to play ONLY French or instrumental music (unless otherwise specified by the Program Director), and all other shows are encouraged to explore and to play French music.

CANADIAN CONTENT REGULATIONS

The CRTC requires that the station's weekly programming consist of a **MINIMUM OF 35% CANADIAN CONTENT**. This system's primary objective is to encourage increased exposure of Canadian musical performers, lyricists and composers to Canadian audiences and to strengthen the Canadian music industry, including both the creative and production components. **Canadian Content is calculated by the number of song titles played (not the length in minutes of each song)**. Since it is impossible for each programmer to know the station's overall weekly Canadian Content at the time of their show, each show host is required to play a minimum of 35% Can.Con. on their own show unless prior arrangements have been made with the Program Director. All multicultural programmers at the station are required to play only 7% Canadian Content.

In order to discover whether an artist, a song or an album is considered Canadian Content, refer to the following information:

THE M.A.P.L. SYSTEM

The MAPL system refers to the four elements in the Radio Regulations used to qualify musical selections as Canadian. These elements were selected as part of the Canadian content regulations following an extensive public hearing process. The MAPL system is designed to stimulate all components of the Canadian music industry and to be as simple as possible for the industry to implement and regulate. It is, however, important to mention that not all record labels use this system.

How does it work?

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

M (music) the music is composed entirely by a Canadian.

A (artist) the music or lyrics are performed principally by a Canadian.

P (production) the musical selection consists of a live performance that is i) recorded wholly in Canada, or ii) performed wholly in Canada and broadcast live in Canada.

L (lyrics) the lyrics are written entirely by a Canadian.

2. There are four special cases where a musical selection may qualify as Canadian content.

- 2.1 The musical selection was recorded before January 1972 and meets one of the above conditions.
- 2.2 It is an instrumental performance of a musical composition written or composed by a Canadian.
- 2.3 It is a performance of a musical composition that a Canadian has composed for instruments only.
- 2.4 The musical selection was performed live or recorded after September 1st 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.

The MAPL Symbol

The MAPL symbol can usually be found on the back jacket of an album. In order for a record to be considered Canadian content, at least two of the sections on the symbol must be colored in black.

SOCAN and SOCAN Week

Another way of identifying Canadian music is the SOCAN logo. SOCAN is the Society of Composers, Authors and Music Publishers of Canada. SOCAN is a non-profit organization that ensures that the musical works of Canadian and foreign creators are protected within Canada. This organization protects, preserves and promotes the performing rights of music creators and works to improve the status of its membership on a national and international basis. Provided they meet certain criteria, Canadian composers can apply to become a member of SOCAN. SOCAN tracks the works of its registered members in order to find out how much airtime these works are receiving.

Approximately four times a year SOCAN conducts a survey to find out how many Canadian artists are being played and who these artists are. These surveys last a week, during which time all programmers are required to properly fill in their SOCAN sheets.

For EACH track played on your show during SOCAN week (whether it is Canadian or not), you must record:

1. What time the track started
2. The title of the song
3. A check mark if the song is the theme of your show (if it is the song you use to start or finish your show each week)
4. The name(s) of the writers/composers of the music

To find the composers' names you must look at the album jacket or liner notes. Somewhere it should be written "All songs by ", possibly followed by the symbol "c". Sometimes the names of the composers will appear in brackets directly after the name of the song on the album jacket or on the album itself. If this information is not available, as a last resort you may use the name of the artist.

At the end of the week the station sends these sheets into SOCAN, who then pays all registered Canadian artists according to the number of times they were played throughout the week.

All SOCAN weeks will be announced on the List Serve (refer to List Serve section of this manual) and each programmer will be notified by a letter in their mailbox. When programmers have completed their SOCAN sheets they are to leave them in the Program Director's mailbox.

***All programmers are REQUIRED to follow these instructions very carefully. Failure to do so will result in disciplinary measures.**

HITS VS. NON HITS

A hit is defined by the CRTC as any recording appearing in the top 40 of a recognized publication since 1955. Since CHUO's primary goal is to provide its listeners with an alternative to mainstream radio, the station is expected to reflect this philosophy in its music programming. In order to give exposure to new up-and-coming artists, CHUO adopted a more restrictive definition of what is considered to be a hit. According to the station's policies a hit may also be defined as any song that sounds commercial due to its musical genre or its production. Generally speaking, artists who have had hits are considered to be off limits to the CHUO airwaves. Volunteers are urged to consult with the Program Director if they have any questions concerning these regulations.

Some hints on how to decide whether or not something is considered commercial or not:

Always ask yourself:

Is this something that I would hear or that I have heard on a commercial radio station? (i.e. The Bear, Hot 89.9, Kool FM, Y105, CKTF, etc.) Would this band have a video on frequent rotation on Much Music?

Does this artist have any other songs that are very well known? Would I or have I heard this artist's music played on a commercial station on a regular basis?

Does this sound 'commercial'?

If you answer yes to any of the above questions, chances are the song you are debating about is considered too commercial to be played at CHUO. CHUO exists to provide a different sound than other stations and to support lesser-known artists. It's not that we don't appreciate the talented individuals who do make it in the commercial music industry. We simply feel that bands who are already getting airtime on commercial stations no longer need our help. We'd rather give exposure to artists who otherwise wouldn't get exposure.

CHUO's Promise of Performance (POP) stipulates an **90% non-hit content**. Only oldies shows and on certain rare occasions Public Affairs Shows are allowed to play hits when they can put the song in the context of an issue they are debating. However, CHUO's programmers are urged to avoid playing any hits whatsoever on their shows. This prevents any confusion and ensures that our listeners are provided with fresh, new music at all times.

Repeat Factor: Regulation also stipulates that CHUO can't play the same song more than 10 times a week.

STATION I.D.'S

Station I.D.'s (station identification) are advertising for CHUO and are required by the CRTC. All Programmers should inform their listeners a minimum of three times per hour that they are listening to CHUO 89.1 FM. Station I.D.'s can be done verbally between sets of music or ads or they can be played on Media Touch. The Station I.D. carts are each approximately 30 seconds or less in length and are a perfect time filler if you ever run into problems during your show. A verbal station I.D. must inform listeners whom they are listening to. For example, programmers frequently say, "You're listening to

CHUO 89.1 FM in Ottawa".

PROGRAM BRIDGES

Program bridges are found on the OMT "Media Touch" computer. They are each approximately 1 minute in length and serve as yet another means of station identification. Program bridges must be played one minute before the start of each show in order to give programmers more time to get organized between shows. Bridges are also important because they help listeners recognize the transition from one show to the next. When they hear a bridge, listeners know that one show has ended and another will begin. While the bridge is playing programmers are to quickly gather their belongings and leave room for the next programmer to begin work in the on-air studio. **However it is preferred that you don't use Bridges as time fillers if you ever run into problems during your show.**

SHOW PROMOS

All show hosts are encouraged to create promos for their own radio shows at the station. By using the production studio, programmers can use their own ingenuity to create a free form of advertising for their shows. Show promos are found on the OMT computer and each last approximately 30 seconds. Often times on the OMT Log you will see a marker for "Promo" (or station ID etc...) slotted. This means you are to choose a promo from the Audio Library on the Media Touch computer, it following the same procedures as you would for an ad. Programmers are encouraged to make an effort to promote shows other than their own and to help increase the public's awareness of our programming. Show promos are yet another way to get listeners better acquainted with the wide range of programming at CHUO and they can also serve as perfect time-fillers if you run into problems during your show.

PUBLIC SERVICE ANNOUNCEMENTS (P.S.A.'s)

P.S.A.'s are announcements for non-profit community and cultural events. Programmers are encouraged to announce any such events during their shows since the station is a strong promoter of community involvement and interaction. Volunteers are urged to maintain an awareness of community events and to bring these events to the attention of the staff of CHUO so that they can be added to the list of P.S.A.'s. The P.S.A.'s are located on the OMT Computer or can be done as a live read. Programmers play/read these ads voluntarily and cannot be forced to announce an event they do not think qualifies as a P.S.A. For example, if you receive a call during your show asking you to announce a special sale going on at a particular store, you are permitted (and in fact requested) to refuse to announce this event. These kinds of events are not classified as non-profit and must therefore be transferred to the Sales Department where they will be charged for advertising over the air. **Volunteers are urged to be cautious of people trying to get free advertising from us. Furthermore, programmers should always remember that CHUO has a policy against advertising events that promote hatred.** If programmers have any questions concerning these issues they are to consult with the Marketing Director or the Station Manager.

RADIO FRANCE INTERNATIONAL (R.F.I.)

R.F.I. is a worldwide broadcasting service from France. CHUO broadcasts R.F.I. every Monday to Friday between 6 and 7am. CHUO also broadcasts R.F.I. as a last resort time-filler after midnight. Playing R.F.I. permits CHUO to present its listeners with a form of international news coverage. R.F.I. Magazine Service also delivers a wide range of special programs and selected music on CD that could be of use to

programmers.

The station is directly connected to R.F.I. In order to commence broadcasting one must simply turn on the switch on the control board in the On-Air Studio.

As previously mentioned, the station sometimes uses R.F.I. as a time-filler to complete overnight programming. For example, if a programmer doesn't show up for his/her show and neglects to find a replacement, the previous show host will be expected to either fill in for the proceeding show or to turn on R.F.I. until the next programmer shows up. When you begin or stop playing R.F.I. it is important to make sure that you **don't cut a particular piece midway through a sentence. Always try to listen to R.F.I. on cue before sending it over the air.** Wait until the end or the beginning of the piece to turn it on. Never cut a news bulletin before it is finished. R.F.I.'s news bulletins are broadcast every half-hour and usually last exactly 10 or 15 minutes. All programmers are to be familiar with and follow this procedure. **For more details consult with the Program Director.**

FILL-INS

Programmers are responsible for ensuring that their shows are broadcast over the air at their designated times. If programmers are unable to do their show live, there might be the option to pre-tape their show in the Production Studio. If programmers pre-record their show they are to inform the Program Director so that appropriate measures can be taken to ensure that the show gets aired during its designated time slot. **Never leave this until the last minute!!!**

Finding a Fill-In

If prerecording is not possible, programmers are asked to advise the Program Director of their absence at least one week in advance to allow for time to find a trained fill-in. Programmers are prohibited from finding their own fill-ins from outside of the station. The station has an ongoing list of volunteers who are properly trained to fill in for absent programmers. All volunteers who are interested in getting their names on this list should contact the Program Director. If you can't make your show you should find your own fill-in from this list.

Filling in

In the case of an emergency where only short notice of an absence can be given, it is possible that the programmer who does the show after yours is late or absent. If this occurs during business hours it is asked that you inform the Program Director or another member of the staff immediately. If it is after business hours, programmers are asked if at all possible, to fill in for the absent show host. It is recommended that the fill-in try to follow the format of the show he/she is filling in for, but if the fill-in has insufficient knowledge of the format he/she is permitted to play any sort of music. If you are filling in for a show be sure to frequently inform your listeners that you are a fill-in and to mention whom you are filling in for and when they will be back. If programmers are unable to fill-in themselves and can't find a qualified replacement they are to call one of the staff's emergency numbers posted in the On-Air Studio. If this situation occurs after midnight, programmers are asked to simply put on R.F.I. until the next programmer arrives. Programmers are to bring any such incidents to the attention of the Program Director as soon as possible (i.e. the next weekday). All CHUO volunteers are expected to be familiar with and to follow these procedures at all times. Consult with the Program Director for further details as to the format of fill-ins.

AUDIO LOGGER

The station is required by the CRTC to keep a recorded copy for a designated amount of time of all broadcasting that goes over the CHUO airwaves. CHUO records its' programming on a computer located in the Engineering Room. The computer records our broadcasting 24 hours a day, 7 days a week. Failure to keep a copy of all of our programming could result in revocation of the station's license. The CRTC reserves the right to listen to these recordings at any time. The logger recordings are used as proof during investigations of the station's broadcasting content. For more information consult with the Program Director or the Station Manager.

PROGRAMMING STANDARDS

In order to help and guide its programmers, CHUO produced a list of Programming Standards. These standards can and should be used to evaluate your own show. Each show at the station should meet these criteria.

1. You have a responsibility to offer programming which is unique and not readily available elsewhere in media.
2. You have a responsibility to provide high quality programming.
3. You have a responsibility to provide programming which fulfills a need in the community and is useful to its intended audience.
4. You have a responsibility to communicate effectively with the listeners.
5. You have a responsibility to link the show to its intended audience.
6. You have a responsibility not to abuse the airwaves in any way.

The material presented, whether music or spoken word, is not generally found elsewhere on the dial, nor does it overlap with any other show on CHUO. The material challenges the audience, in that it is generally new and fresh, and the announcer's skill invites the audience to listen.

If the show presents material that other media are also covering, the show takes an unmistakably different angle.

The show provides programming that is consistently relevant to under-represented communities.

(Francophone programming) The show provides programming that is consistently relevant to the Franco-Ontarian community and other under-represented francophone communities.

The show presents subject matter that is not repetitive. The show always has something new or different to offer to its listeners each week.

(Where applicable) The programming has a "street" sound and keeps its ear to the ground in terms of new developments in popular culture and subcultures.

1. You have a responsibility to provide high quality programming.

1.1 Philosophy

The show challenges listeners' assumptions, beliefs, likes and dislikes.

The show provides a forum for critical thought, analysis and expression.

The show explores the possibilities of radio to the fullest.

1.2 Content

Content is well prepared, well planned, and accurate.

On all shows, music is of such quality that the intended audience says, "Who was that by?"

Spoken word content raises questions and points that go beyond the superficial and makes the audience (or in the case of interviews, the guest) think.

1.3 Technical/presentation

The programmers obviously have a firm grasp of what they're doing, but don't mistake "professionalism" for "sounding like commercial radio".

A minimal amount of technical mistakes are made. Hosts are able to handle mistakes calmly, realizing that listeners will often notice technical glitches only once the hosts draw attention to them.

Technical procedures are followed that make optimum use of broadcasting possibilities and do not damage equipment.

(Music shows) The selection of songs follows an organized flow, yet everything doesn't sound the same. The show has a sense of direction from beginning to end.

2. You have a responsibility to provide programming that fulfills a need in the community and is useful to its intended audience.

2.1 Information for the community

The show serves a clear purpose to a recognizable intended audience.

The programmers have a sense of what is appropriate material for the show.

(Music) The show always reflects the leading edge of the type(s) of music broadcasted by programmers.

The show keeps abreast of any noteworthy new releases in its chosen genre(s) of music.

2.2 Diversity within the program

The programmers ensure the widest possible variety of programming within the mandate of the show. (Music) The programmers present a representative sample of musical genres (or sub-genres in the case of specialty shows).

2.3 Promoting Canadian and other under-represented talent

Wherever possible, the show increases the awareness of artists from the following groups:

Canadian, francophone, local, independent, women, and other under-represented groups. Quotas for this program: Canadian, francophone and new releases.

3. You have a responsibility to communicate effectively with your listeners.

3.1 Ensuring your listeners know what's going on

The host keeps the listeners informed of what's going to happen on the show and at the station (by announcing the show coming up next, as well as any special CHUO events).

The host comes on the air a sufficient number of times to maintain their link with the audience.

The host identifies all material played with a frequency that is appropriate to the show's format.

The host identifies the station at least once every twenty minutes in some way.

The host always identifies the station at the very end of the program.

The host identifies the show to the listeners and makes its purpose clear.
The programmer begins and ends the program on time.

3.2 Respecting your listeners' intelligence

The programmer respects the listeners and does not underestimate their intelligence. The hosts never preach to the audience. Rather, they provide access to differing opinions and inform and empower the audience to make their own decisions and judgments. In most instances, the journalists let their guests be the ones to express opinions on an issue. Journalists' knowledge of the subject matter should not be less than that of the show's intended audience. Journalists should be familiar with both sides of the story. If parties representing both sides are not to be present, then the journalist represents the absent side's point of view, for example in their line of questioning. This does not apply to pieces clearly identified as commentaries. **The programmers uphold their responsibility to the listeners to respect the show mandate and CHUO's mandate. The show does not sound slick, glitzy, or pretentious.** The host talks to the listener the way that two people would talk to each other in an everyday situation. The host puts the emphasis on content rather than style. **The host refrains from excessive irrelevant chatter.** Although the hosts may be provocative, they are not arrogant or obnoxious.

3.3 Communicating clearly

The announcer is someone the listener would want to share their time with, due to either the announcers' knowledge about the subject matter, their humor, ability to communicate or on air "presence". The announcer knows how to make his or her material interesting. His or her enthusiasm and passion for the subject matter emanates through the airwaves. If there is more than one host, there should be a "chemistry" between the hosts. The announcers "play off" each other while keeping the momentum of the show. All announcers are introduced at the beginning of the show, and go on air together after that.

The hosts speak in a way that is clear and easy to understand. Especially in the case of linguistic communities that face the danger of assimilation in the Ottawa/Hull area, hosts strive to express themselves using speech that is free of grammatical errors and anglicisms. At the same time, they use language that allows the intended audience to identify with them. Language difficulties should not present a barrier to persons from linguistic minorities wishing to do radio in English or French, provided that they can communicate effectively in those languages.

4. You have a responsibility to link the show to its intended audience.

4.1 Community involvement

The programmers are part of the community that the show serves. Being part of that community means attending its events and activities, and participating in its discussions, controversies, and struggles. (Specialty shows) The show doesn't "cover" a scene or a community in the detached, journalistic way used by the public radio. Rather, the program actively partakes in, commemorates, celebrates, and contributes to these communities and scenes, their challenges and successes. The programmers reflect the diversity of the community that the show is mandated to serve, not just one segment of that community. The programmer opens the show to contributions from the intended audience. The host doesn't talk down to the intended audience, remembering that they were selected as a programmer for their community because he/she is a member of that community. The intended audience identifies with the host.

4.2 Program promotion

The programmer lets their entire community know of the existence of their show and any special events happening on the show. They use every channel available to publicize and promote the show. They work with the Marketing Director to develop and implement a promotional strategy for the show. The programmer makes sure that their community knows the importance of contributing financially to CHUO, either through advertising, funding drive, or benefit fundraising events.

5. You have a responsibility not to abuse the airwaves in any way.

5.1 Hate propaganda and abusive comment

The show does not air any materials that promote discrimination or hatred against an individual or group or class of individuals on the basis of race, national or ethnic origin, colour, religion, gender, age, mental or physical ability, sexual orientation, occupation, or other such grounds. The show recognizes that some materials that could promote discrimination or hatred 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 forms of discrimination.

5.2 Profanity

The hosts do not swear gratuitously. The programmers present material containing profanity (gratuitous swearing) only in context and/or after demonstrating its redeeming values. All recorded material is prescreened with this standard in mind.

5.3 Obscenity

Obscenity is defined as the gratuitous depiction of sex or violence not justified within the context of the show and the station by its informational value or its artistic merit. The programmer recognizes that CHUO 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 behaviours; for example, sado-masochism, addiction, slavery, insanity, violence, hatred, torture and genocide. CHUO believes that such artists often act as the emotional catharses of our society and as such have a right to be heard. Programmers must however be prepared to justify the airing of such material by identifying its redeeming factors and by providing a context.

5.4 Libel, slander, defamation

Material is well thought out, prepared in advance, and well researched in order to avoid allegations of libel, slander, or defamation. (Media lawyer Klaus Pohle gave a workshop on media law in February 1996 at CHUO. A cassette recording of the workshop, which was conducted in English, is available from the programming coordinator.)

5.5 Other legal considerations

The programmers have familiarized themselves with laws regarding food, drugs, and medical advice, antigovernment remarks, elections, fundraising, copyright, and false or misleading news if they feel that these laws may affect their intended programming. (A document on the subject, entitled Programming standards: Other legal considerations is not reproduced here but is available from the programming coordinator. Also available is a current copy of the Broadcast Act.)

5.6 Self-promotion

The hosts do not use the show for self-promotion or to propagate a personality cult or any other cult. They do not name themselves excessively during the program.

SHOW PROPOSALS

Any volunteer at the station (permitting he/she has the required training) is encouraged to come up with ideas for potential new shows at CHUO. In order to request permission to get your own show, volunteers are asked to write out a show proposal. This entails giving a brief description of your idea along with any information concerning the benefits of adopting such a show. These show proposals are to be given to the Program Director, who then brings them to the Programming Committee. The Committee takes the time to go through each proposal individually, evaluating its potential interest and its conformity with CHUO and C.R.T.C. philosophies and regulations. The Programming Committee votes to decide whether or not the proposals will be accepted. All accepted show proposals are then returned to the Programming Director, who in turn informs volunteers of the decision. After a show proposal has been approved, it is necessary to discuss the details of the new show's mandate. The Program Director and Programming Committee are always there to help and encourage new programmers and volunteers are urged to make use of these helpful resources. In event that there is no Programming Committee in place, it is up to the Program Director to evaluate the potential of the show his/herself.

There is a Guideline for submitting a Program Proposal in the Volunteer Toolbox on the website: www.chuo.fm

THE PRODUCTION STUDIO

TRAINING

CHUO offers training sessions to members interested in learning how to use the Production Studio. Participants learn the basics about recording, including how to use the console, Adobe Audition, the microphones and all other recording equipment in the Production Studio. Participants also learn the basic techniques that are required to edit a piece. To sign up for Production training, consult with the Production Coordinator.

BOOKING STUDIO TIME

The Production Studio is available for use by volunteers between 9am and 6PM, five days a week. Volunteers can book the studio by signing up on the Production Sign-Up Sheet located on the wall outside the Studio, or in the Office. When signing up on this sheet it is important that you clearly write your name and contact phone number. You must also check with a staff member when you request your time. This will ensure that the time you booked is reserved for you. Failure to do so could result in your time slot being given away to someone else.

It is very important that the Production Studio is kept clean at all times! **There is absolutely no eating or drinking in the studio. Volunteers are not to re-wire the mixing-board “patch-bay” (re-route any of the audio cables) since this simply adds confusion and leads to complications for those who use the Studio after you.** Always leave the Production Studio in a good condition before leaving.

EQUIPEMENT

The Production Studio is equipped with:

- A main mixing board
- One cassette deck
- One CD player
- One turntable
- Microphones
- The computer

VOLUNTEERING OPPORTUNITIES

The Production Department at CHUO is always looking for extra help from volunteers. There are many ways to get involved in this aspect of the station. After having completed the required training you can: Tech for pre-taped shows and interviews, voice ads, help record ads, create new Station I.D.'s or Program bridges, make a Show Promo, create and record a documentary....

The opportunities are endless. Consult with the Production Coordinator or the Program Director for more details.

THE MUSIC DEPARTMENT

In order to fully understand the various procedures and the numerous volunteering opportunities associated with the Music Department, it is necessary to be familiar with a few fundamental aspects of the Department. The following is a brief description of some of the primary elements of the Music Department at CHUO.

PROCESSING NEW MUSIC

The station receives an average of 100 CD's a week. Every new album the station receives undergoes an extensive processing procedure before being filed in the music library. The various steps of processing include:

1. Listening to the album. In order to classify the music into a certain music category, it is necessary to hear what the music sounds like.
2. Classifying the music into a certain category. For the purposes of filing CD's in the station's Music Library, CHUO uses music categories different from those stated in the section above. We have our own classification system for CD's. For more information on this system please see the Music Library section below.
3. Identifying the music category by placing the appropriate colored sticker on the album's edge. Each music category at CHUO has its own designated color of stickers. Refer to Music Library

- section below.
4. Identifying whether or not the album has Canadian Content or Francophone content. If so, placing the appropriate stickers on the album's edge.
 5. Defacing the album. This refers to the act of writing "CHUO" on the album's front and back covers and on the album itself (on an area which will not affect the recording, of course). This is done to discourage people from removing CD's from the station.
 6. Entering the album into the station's computer music files. This includes entering the name of the artist, the name of the album, the name of the record label, the date the album was processed and whether or not it contains Canadian or French content. This data is permanently kept on file at the station so as to keep track of all the music received and filed in the Music Library.
 7. Filing the album in the New Releases library outside the On-Air Studio.

MUSIC LIBRARY

CHUO'S music library is located in the CHUO office. Music in the library is classified into various categories. As previously mentioned, each category has its own specified color of sticker.

Music is filed in the library according to these categories. Each category has its own section of shelves and all albums from that category are kept within that section. Vinyl LPs are filed in separate sections than CD's. All French music is kept in a separate section at the front of the library.

When selecting a CD from the library it is suggested that you pull out both the desired CD and the album beside it. Remove the CD you wish to use and keep the CD beside it slightly pulled out from the shelf while you are doing your show. This will make it easier to find the exact location where you should return the CD when you are replacing your music after your show. Be sure to push in both CD's when you are finished with them.

Before being placed in the music library all new music received at CHUO is filed in the New Release Library located outside the On-Air Studio. English music is kept in the New Releases section for two months and French new releases are kept there for three months.

TRACKING

The Music Department keeps track of all music that is played at the station. This is done by referring to the Play Sheets to see which albums were played and how often. This process is called tracking. Tracking enables the station to discover which albums are most popular at any given time. Once a week the Music Department takes 'tracking calls' from record labels and artists wishing to find out if their albums have been received and if so how frequently they are being played at the station.

CHARTS

The station compiles a variety of music charts on a regular basis. These charts are a listing of the albums most frequently played at the station during a set period of time. Once a week, the English Music Director compiles: Top 30, Top 10 Jazz, Top 10 International, Top 10 Electronic, Top 10 Loud/Punk, and Top 10 Hip Hop. The French Music Director compiles a Top 10 chart of Francophone music each week for that same duration.

These charts are sent to a variety of record labels and national publications. Labels profit from these charts by getting publicity for their albums and in return they send the station more albums. The station

therefore benefits from the charts as well by increasing the size of its music library. The charts are posted weekly on the CHUO website and are available for the public to see.

VOLUNTEER OPPORTUNITIES

There are endless ways to help out in the Music Department. The Music Directors are always seeking assistance from volunteers. You can:

- Process new music
- File music into the library
- Help ensure that all quotas have been filled
- Helps the Music Director solicit new music for the station
- Conduct interviews with musicians, labels, etc.

If you have any questions about the Music Department please consult with the Music or Program Directors.

THE SALES DEPARTMENT

At CHUO volunteers and staff members work diligently to provide listeners with radio that is different, daring and original. We try to stay away from traditional thinking patterns. This same philosophy applies to the Sales Department at the station. CHUO differs from other stations in its advertising content, its target audience and its advertising fees. Here are some reasons why:

99% of CHUO's advertising is planned, created and produced right at the station.

CHUO respects the intelligence of its listeners. We avoid the monotone, generic, or phony ads you hear on commercial radio.

CHUO's advertising mandate is to reflect the community it represents. We know our listeners are the cream of the crop and we want to reflect that in our ads. That is why we pay particular attention to the content of our ads and to the selection of our clients.

CHUO's volunteers know that the station's diverse programming is an efficient way to unite listeners of the various cultural communities in our area. CHUO encourages the promotion and the development of these communities. In fact, An important part of our programmers come from various cultural backgrounds. The station also tries to reflect this in its advertising.

CHUO plays an active role in the community by offering airtime to people and organizations that otherwise wouldn't have access to publicity. The station devotes hundreds of hours each year to free publicity for charity and non-profit organizations such as women's support groups, human rights groups, minority groups, etc. CHUO also offers co-presentations and sponsorships as well as coverage of a variety of special events throughout the year (i.e. Pride Week, 101 Week, Black History Month, etc.).

CHUO also encourages the broadcasting of Public Service Announcements (PSA's).

Nearly 20% of CHUO's total revenue is earned through advertising (approximately \$40,000 a year). The

Sales Department therefore plays a very important role at the station. The staff at CHUO relies on its volunteers to help and contribute to this department by diligently playing their designated ads and by following the guidelines listed in the Sales Department Policy. Here are a few things all volunteers should know about the Sales Department:

GIVEAWAYS

A good way to enhance your show and to thank your listeners for their support is to offer giveaways on your show. If you choose to do so it is important that you follow the instructions listed in the Sales Department Policy. As a programmer at CHUO you risk being solicited by outside sources to give away concert tickets, etc. over the air. Always remember though that on-air giveaways are a form of free advertising. All giveaways must therefore go through the Sales Department or be approved by the Station Manager or Program Director. Many organizations attempt to get free advertising at CHUO. Remember that most organizations wishing to broadcast giveaways must pay the station and sign a contract. Once the staff has approved your request for a giveaway, you must fill-out the giveaway form you have received from the Sales Department. If the organization gave you the giveaway prize, don't forget to hand the prize over to the Sales Department before announcing the giveaway on your show. There's nothing worse than having to send a listener away when they come pick up their prize because we can't find what we'd promised them. Such embarrassing situations not only decrease the credibility of your show, but also that of the station. Remember to inform your winner that they must come to the station during business hours (Monday to Friday from 10am-4pm) to pick up their prize. If you have any questions regarding this please speak with the Sales And Marketing Director.

SHOW SPONSORSHIP

An interesting way to offer publicity at the station is to find a sponsor for your show. This is especially effective if your sponsor shares the same interests as your show. Sponsors pay the station a certain amount of money and in return they receive weekly advertising on your show. All sponsorships must go through the Sales Department. If you have an idea about a potential sponsor for your show or if you have already found one, consult with the Marketing Director or the Station Manager. Be sure to give them any information that might help them sign a contract with your sponsor.

REMEMBER THAT ONLY STAFF MEMBERS OF THE SALES DEPARTMENT AND THE STATION MANAGER ARE AUTHORIZED TO SIGN CONTRACTS ON BEHALF OF CHUO.

Keeping that in mind, all volunteers are encouraged to help the sales department by seeking out potential clients and by helping in the production process of the ads.

COMMUNICATION

There are always new changes and activities going on at CHUO. On a regular basis the station experiences modifications to its programming grid, welcomes new volunteers on board, co-presents

events in the community, hosts meetings for all volunteers, acquires new equipment, etc. It is of great importance to communicate these events to all volunteers at the station. Due to the fact that the station has over 250 volunteers, establishing an effective communication between members of the station has over the years proven to be quite challenging. The station has therefore established several means of communication to enhance interaction between the staff, members of the station and members of the community. These means are listed and explained below.

MAILBOXES

Every programmer at CHUO is assigned a mailbox. These mailboxes are outside the studio. These mailboxes are frequently used by the staff to inform programmers of upcoming station activities and events (i.e. station meetings, training opportunities, SOCAN Week, focused programming, etc.). The music department will sometimes even leave messages in programmers' mailboxes informing them of interesting new releases. The mailboxes also receive mail about community and cultural events occurring in the area. Programmers are expected to check their mailboxes on a regular basis in order to remain informed about station and community activities.

MEETINGS

CHUO holds at least 2 mandatory meetings a year. The purpose of these meetings is usually to get feedback from volunteers, to inform members of upcoming changes at the station and/or prepare for Funding Drive. Meetings also give volunteers the opportunity to become better acquainted with each other and to voice their opinions about pertinent issues. The topics of discussion are always of great importance to all members of CHUO and therefore all volunteers are expected attend these meetings unless prior arrangements have been made with a member of the staff.

CHUO'S WEBSITE

The station presently has a website located at www.chuo.fm. Volunteers and community members are encouraged to browse this site at any time. The website contains information pertaining to the station's staff and programming grid and offers links to the homepages of a variety of the station's programmers. The website also includes all the information contained in this manual, and other important station related information so there's no excuse not to have read its contents! Come check it out!

VOLUNTEER LIST-SERVE

The station also has an e-mailing list (Volunteer List Serve) to improve communication between staff and volunteers. All members of the station should be subscribed to the electronic mailing list in order to receive updated station information on a regular basis. All members subscribed to this list will receive current information about what is going on at the station, i.e. special events (SOCAN Week, Focused Programming, etc.), meetings, job openings, new staff members, etc. It's that simple. If you have any questions concerning the CHUO list-serve, contact the Program Director or the Station Manager during business hours or send an e-mail to: info@chuo.fm

BENEFITS OF VOLUNTEERING

After having read this entire manual, you're probably thinking "Wow! That really seems like a lot of work!" Well, in one sense you're right. As a volunteer at the station you do have a lot to learn and a lot of responsibilities to uphold. But don't be discouraged! As our experienced volunteers will tell you, there are endless benefits to volunteering that make your hard work worthwhile. To mention only a few:

Volunteers at CHUO...

- Meet tons of new and exciting people from all sorts of different cultures and backgrounds.
- Get free, thorough technical training for use of the equipment in the studios.
- Have free access to the use of equipment in the studios and equipment for outside use.
- Improve their public relations skills by dealing with people on a regular basis.
- Improve their public speaking skills by practicing talking on the air.
- Improve their journalism skills by conducting interviews and doing research.
- Have free listening access to the music library.
- Get to hear new musical releases even before they come out in stores.
- Get to hear their own voices over the radio.
- Get great work experience that may help them find employment in the future. (Believe us, that really works.)
- Often get to meet very important people (by doing interviews, etc.)
- Often get free passes to concerts and events for being part of the media
- Learn about the music industry, the community and the art scene

The list goes on and on. The opportunities are there. The more involved you become, the more you'll get out of your time here at CHUO. Have you been convinced yet?!

CONCLUSION

Now that you've read and studied this manual with utmost dedication and perseverance, it's time for you to put your newfound skills to use. Start now. Simply follow the instructions in this manual and you'll be well on your way to becoming an active and appreciated member of CHUO. Refer to this manual when you're first starting out in the studios. If you have any questions about any of the information discussed within this manual please consult a member of the staff. We're here to help you and to make your volunteer experience here at the station that much more enjoyable. Be sure to read and understand all the policies before signing your Volunteer Agreement. Afterwards all that remains is to take the initiative and to get involved. If you do your time here, it will certainly be memorable and enriching. Good luck and welcome to CHUO!

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