
BEST PRACTICES

THE QUEST FOR EXCELLENCE IN CANADIAN CHRISTIAN RADIO

This book is dedicated to the memory of
Larry Kayser, Chief Engineer of United Christian Broadcasters in Belleville,
who passed away to be with the Lord on October 5, 2004.

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I INTRODUCTION

Bob Du Broy, CHRI 99.1 FM: Since the CRTC released a revised Religious Broadcasting Policy in 1993, it has licensed several radio and television stations operated by Christians. In those few years, the small but growing community of Christian broadcasters has learned invaluable lessons in doing things right and doing the right things. This is not to say that there is necessarily one best way. Indeed every station has its distinct characteristics, and God has a different plan for each of them. It is nonetheless our duty to learn from each other. With those who take counsel is wisdom (Proverbs 13:10).

Larry Kayser, UCB Canada: If the reader as a prospective Christian Broadcaster reaches the point of reading this document the reader already has a large level of interest and desire towards Christian Broadcasting. Before anything else, stop, take some time and reflect on your commitment to this project. Realize that not only are you going for the ride of your life, you are also going to be saying goodbye to many of the activities and things that have meant much to you over the years before you begin this adventure. Make sure you want to give up those things, that God has picked you to go down this road. Prayerfully consider, with your full support team, the direction that you are taking. The wisest amongst us are those who know, not superficially but in detail, even excruciating detail, the options of how to achieve the goal that you are seeking to achieve. Building a broadcasting resource for Christian comfort and community and as a way to attract the secular community can be done in many ways besides following the basic broadcasting service model you are learning or already know about. There is no "one size fits all" solution - the financial and human resources to build a new Christian station are a major investment - please make a prayer driven decision to go in this direction.

II GOD THINGS

Where do we start?

Bob Du Broy, CHRI 99.1 FM: Has God chosen you to start or lead a broadcast ministry? Check your motives, because doing the right thing for the wrong reasons can lead to disaster. Check your ego at the door, because God loves a humble and contrite heart (Ps 51:17). Check your character against the list in 1 Timothy 3. and prepare for the ride of your life, because the Lord isn't done with you yet.

1. Prayer

What part does prayer play in setting up and maintaining a Christian station?

Bob Du Broy, CHRI 99.1 FM: If you do nothing else, pray. You cannot serve God without being His friend, and you cannot be His friend unless you are in frequent

communication with Him. Start a prayer group (Mt 18:20), get a prayer chain going, and pray daily at the station. Open with prayers of thanksgiving; ask for forgiveness; lift up prayer petitions for the station and for people associated with the station, like staff, volunteers, advertisers, donors, and the audience; and listen to His message for you. If you have access to spiritually advanced prayer warriors, entrust to them intercessory prayer. Get to know the essentials of spiritual warfare, because we are in a battle with no less than the prince of the air (Eph 2:2), and he doesn't like us one bit.

2. Discernment

Shouldn't I do what my heart tells me?

Bob Du Broy, CHRI 99.1 FM: Listen for direction from that still small voice. Often, His will will surprise you. Ask people you trust as sounding boards. Find prayer warriors with a prophetic gift. Be accountable to a spiritual director. Make sure everything you seek and do align themselves with Scripture.

Ross Ingram, CJRI: Assuming you have a solid background in broadcasting and faith in God and your mission, you are accountable to God. The support of a God-fearing spiritual director is valuable, but do not be accountable to someone who is not completely familiar with the business.

3. Fasting

We're encountering big obstacles. What more can we do?

Bob Du Broy, CHRI 99.1 FM: In addition to praying, fast. Read about it in Matthew 17:21, Esther 4:16, and Daniel 9:3. It works.

4. Tithing

How can we raise more money?

Bob Du Broy, CHRI 99.1 FM: Give more away. Clive Pick of Storehouse Ministries has excellent teaching on tithing as an individual, as a business, and as a ministry. Tithe means 10% of personal income before taxes; of net income of a business; or of gross donations of a charity. Tithing allows the Lord a free hand to bless you. Offerings beyond the tithe allow the even more miraculous to take place. Graham Cook said that giving 10% is OK in a normal economy, but donors should start thinking 15% because from a spiritual point of view, we are in a wartime economy.

5. Character

Why am I going through so many personal and professional struggles?

Bob Du Broy, CHRI 99.1 FM: You asked for it. Read up on spiritual warfare, 'cause you're in the army now. Many of the trials I went through refined me and exposed character flaws and immaturity that the Lord could then deal with. This strengthened me for the next battle, and there will always be a next battle.

One thing you can expect is hard decisions. Listen carefully for the Lord's leading on these, because the consequences of these decisions will last several years. Dismissing certain staff members will be difficult and may cost you their friendship and the allegiance of many supporters. Not dismissing them could allow a cancer to grow in your ministry that Satan can use to destroy it. Focus on whose will you are supposed to be doing and who your Saviour is, and ask always for the courage and wisdom to make the right decisions, no matter how hard.

Ross Ingram, CJRI: Perhaps more important is this. Prayerfully ask God's guidance to make hiring decisions.

III GETTING STARTED

1. Vision

What is your vision or mission statement?

Bob Du Broy, CHRI 99.1 FM: Our original mission statement was: "To evangelise Ottawa through Christian music." Our recent strategic plan revised it to: "To work as an active and contributing member of the Christian community by using radio as a powerful voice for the Church in Ottawa, with the aim of bringing many closer to Christ by supporting, inspiring, nurturing, and expanding the Christian community through the evangelising power of anointed music."

Wade Kehler, CHVN-FM: "CHVN 95.1 FM is a Christ-centered, family oriented company committed to providing a viable, professional radio alternative, impacting Manitobans for eternity through positive music and programming"

Ross Ingram, CJRI: Our mission is to provide a platform for the spoken word of God to reach both the church for inspiration and the un-churched for salvation. We provide a full-service community radio station with local news, weather, community events coverage skewed toward things Christian. Our listeners do not have to tune away from our station to keep up to date. Our format of Christian music enhances the overall operation.

2. Team

How did you set up the founding team?

Bob Du Broy, CHRI 99.1 FM: I have a mindset of constantly being in recruiting mode. Every meeting is an interview or audition for volunteers and potential staff. I ask the Lord in prayer to provide the people we need. In the past few years, I have also asked Him to screen out inappropriate people, because staff and volunteer selection is time consuming, rejections can be hurtful, and selecting the wrong person can be (and has been) disastrous.

Like most entrepreneurs, I have the "weakness" of being overly optimistic. Like just about everyone, I project myself onto my perceptions of others, which has misguided me with respect to some people's values, abilities, and motives. The challenge is to find capable people with servants' hearts who can complement the leader's strengths and weaknesses. In my case, I needed people with warmth to complement my analytical bent, even though it was awfully tempting to enlist people just like me. Fortunately, my closest human adviser--my wife--complements my personality well.

Specifically with respect to the founding team, I hoped that by assembling a large and diverse founding team, we could get broad church support and get a lot done. Henri Lemay of *Jésus rassemble son peuple* gave me some contrary advice: surround yourself with a few very loyal and competent people. I now know Henri he was right. I was disappointed by the performance of the majority of volunteers and actually opposed by some board members.

I have deliberately made myself vulnerable. CHRI 99.1 FM is not Du Broy Inc.; it belongs to God. I am answerable to a Board, who has the duty to replace me in the event of gross incompetence or misconduct. The Board is answerable to a voting membership. Members qualify by agreeing with our statement of faith, agreeing with the objects of the corporation, being a regular church attendee, and having attended at least three general meetings.

This vulnerability must be balanced with wisdom on the Board. Pray for the right people and have your Nominating Committee recommend them judiciously. Ask each why they would like to serve on your Board; their answer becomes their personal mission statement. Answers like "to do my best to help the leader", "to use my gifts to help with policy decisions", or "to be a resource to the general manager" are positives. Answers that approach resemble "to change the format of this station," "to get my daughter hired" or "to get my music played" are definite red flags. Excessive enthusiasm about joining the Board is often a warning sign of inappropriate motives.

When setting up any team, I would encourage you to consider the mix of gifts necessary to achieve the team's goals. You should use an instrument like the Strengths Finder (Now, Discover Your Strengths by Marcus Buckingham and Donald O. Clifton) or the Myers-Briggs personality index.

Ross Ingram, CJRI: We are not yet on the air, but benefiting from the experience of others and our own background - make sure there are people on your Board with solid broadcast experience in addition to those appointed for their spiritual gifts. We are in the radio business with radio stations that happen to play Christian music and spread the spoken word of salvation.

A statement of faith is inappropriate and possibly illegal. If someone for whatever motives wants to be part of the operation they will sign whatever paper you wave in front of them. The other qualifications go without saying. In addition to this the applicant must be a communicator. Radio is a one-on-one means of communication. There is a difference between "talking on the radio" and actually communicating one-on-one. It takes a communicator to get our message out "into all the world."

Wade Kehler, CHVN-FM: Initially I worked on my own (with help from a few friends), preparing the actual business plan. Because of my accounting background, that was the easy part. Once that was completed I started calling on certain businessmen to see if they would be interested in helping finance the project with an investment in the radio station. During that time I was also in fairly regular contact with other radio people and ending up with a partnership with Trinity Television in Winnipeg. Their legal advisor was already very familiar with the CRTC and he was then involved with preparing the application. Together the three of us (Trinity, John Reimer-Epp - legal, and myself) prepared the application and corrected the deficiencies.

During that time the Lord was also working in the hearts of others and I received a call from Malcolm Hunt of ShineFM in Calgary. I had visited him about two years previous to get some ideas (it was not an employee scouting mission) about Christian radio and now felt that the Lord was prompting him to move to Winnipeg to be involved with our new station. At the same time I also hired my first sales person, who was a good friend of mine, but was also good at sales and promotions. This all occurred once the application had been approved, and the three of us started planning for when we would go on air. After that, all staff hired were directly due to word of mouth. We did not advertise or solicit job applicants.

Ross Ingram, CJRI: From the moment Paul Dixon and I decided to apply for a low power station here in Fredericton God's hand was with us. Everything fell into place at the right time. Our CRTC hearing, we feel, went well and we're hoping for approval by the end of the summer (2004). If it doesn't happen, God has better plans for us.

Low power community radio in Fredericton will reach a potential audience of 100,000. The low initial cost will be covered by Paul and myself and we will be the only people involved (aided by an efficient automation program) for the first few months after which we will augment staff as we can afford it.

We have a total of 75 years in the business in both commercial radio and TV and we're still involved on a freelance basis so we know the territory and those who are interested and qualified. We anticipate no staff problems.

3. Incorporation

Must we incorporate? How do we incorporate?

Bob Du Broy, CHRI 99.1 FM: An enterprise can either be a sole proprietorship (one owner, and everything is done in the name of that person), a partnership (several owners and their joint names are the name of the enterprise) or a corporation. To be taken seriously by banks and broadcast regulators, it is wise to incorporate. Some of the basics on incorporation can be found at

<http://www.foca.on.ca/Infobase/Yourassoc/Doityourselfincorp.htm>. It is not absolutely necessary to incorporate prior to applying for a broadcast licence. Given the low probability of getting a licence, many applicants list themselves as "an organisation to be incorporated". I don't mean to be discouraging. Only a fraction of applications are successful. We also know that faith can move mountains.

I would encourage you to incorporate with the help of a lawyer experienced with the kind of structure you want your organisation to have (i.e. charitable, not-for-profit). Canada Customs and Revenue Agency (CCRA) delayed our charitable status application because they weren't happy with one of the provisions in our By-laws and we had to revise it before they would proceed. It is wise to ask CCRA for an opinion on the acceptability of your proposed Letters Patent and By-laws if you intend to ask for charitable status.

You may incorporate provincially or federally; if you anticipate ever operating in more than one province, you would do well to incorporate federally.

Christian Hit Radio Inc. is incorporated as a not-for-profit corporation without shareholders. Not-for-profit means that any revenue surpluses are not taxable and are not distributed as dividends. We are without shareholders in the same sense as a church or association: no one has equity capital in the corporation.

If you intend to apply for charitable status, you must be incorporated as a not-for-profit. However, being a not-for-profit does not automatically qualify the corporation to be a registered charity.

If you intend to run the corporation as a commercial enterprise, like Crawford Broadcasting Corporation which operates WDCX-FM in Buffalo, it would have to be incorporated as a for profit corporation. This allows much tighter control of the operation, more freedom with the objects of the corporation, and the ability to keep or distribute profits to equity investors. It also subjects the corporation's revenue to tax. Federally, this means filing the T1 tax form annually.

Wade Kehler, CHVN-FM: Incorporation is good for most companies of any size. Once partners are added, if it's set up right, it only makes the company stronger. Any good corporate lawyer can set this up.

Ross Ingram, CJRI: We at present have a draft incorporation which would be activated should our licence be approved.

a) *Letters Patent*

What are letters patent?

Bob Du Broy, CHRI 99.1 FM: The letters patent of your corporation is your charter. It is a relatively brief but fundamental document. You may view CHRI's letters patent at <http://www.chri.ca/chri2/viewpage.php?pageid=51>.

b) *Bylaws (constitution)*

What should be in our bylaws?

Bob Du Broy, CHRI 99.1 FM: The constitution defines an organisation's goals and objectives while the by-laws define the everyday rules of management and structure of the Board. They are usually combined in the same document called bylaws. The bylaws must not contradict your Letters Patent or contravene the Corporations Act. You may view CHRI's bylaws at <http://www.chri.ca/chri2/viewpage.php?pageid=52>.

There are lots of good books on incorporation and what should be in the bylaws.

Wade Kehler, CHVN-FM: First and foremost, what is the mission statement of the organization? For us, one of the most important items was the fact that our mission statement and music format could not be changed without unanimous consent. Of course all of the other basics such as shareholder meetings to powers and duties of officers to unauthorized sales of outstanding shares. Again, a good lawyer should be able to direct you through this.

4. Charitable Status

Should we apply for charitable status? How is it different from being a not-for-profit corporation?

Bob Du Broy, CHRI 99.1 FM: Charitable status allows CHRI to issue receipts to donors for amounts creditable against their income tax. This is a great incentive for donations and gives CHRI credibility. A not-for-profit corporation that is not also a registered charity cannot issue tax creditable receipts.

The Canada Revenue Agency (CRA, formerly Canada Customs and Revenue Agency-CCRA - formerly Revenue Canada) grants charitable status. The process can take six months or more. There are several rules to be mindful of, such as issuing tax receipts for monetary or tangible gifts in kind only (not for intangible services), obtaining third party value appraisals for gifts in kind with a fair market value over \$1,000, and giving serial numbers to tax receipts that do not bear original signatures from an officer of the

corporation. Registered charities must also file the T3010 form with CRA in June of every year.

Again I would like to stress the importance of working with a lawyer experienced in charitable organisations. CRA delayed our charitable status application because they weren't happy with one of the provisions in our By-laws and we had to revise it before they would proceed. It is wise to ask CRA for an opinion on the acceptability of your proposed Letters Patent and By-laws if you intend to ask for charitable status.

Taxpayers in the province of Quebec must file federal and provincial income tax forms, and they need tax receipts recognised by the province. To issue tax receipts to Quebec donors, CHRI is also registered as a charity with Revenue Quebec.

Wade Kehler, CHVN-FM: It is my opinion that the corporate (for profit) route is the best way to go. It is difficult in the beginning because you can't rely on listeners to help get the station started. However once up and running, if you have a professional sounding station, the sales will come. It is very hard in Canada to convince Christians to give to a new ministry. Canadians seem to be a skeptical lot and are not as generous as those who support the Christian stations in the U.S. (as a rule - but not in all cases). I also feel that to compete with the other mainstream stations in our market that you need to compete on the same level. It tends to make you stronger when you have to be at your best at all times and are not able to rely on the sympathy of only the listener.

Ross Ingram, CJRI: I agree with Wade. We have concluded that money donated to Christian broadcasters is money that would otherwise go to the church.

In a time when many churches are struggling it's unfair to take from them. We intend to operate on spoken word revenue and to develop advertising programs for churches along with spoken word productions for local churches. Our low initial costs and low operating costs for the first months will enable us to do that. We do not initially plan to take on the expense of soliciting commercial advertising, although we do expect a limited amount of "walk-in" advertising.

Therefore, we have assured the CRTC that we do not intend to apply for charitable status.

5. CRTC/Industry Canada

How did you apply for a licence?

Bob Du Broy, CHRI 99.1 FM: The CRTC regulates programming and ownership; Industry Canada regulates use of the electro-magnetic spectrum. They work in tandem to determine whether a broadcast application is the best proposal for the use of limited airspace in a market. They will both provide an applicant with the necessary forms and will give some assistance, but they both assume applicants are experienced or have expert help. I recommend reviewing the files of applications similar to what you might be

proposing in the CRTC reading room (you are allowed to request up to 50 photocopied pages before you have to pay) to avoid pitfalls and delays. It is almost impossible to avoid deficiency letters--where the CRTC analyst asks for clarifications--but the fewer an applicant gets, the sooner they get to a hearing and a licence decision. For example, when CHRI applied, the form had five columns for financial projections, but the CRTC invariably wants a seven-year projection. CHRI went to great lengths to present evidence for market demand for our service, including more than 10,000 petition signatures and more than 1,000 intervention letters of support. By God's grace, there were no opposing interventions. Partly because of that, there was no call for other applicants in the market, so our application was considered alone for the frequency we requested. If your application is a non-appearing item at a hearing, you have a strong likelihood of obtaining a licence. CHRI had to appear at a hearing, and we received our licence about six months later. Licensees are given one year from the date the CRTC published their decision to get on the air.

I caution you not to paint yourself into a corner by making too restrictive promises of performance, like unreasonably high CanCon (Canadian Content), promising no classical music or hits (you never know...), or being 100% non-commercial. These promises are difficult to withdraw.

Wade Kehler, CHVN-FM: I went through many other applications to see what was accepted and what was not. Research is readily available at your local CRTC office. Once I had what I felt was a combination of all the positives, we started preparing the actual application (at this point the business plan and financing arrangements should already be done).

Ross Ingram, CJRI: A word of advice gained from our recent hearing. You are not applying for a "Christian" radio station, per se. The CRTC licences "religious" radio stations. Therefore you have to make allowances for the "non-Christian" groups in your area. This does not refer to unbelievers, but to the recognized non-Christian religions - Muslim, Buddhist, Jewish etc.

We have promised one hour a week for this purpose. I intend to interview representatives of these groups for a one-hour total each week on subjects of interest - the rabbi on the Old Testament, a Muslim rep on the various kinds of Muslims (Sunni, Shi'ite, etc) and perhaps look for acceptable programming from other sources. I think the main objective is to gain an understanding of these people but on no condition give them the opportunity to preach.

How often do you have to renew the licence?

Bob Du Broy, CHRI 99.1 FM: The maximum licence duration is seven years. Licences are often issued for a shorter period for a variety of reasons. The CRTC may wish to revisit a first-time licensee sooner than seven years later, or may wish to synchronize the renewals of several licences in the same market. Short licences are also a sanction used by the CRTC on stations that did not comply with CanCon or logger regulations.

Wade Kehler, CHVN-FM: Our license is good for six years.

What are the regulations you have to comply with?

Bob Du Broy, CHRI 99.1 FM:

Industry Canada: There are several. Our Chief Engineer ensures that we comply with Industry Canada regulations, such as minimum and maximum power parameters, staying on frequency, not interfering with avionics, and control requirements. Industry Canada also requires us to meet some regulations and filing requirements as a federally incorporated organisation.

CRTC: The CRTC requires a Canadian content quota (minimum of 10% CanCon music with respect to specialty music such as non-classical religious music; see Commercial Radio Content Issues http://www.crtc.gc.ca/ENG/INFO_SHT/R3.HTM), balance in religious spoken word content (see <http://www.crtc.gc.ca/archive/ENG/Notices/1993/PB93-78.HTM>), and having an audio record of broadcasts for the previous 30 days (logger), among other things.

CRA: They require us to comply with the regulations governing registered charities and to collect and remit GST and deductions at source on payroll.

The Ontario government: They require us to collect and remit provincial sales tax.

Statistics Canada: They require broadcasters to participate in their annual survey (there are severe penalties for not doing so).

Canadian Heritage and Communications Canada: They jointly administer the Copyright Act (<http://lois.justice.gc.ca/en/C-42/>), which results in royalty payments for music performing rights to SOCAN (<http://www.cb-cda.gc.ca/tariffs/certified/music-e.html>) and neighbouring rights to the NRCC. As a registered charity, CHRI 99.1 FM qualifies for community radio station Tariff 1b (1.8% of expenses) rather than the commercial station Tariff 1a (3.2% of gross revenue, or 1.4% in the unlikely case the station's programming is less than 20% copyright protected music) with respect to SOCAN. As a "small station", CHRI 99.1 FM pays NRCC a tariff of \$100 per year. Proposed tariffs for Internet audio streaming and reproduction rights are currently under review.

Wade Kehler, CHVN-FM: We have a few extra conditions of licence that we have to comply with. First of all, 15% of our content must be Canadian. Also, we opted out of the Canadian Talent Development (CTD) and instead decided to put \$10,000 annually towards CTD in the form of local concerts, recording assistance, and scholarships. This allows us to dictate where the money is being spent - preferably on Christian artists that would be exposed on our station. 95% of our music must be of the category that we applied for - non-classic religious, subcategory 34. These would be the "extra" conditions of license over the usual stuff that's included.

Is there an annual licence fee?

Bob Du Broy, CHRI 99.1 FM: The licence fee regulations are given at <http://www.crtc.gc.ca/eng/LEGAL/LICENCE.HTM>.

Wade Kehler, CHVN-FM: There is a minimal annual CRTC licensing fee.

Where and when do you obtain your call letters?

Bob Du Broy, CHRI 99.1 FM: Industry Canada assigns call signs. You can review a list of available call signs and request your three favourites.

Wade Kehler, CHVN-FM: Call letters are obtained from a list of available call letters from Industry Canada.

What is Canadian Talent Development (CTD) all about?

Bob Du Broy, CHRI 99.1 FM: Canadian talent development is described at <http://www.crtc.gc.ca/archive/ENG/Notices/1995/PB95-196.htm>. Apart from supporting Factor, Canadian Christian radio stations have encouraged Canadian talent by sponsoring concerts, promoting Canadian CDs to other radio producers, and playing extra CanCon on July 1st. CHRI 99.1 FM has instead promised CTD through our CD-RAD undertaking, whereby we distributed promotional copies of un-signed Canadian artists to Canadian radio producers, which has a value of about \$10,000 annually.

Wade Kehler, CHVN-FM: We decided not to become involved with Canadian Talent Development but rather control where the money is spent. Therefore we proposed to the CRTC that we would spend \$10,000 annually on CTD by ourselves.

6. Capitalization

Where did you get the money you needed to get started? How much did it cost to set up your station?

Bob Du Broy, CHRI 99.1 FM: CHRI 99.1 FM had budgeted \$500,000 for a 25,000 watts (average effective radiated power, 66,000 watts maximum radiated power) commercial FM station with 9 staff, \$50,000 of which was to fund cash flow and about \$100,000 was to go towards operating shortfalls the first three years. The capital of \$350,000 was to set up our transmitter plant (\$100,000) and the studios and offices (\$250,000). The reality turned out to be quite different: the transmitter plant cost \$250,000 (and that was with a used transmitter) and the operating shortfall ate up about \$100,000 in the first year. There was little money for studios (\$50,000 for the automation system; everything else was donated or borrowed) or the offices (we bought two computers; everything else was donated). The salaries were about 25% below market and we had no money for group benefits. Volunteers filled some key roles, such as the Chief Engineer.

We had a \$25,000 donation commitment and over \$475,000 in loan commitments from about 60 private investors (in the form of promissory notes repayable over seven years at 7.5% interest), but for a variety of reasons (death, loss of business or jobs, etc.), only about \$400,000 total came in. Fortunately, several investors forgave the principal or the interest payments. To do it again, I would definitely emphasise the importance of large donations, because the debt load has been detrimental to morale.

Wade Kehler, CHVN-FM: We raised approximately \$600,000, but would recommend \$750,000 for start-up. The amount we raised was a combination of personal investment and bank financing.

Ross Ingram, CJRI: We're the little guys ... 50 watts. Because of New Brunswick geography high power is a waste. The population base is in a kind of necklace around the outside of the province and across the centre with all the rest a vast forest. A high power signal is wasted on the woods.

When, God willing, we're up and running we anticipate encouraging church groups around the province to apply for low power community licences and providing them with programming from our Fredericton operation. We've done some preliminary negotiations with the cable company which serves the whole province and have looked into satellite possibilities for distribution of programming to this chain of low power stations.

We expect to be on the air for an investment of about \$60K from our own resources.

IV STRUCTURE

1. Organisation Structure

Who does what at your station?

Bob Du Broy, CHRI 99.1 FM: Our Board of about 10 people reports to a voting membership of about 35 people. The General Manager reports to the Board. In our case, the General Manager is also the Program Director and the Promotions Director. Reporting to the GM is the Accountant (3 days/week on contract), the Executive Assistant, the Supporter Relations Coordinator (our fundraiser), and our Chief Engineer. Also reporting to the GM along the ad sales line is the Sales Manager and four Account Executives, and along the programming line are the Music and News Director, two Announcers, one Announcer/Technical Producer, and an off-site contract News Reader.

Wade Kehler, CHVN-FM: Ours is very simple. We have the ownership board (of which I am a part of as well) and then management. Our management consists of the following:

- General Manager - Wade Kehler (also share sales manager duty with Malcolm Hunt)
- Program Director - Malcolm Hunt (basically an assistant manager as well as on-air)
- Traffic Manager - Marg Klippenstein

- Production Manager - Terry Van Veen (also has an on-air shift)

Ross Ingram, CJRI: Ours is even simpler.

- Ross Ingram, President, Manager, program director, news director, announcer (and part-time custodian)
- Paul Dixon, Vice President (Technical) all technical matters, part-time announcer

I will do our morning show live, voice track 10 to 12 noon, do our complete information roundup called New Brunswick at noon, Paul will voice track the afternoon run. This will be interspersed with volunteers doing specific programming and, of course, spoken word programs. We anticipate a similarly busy extra announcer being hired during the first year.

2. Board Relations

Who is on your Board? What do they do?

Bob Du Broy, CHRI 99.1 FM: Our bylaws provide for a range of between six and 10 Board members, of which some are also appointed as officers (chair, vice-chair, secretary, treasurer). The bylaws used to require five directors and four officers, who could but did not necessarily have to be the same person. At the insistence of a non-voting officer, we changed the bylaws to make all officers voting directors. I believe this was a mistake because it makes the ability to appoint the right people to officer positions less flexible. Further, a small, highly competent and loyal Board can be assembled more quickly, can make faster decisions, and is less likely to fall into factionalism.

Wade Kehler, CHVN-FM: Our board consists of the six shareholders of the station. All have voting rights according to the number of shares that they hold, however we've never had to have an actual vote as we make all decisions when necessary as a group. We don't actually meet that often either, however I do send monthly financial statements and other updates whenever possible. My partners have basically given me free reign to run the station as needed. I am very fortunate and blessed.

Ross Ingram, CJRI: John Church - retired school board superintendent; Malcolm Thomas retired pharmacist; Bill Lapointe - retired government employee with 50 years experience performing southern gospel music.

V PROGRAMMING

1. Format

What is a format? What is your format?

Bob Du Broy, CHRI 99.1 FM: Format is what makes one station sound different from another. It is a general description of what the station will broadcast and how it will broadcast it.

CHRI 99.1 FM is a contemporary Christian music station (CCM). We call ourselves "Christian Hits", but our core sound is closer to hot AC (Adult Contemporary). I say "core" because we do some block programming, such as Focus on the Family, and specialty music shows such as French, children's, Gospel, Southern, country, rock, traditional praise, and contemporary praise. Conventional programming wisdom frowns on block programming. The "hits" designation indicates that we play specific popular songs in a frequent rotation.

I encourage you to read *Radio Programming Tactics and Strategy* by Eric. G. Norberg, Focal Press, 1996.

Every station should have a Format Book. To review CHRI's Format Book consult Annexe A.

Lorne Anderson, CHRI 99.1 FM: A format is a mini-worldview that a radio station adopts that defines its overall sound. It could be "classic rock," "classical," "Young Country," "All Talk" or any of a myriad of others. CHRI's format is "Christian Hits" - a melding of adult contemporary and pop music by Christian performers. The "hits" designation indicates that we play specific popular songs in a frequent rotation.

Wade Kehler, CHVN-FM: We are an adult contemporary Christian music station, with a strong leaning towards the CHR format as well. It's kind of a blend between the two. Our main demographic is the 18 - 49 year old, however we are constantly amazed at the number of kids and older adults who also enjoy the station. We have also programmed two satellite feeds on Saturday nights for the youth. From 6p to 9p (central time) we run a program called Sound of Light and then from 9p to midnight a program called Z-JAM. Both are great music and teaching programs aimed at the youth - music from POD to ZAO. We call it music that peels the paint of the walls.

David Spencer, Christianradio.ca: A format is the station personality. It must be consistent throughout the day and week. When a listener tunes in, on-air hosts and DJs make a certain rapport with the listener. This rapport could be made through a specific music style, ministry message, station ID and news/weather. Some stations have successfully targeted a specific age group or demographic with a specific style of music during a certain time slot each week. For example, the Monday to Friday drive home broadcast may have music and talk targeted towards the 25-45 age group. The Saturday night program may be targeted at 14-19 year olds.

*Ross Ingram, CJRI :*Our format is talk between each selection or at the most two selections on the morning show when we have a lot of important info, full newscasts on the half-hour, program promos and local PSAs and other information.

From 9 to noon the rule of thumb is three-at-a-time, likewise the afternoon, but circumstances (live coverage of a local event, etc) could change this if needed. There is a danger in getting too tied up with statistics, demographics and not see the forest for the trees. Our southern gospel/country gospel/praise format here in the New Brunswick Bible belt has no age limit - from teenagers to the newlywed to the nearly dead. Radio, too, is a business of personalities, not programs, so much of the style of presentation is a personal.

2. Music

What is Christian music?

Bob Du Broy, CHRI 99.1 FM: At CHRI 99.1 FM, we define Christian music as music performed by a Christian who professes his/her faith publicly. The CRTC once told me that Christian music is the music broadcast in the context of a program of Christian music. This circular logic betrays the ambiguity surrounding the term.

Lorne Anderson, CHRI 99.1 FM: Arguably there is no such thing as Christian music. CHRI looks at the faith of the artist, not the content of the song. Therefore we would play a song like "Kiss Me" or "There She Goes" by Sixpence None The Richer, which have no discernible spiritual meaning, but we would not play "Shine A Light" by the Rolling Stones. The Stones' lyrics in that case would be seen as more Christian than those of Sixpence, but it's the lives we look at.

Wade Kehler, CHVN-FM: We define Christian music as music that has a purpose of ministry. We try to look at the lifestyle of the artist as well as the lyrics of the song, although there are times when we will add a song by a Christian artist that doesn't have much to say - but it sure sounds great.

David Spencer, Christianradio.ca: Semantically speaking, there is no such thing as "Christian" music. The author of the song might be a Christian, or the performer or worship leader playing the song might be a Christian. However, the song is not really "Christian". A "Christian" is a person who has recognized their own shortcomings, realized their need for Jesus, asked God for forgiveness from their sins, accepted God's free gift of salvation and have stepped forward in faith to be led by HIS Spirit. The lyrics of a song may or may not talk about God, Jesus or faith. But this does not make the song Christian.

For example, if a Christian sings a song written by Great Big Sea, Elton John/Bernie Taupin, Gordon Lightfoot or Sheryl Crow, the song does not become "Christian". If Great Big Sea, Elton John/Bernie Taupin, Gordon Lightfoot or Sheryl Crow sings the traditional song "Amazing Grace", the artist does not become "Christian" during the 3 minutes that he/she sings the song (although it would be great if they did become a Christian for the rest of their life).

From my perspective, if Jesus is the way, the truth and the life, then lyrics that point to truth, God's creation and/or expressions of love and compassion for others are lyrics that point to God. Musical arrangements and instrumentation that relax us, stir us up, make us want to move, smile, laugh or cry can point us to God. Lyrics and/or music that cause us to think, reflect, create, be creative and live life to the fullest without taking advantage of others are lyrics and/or music that Jesus would be pleased with.

Rather than use the term "Christian music", I prefer to use the expression "music penned or performed by a Christian".

Ross Ingram, CJRI: It's the message, not the method. For example, Ray Stevens' "Turn Your Radio On," is the song we plan to use for promotional purposes. It has a message tailor-made for our operation. I don't know from listening to him if Ray Stevens is a Baptist, Roman Catholic, Rosicrusian or agnostic. I get the message of the song and the listeners will also - and will be blessed by it.

What is CanCon?

Bob Du Broy, CHRI 99.1 FM: Although rather dated, the following article I wrote should help define CanCon and comply with the regulation.

For radio, a recorded song is CanCon if it meets two out of the four MAPL criteria. MAPL stands for: Music (Canadian citizenship of the melody composer), Artist (Canadian citizenship of the principal artist), Production (recording made on Canadian territory), and Lyrics (Canadian citizenship of the author of the words). Look for the MAPL symbol on your albums, cassettes, and CDs for CanCon certification, but note that not all CanCon cuts are so indicated.

To review an article entitled "A Primer in Christian CanCon", consult Annexe B.

Lorne Anderson, CHRI 99.1 FM: CanCon is short for Canadian content. Canadian radio stations are required by the CRTC (Canadian Radio-Television Telecommunications Commission) to play a certain percentage of music by Canadian artists. That percentage varies according to the format and the station's individual promise of performance. The minimum CanCon quota for specialty music formats like "non-classical religious" is 10%. However, CHRI 99.1 FM has a promise of performance of 12%.

Wade Kehler, CHVN-FM: CanCon is the Canadian content required to fulfill the Condition of License issued by the CRTC. Ours is 15% and at first it was quite a challenge to find quality Canadian music. But the industry in Canada is starting to grow and there are some very talented artists recording high quality music.

Ross Ingram, CJRI: We anticipate no problem with our format. Much of it will be taken up with New Brunswick-produced southern and country gospel CDs which we intend to promote heavily, augmented by the available music in that genre from the rest of

Canada and the US. In our case we consider our CANCON promises to the CRTC to be only a minimum.

3. News

Do you have to carry news? Where do you get it?

Bob Du Broy, CHRI 99.1 FM: Although we committed to carrying a quantity of top-of-the-hour headline news reports in our promise of performance to the CRTC, the CRTC has since relaxed the regulations and informed us that we no longer had to carry news reports. However, we continue to have 4-minute news reports from 7AM to 5PM weekdays because our audience expects it of us.

We buy the "rip and read" news service from Broadcast News, which costs \$1,000-1,300 per month. They absorb all liability for copyright infringement and defamation. We have the copy compiled and narrated by Tim Hern off site. Our news and sports reports are posted to an FTP site, from which we download the three daily news files and two daily sports file. We repeat the files throughout the day.

You may wish to consider running news items from Family News in Focus and your local television station, as we have done with CJOH-TV, with their permission.

We also have authorization to simulcast CJOH-TV's local newscast in its entirety and to re-broadcast Radio Vatican's daily 15-minute international newscast.

USA Radio news (a Christian service) is available free from satellite, but is heavily Washington-oriented.

Wade Kehler, CHVN-FM: We have a monthly contract with Broadcast News. It's just the basic Internet access (Command News) and not the entire wire service with sound bytes. Part of our Condition of License said that we would carry some news programming, however there was no specific amounts. We have a short news feature at the top and bottom of each hour from 6a to 9a and then at the top of the 3, 4, and 5p hours. Our goal is to also have some mid-day news by this fall (2002), but for now we are on satellite automation and it doesn't quite fit.

David Spencer, Christianradio.ca:

News

a) Focus on the Family-Today's Family News

<http://www.fotf.ca/lists.html>

b) Christians of Action

<http://www.christiansofaction.com>

c) "Canada Watch" from The Evangelical Fellowship of Canada

<http://www.efc-canada.com>

d) Charisma News
<http://www.charismanews.com>

Ross Ingram, CJRI: I am presently providing news for Maine and New Brunswick radio stations via MP3 on a daily basis from a home studio. This will be incorporated into our program schedule should our application be successful.

In my view it is in our interest to cover local news and headlines from elsewhere, otherwise listeners will tune away for news and not come back. This has been proven in this area where American border stations provide Canadian news to hold on to their Canadian listeners.

I have an exchange agreement with CTV that enables me to use their sound clip and voice reports if I need them in exchange for email copies of my newscast. Doing full newscasts throughout the day enables you to incorporate religion-based news stories along with the others. I find most American services too US-based to be usable.

4. Talk

What do you do about talk content? What are the regulations regarding talk content?

Bob Du Broy, CHRI 99.1 FM: The balance provision of the Religious Broadcasting Policy of the CRTC requires that broadcasters balance Christian spoken word programming with other points of view. They don't tell us how, or in what proportions, but we have some ideas based on their licensing decisions and recommendations. "Their Days" is one of the ways CHRI 99.1 FM balances Focus on the Family and other spoken word programming on the station. It is produced by a Christian, and does not proclaim another Gospel; the show is purely informational. In contrast, the station celebrates Christian faith.

The Lord has used "Their Days" in some interesting ways. The station got listed in a Muslim brochure because we covered Ramadan. I have met Jewish and Bahai people who listen to the station and enjoy "Their Days". Even very conservative Christians, who find most of the episodes objectionable, enjoy the segments on Judaism.

I suggest to Christians who dislike the show to contact the CRTC and oppose the balance provision of the Religious Broadcasting Policy. This lets the CRTC know that CHRI is complying, but that this is not what most of our audience wants.

Balance is far more rigidly enforced for television than for radio, and is far more rigidly enforced for overtly Christian broadcasters than for secularly owned and operated stations, even if their programming is largely Christian. The policy is vague; the implementation strategy is established in the station application, hearing, and licensing process. Compliance is generally based on the honour system, but the Commission takes listener complaints very seriously. Discovered non-compliance with a CRTC policy

can put a broadcasting licence in jeopardy; in general practice, though, the usual sanction is to shorten the licence renewal period from the maximum of seven years to something far shorter. This allows the CRTC to review compliance more frequently and causes the station the expense and uncertainty of more frequent application preparations.

Wade Kehler, CHVN-FM: When preparing the application for this station I had a chance to speak with many station owners and managers from the U.S. I felt that since they had been doing this for such a long time compared to the Canadians, I would ask what they felt about combining music and talk. The overwhelming response was "choose one or the other, but don't try to do both. You will never satisfy all of the listeners and the amount that you gain for just the spoken word programming will be lost in the amount that want only music."

We try to add 1 to 3 minute features that summarize many 1/2-hour teaching programs. These run throughout the day and we have had many positive comments. They are also short enough that the music listeners won't turn to another station when they come up. Some of the programs we carry are:

- The Dobson Minute
- Portraits of Grace (John McArthur)
- Business Proverbs (Steve Marr)
- Back to Genesis (creation science)
- Winning At Home (Dan Seaborn)
- Promise Keepers Hi-lite
- Insights (Swindol)
- Today's Child
- RBC's Daily Bread

These are great in teaching for those with a short attention span.

David Spencer, Christianradio.ca: Canada needs both talk radio from a Christian perspective and music radio from a Christian perspective. I think that almost all musical styles should be played depending on the station market. For talk radio, I would like to hear intelligent discussions, debates and interviews that follow the Dr. James Dobson, Hank Hangergraff and CBC Radio One talk professionalism.

Ross Ingram, CJRI: David is right. Christian Radio in Canada needs more Canadian program resources. Part of this can be done by program exchanges where each station offers its best locally produced talk feature. If successful, we plan to partner in every way possible with a Halifax Christian broadcaster in trading our strengths. This can be expanded to include the rest of the country. In unity is strength, someone once said.

VI PRODUCTION

1. Copy Writing

What goes into a good commercial?

Bob Du Broy, CHRI 99.1 FM: You have two audiences for a radio spot - your client and your listener. On one hand you want to please the client to get his approval before the spot goes to air and you want his repeat business. On the other hand you want to please your listeners. You want them to respond favourably to the spot in two ways: you want them to buy your client's product or service and you want them to continue listening to your station.

Sometimes to achieve these goals, you must resist your own instincts and those of the client. The best spot will capture the listener's attention and deliver a clear message without distraction or unpleasantness. A spot that is too entertaining or cluttered spot may be too distracting for the listener to retain the advertiser's name. The client's own voice may be too unpleasant to be a vehicle to deliver the message. He may have to be talked out of using his voice for his own good.

Before writing any copy, write the essentials such as: What is the goal of the spot? What is the absolutely necessary information—who, what, who, when, where, why? Then turn it around: Why is this important to the listener? Use the magic word "you" repeatedly in the copy. Stress "you" in the read. Now comes the creative stuff: a great jingle will cause the listener to remember the spot for a lifetime. A bad jingle will cause people to tune out fast, and maybe forever. A well-done slice of life dramatisation or humour will catch people's ear. But even when done well, listeners will quickly tire of these spots. In addition, there is a 95% chance they will not be done well because they require accomplished actors or joke writers--rare breeds indeed. Sincere recorded testimonials can work.

The creative stuff that does work is: appeal to the listener's wants and interests, use active rather than passive forms of verbs, use an offer to compel action, call the listener to that action, and eliminate redundant (most adverbs are redundant) and overly complicated words. If you want to take it to the next creative level, use techniques that Roy "Wizard of Ads" Williams says engages the mind, like anapestic (poems with the cadence of Three Blind Mice and the works of Dr. Seuss) phrases, positive emotional associations, and keeping some information outside the frame line so that the mind rewards itself by feeling good about your client when it solves a simple riddle or puzzle.

Wade Kehler, CHVN-FM: We find that humour is always a welcome addition to a commercial, BUT the shelf-life for a humorous commercial is only 2 to 3 weeks. We also try to keep the info of a commercial as simple as possible, with the goal being driving customers to the client's place of business. We have formed a great working relationship with a company out of Edmonton called Sharkbytes, who write and produce commercials for stations all over North America. The advantage of using this company

is the variety of types of commercials and voices that become available - and the cost is very affordable for those who can't hire a full time production person.

Ross Ingram, CJRI: This is personal opinion. I don't like to be yelled or exposed to sounds of a buffalo stampede heading for Mr. X's furniture sale. A soft-sell, well-reasoned pitch for a product you believe in will almost always be successful. Again, it's a one-on-one medium. Do you like someone yelling in your ear?

2. Production Music

Where do you get background music? What does it cost?

Bob Du Broy, CHRI 99.1 FM: A whole lot of rights go along with every musical piece. To keep administration simple and costs down, I recommend you acquire so-called royalty-free buy-out music, where you buy all the rights up-front. I also recommend you buy used, because CDs normally do not wear out. I have bought Valentino, Apple and Seaburg production music disks collections for about US\$10 each on www.eBay.com. Apple is a collection of 70s style music; you may find the sound dated, but there are several sources on the web that are selling the series at bargain prices. When buying production music for radio spot production, check the music length. Collections of 30 and 60 second versions of the songs are ideal; longer versions are intended for film production use and are wasted disk space for radio. Get a collection of 5 or 10 or more disks, so you'll have a variety of styles and arrangements to choose from. You also need quantity: you'll find most of the music is inappropriate for your station, and you mustn't use the same piece of music for two advertisers. You will also be looking for zips, zaps, and short instrumental pieces for station IDs (imaging sounds) and longer pieces for music behind show promos.

I recommend you contact Sound Ideas and get on their monthly email list. Their production music and sound effects CDs are second to none, and they are a Canadian company. They have a monthly Blue Plate Special that is about a third of the regular price, and they cycle through most of their catalogue with this special. If you're on a tight budget, pick the title you like and wait until they offer it on special. In Ontario, recordings purchased for broadcast are exempt from provincial sales tax, so be sure to send them your tax exemption form.

Consider producing your own production music and loops. For US\$199, the Synapse Orion Platinum (<http://www.synapse-audio.com>) production software suite seems to offer some astonishing features.

The company at <http://www.v-theproductionlibrary.com> offers "free" regular instalments of production music for radio stations in Britain in exchange for reporting its use in the station's Performing Rights Society (PRS) reports. They are considering extending the offer to Canadian stations using music licensed by SOCAN. This is worth following.

Avoid using "commercial" (retail) music for spot production. This is a use unintended by the creators and performers and is an infringement on several rights, including reproduction rights, right of integrity, and right of attribution. That said, the use of instrumental commercial music is often tolerated by the rights holders, but do not affront them by using well-known pieces or by using them in spots that will run on other stations. The obvious exceptions are music that illustrates what will be presented in concerts, festivals, plays, or CDs for sale. You probably know this, but I'll repeat it: never put sung lyrics under a spot narration. Never.

Here are some sources of bargain production elements:

Larger companies such as Firstcom, APM, 615 Music, Aircraft, Omnimusic, Toby Arnold or TM/ Century usually insist on multi-year licensing agreements, so I don't recommend them. Try instead:

- **Av Deli** carries Zen, Speedtracks IV, and the X Rules series. Prices from US\$295 to \$495.
- **Danoday.com** carries GMI (Impact, Impact Plus, The Excellerator, Powerdisc) and their own L.A. Air Force brand which includes Hollywood Production Library, Christmas Production Package, Power Parts, Just 30s, Just 60s (all two CD sets), Cheap Radio Thrills (three CDs), and single discs Promo Dramatica and Morning Madness, among others.
- **Fresh Music** carries 138 production music, elements and sound effect CDs. Bargain prices starting at five CDs for US\$99.
- **Ghostwriters** carries many of the same titles as danoday.com, as well as Re-constructed sound at US\$89 and X- Attack and X-Stream at US\$79 each.
- **JAM Productions** carries The Answer five-CD set of 60- and 30-second music tracks ranging from rock and urban funk to classical. One hundred different cuts, 400 separate mixes for \$225. afx: production library is two CDs of fully orchestrated three- to four-minute cuts that include 60- and 30-second mixdown for \$90. Lower price when you buy both libraries.
- **Music Bakery** carries twenty volumes of "theme oriented" CD releases includes High Energy & Sports, Drama and Suspense, Rock and Urban, Logos and Transitions and Holidays at US\$149 per CD. Buy three, get one free. Music Bakery also has 39 "periodical release" CDs starting at US\$59.
- **Music2Hues** carries the Flagship Series 48-CD set that includes titles such as Groove-A-Holic, Action Sports and Olympic & Patriotic. Full length versions plus 60-, 30- and 15-second edits. Available as a complete library or individual CDs at US\$48 per disc. Broadcast Series is a four CD set of 60s, 30s, 15s, 10s and five-second edits for US\$18.
- **Network Music** carries four buy-out imaging libraries, including Spank, After Shock and Spike for Rock, Hot AC or Sports formats (all are four CD sets). Also available, Shockwave and Brainstorm (both have seven CDs). Soft rock or AC

stations should check out Glide, a four CD set. Prices from US\$400 to \$700. Individual CDs from US\$125 to \$150.

- **Nightingale Music** carries Mokal, British Audio and ADD. Nightingale's own line of 11 original CDs includes Power, Speed & Motion, Wonder, Myth & Magic and Latin Passion & Dance. Average price per CD is \$139CDN. There's also a different bargain special every month.
- **Omega Productions** carries Noise, Noise 2, Noise3, Distortion, Digitizers, and more. Prices range from US\$125 to \$400.
- **Production Garden** carries Air Assault, 652 sound design elements on four CDs for US\$329. Individual CDs are priced between US\$99 and \$129.
- **Sound Source** carries ABC, Brown Bag and MJI. ABC's Radio Today offerings include Audio Clip Art (AC); Ambush (Talk Radio); Continuous Climax (CHR); Adrenaline (Sports); Avalanche and Altitude (Rock Radio), Horsepower (Country) and Goldmine (Oldies). Brown Bag Productions has Rocket Science and Firepower, high-energy imaging element packages with updates every month. MJI Image Kits are promo concepts written and produced top talent. Sound Source doesn't offer these libraries on a buy-out basis, but they are available for cash or barter.

Wade Kehler, CHNV-FM: We ordered our music and sound effects from a company called 615 Music out of Nashville. They provide this to many Christian stations across North America and are not used in our market so it gave us something new for this area. The initial cost was \$420 with four quarterly payments of \$275 over the next three years - all in US funds.

Jeff Lutes, CITA-FM: From a computer program.

3. Sound Effects

Where do you get sound effects? What do they cost?

Bob Du Broy, CHRI 99.1 FM: I got a great little 10-CD collection of sound effects CDs at www.CDNOW.com for US\$25. I also got a set of 30 CDs produced by the BBC for about US\$300 on eBay. I've bought several small sound effects collections on eBay for US\$3-10 per disk. I keep scanning the Internet and request all the free demo discs I can. The quality of the recordings varies somewhat, and there is a great deal of repetition in the recordings among non-broadcast sound effects CDs. It is important to have a good index by keyword of all the sound effects in your collection; you don't want to spend an hour looking for that "biting into an apple" or "golf swing" effect when you're producing a spot on a tight time line. I got a coop student to transcribe all the sound effect descriptions into a spreadsheet for easy searches. For really exotic sounds, an Internet search will often allow you to find a free MP3 download somewhere.

Wade Kehler, CHVN-FM: Same as above. We ordered our music and sound effects from a company called 615 Music out of Nashville. They provide this to many Christian stations across North America and are not used in our market so it gave us something new for this area. The initial cost was \$420 with four quarterly payments of \$275 over the next three years - all in US funds.

Jeff Lutes, CITA-FM: Off a website. They are free.

4. IDs, Jingles

Where did you get station IDs?

Bob Du Broy, CHRI 99.1 FM: Station branding in the minds of your listeners is of utmost importance. Use every opportunity to remind your listeners who you are--your callsign or handle--and where you are--your frequency. Do it in a way that is pleasant and memorable. You must choose the right voice, the right words, and the right music. Although jingles come into and fall out of fashion, your station would always benefit from well-produced jingles.

Three things are important in radio: consistency, consistency, and consistency. It is best to choose a single imaging voice. CHRI 99.1 FM has chosen Gary Stackhouse, formerly of Newsong FM in St John, NB. We have also chosen a single voice for Sharathon imaging: Rusty Draper. Several of our jingles came from local Christian recording artists and Summit Sound, but we are increasingly using jingles produced by ADS/Spiritborn.

Wade Kehler, CHVN-FM: Same as above -plus we create our own.

Jeff Lutes, CITA-FM: We prepare them ourselves.

Ross Ingram, CJRI: Not using any yet, but in the past we have exchanged IDs and imaging stuff with a station in the US. I wasn't heard in that market, they weren't heard here . no money exchanged ... everyone happy.

VII PROMOTION

1. Audience Acquisition

How do you attract an audience?

Bob Du Broy, CHRI 99.1 FM: An important dimension of radio management is cost control. Avoid spending, because it is much easier to spend a dollar than to make a dollar. Do as much promotion as you can that is cost-free, paid for by someone else, or bartered (or traded) for airtime. Barters for promotion are also called contra.

CHRI 99.1 FM did a lot of early promotion through volunteers: we did a survey of interest in Christian music radio at a March for Jesus, we collected 9,000 petition signatures for our application to the CRTC through churches (this list became our mail donation appeal contact list), we made presentations to church groups in person and using PowerPoint with an audio tape (which we also transferred to VHS), we had a little photocopied newsletter, we also distributed the newsletter through email, and we had a web presence on Freenet. I also issued press releases and did media interviews to keep people aware of our application process.

The launch promotion did cost some money. We sank about \$5,000 into a concert series and another \$5,000 or so into a bus board campaign. However, since launching the station and developing a listener base, we have not had to pay concert promoters (they accept the financial risk even though CHRI 99.1 FM is a high-profile media sponsor and sometimes takes a share of the gate) and we have been able to contra a TV campaign and a long-term elevator ad campaign. We have also managed to have our bumper stickers sponsored by retailer coupons on the wax paper backing.

We have a major web presence. We have a barter arrangement with both our Internet service provider and with our web author. Audio streaming has given us tremendous credibility in this high-tech market.

We have also bartered space in a local monthly computer magazine and the Christian newspaper. Our free public service announcements have endeared CHRI 99.1 FM to the churches; we run them at the bottom of each hour on the air, on a telephone concert-line, on our website, and in the Christian newspaper.

We have a handbill printed on card stock with our coverage map on one side and our schedule on the other. We had a poster and a brochure; we may return to poster and brochure materials some day. If ever we have a slick newsletter, we will seek to have it sponsored.

We bartered our vehicle the first two years of the lease. We bartered signs, banners, sandwich boards, and fridge magnets.

There are two pitfalls to watch out for with barter. First, if there is a commission payable to your sales staff, it is not cost-free. Even if it is 10¢ on the dollar, the station will be out of pocket, so for long-term barters, I (the General Manager) set up the arrangements myself and did not pay out a commission. Second, it is bad discipline to barter more than 20% of your expenses. Your airtime will get over-ridden with non-cash producing ads and your sales people will fall into the trap of closing more and more relatively easy barter sales. Repeat after me: "Cash is king, cash is king."

Wade Kehler, CHNV-FM: The best promotion we started with was a billboard campaign all over Winnipeg. We started with a one-month teaser consisting of only a white question mark with a gold halo on a red background. For the reveal we put our logo on the board for the next month. Since then we have found that community involvement is

our best promotional tool. We have been involved with the Red River Exhibition, Canada Day In The Park, many rural festivals and fairs - including parades. The more people see us out in the public and getting involved, the more respect we get as a serious radio station.

Jeff Lutes, CITA-FM: Feedback from a Christian music nightclub we operate.

Ross Ingram, CJRI: We plan an expenditure of \$2K - \$3K on teaser ads i.e. "coming soon, a good reason to Turn Your Radio On," "reserve 94.7 on your FM dial and prepare to Turn Your Radio On" etc in the only local daily newspaper which is the only advertising vehicle open to us. This would begin a month to six weeks before our on-air date. We would issue a news release during our on-air test period. We expect to have the cooperation of area churches in publicizing the arrival of the station and will encourage Christian people to spread the word also. We will be somewhat unique in the area and like any other radio station going on air for the first time we will attract the curious, the dyed-in-the-wool southern gospel fans and, I think, a certain number of listeners currently listening to the local country music station.

2. Audience Retention

How do you keep an audience listening?

Bob Du Broy, CHRI 99.1 FM: Contests, events, and programming. You'll get lots of CDs to give away from the record companies and events tickets from promoters. Barter bigger seasonal items, like Mother's Day flower bouquets and restaurant gift certificates. Contests should be bigger than life: tease your audience, force them to tune for awhile, ask questions of varying difficulty, put your winner's voice on the air, and congratulate them a lot, to give the impression it was a big deal. We put photos of our winners (along with station personalities) on our website and mail the winners a copy of the photo.

Be a visible presence at events--Christian and mainstream.

Refine your programming, use show promos on the air to get your audience to know your specialty programming, be as local in content as possible, and put your listeners' voices on the air often.

Wade Kehler, CHVN-FM: Find a successful format and stick with it. The hard part is to find what is successful. I found that speaking with the more successful stations in the US (they've been at it longer than any of us) provided very useful information. The most common theme was if you're a music station, stick to playing music. Don't add too much spoken work - you will lose more listeners that you will gain. We have found that with our 18 to 49 target demographic, the music has been a huge hit. Our listeners listen for longer periods of time that any other station in the market. They are very loyal.

Jeff Lutes, CITA-FM: Surveys on our website and hence paying attention to what the people like.

3. Website

How do you get on the Internet? Is audio streaming important?

Bob Du Broy, CHRI 99.1 FM: Find a computer wizard and befriend him. Get him to set up your computers and be your web author. Find a small or medium size ISP that will barter dial up (or better still, high speed access) and email accounts with you. Secure your domain name (www.callsign.ca or www.callsign.fm); compare prices, including those of www.domainsatcost.com. If you can't afford your domain name or your ISP is uncooperative, you might as well use free web-based mail (yahoo, hotmail, scarecrowtinmen.com, or canada.com) and free webspace (check out <http://www.freewebspace.net>).

We have found audio streaming helpful in getting credibility, getting into metal-clad buildings, selling out-of-town clients on our programming, and reaching our listeners when they are away from home. However, I cannot say with certainty that it has added any revenue to the station, so keep an eye on costs. We use Shoutcast freeware to stream out; the alternatives are costly. Watch out for copyright royalty issues; a levy in the US is crushing most audio streaming there.

Wade Kehler, CHVN-FM: The response from streaming has been quite surprising. We were down for a while and the number of email we got from all over North America (and even a few from Europe) were astounding. There are many areas in Canada where solid Christian radio is still not yet available and we are finding that people are tuning in at work and at home. The web site is also great for keeping everybody informed as to what is happening at the station.

Jeff Lutes, CITA-FM: Yes

Ross Ingram, CJRI: In the absence of gospel music radio here in NB, The Gospel Highway from Texas is listened to by fans with computers. It's a valuable add-on to getting the message out, for sure.

4. Contests

What kind of contests do you run?

Bob Du Broy, CHRI 99.1 FM: Phone-in, fax-in, write-in (like kids' drawings), email-in. Draws at events (collect the names and addresses on ballots for your contact database). We had a contest that drove people to our website in search of our 99,100th visitor; the winner had to copy and paste our hitcounter and email it to us. Don't require listeners to pay to participate in a contest; radio lotteries are illegal and will raise the ire of conservative Christians who have moral objections to gambling.

Wade Kehler, CHVN-FM: We have given away everything from hockey, baseball and football tickets to vehicles. We have a great arrangement with the sports teams here in Winnipeg where we give away tickets that are mostly obtained with contra arrangements and then we get advertisers to sponsor giveaways on air. It's a great way to get new advertisers. We also have run two successful contests for a trip for 4 to the Grey Cup; we've given away a hot tub and swimming pool, and a \$3,000 ring. The sky is the limit. Let your imagination run wild. Many advertisers are very willing to get on board because we make it attractive for them to give us their product in exchange for advertising. The idea of the contest is to drive customers to the client's place of business and using draw box entry forms at each of the clients is one way of doing it. We are also currently running a campaign where listeners have to go to an advertisers business to pick up a CHVN sticker, once again sending the listener to the place of business. Ultimately, this is what the advertiser wants.

We've been running certain games in the morning show that are also quite a hit. Radio versions of Malarkey and Mad Gab are quite popular and they started out because the company gave us some board games for giveaways. We now continue to play the games every day.

Jeff Lutes, CITA-FM: Giveaways at our Christian nightclub, call in when we are on the air, etc.

5. Show Promos

Why do you promote specific programmes?

Bob Du Broy, CHRI 99.1 FM: Since people don't tune in 24 hours a day, it's important to promote programmes that air at other times that may be of interest to them. We program a show promo into our automated periods every half hour; it is easily removed when we have to shorten the clock or drop in a spot at the last minute.

Wade Kehler, CHVN-FM: We promote specific programs as part of our advertising promotions. To make packages far more attractive, some of them also come with promos stating "...listen to Z-Jam, brought to you in part by..." We also like to promote our regular drive shows just to remind people that we are the positive alternative to the other stations in our market.

Jeff Lutes, CITA-FM: We are preparing promos that highlight the time of specific programmes.

6. Sales Promotion

Do you have promotions aimed at ad prospects?

Bob Du Broy, CHRI 99.1 FM: We have a media kit: folder with logo, business card, coverage map, salient facts, and rate card. There are pros and cons to giving gifts to clients, and the practice falls into and out of vogue. One of our sales guys swears by the effectiveness of giving imprinted items, event tickets, and taking clients to lunch. Another of our sales guys is equally adamant that it is inappropriate.

Wade Kehler, CHVN-FM: We try many different things to get the first time advertiser on board. One of the best things we have found is the Christmas Greeting (or Easter). For \$250, they get a shared greeting message with another company that will run for about two to three weeks during the particular season. Clients are amazed at how customers will actually come into the store and mention that they heard the greeting. It opens the door to selling more advertising. The client wants to know that people are actually hearing his commercial. We also have many different entry-level packages just to get the new client started.

VIII ENGINEERING

1. Transmitter

What can you tell me about transmitters?

Bob Du Broy, CHRI 99.1 FM: Try to find a good used one. You'll save thousands of dollars. We have two CSI units. We keep one as a back-up. They are dependable but are no longer in production.

Wade Kehler, CHVN-FM: There are a number of different types of transmitters out there that can do the job. We chose the BE because it was already being used quite extensively in our area and if there was ever a tube needed, we would be able to access one from one of the other stations near by immediately and give that station the new tube when it arrived. It was also the transmitter that our engineer felt most comfortable with. Our engineer by the way is a strong Christian man that is currently working with Corus for their local stations here. They gave him permission to work with our station as well on a contract basis.

Larry Kayser, UCB Canada: Your transmitter is just part of an overall system to get a signal to your audience. There is a need for reliability and consistency. In general make a careful review of your technical support services availability before you select a given type of transmitter.

For instance, if you have access to someone like myself, retired from the corporate world, comfortable with big transmitters and big transmitting tubes then you can go with

a low cost tube type transmitter. In this case find a transmitter than you can support, simple and basic. CCA or CSI in the 500w to 20Kw FM are often cheap or given away almost. Avoid transmitters that are far beyond their service life, the effort to keep them going can cause a lot of grief.

Get in touch with a local respected peer group, retired guys from the secular broadcasting community - ask for help, then listen real good. When you're in a fight to get a failed transmitter on the air expect help, the commercial guys can be really great. Last year I was working with a friend, the main transmitter had failed in a way that was causing us a great deal of grief, the chief engineer of a local big broadcaster showed up at the door with boxes of new tubes, used tubes, parts and his expertise for the duration of the incident. It is important that you have your ear to the ground and that you show up with parts and whatever to help when others are in trouble. No matter how competitive stations may be when it comes to helping each other the technical departments know and support each other.

If your technical resources are more modern, then stick with a solid state transmitter. Remember tube transmitters can kill and do so very quickly. My friend and I pushed our stations to buy a dummy load so we can avoid working all night, especially alone. With a dummy load we can work in the daytime while one transmitter is on the air and the other is being given the treatment and loaded into the dummy load.

There is a growing problem with solid state equipment - spare parts, especially some of the semi conductors are getting hard to find. As I write this a friend nearby has just paid \$75 for a single logic chip from an organization that specializes in old new stock semi parts. RF power transistors can be out of supply easily, it is important to work the economics with real numbers when your looking at used equipment.

It is important to work the economics carefully when you are putting a new station together. When we were rushing to get UCB Canada to air, we bought a used transmitter, feedline, antenna setup. The antenna was about 140 ft to high up the tower. The common wisdom was to cut the feedline and drop the antenna to the approved location. My MBA training told me that 140 ft of feedline was worth \$100 a foot in place, so we dug up a new antenna that was closer to the right frequency, changed out the antenna, turned down the transmitter output to achieve the exact same coverage, applied to temporary authority and went to air on the scheduled date and time. There was a side benefit to UCB Canada, the lower transmitter power saves us \$2,000 a month in power and that is worth, when other factors are added into it, a cool \$750,000 over the probably life of the site. Yes there were additional expenses, and they were hard to absorb, but the pain was worth the effort.

Spare Transmitting Tubes

Transmitting Tubes are a consumable resource, careful attention to detail can save large sums of money however. If you have a 20Kw transmitter working at a full 20 Kw of output power, the life of the tubes will be at best a year or two. If you have a 20 Kw

transmitter running at 10 Kw output, then given everything else held constant the life of the tube should be greatly increased. Transmitting tubes, some types, can be rebuilt. Look carefully and work with a supplier who has the contacts to get the work done and handle any warranty issues. Keep a set of spares on hand, and hold onto any used tubes taken out of service and consider having them rebuilt the savings can be very substantial.

a) Power and Signal Reach

What's the difference between full power, low power, AM, FM, DAB, and SCMO?

Sandy Cameron and Bob Du Broy, CHRI 99.1 FM:

Full Power FM

The coverage area for Canadian radio transmitters, which determines the level of power that can be used, is defined by complex Federal Government rules. These rules were put in effect to protect pre-existing Canadian and American stations in an area from overlap and interference from new stations and determine the level of power a station can have. CHRI 99.1 FM's coverage area and pattern shape glean the maximum possible coverage area in eastern Ontario, without infringing on two pre-existing Canadian and two US stations. If not for these requirements, CHRI 99.1 FM might have had a much higher power and greater coverage area.

Full power represents any transmitter over 50 watts, who's power is then restricted by the above concerns, up to a maximum 100 kilowatts ERP (effective radiated power). A broadcaster may elect to set a power level below the maximum permissible to cut costs or to restrict the signal to a target population.

An FM station can be full power but still sound wimpy because of an inferior stereo generator. The challenge is that the transmitter cannot handle all the sound quality variations in dynamic range, stereo separation, noise, and frequency distribution. A poor stereo generator will indiscriminately squash everything down to the lowest common denominator so that the station does not exceed its maximum power specs. A good stereo generator, like an Optimod 8200 or 8400, will process the sound to make it sparkle and punch, like the best stations in your market.

Low Power FM

Industry Canada and the CRTC have a special "low power" licence category of 50 watts or less mainly, for special event coverage and local information purposes. Industry Canada may insist on a further reduced power if the antenna is more than 200 feet higher than the surrounding terrain. These FM stations have fewer controls and regulations, and are an attractive means to cover a community. One caveat: if a full power applicant gets a licence at the same frequency as a low-power broadcaster, the low-power broadcaster has to scramble to find another frequency. There is no protection.

AM Transmission

AM is the oldest method of transmitting voice and music by radio, originating in the first decades of the 1900's. Before that, radio was only Morse code. AM works by varying the strength of a radio wave at a music or voice rate. Its coverage is fairly predictable, but varies greatly between day and night. AM stations can be heard from around the world at night, but be are limited to a few hundred miles by day. AM has not been very successful for stereo, and is limited to a theoretical audio bandwidth of 5 kHz, making it unusable for high quality stereo music. It did work for 50 years as the only radio medium for music, so it's not a total loss there.

Getting a licence for a new AM station is a very difficult process because of the coverage problems and complex antenna tower systems, and is not worth the expense for a music undertaking. Because so many broadcasters are moving to the FM band to lower transmitter operating costs and to enhance music formats, there are often incredible deals on "abandoned" AM transmitter sites, especially in large urban areas. These can often be bought for absurdly low prices from the company moving to FM. There are pitfalls to buying an AM station related to environmental concerns that could cost a fortune, which is often why they go so cheap. Purchase of an AM station transmitter site requires a careful assessment by an expert familiar with the environmental risks and liabilities, or you could loose your shirt, and more.

FM (88-108 MHz)

FM broadcasting is newer than AM, arriving just after WW2. It took off in the 1960's with the arrival of stereo and became the standard for "HI-FI" music broadcasting. FM has predictable line-of-sight coverage, unaffected by day or night, and the coverage can be tailored to fit in to spaces covered by other stations using the same or adjacent channels. This allows the "re-use" of the same channels many times across the country without local interference. FM is also largely unaffected by static and noise from lightning and electrical equipment. Although there are technically 100 channels in the band, limitations in practical receiver design permit the use of only 10 to 12 stations in any single urban area. Cheap receivers cannot separate powerful stations any closer than about 5 on either side. The limits are controlled by Industry Canada NCAN, to ensure the public is best served. Only a qualified consultant with the coverage and spectrum management computer program can deduce the likelihood of a channel being available in an urban area.

Subsidiary Communications Multiplex Operation (SCMO) or Subsidiary Communications Authority (SCA)

SCMO is commonly called side-band radio. Every allocated FM frequency has two narrower SCMO bandwidth ranges attached to it, in effect allowing the holder of an FM licence to transmit two streams of other stuff--audio or data--on the SCMOs. These uses usually merely require alerting the CRTC and Industry Canada of the intended uses. However, ethnic radio specifically requires a

licensing review process. An analyst from the CRTC has told me religious programming on an SCMO would require a licensing process because religious broadcasting has had so much regulatory attention, but there is no specific regulation specifying this, whereas for ethnic broadcasting there is.

There are technical and marketing issues with SCMO. Each FM frequency has two possible SCMOs, one being narrower (less bandwidth or audio fidelity) than the other. SCMOs are capable of carrying a mono audio channel of quality poorer than AM radio but better than a telephone signal. Thus, it may be suitable for talk radio, but music would not be too enjoyable. SCMOs require special receiving equipment, usually fix-tuned to a specific SCMO. This means SCMOs are not really broadcasting, but they do open up the possibility of subscription radio. Receivers are available from Galcom in Hamilton for \$40-60 each. These could be sold or rented to an audience.

Some engineers say SCMOs do not affect the coverage area of the main FM signal; others say they diminish it. SCMOs require an SCA insertion box at the transmitter. In large markets, SCMOs are leased out for \$30,000-60,000 per year. If DAB replaces FM, the SCMOs will die with the FM band.

Larry Kayser, UCB Canada:

SCMO will cost you 10% in coverage. There is a simple rule here, there is no free lunch. If you add information, an SCMO carrier, there is a direct cost of the power it consumes that is not going into the main signal.

[DAB \(The final solution?\)](#)

Sandy Cameron and Bob Du Broy, CHRI 99.1 FM: DAB (digital audio broadcasting) is in the early stage of introduction, and of course, the Canadian system is not compatible with the American one. It purports to solve the many problems with urban FM broadcasting, like dead spots, flutter on car radios, multipath distortion, and a host of other degradations suffered by FM in an urban concrete canyon environment. When it gets off the ground, it should provide (in urban areas) a better quality (near-CD?) sound than FM. My guess is it will succeed in town, but FM will continue to serve outlying areas, and we can expect simulcasting on FM and DAB by stations for some time. The example of digital cell phones vis-à-vis analogue is an identical technical situation.

Larry Kayser, UCB Canada: DAB has to evolve and it is evolving. As I write this some DAB participants have applied to make their portion of DAB into a subscription radio system - to compete in some fashion with Sirius and XM satellite radio systems. The whole DAB scene has to be rationalized in terms of 2004 and onwards. The existing model of simulcasting with very limited DAB original content seems ready for reconsideration. My sense after studying the whole Canadian broadcasting scene for the last six months is that major changes are going to happen. Will DAB survive? Likely, but it may well look very different from what we have now.

Wade Kehler, CHVN-FM: Full power stations have a much larger reach and stronger signal. It does not typically see interference from buildings and power lines. It also comes with a greater cost, although my feeling is that the extra \$200,000 for the transmitter is worth it. Low power comes with all kinds of burdens, the main being a small signal area and interference from buildings and power lines, among other things.

FM is best suited for music distribution and AM is mostly used for talk these days. Although AM does offer stereo, it is still not of the same quality that FM can provide.

Larry Kayser, UCB Canada: Full power FM stations are the basis of the Canadian FM broadcasting model. UCB International has over 180 Low Power FM repeater stations in Australia operating under a very different broadcast model. We are studying the use of this model here in Canada, in fact we will be testing some coverage concepts later this year. There is leverage to be gained by making use of monaural transmission, i.e. not stereo, and taking leverage out of the extraordinary sensitivity of the modern car radios. LPFM can be made to work if great care is taken in the siting of the LPFM transmitters. Beyond LPFM there are other options that might be considered, satellite delivered broadcast services could open some new doors for delivery of His message.

DRM, Digital Radio Mondiale, is a digital format that is rapidly carving a niche for itself in high quality broadcasting. DRM is proposed for LF, MF, and HF high quality, approaching FM stereo quality, program delivery. It is definitely a candidate for use on our AM broadcast band. Some very novel experimental work is going on up on the 26 MHz international broadcast band using DRM to deliver local content. Granted the 26 MHz band does some interesting long distance things every eleven years as the sun spots go up and down, but there are test things being done with DRM in eastern Europe that are technically interesting.

If one is doing an end-to-end study of Christian Broadcasting in 2004, as I am, then a section of discussion and analysis on DRM is mandatory. DRM has the potential, and some see it as the solution to the AM broadcast band for the next wave of AM broadcasting in a new era.

b) New/Used

Where do you buy a transmitter?

Bob Du Broy, CHRI 99.1 FM: A new medium power FM transmitter would cost about \$100,000, and then you need a tower, antenna, and a lot of other stuff to go with it. A new medium power FM transmitting site including tower, would cost in excess of \$500,000.

The best source is a used one, and it is essential to have contacts in the commercial broadcasting community where turnover of "used equipment" is relatively constant. There are contractors and consultants who can source, assemble, set up and turnkey, transmitter plants. They are listed in the "Broadcaster Magazine Annual Directory". For a medium to full power transmitter, you need two experts: 1-a broadcast consulting

engineer to find a frequency and prepare your technical brief for licensing, and 2-a broadcast technical services engineer to help you locate equipment and construct a transmitter plant that will meet Industry Canada specs and be allowed on the air.

It is common for FM and television broadcasters to rent space on someone else's tower. CHRI 99.1 FM spends about \$40,000 a year in tower rental and maintenance fees.

Wade Kehler, CHVN-FM: We purchased our transmitter through our engineer (Corus). If there was a good used one available we would have considered that as well.

Larry Kayser, UCB Canada: The transmitter is one element of a broadcast system, new or used, the issue is economics driven. The issue is ensuring that economics work and that the support services are available, see my earlier notes on the choice between tube and solid state equipment.

2. STL (Studio to Transmitter Link)

What is it?

Bob Du Broy, CHRI 99.1 FM: An STL is a low power digital or FM directional transmitter- receiver system that carries the program from the studio to the transmitter. It is on a special frequency used just for these purposes, uses directional antennas, and cannot be received on conventional radios. It also requires a consultant's technical brief and an INCAN (Industry Canada) licence. The cost is about \$20,000 new, plus towers at both ends for the antennas, and installation.

STL can also be on hired Bell lines, optical fibre, or other landline facilities. These do not require a licensing and consulting procedure or any significant hardware. But the capital outlay you would expect to pay once for a microwave STL is replaced by a monthly expense when you lease a landline STL.

How do you get the programming from the studio to the transmitter, by landline or microwave?

Bob Du Broy, CHRI 99.1 FM: Partly by Bell lines, and partly by private fibre. Many other stations use microwave, but this involves a substantial capital outlay (\$20-30,000), and in some signal-dense markets, there are few if any available frequencies.

Wade Kehler, CHVN-FM: We use a microwave transmitter for our STL. We considered a landline but because of where the location of our tower is located, the price was too steep.

Larry Kayser, UCB Canada: At our Belleville site we choose a short landline run and then a 900 MHz STL out to the transmitter. The short land line copper wire run was to get around the corner of a hill. We made use of used antennas, used feedline and connectors, new rf equipment. I tried to rehabilitate some used STL equipment as a

back up, but that did not work out. The STL issue is really again economics driven, drive the cost out of the overall system. In our case the capital dollars for the new STL equipment was painful but very economic when one considers the monthly cost for copper lines.

3. Architecture

What's the best building layout at the studios?

Bob Du Broy, CHRI 99.1 FM: Try to have the whole operation on one floor. Keep studios away from obvious noise sources, like the air conditioning unit. Have a delineated reception area to maintain the mystique of the studios, to prevent interruption of workflow by nosy visitors, and to reduce opportunities for theft.

Wade Kehler, CHVN-FM: We took our building as it came and made a few renovations. The only thing that we ensured was that the studio and the production room were well insulated. We also made sure that the studio had a window to the outside world. The other consideration is to have the engineering room close to the studio, just in case the computers freeze up and the only people in the building are on air people.

Larry Kayser, UCB Canada: The key thing to remember here is that the piles and piles of expensive equipment that used to be needed can now be avoided. Buy good computers, good UPS boxes, DO EXCELLENT GROUNDING and BONDING of everything. Design out the piles of stuff that everyone used to have. If you work it right you can design out the fixed costs of what was required even a few years ago. Test your assumptions of what is required.

4. Seeking Quiet

How do you keep the noise down in your studios?

Sandy Cameron, CHRI 99.1 FM: Pretend you are building an insane asylum -- the problems are similar. ☺ One problem is reflected (bounced) sound within a room. Reduce reflection with soft surfaces (like carpet and acoustic tiles) and angles other than right angles glass at oblique angles and full CD shelves do a good job. Reduce noise sources by eliminating them (have quiet computers or place them outside the room; wear large-cushion headphones to reduce bleed).

The other problem is transmitted noise. Reduce noise at source by keeping studios away from noise generators, like fans, furnaces, lunchroom, and nightclubs. The next line of defence is keeping the sound from getting through the boundaries of the room into the studio.

Wade Kehler, CHVN-FM: Lots of insulation in the walls. We also insulated and buffered the heating/ventilating system to reduce noise from the roof top unit.

5. Studio Equipment

a) Microphones

What microphone equipment do you recommend?

Bob Du Broy, CHRI 99.1 FM: Entire books have been written about microphones, so this little treatment will appear quite trite to some, but let's cut to the chase. These days, most of your equipment will be unbalanced (RCA jacks--two leads), but if your microphones are of any value at all, they will be balanced (XLR jacks--three leads). Most microphones are called dynamic; these do not require a power source. Some microphones are called condenser and require a power source fed through two of the leads from mixers that offer "phantom power". Condenser microphones are great for recording subtle or distant sounds, neither of which describes the radio studio reality.

The other thing about radio studios is that we are not that interested in sound fidelity. We're interested in eliminating noise and sounding good. You sound good when far off sounds are not picked up by using a low-sensitivity mic; when noise from fan vibrations and table tapping are not audible by using shock mounts; when popping and sibilance are not heard thanks to proper mic placement; when the full audio spectrum is represented by using a large diaphragm mic; and by having a warm, mellow FM-voice. The FM-voice is usually not reality, but a large-diaphragm mic can accentuate low frequencies and the proximity effect further exaggerates bass sounds.

Now on to the popular favourites. The Electro-Voice RE20 microphone is almost the universal choice in radio studios across the country. It is a large diaphragm dynamic microphone. You've probably seen it in *Frasier* and other shows and movies about radio. You may have noticed how *Frasier's* voice becomes more mellow when the RE20 is switched on. This is an accurate depiction. The RE20 retails for over \$800 in Canada. You can get one slightly used on eBay for US\$325-\$400. A better deal is its lesser-known cousin the PL20; its guts and specs are identical but it was marketed to the US musician market rather than radio and it has a slightly different finish: US\$275-325 on eBay. In the same quality league is the Shure SM7 (replaced by the SM7a and later the SM7b with superior hum-bucking in the presence of fluorescent lights and computer screens). This is the mic the radio guy in *Northern Exposure* used. It's about the same price as the PL20. The RE20 and PL20 have a frequency cut-off switch; there is a flat setting and a setting that reduces sensitivity to low frequencies. Electro-Voice makes another microphone for stations with bigger budgets: the RE27 has three frequency cut-off switches, greater sensitivity than the RE20, and superior hum bucking and pop filtering. I was fortunate to buy two on eBay for US\$300. I have a theory that many good mics designed to be kick-drum mics would also serve well in capturing voices for radio; the relatively cheap Audio Technica ATM25 looks like a good candidate.

High ball (ice cream cone) microphones are commonly used on stages and for field interviews. Some radio studios built on a budget use high ball microphones (YTV's *Radio Active* and *Vrac TV's Radio Enfer* illustrate these). The classic high ball mic is the Shure SM58. This mic and its clones appear everywhere. However, the Audix OM2 has

far superior fidelity and barrel noise reduction, and it's less expensive. CHRI 99.1 FM uses three, for which we paid about US\$75 each on eBay.

Let's talk microphone accessories. Most radio studios have microphones mounted on swing arms rather than mic booms; almost all swing arms are made by Luxo (<http://www.luxo.ca/standard.html>), the cantilever base lamp people. These are \$150-\$250 each; the cheapest table-clamp base I could find was at Living Lighting for \$15. Luxo informed me that I could order their microphone swing arms through a local art supplies store. K&M also makes the product (<http://www.k-m.de/D/Katalog/bilder/23850.300.55.jpg>), available through AVR Communications Limited (<http://www.avr.ca>), but they call it a desk arm, order no. 23850-300-55. They probably license the patented technology from Luxo. Check also with Applied Electronics (<http://www.applielectronics.com>). Swing arms are occasionally offered on eBay and go for about US\$80. Shock mounts isolate the mics from vibrations by absorbing them through a system of rubber or spring holders. These can be very expensive when bought at retail in Canada; they sell for US\$20-50 on eBay. The shock mount made by Electro-Voice specifically for the RE20 costs about \$125 and is only worth it if you value the appearance of a matching set. A pop filter can help overcome narrators with heavy "p" sounds when using mics at close proximity; it is better to use the kind stretched over a loop than a wind filter. I have heard that a ladies' stocking over a loop is effective, although it is hard to imagine how to make that look good. One manufacturer of pop filters is Windtech (<http://www.olsenaudio.com>).

Wade Kehler, CHVN-FM: We are very happy with our EV RE20. But there are many good mikes out there.

b) Telephone couplers

How do you put telephone conversations on the air?

Bob Du Broy, CHRI 99.1 FM: There are two things about telephone signals that have to be addressed. First, the phone signal is not directly compatible with most audio equipment, so it must be transformed using a telephone coupler or telephone hybrid. Second, a good coupler will also isolate the incoming and outgoing signals, which means if you are using a microphone at the studio end, you will want to have two kinds of output from your mixer: a "mix-minus" output with your mic signal only that would be the send signal in the coupler, and the mixed signal (which would include the received phone signal and the studio mic signal) for broadcast.

Like most things, you get what you pay for. There are some very cheap ones, like what you can get from Radio Shack for less than \$100, and some very expensive ones, like a Gentner digital coupler that goes for nearly \$2,000.

It is possible to buy a used little Gentner Microtel for about \$300. There are often a few used Gentner telephone couplers for sale on www.eBay.com. This is a great place to research features and prices (check out completed auctions for an idea of what the

things actually sold for). Be careful of the excitement of auctions; lots of stuff sells way over the fair market price.

Several web sites sell used broadcast equipment, so check them out. They have the advantage of a warranty. For example, <http://www.broadcastequipmentforsale.com/used/index.html> offered a rack-mounted Telos phone hybrid for US\$100.

In Canada, check out <http://www.allstar-show.com/usedgear.htm> and <http://www.bellonesmusic.com/usedgear.html> among other sites.

Digital PBXs (phone systems) present several problems for getting phone calls onto the air: they squeeze the sound into a narrower bandwidth and they tend not to like incompatible equipment in the circuit. Many stations (including CHRI 99.1 FM) opt to keep one phone line as an analogue line away from their PBX so they can pass it through a coupler and get calls on the air, but that means calls received or made through your PBX lines can't get thrown on the air at will. One solution I read about is the innkeeper PBX Desktop Digital Hybrid (<http://www.jkaudio.com/innkeeper-pbx.htm>) for US\$495. It connects between the phone handset and base and sends and receives clean line audio to and from your mixer. Spirit FM in Roanoke, Virginia seems to be happy with this piece of equipment.

An alternative is buying a Marantz tape deck with a built-in phone coupler like the model PMD221. <http://www.grandmas.com> had one at a good price a while back.

CHRI 99.1 FM gets some reports, like our Skywards Traffic reports and the stock market report, by telephone. In the past, it was possible to get a good phone answering machine that ran on two regular size audio cassettes, and we could simply record the report, pop the cassette into our playback deck in the studio, cue the tape past the 3-2-1 countdown, and play the thing on the air. Nowadays, all the answering machines are digital and all the used cassette answering machines are worn out. The interim solution has been to buy Radio Shack's TCR-200 telephone recorder (\$140), which is designed to record phone conversations. We had to hook a digital answering machine between it and the wall outlet in order to pick up the call, give an outgoing message ("Please leave your radio report"), and switch on the TCR-200.

We have also set up a PC with a voice modem to answer these calls and record them to the hard drive as a .wav file. IVM Phone Answering Attendant Software (<http://www.nch.com.au/ivm/index.html>) records the calls and we use Magix Audio Cleaning Lab (<http://site.magix.net/index.php?id=411>) to trim the file and clean out telephone noise on playback.

We plan to use the same PC to record announcer-caller (prize winner and interview guest) conversations through the phone coupler for editing and playback through Audio Cleaning Lab when the announcer is live.

Wade Kehler, CHVN-FM: We use the Gentner TeleHybrid. It was only \$1,000 and it works okay. It is hard however to record and edit at this time.

Larry Kayser, UCB Canada: The telephone network is not what it used to be. The advent of cheap electronic wire telephones and the digital era of cell phones have drastically reduced the quality of telephone signals. It is important today to actually do a test with a given cell phone and make an informed decision if the quality is acceptable. The newest digital phones are in many cases totally unacceptable - have an audio acceptance policy and stick with it.

c) Mixer

What mixer do you recommend?

Bob Du Broy, CHRI 99.1 FM: There are two radically divergent philosophies regarding mixers. The old guard insists that the big Ward Beck, McCurdy, WheatStone etc. consoles can't be beat, and that the small PA (public address) style mixers allow announcers to fiddle with too many controls and they just don't look like a proper radio studio mixer.

Increasingly, new radio engineers are favouring Mackie-style PA mixers. They are inexpensive (a whole mixer can be had for the price of two channel modules on a big board), light, small, and they generate little heat. They are quiet in two respects: their audio specs are amazing and they don't require cooling fans.

Behringer makes slightly less expensive alternatives to the Mackie boards.

Wade Kehler, CHVN-FM: We have a simple Audioarts Engineering R-17 board. We made a few modifications for ease of use with our satellite broadcast, but other than that it's pretty simple.

d) Automation System

What automation system do you use?

Bob Du Broy, CHRI 99.1 FM: No automation system is perfect. CHRI 99.1 FM uses the Dalet 4.3 automation system with Digigram sound cards. It has a few bugs, but I have heard it is more stable and has more features than other comparably priced systems. CBC radio and a lot of French language stations use it, as well as NPR (National Public Radio) and other US radio networks. The full system cost us about \$60,000, for which we now have five workstations.

We use Dalet's own rather rudimentary music rotation system (we hope to graduate to Selector or the buy-out bargain version, M.O.M., someday) and have not bought Dalet's traffic programme. We added the four-track recorder option Surfer 4. The distributor recommends using a Novell LAN and server operating system but we're getting away with a free Linux LAN and server operating system just fine.

Wade Kehler, CHVN-FM: We use MediaTouch. It was chosen because it is a local product and again, used by many other stations here in our market.

e) *Logger System*

How do you record your broadcast logger for the CRTC?

Bob Du Broy, CHRI 99.1 FM: We used to record to three VCRs on 8-hour tapes every 24 hours on a 31 day cycle, plus an identical rig on a seven day cycle off-site. We now use Total Recorder (a Canadian shareware product that costs about \$20 <http://www.highcriteria.com>) to record to a PC hard drive and Deletor (US\$10 shareware from <http://www.basta.com/ProdDeletor.htm>) to delete audio files more than 45 days old. (The CRTC requires us to retain audio logs only 31 days.) Because of memory leak with our older version of Total Recorder, we use a free utility called PowerOff (<http://www.tucows.com/preview/195837.html>) to reboot the computer at 2AM twice a week. The PC is on a LAN to our office computers, allowing us to review logger recordings and burn them to a CD-ROM if necessary. We have a back-up rig off-site.

Please note that the CRTC will not tolerate logger failures. As a minimum punishment for not being able to provide logger recordings, expect at least a licence renewal period of considerably less than the maximum seven years. Expect to receive a demand from the CRTC a year after each licence renewal for a full week of logger recordings.

Wade Kehler, CHVN-FM: We are using ReelLogger, which is a stand-alone computer recording everything. We have only had one small outage over the past two years so it has worked very well.

Larry Kayser, UCB Canada: The purpose of logging is to meet the CRTC requirement, they see it as an important item so we need to make sure it is done properly. I looked around a lot, found an inexpensive program that our UCB Europe friends were using and we use it here. We bought two new, not top of the line PC's with large hard drives, 120 GBytes per drive, two per PC. We have one PC in the studio and another at the TX site. The PC's are setup so they make one hour long files, they stop/start files at different minutes of the hour and they do a daily purge of old files at different hours in the early morning. I manually transfer all the files every couple of weeks onto second drives in each PC, the purge intervals are 100 days on one machine, 120 days on the other. The program is Cybercorder 2000, do a Google to get to them.

f) *Traffic*

What system do you use to log spots?

Bob Du Broy, CHRI 99.1 FM: Traffic automation systems can cost \$10,000 or more outright, or several hundred dollars a month forever. We use a sophisticated Excel spreadsheet instead with a macro that allows spot rotation within dayparts. We hand edit the spreadsheets after the broadcasts to insert last minute additions and flag

unplayed spots, and then run another macro once a month to produce affidavits of played spots. We also report unplayed spots to schedule make-ups. In the future, when resources permit, we would consider Natural Log (<http://www.bsiusa.com/software/natlog/nlog.htm> US\$1,295 buyout).

Wade Kehler, CHVN-FM: We use CBSI. It is a very costly program but we purchased it based on recommendations from MediaTouch. It works well with our other software.

g) *Music Scheduler*

What Music Scheduler do you use?

Bob Du Broy, CHRI 99.1 FM: Currently, during live times (mostly the drive shows), the hosts pull their own music according to the format, always pulling an approved current as the opening song to a set. During automated times, we let Dalet's own music scheduler set the music rotation according to selection criteria we have established. We are considering M.O.M. (<http://www.extrasensory.com>; it's a buyout at US\$395!) Selector, PowerGold, Natural Music, MusicMaster, Antenna 2000 and other Dalet-compatible music schedulers.

h) *Office*

i. phone

What phone system do you use? How do you keep your local and long distance phone bills down?

Bob Du Broy, CHRI 99.1 FM: We used to use a Nortel 1A2 Key from the 1960s. This is an old analogue system that was quite popular with radio stations because of the ease of connecting it to audio equipment.

We graduated to an ATT/Lucent Partner system, which is ideal for businesses with 10-50 phones. It is flexible, expandable, and lots of new and used (cheap) parts are readily available. However, the frequency range through the Partner system is more limited and connect speeds when we dial up through the system are half of what they would be if we did not have to go through the box.

We use AT&T for local telephone service, which is \$5 less per line per month than Bell plus we get free call display and forwarding. However, we have to sign up for two years at a time, service is not as good as Bell, and our sound quality seems to have degraded. Bell was set to upgrade our lines, but called it off when we switched to AT&T. Bad timing.

We use an in-house voicemail system compatible with the Partner system.

We used to barter cell phones, but that small business went under. We have recently bartered cell phone hardware but must pay for connect time.

We essentially barter long-distance calls through Heartline.

I encourage anyone even thinking of getting mnemonic toll-free phone numbers to get them immediately. They only charge 10 cents per minute from anywhere in Canada or the US and there is usually no other set up charges. Just do it and start using it later, because cool numbers like 1-888-MY-RADIO get snapped up early.

Wade Kehler, CHVN-FM: Our phone system is Repartee, which is a self-running computer phone system tied into our local provider. The only reason we use it is because we share a building with Trinity Television and they had it installed in the entire building. For us, the local provider would be enough as well.

ii. fax

[What fax machine do you recommend?](#)

Bob Du Broy, CHRI 99.1 FM: I recommend against the kind of fax machines that seem to be designed for home use. The initial purchase price is low but the price of consumables is outrageous. Mercifully, the days of thermal paper seem to be behind us. I recommend a toner-cartridge based system. Inkjet is acceptable price-wise only if you are able to re-fill the ink cartridges yourself. Definitely stay away from roll-paper thermal faxes.

Wade Kehler, CHVN-FM: They are a dime a dozen. Just make sure it's laser and not ink jet.

iii. photocopier

[What photocopier do you recommend?](#)

Bob Du Broy, CHRI 99.1 FM: Like fax machines, do not get a photocopier designed for home use if you plan to make more than about 10 copies a day. Most of the guts of home photocopiers are considered consumables and the low initial purchase price quickly proves to be a false economy. If you buy it new for less than \$1,000, beware. You would be better off getting an older refurbished machine for a little more.

Wade Kehler, CHVN-FM: Again, look for the best deal. We worked out a contra arrangement for most of our equipment.

iv. PCs printers

Bob Du Broy, CHRI 99.1 FM: Again, low initial purchase prices can prove to be a false economy when you factor in that the drums on Brother and Oki laser printers are considered consumables and that the cartridges for inkjets cost about a quarter the cost of the whole machine. Get industrial strength laser printers. I favour old HP IIIIs.

Wade Kehler, CHVN-FM: Again, look for the best deal. We worked out a contra arrangement for most of our equipment. Ditto.

v. backup power

[What do you do about the risk of power outages?](#)

Bob Du Broy, CHRI 99.1 FM: This is a function of how much one is willing to spend to reduce the cost of a probable power outage. Ideally, you should have a UPS (uninterruptible power supply) in the circuit of your main sound-processing electronics: server, live audio workstation, mixer, audio rack in engineering, and, the phone system. You will want your electrician to set up the circuit to feed only essential equipment. This will keep you on the air on battery power a few minutes or hours after the lights go out. By the way, you'll also want emergency lighting so non-essential personnel can exit the building and the announcer can keep operating the buttons. Rechargeable plug-in back-up lights can be purchased at Canadian Tire and Home Hardware for \$20-30. A few good flashlights would also be a wise investment. A side benefit to a UPS is that it conditions power to remove dangerous spikes.

An industrial strength UPS is appropriate for the power draw of a few computers for an hour or two, but it is not designed for longer protection or to power a transmitter. For more power draw, you need a generator.

Generators are available for every power consumption level. Bigger machines, like you would need for a transmitter, tend to run on diesel. This is a safer fuel than gasoline and has a long shelf life. Smaller machines--with the capacity to feed a few computers, a mixer and two CD players--tend to run on gasoline. Gasoline is volatile, highly flammable and explosive, so store it safely. Gasoline also turns into a waxy substance after several months, unless you add stabiliser to the mix. Like car engines, generators need engine oil and must follow a maintenance schedule.

We needed a transfer switch to go from hydro to generator power at our transmitter site. An automatic transfer switch for this kind of power would have cost about \$20,000. We opted for a used manual switch at \$3,500.

Wade Kehler, CHVN-FM: We had our first major power outage recently since going to air two years ago. We had battery backups but they are not made for such a long outage. The only thing that you can do is get an actual generator - and it is quite cost prohibitive.

Larry Kayser, UCB Canada: We have had a painful time with our electricity supply from the major supplier here in Ontario. Our large UPS at the transmitter site was destroyed earlier this year and we have had several prolonged power outages.

As I write this, just earlier today, a brand new motor driven three phase power transfer switch was fitted into the transmitter building. We found a source of 200Amp three phase motor driven switches for \$2,000, contact me at UCB Canada for information on this. Outside we will shortly move in a large used Perkins diesel with a brand new alternator on the back of it. The back up generator will be mounted in a specially rehabilitated trailer. If the generator is bolted down inside the building you have no options, UCB always likes to have options especially when we are in His service.

If your station is power by Three Phase power it is critical to get yourself a small three phase power monitor box. Get the type with dry contacts and put them in series with the interlock system in the transmitter. This way if the power company bounces one of the phases around the box will take your TX off the air before much damage can be done. Before we put the Three Phase Power protection box in we had one very painful experience, the boxes only cost \$250 or so, cheap protection.

Backup Power

Larry Kayser, UCB Canada: Diesel generators come in all sizes and flavors. A few points we have learned recently. 20 to 40 Kw generators often cost a lot more than 65 Kw Generators, we have a larger one which was considerably cheaper. Never buy diesel fuel with the road tax included for your generator, always buy home heating oil and use a diesel fuel stabilizer additive. We will keep a minimum of oil on hand, 24 hours or slightly less. If we have a major outage, well when we have a major outage we will bring fuel in as needed. Battery warmer pads for the batteries are a great way to improve reliability, we also will have a control to keep the engine coolant warm enough but not to warm all winter. Smoother all the battery cable terminals in grease. Keep a good supply of oil filters and fuel filters as spare, they can be hard to get during a major crisis. We will also keep at least one full oil change with the generator at all times.

Note: Above I mentioned the use of multiple batteries for starting the diesel generator. It is important to never put engine batteries in parallel on a regular basis, they will eventually destroy each other. We will use two large batteries but connected with an extra starting solenoid so that the second battery only goes in parallel with the first battery during the starting process. The batteries will be separate and receive separate float charging sources under normal conditions.

6. Safety

Larry Kayser, UCB Canada: There are some basic things that one needs to be aware of. Go and buy a First Aid kit for each site you have say Studio and Transmitter building. Buy an Eye Wash Kit, and I always keep a box of Band-Aids hanging by the telephone in the transmitter building. Watch the expiry dates on the safety and eyewash kits. A working telephone in the transmitter building is essential and if there is work to be done

on the high voltage part of the transmitter, have an additional pair of eyes, ears, and arms available. Make sure the backup person knows where the cut off switches are and how to use them.

Fire extinguishers of the right type for each location are also important. Take a few minutes and make sure you have the right type of extinguisher.

7. Tools

Larry Kayser UCB Canada: When I started to crank up our station last September I went and spent \$1,000 on a basic tool kit. Buy the biggest, most powerful, two-stage vacuum cleaner you can afford. Buy spare filters. I try to make use of the vacuum cleaner everytime I open anything. I made up a two page list of basic tools, seldom used things like a very cheap single speed drill at the transmitter site might seem excessive but ours has been used now some eight times in less than a year. I bought a quality DVM and a clamp on ampmeter both have paid for themselves already. The clamp on AC/DC ampmeter was hard to justify, but it caught an intermittent connection to a filament transformer that could have hurt us - the tube costs \$4K each so a single event paid for the meter.

8. Cleaning

Larry Kayser UCB Canada: When we started to prepare to go to air I bought three large containers of rubbing alcohol and lint free used rags. I use these for cleaning, I try to wash down everything and keep the dust under control. What the vacuum cleaner does not get, I go after with a damp cloth. At the moment we are installing a second full power transmitter. It has been out of service for some time, I have used half a box of cloth wipes and a full litter of alcohol in the cleaning and I am not satisfied yet. Dirt will cause trouble if you don't clean it up.

Air filters are a root source of a lot of problems. When we were starting up one of our volunteers took our metal air filters on the CCA transmitter away and took 20 years of grime off them. I do not know how he did it, but I do know the cleaners were not very friendly but they got the job done. I had taken the filters to the car wash twice before they went away with our chap. A light spray of oil once per quarter and annual car washing will help.

9. Building Access

Larry Kayser, UCB Canada: Transmitter buildings are always located near or in a swamp or bug infested area. We had our first dose of keeping a small generator going and running the power cable out the door. The bugs thought this was just great.

Next day one of our volunteers cut a three and one half-inch round hole through the metal and the wall. We now have metal covers with self-tapping screws holding covers

in place but we can pull the plates off easily. Cables and water hoses for the transmitter dummy load go through the hole and the rest of the hole is stuffed with rags. Bugs outside, us inside - that is the way it should be.

10. Air Conditioning

Larry Kayser, UCB Canada: We have a small air conditioner as part of the cooling system in our Transmitter building. Great, keeps the temperature under control BUT in the winter time air conditioners have a way of ruining your day. I mentioned above that I had purchased a clamp on AC/DC ampmeter. Well as winter came on I went looking for phantom loads. I found one! There is an electric heater in the air conditioner compressor to keep it warm enough to start in cold weather! Since the compressor won't be turned on for six more months the heater is of no value, turn it off. This heater was costing us \$25. a month of wasted electricity.

IX FINANCE

1. Budget

a) Capital

What was your start-up budget? What surprises did you encounter?

Bob Du Broy, CHRI 99.1 FM: Our initial capital budget was \$525,000, which included about \$100,000 to cover projected operating shortfalls the first three years. Two major shocks occurred: first, about \$100,000 in funding didn't come through (due to a death, two business failures, two job losses, and miscommunications); second, instead of costing the budgeted \$69,000, the transmitter site cost \$250,000 to set up. This was in spite of the fact that the transmitter was bought used for a fraction of its new price.

In addition, operating revenue was far lower than expected the first few months, but we were able to keep operating expenses down through a "voluntary" salary roll-back, a lay-off, and greater use of automation and volunteers, and lots of prayer. We had originally planned on 5% of revenue coming from donations; necessity pushed that up to 50%. In addition, many of our investors very generously agreed to forgo or defer debt repayments.

The capital expense shock meant we had little money left to put into the studios and offices. We borrowed plastic patio furniture to sit on when we first got into our building. One day a gentleman visited and said he was closing a factory and could outfit us with furniture. Two other gentlemen with a moving company offered to move the furniture free of charge. Our chief engineer built the studios from used parts that he had scavenged over a lifetime in the business.

By God's grace, we ended up looking and sounding pretty good.

Wade Kehler, CHVN-FM: Our start-up budget was \$550,000, but I think that \$750,000 would have been better. The cash flow in the beginning was very tight and a delay by Industry Canada cost us \$175,000 in unforeseen expenses. We had hired staff and purchased equipment based on the fact that we were told that by March/April we should be ready to go. It took until the middle of September to get the final approval from Industry Canada.

b) Operating

What does it cost to operate your station?

Bob Du Broy, CHRI 99.1 FM: It costs about \$1,800 a day to operate the station. Compared to most full-power stations, this is extremely modest, thanks to a small staff of 10 paid slightly below market, a large volunteer force, donated gifts in kind, buying used equipment and discounted supplies, and bartering operating expenses and promotion wherever possible.

The name of the game in radio has always been cost control.

To buy used, keep scanning your local "for sale" usenet groups, visit eBay, keep up your Costco membership, and set up an account with Grand & Toy or its equivalent for 30-40% discounts and free delivery.

Wade Kehler, CHVN-FM: Our monthly expenses average around \$55,000. This includes all of the sales commissions as well.

2. Accounting Packages

What accounting packages do you use?

Bob Du Broy, CHRI 99.1 FM: Every small business accounting package has strengths and weaknesses. We've used QuickBooks, Simply Accounting, and MYOB, as different accountants expressed their preferences.

We've been with MYOB (Mind Your Own Business) since 1999. It allows you to reverse entries with documentation and to export data to other software like Excel. Be sure to buy the upgrades every year to keep up with the tax tables. We skipped a year and had to pay a steep penalty. Unfortunately, MYOB updates are no longer being supported in the Canadian market. We'll probably move back to QuickBooks.

Wade Kehler, CHVN-FM: We use a radio package called CBSI for billing, but all of the accounting is done on Simply Accounting. I've worked with it for over ten years and it was just a natural fit as I'm still doing the accounting at the station as well.

3. Audit

Do you get annual financial audits done? Do you have to? What does it cost?

Bob Du Broy, CHRI 99.1 FM: We get annual financial audits done. They have cost us about \$5,000 per year, which was about \$2-3,000 too much. With a little effort, you can probably find a CA to do your audit at a drastically reduced rate or on a barter basis. Our new auditor charges us \$1,800.

If you do not have to convince members or shareholders of the solvency of the enterprise and integrity of procedures, you may be able to arrange a financial review rather than the far more rigorous and expensive audit.

Wade Kehler, CHVN-FM: We have hired Deloitte and Touche to perform our year-end financial statements. One of the partners here in Winnipeg is an old friend and a Christian, so it was a natural fit.

4. Reporting Requirements

What are the financial reports used for?

Bob Du Broy, CHRI 99.1 FM: We file financial reports with Canada Revenue Agency (CRA, formerly Canada Customs and Revenue Agency CCRA, formerly Revenue Canada) and Revenue Quebec every June, because we are a not-for-profit corporation and a charity registered in Quebec. We also complete a Statistics Canada financial survey every October, the results of which are compiled by the CRTC. We use current financial reports to monitor the financial health of the operation, and we distribute the audited financial reports to our voting members at our Annual General Meeting every spring.

Wade Kehler, CHVN-FM: It creates a report for CCRA as well as the other shareholders in the station.

X HUMAN RESOURCES

1. Staffing

How did you recruit your staff?

Bob Du Broy, CHRI 99.1 FM: I have a mindset of constantly being in recruiting mode. Every meeting is an interview or audition for volunteers and potential staff. I ask the Lord in prayer to provide the people we need. In the past few years, I have also asked Him to screen out inappropriate people, because staff and volunteer selection is time consuming, rejections can be hurtful, and selecting the wrong person can be (and has been) disastrous.

Like most entrepreneurs, I have the "weakness" of being overly optimistic. Like just about everyone, I project myself onto my perceptions of others, which has misguided me with respect to some people's values, abilities, and motives. The challenge is to find capable people with servants' hearts who can complement the leader's strengths and weaknesses. In my case, I needed people with warmth to complement my analytical bent, even though it was awfully tempting to enlist people just like me. Fortunately, my closest human adviser--my wife--complements my personality well.

We prayed a lot and networked into every circle of acquaintances we could. I now encourage people interested in working for CHRI 99.1 FM to volunteer at the station or at events; their volunteer time becomes an extended audition or interview, and this helps in the selection process for paid staff.

In addition to networking, we also ran a print ad in a fundraiser association newsletter. This yielded dozens of candidates, but few were enthusiastic about our mission. We also advertised positions on the air, but I didn't find this as effective as personal networking.

Wade Kehler, CHVN-FM: Most of our staff was hired through word of mouth connections, although two of our sales staff was done after receiving job applications.

2. Staff Relations

How do you keep your staff happy and motivated? What challenges have you encountered with staff?

Bob Du Broy, CHRI 99.1 FM: There was an initial enthusiasm that waned over time in the face of the rigours of a start up operation. The honeymoon period lasted between eight months and two years, depending on the individual. The reality of being overworked and underpaid could quickly demoralize a staff. Effort is needed to counter this tendency:

- let the staff know you care, through frequent communication (particularly in conversation), asking about staff needs and letting the staff know the plans to meet their needs;
- develop esprit de corps through social activities;
- establish reasonable staff expectations, by illustrating the practices of other employers (particularly those in ministry and in the radio industry);
- give regular feedback on performance of the staff; and
- when thanking someone for a job well done, mention the positive consequences of that action.

Wade Kehler, CHVN-FM: Lots of holidays? Actually we have a staff of 12 right now and it's going quite well. We find that having the staff involved in many of the decisions and letting them have a say in direction - even if it's only dialogue - gives them ownership of

where we as a station are headed. Although management still makes the final decisions, they have at least had opportunity to have give input.

Most of the challenges presented to us by staff have been relatively easy. We did have one person who constantly challenged management and we had to let that person go. Others were seeing her defiance and disrespect and we knew it would only get worse.

a) Staff Meetings

How often does your staff meet?

Bob Du Broy, CHRI 99.1 FM: We have a staff meeting every second Tuesday at 1PM. Some staff said a weekly meeting is too often. We meet on Tuesdays because our production director works from Tuesday to Saturday. We meet at 1PM because I can ask my morning announcer to stick around past 1PM and my home drive/evening announcer to come in a little early every couple of weeks, and we are automated from 1-3PM.

We also have a revenue staff meeting every second Friday at 3PM. I call it revenue rather than sales because half our revenue comes from donations.

We always open and close staff meetings in prayer. We also have staff prayer times at 10AM Mondays and Fridays and at 1PM on other weekdays. We hold hands in a prayer circle and vary who leads prayer. When we have a visiting pastor, he or she usually leads prayer. We begin with praise and conclude with prayer intentions. We sometimes open with a Scripture reading. When we're really frisky, we close with a praise song.

Some staff claim we meet too often; others not enough. Some staff claim meetings are too long (1-2 hours); others say some issues are not adequately discussed. Don't try to please everyone.

Wade Kehler, CHVN-FM: We have a regular staff/lunch meeting twice a month. I provide the lunch (pizza to sandwiches, etc) and we spend an hour together each time.

b) Social Interaction

Does your staff get together outside of the business context?

Bob Du Broy, CHRI 99.1 FM: At work, we celebrate birthdays and the departures of coop students or staff with ice cream cake at lunchtime. On a couple of occasions, we bartered meals at a restaurant. We throw big parties for station anniversaries and at Christmas. We have had informal pool parties at my place. We have an annual staff retreat off-site.

Wade Kehler, CHVN-FM: We try to encourage staff get-togethers as much as possible. I will often have the staff and their families over for a BBQ. We also try to get together

for other events as well such as recently four of us went fishing for a day. Other times we've gone to sporting events and other things as groups as well.

c) Performance Appraisals

Do you appraise staff performance? How often?

Bob Du Broy, CHRI 99.1 FM: I intended to do them quarterly, but I have actually only done three between 1997 and 2003.

Wade Kehler, CHVN-FM: I have started an employee review once a year with each staff member.

d) Compensation

What do you pay your staff?

Bob Du Broy, CHRI 99.1 FM: We pay most staff members about \$3,000 below market, but we offer three weeks vacation (versus two weeks typically offered by other radio stations) and a benefits plan that is almost entirely employer-paid.

Wade Kehler, CHVN-FM: All staff is on a salary. We don't pay anyone by the hour. My feeling is that I like to give them the freedom from the time clock. If they need to leave early some days we don't dock their pay, and likewise if they end up working later, we also don't adjust the paycheque.

3. Volunteers

Do you use volunteers? How do you recruit and manage them? What are the costs and benefits?

Bob Du Broy, CHRI 99.1 FM: We use volunteers to help represent the station at events, to host weekend programming, to narrate spots and show promos, to do some office work, and to do most of our computer support. They generally offer their help rather than us coming to them, and we have become highly selective. However, with respect to voices, I audition every mid-day visitor to the station (like prize winners) without them knowing, to hear whether they have a voice and something to say. Because weekend programming is pre-recorded and relatively controlled, it is appropriate for less-experienced but promising hosts. My executive assistant now supervises most office and studio volunteers; our volunteer Events Coordinator supervises events volunteers. Volunteers must be asked (not told), and they must be thanked appropriately. The cost is time and effort, and sometimes emotion. The benefit is "free" labour and the development of a pool of talent for potential future employment.

Even some for-profit secular stations used volunteers and unpaid interns.

Wade Kehler, CHVN-FM: We have not used volunteers extensively as of yet, however for the next summer we will hire a Summer Events Coordinator who will look after volunteers for all of the summer festivals that we are involved in.

4. Coop Students

Do you use co-op students? How do you recruit and manage them? What are the costs and benefits?

Bob Du Broy, CHRI 99.1 FM: We use the services of two to five coop students per semester, from high schools, community colleges, and universities. We advise the schools a few weeks before each semester that we will accept candidates. We are fairly choosy, but we do not always demand that the selected candidates have a strong Christian faith; we see witnessing to them as a form of outreach. However, they are expected to participate in our daily prayer time. July is considered a third semester for Ontario high schools and our July coop students come for the full day; half days are typical during other semesters. Some community colleges assign coop students to a placement full-time for four to six weeks. University journalism students typically have spent early mornings at the station for one to two weeks. Trinity Western University's Laurentian Leadership Centre sent us a student for half days for a full semester. Like volunteers, coop students must be pulled, not pushed. Assignments must be geared to the abilities and interests of the student. We have had students with dyslexia and difficulty with English; it was a challenge finding them meaningful tasks. We couldn't let them take phone messages. Especially with high school students, you must make rules clear, like business phone etiquette and not accessing chat rooms and personal email from station computers. Most of our coop experiences have been positive, but coop teachers remind us that we should not hesitate to "terminate" under-performers. In addition to the outreach opportunity, coop students have allowed us to keep our finger on the pulse of the interests of our young listeners and they have done effective promotion for us in their schools. And we get a whack of routine work done by them, like data entry, checking voicemail, and tidying up. The cost has been the effort poured into training and supervising them, doing two performance appraisals every semester for each student, and correcting their occasional mistakes.

Wade Kehler, CHVN-FM: We have had two broadcast students come and work with us. Both came here because they were Christians and they liked what we were doing. One has since been hired on full time.

5. Leadership

What have you learned about leadership?

Bob Du Broy, CHRI 99.1 FM: Read John Maxwell's, Robert Schuller's and Steve Covey's publications and listen to the tapes. Read Leadership by the Book and the Psychology of Winning. Always be reading positive literature or listening to a positive tape series. Constant reinforcement will keep you on track.

Pray. Smile. Press on. Spread love. Don't be afraid of tough decisions, but implement them with a sincere smile. Do not be afraid of conflict; every leader is a change agent, and every change means conflict. Seek to do God's will. Read Romans 8 when times are tough.

People are like mathematical operations: there are multipliers, adders, subtractors, and dividers. Find and associate yourself with multipliers. Be a multiplier. The highest calling of a leader is to raise up leaders. Encourage adders to become multipliers and subtractors to become adders. Do not tolerate dividers in your organisation. Pray for them and love them from a distance, but "avoid those who create dissensions and difficulties" (Rom. 16:17) and have nothing to do "with a man who is factious" (Titus 3:10). Read *Antagonists in the Church* by Kenneth C. Haugk.

Know yourself. Know your strengths and your weaknesses. Have a Myers-Briggs personality profile done for you and as well as your staff members, and go through the team-building exercise of trying to understand each other's communication styles.

Get a business mentor and a spiritual director. Take time out to refresh your mind. You and your organisation are never done learning and growing. The journey is never over.

Wade Kehler, CHVN-FM: I don't think there is enough room in this email. The big key is relationships with staff.

XI REVENUE

1. Sales

a) *Conventional*

[What are the secrets to success with spot sales? What are the key challenges of sales management?](#)

Bob Du Broy, CHRI 99.1 FM: The two secrets to sales are right attitude and persistence. With the right attitude, you believe in God, believe in yourself, and believe in your product. We know that CHRI 99.1 FM delivers results; we know it is a great value; we know our advertisers are fortunate to work with us because we know we will bless them in every way. We also know that not everyone will see it that way, so we don't let even dozens of rejections a day get us down, because we know that someone saying no to us has only hurt themselves and for us is a step on the way to a yes (a successful sale, a "close").

We also know that buying is an emotional decision and people buy from people they like. That is why a good sales person puts the client's wants first, understands those

wants, and offers ways to meet those wants. This means building relationships, which means frequent contact, which means 10 completed phone calls and four personal visits every day. "Unseen and untold is unsold." "To sell you need feet on the street." Existing clients should hear from the sales person several times a year. This consists of: phone calls, faxes, emails, personal visits, and Christmas and birthday cards; not just invoices. Because there will always be client attrition, half of a good sales person's effort should go into prospecting.

Sales management involves staff selection and termination, compensation, motivation, training, performance appraisal, product packaging and pricing, and budget setting. I have found recruitment difficult because few people are natural sellers, love the Lord, and believe in Christian radio. (I can only pray that the Lord send us the right people.) Here are major sales management challenges:

- Motivating when you yourself are a self-motivated person.
- Relating to emotional people who can be defeated by rejection.
- Many Christians are not motivated by money, so a commission (or lack thereof) gives limited motivation.
- Encouraging sales staff to learn from books and tapes.
- Training when training consultants are very expensive.

Price discipline because of the temptation to sell on price rather than value, especially given the perception that we are selling a highly perishable intangible good.

Wade Kehler, CHVN-FM: We have found that the ultimate secret is a strong relationship with the advertiser. Sometimes it takes six months of contact with the company before they will actually purchase commercials. But stopping by once every two weeks starts to build a relationship.

We don't have an actual sales manager at this point, but rather our PD and myself handle the duties together. It does present some challenges every now and then, but for the most part it has worked. One of the challenges is the daily motivation that a sales manager can provide.

i. cash

[What is the sales process? How do you convince a prospect of the value of your audience?](#)

Bob Du Broy, CHRI 99.1 FM: There are many great books on this, in particular those on radio sales published by *Focal Press* and the book *Selling the Invisible*.

I found that most of our prospects relied entirely on us to educate them as to the importance of audience size and appropriate spot scheduling. This tells me a trust relationship is far more important than a hard quantification of your audience size. We do not subscribe to BBM (Bureau of Broadcast Measurement) reports, but we do have surrogate measures of our weekly cume (weekly cumulative

audience), and we have client and loyal listener testimonials, which carry far more weight.

Wade Kehler, CHVN-FM: The sales process starts with a relationship. We have found that the advertisers that stick with us the most are those who have a personal relationship with a marketing consultant (station rep). It is through past experiences and testimonials that the advertiser takes that chance with our station. When they see that it does work, the process repeats itself.

ii. barter

What have you been able to barter and how?

Bob Du Broy, CHRI 99.1 FM: We have bartered cell phone service, and we currently barter office cleaning, contest prizes, restaurant meals, entertainment, computer supplies, photocopier maintenance, and print advertising. I recommend staying away from barter companies because they charge monthly fees and the ease with which you will likely be able to make direct arrangements. One rule of thumb is to not let barter exceed 20% of your business. Another is to barter whenever you can displace a cash expense you would have made anyway. I give our sales people a 10% commission on the value of the spots given or the value of the goods bartered, whichever is lower. There is a natural tendency for some sales people to want to close easy barter deals for everything under the sun. Before agreeing to the deal, I always have to ask myself coldly whether I would even pay 10 cents on the dollar for this? Usually, the answer is no.

However, when the sales person agrees to package the bartered event prizes (for example) with a cash sponsor and get the 25% commission on the sponsorship only, and my contest co-ordinator agrees that he can implement the contest, then the answer is pretty well an automatic yes.

Remember the adage "cash is king".

Wade Kehler, CHVN-FM: We have bartered everything from office equipment to vehicles. Most of the time it is a dollar for dollar contra trade. We have had a car and a van for contests (one and three year leases). We have had swimming pools, hot tubs, sporting event tickets (Bombers & Moose), station vehicles, janitorial etc. The sky's the limit. Our approach is that if it is something that the station needs, contra is a great approach. It only costs unsold advertising time.

b) Per Inquiry

How does per inquiry work? Do you use it?

Bob Du Broy, CHRI 99.1 FM: We've sold will kits through Marina Press and National Direct, as well as other products through PowerTel. Typically, the station gets to keep 10-50% of the gross, but sales reporting is based on the honour system and some companies have tried to get us to advertise dubious products like weight reduction plans

and food supplements. The more reputable products were all right when we had lots of inventory (time available to run additional advertising that hasn't been bought by a cash client), but what little extra inventory we now have, we use to sell our own merchandise, like apparel and promotional CDs. Per inquiry and merchandise sales net us about \$5,000-10,000/year we wouldn't otherwise have had, and merchandise sales allow us to collect valuable names and addresses for our mailed fund raising appeals.

c) Syndicated Shows/National Programmes

Who buys time on your station?

Bob Du Broy, CHRI 99.1 FM: C. Reimer out of Winnipeg buys Sunday mornings from 8-9AM for Canada's National Bible Hour and the Lutheran Hour. Eagle-Com out of Vancouver buys 5:30-6AM and 6:30-7PM weekdays for Focus on the Family and 3-3:30PM Sundays for weekend Insight for Living.

Wade Kehler, CHVN-FM: We don't sell any syndicated time. We have chosen to stick to music only. Here we will purchase some shows such as The Gospel Greats, but we don't sell time.

2. Fundraising

Wade Kehler, CHVN-FM: All funds come from advertising, product sales, and concert promotions.

a) Conventional

i) mail

How do you put together an effective mail appeal campaign?

Bob Du Broy, CHRI 99.1 FM: First and foremost, you need to ensure that your database contains the correct names and complete addresses including postal codes. Second, you need to line up a dependable printer and mailing house to compile the correspondence if you have an extensive database and it would not be possible for it to be done in-house.

You also need to ensure that the letter is appropriately drafted. The content of the letter should follow this format:

- we need your help;
- we need your help because;
- it could be better with your help;
- ask and explain how you mail back the moneydonation;
- confirm that their partnership solves the problem and that they are a good partner;
- add a "PS" which should add urgency to the appeal.

ii) On Air (Sharathon)

Do you ask for donations on the air?

Bob Du Broy, CHRI 99.1 FM: Yes, we began an annual two-day Sharathon in September 2001 during which we do not run advertisements but have live, up beat, requests for money much like a telethon but on the radio.

iii) In person

How do you get major donor and church support?

Bob Du Broy, CHRI 99.1 FM: This type of support is best obtained on a one-to-one basis. This is typically accomplished through visits with the donors/pastors to build relationships and educate them with respect to your ministry's vision and goals. You need to understand where their heart is as well and then ask them for their prayers and support and find out what they are able to give in terms of the support.

b) Ask with Incentive

Do you reward donors?

Bob Du Broy, CHRI 99.1 FM: Only with thank yous. We thank some major donors with gifts after the fact, but we do not offer them as incentives. The requirement to deduct their value from tax receipts seems too much of an administrative burden and would confuse the donor.

Do you have raffles?

Bob Du Broy, CHRI 99.1 FM: No. There are good biblical reasons not to encourage gambling of any form, and our audience would find a raffle offensive.

Do you have auctions?

Bob Du Broy, CHRI 99.1 FM: We had an auction of office furniture that was donated to us and made \$1,000. It was an incredible amount of work for a small pay-off. I'm sure we made a lot of mistakes. Some auctions are fabulously successful, but we didn't have the formula.

c) Events

Do you have fundraising events?

Bob Du Broy, CHRI 99.1 FM: We have fundraising events at the grassroots level and they typically raise from \$100 to \$1,500. We try to have one per month. We have done drive-in movies, family movies in a school auditorium, children's videos in a church, family photos, Valentine's Day banquet, and other events.

d) Merchandising

Do you sell items for the station's benefit?

Bob Du Broy, CHRI 99.1 FM: Yes. Promotional merchandise typically includes hats, shirts, and CDs. The contact information thus collected goes into our contact database, which in turn fuels the mail appeals.

Wade Kehler, CHVN-FM: We do sell some merchandise, but more to get the logo out that for profit.

e) Gifts in Kind

Do you seek and accept donations of goods and services?

Bob Du Broy, CHRI 99.1 FM: Yes, definitely! However, only tangible goods are receiptable. Some services are volunteered; others we barter.

f) Thanking

How do you thank donors?

Bob Du Broy, CHRI 99.1 FM: We thank them by phone within 24 hours of receiving their donation. We then thank them in a letter within seven days and on air within two weeks.

g) Receipting

What do you do about tax receipts? What are the rules?

Bob Du Broy, CHRI 99.1 FM: We can only receipt cash donations or tangible gifts in kind. Non-serialized receipts must bear an original signature; receipts with serial numbers may bear a facsimile signature. The tax receipt must show our name, address, our charity registration number (which is now the same as our business number), the items or amount of money given, when it was given (the year for cash, the exact date for gifts in kind), and the date of issue. Gifts in kind are assessed at their "fair market value"; amounts over \$1,000 must be appraised by a third party. We print three copies of receipts: one for our records, one for the donor to file with federal taxes, and a second to the donor either for their personal records or to file with their Revenue Québec tax forms.

XII INTELLECTUAL PROPERTY

1. General

What copyright issues affect your station?

Bob Du Broy, CHRI 99.1 FM: Every right that covers the reproduction and public performance of sound, particularly music and news, affects the station. In addition, there are rights associated with the visual elements in our website and publications. Many tariff issues are decided by the Copyright Board of Canada (www.cb-cda.gc.ca) in compliance with the Copyright Act (<http://laws.justice.gc.ca/en/C-42/index.html>). For a review of music rights, visit http://www.cirpa.ca/MBCCORE.CFM?PAGE=CIRPA&SUBPAGE=CIRPA_Library. One of CHRI 99.1 FM's biggest operating expenses is the music performing rights collected by SOCAN.

Wade Kehler, CHVN-FM: SOCAN.

2. SOCAN

What is SOCAN? What do they charge? What reports do they want?

Bob Du Broy, CHRI 99.1 FM: The Society of Composers, Authors and Music Publishers of Canada (SOCAN) is a performing rights society that licenses the public performance and telecommunication of the world's repertoire of copyright-protected musical works in Canada and then distributes royalties to its members and affiliated international societies. They represent individuals who make their living creating music. As a collective for the performing right of their members - creators and publishers of music - they make sure they get paid for performances of their work. They do that by collecting licence fees from anyone playing or broadcasting live or recorded music.

We (and other not-for-profit stations) pay SOCAN 1.9% of gross operating expenses annually at the beginning of the year. When our audit is complete, we adjust for differences between our projected and our actual operating expenses for the previous year.

SOCAN surveys our music use for 3-4 days quarterly. We provide them with detailed music usage reports.

Wade Kehler, CHVN-FM: SOCAN charges a percentage (3.2%) of sales as a licensing fee. We have to file complete logs of what has been played over a certain time period.

Is there a special SOCAN rate for charities?

Bob Du Broy, CHRI 99.1 FM: SOCAN tariffs are nation-wide. Because CHRI 99.1 FM is a registered charity, we pay Tariff 1B: 1.9% of gross operating costs. Strictly commercial stations that are "for-profit" pay the 3.2% of gross revenue under Tariff 1A if 20% or more of the broadcast time is copyright music. A rate of 1.4% of the stations' gross revenue applies under Tariff 1A for stations whose broadcasts contain less than 20% copyright music, like an all-news station or a classical music station (whose music is mostly in the public domain). For details on SOCAN tariffs, see <http://www.socan.ca/jsp/en/resources/tariffs.jsp>.

The CRTC is not concerned with what SOCAN tariff you qualify for, except with respect to the expense budget you project. You may have to educate your application analyst to the fact that you qualify for Tariff 1B if you are a registered charity.

3. Neighbouring Rights

What are neighbouring rights? What do they cost?

Bob Du Broy, CHRI 99.1 FM: The rights are called neighbouring because they involve the right in the performance, which "neighbours" the right in the creation (writing the lyrics and composing the melody) of a musical work. We send the same quarterly reports to the Neighbouring Rights Collective of Canada (NRCC) as we send to SOCAN. The NRCC collects \$100 from us annually and distributes it to music performers and producers (record companies). (CHRI 99.1 FM qualifies for the small station tariff of \$100.) For information on the NRCC, see <http://www.cirpa.ca/Content/Covers/LibraryItem.33.pdf>.

4. Reproduction Rights

What are reproduction rights? What do they cost?

Bob Du Broy, CHRI 99.1 FM: Anytime you make a copy of a protected work, you trigger a reproduction right. Copying for broadcast use within six months is exempted from copyright protection in the US by what is called the ephemeral right. US radio can use hard drives as "transfer media" without having to pay royalties. These exemptions do not exist in law in Canada. Tariffs were posted on the Copyright Board website in 2003.

5. Internet Radio Royalties

Is there a copyright charge for audio streaming on the Internet?

Bob Du Broy, CHRI 99.1 FM: A tariff proposed by SOCAN is currently before the Copyright Board. The tariff accepted in the US is onerous and is driving many audio-streaming services off the Internet.

Wade Kehler, CHVN-FM: Not yet.

XIII OTHER RESOURCES

Can you recommend some good books, magazines, websites, or people that can help further?

Bob Du Broy, CHRI 99.1 FM: You can get subscriptions to National Religious Broadcaster, Broadcast Dialogue and Broadcaster Magazine free of charge. I recommend you also subscribe to CCM.

Wade Kehler, CHVN-FM: CCM magazine

XIV CLOSING WORDS

Do you have any other advice to give me?

Bob Du Broy, CHRI 99.1 FM: Make sure you have lot of good prayer cover and the support of your spouse and family. Satan will seek to attack your weaknesses; be aware of them and call God's grace into them. Satan doesn't have to work too hard, though: people are weak and will often destroy or self-destruct with little provocation. People will hurt and disappoint you, and you will hurt and disappoint them, usually not deliberately. Forgive, ask forgiveness, and move on.

One of the biggest challenges I have faced is getting Catholics and Evangelicals to dialogue, to understand each other, and to work together toward common goals.

Wade Kehler, CHVN-FM: Don't go small with your radio station. Take the time to raise the extra cash that is needed and build a radio station that can be respected by the rest of the broadcast community. You will find that it will bring in more listeners if they know that you are playing on the same field as the other stations. This is especially true of non-Christian listeners. If they know that you are striving to be the best station in the market, they will give you an opportunity by listening. But if you're only 50 watts and keep fading out in certain areas they will not come back. I believe that if we are to be in the ministry of God's word, than we should be the best that we can be and not settle for second best - or worse.

Larry Kayser, UCB Canada: The Canadian Broadcasting model has been in place for AM service for over 70 years, the FM model has been in place for 40 years. The service models have evolved but now we have new ways to deliver His message to Christians and to those who will come to Christ through initial contact through broadcasting. We now have new service model concepts, DRM on the AM and HF broadcasting, Satellite based broadcasting, a new generation of DAB, the Internet - and in a few months there will be at least one more way to deliver His word. Our challenge is to optimize the costs and economics so that we are efficient in every respect. We have to avoid the temptation to play the game the existing way just because that is what some in the secular community might want us to do. We have to do new things new ways, we have to take chances, we need to constantly test our assumptions and prayerfully seek His guidance in our endeavors. We have to go where the people are, put our message in front of every pair of ears who can hear us. The one thing that is certain, there is not one way to do things, we need to find the best way we can now, to ensure that our broadcast systems attract Christians - we need to exploit everything we have in common and ensure we are frugal in the use of the blessings we are given. A very

important lesson I have learned in UCB Canada so far is that we need to ask for His blessing and guidance every step of the way.

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APPENDIX A – CHRI-FM FORMAT BOOK

a) General Guidelines

- Music only by publicly professing Christian artists
- Sound must be fun but sincere
- Every set two songs
- Always walk over intro of 1st song, sometimes with artist liner
- Always ID out of set, usually with a jingle
- Back announce every set; don't mention album titles
- Front sell requests and mainstream ("familiar") artists or songs
- Except for subjects within city limits or dealing with the municipality, never say "Ottawa"; always say "the Dominion's Capital"
- Positioning statement: "Christian hits in the Dominion's capital"
- Licence requirement: 12% CanCon (1/8). Exceed it.

b) Song Cycle

- A
- Y
- jingle out
- spots/features (no more than three in a row)
- announcer rap: backsell music; frontsell if next up familiar or by mainstream artist
- or a request
- B or C alternate
- Z
- jingle out
- spots/features
- announcer rap: backsell music; frontsell if next up familiar or by mainstream artist
- or a request

Where:

Y= 15 strongest currents; 20% CanCon

Z= 20 secondary currents; 15% CanCon

A= 300 best liked non-currents; 20% CanCon

B= 500 next best non-currents; 15% CanCon

C= 500 familiar (updated hymns or mainstream hits by Christian artists); 12% CanCon

Current charts would be format-specific for block programming:

- Hot AC 6AM to 10AM
- AC-10AM-12PM; 1PM-3PM
- Requests 12PM-1PM
- AC 3PM-6:30PM
- Contemporary praise 7PM-8PM

- Hot AC/CHR-8PM- 6AM
- Rock & Club requests 9PM-11PM
- French 3:30PM-4:30PM Sundays
- Children 4:30PM-5:30PM Sundays

c) Timechecks

- Timecheck once every four song cycle

d) Sports

- Minimum.
- Home teams and major league regional teams.

e) News

- Two minutes of headlines on the hour 7AM-5PM.
- Five-six items;
- open with local.

f) Programme Cycle

- Divine Mercy Chaplet at 3AM
- Some Christmas music 25th of every month
- A, B, and C (as well as Y and Z) selections can be seasonal
- Some Good Friday music every Friday
- Some Easter music every Sunday

g) Promotions

- Never cash prizes

APPENDIX B – A PRIMER IN CHRISTIAN CANCON

Canadian content, disdainfully known as CanCon, is an obsession with every Canadian broadcaster. The signal from the broadcasting regulator CRTC is clear: if a station does not meet its minimum CanCon requirement, its licence is threatened.

If you host a Christian music radio programme in Canada, the survival of your programme may also depend on meeting CanCon. Since September 1991, the CRTC increased the CanCon minimum for most FM radio from 20% to 30% to equal the AM requirement (however, the minimum CanCon quota for specialty music formats like "non-classical religious" remains 10%). Also threatening Christian programming in the change of FM rules is the coincident dropping of specialty music quotas and foreground. Foreground was a prepared presentation of music around a theme. Your programme on FM is no longer helping the station meet the specialty and foreground quotas in its old promise of performance. If you are not meeting CanCon and bringing in ad revenue, your programme is a liability to the station and could be summarily cancelled. The following pointers should help you meet CanCon.

For radio, a recorded song is CanCon if it meets two out of the four MAPL criteria. MAPL stands for: Music (Canadian citizenship of the melody composer), Artist (Canadian citizenship of the principal artist), Production (recording made on Canadian territory), and Lyrics (Canadian citizenship of the author of the words). Look for the MAPL symbol on your albums, cassettes, and CDs for CanCon certification, but note that not all CanCon cuts are so indicated.

Until the 1988 revision of the Copyright Act removed the clause allowing Canadians to record foreign hit compositions without permission, the Canadian recording industry easily fed the secular radio industry with CanCon versions of American chart-toppers. The lack of Christian radio in Canada makes the search for Christian CanCon more challenging. The quantity of CanCon is meagre and many labels do not bother with the MAPL symbol.

The search begins with the obvious. Canadian labels have a number of Canadian Christian artists on their rosters. Image 7 has Connie Scott, Rhythm and News, Arlen Salte, Siloam, Crossection, Warren Halstrom, Sam Rowland, Bruce Stacey, and Mark Woodley. There are some surprises, however: The Bowker Brothers' eponymous 1979 release and Scott's Heartbeat and Spirit Mover albums are not CanCon because they contain foreign compositions recorded in the United States. Image 7 also signed Jeff Moody, a non-Canadian whose album is not CanCon. On the other hand, non-Canadian Henry Louw recorded an album in Canada that is largely CanCon because many of the songs were written by Canadians Bruce Hawker and Duncan Meiklejohn. Watch for writing credits to Canadian Roy Salmond on other Image 7 releases. Beware of the early Image VII days as Word Canada's house label, when it distributed overseas recordings by the likes of Cliff Richard and lesser-known Nashville titles like George Hamilton IV's album of country hymns.

Word Communications Ltd. started a new house label in the early 90s, to which three Canadian acts had been signed. Watch for the two Word releases by Hocus Pick Manoeuvre. In addition to their own label, Nelson/Word distributes two other Canadian labels: Soulkeeper and Harvest Music.

Soulkeeper and Micah (now distributed by CMC) are essentially one-act labels. Soulkeeper represents - and is owned by - Michael Hart. Micah represents the Toronto AGMM Mass Choir. Micah also released an album on vinyl by the mellow Gospel group Sweet Sound. These three recordings are CanCon.

About half of Harvest Music's releases qualify as CanCon. These include CDs by Canadian artists Wendy Swanson, Betty McDaniel, The Bowker Brothers, and Jim Woodyard. On their rock format sub-label Lordz are Bob Hanson and Karlstrom.

Nelson/Word also distributes independent releases by Canadians Perry & the Poor Boys, Danny Plett & Liberation (two west coast bands that do mission work in Europe!), Rise Up, Rhythm & News, Paul Janz (formerly of Deliverance) and Kimberley (Schneider).

Word's main competitor as Christian music distributor in Canada is Christian Marketing Canada. CMC does not systematically distribute Canadian labels, but it does have Micah product, the Wimblies, Daniel Band/Toni Rossi/TRB, Elaine Stacey, Brian Doerksen, and The Undertakers in its catalogue. In addition, it carries the Vineyard series of praise and worship music, of which most of the recordings by the Vineyard Worship Team from Langley, B.C., Cambridge, Ontario, and Toronto are CanCon. Look for compositions by Canadians Andy Park, Brian Doerksen, and Craig Musseau.

Let's examine Canadian artists on American labels, starting with those distributed by Word. PanTrax carries Higher Power, whose music is 100% CanCon. Broken Records - in its second incarnation (now called Brainstorm) - carried the Sarnia band Level Heads. In addition to their Broken album Momento Mori, Head Jim Chevalier does a CanCon song on The Broken Christmas. Broken's Adam Again is fronted by Canadian Gene Eugene; anything he sings and writes counts. Further, when his American ex-wife Riki Michele performs a song for which the music and lyrics were written by Eugene, it is CanCon. If Eugene ever writes the music and lyrics for a Swirling Eddies tune (probably under his Eddies pseudonym Prickly Disco), it would be CanCon. (The Eddies are on Alarma records, distributed through CMC.) The Canadian metal band Dreamer is on Image Records (not to be confused with Image 7, both of which are distributed by Word). Dreamer is fronted by Dan McCabe, formerly of the Daniel Band. Reunion used to carry Canadian bands The Awakening and Elim Hall. (The Awakening has become The Obvious, which has become 100 Days, now carried by CMC.) Reunion recently released a recording by Canadian Carolyn Arends (who was a staff songwriter with Benson...check the writing credits for her name and CanCon qualification). The CLC Youth Choir is signed to Command Records. Although CLCYC is based in California, the leader and principal composer, Glen Woodward, is a Canadian from the Maritimes. Two cuts from David Meece's album Chronology and four from Candle in the Rain qualify as CanCon because Canadian producer Gino Vanelli wrote them. Similarly, Amy Grant's recordings of Lay Down (on My Father's Eyes, written and composed by naturalized Canadian Jesse Winchester) and Big Yellow Taxi (written and composed by Canadian Joni Mitchell).

CMC also distributes CanCon material from American sources. Angelica was on Intense Records, a division of Frontline. Bob Hardy, formerly with Servant, was on Regency Records. Toni Rossi, former Daniel Band member, was on Refuge, then on REX. The Compassion All-Star Band, on their

Sparrow-Star Song release 1 by 1, performed Christmas Must Be Tonight, a CanCon composition by The Band's Robbie Robertson.

Some Christian performers in mainstream distribution have CanCon recordings. Most notable are Susan Aglukark, Bruce Cockburn and The Montreal Jubilation Gospel Choir. You should also consider Myles Hunter's material, either as a solo performer, or with his bands Avalon, Refugee, and Northern Union, for your programming. Wiz Bryant, Gene MacLellan, and Skip Prokop (formerly of Lighthouse) are committed Christians. Louise Reny of the dance music band One to One has witnessed her faith. Chad Allan formerly of The Guess Who has proclaimed Christian faith and released a solo cassette of Christian music. There are reportedly Christians in The Rankin Family and Rita McNeil checked her lyrics out with her parish priest. Jennifer Warnes is a Christian, and the Leonard Cohen compositions she performs are CanCon; whether this material is Christian CanCon is up to you to discern.

Canadians on lesser-known and independent labels also deserve attention. Larry Folk of Toronto released a CD on NALR based in Arizona. Barry Crompton, whose works have appeared on Kingsway, Shadow, and Pilgrim releases, is a Canadian residing in Britain. Rebecca Kramer of Hamilton distributes her excellent CD herself. Father Pete Masson on the west coast distributes his own CD and is working on another CD release with a variety of Canadian artists. If you were fortunate enough to receive the Nancy Reece quarterly sampler CDs from Nashville at the turn of the decade, you have very good CanCon recordings by Canadians Don Somerville, "Sam", Sharon Leigh, Gerry Manus, and Frank Coretti.

Of course, there are hundreds of Canadian Christian artists with self-released cassettes out, but most broadcasters prefer CDs. Even small labels, like Winnipeg's Riverton Productions, home of artists like Steve Bell and Rick Unruh, plan to distribute product in the CD format. Riverton is already distributing CDs from other companies to Christian retail outlets; you must decide whether you want to play Riverton releases by Liona Boyd and Fred Penner on your show. You would be wise to consider cassettes produced locally if CanCon is scarce and you want to respond to community interest in hometown bands.

There are other CanCon selections that may be lurking in your old vinyl collections and in delete bins. Here are a few artists who have recorded CanCon selections: Antioch, Ammi, Ariel, Geri Baird, Norm Browlee and Brian Drumm, Carson Cole, Maralee Dawn, Eyewitness, Ruth Fazal, Anita Gagnon, Royce Harris, The Hidden Talents, Homespun, Inheritance, The Keep, Dan Knight, John and Lori (Dortono), Robert Lebel, Legion, Phil Manning, Pat Marino, Justus, Light, Manna, Mark Moore, Con Neudorf, Paul Oliver, Parschauer Sisters, Pat Pepper, Rick Piché, Jeff Pilgrim, Danny Plett, Jerry Proppe, The Proverbs, Quickflight, Ruth Dallas Rich, Jim Robinson, Roxanne, Salmond and Mulder, Roy Salmond, Servant recordings made in Canada, Cam Shearer, Simeon, Dan Smith, Smith and Chant, Le trio Richard Toupin, Jean Turpin, and Wayne and Karen. Gordon Jensen, an expatriate Canadian living in Nashville, recorded several albums in the late 70s and early 80s. Anything by venerable Canadian George Beverly Shea that was either recorded in Canada or written by Canadians is CanCon. The Canadian Gospel Music Association released many showcase albums on vinyl through Summit Sound in Westport, Ontario.

CanCon quotas are based on numbers of titles, not on the duration of the cuts. To get three out of ten titles CanCon, you might consider some very short Cancon tunes, like Deliverance's No Time To Waste and Toni Rossi's Candles. Both last less than one minute. Another trick is to play CanCon instrumentals under your raps.

Here are two directories of Canadian Christian recording artists that I recommend (both contain a few E-mail addresses):

Christian Music Bulletin Resource Directory
Chazm Ent.
P.O. Box 881,
Portage, Manitoba, R1N 3C3
204-239-0993
\$6

Directory and Catalogue of Independent
Recordings
Harvest Music Group
Box 548
Three Hills, Alberta, T0M 2A0
403-443-2530; fax 403-443-2684
Free

Increasing the Canadian content in your programming will help you keep your PD happy...and keep your access to the airwaves.

Bob Du Broy
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