
Training

Established training times are the best means of accomplishing the multiple duties of the PD while keeping the progress of new volunteers steady. The chart below is an example of how training windows for the PD can be arranged. A similar chart should be created by the PD which takes into account specific availability.

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:00 - 10:30	Training slot	Off	Off	Training slot	Off
10:30 - 12:00	Training slot	Training slot	Off	Training slot	Training slot
12:00 - 1:00	On-Air	On-Air	On-Air	On-Air	On-Air
1:00 - 2:00	Break	Break	Training slot	Break/On-Air	Break
2:00 - 3:30	Training slot	Training slot	Training slot	On-Air	Training slot
3:30 - 5:00	Training slot	Training slot	Training slot	Training slot	Training slot
5:00 - 7:00	Off	Break	Off	Break	Off
7:00 - 8:30	Off	Training slot	Off	Training slot	Off

This schedule allows for a 37 hour work week. It should be noted that the training slots are potential rather than committed. Most of the year the schedule will not be fully used, and the PD can pursue other duties, and change the time-off to better suit their needs. Evening training in particular is a seasonal need with very few trainees requiring evening training after the first two weeks of November. Some PD's may prefer to have a designated volunteer trainer for the evening shifts rather than work them personally.

Scheduling Trainees

To prevent lost trainees, a trainers Appointment Book is to be kept which schedules all new interested members for broadcast training.

The Trainers Appointment Book will be kept in the Program Director's Mailbox.

Trainer schedules will be posted on the Programming notice board.

When an applicant comes in with their form and money, they will be asked to sign up for training. The first training session is RvB. Since the PD is the only person who teaches that, they will have to sign into a session with them. The first person to book the appointment will choose the time for the session. If other applicants come in needing RvB they will first be asked if they can attend that session. If they cannot, they will choose another time and thus establish another RvB time. If they can take the existing session, their name will be written beside the first in the appointment book.

For all training needs after RvB, an appointment will be made in the book with the PD or a trainer for a specific day/time as far in advance as required.

Because PCR is only booked on a two-week schedule, the PD will have to make sure appropriate time is booked for the sessions that are made in advance of the wall schedule. Every week, first thing on Monday morning, the PD will erase the wall schedule and record the training sessions as booked. To prevent double bookings, the PD will have to become the ONLY person who erases the wall.

Cancellations in training will happen from time to time. If the trainer has to cancel, they must tell both the PD, and the trainee, and either reschedule, or tell the trainee to come in to speak with the PD about a new session. Members should be consistently encouraged to come in to make appointments (even re-bookings) rather than book by phone. There have been misunderstandings in the past which have resulted in lost trainees who thought they had to wait for calls from trainers who did not know they were supposed to, or who forgot.

During the months of September, October, and November the PD will need to book an average of four training sessions per day in order to keep an efficient time-line for new recruits. Other programming activities will be scheduled around the training sessions.

Managing the Broadcast Schedule

The PD is responsible for the broadcast activities at CHSR. The broadcast is maintained by volunteer programmers, and the Programming Committee acts as the agent for adding and removing shows. The PD must manage the schedule in advance to ensure it is maintained.

Assessment:

The PD is the best, most consistent planner, and has the ability to make long-term developments happen. It is expected that the PD will look at the broadcast week on a regular basis and assess it for:

- Diversity (musical and spoken word)
- Representation of community interests (including campus)
- Gender balance
- Cultural balance
- Abilities and marginalized-voice balance
- Canadian content (music and programming)
- Category Three programming
- Spoken Word ratio
- Independent and local artist programming
- Languages

The PD may also have other programming priorities.

Recruitment:

The PD should make posters from time-to-time which are aimed at identified needs. These posters can be placed by the PD in the UNB and STU poster runs, and/or handed to the Promotions Coordinator for dispersal.

Most often it is the PD who makes first (and most significant) contact with potential members. If the PD expresses an interest in what they want to do, they feel more welcome, but also, the PD gains an insight as to what shows may be coming, and can assist program candidates to fulfil schedule needs.

Assistance:

While all programmers should receive timely, adequate attention and training from the PD, programming needs sometimes require prioritization. At times of high trainee traffic, programming that fulfils schedule needs should be prioritized by the PD. That is not to say that other programmers should be ignored, only that our licence should be a factor in processing applications and training schedules. If this is not done, it is possible that the schedule will become increasingly mono-format.

There is no default personality for people who are interested in working at CHSR. Not all trainees can work their way through standard training, and the risk of

drop-off is greatest among traditionally oppressed groups. The PD should assist members in overcoming barriers to becoming programmers. This may mean:

- directed recruitment at and through other organizations
- maintaining a non-threatening, inviting, atmosphere
- striving to be personally accessible
- additional one-on-one encouragement.
- having a seasoned programmer mentor the recruit
- altering training approaches to accommodate the trainee
- locating a partner, or using staff to assist the programmer.

The PD should pay close attention to difficulties faced by trainees and new recruits with special needs. Any changes that the station can make to become more accessible should be at least discussed and hopefully implemented with the cooperation of the Station Manager, other staff and volunteers.

Maintenance Of The Schedule:

CHSR is licensed to operate 24 hours a day. We do not run automated programming. To follow the law, we turn off our transmitter at the close of our broadcast day, and restart it in the morning. The broadcast week consists of a minimum of 126 hours. It runs seven days per week, for all 52 weeks of the year. According to CRTC expectations, broadcasting is supposed to begin at 6:00am. CHSR has been operating for over a decade on a schedule which begins at 7:00am. The close of the day according to the CRTC could be midnight, however, due to the hour late start, we do not end our day until 1:00 am.

Block programming means that we have between 80 and 100 shows. Of them, usually 65 or so are live, local shows, and the majority of them are music format. There is an average of 150 volunteers who fill those show slots, either on a permanent or fill-in basis. The PD must manage the broadcast schedule and is ultimately responsible for maintaining the broadcast Promise of Performance to our community, year round.

There is one major schedule evacuation and two minor evacuations through the year. They are:

- **April** - the major evacuation. Many students leave at this point. The PD should be prepared for weekly drop-off's.
- **August** - a minor evacuation. Some programmer drop-off occurs when students leave for other universities.
- **December** - a minor evacuation. Part-time students, students who fail, and students worried about failing, will quit their shows in December (and sometimes November)

To defend the schedule against massive drain during these times the PD should:

- Allow for enough community programming. Community broadcasters tend to stay through the year.
- Talk with programmers about their intentions and the various solutions to leaving for the summer (getting a co-host, finding a summer fill-in host making enough recordings - when appropriate).
- Plan and implement recruitment campaigns for the time periods in question.
- Have dependable programmers make recordings of their shows for rerun slots.
- Periodically check for trainee drop-offs who may be interested in summer or late-year programming, or who have fallen off because of the lack of training time. Prioritize their training.
- Actively encourage fill-in volunteerism when members come to the station.

The PD should make every effort to reduce the number of empty slots throughout the year by recruiting, encouraging, and assisting applicants.

Empty slots:

Due to the high turnover of programmers at the station, there are almost always empty slots during the broadcast week. While it is the volunteer Program Coordinators' responsibility to get fill-in hosts for empty slots, the PD plays an important role in the process by encouraging responsible people to run for the core positions, informing the coordinators of their roles and how to accomplish their tasks, and assisting them in developing the confidence and organizational skills to do so. Also, in the cases of Cultural and Spoken Word program coordination, it is most often the case that syndicated programs or recruitment are the only solutions. When a cultural show ends, the slot becomes a vacant general slot. When a Spoken Word show ends if it is within the Spoken Word band, it is often temporarily replaced with a syndicated program. If it is outside the band, the slot reverts to general.

The best intentions of volunteer coordinators aside, the reality is that the PD will be the individual most often left to get weekly fill-ins. If the PD makes constant encouraging requests of drop-in members, the schedule will be much easier to fill.

When a trained programmer comes in to the station:

- from time to time, the PD can remind them of the sign up sheet outside the office door.
- The PD can gently encourage the programmer to fulfil their indirect responsibilities,
- The PD can entice them by offering to allow them the time to explore broadcasting they don't usually do on their own show.
- The PD can offer the programmer a pen.

Before going home for the day, the PD should check the schedule to see if there are empty slots. If there are, the PD should make phone calls to trained members until a fill-in host is found. While doing so, the PD can find fill-ins for other times during the broadcast week, and record them on the schedule.

It is an error to believe that it is easier to be the fill-in host than coordinate a volunteer. If the PD works a full day, then must come in for a show at 8:00pm or 11:00pm, their entire day is consumed with station matters. Their evening becomes an extended meal break, and they cannot make real leisure plans. The same holds true for weekend programming, with the addition that eventually they will feel the impact of working a seven day week. A half hour on the phone, or attention to the schedule during the work week, can solve these difficulties.

Absenteeism:

Volunteer hosts sometimes need to miss shows. They should be thoroughly briefed on what to do if they cannot make their program. Their responsibilities are outlined in RvB. The PD should insist on following the rules of responsibility except for humanitarian reasons (circumstances involving health, bereavement, or other trauma). If the PD allows the programmers to rely on them to take care of the shows, they will find themselves eventually exhausted from personally attending to the majority of the broadcast. The PD can better assist programmers by providing them with the tools for finding their own solution.

The most important tool is a list of trained programmers with similar interests. The application forms are maintained on the PD's computer. The PD should use the data base program containing the members' information to make lists of trained broadcasters.

- These lists should be posted near the main membership phone list. If a member needs a fill-in they can consult the list for programmers with similar broadcast interests, first. If they fail to find a host, they should then consult the main list for known programmers.
- If a programmer does not know enough members, or if they call from home, the PD should recite a list of ten or so possible hosts for the member to call. The list should consist of likely candidates with similar broadcast interests first.
- If the programmer fails to find a fill-in from the first batch of numbers, the PD should provide a second, and a third, until the programmer has succeeded. While the list of candidates starts with the most compatible, eventually the goal of filling the slot will outweigh the desire to provide the audience with stylistic continuity.
- It is not the PD's responsibility to call fill-ins or to fill-in the show themselves. If the programmer fails to find a fill-in, and does not come in, the PD will be forced to uphold the broadcast schedule, but a note should be made and presented at the Programming Committee meeting which

explains the circumstances and what had to be done. If the programmer in question fails at maintaining their show more than once, the Programming Committee should normally send a warning to the programmer.

Holiday absenteeism:

There are several times during the year when a significant number of programmers need to miss shows temporarily. The two most notorious are reading week (spring break) and Christmas.

Spring Break:

A PD who does not insist that programmers get their own fill-ins or make other arrangements for their broadcast during reading week, may find themselves spending that week rushing in to the station to tend to dead air, or saddled with getting fill-ins for numerous programs. While RvB makes the rules clear, it is best that a PD remind programmers closer to the break as to what is expected of them, and how to maintain their programming if they are going away.

- send reminder notices to all programmers at least two weeks prior to the break.
- ensure that the posted fill-in lists are up to date.
- Speak personally with less mature and new programmers who pose the highest risk. Explain their options and limitations. Make it clear that if they abandon their shows it will be a strike against them.

* Note: programmers who really want the time off, and have procrastinated fill-in searches until too late, will often have their far-away families visited by mysterious illnesses. While compassion is necessary when dealing with volunteers, the PD should not allow themselves to be unfairly played with. Also, one of the first responses of programmers to excuse their dawdling is "You get paid to do this." This is, of course, untrue. The PD is paid to rescue the broadcast if need be, but the responsibility for the slot is the programmer's, and they should receive a strike against their show.

Christmas Break:

Christmas break (together with exam time) is an extended period of time where programmers are absent from the station. While they are responsible for every week of programming throughout the year, it is difficult to force them to come up with fill-in hosts when so many other members are also absent. It is also unfair to leave all programming in the hands of the PD. Proper planning, however can alleviate much of the work during the holiday. The PD must provide the tools and advice for dealing with the schedule. What follows is a time-line of one method of managing the holiday schedule:

- During training - Christmas break should be brought up as a specific example, and clear direction be given to the trainees.
- At the first membership meeting - a brief presentation on the break should be made. The PD should outline:

- what typically happens during this season, including the absence of many programmers (which affects whether a show can be taped), the building's holiday hours, the arrival of old members who come back to town and may be available.
- The need to consider whether they will be absent, and if so what they might do to keep the broadcast working.
- The opportunity at the meeting to find programmers who will be staying over the break who might be available for fill-ins.
- Their indirect responsibility to help with fill-ins during this time, if they are able.
- The various tools that will be in place by the end of November to assist with this process, and where to find them.
- The "Available Programmers" and "Shows In Need Of Hosts" lists and "Holiday Schedule" sign up sheets for each week of the break should be prepared for posting by the middle of November.
 - The "Available Programmers" list is much the same as the lists posted near the members phone list, and is used in the same manner. It is specific to the break, and the only names on it are the programmers who will be available during that time. There are three columns: name, phone #, and dates/times available.
 - The "Shows In Need Of Hosts" list is a way for returning members to find show space where the audience is used to their style. It is also a means for the PD to gauge which shows are going to need attention over the break.
 - The "Holiday Schedule" is a blanked out program schedule. While several weeks worth of schedules can be posted for the holiday and exam season, the blank schedules are usually only for the week(s) that contains Christmas Eve and Christmas Day, New Years Eve and New Years Day. In the blank schedule ALL shows are removed. Regular programming may be suspended at least around the two main days, and the blank form allows the PD to reassign time slots.
- In the last week of November, the PD should clean all other notices off the sound lock door, and post the Christmas break material.
 - A large sign (done with thick lettering) should direct programmers and trained volunteers to fill out the 'Available' and 'Shows In Need' lists.
 - Regular schedules leading up to Christmas/New Year's week should be posted in order, and the blank Holiday Schedule should be posted, as well.
 - Regular programmers should be directed to write their names (rather than their show 's title) in the Holiday Schedule, including any extra shows they may be doing.

- Over the next few weeks, the PD should direct attention to the lists and the schedule. If returning hosts contact the station, they should be made aware of the system, and their names and numbers written in along with current programmers who want to make themselves available.
- Despite the extra attention of the PD, programmers are still expected to get fill-in hosts for their shows for all but the actual days (Christmas eve, Christmas day and New Year's day). They should consult the special list, and the main list. If they try and are failing, the PD should help them. The PD should be aware that some programmers will not tell them that they cannot be available for broadcast, and will procrastinate getting fill-in help. The PD should make contact with high risk programmers to warn them and offer reasonable assistance.
- Near Christmas week, the PD should check the holiday schedule and the list of shows needing fill-ins. The PD should evaluate the week with the goal of maintaining broadcast time rather than an adherence to the regular schedule. Especially for Christmas Eve and Christmas Day (less likely, but still possible for New Year's Day), the PD should be prepared to completely pre-empt regular programming and replace it with longer shows according to how many volunteers are available.
- Because the building is locked on Christmas Eve, and Christmas Day and New Year's Day, the PD needs to ensure that a doorbell system is in place to allow programmers to enter the station.
 - the doorbell should be removed from storage in the PD office, and be tested.
 - the small button should be affixed to the door sill outside the Brunswickan office.
 - The ringer should be placed in front of a microphone in the tech office.
 - A mic cable should lead along the top of the hall wall from the tech office to a mixer in MCR through the holes in the ceiling.
 - A speaker should be placed in MCR connected to the mixer.
 - A second speaker should be placed near the glass door in the hallway and connected to the mixer in MCR through the holes in the ceiling.
 - The system should be tested.
 - Signs explaining what to do when the doorbell rings should be written up and placed on the speaker in the hall and on the console in MCR.
 - All programmers should be instructed on how to get into the building using this system. They should be instructed to call ahead to make arrangements clear to the host inside. They should also be made aware that they can gain entry by going to the security office in the basement of the Wu Conference Centre and explaining that they are programmers.

- The PD should make a list of all holiday volunteers, including returning members and deliver this list to the security office with instructions that if someone on the list needs access, they are to be allowed, and if someone asks for access who is not on the list, the PD (or a designate) should be called for verification.
- The station cell phone number should be both posted and told to programmers operating over the holidays.

*Note: some programmers may wish to have “holiday” recordings of their shows run, but if doing so would break up a block of time when a replacement host is willing to work, the PD should reserve the right to refuse it, or require the programmer to come in for that block, themselves. Short program recordings that must be changed throughout the day mean that the station has to be staffed by someone who “babysits” the machinery, and since the PD officially has the day off, it is unfair to expect them to maintain that schedule for the sake of a volunteer who does not, themselves, show up.

**Note: every year there are a few programmers who do not get their own fill-ins, do not work with the PD to get them, or do not follow through on promises to come over the holidays. If a programmer has not left notice, or not participated in the holiday programming after having agreed to, they should be reported to the Programming Committee. It should be considered more weighty than the usual show abandonment, because of the warnings and assistance, and because of the possible dead-air or need for the PD to come in to work on a holiday.

Paperwork

For RvB and the initial technical training session, the PD is required to be in the studio for most of the time slot. For the other technical sessions, however, it is expected that the trainees will most often be able to work alone. By taking advantage of this, a PD can accomplish paperwork needs.

There are several areas of paperwork that require either daily or weekly attention. Making a specific time to accommodate the paperwork needs will allow the PD to keep up with the work without becoming overwhelmed.

The best time to work on this task is while trainees are practicing their skills, or as a “first” task of the day after attending to any broadcast needs. By making some sort of scheduled time for the task, there will be far less build-up, less skipped or missed data, and less panic. The paperwork categories are listed in order of priority. Not all paperwork will get done on a timely basis.

Logs (highest priority):

The logs are the chief paperwork responsibility of the PD. They are to be created, managed, filed and removed in accordance with CRTC regulations. Training must include instructions on how to fill them out, and that they are legal documents belonging to the station. They are not to be removed from the premises. Broadcast days which do not have a logged record are in violation of our licence and can result in disciplinary actions against both the PD and any volunteer(s) responsible.

- **Checking the logs:**

Every day, at the beginning of the shift, the PD should take the logs from the night before, a blank sheet of scrap paper, and a stack of blank Program Memo forms, and read through the log.

 - First, the PD should count, sort, and staple the pages. Loose log pages are often lost or misplaced, and because they are legal documents that must remain on file for a year, any missing logs constitute a breach that is significant for the whole year.
 - For each programmer who has not filled out the log properly, a Program Memo form should be filled out (whether the show was a fill-in or a regular slot).
 - If a programmer has had to use a “spare” music sheet, the PD should note how many songs they have played. If they have been playing more songs each week than their logs provide for, the PD should make a note on the blank sheet to add lines to their log (remember to write down the date/time for the additions, as the changes will be made later). The same process is to be used to reduce unnecessary music lines. Extra lines cause the logs to be too long, causes undue problems with thickness ,and wastes paper.

- If there are other deficiencies in the logs, or changes that need to be made, the PD should write down the needed changes.
 - If the PD notices a programmer did not show up (either by a note in the log, or a blank section) they should make a note to contact the programmer and/or report them to the Programming Committee.
 - the PD should then file the log in the file drawer provided, in chronological order (on a monthly or weekly basis, the out-of-date logs from a year back should be removed).
 - The Program Memo's should be photocopied at this point. The copy is placed in the message slot for the programmer in question, and the original is to be stapled to the Program Proposal form for the show, or in the case of fill-in hosts, left in the Program Proposal file folder.
- Producing Logs:
Twice a week, the PD should adapt and create logs. As a "first" or "last" task of the day - but at a time that they can concentrate and make data changes, not last minute rushing - they should take the correction sheets from the log checks and all submitted run sheets and open the weekly data file for the logs.
 - First, the PD should do a search for "ads" and "promos". By reviewing the selected list, they can spot any missed pulls.
 - They should check all run sheets for their pull times, and delete the titles and "item #" columns of any ads that are done.
 - Next they should check the new run sheets, and enter the titles and origins in the appropriate times and days. The PD should make a note on the run sheet for each ad that gets placed on the log for each week of the run.
 - Then the PD should take the scraps of paper that list corrections to be made and make the necessary data changes (this includes name changes for shows, changes, additions or deletions of Public Service Announcements, Promos CRTC Announcements, NEWS or SPORTS, Station ID's, show times and other timing issues, CRTC category fulfilment, etc.).
 - As a check, on a monthly or quarterly basis, the PD should review ID's, News and/or Weather records, for missed pulls or changes)
 - New Programs, as awarded by the Programming Committee should be added, and their CRTC categories and other information recorded.

The day files:

- the first thing the PD should do when opening a day file is change the date in layout. If this is a habit as the first task in these files, date errors will be less frequent.
- As the PD opens each day file, they should make changes for music lines according to the scrap paper list.

Management:

- The logs task is not complete until the new logs are placed in MCR.
- All spent advertising or contra (never in house, promo, or PSA run sheets) run sheets are to be placed in the Accounting Technician's mailbox.

SOCAN Logs:

As per copyright law, we pay a flat royalty rate for the right to play music as a broadcaster. The royalty payment we make is the result of a copyright legal challenge made by the National Campus/Community Radio Association (NCRA) against SOCAN's proposed Tariff for Non Commercial Broadcasters. They wanted to charge us a lot more, but they did not want to monitor us and pay the artists we played. Instead, they made guesses, based on popular airplay (ie commercial) and the money we put into the royalty pool benefitted Brian Adams and other commercial artists. The NCRA asked the Copyright Board to:

- Reduce the royalty rate (which they did, to 1.9% of revenue instead of the much higher SOCAN proposed rate).
- Require that SOCAN monitor us more closely to find out what we actually played so that the artists we intended to promote got the money (which is now required quarterly for all stations who pay more than \$2,000/year, and annually for smaller stations).

CHSR most often pays more than \$2,000/year. Therefore, we are monitored approximately every three months. The logs are mandatory and enforceable by law. They must be done properly, and they must be legible.

A package from Socan arrives in the mail. Inside are a pack of log sheets, a return envelope for the completed logs, and a letter addressed to the PD which stipulates when the monitoring is to take place.

Because SOCAN is used to dealing with big business broadcasters, they rarely send their package with enough notice to properly inform the programmers of the monitoring days. But they are not unreasonable, and will change to a new set of dates providing they are on the same days of the week.

As soon as the package arrives: if the monitoring days are not two weeks off on the letter, call the person who sent it (their phone number is always on the letter) and tell them that it is not possible to be set up for monitoring for those dates, and offer replacement dates for the same days of the week, two weeks from when the package arrived. There is no need to panic, or to be impolite. They will comply with requests.

- Mark down the new dates.
- Perform a find of the computer for SOCAN notices and posters. If you do not find any, you will have to make them. Also, you may find they are out of date).
- Make a note for the programming committee. They should know about this. The Music Program Coordinator and the Spoken Word Coordinator, if seated, and if properly trained can and should help with the following tasks. However, in the end, most PDs end up doing a majority of the work. Even when the Exec member agrees to do it, they may have lower

standards for notice and communication than what is really required. If you have delegated, you need to also check what has been done, and fill in what is needed.

- Post notices:
 - ASAP:** Email note to the chsrmembers@listserv.unb.ca list as a “heads up” that SOCAN monitoring is coming.
 - 2Wks prior:** Posters about SOCAN and urging the playing of Canadian/Indie/regional/Local artists.
 - 1.5 Wks prior:** Check with regular rerun shows that might be on different days and make sure the recording they make for the monitor day has SOCAN sheets filled out.
 - 1Wk prior:** Notes in the log reminding programmers that next week is SOCAN monitoring week. That no recordings can be played which do not have SOCAN sheets already filled out for them.
 - 2 days prior:** Call all the programmers who have shows on the monitor days to make certain they understand and will comply with how to fill out the logs.
 - The day of:** There should be posters up; two envelopes in Master (One full of blank sheets, the other made to hold filled-out sheets); a sample sheet taped to the console work space; notices on what is required to fill out the sheets; your phone number and/or the Station cell phone)

What to tell programmers about Filling out the Socan sheets:

- Printing is required or very neat writing.
- Every song must be recorded in order.
- **Times** for every song are not as important as the duration, however: the first song of the show, the last and first song on each page, and the last song of the show must have the time recorded.
- The **Song Title** required is the complete song title.
- The **Performing Artist** is the artist or group.
- The **Composer/Author** is not so often the performing name. It can be the name of an individual in the group, or somebody completely different. It is a credit most often found in the liner notes either at each song, or at the end of the information as “all songs written by”.
- **Usage** is only important if the song being played is used as a Theme or background for spoken word. For all other songs, leave this column blank.
- **Duration** is how much of the song was played. In our station that is most often how long the song is. Other stations might cut their tracks to fill their space.
- Logs must be filled out starting at midnight on the day of monitoring, which may be the last hour of a program from the night before. Monitoring stops at midnight on the last day, regardless of the length of show.

Pull the completed sheets every day if possible, or as soon as possible after a weekend.

Sort them into daily order. Check for missing, poorly written, and incorrect sheets.

Call members who have not done the logs correctly. Tell them they have to come in, and need to bring the information on their music with them. If you choose instead to let them take the sheets home, be prepared to call them frequently to remind them to bring them back. It is a lot like homework, and not nearly as interesting as what is on TV.

Fill in the spoken word and syndicated programs as one song line, indicating: their length (ex 12:00 - 1:00) their title (ex Lunchbox), their show category (ex Spoken Word program) and their origin (ex syndicated).

When the full days are completed, **photocopy them** and mail the envelope (get reimbursed from petty cash).

If you choose not to photocopy them, and they get lost in the mail, the assumption will be that you did not complete them and you will have no proof that you did. **ALWAYS PHOTOCOPY THEM BEFORE MAILING.**

Keep the sent SOCAN log sheets in a file for the year. There has been some concern with SOCAN not paying artists from our station. We may need the proof sheets if a challenge is made.

Keep spare blank sheets, the envelopes, hard copies of notices and posters in the same file. It makes the next monitoring round much easier if the supplies do not have to be remade each time.

Fill Ins: Try to recruit people who have a desire to see the local/regional or Canadian independent artist scene grow. Firstly because they are keener to do the work, and also because they are fulfilling our own goals.

We don't care (and secretly like) that local artists who are also show hosts, or who know them, use SOCAN monitoring days to play their own material and hopefully reap the benefits. We are here to support local talent, and this is a good use of the money we already paid out.

The Program Schedule:

Once per week, the PD should make the necessary changes to the Program Schedule. This involves both the “sign-in” schedule and the Public Schedule. Updates should be made to “Today on CHSR” and short descriptions as well as schedule change notice should be sent to the web designer.

- The dates of the sign-up schedule should be changed.
- All new shows should be added, all ended shows removed, pre-emption should be blocked off with titled white boxes. Any temporary shows such as those occupied by hosts, but not officially granted by the committee yet should be written in, but with boxes around them. Boxes should also be placed around rerun slots. Programmers use this schedule to choose slots and should be able to see the available slots.
- The Public schedule is essentially the same as the sign-up schedule. If the PD copies the new shows in one file, they can paste them into place in the other file. Any removed shows are to be replaced with “Your show could be here” notices. An update notation at the top is to be made, and some copies can be made for circulation. Some station members have requested that a sample bundle be kept on the PD office door.
- “Today on CHSR” pages are to be updated. All programmers are expected to promote each other’s show. They must have a script to do so. While some specialty shows benefit from promoting other shows within their genres or related genres, at least three programs per day should list all shows coming up. “Today” script updates are best done when the schedule is being updated.
- The web page has become an important tool for program searches. Updates to the show descriptions can only successfully come from the Programming department. The PD is expected to either compile the new information as shows are added, moved or removed, or assign someone to that task. If a volunteer is selected to do the work, the PD is expected to check that updates are done on a timely basis.
- Sign up schedule maintenance:
 - There should always be at least two weeks of sign up schedule posted outside the PD office door (it is not advisable to have three or more except when the PD is about to go on vacation, or will otherwise be absent).
 - It is important to check the sign up schedule for fill-in hosts in each empty slot. Some volunteers change their minds and cross their names out. These can look like signatures. Volunteers should be reminded on a regular basis not to cross out their names. The PD should keep white-out in the office to remove names.

Programming Department Documentation:

- **Programming Committee minutes:**
The minutes of the Programming Committee are to be posted after approval. The PD will ensure that this is done for each meeting.
- **Reports:**
Program Director's report - a running report of matters relating to the broadcast should be made by the PD. It is not required that individual programming decisions be listed, however, any significant changes, and discipline matters that may have legal ramifications are to be noted. The report is of specific interest to the Executive Committee, copy should be made available to the Board of Directors, as well.

Handbook updates:

The PD is the central architect of the Membership Handbook, and oversees its publication each year. While there will always be sections that do not get updated on a timely basis from one or another volunteer department, the basics section, programming section, policy section, and PCR section are under the PD's direct control and should be kept updated. All sections, whether updated or not, should be considered for inclusion. The only reason to drop a section is if its information conflicts with policy or a by-law. New editions can always clarify update needs in section notes. The Handbook is generally printed once per year, however, a second run can be made. Typically, fifty Handbooks are enough for any one year. The Handbook should be sent for printing in early September. Electronic versions of updates should also be sent to the web designer as they are created.

Syndicated Program Handling

CHSR runs syndicated programming from a variety of sources as a means of filling out our Spoken Word needs, providing information for our community and bringing a wider perspective to our airwaves. The PD is the coordinator of these shows and therefore must have a process for broadcasting them.

Receiving:

One of the daily tasks of the PD is to check the mail for new programs. All envelopes should be opened daily, and the programming should be placed in the appropriate day slot in the PD bunker. Non-scheduled shows should be placed on shelving on the bottom of the labelled stacks.

- If an anticipated show has not arrived by the Thursday of the week prior to air date, the PD should contact the supplier, particularly if it is a paid program.

Internet Downloads:

An increasing amount of programming is being accessed on the internet. Until a system for handling the recording of these shows through PCR is created, the PD will record them on the CD burner. The Burner causes frequent system crashes on the Programming computer, and should be used at times of low load. The PD should schedule regular download times according to computer use (mornings are best).

Managing:

Once per week (usually on Friday) the PD should take the syndicated programming into MCR and place them in the bunker. While it is possible for the PD to run shows in on a regular basis, it is less efficient and can lead to difficulties if they have to leave the station.

For vacation or other planned absences, the Syndicated programs and any non-scheduled programs to be used for filler, should be labelled for all days involved and placed in the MCR bunker.

Broadcasted syndicated programming should be thrown out, or set aside in a separate filing system for possible re-run. No syndicated program should be re-run more than once except for specific broadcast focus days.

Volunteer/Program Management

One of the primary responsibilities of the PD is the development of volunteer programmers at the station. Beyond training, the PD has a role in both the direction of programmers personal growth and in their enjoyment and use of the station.

At frequent intervals (outside of high traffic training times) the PD should block off "open office" time, when they will be available for one-on-one discussions. Programmers should be encouraged on an informal basis to sign up for interview sessions of 15 minutes or so.

When approaching programmers for sessions, or during the interview, the PD would be most interested (but not exclusively) in:

- How the programmer feels about:
 - their show format
 - their time slot
 - the programmers before and after them (are they on time? messy or neat? easy going or rude? are there any concerns?)
- if their training prepared them well enough?
- Is there anything they would like to be taught or relearn, due to on-air needs?
- What are their equipment frustrations?
- Library and/or playbox?
- The club and/or the station?

The PD should look at their logs while they are there and go over any problems with filling them out, can-con, new music, demo requirement, PSA or weather needs.

Some Programmers benefit from mic-checks. There is a functional mic-check system in the PD office which the PD should use regularly. The programmer can also be encouraged to record themselves on the cassette decks in MCR. By listening to their show they can get a better feel for what works and what doesn't.

The PD should mention:

- the needs of FunDrive at least once a year
- the need to attend GM meetings, especially the AGM
- the Barry Awards, and how to apply
- any workshops or other activities

The PD should make a reasonable effort to allow brief meetings-on-demand for programmers in crisis. This is not to say that programmers or any volunteer has a right to demand time outside of working hours, or at a whim, despite other

commitments of the PD, but often, a worse crisis can be prevented if the PD takes time to address an emergency. Often, programming emergencies can be handled over the telephone or within a few minutes at the station.

*Note: Sometimes personal crises erupt and programmers turn to the PD because they have bonded with them. It is important that all staff at CHSR make an effort to be sensitive to our members, as we may be the only contact they make for help. Also, some bad broadcasting behaviour has been traced to personal emotional crises in the past. If we are to prevent further trauma, or destruction, the PD has to make time to listen to where the programmer is coming from, before making sweeping decisions.

Time Management

Do small tasks as they come:

- While it is possible to get bogged down in small tasks, it is equally easy - and perhaps even more so - to have most tasks hampered by the interconnecting incomplete tasks that build up over weeks and months. The PD is must meet concurrent multiple deadlines.
- Keep up with the mail. Handle mail (especially programs) as it comes in. This keeps your mailbox relatively empty, so you can see any notes the programmers leave for you, and prevents late or missed shows, or shows played out of order.
- File papers in appropriate folders WHEN you are handling them. If you set them down on your desk they will pile up quickly, and you will have handled them twice by the time your done.
- People are your main resource. Meet them, greet them, and settle what matter they have as soon as possible. Promising to call them back often fails, and you end up with angry members or applicants.

Make scheduled times for specific tasks:

- You will have a sense of accomplishment, and feel better organized if you have some specific tasks, like checking email and phone messages at the beginning of your day. You will also remember more tasks if they are done on a schedule. Like: before leaving, check to make sure logger is running, the new days logs are in Master Control, and the fill-in slots are all filled for the next day (weekend).
The little bit of self discipline that it takes to set aside a certain time for repetitive tasks, as well as the respect you force yourself to ask from volunteers and other staff, will make the rest of your hectic day feel less chaotic and outside of your control.

Project Work:

- Remember that projects are the icing and your regular responsibilities (and even the other needs of the station) are the cake. Do not take on a huge project and pursue it at the expense of your work. You will quickly feel burnt out and bitter at the “demands” of your job.
- Delegate. It is still your project even if you leave the details to others.

Expect Volunteer Participation:

- Regardless of what many people will say to you, this station is not held together by you, or any other staff. It is the property of the volunteers. It is them that make it shine. All you do is provide the continuity to allow them to make it all come together.
- DO NOT take on volunteer roles just because they are not doing them, themselves. If you must, make certain it's temporary.

Survival Tips

Take time off:

Delegate:

Gather Competent Assistants:

Cover The Basics First:

Do Not Allow Yourself To Be Used:

Work Within Your Area, Assist With Care:

Studio Management

Organizing:

The PD uses the studios more than any other paid staff or volunteer. Therefore they are the most knowledgeable of their running conditions. They are also most familiar with use patterns and the needs of the various departments within the station.

The PD should constantly try to see the studios from a layout perspective. It sometimes helps to draw a diagram. Understanding the relationship between the pieces of equipment, and how they fit with reach and control of the operator can become obvious with a layout. Also, be aware that people learn best with predictable patterns. The studios are laid out so that similar types of equipment are in sets, and the pattern of “top to bottom, left to right, and clockwise” is used for multiple units.

Having an “eye” for ergonomics is a useful gift for PDs, which can be nurtured by paying attention when operating and engaging in brainstorming discussions to flesh out ideas for new equipment and its placement. Asking programmers questions about convenience and use is often informative. Also, there are other people at the station who have worked in other stations and studios, it would be limiting to disregard their input.

While the PD is not the discretionary decision maker in regards to station set up, they should be a vocal contributor to the decision making team, and that can only be effective if they are informed.

Repair and Maintenance:

Cleaning:

Human nature being what it is: if something looks like trash, it will be treated like trash. Part of protecting the studio is keeping it clean.

Cleaning is not the sole responsibility of any member of the radio station. But it must be done, and some of it can only (and will only) be done by us. If the station is functioning properly, cleaning is done by a lot of people on a regular basis and no one staff member is left with the bulk of work. A long time (although recently often ignored) rule of programming is to leave the studio cleaner than you found it. Programmers who walk into a messy, paper strewn studio can complain about the person before them, but only if they clean it up. As well, the person who follows them can complain about them if they don't. We will eventually hold the correct person responsible for the mess if we know it wasn't a list of ten programmers who complain “it was like that when I got here.” The PD needs to teach re-ordering the studio as a vital part of programming and production.

Dusting and washing the studios is also important to their upkeep. Volunteers tend not to perform this task. Even when they complain about it, and promise to do it, their enthusiasm often drops off after a couple of weeks. All staff should take the time to clean the studios when they see they are dusty or grimy.

Repairs:

Programmers do not always record the problems they encounter with the equipment. They will complain about it only at the end, when things are quite bad. The PD, as a manager, can look at all the small problems with an eye to how they can get worse (or not) and what can realistically be done to curtail the damage, or replace the equipment.

Regular checks of the studio are the best means of keeping on top of the overall condition of the space. PDs are not required to have a show, however, it is a very good means of regular equipment testing. If you do not have a show, you need to establish other methods of keeping informed.

Broken equipment such as chairs and doors can be a hazard to staff and guests. There have been lawsuits in the past. Because it is programmers who's use causes the wear and damage, and because the Station Manager is not normally required to inspect the studios, it is the PD's duty to ensure that all chairs are in their rightful place, and in safe condition. If they are not, remove (if possible) and inform the Station Manager. Physical plant will repair furniture left by the service elevator. A note saying it belongs to the station, and a request to fix it, must be attached to the item.

The PD is expected to convey the information of the studio's condition to the Station Manager and/or the Board of Directors (who may not otherwise know that something is wrong). Also, knowledge of the condition of MCR equipment makes the PD invaluable at Budget time.

Knowledge:

The PD should learn and understand the use and basic operations of all studio equipment so that they may teach trainees in basic and tertiary skills.

There are likely many pieces of equipment in the studios that have been under used and may even be on the way to being forgotten. Curiosity is a good asset in a PD. Look around and ask about what equipment is and how it is used. Take an inventory. Learn and then experiment with seldom used equipment. Even if something is obsolete and you have no intention of using it, you can benefit from knowing what it was intended to accomplish and find ways to make the modern replacements achieve the same thing. You will be building expertise.

There is a red binder in the MCR binder bin which has detailed technical information on a lot of the older equipment in the studio. Take it out and take a

look at it. You might be delighted in what you find. Also, use older members of the station, and technicians in general, as resources in your quest. They can and will pass on a lot of interesting techniques for broadcasting and studio use.

The PD should keep up-to-date on all studio developments. New equipment comes in nearly every year. There are almost always new components or abilities. If you do not keep up, you will quickly be left behind.

Programmers come and go through the years, and they have a lot of knowledge to master while they are training. They will only ever learn a piece of equipment to the extent that they can make it do what they want it to do. They will only retain a portion of the data they are given (some say 20%).

Even worse, each time a person is trained to do anything and then trains the next, they are making a copy of a copy. If you only know what you have been taught as a programmer, or during your orientation training for your position, the maximum amount of data you can supply will be what you understood and retained from that session. If the trainee then retains 20% of that, they will have even less to work with.

And it does get worse. If you only know what your trainer taught you, and your trainee asks a question you did not ask, you will not have the answer they need. Blustering through your best guess on a machine is not very helpful.

If you constantly try to learn (or learn better) the systems you are working with and the hows and whys of the user functions, you will be better able to pass on true knowledge.

Teamwork and Delegation

Working With Other Staff:

Working With Volunteer Staff:

Maintaining Focus Of Role:

Projects:

Focus day Broadcasts:

Workshops:

Off-Air Projects:

Membership Projects:

Responsibilities to Station Management:

Attendance at Meetings:

Personal Development

While the PD can perform their job without detailed technical knowledge, they will be much more effective and efficient if they take advantage of the opportunity to learn some of systems we use.

Broadcasting & Sound:

- Transmitters, Towers and Signal
- MCR Equipment
- PCR Equipment
- Sound Equipment

Computer Systems

- Hardware
 - Apple
 - PC
 - IBM
 - Dell
- Software
 - Filemaker Pro
 - Logger
 - Pagemaker
 - Browsers
 - Word Perfect

Maintenance and Adaptation: