A ROUGH PLAN for the 2014 Summer Season
for consideration by the BoD 24 February 2014

NEED
- There are no full-time staff people for the summer.
- With volunteers fulfilling some programming and other tasks, we can continue for the Summer Season with limited hours and reduced operations.

THE PLAN
- Trent Radio will be on the air from Mon 28 Apr to Fri, 15 Aug 14 (sixteen weeks); 5pm to Midnight, up to seven evenings per week.
- The actual days will be determined at the Summer Programming Planning meeting to be held on Sunday, 13 April 2014 at Noon, at the Trent Radio House kitchen.
- During the summer OPERATORS have the enhanced responsibility of recruiting Programmers and determining the content of their evening, this is why they are called EXECUTIVE PRODUCERS.
- A SUMMER OPERATIONS & INFORMATION MANAGER (SOIM) shall be responsible for organising and supporting the EXECUTIVE PRODUCERS and OTHER VOLUNTEERS and keeping OFFICE HOURS. It is anticipated that Office Hours shall be 1pm to 4pm, with the SOIM in attendance from Noon to 7:30 when possible and this is subject to change.   (NOTE: A grant application has been made to fund this position)
- As the SUMMER PROGRAMME COMMITTEE, the SOIM in concert with *all* the EXECUTIVE PRODUCERS shall be responsible for fulfilling all programming functions and some other tasks for the 5pm - Midnight period.
- NOTE: Programmers who want to go on after midnight, mornings or afternoons (ie. outside hours overseen by EXECUTIVE PRODUCERS) must see the General Manager - John Muir.
- Studio A will be a "daytime" production facility, while StudioB and StudioC will be closed.
- From 29 Apr to 30 May 14 (6wks), the PD will work on preparing broadcasts from the two previous seasons for future transmission, exclusively using StudioB.

FORMAT, CONTENT & SUPPORT
The format for each evening is suggested as follows to comply with Trent Radio's license.

    1700 - 1730   "smooth operator" announcements &c
    1730 - 1930   music show(s)
    1930 - 2100   music show(s)
    2100 - 2200   spoken work or foreground programming
    2200 - 0000   show(s)

- 35% of all music selections played must be Canadian Content
- It is suggested that at least one of the music programmes be FOREGROUND format (see attached for a description)
- CONTENT is be to varied and comprehensive.
- EXECUTIVE PRODUCERS shall provide training, direction and support to their programmers and shall be in attendance at TRadio House for the entire period of their evening (i.e., 5pm-Midnight).

DATES
- Summer Season PLANNING Meeting Sunday, 13 April 2014 and first deadline for SUMMER programme proposals
- Summer Season 28 Apr to 15 Aug 14 @ noon - sixteen weeks
- Potential Summer Radio Camps TBD possibly not this year
- Earlybird FALL Programme Proposal Submission Deadline for Returning Programmers - Friday, 15 Aug 14
- HUGE TRENTU 50 ANNIVERSARY WEEKEND 8-10 Aug 2014
- SHUTDOWN from 15 Aug until 01 Sep 14 (Labour Day)
- PD returns on Mon 25 August 2014
- FALL PRE SEASON commences on Tuesday, 02 Sep 14
- Deadline for Fall 2014 Programme Proposals: Friday, 12 Sep 14 @ noon
- The REGULAR SEASON starts three days later on Monday, 15 Sep 14

WHAT IS AN SUMMER EXECUTIVE PRODUCER?
(only part of what you were afraid to ask, and written by a veteran EP)

As **EXECUTIVE PRODUCERS** (EP), we are volunteers responsible for Trent Radio and its programming. We take on the role of Operator <u>and</u> select the programmes for their evening. EPs together with the Summer Operations & Information Manager (SOIM) form the Summer Programming Committee which is charged with the responsibility of fulfilling Trent Radio's obligations and commitments to Programmers, the CRTC, the community, sponsors, &c Please see SOIM job description to see how this fits together.

EPs are experienced Programmers who are chosen for their proven ability and trustworthiness and commitment to community radio.

While "on duty" at TRadio House, we act as Programme Director and General Manager and are vested with that responsibility and authority. Even if the Programme Director or General Manager happen to be in the building during our shift, our position remains unchanged - we're still "in charge". As EPs, we must arbitrate in the best interests of, and according to the policies of Trent Radio.

These are the basic responsibilities of our position:

PROGRAMME SELECTION
Pursuant to Trent Radio's licence granted by the CRTC, programming functions shall be rendered in accord with the Organisation's aims as a broadcaster (see attached), in support of, and in partnership with programmers, independent of external or commercial influence, and in consideration of Trent Radio's tradition of promoting varied and comprehensive programming and tolerance, permitting any lawful expression.

Also, at least 35 % of all music played must be Canadian, (all music programmers should include Canadian Content ... it's out there)

At least twenty-five percent of programming before 10pm must be Spoken Word or Foreground.

Does all this seem a bit legalistic ... this ROUGH PLAN should help guide decisions as to balance and timing.

Some questions to ask during programme selection:
Is this interesting? And can they pull it off? Is the programme direction clear, or does it look like they just want to play hits or requests? What will I need to ask them to find out? What will I need to do to help them?

After the process of calling, negotiating and confirming the programmers for your evening, prepare a listing of programme titles with a brief description along with the name, phone number, address and membership status for each programmer.

PROGRAMMER SUPPORT: CONTENT and TECHNICAL
This would involve establishing a working relationship with our programmers, and helping them to develop their programme ideas. A programmer will also need some technical training.

We also need to ensure that we have their name, address, phone number, membership status etc.

We should keep one ear cocked towards the radio during our shift (which should be playing at all times) to monitor what is being broadcast. Are levels too low/high? **Did you know . . . that it is an Industry Canada regulation that the person responsible for operating the transmitter must be aurally monitoring the transmission AT ALL TIMES - this means using headphones in the studio? Have you told all of your programmers this information?**

Do Programmers sound like they're having problems? Do you hear anything at all?

Listen to their programmes for the non-tech stuff. Feedback (of the non- technical kind) makes a huge difference for Programmers. Knowing one is not operating in a vacuum is comforting and builds a sense of community. Constructive criticism, when done with respect, can be valuable. Most Programmers want comments on how they're doing and need someone to bounce ideas off. We provide moral, critical, and technical support. This is what Trent Radio is all about - this is the partnership between the Programmer and us.

OPERATING - there are two vital aspects tied for first place in importance; one is monitoring what goes on air, the other is ensuring something is there to be monitored.

The first is accomplished through the use of a Computer Logger. This must be in working properly and recording all aired programming. Its importance cannot be stressed enough. Without it, the CRTC (Canadian Radio and Telecommunications Commission) may revoke or refuse to renew our broadcasting

license. This would be a very bad and awkward thing. Best case scenario means a trip to the CRTC for apologies.

The Computer Logger is set to record an audio file every hour on the hour, and store these files for 30 days.

Executive Producers must "monitor" the logger audio and web page periodically, and ensure that it is working. Should the logger fail, all programming must stop and the Programmer should sign-off, unless recording can be done by alternate means. Logger audio can be monitored from the back rack in StudioA, and the web page is at http://www.trentu.ca/trentradio/logger/lgrrep/rep.txt

> How to check the Logger system
> (1) Monitor the logger on the rack in StudioA.
> Ensure that the correct button is selected (Yellow?), and that you can hear a delayed version of the current broadcast. If you do not hear anything, assume there is a problem, and use the Emergency Logger Kit until you have finished investigating the situation.
>
> (2) Visit http://www.trentu.ca/trentradio/logger/lgrrep/rep.txt (or click on the 'L' in Welcome on our webpage). Every hour, a new file is created. If you do not see a new file set up for the current date and time, the logger may be experiencing technical difficulties, and you should contact the SOIM immediately, and use the Emergency Logger kit in case it is required.

We must ensure continuity in programming (to get to the second aspect), which means we make sure something is on-air during scheduled programming time. The first rule of radio is "Show Up".

Programmers have been known to neglect showing up for their time. We must be prepared to perform impromptu shows (if we desire) or plop a pre-recorded tape or audio file in to play. Try and determine why there was a "no-show" and make a note in the OPERATORS BOOK. We should discuss the best way to resolve a continuing problem with our evening's partner and the Summer Operations Manager.

Some Programmes are customarily pre-recorded, so make sure you know where the show is so you can air them when they are scheduled.

AUTHORITY:
Programmers and other occupants of the house are obliged to take direction from the Executive Producer. Drug or alcohol use (except for coffee or cigarettes) is not allowed on the premises, and Executive Producers are obliged to enforce this rule. (l.h.'s note: broadcasting while intoxicated usually makes for boring programming.)

If Programmers are acting irresponsibly in the studio, or anywhere else in the building, they should be warned, and if necessary, asked to leave. Remember, we must make decisions in the best interests of Trent Radio. Violence and/or assholes shall not be tolerated.

Most conflicts or concerns should be resolved after a Programmer is finished their programme. Most, that is. If a Programmer is spewing out nasty, hateful words they should be stopped. Go in and talk with them as soon as the microphones are off. Try calm, collected conversation. Disagreement or opinion-voicing is one thing, propagating intolerance and hate is quite another. Remember basic Trent Radio tenets. And Think before you intervene. This will have to be reported; what was your rationale, how best to act, etc.?

Also, NEVER give out Programmers' phone numbers to strangers. If the caller is insistent, ask for their number and call the Programmer yourself to give them the caller's number.

Remember that you're not alone. Talk with your fellow Producers and do not hesitate to call the Summer Operations Manager or General Manager.

(john muir's note: with these responsibilities and the authority to carry them out, Executive Producers should remember that making radio is a creative act and Programmers may exhibit a florid artistic temperament - or even temper.) (kristina's note: nobody is allowed to jump on your head without good reason.)

SECURITY - non-members are not allowed in the house after office hours. However, tours can be given, at your discretion. Use your head. Any guests the Programmer brings in are, of course, welcome, *IF* they are part of the programme. We should dissuade Programmers from entertaining an in-studio fan club.

Trent Radio has an alarm system. Learn how to set and disarm it. if for any reason you are in a situation where someone is threatening you while in the building, you may set the alarm and activate it by moving across the beam in the hall way. If the alarm doesn't scare the person, the General Manager showing up might.

Trent Radio's alarm system is only good for a few things. This is one of them.

Also, do not hesitate to call 9-1-1 from anywhere in the building if you need help, and use the spy hole in the door to check out who you might be letting in before opening the door.

Once during the evening do a quick walkaround of the building. Are both flood lights working in the back area parking lot, are both porch lights on, is the exterior front door light working? Please note problems in the Operator's book.

As the building, equipment, security and such is the General Manager's bailiwick, please report any damage, theft and security concerns to him.

Try as best you can to fix things, write it up in the log and email John – jkmuir@trentradio.ca

HARDWARE - Make a note of what is needed, what is missing, what has finally decided to give up the ghost. There should be some spare light bulbs in the kitchen cupboards - art of the tech end of the job.

TELEPHONE - Get to know your Programmers and judge as to whether intercepting phone calls during their show would help keep things on a more even keel. It can be very disruptive for the Programmer if all their friends try calling while they are on. Refer all phone calls regarding music tracking to Jean Reno's email (jreno@trentradio.ca), and take THOROUGH MESSAGES in the messages book. Callers' feedback should be passed on to the Programmer, and may warrant a discussion. Was the caller "out of their mind"? Was there something in it at all? In taking a complaint, listen to determine precisely what the complaint is about and how to contact the complainant later. Make a note of all this in the Operator's Book. Messages for John Muir should be transcribed and sent by email to jkmuir@trentradio.ca.

UPSTAIRS APARTMENT - Many people don't realise that we have someone living above the studio and archive area. Keep the monitor levels down, especially after 9pm ... drums and bass go right through the floor as though there wasn't one.

OPERATING CHECK LIST
Things to do when beginning: 5pm
- Clean up BEFORE starting.
- Check the OPERATOR'S BOOK - has the transmitter blown up?
- Check on the logger audio and webpage.
- Is the Transmitter button pushed in and showing the green eye?
- Is the red "Off Air" monitor button pushed down? Are we, in fact, on air?

It is heartbreaking to programme, only to find out you really were talking only to yourself (the usual paranoia of radio folks)
- are both turntable styli in good repair (write problems in the Operator's book)
- Find list of programmes for the night. Is the first Programmer here yet? Who won't be?
   Any pre-recorded shows to be set up? Any sponsorships to be run?
- Check the Programme Log for instructions from our Operations Manager or General Manager.
   This may show last minute changes or direct how we will spend our time tonight.
- Turn the kitchen radio on, if it isn't already. Start listening.

** At 10pm Check the Logger audio and webpage.
Things to do when finished: Midnight
• Operator's Book (recording any events ~ or the lack thereof; names of no-shows; CDs/Albums not put
   away; equipment problems; general comments, etc ... even if 'nothing' happened, write it down)
• Transmitter dis-engaged from the StudioA console & RFP running smoothly from StudioV.
• StudioA cleaned up (CDs/Vinyl away, garbage/recycling taken to kitchen, volume turned down...don't
   forget we have neighbours upstairs!)
• StudioA, StudioB, StudioC Shut Down & Locked (radios off/volume turned down; doors shut and locked)
• Leave lights on in the Hall, Studio B, and the Kitchen (leave overhead lights on, turn off all other lights
   including the lamp by the phone in the kitchen, and the light over the window to the porch - so that it can
   be seen if the building is occupied if the alarm goes off.)
• Kitchen: wash dishes, deal with any food that has been left out (garbage/fridge); Make sure Toaster,
   Kettle & Coffee Maker are Turned Off
• Make sure the Front Door (George St.) is Shut and Locked (as it is prone to not being shut properly, slam
   it to be sure)
• Turn On The Alarm
• Make sure Kitchen/Porch Door is SHUT & LOCKED (it needs an extra slam in the winter)
   You don't have to go home...but you can't stay here!

Why do we want to do this?? It's an interesting way to widen our range of acquaintances as well as our experiences. It's a way of putting something back into the community from which we draw. It's a means of furthering, aiding and abetting creative and socially responsible actions. And it's a good way to become familiar with the workings of an organisation, specifically Trent Radio.

And then there's this thing... this passion for radio ...

This document was stolen from "What is an Operator" and massaged somewhat to include Executive Producer's programming role.

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Modifications:
added: Potential Radio Camps
amended: email addresses
amended: StudioA as a production daytime facility
amended: Logger Tape Section to become Computer Logger Section
amended: suggested schedule to put "smooth operator" at 5pm
amended: Summer Programme Coordinator becomes Summer Operations Manager
amended: Summer Operations Manager becomes Summer Operations & Information Manager
deleted: CKCU Logger Section
amended: "Things to do when Finished" section in accord /w JStaveley's "Closing.doc" 110121
amended: made several minors repairs

Trent Radio's Aims as a Broadcaster:
- To Maximise diversity of programming.
- To Inspire creative contributions to radio programming.
- To Increase awareness of the power and potential of radio.
- To Encourage and inspire a positive use of radio.
- To Encourage empowerment and the politics of liberation and discourage
    protectionism and the politics of resentment.
- To Formalise its operations so as to promote fairness, clarity and
    efficiency in its decisions.
- To Encourage access to the facilities by both the Peterborough area and
    Trent communities.
- To Encourage the production of programming which reflects both of these
    communities.
- To Encourage co-operation, interaction, communication and understanding
    within and between these communities and fully reflect this
    radio community to the world beyond.

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Foreground Format Definition for Music Programmes at Trent Radio (as approved by the BoD April 98)

- the matter broadcast is broadcast without interruption
- the intrinsic intellectual content of the matter broadcast is entirely related to one theme or subject
- the duration of the presentation is at least 15 minutes,

Generally, this is an opportunity to make an especial feature within your programme, and talk about the music you've been playing. This could include discussion and comparison of musical styles, biographical notes on musicians, info about a particular musical instrument, and anything else that either isn't printed on an album's sleeve (unless there's an essay there) or isn't common knowledge. Whatever you say is up to you - opinions, readings, discussion of philosophy, etc...

Prohibited Interruptions; these would include sponsorship messages, time and temperature checks and other surveillance information.

Other material which would be considered Foreground music would include;

A live (or live-recorded) Canadian concert (either the producer or artist must be Canadian) produced specifically for broadcast and at least 15 minutes in length.

Radio Art produced specifically for broadcast.

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