

--

Canadian Radio-television and Telecommunications Commission
Application to Renew a Broadcasting Licence for a
Campus Radio Programming Undertaking

1. GENERAL INFORMATION

TYPE OF STATION

Community-based campus: AM () FM (X)
Instructional: AM () FM ()

LOCATION OF UNDERTAKING: Peterboro **CALL SIGN:** CFFF-FM

1.1 IDENTIFICATION OF LICENSEE

NAME: **TRENT RADIO**
ADDRESS: **715 George Street North**
FAX: **no fax**
E-MAIL: **info@trentradio.ca**
CONTACT PERSON REPRESENTING THE LICENSEE
(if there is no appointed agent under question 1.2)
NAME: **John K Muir**
TITLE: **VP & GM**
TELEPHONE: **(705) 741 4011 / (705) 930 4000**

Please indicate the E-Mail address and FAX number that should be specified in a Public Notice.

FAX: **no fax**
E-MAIL: **info@trentradio.ca**

1.2 APPOINTMENT OF AGENT

I, _____, the licensee, hereby appoint _____ as my agent for and on my behalf and in my name to sign, file and complete (if necessary) an application with the Canadian Radio-television and Telecommunications Commission and to sign and file a reply with respect thereto and I do hereby ratify, confirm, and adopt as my own act, such application and all replies made thereto.

Date:
At:
Signature:
ADDRESS OF AGENT:
TITLE:
TELEPHONE:
FAX:
E-MAIL:

1.3 DECLARATION OF THE LICENSEE OR ITS APPOINTED AGENT

I, JohnK Muir SOLEMNLY DECLARE THAT:

- a) I am the representative (representative/appointed agent) of the licensee named in this Application Brief and as such have knowledge of all matters declared therein.
- b) The statements made in this application, or any document filed pursuant to any request for further information by the Commission, are (will be) to the best of my knowledge and belief true in all respects.
- c) The opinions and estimates given in this application, or any document filed pursuant to any request for further information by the Commission, are (will be) based on facts as known to me.
- d) I have examined the provisions of the Broadcasting Act and the broadcasting regulations relevant to this application. AND I HAVE SIGNED

Signature:
Date:
WITNESSED BY
Signature:Name (Printed):
Date:At:

1.4 EXAMINATION BY THE PUBLIC

Indicate a location, within the area served, where the application may be examined by the general public

ADDRESS: **715 George Street North, Peterboro, ON K9H 3T2**

2. OWNERSHIP

2.1 If no changes or amendments were done to the constituting documents (for example, Letters Patent, By-Laws, etc.) of the licensee since the last renewal, please sign the following attestation:

I hereby declare that no changes were done since the last renewal.



11 Nov 2006

Signature of Licensee or its appointed agent:

2.2 In the revised campus radio policy set out in Public Notice CRTC 2000-12, the Commission stated that it expected the board of directors of campus radio stations to include balanced representation of each of the following:

- the student body;
- the associated college or university (for example, faculty or administration);
- station volunteers; and
- the community at large.

In addition, to ensure continuity of direction, campus stations were also encouraged to establish positions on their boards of directors for terms of more than one year.

Does the current structure and composition of your board of directors comply with this policy?

YES ()

NO (X)

If NO, provide detailed plans outlining how and when you will bring the structure and composition of the board of directors into conformity with the policy or, in the alternative, reasons why the policy should not apply to your station.

2.2 response begins

NOTE: Trent Radio has previously established its concerns in regard to this policy item having communicated them to the CRTC, not limited to but including;

- a) a submission relating to Public Notice CRTC 1999-30 (Call for comments on a proposed new policy for campus radio) "Comments from John Muir"*
- b) a submission relating to Public Notice CRTC from Trent Radio*
- c) in Trent Radio's licence renewal application leading to Decision CRTC 2001-103 Licence renewal for CFFF-FM.*

Trent Radio's History, Structure & Character

Trent Radio was established in 1969 and incorporated in 1978 as an "independent corporation" without share capital as a student controlled and sponsored initiative and as such, the by-laws of the corporation provide that a majority of the Board of Directors shall be enrolled students of Trent University. Membership in the corporation is open to anyone over the age of eighteen.

- majority of directors be students

In 1984, Trent Radio was granted a broadcast license when the CRTC policy in effect at the time stated:

"It is a condition of licence that the licensee retain full control over all decisions concerning the management and programming of this station and that the majority of directors be students" (CRTC Decisions 84-718, 90-602 & 93-430)

The Board structure is "the" organising principle upon which Trent Radio's character is based. The constitution drawn up by the applicants for the incorporation of Trent Radio with the students of Trent University, the students' governments and organisations of that time, and the university's administration covenants a student majority arrangement for the Board. To desert the majority make-up would be to make a breach with the founding principles of governance with the result that Trent Radio would no longer be a student organisation.

In consequence of this, Trent Radio would no longer be eligible to receive funding through students referendum. These monies represent about \$90,000 annually or more than sixty percent of Trent Radio's annual operating budget. This would cripple our ability to pursue our goals as a cultural and educational organisation generally and its role as a broadcast licensee specifically.

- a non-profit corporation not a representative body.

We contend that in law, a without-share, membership based corporation confers upon its Board of Directors a fiduciary duty of care which might not be able to provide for representation. Representation is a catch-all term dealing with advocacy or political activity whereby where elected representatives speak for their constituents in a given forum. As fiduciaries, each member of the Board of Directors must be capable of conduct which is that of passionate disinterest,

divesting themselves of self-interest or private advantage, and are asked to set aside personal opinion and the interests of any exogenous group. To state this in another way, Directors are bound by a fiduciary responsibility and expected to put aside any personal or external agendas such that they act in the best interests of only Trent Radio constituted as it is for the common weal.

While the by-laws provide that the Board shall be drawn from among the student body, Trent Radio's volunteers and the community, and may include members drawn from Trent University, the students on the Board are not representatives of the student body, nor any other student organisation or government, nor (perhaps) students in general - who could tell? Nor is any member of the Board a representative of the community at large, though they may be a member of the community, nor is any employee of the university a representative of the university, nor is any associated volunteer of Trent Radio a representative of Trent Radio's volunteers.

We contend that in law, a fiduciary has a duty not to be in a situation where personal interests or those of an external group or individual that they might be expected to represent and their fiduciary duty conflict. A Board of Directors is not a representational parliament with members arguing for their particular constituency. Further, as a registered charity, Trent Radio is prohibited from engaging in political activity per se.

Having said as much, it is important for a community broadcast organisation to be able to draw upon a balanced and diverse group of individuals, with varying degrees of experience, and from all walks of life to deliberate and work as a Board. To that end Trent Radio's by-laws state;

Taken together the Board shall be at all times balanced and shall be drawn from among the student body, Trent Radio's volunteers and the community, and may include member(s) drawn from Trent University. (Trent Radio By-law #1 3.01)

To enhance the work of the Board, individuals making up each Board are engaged in Board development. Every Director is provided with a comprehensive orientation package which is used to guide discussion at scheduled development seminars. In addition, Trent Radio's lawyer and auditor present at these seminars on the Board's role and duties. We care a great deal about continuity and training all (students and others) involved in the organisation, about cultural trusteeship and non-profit stewardship - citizenship, community service, and leadership.

The fundamental rule of board development is that organisational needs must drive the development of the Board, not an imposed structure that may wind up doing more harm than good.

- service for terms of longer than one year.

It has been determined that many fine candidates for the Board cannot make a commitment of more than one year, and they would be reluctant to stand for election if their obligation would extend beyond that. Also, a term of longer than one year dilutes the Membership's authority and control of the organisation. In practice, it is very uncommon for there to be no Directors from the previous year elected to the new Board at an Annual General Meeting.

Summary

- a) A majority of the Board must be students for Trent Radio to qualify as a student organisation.
- b) Trent Radio draws upon a balanced and diverse group of individuals, with varying degrees of experience, and from all walks of life to deliberate and work as a Board, rather than having "representatives"
- c) Trent Radio makes significant efforts in matters of Board Development.
- d) Terms of more than one year would reduce the number of sought-for individuals willing to stand for appointment to the Board.

For over twenty-eight years Trent Radio's current Board structure has worked well for those living in and around the City of Peterborough interested in non-commercial radio. While there have been many challenges to overcome, charges of under representation has not been one of them. Frequently, the dividing of a non-profit organisation into small, often hostile elements is due to an ineffective Membership and Board.

With respect, we contend that, changing the structure of the Board at Trent Radio, even if it were legally possible, would not result in an enhanced performance of the Board, or in a better operation of Trent Radio. It might, in fact, distract it from focussing on its primary role as the delegated authority entrusted to operate Trent Radio as an educational and cultural organisation and as a broadcast licensee.

*****2.2 response ends*****

2.3 Complete the following table relating to the directors and officers, including the Chief Executive Officer, of the licensee. Please note that all sections must be completed.

DIRECTORS AND OFFICERS					
Name	Complete Home Address	Citizenship	Position Held	- Directors Only -	
				Date & Term of Appointment	Group Drawn From *1
Trevor J Dunn	429 East Street N, Sarnia, ON N7T 6Y6	Canadian	Director	20Nov05 to next AGM	Student
Kimberly J Fielding	350 Caddy Street, Peterboro, ON K9H 1M3	Canadian	Director & ViceChair	20Nov05 to next AGM	TrentU Staff
Alexander Kirkcaldy	33 Victoria Avenue, Peterboro, ON K9H 4V8	Canadian	Director	20Nov05 to next AGM	Community
Dahn Mirabelli	359 Stewart Street, Peterboro, ON K9H 4A7	Canadian	Director & President	20Nov05 to next AGM	Student
Steve W McNabb	283 Burnham St, Peterborough, ON K9H 1T2	Canadian	Director	20Nov05 to next AGM	Community
Kerith Paul	506 Bolivar Street, Peterboro, ON K9J 4R7	Canadian	Director	20Nov05 to next AGM	Student
Angela Teske	3382 Sydenham Road, Elginburg ON K0H 1M0	Canadian	Director & Secretary	20Nov05 to next AGM	Student
John K Muir	640 Reid Street, Peterboro, ON K9H 4H4	Canadian	VP & GM		

SUPPORTING DOCUMENT TO BE APPENDED:

APPENDIX 2A

All changes or amendments to the constituting documents (for example, Letters Patent, By-Laws, etc of the licensee. **NO CHANGES MADE**

3. PROGRAMMING

The following section relates to the programming obligations set out in the Commission's Campus Radio Policy in Public Notice CRTC 2000-12 dated January 28, 2000. The commitments and conditions of licence proposed in this application are to replace the licensee's programming obligations set out in the current Promise of Performance.

Reference should be made to Public Notice CRTC 2000-14 entitled Revised Content Categories and Subcategories for Radio issued on January 28, 2000 for details on content categories and subcategories.

Licensees are reminded that, except where the Commission has provided otherwise in a condition of licence, they must also comply with the regulatory requirements set out in the Radio Regulations, 1986 (the regulations), as amended from time to time.

For the purpose of answering the following section: in accordance with the regulations, a "broadcast week" refers to the total number of hours devoted to broadcasting during the 126-hour period extending from 6:00 a.m. to midnight, for seven consecutive days beginning on Sunday.

3.1 LANGUAGE(S) OF PROGRAMMING

- a) The principal language of programming will be: English
 b) Other languages of programming: French, First Nations, Third-languages

Languages	Per broadcast week		
	Hours	Minutes	% of total programming
Other official language (MAXIMUM)	2	0	2.0
Languages of Aboriginal Canadians (MINIMUM)	0	30	0.5
Third-language programming ⁽¹⁾ (MINIMUM)	1	0	1.0

⁽¹⁾ Licensees who provide ethnic programming must respond to questions 3.15 and 3.16 (Ethnic Programming).

The licensee UNDERTAKES to broadcast an average of 100 hours per broadcast week.

Please indicate any period of the year during which you will not be broadcasting: 3 Please indicate the music mix broadcast by the station by specifying the MINIMUM percentage of music in one or more of the subcategories set out below. The total percentage may not exceed, but need not add up to, 100%.

MUSIC SUB-CATEGORY BREAKDOWN - SPECIALTY FORMATS		
MUSIC SUB-CATEGORY	DESCRIPTION	MINIMUM % OF TOTAL MUSIC
21	Pop, Rock and Dance	25%
22	Country and Country-Oriented	5%
23	Acoustic	10%
24	Easy Listening	1%
31	Concert	10%
32	Folk and Folk-Oriented	15%
33	World Beat and International	14%
34	Jazz and Blues	14%
35	Non-classic Religious	1%

4 SOURCES a) The licensee proposes to operate as part of a network:

YES () NO (X)

If YES, specify the name(s) of the network(s) and the number of hours (based on 24-hour days) and type of programming to be broadcast per week:

Name	Hours:Minutes	Type ⁽¹⁾

⁽¹⁾ Type of programming delivered by network (for example, sports, talk, entertainment, etc.)

b) The licensee proposes to broadcast programming originating from another station:

YES () NO (X)

If YES, specify originating station:

3.5 LOCAL TALENT DEVELOPMENT

Please provide plans for the licence term with respect to the development of local talent, in particular projects to promote and feature music by new Canadian artists, local artists and artists whose music is seldom heard on other stations.

3.5 response begins

Trent Radio supports and contributes to the development of the dynamic Peterborough and area independent production scene.

MUSIC

Radio Free Peterborough: A series of webcast streams of local content which run 24/7, which Trent Radio develops and uses for overnight broadcasts. RFP is dedicated to providing support toward the growth and development of the "do it yourself" ethic of the Peterborough and area independent recording, music and sound-artist community, by promoting this community to the world. Local artists are encouraged to submit to a collection of more than 3,000 tracks, and after two years the stream has had more than 50,000 listeners from more than 90 countries.

Regular Programmes: Musicians are invited on shows to discuss their work, play their music - recorded, and live. Local and area music CDs and tapes are marked with a green sticker to designate them as such. All genres of music from country to hardcore to classical are incorporated into programmes. Programmers who are new to the city are encouraged to seek out the various scenes for their particular music interest.

"Smooth Operator": This is a local arts and announcement show that airs twice daily. Local music, usually recorded, is spotlighted. This can also be a "drop in" show whereby musicians play and promote themselves for an upcoming performance or CD release.

Promo for Local new music release: CD release concerts of local artists are well promoted.

Concert promotion: Posters and press releases are posted at the station, in the studio and in common areas so volunteers may know and pass on what is happening around town.

Radio Project Days: Once a month, the broadcast day is devoted to a particular theme. There are two theme days on live music annually. Twelve hours of the superstars and non-superstars of the local scenes.

SPOKEN WORD & RADIO ART

Trent Radio relishes in exploring all that is and can be dramatic and radio art.

Radio Drama and Poetry: Playwrights & Poets are artists too, eh?. Through a calls for scripts, Trent Radio regularly produces original poetry and radio drama.

Radio Artist in Residence: Our radio artist in residence hosts a weekly on-air jam with in studio guests and a phone line hooking up Peterborough, with Guelph, Los Angeles and Winnipeg.

Radio Project Days: A broadcast days has been devoted to the exploration of audio art.

3.5 response ends

Please see 3.5 - Plans for the licence term relating to local talent development included as Section b) appendix 1A Supplementary Brief following.

3.6 TRAINING OF VOLUNTEERS

- a) The approximate percentage of total programming that will be produced by students to fulfil requirements of courses they are taking will be 0 % per broadcast week.
- b) Please provide a general plan concerning the participation of students and other volunteers in the station's production and broadcasting activities, specifically with respect to recruitment and training in broadcasting, as well as control mechanisms that will be put in place to supervise volunteers and ensure that the programming obligations are respected during the licence term.

3.6 response begins

General plans concerning participation, recruitment, training & supervision

- for September thru April

Overview

Trent Radio welcomes the participation of students and other volunteers with open arms. Trent Radio is sponsored by the full-time students of Trent University and shared with the community as a whole. Anyone may apply for a programme. All

programmers, new and returning, apply for a programme each season. No time-spot is sacred or seen as "belonging" to one person or music genre. Other volunteers are needed for ongoing operation and on an ad hoc basis. A variety of methods are used to reach potential programmers and volunteers. These include announcements on air, in local publications and on community access television. Open Houses are held at the beginning and end of each broadcast season to which all listeners and friends of Trent Radio are invited. Radio Project Days and Special programming are ways for the public to participate in the production and creation of radio on a "one off" or short term or project basis. The well-attended studio trainings are open to the entire community, whether they plan to do a programme or not.

Recruitment

Recruitment for regular volunteers consists of: regular announcements on Trent Radio, in local newspapers, through word of mouth, mounting workshops, and remote broadcasts.

A Programme Proposal process is in place each season for anyone interested in programming. The Programme Proposal directs applicants to review Trent Radio's aims as a broadcast licensee and asks a variety of questions to help the applicant develop their programme ideas and to aid the Programming Committee in its deliberations. Most important is the description of the programme idea and accompanying outlines of three examples of the anticipated show. After some negotiation with the Programme Director a successful Programme Proposal, along with a statement of expectations and undertakings is signed by the Programmer and approved by the Programme Director. This Programme Proposal becomes the contract between the Programmer and Trent Radio.

Training & Orientation

There are a series of training sessions for new Programmers:

Programme ideas workshops are held at the beginning and end of each season. Some workshops are designed for the public and some are designed for a particular community club or group. The workshop include an overview of Trent Radio and our programming requirements, an outline of the job of the Programme Director, and the Program Proposal process, discussion on participants' interests and experiences, practical suggestions for programme organising, and a question and answer period.

A casual chat with whomever is at Trent Radio when the proposal is picked up and/or returned. People new to Trent Radio have many questions.

Email inquires and telephone calls are answered. Usually people want to know what they have to do to start a show.

A Programmer's Guide is provided to Programmers. This guide is updated as necessary and includes: a brief summary of Trent Radio's history, Trent Radio's aims and objectives, the structure of Trent Radio, what we are looking for in programming, how to be a programmer, programmers' check list, explanation of Trent Radio's broadcast seasons, reasons for discontinuance, details on the authority to broadcast, CRTC criteria and definitions, Trent Radio in relation to the CRTC, the Human Rights Code, special events and social activities, Programmers' questions and answers section, and a glossary of terms.

The Programme Selection Committee reviews programme Proposals. This is an ad hoc group of experienced Programmers, Operators and the Programme Director. The programmes selected are shows that will complement and satisfy Trent Radio's aims and objectives, the Broadcast Act, and CRTC requirements.

Programmers (new and returning) attend a programme development session (interview) set up with the Programme Director. There is discussion on programme expectations, suggestions from the Proposal Review Committee, content questions, subsequent ideas for the show, Canadian Content and foreground content requirements, Trent Radio's structure and Trent Radio's aims. This is approximately 20-40 minutes in length.

New Programmers attend a half-hour long Trent Radio's facilities session. This includes a tour of the house, information on office hours, job descriptions, and building and personal security; and studio bookings and internal communications.

Ongoing studio training is open to anyone. Here, the general public and new programmers alike learn about administrative details - including logger recordings, programme logs and music sheets; technical details - including how each piece of equipment works, microphone techniques and broadcast levels; and interpersonal details - including, in-studio etiquette. The twice-weekly studio trainings are limited to four people per session and are booked in advance.

More frequent training sessions are set up at the beginning of each season to accommodate demand. The studio training is also a radio programme. Listeners learn about radio through listening to others being trained - this is a proven recruitment device.

Further training is set up on request or on an ad hoc basis. Some of the other workshops may include: interview skills, digital editing, production studio training, how to make a creative programme promo, documentary production and music archiving to name a few.

Radio Salons are public seminars on a variety of radio and performance related topics of general interest. Subject matter has included: student media, community radio in Canada, deep listening, radio art, and vocalisation to name a few.

Control Mechanisms and Supervision

The Programme Director reports to the General Manager and is delegated with the responsibility of all matters programming, with the General Manager responsible for everything else.

In addition to the General Manager and Programme Director, Trent Radio utilises a stable of volunteer Operators to supervise the physical facilities and programming operations. Operators are generally experienced Programmers and are chosen for their trustworthiness and proven or potential abilities, and they represent the backbone of Trent Radio's day-to-day facility.

Each Operator's shift is five hours long and duties include: greeting and providing surveillance information for programmers, other volunteers, and the general public; producing Trent Radio promos, producing a community notes programme; assisting in the use of the on-air phone, providing tech support for radio specials and regulars, production studio training, coaching programmers' guests, acting as tour guides for first-time visitors, taking phone messages, watering the plants, tidying up after others and acting as archive gopher - sometimes all at the same time.

Training and development for Operators is an ongoing process. There is an Operators' Guide book. New Operators are scheduled during office hours so they may learn from the staff. An Operators Log book provides information that is shared among all the Operators and staff.

Operators are well acquainted with Trent Radio's mission, its facilities, and the programmers on their shift, and are authorised to take any immediately required remedial action. In the main, however, problems are reported to the Programme Director or the General Manager.

Programmers are clear on their obligations through the programme proposal process, the Programmers' guide and meetings with the Programme Director. Trent Radio embraces "deep-ending" or the "learn by doing" approach and Programmers learn through the mistakes that they make. However, a drastic departure from the approved Programme Proposal, not showing up, or placing themselves, others or the facilities in danger is cause for discontinuance.

Late night and early morning programmers are experienced and trusted Programmers.

The Programme Director communicates with Programmers through periodic email and telephone check-ins and conducts a programme review each season.

Monthly Highlights Relating to Recruitment, Training and Orientation Sep - May

September - Fall broadcast season begins

Call for Programme Proposals	On-air notices and printed announcements	Open house
Programme ideas workshop	Proposal review committee meets	Informal facility tours
Trent Radio space orientation	Recruitment Meeting at the Public Library	Radio Project Day
Welcome to Trent Radio workshop	Programme development sessions	Remote broadcasts
Studio training begins	Revise Programmers' and Operators' Guides	
Interview /w Programme Director		

October

Informal tours	Trent Radio space orientation	Radio Project Day
Public speaking engagements	Programme development sessions	Radio Salon
Special programming begins	Archive training and "parties"	

November

Studio training continues	Radio Project	Radio Salon
Digital editing workshop	Other trainings (programme development) are less frequent	

December - Fall broadcast season ends

Studio training continues	Open house / Radio Marathon	Radio Project Day
---------------------------	-----------------------------	-------------------

January - Spring broadcast season begins

Studio training continues	Informal tours	Open house
---------------------------	----------------	------------

Programme ideas workshop	Trent Radio space orientation	
Interview skills workshop	Programme development session	

February

Studio training continues	Programme ideas workshop	Special programmes
Radio Project Day	Documentary making workshop	

March

Studio training tails off	Special programmes	Radio project days
Radio Salon		

April - Spring season ends

Student Course Work due	Special programmes	Radio project day
Live "in house" music day	Open house	

- for May thru August (Note: the following is an abridged copy of the most recent Summer Operations Document)

A ROUGH PLAN for the 2006 Summer Season

NEED

- There are no full-time staff people for the summer; the Programme Director is laid off entirely.
- 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, 08 May to Fri, 18 Aug 06** (fifteen 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, 23 April 2006 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 PROGRAMME COORDINATOR 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 Programme Coordinator in attendance from Noon to 7:30. This is subject to change. (NOTE: A grant application has been made to fund this position)
- As the SUMMER PROGRAMME COMMITTEE, the PROGRAMME COORDINATOR 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 wanting to go on after midnight, mornings or afternoons (i.e. outside hours overseen by EXECUTIVE PRODUCERS to see the General Manager - John Muir.)

- Studio A will be a "daytime" production facility, while StudioB and StudioC will be closed.

FORMAT, CONTENT & SUPPORT

The format for each evening is suggested as follows to comply with Trent Radio's license.

5:00 - 5:30	"smooth operator" announcements &c
5:30 - 7:30	music show
7:30 - 9:00	music show
9:00 - 10:00	spoken work or foreground programming
10:00 - Midnight	music show

- 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 to be 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, 23 April 2006 and first deadline for SUMMER programme proposals
- Summer Season 08 May to 18 Aug 06 - fifteen weeks
- Potential Summer Radio Camps Weekends TBA
- Earlybird FALL Programme Proposal Submission Deadline for Returning Programmers - Friday, 04 Aug 06
- No REUNION WEEKEND is planned for this year
- SHUTDOWN from 19 Aug until 04 Sep 06 (Labour Day)
- FALL PRE SEASON commences on Tuesday, 05 Sep 06
- The REGULAR SEASON starts two weeks later on Monday, 18 Sep 06
- Deadline for Programme Proposals: 15 Sep 06 @ noon

WHAT IS AN SUMMER EXECUTIVE PRODUCER? (only part of what you were afraid to ask)

EXECUTIVE PRODUCERS are volunteers responsible for Trent Radio and its programming. They take on the role of Operator and select the programmes for their evening. Executive Producers together with the Summer Programme Coordinator 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 Summer Programme Coordinator's job description to see how this fits together.

Executive Producers 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 they happen to be in the building during our shift, our position remains unchanged, we're still "in charge". 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 ... its 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 question 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, 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 do our own private monitoring of the programmes. Are levels too low/high? (It really helps if Programmers are wearing headphones) **[did you know the regulations require one to wear headphones?]**

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. (see CRTC decision regarding CKCU attached)

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>

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 Programme Coordinator.

Some Programmes are customarily pre-recorded, so make sure 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. (I.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, don't 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 Programme Coordinator 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. (Another Lisa Howard note: 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 Trent Security showing up may. 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 are the General Manager's bailiwick. Please report any damage, theft and security concerns to him.

Try as best you can to fix things, and 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 items in the OPERATOR's room, e.g. turntable styli, music sheets, light bulbs, etc. Part 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 yellow Transmitter button pushed in? 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-taped shows to be set up? Any sponsorships to be run?
- Check the Programme Log for instructions from our Programme Coordinator 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

- Clean up AFTER the shift. Has the last Programmer cleaned their mess? This includes putting recordings back in the correct order on the shelves in the archive room.
- Do a brief write-up in the OPERATORS BOOK of any events (or the lack thereof). Include the evening's programme highlights, equipment problems, "no shows", comments, etc. This log is a great way for everyone to maintain contact, air concerns, venture comments. It's a communication between Executive Producers, Programme Coordinator, General Manager, and whomsoever else may read it. Keeping in tune ... especially when we can't see each other.
- Shut Off Transmitter Feed button to switch to the Radio Free Peterborough feed.
- Leave lights on in the Archive, Hall, Studio B, and the Kitchen, so that it can be seen if the building is occupied if the alarm goes off. Make sure all doors are shut and locked, **except Studio A**, especially the front (George St.) door (as it is prone to not being shut properly. Slam it to be sure)
- If you are closing down the house, the Programmers gone to bed (visions of sugared tones dancing in their heads) remember to set the alarm. Then get the hell out of here and Go Home. Get some rest. Take in some amusements.

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.

Thanks to Barb Woolner, Kristina Rawlings, JK Muir and Lisa Howard.

Produced 16Dec94

Amended 11Jul97, 18Apr98, 15Mar99, 12Feb00, 28Mar01, 15Mar02 02Mar03, 12Apr04, 22Mar05, 16Mar06

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

SUMMER PROGRAMME COORDINATOR: Job Description 2006

Reporting to the General Manager, the Summer Programme Coordinator shall be charged with organising and coordinating the Summer Executive Producers and other volunteers as well as acting as the liaison between these volunteers and the General Manager.

They shall convene and chair regular meetings of, and shall analyse and report on the balance of programming to, the Summer Programming Committee (all the Producers). They shall provide individual support and advice to the Summer Executive Producers.

They shall have the responsibility and authority to initiate and implement special programming, to enforce CRTC and other programming regulations, and shall have a hand in making preparations for some activities to take place in the Fall of 2006.

The Coordinator shall also be charged with the general upkeep of Trent Radio House and shall ensure that the facilities are kept in good working order and that it be an area conducive to the production of effective community radio. This would include coordinating security and technical arrangements.

Specific Duties:

- Prepare and Maintain Programme Logs (Computer System)
- Prepare and file Music Sheets
- Ensure Logs and Music Sheets are filed out
- Ensure Logger is working and being used correctly
- Ensure sponsorships are logged and aired
- Prepare and Maintain Programmer listing with contact data
- Convene volunteer socials
- Convene and chair regular meetings of the Summer Programming Committee, and prepare minutes of these meeting for distribution to the Committee and the General Manager

Note: The Summer Programming Committee is the Summer Programme Coordinator and all the Summer Executive Producers)

- Attend planning meetings with the returning fall & winter Programme Director
- Respond to Summer and Fall season programme applicants
- Act as Fill-in Operator as necessary
- Render Community Liaison through information sessions and informal facility tours
- Prepare and Distribute Summer Radio Guide
- Produce Trent Radio fall pre-season and summer promos
- Maintain community group announcements book
- Pick-up and sort the post
- Ensure trash & recycling is taken out & compost maintained, and ensure that the facilities used by Programmers are clean and tidy
- Respond to email queries for the Music Director
- Prepare monthly reports on their activities for the General Manager
- Ingest CDs and other material into the digital server

Terms: Dependent upon funding
(18 weeks from HRDC with top up from Trent Radio)

Based on 40 hrs/week @ \$9.75/hr: \$390/week, plus statutory benefits, including 4% vacation pay. This position is scheduled to commence on Monday, 01 May 2006 and finish on Friday, 01 September 2006.

Eighteen weeks and \$ 7,300.80 (includes regular and vacation pay)

Deadline for application: Monday, 24 April 2006 @ 5pm.

Resumes with a Cover Letter including references may be mailed to:

Trent Radio
715 George Street, North
Peterborough, ON K9H 2T3
Attn: SCP 2006 Hiring Committee

or brought to Trent Radio House, 715 George Street North, and dropped in the letterbox.
Applications should be marked "Attn: SCP 2006 Hiring Committee".
Familiarity of Trent Radio's mission and operations will be considered an asset.

[snip]

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.

---+---

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 the 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.

---+---

CRTC Decision 98-124 Ottawa, 17 April 1998
Radio Carleton Inc. Ottawa, Ontario - 199710158
Short-term Licence renewal for CKCU-FM; Issuance of a Mandatory Order

[Recapitulation of same]

3.6 response ends

3.7 CONDITIONS OF LICENCE

The licensee will adhere to all conditions of licence stipulated in Public Notice CRTC 2000-156:

YES ()

NO (X)

If NO, provide reasons.

ETHNIC PROGRAMMING

- Licensees who provide ethnic programming must complete questions 3.8 and 3.9.
- For more information on ethnic programming, licensees should consult Public Notice CRTC 1999-117 entitled Ethnic Broadcasting Policy, and consequent amendments to the Radio Regulations, 1986, set out in Public Notice 2000-92.

3.8 Market with a local ethnic radio station

The licensee operates in a market served by an ethnic radio station:

YES ()

NO (X)

3.9 Ethnic programming by linguistic category

Complete the following table relating to the broadcasting of ethnic and third-language programming.

Please note that a "broadcast week" refers to the total number of hours devoted to broadcasting during the 126-hour period extending from 6:00 a.m. to midnight, for seven consecutive days beginning on Sunday. Percentages should be based on the total number of hours of programming broadcast by the station in a broadcast week (that is, the total number of hours of programming by the station in a broadcast week may be less than or equal to 126 hours). Please note that ethnic programming means programming provided in any language, that is specifically directed to any culturally or racially distinct group other than one that is Aboriginal Canadian or from France or the British Isles. Ethnic programming may be in English, French, a third-language or a combination of languages. Third-language programming means programming in languages other than French, English or those of Aboriginal Canadians

In determining the languages of ethnic programming, DO NOT consider music, advertising, station contests and community and emergency messages during a particular ethnic program. However, in calculating the actual duration of each program, those elements must be counted.

Language in which ethnic programming is provided	Ethnic group to which it is directed	Total duration of this programming per broadcast week (hours:minutes)	% of the total programming provided during each broadcast week that is devoted to this type of programming
Spanish	General Interest	00:30	0.5%
% of the total programming provided during the broadcast week that is devoted to ETHNIC PROGRAMMING			0.0%
% of the total programming provided during the broadcast week that is devoted to THIRD-LANGUAGE PROGRAMMING			0.5%

BOOK OF SUPPORTING DOCUMENTS

APPENDIX NUMBER AND NAME		APPENDED (Yes or No)	E-FILED (Yes or No)
SECTION 1: GENERAL INFORMATION			
1A	Supplementary Brief: not applicable	NO	NO
SECTION 2: OWNERSHIP			
2A	Amendments to constituting documents: not applicable	NO	NO

This document is available in alternative format upon request
 CRTC 107 (2006-03-02) - Campus Radio – Renewal version
 version française disponible

End of Document Form