



Application to renew a broadcasting licence to operate a campus or community radio undertaking (including low-power) - Form 110

General instructions

Applicants should consult *Campus and community radio policy*, Broadcasting Regulatory Policy CRTC 2010-499, 22 July 2010 (Broadcasting Regulatory Policy 2010-499), and more specifically paragraphs 12 to 17 to take note of campus and community radio definitions and mandates.

Filing

File electronically via [My CRTC Account](#) by attaching the application to the [cover page](#). **My CRTC Account** allows you to securely submit documents to the Commission with a user ID and password. Therefore, a signature is not required when using **My CRTC Account**. Applicants who file their application in this manner are not required to submit a hard copy of the application and its related documents.

Applicants who need further information relative to CRTC processes can contact a Commission specialist at 1-866-781-1911.

Instructions

The following questionnaire is in HTML format and may be [downloaded](#) to the word processing software of your choice. This enables you to complete the downloaded questionnaire by inserting your response in bold letters immediately following the question. You may add lines to the tables if necessary but do not alter or delete any text from the questionnaire.

The application must be divided into sections as set out in the questionnaire and include the numbered questions followed by the corresponding response. Responses must be provided, at a minimum, in a size 10 font.

Naming convention for electronic documents

The following documents should be submitted as separate electronic documents using the naming convention specified below. The document number (Doc#) indicates the ascending order in which the documents should appear on the public file.

Table 1 - Naming convention for electronic documents	
Document	Electronic file name
The Covering Letter (if any)	Doc1 - Cover Letter dated _____
The Application Form	Doc2 - Form 110 - APP - "Application to Renew a Broadcasting Licence for a Campus or Community Radio Programming Undertaking"
Appendix 1A	Doc3 - Appendix 1A - Supplementary Brief
Appendix 2A	Doc4 - Appendix 2A - Amendments to constituting documents
Each confidential document	NOT WEB - Doc - Confidential - "brief description of the document"
Each abridged version of each confidential document	Doc - Abridged version - "same description of document for which confidentiality is requested"

1. General information

Type of station:

AM undertaking () FM undertaking (X)

Campus () Community (X)

Location of undertaking: **Peterborough, ON**

Call sign: **CFFF-FM**

List the transmitters and indicate their locations.	
Call sign	Location
CFFF-FM	Peterborough 44°19'41" 78°17'59"

1.1 Identification of applicant

Name of legal entity who is authorized by the Commission to operate this undertaking: **Trent Radio**

Address: **715 George Street North**

City: **Peterborough**

Province/Territory: **ON**

Postal Code: **K9H 3T2**

Telephone: **(705) 741-4011**

Fax: **no fax**

Email: **info@trentradio.ca**

Contact person representing the applicant

(if there is no appointed designated representative under question 1.2)

Name: **John K Muir**

Title: **VP & GM**

Telephone: **(705) 930-4000**

Email: **jkmuir@trentradio.ca**

1.2 Appointment of designated representative

I, _____, the applicant, hereby designate _____ as my designated representative 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: Example: city, province

Signature (a signature is not required when submitting electronically):

Address of designated representative:

Title:

Telephone:

Fax:

Email:

1.3 Declaration of the applicant or its designated representative

I, John Kenneth Muir, solemnly declare that:

- a. I am the designated representative of the applicant named in this application brief and as such have knowledge of all matters declared therein.
- b. The statements made in this application or in any document filed pursuant to any request for further information by the Commission are (will be) to the best of my knowledge and believed to be true in all respects.
- c. The opinions and estimates given in this application or in 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 and policies relevant to this application.

And I have signed

Signature (a signature is not required when submitting electronically):

Date: **31 Oct 2013**

Witnessed by

Signature (a signature is not required when submitting electronically):

Name: **Caileigh Morrison**

Date: **03 Nov 2013**

At: **Peterborough, Ontario**

1.4 Procedural request

The *Canadian Radio-television and Telecommunications Commission Rules of Practice and Procedure* (the Rules of Procedure) allow an interested person to request that the Commission exercise a power under the Rules of Procedure or change the Rules of Procedure for a specific proceeding (sections 5 and 7). This is generally called a procedural request. You may consult *Implementation of new Rules of Practice and Procedure, Broadcasting and Telecom Regulatory Policy CRTC 2010-958*, 23 December 2010, and *Guidelines on the CRTC Rules of Practice and Procedure, Broadcasting and Telecom Information Bulletin CRTC 2010-959*, 23 December 2010, for more information.

Is the applicant requesting that the Commission make an exception to its Rules of Procedure in the treatment of this application?

Yes () No (**X**)

If **yes**, please indicate which section of the Rules of Procedure you wish to vary and provide a detailed rationale as to why this request should be granted :

1.5 Application

The Commission will return the application if it has not been duly completed. The onus will be on the applicant to submit a complete application that provides all of the relevant information, to identify all regulatory issues raised in the application and to provide supporting documentation.

Submit a website address or email address where an electronic copy of the application may be requested:

Website: **http://www.trentradio.ca/crtc/2014_app/**

Email: **info@trentradio.ca**

1.6 Compliance

The undertaking is being operated in compliance with the provisions of the licence, the *Broadcasting Act* and all regulations and policies applicable to the CRTC.

Yes (**X**) No ()

If no, provide the full details of any non-compliance that occurred during the licence term, including the reasons, any remedial action and, where applicable, the period of time expected before the undertaking is operating in compliance.

1.7 Community radio stations or campus radio stations

The licensee will adhere to all conditions of licences set out in *Standard conditions of licence for campus and community radio stations*, Broadcasting Regulatory Policy CRTC [2012-304](#), 22 May 2012 (Broadcasting Regulatory Policy [2012-304](#)).

Yes (X) No ()

For each amendment proposed, provide the following information in a supplementary brief identified as Appendix 1:

1. a description of your current commitments as well as the status of those commitments;
2. a description of your proposed changes;
3. the reasons in support of the proposed changes in relation to your service overall, Broadcasting Regulatory Policy [2010-499](#), Broadcasting Regulatory Policy [2012-304](#), the broadcasting system and the *Broadcasting Act*; and
4. the implications/repercussions of maintaining the current terms, conditions and definitions.
5. Will the proposed amendment(s) result in a change to existing financial projections?

Yes () No ()

If **yes**, you must complete section 7.

6. Do you consider that your proposed amendment is necessary for the financial viability of your station?

Yes () No ()

If **yes**, you must complete questions a) & b) below as well as section 7.

- a. Please provide a summary of what competitive challenges your station faces:
 - b. What steps have you already taken to improve financial performance?
7. Please provide three years of financial projections (revenues and expenses), with and without approval of the proposed amendment(s):

Projections if application is approved

	* Year 1	* Year 2	* Year 3	Total
Revenue (after agency commissions) (\$000)				
* National advertising				
* Local advertising				
* Fund-raising activities				
* Government funding				
* Non-government funding (such as grants and fund-raising campaigns, etc.)				
* Other (Specify) :				
* TOTAL REVENUE				
DÉOPERATING EXPENSES (\$000)				
* Programming				
* Technical				
* Sales, Advertising and Promotion				
* Administration and General				
* TOTAL OPERATING EXPENSES				
NON-OPERATING EXPENSES (\$000)				
* Depreciation				
* PROFIT BEFORE INTEREST AND TAXES (loss)				

* Interest				
* Other (Specify)				
* TOTAL NON-OPERATING EXPENSES				
* TOTAL EXPENSES				
* PRE-TAX INCOME (loss)				

Projections if application is not approved

	* Year 1	* Year 2	* Year 3	Total
REVENUE (after agency commissions) (\$000)				
* National advertising				
* Local advertising				
* Fund-raising activities				
* Government funding				
* Non-government funding (such as grants and fund-raising campaigns, etc.)				
* Other (Specify)				
* TOTAL REVENUE				
OPERATING EXPENSES (\$000)				
* Programming				
* Technical				
* Sales, Advertising and Promotion				
* Administration and General				
* TOTAL OPERATING EXPENSES				
NON-OPERATING EXPENSES (\$000)				
* Depreciation				
* PROFIT BEFORE INTEREST AND TAXES (loss)				
* Interest				
* Other (Specify)				
* TOTAL NON-OPERATING EXPENSES				
* TOTAL EXPENSES				
* PRE-TAX INCOME (loss)				

8. Will the proposed amendment have a financial impact on other stations in the market?

Yes () No ()

If **yes**, explain the financial impact on other stations:

Note that stations identified will have to be included in section 8 (Respondents) of this application form.

If the supplementary brief exceeds 10 pages, include an executive summary.

In the case of changes to the technical installations, you must complete form 303, [Amendment Application Form](#).

If you are proposing to continue the operation of an ethnic SCMO service, provide the language of the service and the ethnic group being served.

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.

Signature of licensee or its appointed agent (not required if submitting electronically):

original signed John K Muir

2.2

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	Canadian (x)	Position Held	Directors: date and term of appointment Campus: also indicate the group represented (see 2.3)
Ajak, Yolanda	5 Dennistoun Ave Peterborough ON K9H 5P8	(X)		18 November 2012 / One Year
Culkeen, Andrew	167 Charlotte Street, Apt #4 Peterborough, ON K9J 2T7	(X)	Secretary	18 November 2012 / One Year
Culkeen, Shannon	649 George Street N, Peterborough, ON K9H 3S7	(X)		18 November 2012 / One Year
Grist, Wes	211 Hunter Street W, Unit 3 Peterborough, ON K9H 2L1	(X)		18 November 2012 / One Year
Louro, Jesse	270 Dublin Street Peterborough, ON K9H 3C1	(X)	Vice-chair	18 November 2012 / One Year
McNabb, Steve	30 Garnet Avenue Toronto, ON M6G 1V5	(X)		18 November 2012 / One Year
Morrison, Caileigh	332 Rubidge Street eterborough, ON K9H 4C7	(X)	Chair & President	18 November 2012 / One Year
Muir, John K	640 Reid Street. Peterborough ON K9H 4H4	(X)	VP & GM	

2.3 For campus stations only

In Broadcasting Regulatory Policy [2010-499](#), the Commission stated that the mandate for campus radio distinguishes itself from the mandate for community radio in several ways, including the board of directors. The Commission expects that the board of directors for campus stations include campus representatives, including a balanced representation from:

- the student body;
- representation from the administration of the post-secondary institution;
- station volunteers; and
- the community at large.

In light of the above, please provide a detailed description of the means used to ensure that the structure and composition of the board of directors comply with the policy or the reasons for which the policy should not apply to your station.

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.

3. Programming

The following section relates to the programming obligations set out in Broadcasting Regulatory Policy [2010-499](#).

For details on content categories and subcategories, applicants should refer to *Revised content categories and subcategories for radio*, Broadcasting Regulatory Policy [2010-819](#), 5 November 2010.

Licensees are reminded that, except where the Commission has otherwise provided 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, applicants are reminded that 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 a.m. to midnight for seven consecutive days beginning on Sunday.

3.1 Total broadcast hours (maximum 126 hours, i.e. one broadcast week)

The licensee proposes to broadcast **126** hours per broadcast week.

3.2 Language(s) of spoken word programming

1. The principal language of programming is: English
2. Other languages of programming are: French, First Nations, Third-languages

Languages	Per broadcast week		
	Hours	Minutes	% of total programming
Other official language (maximum)	2	0	1.6
Languages of Aboriginal Canadians (minimum)	0	30	0.4
Third-language programming ⁽¹⁾ (minimum)	0	30	0.4

3. The applicant proposes to devote **04:30** (hours:minutes) per broadcast week to the broadcast of newscasts. Of this amount, indicate how many hours:minutes will consist of "pure news," which excludes weather and sports bulletins: **04:30**.
4. The applicant undertakes to devote during each broadcast week a minimum percentage of news time to the following:

Local news	90 %
Regional news	10 %

5. Please provide a list of communities that you consider "local" in terms of local news.

Alderville	Apsley	Bailieboro	Bewdley	Bridgenorth	Buckhorn
Burleigh Falls	Cavan	Chemong Lake	Cottesloe	Curve Lake IR	Dummer
Dunsford	Ennismore	Fraserville	Gores Landing	Hall Glen	Hastings
Havelock	Hiawatha IR	Ida	Indian River	Keene	Lakefield
Lang	Lindsay	Millbrook	Mount Pleasant	Nephton	Norwood
Omeme	Roseneath	Selwin	Stoney Lake	Villiers	Warsaw
Westwood	Young's Point				

3.3 Sources of programming

Note: The total number of hours of local programming (3.4(1)) and wrap-around programming (3.4(2)) must be equal to the total number of broadcast hours (3.1) per broadcast week.

3.4 Local programming (maximum 126 hours, i.e. one broadcast week)

1. The applicant proposes to broadcast, during each broadcast week, a minimum of **126:00** (hours:minutes) of local programming ⁽²⁾.

Wrap-around programming

2. Specify the maximum number of hours of programming obtained from another station (or other stations) **0:00** (hours:minutes) that the licensee will offer in each broadcast week during the next licence term.
3. Is the applicant proposing to operate as part of a network?
Yes () No (**X**)

If yes, specify the name(s) of the network(s), the number of hours per broadcast day (6 a.m. to midnight) and the type of programming to be broadcast per week.

Name	Hours : Minutes	Type ⁽³⁾

4. Is the applicant proposing to broadcast programming originating from another station?
Yes () No (**X**)
If yes, specify the originating station (call letters and location):

5. If you answered yes to question 3.4 3) or 3.4 4), indicate how these networks or acquired programs will compliment local programs without replacing them.

3.5 Breakdown of music categories

Please indicate the minimum percentage of each subcategory to be broadcast. The total percentage can be less than, but no more than, 100%.

Music Subcategory Breakdown - Specialty Formats		
Music Sub-category ⁽⁴⁾	Description	Minimum % of Total Music
21	Pop, Rock and Dance	20
22	Country and Country-Oriented	10
23	Acoustic	15
24	Easy Listening	3
31	Concert	4
32	Folk and Folk-Oriented	10
33	World Beat and International	10
34	Jazz and Blues	10
35	Non-classic Religious	2
36	Experimental Music	15

3.6 Local talent development

Provide plans for the licence term with respect to the development of local talent in the fields of music and spoken word, such as projects to promote and feature music and spoken word creations by new Canadian artists, local artists and artists whose music is seldom heard on other stations.

[3.6 response begins]

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

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, sound-artist and spoken word community, by promoting this community to the world. Local artists are encouraged to submit to a collection of more than 9,500 tracks.

Local Content Archives: Trent Radio just completed a project funded by the Community Radio Fund of Canada to develop a user friendly archive resource of Local to Peterborough Audio Content, including music, interviews and spoken word. During the project, Trent Radio gathered audio recordings from the community at large, accessioned these new items into our Local Content Archive, and created an organisational system and user interface to better archive and provide access to these recordings for broadcast and research purposes. Please see:
<http://lcmp.trentradio.ca:17080/>

Trent Radio Kitchen Sessions: The Trent Radio Kitchen Sessions project comprises two concurrent and related programming initiatives funded by the Community Radio Fund of Canada's *Radiometres* program. One element is called the Local Youth in Music (LYM) project, and is an educational and production opportunity for 6 musically-inclined local youth who were selected by an application and interview process. The LYM project will facilitate educational workshop sessions with local professionals in the independent music industry broadcast live to air, as well as assist in the production of music recordings for each participant. The Kitchen Sessions component is a monthly live music radio broadcast featuring a diverse collection of local musicians. Artists play original songs in a 'songwriters in the round' type performance setting, broadcast live to air, from the Trent Radio Kitchen. Both projects will culminate with the promotion and distribution of EPs produced by LYM participants and Local Music Compilation featuring performances from the Kitchen Sessions to over 50 Campus and Community Radio Stations across Canada, regional performance venues, restaurants and businesses who support local music.

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 local scenes for their particular music interest.

"Smooth Operator": This is a local arts and community announcement show that airs thrice 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. One

broadcast day is been devoted to the exploration of audio art, and there are two theme days on live music annually. Twelve hours of the superstars and non-superstars of the local scenes.

Radio Art & Radio Artist in Residence: Trent Radio relishes in exploring all that is and can be dramatic and radio art. Our radio artist in residence hosts a weekly on-air live performance of audio art & electro-acoustic compositions and improvisations.

Radio Drama, Spoken word and Poetry: Playwrights & Poets are artists too, eh?. General calls for scripts and actors are made throughout the year for episodic productions

[3.6 response ends]

3.7 Volunteer participation

1. Describe your current and proposed measures to facilitate access and participation by volunteers (as well as students in the case of campus stations) from the community to programming, production, broadcasting and station management activities.
2. Describe your current and proposed measures to promote the availability of training throughout the community.
3. Describe your current and proposed methods for training and supervising those within the community who wish to participate in programming and ensure that programming obligations are met throughout the licence term.

[3.7 response begins]

Current and anticipated measures and methods relating to volunteer participation, recruitment, training & supervision in operations and governance at Trent Radio. (No proposed amendments contemplated).

a) Governance: Individuals are nominated to stand for election to the Board of Directors by the Membership according to it's by-laws and are elected to the Board by the Membership at an Annual General Meeting. The Board is to be made up from 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 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 involved in the organisation, about cultural trusteeship and non-profit stewardship - citizenship, community service, and leadership.

b) Programming and operations - for September thru April

Broad community participation is fundamental to Trent Radio's mission for the production of creative local radio which in turn reflects and animates Peterborough area communities, and sends out a clear signal of Peterborough's vigour and vibrancy to the world beyond.

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. All workshops 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 two 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.

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.

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
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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	

c) Programming and operations - for May thru August . (the following is an abridged copy of the most recent summer operations manual indicating measures and methods relating to programmer recruitment, training and supervision.)

**A ROUGH PLAN for the 2013 Summer Season
for consideration by the BoD 27 February 2013**

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 29 Apr to Fri, 16 Aug 13 (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, 14 April 13 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 31 May 13 (5wks), 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 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, 14 April 2014 and first deadline for SUMMER programme proposals
- Summer Season 29 Apr to 16 Aug 13 @ noon - sixteen weeks
- Potential Summer Radio Camps TBD possibly not this year
- Earlybird FALL Programme Proposal Submission Deadline for Returning Programmers
 - Friday, 16 Aug 13

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 and 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.

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.

* abridged *

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 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.

[3.7 response ends]

3.8 Ethnic programming

- For more information on ethnic programming, licensees should consult Public Notice CRTC [1999-117](#) entitled *Ethnic Broadcasting Policy*, 5 September 1997 and consequent amendments to the *Radio Regulations*, 1986.
- Licensees who provide ethnic programming must complete section 3.9 and 3.10.

3.9 Market with a local ethnic radio station

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

Yes () No (X)

If **yes**, respond to question 3.10.

3.10 Ethnic programming by linguistic category

Complete the following table relating to the broadcast 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
% of the total programming provided during the broadcast week that is devoted to ethnic programming			
% of the total programming provided during the broadcast week that is devoted to third-language programming			

4. Request for documents to be designated as confidential

Sections 30 to 34 of the *Rules of Procedure* set out a process by which parties to Commission proceedings may file information on the record of a public proceeding in confidence.

A party filing information can "designate" it as confidential at the time it is filed with the Commission (section 31) if it falls into one of the following categories:

- a. Information that is a trade secret;
- b. Financial, commercial, scientific or technical information that is confidential and that is treated consistently in a confidential manner by the person who submitted it; or
- c. Information the disclosure of which could reasonably be expected :
 - i. to result in material financial loss or gain to any person;
 - ii. to prejudice the competitive position of any person; or
 - iii. to affect contractual or other negotiations of any person.

At the time that the party files the information it designates as confidential, it must provide an abridged version of the document along with an explanation of how the information falls into a category of information listed in section 31. The party must provide a detailed rationale to explain why the disclosure of the information is not in the public interest (section 32(1)).

The confidential version of the document must be filed separately and must be marked "confidential" on each page. If the document is filed electronically, each file containing confidential information must include "confidential" in the file name.

The abridged version of the document and the reasons for the designation of information as confidential will be placed on the public record of the proceeding.

Please consult *Implementation of new Rules of Practice and Procedure*, Broadcasting and Telecom Regulatory Policy CRTC [2010-958](#), 23 December 2010, and *Procedures for filing confidential information and requesting its disclosure in Commission proceedings*, Broadcasting and Telecom Information Bulletin CRTC [2010-961](#), 23 December 2010, for the complete process for filing confidential information.

4.1 Request for documents to be designated as confidential

Are you requesting for some information to be designated as confidential?

Yes () No (**X**)

If **yes**, you must provide a detailed rationale to explain why the disclosure of the information is not in the public interest:

Book of supporting documents

Appendix Number and Name	Appended (Yes or No)	E-filed (Yes or No)
Section 1: General Information		
1A - Supplementary Brief	n/a	n/a
Section 2: Ownership		
2A - Amendments to constituting documents	n/a	n/a

⁽¹⁾ Designates programs in languages other than English, French or those of Aboriginal Canadians. Applicants who broadcast ethnic programming must answer questions 3.9 and 3.10.

⁽²⁾ Local programming includes programming that originates with the station or is produced separately and exclusively for the station. It does not include programming received from another station and rebroadcast simultaneously or at a later time, nor does it include network or syndicated programming that is five minutes or longer unless it is produced either by the station or in the local community by arrangement with the station. In their local programming, licensees must incorporate spoken word material of direct and particular relevance to the community served. This must include local news, weather, sports coverage as well as the promotion of local events and activities.

⁽³⁾ Type of programming delivered by the network (for example, sports, talk, entertainment, etc.)

⁽⁴⁾ See *Revised content categories and subcategories for radio*, Broadcasting Regulatory Policy CRTC [2010-819](#), 5 November 2010.

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End of Document