

TAKE NOTICE

there shall be an
ANNUAL GENERAL MEETING of
TRENT RADIO
- a corporation without share capital -

to be held, Sunday, 23 November 2003, 2 p.m.
at the "Squash Court Hall", Peter Robinson College
Trent University, 751 George St North, Peterborough, Ontario

=== AGENDA ===

- 1.) **Call to Order, President's opening remarks and setting of the agenda.**
- 2.) **MOTION to approve minutes of last Annual General Meeting held on 24 November 2002.**
- 3.) **PRESENTATION of Reports of the Directors, Committee Chairs, Staff and Officers.**
Namely: Board Development; Physical Plant and Technical; Sponsorship and Earned Revenue; Social Convener; Publicity; Live Music and Fundraising; Trent University and Neighbourhood Relations; Summer Programme Coordinator, Production Director, Programme Directors; General Manager; & President.

MOTION to accept the reports of the committee chairs, staff and officers.
- 4.) **PRESENTATION of Financial Statements for One Year Ending 31 August 2003 with an independent Financial Review.**

And if the Members see fit; a MOTION, to accept the Financial Statements as presented; and a MOTION, to appoint the auditor for the next fiscal year ending 31 August 2004.
- 5.) **MOTION to confirm all resolutions of the Board.**
- 6.) **REPORT of the Nominating Committee and election of Directors**

As provided by the By Laws of Trent Radio, the Nominating Committee shall submit nominations to fill vacancies of the Board for consideration by the membership. The Nominees in alphabetical order are;

JOEL BUXTON, LAURA FARINA, KIM FIELDING, JAMES KERR, AL KIRKCALDY, REUBEN MAAN, & KRISTINE WILLIAMS

Further nominations may be made by any seven (7) members in good standing by delivering a nomination paper signed by them to the Secretary of Trent Radio not later than seven (7) days before the annual meeting. If more than seven (7) persons or such greater number as shall constitute a full board or increase thereof are nominated, an election by ballot shall take place at the annual meeting.

Proper delivery shall be deemed to have been executed if a duly executed nomination paper is received by midnight, 14 November 2003 at Trent Radio House, 715 George Street North, by a responsible Trent Radio representative.

The affairs of Trent Radio shall be managed by a Board of seven (7) directors, each of whom at the time of her/his election or within ten (10) days thereafter and throughout her/his term of office shall be a member of Trent Radio. Each director shall be elected to hold office until the next annual meeting after s/he shall have been elected or until her/his successor shall have been duly elected or qualified. Members of the Board of Directors shall be, at all times, Canadian Citizens, except when seen to be of exceptional benefit to Trent Radio and its direction, and an application for their membership is made to the Government of Canada. A majority of the Board shall be enrolled students of Trent University.
- 7.) **Any other business**
- 8.) **MOTION to adjourn**

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Please note, that the Directors may elect to hold the first meeting of the new Board, either immediately following the Annual General Meeting, or at some future time, according to their wish. All full time student of Trent University are members of Trent Radio.

per Trent Radio Board of Directors: John K Muir VP & GM , 09 November 2003



Trent Radio AGM 23 Nov 2003: Reports of the Directors, Committee Chairs, Staff and Officers

Board Development Committee: prepared by Ryder Ziola, Committee Chair

There was little need for Board Development in the past year, as all members of the Board were returning. The incoming board, however, should be advised of the necessity of proactive Board Development to introduce new board members to the process.

Physical Plant and Technical Committee: prepared by John K Muir, General Manager

The major plant expense this year relates to repointing the brick work above the entrance to the kitchen and installing a handrail for the porch stairs (\$1,100). Other expenses include; facilities cleanup (\$370); sundries, such as fans, light bulbs, toilet paper, cleaners, and a replacement coffee maker (\$350); alarm monitoring (\$275); rekeying the building (\$255), a gardening (\$50). Total of \$500 was spent on the upper apartment, as compared to \$2,400 in the year prior - \$100 for refrigerator repairs, and \$400 of a stable base for the exterior stairs. Since the beginning of this year, the third and last bedroom floor was replaced, and the toilet repaired. There was also a small leak coming through the wall near the south chimney which should be looked at. Sadly, our tenant Sue Russell and her cat Zen are leaving at the end of November. We'll miss them both. The apartment has been rented to Derek Johnston-Main and Valerie Roy at \$627 per month until 31Aug04.

Technical maintenance included shutdown cleaning and repairs (\$1,100), new speaker drivers (\$350), dual cassette unit parts (\$600), computer upgrades (\$300), antivirus subscriptions (\$60), and a second hand laser printer for fifty bucks. Early in November the VCR logger failed and it is anticipated that we will rely on digital logging from now on.

Sponsorship Report: prepared by Al Kirkcaldy, Sponsorship Director

There were 14 sponsors for 2002-03 and an increase in revenue from the previous year. Two sponsors (Pipcom and Mailboxes Etc) are in-kind and continue to provide free services in return for sponsorships. Two more (Wayne's Music and The Night Kitchen) receive a discounted yearly rate and, in turn, provide free services to Trent Radio (equipment rentals and caterings).

Bryston Ltd. and McWilliams Moving & Storage continue as paying, year-round sponsors and I would like to propose the possibility of recognizing their continued support in the form of a small plaque, or some similar distinction.

The creation of a disc containing 24 different sponsorships has been useful for presentations. Two new owners of businesses that were previous sponsors opted to continue their association with TR after hearing the previous owners' blurbs.

Revenue for 2003-04 looks like it will at least equal, and perhaps exceed, 2002-03. We also allowed some deviation from the norm this fall with the Southside Shuffle blues festival airing spots on September/03 editions of Blue in the Face (our thanks to Laurel for the quick MP3 and great reading). Cogeco Cable also took out a limited run and greatly altered and shortened their original, inappropriate-for-community-radio copy after consulting with John Muir. I was pleased that the board decided to reach a compromise with Cogeco, rather than dismiss them outright.

Social Convenor; prepared for Anne Stevenson by John K Muir.

The Social Committee was busy with socials, several open house events and workshops, a picnic and a send off party for Barb Woolner. A total of \$887 was spent on food and snacks for the above, compared to about \$1,100 during the year prior. The decrease can be accounted for by the surcease of weekly archiving parties.

Fundraising; Kim Fielding

On the fund raising front I anticipate the up coming year to be as successful if not more so in gathering new and creative methods of funding. Our goodie bag/bake sale was a great success and a special thanks to all who donated and bought "goodies".

The annual "Radio Marathon" fundraising event is scheduled for Friday, 19 December 2003, and it is my goal to have a possible "trash and treasure sale" this summer.

This year I also look forward to continuing to help foster a relationship with the Trent University Part-time Students Association (JBCSA) in the coming year, to expand our funding opportunities.

Trent University and Neighbourhood Relations: Ryder Ziola

As to Trent University, the question of problematic obtaining accurate membership fee information from TrentU in past years may be nearing resolution. Trent Radio has lent its support to a coalition of student-groups seeking more transparency in this process, and there has been some progress in this matter. TrentU prepared estimates of levy amounts, for the first in more than ten years, for this year which show dramatically higher amounts.

As to neighbourhood relations, Trent Radio helped maintain the character of our neighborhood by successfully arguing against the proposed severance and rezoning of the property at 751 George Street (Sadleir House) which would have cut off the building off from the south garden.

Summer Programme Coordinator's Report: prepared by Keren-Happuch E, 28th August 2003

Trent Radio's Summer Season began on 4th May and ended on 16th August. Programming was cancelled on 14th and 15th August due to major power outage. and ended on August 16th.

I began my position 19th May. Priority upon starting this position was getting all EPs together for a meeting to discuss ideas for summer programming. All EPs this summer were keen on contributing and their enthusiasm made it a fantastic season; many EPs were involved in organizing and helping out with the various Project Days and workshops.

Various issues regarding difficult programmers (i.e. incident with Friday programmer who had problem with obscenity and vulgarity on-air, and Sunday programmer who had issues with censorship and freedom of speech), allowed for EPs to work more closely and led to many useful discussions regarding programming in Trent Radio and handling different programmers.

There were many new programmers initiated into the wonderful world of programming this season and who have expressed interest in carrying on. All in all, this season went well, all thanks to the EPs and programmers, as well as operators at large and other Trent Radio members who were willing to lend a hand in making activities happen.

Programming Information for Summer 2003

At the end of the season, we had 13 Executive Producers:

Gord DeVillers	Sarah Mackilican	Keren-Happuch E	Winnie Kwezi
Leila Sebunya	Michelle Yee	Al Kirkcaldy	John K Muir
Brian Wagner	Laurel Paluck	Nathan Rambukkana	Andrea Penrod
& Jasmine Courneya			

Forty-six programmes (including Smooth Operator and one Sunday show which was cancelled)

We broadcast evenings, 5 to 10pm (12am on Thursday and 11pm on Friday) from Sundays through to Friday, mornings, 8 to 11am on Thursdays, and 7am to 4.30pm on Saturdays.

We needed:	We had:
25% Spoken Word	54% (24.5 of 45.5 hours)
5% content category 3	24.6% (11.2 of 45.5. hours)

The Total average number of broadcast hours per week was 45.50
Including: 24.5 hours spoken word content 21 hours of musical content

Breakdown of musical content:

Cat 2 Content 9.8 hours (46.7% of 21 hours)

Sub Cat 21 Pop Rock Dance	6.6 hours (31.4% of 21 hours)
22 Country & Country Oriented	2.3 hours (10.9% of 21 hours)
23 Acoustic	0.6 hours (2.8 of 21 hours)
24 Easy Listening	0.3 hours (1.4% of 21 hours)

Cat 3 Content 11.2 hours (53.3% of 21 hours)

Sub Cat 31 Concert	1.4 hours (6.7% of 21 hours)
32 Folk and folk oriented	0.8 hours (3.8 % of 21 hours)
33 World beat and International	3.5 hours (16.7% of 21 hours)
34 Jazz & Blues	2.0 hours (9.5% of 21 hours)
36 Audio Art	3.5 hours (16.7% of 21 hours)

Summer Activities and Programming Highlights

Socials: Potluck Dinner, 14th June; Brunch, 20th July; & Picnic, 26th August.

EP meetings: 29th May, 14th June, 8th July.

Open House Activities:

30th May	Trent Grad Open House	5th August	Summer `zine published
4th June	Promo Party	19th/20th Aug	Summer Cleaning
9th June	Spring Cleaning		

Programming Highlights:

25th June	Project: Science' Day
30th June	SECC Tour, on-air experience & discussion
16th July	Interview Workshop with Paul Cleveland
22nd July	Workshop on Broadcast Techniques with Gil Wright
31st July	Radio Drama Day
9th August	Experimental Music Day (cancelled due to programmer no-show)
11th August	Local Audio Art Day
15th August	African & Caribbean Day (cancelled due to power outage)

[end]

Production Director's Report: - Jill Staveley

Where does one start when writing a report for a position that is brand new and will be constantly changing for at least the next 6 months....if not forever.

The intention of this report is to explain what has been accomplished from my standpoint since April 2003 as well as determine specific areas to be reported in the future and to discuss/ask questions about some of the possibilities for Trent Radio with a new Studio and new employment position.

Production Director - What is the Production Director? [see following job description] The intended job of the Production Director is to facilitate the use of all equipment and resources related to production oriented activities at Trent Radio. This not only includes the continual digitising of our music archives, 'maintaining' the studio/broadcast/ingest gear and equipment (directly and/or indirectly), training for and supervision of studio usage (currently through Emily McClung and Joel Buxton) as well as assistance for production projects when applicable...it also includes providing a space and a service for our membership and community activities.

What Does all that Mean....? In theory this space and service (Studio C & Production Director) will be available for local spoken word artists, audio artists, composers, programmers, organisers of seminars and events that can be captured via an audible medium - all in the interest of or in connection with Trent Radio.

What is PRODUCTION within the context of Trent Radio?

Currently, all of the pre and post production happens in Studio B, or at home for certain individuals who have access to sound processing equipment outside of Trent Radio. And although mainly used for live broadcasting, production also occurs in Studio A. Without PRODUCTION how could we have "Producer Oriented Programming". Okay, seriously, as of right now, we cannot accommodate the number or the needs all of the requests and ideas for programming unless we work outside the 'house'. We have gone to such lengths as holding a live music day on the lawn of Trent Radio House (a lovely idea and a wonderful day) not necessarily because we wanted to, but also because there wasn't an alternative within our current Studio Space. Here's where Studio C production comes in. We can host a live music day, here, in Trent Radio House without telling people that they can't really have more than a few instruments and that it almost entirely has to be acoustic for it to work well. Studio C provides options and expands the possibilities. We would not have to move to the PR Squash Court for a 24 hour no stops experimental music day...unless that was the main idea...we could host it right here in TR house. We can have round table discussions with more than three people. I will be responsible for making sure that the appropriate equipment, space and support is present and working. That would be one type of production at Trent Radio.

This having been said, it now needs to be determined what things should be taken into consideration when deciding 'how' to write this report.

First of all, things are good here. Everyone is excited about the possibilities of the M: Drive as well as Studio C. A few people have offered volunteer hours to help ingest our music archives, and there are already some ideas for production based projects that would suit Studio C very well and also give us some projects to 'test-run' the space. (theatre readings, live music etc)

What production already happens here?

- pre-recorded shows (from Malka Gerber and James Kerr for instance)
- promos and sponsorships
- week-end echo
- spoken word archives (project days, specials, interviews of special interest)
- sound clips for shows
- editing field recordings (meetings, shows)

If most Trent Radio members have access to training and do most of their production work independently where do I fit in? So far I have been responsible for the ingest of music materials but I have also been present and available for tech support in general. Next question, how is this going?

Studio A - I have been a resource for some people who do not quite remember what to do (generally the phone or the M: Drive). I do still get quite frustrated when CDs are left lying around in Studio A, or have been put away out of order or in the wrong spot, but I gather this is just to be expected from some people. Should the Operators be taking more time to clean up the studios at the end of their shift, or should i just suck it up and keep checking and filling in the mornings?

Studio B - So far I have been fairly active in Production Oriented tasks in Studio B, mostly as a resource or an aide to the people using the facilities. It seems helpful to the people using the space to be able to ask questions and have assistance readily available so that they do not have to stop working on their project or begin to 'search' for the problem themselves by turning knobs, unplugging wires or clicking on files and options on the desktop (ruining the set-up for the next person). Joel Buxton has recently made a 'Quick Reference' guide for studio B which has been laminated and lives in the Studio and seems greatly appreciated and very useful to most people. This is especially a great idea when a person has completed their training but cannot get into Studio B for a week or two...at which point many of the things they learned have crawled to the back of their brains for hibernation, the reference seems to wake this information up.

Studio Training - Should I be looking to have a closer work Relationship with Joel and Emily (studio trainers) about how training is going thus far and then report to the Programme Director, or should that maintain a direct relationship with the Programme Director. What is the best way to set up/continue on with the training methods and organisation with the Production Director involved?

Studio C - Still in the planning stage, slowly revealing itself piece by piece. There are so many questions and possibilities that it is hard for one to focus on the things that need to be reported, so I will start with what Studio C is right now, the Archive Room.

Music Resources - Well, we have digitised 13,083 CDs which equals 145,431 tracks. The CD shelves in the archive room/Studio C are empty and awaiting a good home. According to my calculations we have CDs labelled up to CD13632 (500 lost, stolen or damaged), Music Cassettes labelled up to CA01520 (about 80 lost, stolen, damaged or transferred to the Spoken Word Archive), Jazz Vinyl labelled up to JZ00951 (with two extras at JZ02941 & JZ02942...weird), Classical Vinyl labelled up to CL01020 and Generic Vinyl labelled up to AA08214.

How long will it take to finish the INGEST?

I continue to label and digitise new music materials, almost strictly CDs at this point. This will be ongoing as we seem to receive about 100 CDs/month. We have not (as of yet) set up the turn-tables to facilitate the vinyl ingest and can only guesstimate how much time that will take, though it will heavily depend on the length of the albums because it will be recorded at Real Time into the computers. I have begun to work on the music cassettes at the same station as the SW ingest project. Yet again, real time input determines the length of processing time. I have found with the first 15 or so cassettes that the majority seem to be demos or shorter length albums which makes the ingest of each tape quicker than expected.

Most cassette tapes I have done so far seem well produced and I have not felt the need for any editing other than normalisation and chopping up the sound file track by track (though I do expect this to change when more underground and lo-fi live recordings present themselves). So far I feel that it is not only efficient but also somehow preserving of the physical archive materials to leave the sound of the medium present with the music. By this I mean letting a data file of a cassette tape sound like it is a cassette tape, and letting a data file of a vinyl recording sound like vinyl (without being offensive to the listener). I'm sure we could (to a certain degree) process and edit the data files and make them sound 'cleaner' and 'newer' but it is very timely and does not seem necessary, the sounds are not (as of yet) offensive to my ears.

Planning

The vinyl and Searching on M: Drive - The two main things left to organise for the eventual completion of the digitisation project are setting up an efficient and friendly work space that can remain permanent for at least a few years for the ingest of the vinyl and to create a user-friendly search program for finding songs on M: (which I believe Evan from Re-Boot North is still working on the latter....?)

- where will the record players be set-up?

- where will the computers for editing these files be located?

- how will we set up a volunteer friendly system whereby Operators and other TR Members can input a couple of records when they are bored and looking for something to do?

After having talked with John Muir, it seems that the ingesting of vinyl should be included in the facilities of Studio C at least for the editing. If we can set up a 'play station' in the basement, volunteers can set up the record player to record to Cool Edit or Sound Forge, save the file as a raw/unedited .wav and then the editing can take place in Studio C on certain days by certain people to maintain consistency and accountability.

Pay-for-use Projects at Trent Radio - How to find pay-for-use projects and services that are suitable for Trent Radio. What type of service fee would be allocated for certain tasks, could we start that now with Studio B, have we already begun to do that outside of Studio hours available to TR programmers?

Seminars and Workshops - Such seminars and workshops as enhancing Interview Skills with Experienced Programmers and Audio Soup already happen here at Trent Radio but we have talked about creating and facilitating more tech based seminars for TR members and the community at large. The intention of these seminars would be to enhance the quality of usage of production facilities at Trent Radio as well as on personal gear. These should wait until the construction and working of Studio C because it will be a wonderful place to host the seminars, as these seminars could/might be pay-for-use services (for non-members) which would bring in some revenue to TR as well as possibly become a consistent function for Studio C throughout the years to come.

Directories for local and new music that are easy to maintain and helpful for TR programmers, operators and users - local music, new music, spoken word....

I have begun to set up a Local Audio Artist Database on my personal laptop in the Microsoft Office program ACCESS. I would also like to begin creating one for the New Music arriving at TR daily. I would like to work on this with an OWSP employee as part of the incoming music position and have it available to all programmers in hard copy at the station, if not on the website. I have also heard so much about pizza/archive days but have never organised nor attended one - where does the money come from for the pizza? Can it happen again?

Grant Applications for Production Projects

I need to learn much more about the grant process and the funds available to such types of projects. I will include my findings in the next report.

Spoken Word Archives - So far I have stayed very far away from the SW Archives, except that I use the same work station for ingesting the Music Cassettes.

Should I be developing more concrete communication with Kinya regarding the Spoken Word Ingest in order to help organise and understand the project, or does that stay with the GM?

How intertwined are the Music and Spoken Word Archives?

Equipment - My question is if the equipment-to-be-purchased list from the Studio C Grant Application is still current?

I intend to create an equipment list for weekly/monthly checks as well as a separate report on the condition of the gear in the Production Directors Report.

This list is very basic and would eventually contain serial numbers, brand names and model types.

Here is a very Basic List of the Equipment already in the facilities of Trent Radio for production, broadcast and ingest.

- 3 x Ingest computers for CDs Studio C
- 1 x Ingest computer for SW and Music Cassettes Office
- 1x Cassette player in SW position Office
- 2 x Turn table for Vinyl Ingest with Digital Outputs (not set up)
- 2 x powered speakers for studio/ingest monitoring (not set up)
- 1 x signal splitter/distributor (NAME....) (not set up)
- 3 x vocal broadcast quality microphones in Studio A
- 2 x turntables in Studio A
- 2 x CD players in Studio A
- 1 x Computer for broadcast/programming Studio A
- 1 x Cassette player/recorder Studio A
- 1 x minidisc player/recorder Studio A
- 1 x production computer in Studio B
- 1 x Mackie 1602 mixing board Studio B
- 2 x CD players in Studio B
- 1 x turn table in Studio B
- 1 x Cassette player in Studio B
- 3 x Sennheiser 421 microphone in Studio B
- 2 x Table top mic stand in Studio B
- 1 x Floor standing mic stand in Studio B
- 1 x Computer for production in Studio B

Production Director Job Description - approved BoD 06Nov03

Reporting to the General Manager, the Production Director is charged with overall responsibility for all matters production and technical at Trent Radio, including technical training, certification of technicians and operators, and special technical arrangements and shall be responsible for ensuring the proper care, security, maintenance and supervision of hardware at all times. Responsibilities encompass all audio, radio-frequency, computer and plant systems related to operations.

The four core functions include;

- a) working with artists, speakers, writers, composers, performers, staff and volunteers, and acting as or delegating to others the role of producer and/or technician in support of Trent Radio's mission, programming, and various other projects utilising Trent Radio's production and technical facilities.
- b) supervision of all activities related to technical operations to ensure that technical areas operate and are operated in a satisfactory manner.
- c) training and orientation of volunteers and others in radio and production craft, and of the purpose and practices of Trent Radio, and of campus and community radio stations in Canada generally.
- d) developing and implementing earned revenue and "pay for use" initiatives.

Specific responsibilities include;

- 1) Directing and managing all studio and technical operations, comprising
 - a) Developing and implementing usage criteria and methods.
 - b) Equipment purchase and regular maintenance planning and implementation, including the creation and set-up of Studio C which can easily be maintained as a consistently efficient and productive facility for producers of varying skills and experience.
 - c) Providing technical and studio training for Trent Radio programmers and staff. The work may also include preparing show promos and other material for broadcast, and preparing technical orientation materials.
 - d) Organising and facilitating workshops and seminars for Trent Radio members and the community at large to expand and enhance the quality of usages from a technical point of view.
 - e) Supervision and oversight of technically oriented OWSP positions.
 - f) Maintenance of Spoken Word and Music Archive materials, comprising;
 - i) Accessioning and digitising incoming new music discs and tapes and organising regular "archiving days" for volunteers to do the same.
 - ii) Proofing of digitised music files, and accountability for maintenance and general functionality for the digitised music collection.
 - iii) Creating and maintaining a local music archive which is physically accessible to programmers, operators and the general public.
 - iv) Creating and maintaining a resource guide new CDs for TR programmers and operators (the CDs are available physically for such a short period of time, if it works out well, it would be a good resource for people to 'know' what to look for on M:)
- 2) Developing and conducting earned revenue and "pay for use" projects, comprising, including outreach to clients, and pursuing grant opportunities.

Programme Director's Report (End of Season) for BoD 24 April 2003 / Barb Woolner

PEOPLE POWER

Operators At Season End	Monday – Glen MacVichie, Nic Currie, Sonya Howard Tuesday – Keren E, Paul Duchnay, Barb Woolner Wednesday – Keren E, Emily McClung, Laura Farina and Emily Addison Thursday – Glen MacVichie, Nick Iszakovits, Ryder Ziola and Anne Stevenson Friday – Malka Gerber, Kinya Fujiwara Saturday – programmers on self support Sunday – Anita Erskine and programmers on self support 2 new Operators began in January 2003
Ontario Work Study Jobs	Programme Director's Assistant – Nathan Rambukkana Studio A Trainer – Joel Buxton Studio B Trainer – Nick Iszakovits Spoken Word Archiving Team – Nathan Rambukkana Music Archivist – Phil Abbott

High School Co-Op (Fall 2002 only) - Hartley Miller, Adam Scott Collegiate

Number of Programmers – 110 “Regulars” (115, Spring 2002)
Number of New Programmers - 37 (65, Spring 2002)
Number of Guests Hosts on Smooth Operator – 69 (87, Spring 2002)
Number of Studio A Trainees – 71 (89, Spring 2002)
Number of Programmes Scheduled
– 76 (plus Coffee Break and Smooth Operator) (82, Spring 2002)
Number of Studio B (including Digital Editing) Trainees – 41 (36, Spring 2002)

ACCOMPLISHMENTS

- Diverse and inspired programming.
- Producer oriented programming.
- Strong programming with strong Operator support (now three shifts, Mon-Fri)
- Regular Studio A, Studio B and digital editing training; is open to the public.
- Radio Project Days organised by volunteers who wanted to explore an issue or topic in depth.
- Specials, a one-off show or a series of programmes. an opportunity for a alternate studio training time; for programmer collaboration; for new programming possibilities, for longer show
- Smooth Operator shows have many contributors and guests.
- Open Houses in each Season
- Skills workshops, planned and ad hoc.
- Club Day Trent Radio info table and interviews on site
- School and Group Visits: RF Downey School St. Anne's school and Girl Guides
- The public at large is exposed to new ideas and new musics and will be inspired to try their hand at radio.
- Trent Radio announcements regularly included in the Northcrest Ward column in the Peterborough Examiner

ACHIEVEMENTS THIS YEAR

- Six radio days, 24Hours NoStops (experimental music), Blues Music Day, International Women's Day, Punk Rock Day, Geek Fest 2003, Hip Hop Day
- Community Profiles, scripted, pre-recorded commentaries of community organizations
- Class project, Trent University Global Environmental Politics, 12, 30-minute radio programmes as academic requirement
- Group Project, Trent University Computer Studies, programming information and contact sheets
- Presentation, Learning in Leisure (Adult learning club), what is Trent Radio and how to participate
- Projects written about Trent Radio (Anthropology ethnography, Cultural Studies research paper).
- More Programmers became familiar with the digital editing program.
- Audio Soup, a weekend-long workshop for sound inclined people from across the province. Trent Radio Programmers and Operators acted as session leaders and/or participants.

TRENT RADIO AND THE CRTC: Overall, it is my opinion that

- 1) Trent Radio's programming is balanced and
 - 2) Trent Radio's programming is in compliance with its broadcast licence.
- All programming is recorded and kept for one month.
 - All programme logs are used and kept for one year.
 - All music sheets are kept for one year.

PROGRAMMING AND EVENTS YEAR IN REVIEW

September 2002

- PreSeason began September 2
- Information Table, clubs and groups days at Trent's Intro Week
- Trent Radio Orientation Meetings

October 2002

- Radio Salon – Announcing 101

November 2002

- Audio Soup (radio training sessions) in Guelph
- Open House Radio Project Day

December 2002

- Specials: Grade 4 French
- Entre Season Programming

January 2003

- Specials: High School Co-op, Jazz Music, Electronic Music, Wrestling, Aboriginal Women's Symposium, Poetry
- Radio Project Days: 24-Hour NoStops, Experimental Music

February 2003

- Specials: Global Environmental Politics, French Singers, Gordon Lightfoot Tribute, wrestling, Elders' Gathering
- Radio Project Day: Tuesday Blues Day, Blues music
- Audio Soup, weekend-long audio workshop (Peterborough)

March 2003

- Specials: Global Environmental Politics, local concert review, poetry, Postage Stamps, Astronomy, Cultural Outreach, Classics Drama Troupe
- Radio Project Days: International Women's Day, Radio Latina, Punk Music Day
- SOCAN Review Days

April 2003

- Specials: Amnesty International, Grade 6 Montessori, Global Environmental Politics, Spring, Girl Guides, French Schooling in Peterborough, Quiet Resonance
- Radio Project Days: Geek Fest 2003, The Day the Earth Stood Stoopid; Hip Hop Day
- Porch Sale, fundraiser
- Trout Rodeo, newsletter "year in review" produced Trent Radio Open House

TRENT RADIO PROGRAMMING SURVEY – SPRING 2003 * March 2003 Programmers' Survey responses.

Q: Describe your most successful show this year. Please brag.

- The radio project blues day.
- During the show an operator informed me that someone was on the phone for me. It was a local promoter who wanted to know if I wanted to do an on-air interview with a band at that exact moment. I guess it was successful because not only was someone listening attentively but also they thought I was talented enough to interview a very professional, respectable and experienced band.
- I had a couple of what I thought were excellent shows. My Beck Hansen show, great music, a small interview with Jenny Rosser. It was fun. My other favourite was my interview with writer Sally Baker. I subjected her to the Fast and Desperate Questionnaire Extraordinaire and it was fluent, energetic and fun to host. (I really like the question answer interview style that I developed in the latter half of the season.
- The International Women's day edition of our show was really cool - everyone in the arts community was SO forthcoming and they all had really great stories about memorable art by women!...but we've had a number of really great interview (namely with Marlene Hilton Moore, or Hadley and Maxwell) and who can forget on-air karaoke! Bye Bye Mon Cowboy!!!
- The second show I did, live, was a high point for me because I was able to bring my mentor Dr. John Demartini into the studio with me. The message was one I live by.
- It's hard to name one particular show as being the most successful. I think it might have been the show in which Ryder and James said they would help out (happened to be at Trent Radio) and then they volunteered to be regular cohosts. It made the rest of the year so amazing.
- Wow that's difficult to choose... I say it is a tie between 3 of them. The most recent show on scary stories and songs. This was a result of 4.5 hour pre-programming marathon. I would consider it quite the fast paced SPOOKY success. The show on Dirt, Mud, Mess and Trash was a celebration of all things filthy. It encouraged young ones to get their hands in the soil. This one featured guest appearances from my 6-year-old niece singing about eating worms, Aerosmith's Steven Tyler singing "I Love Trash," and Robert Munch's "The Mud Puddle." That day was a party in the studio to say the least. The third nominee for best show is the pre Valentines Day love and friendship show. It promoted family love and advice on how to be a good friend care of 11-year-old community member Dylan. It played over 15 funky love songs including safe samples from princes "Kiss." The take home message was: "If you don't have a lover make your Valentine your mother."
- When Erin and I were talking about new Canadian literature. And also when we talked about summer programs at Trent.
- Geez ... they all are such classics I couldn't pick just one (just kidding)
- Most successful show? I don't think I had one show that stands out beyond the others, however I truly loved the few chances I had at conversation on the air, I think it produced the best radio.
- My most successful show this year was my show on the concept of freedom within a capitalist society. I had tons of great articles and great music and two of my friends sat in with me (but were much too shy to participate on air!). I felt that the show went so well that I did a second part to it, which also went very well.
- My most successful show? Wow, there have been so many great ones (as well as really bad ones).
- I think that would have to be the short stories/short songs show. we just had so much stuff to talk about and music to play that we didn't even get to do it all. it was a surprising success for me.
- I think my Christmas special is one of the shows that I enjoyed producing the most and it's by far the one that got the most feedback. It was a challenged finding original (unbarring) instrumental arrangements of traditional tunes and I spent many happy hours downloading music, searching through the archives and testing songs out on my friends. The show was so much fun - I got to express my inner-cheese on air and I wasn't as nervous as some of the previous shows. Overall, I am especially proud of some of my music discoveries and of my musical montage - my first ever sound editing project and not half-bad at that! I also spoke about how my family's Christmas was going to be different this year, since it would be our first one since my younger brother died, and I know a lot of people were touched that I shared this. All in all, a great memory.
- I think the most successful show this year was the one in which we did short poetry. It was a fruitful experience
- This year we tried something different on our show, that is speaking instead of playing music. I think this was a year of ups and downs. For the first show things were a little rocky if only because we were working with a different model, but we quickly adapted to the new feel and pace of our show and had some damn fine episodes. The notion of conversation on a theme for half hour worked well. We captured a sort of offbeat mix between some dialogues out of Kevin Smith meets CBC. All in all things went well and we were fortunate enough to share Thursday night with an all-star cast of Trent Radio shows (my hat is off to the "Trouble with Trekkies").
- A show after Christmas where we totally winged it. Phil found some crazy French artists in the newly archived stuff and we played and uncovered some rare gems. This was possibly the grand debut some of these artists were waiting for. We also had a great phone interview with a special guest. Ok... we made him up because people didn't call in (It was actually Phil on the other line). Uncontrollable laughter was the result.
- well, they were all pretty much equal.
- I am most proud of the show that I did on female comedians. I felt prepared and well researched and had cool sound clips!
- Our most successful show was our Faron Young show. The format was to feature key songs from his career that defined him as a country artist, and to explore shifts in his style. John (my co-host) and I just seemed to be clicking

that day, and we had a lot of fun bantering back and forth, always on topic about Faron. John got a lot of feedback from listeners that the show did Faron's career justice, and that no important information was left out. In fact, some listeners said they learned things about Faron they'd never known before.

- I thought the first couple with Shirley were great. We had a few calls and that was great. More people tried to listen on the internet. We received a lot of feedback about the programs from online listeners. More people guessed the Ezhi Kwedweng riddle on the internet radio than did broadcast radio.
- Accapella nights; received compliments about songs and groups people have never heard before. Huge sense of accomplishment!
- We did a show all about the adventures of hitch hiking and train hopping. It was fabulous, we sat around and chuckled over totally fucked up events and stories and listen to hobo music from every culture and time period that we could find. We listened to crusty punks singing about their dumpsters and 40 oz, we listened to the tale of Jesse James, an original outlaw and traveller/ robber of the rails, we listened to Woody Guthrie sing a hobo lullaby and a good ol'™ boy sing the biggest hobo song ever, big rock candy mountain. We checked out the hitchhiking lifestyle by relating our best rides, techniques, and worst places to get stuck. And we listened to the Be Good Tanyas sing about packing lightly and getting the blues. We covered a good wide spectrum of the free roving life style and had some good laughs doing it. I think this was a great show because as a lifestyle, roving is my favourite, and the diversity of perspective and history is so rich.
- I think our most successful show, interestingly enough, was out last one when we blabbed on about Iraq and some related issues. We never once had to play music and wonder what it was we were going to do next. It seemed to be a very productive debate, if not slightly weighted, and even had some humour in it. It was rather interesting, though, when we decided to call Jeff because he was such a big part of the show, and he seemed to have something already to go. Bryan commented 'Does he plan for this?'. I think it was a very good end to the season, and I really hope Trent News continues next year.

- I cannot think of any outstanding show

Q: Things I have learned this year include:

- The music equipment in each studio can be accessed on air with the press of a button. Shows can be downloaded from website.
- I have learned tons about production, especially on how to edit audio recordings. Also, I find that I have learned so much just from researching the topics for my shows. And I discovered some new music and bands and such that I probably would not have encountered otherwise.
- The need for constant vigilance in the studio to avoid technical errors
- Well, I took part in Studio B training, and learned how to totally improvise on Radio. I must have learned more than that. It doesn't seem like much.
- To stick to the point, to make sure that the music has continuity or flow. I have learned that speaking enthusiastically can be fun, and sometimes effective, but often a laid back attitude is the best way to make a good impression and sound slick. I also learned that time frames are flexible if you mess up, but that it really helps to run the promos and sponsorships as the hour changes or on the half. I also learned how to lock up, and how to open.
- time management, remembering that I'm not just talking to myself even though it's an empty room with a mic, thinking on my feet when something unexpected happens (like when the song you think you're playing isn't the song you wanted to play!).
- I learned how to produce a radio show of course! I learned how to express what is on my mind with out sounding like an idiot. I learned that a community of people can respect each other and have even the most radically different views. I learned to become more organized with my responsibilities as I learned a number of times that a show MUST be organized or it crumbles! I learned that this is something I want to do as long as I can!
- Well mainly how to operate the equipment, which is invaluable. Also though how to create thoughtful playlists and how to search out new music.
- the appropriate degree of preparedness...and how to record a telephone interview in Studio B
- How to Broadcast. How to pre-record a show in Studio B. How to plan ahead and organize – more work needed here!
- The curses of irregular personal scheduling and how to try to balance those unexpected things with volunteer responsibilities. Also how to complete a fun/successful show when not always feeling up to being on air.
- Be really clear when working with kids in the studio. e.g. Keep your mouth one fist length from the mic. OK ? Listen to all songs fully before playing them on a kids show b/c the chorus may be dirtier than expected. Not all guests respond well to spontaneous questions. A lot from John on sound theory. E.g. What the heck Paragraphic EQ is and how to work with it to increase intelligibility and lower "woody sound."
- That I'm never going to meet all the cool people who do shows at Trent Radio.
- Leave earlier for the radio station on snowy days
- Well, I never really operated anything before November of 2003, yet after the training sessions at Trent Radio I produced and aired many shows. I think it not so much a testament to me but rather a mark of a truly great community radio station that has worked long and hard for people to get their ideas on the air.

- sometimes the way you see something happening is not always how it turns out. wow, that's vague, okay, let me elaborate: I firmly believe that if I put more effort into the show I could have done a better job with it and actually carry out what I had planned in the initial proposal. however, time, work, and SCHOOL gets in the way.
- technical stuff, like working the board, sound editing, different digital formats, etc.
- stuff about music from the research I've been doing for the show... there is so much out there and I've talked to so many people about my show who have opened many new musical doors for me. This also has come from listening to Trent Radio on a regular basis (who would have thought I'd enjoy bluegrass so much?)
- I gained a lot of confidence on the air - from being so nervous I couldn't think, to having guests without a second thought. I still speak too fast on the air, but at least it's my normal speed and not one driven by adrenaline. I've been a shy person most of my life, and I've definitely worked through some of my shyness this year!
- Digital encoding, how to make an on-air schedule. How to schedule programmers (last summer). More Studio B and editing tricks. Everyone's names. Who Jean Reno is.
- The biggest problem was that our school schedules conflicted a lot this year. Mark had class when I didn't and vice versa. We quickly remedied this problem by setting a fixed time to meet weekly (something we had never done in previous years). This set time worked marvels as we were able to sit down and prepare our shows prior to date
- There's a lot of francophones in Peterborough and if you wait long enough, they will come out and play.
- How to better organize a radio project day. More comfortable with being on air by myself.
- How to be more confident in the studio doing tech while dealing with unforeseen glitches, and my comfort levels in having the show planned out to make sure we cover all relevant information and songs.
- How to answer the on the air phone. How to let go control of the show. How to be more inclusive.
- remembering to "keep it clean", and that I have no clue who's tuning in, so try to use all-inclusive language!

Q: My biggest challenge is/was:

- I think my biggest challenge was when I was on air on my own (only happened a couple times) and didn't have someone else to chat with. It really helped that for the most part someone else was in the studio with me.
- learning to get along with my co-host. We don't agree or have a compatibility or something even though he is a friend. I learned that some people produce well together, and others don't, and compatibility is half the battle when putting together a good show.
- Finding a co-host! I knew at the beginning of the year that I should have had a co-host, but for some reason I kept putting off making up flyers advertising for one. So, I am still without a co-host, but I don't think my shows have suffered too much.
- Overcoming my fear of sounding like an idiot and my fear of the public hearing me. As I said before, my first few shows I was shaking so badly, and I learned to calm down and put on a good show.
- The radio project blues day that went quite well.
- Getting hard copies of new music that I could play on air (ie burning/buying new cds). As well I had (still do) a hard time really finding my "on-air voice/personality". Most often I felt like I wasn't being myself and I didn't know how too. Still though it was an unforgettable and very enjoyable experience.
- Having to compact the show into half-hour. It is amazing how fast the time goes...wanting to read my own work on air.
- coordinating pre-show meetings (ha!)...balancing the talking and the music (but I am getting better).
- My time because I am very busy and very involved in many areas of my life.
- Losing Neal as cohost (problem solved with getting new co-hosts Ryder and James).
- Improvising when pre-recorded files on studio b didn't come through on the live show.
- Same as last year; getting people to come on the show. But it was much better this year with Erin there to do the show with
- praying for sharp needles on both turntables
- Producing in the studio and making to the radio station.
- trying to get people to listen to my show. perhaps more advertising was necessary. I would have loved a listener call-in.
- walking the fine line between the personal and the public on the radio: for example, I'm never quite sure how to talk about my brother/his death on the air, and my message for peace before the War started came out rather lopsided. Also, I sometimes find it hard to avoid saying everything I think on the air, including "what I'm saying is pointless/ridiculous". I need to develop more a double dialogue - one that I'm speaking into the mike, and one that I'm thinking in my head. It would probably help if I spoke slower!
- The biggest problem was that our school schedules conflicted a lot this year. Mark had class when I didn't and vice versa. We quickly remedied this problem by setting a fixed time to meet weekly (something we had never done in previous years). This set time worked marvels as we were able to sit down and prepare our shows prior to date.
- Doing a show every week and finding new and interesting music and info. Thanks to William Bain who greatly helped out in this department with his vast collection of French African music, Haitian music, etc...and for inspiring us to explore these countries.
- talking for 2 hours when I'm by myself
- Coordinating the radio project day for int'l women's day. Things fell a part but thankfully Barb was there to help

- Getting books and print resources in the Peterborough area for some of the artists we featured.
 - Preparing for the show. Getting a new recording each week from Shirley. Just doing it under my schedule. The time of day is the worst for me, I'd rather be taking a nap
- Q: Do you have anything else to add about your experiences on air or at Trent Radio?**
- I hope to do more work with you in the future. I enjoy shows that focalise on a single artist, or form of artist/ thinker and find that this really brings out the nature and brings out the whole dimension of their being.
 - Although we periodically ran into snags, we managed to get through quite well without really goofing up. We rarely ever had dead air, and managed to occupy ourselves for the full hour and a half most times. I find it interesting how well we were able to pull through. On that note, there were times when we would all show up late, or only one would show up late, which is something obviously to avoid. In general, though, I have always felt quite welcome at Trent Radio (even two years ago when I did CD labelling...), and I'm quite excited to concoct a show for next year and the summer if I can (i.e. if I'm here). Thanks a lot!
 - It continues to be fun, but I wish that there were more programmers keen to present world music.
 - Just that all the volunteers and staff are absolutely wonderful and that Trent Radio wouldn't be the same without them!
 - My experiences with the people (like barb and john!) who help run the radio station make me feel that Trent Radio is like another home. I can come and drink coffee, read the paper, have discussion with people, etc.
 - Not really. It was another good year for the show, I think.
 - I just want to say thank you very much for giving me this opportunity this year. I will never forget it and I hope to do more radio in the future.
 - No, I still have to find time to learn Cool Edit Pro. my schedule an over-load of work has prevented me from learning. but I am staying around this summer so I can learn then.... Can't think of anything else.....
 - There is such a great sense of community at Trent Radio - it's an honour to have been part of it. All the staff and volunteers were really helpful and friendly. Thank you!
 - Wonderful learning experience – thank you!
 - I love it. I love it. I love it. Thanks for all the free schooling. I really have appreciated the radio experience as an opportunity let out some creativity and positivity. There is no place where time travels quite so quickly as it does in studio B.
 - That this year was great. I feel like the people at Trent Radio are really good friends. its a community of great people. its like Keren said, "Trent Radio is like soup" we all make up different parts of the soup and in the end work so well together
 - just thanks for letting me play radio and the kind of music I know a lot of us enjoy
 - I can't imagine my time at Trent without the possibility of coming aboard a ship, that being Trent radio, this intuition has truly opened its arms to me, especially you, Barb thank you for all the encouragement and time.
 - Even though my show for this season didn't turn out exactly as I had planned, I still would take back anything. I had an amazing time and I wish that I can somehow still do radio in the future.
 - Trent Radio is the most fun I've had this year. Specifically GeekFest was my nerdy vacation away from my many essays!
 - I wouldn't eat those candy eggs if I were you. It's been a great three years at Trent Radio. Thanks to Barb and John for kick-starting my Trent Radio life three years ago! I'm taking a break next year (in Spain), (Phil in Thailand) but I hope to be kicking again in Studio A en francais ou peut etre, voy a hablar en espanol. Hasta Luego, A bientot!
 - fun times :)
 - Hopefully I'll have time for a show this summer!
 - I really value the openness and encouragement of Trent Radio. Our needs and John and his dog Jake's needs were always considered when we were in the studio. Thanks.
 - Its provided me an opportunity to bring language out in the open, but I still feel like more could be done if only I was more creative. The response from Aboriginal people is positive. People find it very exciting. I wish there were more Aboriginal program host to listen to or who would want to co-host the show with me, or rotate the schedule.
 - It was such a great experience, and gave me so much enjoyment in being able to share acoustic, live and accapella tracks with others. It also gave me more self-confidence in speech as a whole. I definitely hope to produce another radio show next year :)
 - Trent Radio has definitely been one of the high points of this year. I regret not having gotten involved earlier - it took me 3 years to discover where most of the interesting people at Trent hang out! On top of having such a great time with my show(s), getting positive feedback from friends and strangers, and learning so much, I've met some fantastic people, learned that there was great pride in being a geek (of music or anything else), felt part of a Trent Community that didn't revolve around classes or partying, and overall felt better about myself... It is at the top of my list of things I miss once I leave Trent. I hope to get involved in other community radio projects, but I have a sneaking feeling that there is nothing quite like Trent Radio out there... Thanks so much for the *great* experience!

STATEMENT OF PERFORMANCE for the Fall 2002 and Spring 2003 Broadcast Seasons

Content Category	CRTC Requirements	Trent Radio Requirements	Spring 2001	Fall 2001	Spring 2002	Fall 2002	Spring 2003
Category 1 - Spoken Word	Minimum 25% of all programming	Minimum 25% of all programming	36%	40%	40.6%	42.58%	41.24%
11 – News	no specification	no specification	0.00	0.00	0.00	0.00	0.00
12 – S/W Other	no specification	no specification	39.5 hours	45 hours	45.7 hours	45 hours	44 hours
Category 2 – Popular Music	no specification	no specification	35% of all music programming	28% of all music programming	30.2% of all music programming	33.01% of all music programming	33.24% of all music programming
21 – Pop Rock Dance	Maximum 40% of all music	Maximum 40% of all music	23.0 hours (32% of all music)	16 hours (24% of all music)	18.5 hours (28% of all music)	18.25 hours (30% of all music)	20.8 hours (22.36% of all music)
22 – Country & C'try Oriented	no specification	no specification	0.5 hours	0.2 hours	0.5 hours	1.08 hours	1.17 hours
23 – Acoustic	no specification	no specification	0.00	0.10 hours	0.00	0.00	0.00
24 – Easy Listening	no specification	no specification	1.5 hours	2.3 hours	1.15 hours	0.67 hours	0.75 hours
Category 3 – Traditional & Special Interest	Minimum 5% of selections	Minimum 5% of selections *	65% of all music programming	72% of all music programming	70% of all music programming	66.99% of all music programming	65.17% of all music programming
31 – Concert	no specification	no specification	0.5 hour	3.25 hours	3.2 hours	4.25 hours	3.83 hours
32 – Folk & Folk Oriented	no specification	no specification	14.75 hours	13.1 hours	12.5 hours	10.42 hours	11.33 hours
33 – World Beat & International	no specification	no specification	10.5 hours	12.75 hours	13.25 hours	9.42 hours	9.75 hours
34 – Jazz and Blues	no specification	no specification	11.5 hours	10.5 hours	12 hours	6.50 hours	6.92 hours
35 – Religious	no specification	no specification	1.3 hours	0.0 hours	1.0 hours	0.33 hours	0.58 hours
36* – Audio Art	*There is no category for this	no specification	7.4 hours	9.0 hours	4.8 hours	9.67 hours	8.75 hours
"Hits" Played	Maximum 10%	Maximum 5%	At (TR) Max	Below (TR) Max	At (TR maximum)	At (TR) Maximum	Below (TR) Max
Station Produced	Minimum 42 hours	Minimum 42 hours	107 hours	109 hours	108 hours	102 hours	106 hours
Advertising & Sponsorship	Maximum 504 mins	Maximum 252 mins	Below Max	Below Maximum	Below Max	Below Max	Below Max

Hours in the broadcast week: Spring 2001, 110.5 hours
 Fall 2001, 112.5 hours.
 Spring 2002, 112.5 hours
 Fall 2002, 105.5 hours
 Spring 2003, 107.5 hours

Comments Foreground Content is still the main criteria for programme selection. Most programmes have elements of foreground content or are entirely foreground.

- "Weekend Echo" was featured in the Spring 2003 season (post Reading Break) but not included with total broadcast hours.
- Weekend Echo ran from Saturday 6:00pm until Sunday at 12:00 noon. This highlighted the remarkable programming of the week be it an excellent show a special or a Radio Project Day rebroadcast

Programme Director's Report for the Fall Season 2003: prepared by Laurel Paluck

INTRODUCTION

"I love Trent Radio" is becoming a familiar refrain to my fresh ears, expressed from Programmers, Operators and in the line at the Price Chopper from listeners. The first time programmers, full of excitement and coffee beans, are thrilling with the experience of broadcasting live, the loyal Operators sitting through an evening's shift leave sweet notes along with reports in their log book, and the sage veterans explain why they continue to do what they do with kind words and knowing smiles. As Trent Radio's new Programme Director I feel honoured and privileged to be a part of this incredible organization. As a community member I am awed by this place, proud of it's history and excited for the future.

This report comments on the Fall season 2003 to date. I have chosen particular areas of interest that give an example of how things are working here to create the fine programming we've had thus far. I thank General Manager, John Muir for his tremendous support, patience and confidence in my abilities to help create and fully experience Exceptional Radio. Many thanks also to Jill Staveley for her on going support, help, encouragement and technical training.

Programme Proposals

The programme proposal created from years of experience continues to work well, offering potential programmers a method for clarifying their thoughts, goals and ambitions for producing exceptional radio. As this year's crop grows I believe the initial proposal process has helped to sustain their ideas and also to serve as a launching pad into the expanding world of their interests and into radio itself. 112 programme proposals have come to Trent this season to date, with 95 regularly running programmes now airing. Proposal Review Committee members were Joel Buxton, Emily McClung, Miriam Stucky, Jasmine Courneya, Andrea Penrod, Kristine Williams, Jenny Scott, Nick Iszakovits, Jill Staveley, and myself. The committee took several proposals each and often paired up for discussion. When there were a number of similar proposals, such as the Punk Rock and Hip-hop shows a sub committee gathered to review them. Most of the proposals were well developed and interesting, however there were some that were incomplete or in need of reconsideration. These were contacted with suggestions. Several of the first time programme proposals had been developed during workshops held at the Peterborough Public Library and at Trent University during the pre-season. Many proposals were handed out on the main campus during Groups and Clubs day.

Studio A: Emily McClung has been conducted Studio A training 3 times a week since the season began. She now offers one on-going training session a week on Thursday afternoons w/ special arrangements when scheduling conflicts arise. Approximately 54 people have been trained this season. The addition of the digital music files has proven a challenge, which with the help of Jill's finding system has proven very successful. I am finding that programmers are comfortable with the broadcasting equipment and unafraid to ask for reminders or help. Emily has and continues to provide programmers with thorough training along with a very warm and inviting initiation into the world of Trent Radio.

Studio B: Joel Buxton has also offered studio b training three times a week, and now has created a schedule that serves beginners, advanced and refresher sessions. Approximately 33 people have been trained in the basics of pre-recording, with approx. one half further trained in digital editing. There is a strong interest in the digital editing program, for the purpose of creating polished programming. Joel proposed and created two laminated sheets of basic studio b recording information (along with a visual guide) for quick referencing in times of confusion. This thoughtful tool has already proven itself as a very valuable addition to the studio B experience. Bookings in Studio B are frequent and regular, resulting in the production of exceptional radio.

Smooth Operator: Smooth Operator continues to run 3 times daily during the week and has had many guest hosts this season. It provides first time programmers an opportunity to jump right in and tell the listeners about the many events going on around town, while practicing their broadcasting skills. The show has proven to be very popular with touring and local musicians and artists who come on air to sing, perform, chat while promoting their events. This season has enjoyed interviews with Anna Bonbon, Danny Michel, Mark Bragg, James McKenty and the Spades, and many more. The Smooth Operator binder is refreshed daily with incoming news received through our psa@trentradio.ca email, from posters brought into the station and from programmers, operators and the general public.

Radio Project Days: These special days are a great way to offer and present programming that is either an intensive extension of programmers interests or to showcase performances and ideas that veer from regular programming. So far we have had one project day this season, "Games, games, games Galore" which served to inject some spontaneity into the schedule, have some fun and to acquaint myself with the operations behind these days. Interested programmers have since expressed interest in further Project days and have proposed "Reading Writers" a day and night dedicated to local

writers and enthusiastic readers scheduled for Dec. 3rd. Future proposals to date include: "Food, Glorious Food Day" in January, and "Geek Fest" in the early spring.

Kids: It's great to see the involvement of youngsters here. It rounds out the inclusiveness of the community Trent Radio fosters and is. As I write we have a 12-year-old programmer preparing for his variety show, final touches have concluded a programme proposal from a group of home-schooled children for January and a group of Pathfinders have scheduled a visit to Trent Radio next week. Earlier in the season we had a group of Bethany Hills students in to discuss the production of a Special show, and a tour with the 14 Girl Guides who were invited as guest hosts on Smooth Operator. The students of the Children's Lit course at Trent U. will continue programming with an additional Special Series! A dramatic reading of a children's story chosen by John Bodner is underway. This project is involving various interested programmers and community members as actors, scriptwriters, technical support and enthusiasts.

Radio Drama: There is a strong interest in the creation of dramatic productions here this season. There are several programmers producing weekly treats often with the aid of pre-production in Studio B. We have started a separate archive of sound effects albums and tapes in the Operators Room to help facilitate these productions. Local theatre artists have been expressing interest in producing works with current programmers and as Specials. A data bank of interested performers is currently being compiled for various projects.

Special broadcasts have included two mayoral candidates, Sylvia Sutherland and Doug Peacock during our recent municipal elections along with a broadcast of the ArtsVote 2003 mayoral debate. This 2 hour special featured all four candidates debating local art issues and was recorded live at Market Hall, edited in Studio B and broadcast twice before the elections. The Parkway issue was taken on by a single programmer who produced a half hour broadcast outlining the pro's and cons of the proposed Parkway construction. Her findings fell in favour of the No parkway vote. There was no expressed interest from pro parkway voices. During Smooth Operator information from both groups were read from their delivered brochures.

People Power: These wonderful folk are essential to our broadcasting.

Operators Fall 2003

Sun: Gordon Devillers and Sarah McKillican

Thu: Max Price and Laura Farina

Mon: Leigh MacDonald, Matt Brudage & Sam McCloud

Fri: Kinya Fujiwara, Greg Mills & Andrea Penrod

Tue: Jenny Rosser and Malka Gerber

Sat: James Kerr

Wed: Reuben Maan, Emily McClung & Jasmine Courneya

Ontario Work Study Jobs (Fall 2003)

Studio A Trainer – Emily McClung

Studio B and Digital Editing Trainer – Joel Buxton

PD assistant Trout Rodeo Editor-Emmie Tsumura

Three weekday Operator shifts continue at 10:00-13:00, 12:00- 17:00 and 17:00-22:00.

All evening shifts are currently filled, while a few fine morning and afternoon volunteers are still sought. Due to the amount of programming scheduled during the weekend two evening shifts have been added and filled.

Evening Operators are a capable and independent lot, often with shows and projects of their own on the go. Their feedback is generally positive and their trouble-shooting abilities are strong. Daytime operators are responsible for much of the greeting, station tours, phone work, and P.D. support. All Operators have been developing productive relationships with their programmers, and offer ongoing support and encouragement. I will be holding an Operators get-together Sunday Dec. 7th to share and explore ideas for broadcasting.

Trent Radio and the CRTC

Overall, it is my opinion that a) Trent Radio's high quality programming is balanced and b) Trent Radio's programming is in compliance with its broadcast licence. Decision CRTC-103 Ottawa, 22 February 2011 can be found at <http://www.trentu.ca/trentradio/crtc/db2001-103e.html>

All programming is recorded and kept for one month.

All programme log sheets are used and kept for one year.

All music sheet logs are kept for one year.

STATEMENT OF PERFORMANCE Fall 2003 Broadcast Season (101 hours weekly)

Content Category	CRTC Requirements	Trent Radio Requirements	Fall 2001	Spring 2002	Fall 2002	Spring 2003	Fall 2003
Category1 - Spoken Word	Minimum 25% of all programming	Minimum 25% of all programming	40%	40.6%	42.58%	41.24%	44.02%
11 – News	no specification	no specification	0.00	0.00	0.00	0.00	0.00
12 – S/W Other	no specification	no specification	45 hours	45.7 hours	45 hours	44 hours	43.5 hours
Category 2 – Popular Music	no specification	no specification	28% of all music programming	30.2% of all music programming	33.01% of all music programming	33.24% of all music programming	22.7% of all music programming
21 – Pop Rock Dance	Maximum 40% of all music	Maximum 40% of all music	16 hours (24% of all music)	18.5 hours (28% of all music)	18.25 hours (30% of all music)	20.8 hours (22.36% of all music)	21 hours (35.44% of all music)
22 - Country & C'try Oriented	no specification	no specification	0.2 hours	0.5 hours	1.08 hours	1.17 hours	0 hours
23 – Acoustic	no specification	no specification	0.10 hours	0.00	0.00	0.00	.75 hours
24 – Easy Listening	no specification	no specification	2.3 hours	1.15 hours	0.67 hours	0.75 hours	1 hours
Category 3 – Traditional & Special Interest	Minimum 5% of selections	Minimum 5% of selections *	72% of all music programming	70% of all music programming	66.99% of all music programming	65.17% of all music programming	61.60% of all music programming
31 – Concert	no specification	no specification	3.25 hours	3.2 hours	4.25 hours	3.83 hours	0 hours
32 – Folk & Folk Oriented	no specification	no specification	13.1 hours	12.5 hours	10.42 hours	11.33 hours	6.75hours
33 – World Beat & International	no specification	no specification	12.75 hours	13.25 hours	9.42 hours	9.75 hours	10 hours
34 – Jazz and Blues	no specification	no specification	10.5 hours	12 hours	6.50 hours	6.92 hours	5.25 hours
35 – Religious	no specification	no specification	0.0 hours	1.0 hours	0.33 hours	0.58 hours	0
36* – Audio Art	*There is no category for this	no specification	9.0 hours	4.8 hours	9.67 hours	8.75 hours	14.5 hours
“Hits” Played	Maximum 10%	Maximum 5%	Below (TR) Maximum	At (TR maximum)	At (TR) Maximum	Below (TR) Maximum	Below (TR) Maximum
Station Produced	Minimum 42 hours	Minimum 42 hours	109 hours	108 hours	102 hours	106 hours	98 hours
Advertising & Sponsorship	Maximum 504 minutes	Maximum 252 minutes	Below Maximum	Below Maximum	Below Maximum	Below Maximum	Below Maximum

General Manager's Report:: prepared by John K Muir

Established and operated by the students of Trent University, Trent Radio is designed with the production of exceptional radio in mind.

Its aims and objectives include producer oriented programming and broad community participation for the production of creative local radio.

Administrative Mission:

The provision of radio production equipment and related training, direction and facilities in support of radio programming activities and programmer development.

And, general support for the artistic, research and administrative activities by those involved in the organisation.

In carrying out that mission the following functions are performed;

The operation, maintenance and development of 715 George Street which houses an archive, three radio studios, associated meeting areas, offices, storage facilities, and a revenue producing residential rental apartment. The Studio C project has established a digital audio collection, with the new third studio and enhanced production facilities to come later this fiscal year.

The operation and maintenance of a licensed 250 watt ERP radio transmission facility at Television Road, with the addition of a internet accessible stream source

The provision of salaried and contracted programming personnel with the specific charge to provide direction, support, and inspiration to volunteer programmers.

Overview:

Operations reflect on-going and project priorities established over the last five years, as well as moving towards making support of the mission more manageable.

- a) general on-going programme and production direction
- b) the purchase, operation and maintenance of transmission and related equipment.
- c) the purchase, development and maintenance of 715 George Street - Trent Radio House.
- d) the maintenance and development of a Digital Spoken Word and Music Collection.
- e) the establishment of and ongoing improvement to a flexible "in-house" computer system and network with a high speed connection to the internet, to aid and abet programming, production and support for same.
- f) production and distribution of publicity (Trout Rodeo & guides)
- g) support for the development of radio art pursuant to stimulating innovative programming.
- h) general day-today administrative and technical direction and support
- i) related office, building & technical overhead
- j) developing on-going and new sources of revenue in support of the above.

Antenna Move:**Background**

On 10 September we were informed by Paul Ward, (CHEX Chief Engineer), that a new 1,000' tower was to be built to replace the current 842' structure which was built in 1959, and no longer meets safety standards. Trent Radio has been using the current tower, at no charge, since it signed on in 1984 with a low power LPFM class licence.

When we were approved for a Class A1 licence with a new transmitter commissioned in April 1997, we were constrained to maintain our antenna at the same height, due to wind loading and other mechanical concerns relating to the age and condition of the existing tower and not able to move it up to the maximum allowable elevation provided for by the new licence. The new tower and transmitter hall, to be completed by mid-January 2004, are to be built about 600' to the south of the present structure and we were very pleased and relieved that Trent Radio was invited by CHEX to the new tower. The old structure will be disassembled after January 2004, and we will need to move our transmitter and antenna to the new site by that time, if we wish to continue broadcasting. While the new tower offers us the opportunity to provide more predicable coverage, the four month timetable and sudden demand for resources in the midst of the StudioC project is challenging.

New facilities

While the exercise is called "a move", what we really have to think about is that we are required to stop using (abandon) our current transmission facilities and establish a new system at a new site, albeit only a few hundred feet away. The costs involved in the project, even to rebuild what we have now, along with the present media environment, prod us to consider, now, how we can best find some immediate and more important longer term benefits to offset the high cost. All technical arrangements have a lifespan. For instance, our transmission line is undersized for the job and eighteen years old. Although working well now, it would have to be replaced in the next few years. In addition, although the power increase undertaken in 1997 was a huge improvement, we are still not able to achieve predicable coverage throughout the city of Peterborough, as we well know with the problems we've have in delivering clear signal to our stream receiver. In setting up on the new tower we can upgrade and better secure our coverage, and bring our equipment up to date. Another element to consider is that we may well want to push ahead with this while

the media environment is still fairly uncluttered. In the next few years competition for local and nearby radio frequencies may preclude a coverage improvement. With all this in mind, what is contemplated is an increase in both power and antenna height to upgrade and better secure our coverage, while bringing our equipment up to date. This would be accomplished through limited Class A licence, a new transmission line, and ice protected antenna, and later on, a more powerful (1,000 watt) transmitter. Please see the following attached comparative coverage map.

Costs & Financing.

The intermediate and final costs are significant. A new technical brief will be required (\$6,000), along with a new antenna (\$5,000), and transmission line (\$6,000), and it is estimated that further amounts for rigging (\$2,000), and transmitter work & project oversight (\$10,000) will bring first phase costs up to about \$30,000. A new transmitter could cost as much as \$25,000, bring the whole project to \$55,000. As noted earlier, we are about halfway through the StudioC project and a diversion of current funds could impede or derail this initiative. It is thus anticipated that we will be required to borrow at least \$30,000 from our bank, or other lender or lenders.

The Plan

Trent Radio has engaged Gary Hooper, a broadcast technician based in Thornhill, ON to act on our behalf to generally oversee and effect the project, and to obtain equipment. Working through Mr. Hooper, the broadcast engineering firm of Gordon Elder & Associates will prepared the required technical brief for the Spectrum Management Branch of Industry Canada. It is anticipated that we will use the same crew building and rigging the new tower for CHEX to mount and run our antenna and transmission line,

While meeting the financial challenge is tough, we should end up with a first rate programming and production operations; and durable, high quality transmission facilities.

Operational and Other Highlights not covered in other reports:

The last fiscal year saw an increase revenues of about \$13,400 to about \$68,200 from student memberships, largely due to increased enrolment and, one hopes, better bookkeeping at TrentU. For the first time in more than ten years TrentU prepared a statement showing anticipated membership revenues. and about \$71,800 for the current (AY04) academic year.

Fees for 50 non-students memberships were collected in the previous fiscal, with 23 collected so far this year.

Donations and fundraising together held steady year over year for the previous year and the year prior to that, but were down from amounts obtained during the capital improvements campaign of three years ago. The Studio C and Antenna boost project could provide focus for donors over the next few years.

Sponsorships were down up about \$1,150 over the previous year to \$3,750, and revenues for the first three months of the current fiscal year of \$2,850 bode well for bringing revenue from this source back on track.

Fees for brokered programming were down by \$3,100 due to the contract being cancelled in the spring. This is a serious loss of about \$10,000 in annual revenue, which brought in close to \$50,000 during the last five years.

Rental income from the upper apartment came up (by about \$740) as one month's rent was not foregone to accommodate repairs, as was done the previous year, and revenues for service work, such as AudioSoup, help steady at about \$4,100.

AudioSoup is weekend of basic audio and editing workshops, and funded by the Canadian Society for Independent Radio Production. The first AudioSoup was held in February 2002, and subsequently Trent Radio was contracted by CSIRP to present two more - one at CFRU in Guelph, Ontario in October 2002 and another here in Peterborough, in February 2003. My thanks to all involved in making this event a great success.

Expense for personnel were completely met in the previous year, the first time in the past nine years, although this may be more of a challenge given unanticipated outlays required for the Antenna Boost and the loss of brokered programming revenue.

Utility expense (electricity and gas) rose \$732 to \$5,380 from \$4,650 the year previous, The lion's share of the increase were an extra \$500 in gas charges (\$2,675 - 22% increase). while electricity costs rose by \$235 (\$2,700 - 9%). This may be explained by a colder winter than the year prior and more electrical equipment (computer related) being employed. It should be noted that that the air conditioner was not operated at all over the summer.

A grant of \$2,740 was received from the federal government under the Summer Career Placement scheme to put towards hiring a student for ten weeks during the summer, This compares poorly to \$4,932 received the previous year and \$3,288 received the year prior to that. The SCP pays a subsidy of \$6.85/hr towards the hourly rate set by Trent Radio of \$8.50/hr plus vacation pay and statutory benefits.

Over the last twelve months Trent Radio has received at total of \$77,600 from the Ontario Trillium Foundation to create a new studio to accommodate training, large group talk shows and performances, and to digitise the extensive audio collection, making our facilities more accessible and widely available. In March of this year, Jill Staveley was hired to complete the CD ingest phase in about half the time expected, having ripped and encoded 12,666CDs (140,402 song files) in 150 days. (Wow!) Currently the digitised

music collection stands at 13,083CDs and 145,431 song files. Jill will now continue in the role of Production Director to expedite the next phase of the StudioC project and subsequent operations..

It was also this spring that Barb Woolner decided to resign as Programme Director after nine years of sterling service. Her work and commitment to programmers and programming successfully shaped the organisation into a very useful community resource. The high standards she set led us to develop an exhaustive and comprehensive search for a successor, with Laurel Paluck appointed to the position, bringing her flair for the arts and community participation to the job.

With Laurel and Jill's imaginative dedication, Trent Radio is really set to quicken into its next phase - with clarity, passion and humour.

Over the summer Keren E acted as Summer Programme Coordinator and did an excellent job of supporting and gaining the trust of Executive Producers and programmer alike.

My thanks to everyone involved in Trent Radio, It has been a year of planning, development, and an excellent environment for programmers and programming.

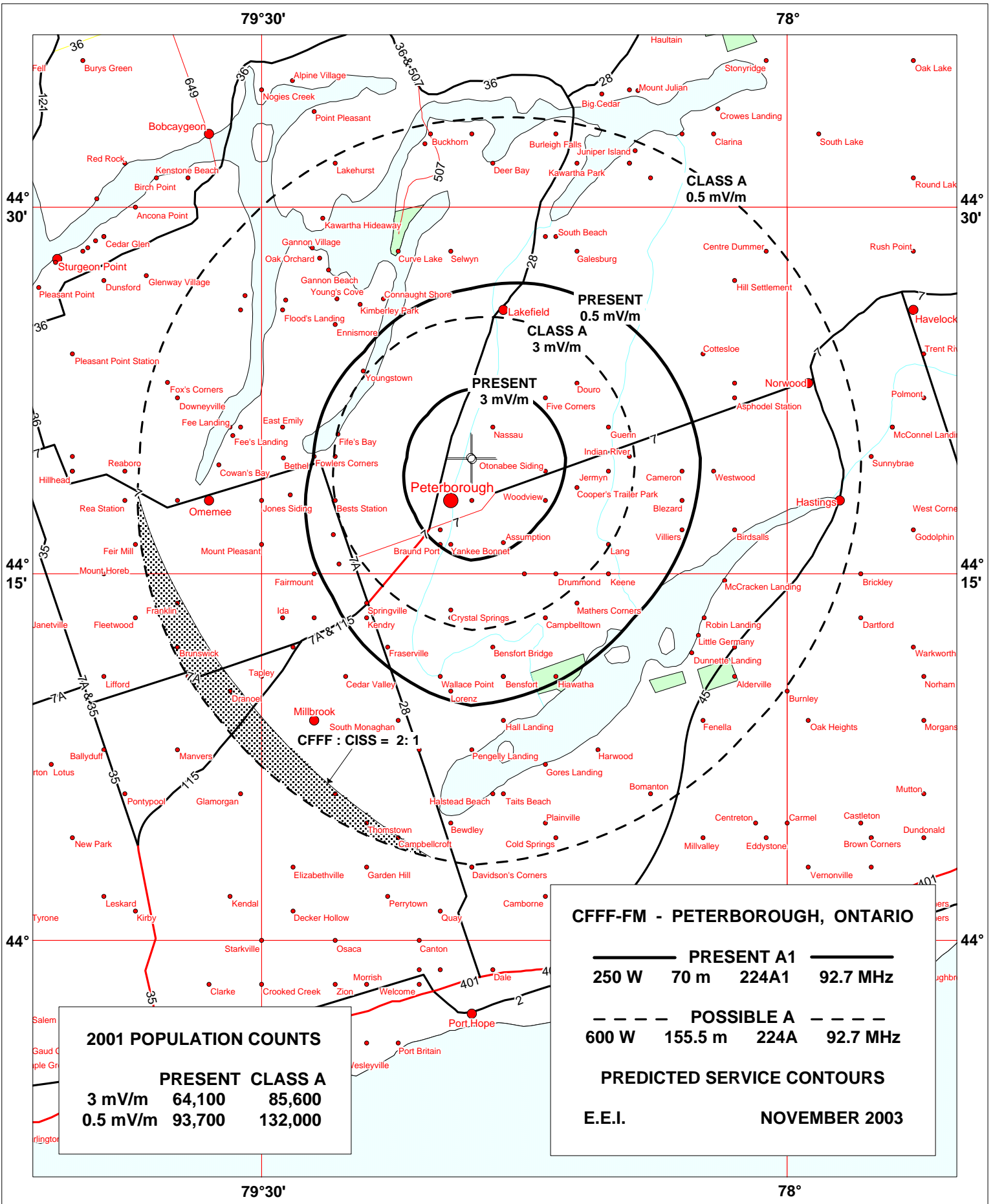
My especial thanks to Ryder Ziola and Barb Woolner for their extraordinary work and support during the last year. Thank you!

John K Muir, 23 Nov 2003

President's Report:: prepared by Ryder Ziola

The last year has been an exciting and defining one for Trent Radio. Due largely to our grant from the Trillium Foundation, there has been a significant increase in our physical, digital, and human infrastructure. A sizable percentage of the Trillium purchases have been made, including the mammoth RAID server now in the basement. The digitisation of the compact disks is completed and the physical construction of StudioC growing nearer. With the addition of Jill Stavely as Digitisation Clerk and now Production Director, we now have three full-time employees. The loss of long-time Programme Director Barb Woolner has led to the addition of Laurel Paluck and a new direction. For the first time in years, we were not forced to lay off our General Manager part way through the year due to lack of funds.

Challenges and opportunities certainly exist in the year to come. Circumstances have forced an unexpected transmitter movement this winter. At the same time, this affords us the opportunity to increase our range and audience. The position of Studio C Director is becoming a reality. In the upcoming year we will have to resolve the details of what this new addition will mean as the reality of this position – and the studio – are carved out. In a broader sense, the greatest accomplishment of the past year is simply that Trent Radio still exists. It is an absolutely unique place – in the most literally sense of the word – and every year that it exists is worth celebrating. With it even more robust than it was a year ago, the future looks optimistic.



2001 POPULATION COUNTS

	PRESENT CLASS A	
3 mV/m	64,100	85,600
0.5 mV/m	93,700	132,000

CFFF-FM - PETERBOROUGH, ONTARIO

———— PRESENT A1 ————
 250 W 70 m 224A1 92.7 MHz

----- POSSIBLE A -----
 600 W 155.5 m 224A 92.7 MHz

PREDICTED SERVICE CONTOURS

E.E.I.

NOVEMBER 2003