

TRENT RADIO BoD AGENDA
22 March 2005

01. Approval of Previous Minutes - 01 March 2005
02. Business Arising
03. Committee Reports
 - a) Sponsorship
 - b) Summer Camp
 - c) Reunion Weekend
 - d) Bowling
 - e) Listening Stations
 - f) Stream Report (see attached)
04. Operations Report
 - a) General Manager's Report (JK Muir)
 - b) Rough Plan for the 2005 Summer
05. Any Other Business
06. Next BoD meeting 26 April 2005 at 5pm
07. Adjournment

**MINUTES OF THE BOARD OF DIRECTORS MEETING held on Monday, 01 March 2005 at StudioC,
Trent Radio House, 715 George Street North, Peterborough, Ontario.**

P R E S E N T: James Kerr, Anne Stevenson, Karolyne Newby, Gord DeVillers, Al Kirkcaldy

R E G R E T S: Kim Fielding & Steve McNabb

Also present: John Muir, General Manager

Notice of this meeting having been made to all the Directors, and a majority being present, the meeting was declared duly constituted and called to order at 5:12m, with James Kerr as acting as Chair, and ultimately, Karolyne Newby acting as Secretary. An agenda was agreed upon and discussion followed.

01. The minutes of the previous Board meetings were presented.

UPON A MOTION duly made, seconded and carried unanimously, the minutes of the previous Board of Directors' meetings, held on 24 Jan 2005 were approved as amended.

02. Business Arising

The main phone line is crackling and needs repair. A Bell technician worked for three hours and could not find the trouble. The GM will undertake more thorough troubleshooting at the end of the broadcast season.

03. Committee Reports

- a) Sponsorship: Information was shared regarding a NSF cheque. In addition some amendments were discussed and agreed upon for targeted programme sponsorships for regular sponsors.
- b) Summer Camp: A report will be made at the next Meeting
- c) Reunion Weekend 26-28Aug05: A committee consisting Margo Farren, Glenn Bell, John Muir, Laurel Paluck, Peter Northrop and chaired by Kim Fielding have been meeting and planning.
- d) Bowling: An informal bowling event is set for 20Mar05 at Lakeview Bowling (Market Plaza) between 4 & 5:30pm. Anne Stevenson is organising this.

UPON A MOTION duly made, seconded and carried unanimously, the committee reports were accepted

04. Operations Report

04a) Financial Statements to 31 Jan 05

The financial statement were presented and discussed.

04b) General Manager's Report (JK Muir)

The General Manager presented the operations report (see attached)

Among items discussed were problems with the kitchen door being left open, stylus care, and a plan for the upcoming referendum, and TrentU Security.

It was noted that the Programme Director will report at the 26 April meeting.

UPON A MOTION duly made, seconded and carried unanimously, Operations report including the Financial Statements to 31Jan05 were accepted

05 & 06 & 07 Any Other Business, Next Board Meeting & Adjournment.

The next Board meeting is on 22 Mar 2005 at 5pm.

There being no further business the meeting adjourned at 6:10pm.

James Kerr, President & Chair

Karolyne Newby, Secretary

Summer Camp at Trent Radio Report for TRadio BoD Meeting 22 March 2005

The Art Gallery of Peterborough has invited Trent Radio to co present an audio art summer camp for teens from July 18th to 29th. This invitation has involved submitting a grant proposal to the Ontario Arts Council for the funding of professional artist fees, technical support and equipment. We anticipate hearing back from the OAC by mid-May. Deirdre Chisholm of the AGP will be available to meet with the Trent Radio Summer Camp Committee in early April to explore ideas.

To date suggestions have included

- Inviting artists Michael Waterman, Brian Wagner, Doug Back and Susan Spencly to participate in workshops
- Holding morning sessions at the AGP and afternoon workshops at Trent Radio
- Having students produce a show at Trent Radio
- Hosting students audio art on the AGP website

The AGP is offering to cover brochure costs and various office administration support.

Subject: Radio Free Peterborough Breaks 1000 Tracks
From: steve@radiofreepeterborough.ca
Date: Thu, 04 Nov 2004 13:46:59 +0000
To: jkmuir@trentradio.ca

Hi There:

Radio Free Peterborough is proud to announce that our catalogue has now expanded to a whopping 1113 tracks. That's over 63 hours of ALL LOCAL Peterborough, Ontario music - 63 hours, 10 minutes and 30 seconds to be exact. It'd be impossible to try and thank everyone who helped to make this possible here, so I'll just say that this project is a true testament to Peterborough talent and community spirit.

1113 tracks in six months, and we're just warming up. Spread the word that we're looking for any and all Peterborough-centric recordings of any genre.

If you are a musician who has contributed material to the project catalogue, thank you very much. This project wouldn't be possible without you. If you or anyone you know are interested in contributing material to the project just let us know.

There is plenty of other good stuff afoot at Radio Free Peterborough. Visit our website sometime to see what we're up to. The website is updated pretty regularly, and we're adding new features all the time. Our next addition will be the "All Spoken Word, Ambient and Experimental" channel.

You can also now make tax deductible donations to R.F.P. - see the website for details.

Stay tuned and keep on supporting live music!

Take care,

Steve

+++

Steve McNabb

Radio Free Peterborough

<http://radiofreepeterborough.ca>

+++

General Manager's Report for BoD Meeting 22 March 2005

prepared John K Muir 22 Mar 05

Plans for the Summer: (see attached)

Grants & Applications:

Applications for a change to our technical arrangements have been made to the CRTC and Industry Canada.

An application to HRDC has been made for a Summer Career Placement grant along the same lines as last year.

An application for the Production Coordinator is still pending

A final report has been made to the Ontario Trillium Foundation regarding the StudioC project.

An application to Ontario Trillium Foundation for assistance for the new Antenna Project is pending.

Surveillance:

Very generous donations from Paul Merriam amounting to about \$2,600 were received in the last two weeks for the Antena fund.

The GM representing Trent Radio was hired to conduct a radio drama workshop at CFRU Guelph Ontario in conjunction with CBC radio producer William Lane. \$320

The crackling on the 741 4011 telephone line seems to have subsided with the warmer weather.

There was profile article in the Ptbo Examiner about the General Manager. Even though so of the dates were out, it was very positive. See attached

[end]

A ROUGH PLAN for the 2005 Summer Season for consideration by the BoD 22 March 2005

NEED

- There are no full-time staff people for the summer; the Programme Director is laid off entirely.
- With volunteers fulfilling some programming and other tasks we can continue for the Summer Season with limited hours and reduced operations.

THE PLAN

- Trent Radio will be on the air from 5pm to Midnight, five evenings per week (the actual days will be determined at the Summer Programming Planning meeting to be held on Sunday, 24 April 2005 at Noon, at the Trent Radio House kitchen) from Mon, 09 May to Fri, 26 Aug 05 (sixteen weeks).
- During the summer OPERATORS have the enhanced responsibility of recruiting Programmers and determining the content of their evening, this is why they are called EXECUTIVE PRODUCERS.
- A PROGRAMME COORDINATOR shall be responsible for organising and supporting the EXECUTIVE PRODUCERS and OTHER VOLUNTEERS and keeping OFFICE HOURS. It is anticipated that Office Hours shall be 1pm to 4pm, with the Programme Coordinator in attendance from Noon to 7:30. This is subject to change. (NOTE: A grant application has been made to fund this position)
- As the SUMMER PROGRAMME COMMITTEE, the PROGRAMME COORDINATOR in concert with *all* the EXECUTIVE PRODUCERS shall be responsible for fulfilling all programming functions and some other tasks for the 5pm - Midnight period.

(NOTE: Programmers wanting to go on after midnight, mornings or afternoons (ie. outside to see the General Manager - John Muir.)

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

FORMAT, CONTENT & SUPPORT

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

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

- 35% of all music selections played must be Canadian Content
- it is suggested that at least one of the music programmes be FOREGROUND format (see attached for a description)
- CONTENT is to 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 (ie 5pm-Midnight).

DATES

- Summer Season PLANNING Meeting Sunday, 24 April 2005 and first deadline for SUMMER programme proposals
- Summer Season 09 May to 26 Aug 05 - sixteen weeks
- Potential Summer Radio Camps Weekends TBA
- Earlybird FALL Programme Proposal Submission Deadline for Returning Programmers - Friday, 05 Aug 05
- REUNION WEEKEND 26-28 Aug 05
- SHUTDOWN from 28 Aug until 05 Sep 05 (Labour Day)
- FALL PRE SEASON commences on Tuesday, 06 Sep 05
- The REGULAR SEASON starts two weeks later on Monday, 19 Sep 05
- Deadline for Programme Proposals: 16 Sep 05 @ noon

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

EXECUTIVE PRODUCERS are volunteers responsible for Trent Radio and its programming. They take on the role of Operator and select the programmes for their evening. Executive Producers together with the Summer Programme Coordinator form the Summer Programming Committee which is charged with the responsibility of fulfilling Trent Radio's obligations and commitments to Programmers, the CRTC, the community, sponsors, &c Please see Summer Programme Coordinator's job description to see how this fits together.

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

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

These are the basic responsibilities of our position:

PROGRAMME SELECTION

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

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

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

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

Some question to ask during programme selection:

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

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

PROGRAMMER SUPPORT: CONTENT and TECHNICAL

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

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

We should keep one ear cocked towards the radio during our shift (which should be playing at all times) to do our own private monitoring of the programmes. Are levels too low/high? (It really helps if Programmers are wearing headphones)

[did you know the regulations require one to wear headphones?]

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

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

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

The first is accomplished through the use of a Computer Logger. This must be in working properly and recording all aired programming. Its importance cannot be stressed enough. Without it, the CRTC (Canadian Radio and Telecommunications Commission) may revoke or refuse to renew our broadcasting license. This would be a very bad and awkward thing. Best case scenario means a trip to the CRTC for apologies. (see CRTC decision regarding CKCU attached)

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

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

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

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

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

AUTHORITY:

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

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

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

Also, don't give out Programmers' phone numbers to strangers. If the caller is insistent, ask for their number and call the Programmer yourself to give them the caller's number.

Remember that you're not alone. Talk with your fellow Producer's and do not hesitate to call the Programme Coordinator or General Manager.

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

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

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

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

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

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

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

Try as best you can to fix things, and write it up in the log.

HARDWARE - Make a note of what is needed, what is missing, what has finally decided to give up the ghost. There should be some spare items in the OPERATOR's room, e.g. turntable styli, music sheets, light bulbs, etc. Part of the tech end of the job.)

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

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

OPERATING CHECK LIST

Things to do when beginning: 5pm

- Clean up BEFORE starting.
- Check the OPERATOR'S BOOK, has the transmitter blown up?
- Check on the logger audio and webpage.
- Is the yellow Transmitter button pushed in? Is the red "Off Air" monitor button pushed down? Are we, in fact, on air?

It is heartbreaking to programme, only to find out you really were talking only to yourself (the usual paranoia of radio folks)

- are both turntable styli in good repair (write problems in the Operator's book)
- Find list of programmes for the night. Is the first Programmer here yet? Who won't be? Any pre-taped shows to be set up? Any sponsorships to be run?
- Check the Programme Log for instructions from our Programme Coordinator or General Manager. This may show last minute changes or direct how we will spend our time tonight.
- Turn the kitchen radio on, if it isn't already. Start listening.

** At 10pm Check the Logger audio and webpage.

Things to do when finished: Midnight

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

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

And then there's this thing..

... this passion for radio ...

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

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

Produced 16Dec94

Amended 11Jul97, 18Apr98, 15Mar99, 12Feb00, 28Mar01, 15Mar02 02Mar03 & 12Apr04

Modifications:

added: Potential Radio Camps

amended: email addresses

amended: StudioA as a production daytime facility

amended: Logger Tape Section to become Computer Logger Section

amended suggested schedule to put "smooth operator" at 5pm

SUMMER PROGRAMME COORDINATOR: Job Description 2005

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

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

They shall have the responsibility and authority to initiate and implement special programming, to enforce CRTC and other programming regulations, and shall have a hand in making preparations for some activities to take place in the Fall of 2005.

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

Specific Duties:

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

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

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

Terms: Dependent upon funding

(18 weeks from HRDC with top up from Trent Radio)

Based on 40 hrs/week @ \$9.50/hr: \$380/week, plus statutory benefits, including 4% vacation pay. This position is scheduled to commence on Monday, 02 May 2005 and finish on Friday, 02 September 2005.

Eighteen weeks and \$ 7,113.60 (includes regular and vacation pay)

Deadline for application: Monday, 25 April 2005 @ 5pm.

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

Trent Radio
715 George Street, North
Peterborough, ON K9H 2T3
Attn: SCP 2005 Hiring Committee

or brought to Trent Radio House, 715 George Street North, and dropped in the letterbox. Applications should be marked "Attn: SCP 2005 Hiring Committee". Familiarity of Trent Radio's mission and operations will be considered an asset.

Trent Radio's Aims as a Broadcaster:

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

---+---

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

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

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

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

Other material which would be considered Foreground music would include;

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

Radio Art produced specifically for broadcast.

---+---

1. Following a Public Hearing held in the National Capital Region beginning on 16 February 1998, the Commission renews the licence for the campus/community radio programming undertaking, CKCU-FM Ottawa, from 1 September 1998 to 31 August 2000, subject to conditions in effect under the current licence, as well as to those conditions specified in this decision and in the licence to be issued. This short term licence renewal will enable the Commission to review, at any early date, the licensee's performance in view of the serious concerns discussed in this decision.
2. The Commission called Radio Carleton Inc. (Radio Carleton) to appear at the 16 February public hearing to discuss its apparent non-compliance with section 8 of the Radio Regulations, 1986 (the regulations) relating to the retention and submission of logger tapes. In Notice of Public Hearing CRTC 1997-14 dated 12 December 1997, the Commission advised the licensee that it would be expected to show cause at the hearing why the Commission should not issue a mandatory order requiring the licensee to comply with section 8 of the regulations.
3. This is the second licence renewal decision in which the licensee has been found to be in non-compliance with the regulatory requirements regarding logger tapes. In Decision CRTC 94-637 dated 17 August 1994, the Commission renewed CKCU-FM's licence for only four years because of the licensee's failure to comply with sections 8(5) and 8(6) of the regulations relating to logger tapes. Over the licence period October 1990 to August 1994, the licensee provided complete, clear and intelligible recordings of its programming only once, even though the Commission had requested logger tapes on five separate occasions.
4. During the current licence term, the Commission asked the licensee to submit the logger tapes and related documentation for the programming broadcast from 6:00 a.m. to midnight on 3 December 1996. In a letter dated 8 January 1997, the licensee advised that human error had "resulted in one of the two logger tapes being inadvertently recorded over". Accordingly, the licensee was unable to provide complete logger tapes as requested by the Commission. In a letter dated 28 July 1997, the Commission informed the licensee that its failure to supply complete logger tapes for the requested period constituted an alleged violation of sections 8(5) and 8(6) of the regulations.
5. Responding to the Commission in a letter dated 31 July 1997, the licensee stated that "it seems quite possible that we were in non-compliance on the date in question, although I am not in a position to confirm this". The licensee also outlined the measures that it had since taken to ensure that the station operates in compliance with its regulatory requirements. Specifically, the licensee stated that it had explained to staff that they are legally required to keep logger tapes and had instructed the station's technical co-ordinator to test each reel and replace those of inadequate quality. In addition, the licensee indicated that it had conducted minor repairs to both logger machines.
6. At the hearing, the Commission reminded the licensee that the availability of a complete, clear and intelligible logger tape is particularly important as it allows the Commission, not only to initiate its own monitoring of programming, but also to act on complaints from the general public concerning programming matters.
7. The licensee, at the hearing, indicated that it has moved the logger machines to the control room to ensure that someone is nearby to respond to the alarm attached to the machines, if it rings. In addition, the licensee stated that it has given training courses to all staff and provides an orientation course for each new volunteer that covers the basics of the Commission's broadcasting policy.
8. At the hearing, the Commission asked the licensee to provide CKCU-FM's logger tapes for the period 25 January to 31 January 1998 along with a list of selections played.
9. The licensee again failed to supply complete logger tapes for the period in question. It provided incomplete logger tapes for 31 January accompanied by a letter explaining that the logger machine had ceased operation at 1:10 that afternoon because of a defective spot on the recording tape. The licensee explained that the error occurred on Sunday afternoon when no one was working in the production studio and, consequently, there was no one to respond to the alarm. The licensee further stated that it intended to install, in the on-air control room, a remote control alarm that can be shut off only by attending to the fault and restoring the logger tape machines to operation.

10. The Commission is gravely concerned with Radio Carleton's repeated failure to comply with the requirements of the regulations. The Commission is of the view that the licensee has not shown cause why the Commission should not issue a mandatory order. Consequently, the Commission has decided to issue Mandatory Order 1998-1 set out in the appendix to this decision. This mandatory order will be in effect throughout the new licence term.

11. If, at any time, the licensee should fail to comply with the requirements of the regulations or the conditions of its licence mentioned in the Mandatory Order appended to this decision, the Commission would provide evidence of such failure to the Federal Court. Radio Carleton would then be required to appear before the Federal Court on a charge of contempt of court. If the licensee were found guilty, it would be found in contempt of court and liable to a fine as provided for by the Federal Court Rules.

12. While granting CKCU-FM another short term licence renewal, the Commission refers the licensee to Public Notice CRTC 1993-122 dated 19 August 1993 and entitled Compliance with the Provisions of the Radio Regulations, 1986 Relating to Logger Tapes. The Commission emphasises that it may have recourse to additional measures in the event of any future non-compliance with the regulations or conditions of licence, including suspension, non-renewal or revocation of the licence.

[snip]

Laura M. Talbot-Allan
Secretary General

APPENDIX TO DECISION CRTC 98-124 Mandatory Order 1998-1

Radio Carleton Inc., licensee of CKCU-FM Ottawa, is hereby ordered, pursuant to section 12(2) of the Broadcasting Act, to comply at all times within the term of licence granted in Decision CRTC 98-124 with sections 8(5) and 8(6) of the Radio Regulations, 1986 as set out below:

8.(5) A licensee shall retain a clear and intelligible tape recording or other exact copy of all matter broadcast

(a) for four weeks from the date of the broadcast; or

(b) where the Commission receives a complaint from any person regarding the matter broadcast or for any other reason wishes to investigate it and so notifies the licensee before the expiration of the period referred to in paragraph (a), for eight weeks from the date of the broadcast.

8.(6) Where, before the expiry of the applicable period referred to in subsection (5), the Commission requests from the licensee a clear and intelligible tape recording or other exact copy of matter broadcast, the licensee shall furnish it to the Commission forthwith.

DEC98-124_0

EDITOR: ROB MCCORMICK
745-4641 ext. 244
fax 743-4581
news1@peterboroughexaminer.com

PROFILE

Q&A

TUNED



John Muir has found a role in the city's arts community

There are people in Peterborough whose names you hear over and over again, community movers and shakers who are involved in all kinds of committees, campaigns, organizations and activities.

And then there are those who make things happen by working quietly behind the scenes, with little or no recognition.

John Muir falls firmly into the second category.

Muir, 49, has been floating around the Peterborough arts community for 30 years. Currently the general manager of Trent Radio, Muir was one of the station's founders way back in 1975. He's been a staff, board or volunteer member with numerous arts organizations in the community and an advisor to many more, including the group that spearheaded the recent repatriation of Sadler House as a community centre and performing arts venue.

Muir also spent several years working as a live sound engineer, and can be found these days behind the sound board at just about every Kawartha Jazz Society and Folk Under the Clock concert that takes place at Market Hall, as well as countless other community events, usually providing his services pro bono.

Muir's approach to doing sound could be a metaphor for his role in the arts community. "The perfect place for a sound person is to be invisible, is to just disappear," he says, "so that the audience and the artists connect to each other without any feeling of intermediation."

Muir hasn't been invisible in the community, but he does his work quietly, with little fanfare.

"John is one of those people who is always there, behind the scenes," says Sue Newman, a composer, performer and arts administrator who has known Muir since both came to Peterborough in the mid-1970s. "He gets things done and doesn't call

"The CBC is basically about creating a nation. Our job is to create community."

John Muir, on the role of Trent Radio

attention to himself."

"It's not about personal glory for John," she attests. "He's happy to work away in the background, making things happen."

Ken Brown, president of the Kawartha Jazz Society, agrees. He met Muir in 1989 when the jazz organization was just getting started. "We needed someone who knew how to make something like this happen," he says "and called John Brown, who had been plugged into anything and everything that was going around in terms of presentation."

Muir's advice helped the fledgling group get off the ground. Later he joined the board and volunteered as the organization's bookkeeper.

"John is always happy to help out," Brown says. "He's a friend to anyone who is trying to do anything interesting in the community."

But Muir isn't just a nice guy. He has a strong sense of what makes Peterborough tick, and a deeply-rooted commitment to supporting the diversity he believes makes this city an interesting place to live.

Muir moved to Peterborough in 1975 to attend Trent University. Raised in an upper middle class family in Ottawa and schooled at a private boys boarding school in London, England, Muir was taken



John Muir at the Sadler House on George Street. Muir can be found these days behind the sound board at just about every Kawartha Jazz Society and Folk Under the Clock concert that takes place at Market Hall, as well as countless other community events, usually providing his services pro bono.

Clifford Skarstedt, Examiner

Ontario town.

"I didn't know Canada very well, and here I was in a town that was another country almost unto itself," he recalls. "It had this amazing amalgam of industrial workers, farm people, fundamentalist Christians, and all these Catholic boys from East City who could sing soul," he chuckles.

"It was proud, it was a bit xenophobic, but why not? Everything was here."

In the midst of all this was the almost brand-new Trent University.

says.

As well, the Broadcasting Act of 1968 required that commercial stations carry a certain amount of community content, so local stations were looking for some home grown content.

In response to this need, the Trent University Radio Service was born.

"A really good friend of mine, Brian K. Smith (who went on to become a reporter for CBC Radio), and I started producing these shows for what became Trent Radio," Muir recalls. A lot of what they produced ended up on CFMP, CHEX Radio's FM affiliate.

"It was four hours a week," Muir says, "and it was probably just a bunch of malarkey, but we thought we were doing something really impressive. It was exciting."

Little did Muir know that those early experiments would lead to a 30-year career in radio. He started working the overnight shift as a DJ at CKPT while he was still in school. Later, after dropping out of his second year and spending a few months in Hamilton, Muir took a full-time job at CFMP, earning the princely sum of \$3.05 an hour.

The pay might have been minimal, but Muir had almost complete freedom to play any music he wanted.

"At the time AM was 'apple money' and FM meant 'financial misery,'" Muir explains. "Because it was financial misery, we were completely unsupervised in terms of what we played."

Muir rummaged through drawers and cupboards at the station, finding cast-off 30s and 40s recordings of such artists as Frank Sinatra ("when he could really sing," says Muir), band leader Gordon Jenkins, Bill Cosby's brother Bob, and the legendary guitar and audio designer Les Paul. What he liked, he played on air.

Muir stayed at that job for four years, exploring all kinds of music and soaking up knowledge about the radio industry. He applied that knowledge at Trent Radio, where he was still volunteering.

In the early 80s, Muir quit his job and returned to school, completing a degree in Cultural Studies in 1985. About the time he graduated, the university decided it could no longer house Trent Radio. Muir wasn't sure what he wanted to do post-graduate, so with a group of others he threw himself into getting Trent Radio off the ground as a true campus/community radio station.

Their first move was to purchase an old house at the corner of Parkhill and George, right beside Peter Robinson College.

"We thought it was a perfect location," Muir says, "because it put us in the community but also made our connection to Trent University pretty clear."

Muir took on the job of president and research and development coordinator. It was a humble operation. The small station, supported mainly through student levies, didn't have money for the traditional reel-to-reel equipment. "We used cassettes," Muir remembers. "We were on the air 50-some hours a week. We broadcast in mono, 30 watts. We were running on a budget of something like \$35,000 a year."

By comparison, Carleton's campus radio station had a budget of close to \$400,000. "But it was Peterborough, man. So you made it work."

Muir left Trent Radio in 1988 and spent several years pursuing other interests in Peterborough, including acting as administrator for Murray Schaffer's Greatest Show on Earth and running Artspace for a year. He worked as a sound technician under Ian Osborn for a while, then bought some of Osborn's gear and did sound on his own for three or four years.

But the station called him back in 1994, and he has been its general manager ever since.

The station has had its ups and downs since that time, but Muir is pretty happy about the state of things now. A new Internet stream called Radio Free Peterborough featuring "all Peterborough artists, all the time" is now available 24/7 and broadcasts on the Trent Radio frequency (92.7 FM) when the station is off air.

It's what goes on when the station

is on air, however, that really gets Muir excited. He points to Good 'n' Country, a country music program which airs every Saturday morning, as just one example. "Barb Bell and Barb Holtman came to Barb (Woolner, the station's past program director) because they wanted to do a country show. So she gave them a country show."

They have a lovely schtick and they play all sorts of great music, Muir says, but also, they invite in local and regional performers who would otherwise not get heard.

"There was one guy who hadn't played in 20 years," Muir recounts. "Stu McCue somehow got him in here just to do an interview, and they prevailed upon him to sing. I came by Trent Radio about half an hour later and the whole place was jammed with cars. Everybody had come down to see this guy."

Muir and program director Laurel Paluck are the station's only full-time staff, but there are more than 200 regular volunteers from the university and community who provide the station's daily programming. Hundreds of others make one-time or occasional contributions.

"The commercial stations, as great as they are, are mainly about creating a market and selling it to advertisers," Muir says. "The CBC is basically about creating a nation. Our job is to create community."

"That's the exciting part for me," he says. "Because it is really about citizenship. It is about getting people to participate in their own community."

As Newman and Brown suggest, Muir's willingness to share his 30 years' accumulated experience as an organizer, administrator and technician is an invaluable asset to others who want to get something going. As valuable as his expertise, perhaps, is his enthusiasm.

"John is like a little kid who gets enthused and excited about things happening in the community," says Brown. "He wants things to happen."

Maybe he's just hung on to that belief, forged in the "white hot engine" of 30 years ago, that anything really is possible.

