

TRENT RADIO BoD AGENDA
26 March 2006

01. Approval of Previous Minutes – 28 November 2005

02. Business Arising

New Officers signed up at the Bank

03. Committee Reports

a) Board Development - A Teske

Board of Directors met Thursday afternoon, February 16th, 2006 for orientation of Trent Radio origins, objectives, aims, regulations, rules, and contracts. Orientation commenced at 4:30pm. John Muir led orientation, reviewing and explaining the Trent Radio Board of Directors Orientation Package, including Letters Patents and Supplementary Letters Patent By-Law No. 1, the Aims and Object of Trent Radio as a broadcast licensee, and General Manager and Program Director Contracts. Open discussion and questions were addressed. Orientation ended 7:30pm.

b) Fundraising & MShip - Kim Fielding

Radio Marathon 2005 netted about \$900
Buttons \$250 approx
Winter Cabaret Cancelled
Sauerkraut & Knackwurst BBQ Sun, 30 April 06
Good 'n Country Sun, 21 May 06 (tentative)

c) LMD 2006 - Trevor Dunn

d) Publicity / Trout Rodeo - Dahn Mirabelli

Deadline for submission 31 March 06

e) Social Convenor - Kerith Paul

f) Sponsorship & Earned Revenue - Al Kirkcaldy

All Arts Vest Sponsorships running except for Scotia Bank

g) Summer Radio Camp - Dahn Mirabelli (see attached)

h) Grants & Research: Trillium & TCCBE Proposals (see attached)

04. Operations Report

a) General Manager's Report (JK Muir)

i Operation Notes (see attached)

ii Financial Statements (see attached)

b) Rough Plan for the 2006 Summer (see attached)

05. Any Other Business

06. Next BoD meeting Thu, 27 April 2006 at 5pm

07. Adjournment

UNAPPROVED

Trent Radio BoD

28 November 2005

MINUTES OF THE BOARD OF DIRECTORS MEETING held on Monday, 28 November 2005, just prior to the AGM, Senior Common Room, Sadleir House, 751 George Street N, Peterborough, Ontario.

P R E S E N T: Trevor Dunn, Kim Fielding, Al Kirkcaldy, Steve McNabb (by phone), Dahn Mirabelli, Kerith Paul & Angela Teske.

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 5:20pm, with Kim Fielding acting as Chair, and John Muir acting as Secretary. An agenda was agreed upon and discussion followed.

02. The minutes of the two previous Board meetings were presented.

UPON A MOTION duly made, seconded and carried unanimously, the minutes of Board of Directors' meetings, held on 20 November 2005, just prior, and just after the AGM were approved as amended.

Orientation & Orientation Planning

03. Availability: The matter of Directors' availability and setting meeting dates was discussed.

It was agreed that there will be up to two Board Development sessions for new Board members to be scheduled for after 19 January 2006, and Board Meetings set for 16 February, 16 March, & 27 April 2006. Plan for summer Board meetings will be made at the 27 Apr 06 meeting.

04 & 05. Committees & Officers: The work and roles of various committees and officer duties were discussed, with Directors volunteering to take on different tasks.

UPON A MOTION duly made seconded and carried the following people were appointed or confirmed to the following positions or committees.

Membership: Kim Fielding & John Muir;	Fundraising Events, Laurel Paluck & Kim Fielding
Sponsorship & Earned Revenue: Al Kirkcaldy	Publicity: Dahn Mirabelli
Social Convenor: Kerith Paul	Radio Free Peterborough: Steve McNabb
Summer Kids Camp: Angela Teske	Live Music Day: Trevor Dunn
Board Development: John Muir	President & Chair: Dahn Mirabelli
Secretary: Angela Teske	Vice-Chair: Kim Fielding
GM & VP: John Muir	Bookkeeper: Susan Newman

It was noted at this time that the Nominating Committee will be the President, the Programme Director and one or two Directors, with the specific makeup to be determined in September 2006.

Congratulations and expressions of goodwill were exchanged all around.

06. Operations: a) Radio Marathon fundraising event is set to air over night from noon on 16 Dec 05 and overnight to noon on 17 December and coincides with the End of Season" open house. All directors are encouraged to attend for moral and programmer support. b) The EntreSeason will be organised by Tom Donohue (HS Coop Participant) with the assistance of Al Kirkcaldy. c) Transmitter modifications are still in process.

07 08 09. There being no further business, the Meeting was adjourned at 5:40pm.

Kim Fielding, Vice-Chair

John K Muir, General Manager

2006 Summer Camp Proposals for Trent Radio BoD Meeting 16 Mar 2006

prepared by Dahn Mirabelli

What: Trent Radio Summer Camp – A ‘camp’ for young radio enthusiasts to gather and engage with both technical and aesthetic aspects of radio production. Past proposals and camps have been structured as a series of smaller workshops (starting with the basics, and progressing towards incorporating the various aspects of radio), culminating in larger individual or group projects. The ‘radio drama’ is a good example of this, because it encourages activity in all aspects of radio (writing/planning, performing, editing, presenting) and it is flexible with the number of people required to make it work (as in, there is not generally a limit as to how many people can participate in a radio drama, nor are one person radio dramas unheard of).

Who: The set-up of Trent Radio is such that we can have two groups, or workshops, led by an instructor, or teacher, working simultaneously on different aspects of radio. This allows for two things: for a diversity of workshop topics on rotation, and for easier management of larger groups.

That being said, we would need at minimum two ‘full time’ instructors to guide the groups, along with an additional ‘executive coordinator’ to ensure everything is running smoothly. Depending on the focus of the workshops (or camp in general) additional workshop leaders might be asked to do ‘one-off’ lessons throughout the week (Brian Wagner doing a radio art workshop, for example). Obviously this is subject to an individual’s availability, but I think it’s important that we reach into the resources of the Trent Radio Community.

The intention is not to have two dichotomous groups, operating parallel to each other. We should encourage collaboration, especially for the large project(s). With the use of Studio C or perhaps other spaces (see below) the structure of the groups is subject to change.

Where: The ‘camp’ is proposed to take place on site, here at Trent Radio, using Studios A and B. Keeping in mind how HOT it gets here, and the resources we have available to us (through Sadleir house, or potentially the AGP). We have no formal contacts with the AGP any longer, but that does not mean we can’t make some. Sadleir house I believe is \$15/hour to rent, but it allows for opportunities to collaborate in larger groups, or with projects that require perhaps more space.

When: Monday July 17th-Friday July 21st

Obviously tentative, this is a Mon-Fri set up. We can talk about involving one or both of the weekends involved. I think that will depend also on the summer programming (and whether or not Trent Radio is running on the weekends). I noticed that last year’s summer programming was only 5 days a week.

Other Concerns:

Cost/Camper

Transportation (if we are convening elsewhere)

Schedule/Itinerary of the week (or the five days, or however it ends up being structured)

**Grants and Research Committee Report
for Trent Radio Board of Director's Meeting 16 Mar 06
prepared by Miriam Stucky**

Update on Trent Radio's application to the Ontario Trillium Foundation and proposals for research to benefit Trent Radio.

Trillium.

Rather than pursuing the an application for funding of the transmitter itself (it seemed to me too much of a stretch to make our needs in this regard match their 'funding priorities'), we are looking to Trillium for money to develop our fundraising and station promotion.. We're anticipating submitting a proposal at their 1 July deadline. If successful (we're find out around October), we would be looking to hire a p/t Director of Fundraising & Station promotion for January, 2007. The person's duties would include managing and further developing TR's stable of Sponsors, develop 2-3 new fundraising events, assist with existing fundraising events, and promote the station. Trillium funding would cover the first year/two of the person's salary, some of the costs of promotional material (as they decide... bumper stickers? wide distribution of TR's schedule? etc.); the idea being that the person would generate enough new money to more than cover their salary/be of financial benefit to the station.

Look into grants for production (as directed by the Director of Programming).

Trent Centre for Community Based Education (TCCBE).

We are developing two proposals for Trent University students to conduct research benefiting Trent Radio. These will be submitted to the TCCBE later this month, for the Centre to shop to students as they chose courses this spring.

- 1) "how great are we!?". To benefit our fundraising efforts (grant writing, station promotion, etc.), we're looking to have a student look in to peoples' views on Trent Radio? Do they listen? Why/ why not? What do they love/hate? The student would record interviews (hither and yon), edit them down to a few short pieces to air, and transcribe key responses for inclusion in grants/Trout Rodeo, etc.
- 2) key indicators of our success. How do we know we're great? How do we measure, year-to-year, how we're doing? A student would, in conjunction with staff and programmers at TR, what bar(s) to measure ourselves against – say 3-5 measures we'll track. Possibilities: number of programmers/requests for shows. Number of people through the kitchen in certain weeks of the year, etc.

Both of these projects would be for university credit (in lieu of a paper/major project). It's estimated they'd take 5-15 hours of staff/overseer time each. There's no foreseen monetary cost to either project.

General Manager's Notes for BoD Meeting 16 March 2006

prepared John K Muir 16 Mar 06

Plans for the Summer: (see attached)

Grants & Applications:

Application to HRDC & the City of Peterborough will be made for a Summer Career Placement grant & operational support along the same lines as last year.

The HRDC TWS project is going well with Jill Staveley working as Production Manager.

Physical Plant:

A great deal of work was done over the Christmas break. Details include;

- Installed new rolling rack, KVM and Ethernet switches for servers/logger in basement, & rewired & labelled same, to set up efficient work station.

- Blue Rack from Basement for Studio C - fitted with castors

- Installed old Turntable turret from Studio B /w castors as ingest station in Studio C.

- Installed re-worked McCurdy turntable /w new tonearm. Setup for 33/45/78 & 15" transcription disc's.

- Repaired recording outputs from console to input on cassette deck.

- Repaired fader on Studio A CD2, Left signal was cut off.

- Installed headphone distribution amplifiers in studio A & studio B –

- Replaced bad hard drive in Studio C computer - was noisy, high pitched tone when on (imposing on recording situations...and just annoying in general)

- Repaired Studio A CD drive.

- Installed new Mackie Board in Studio B.

- Cleaned up telephones lines

- Set up Studio A Winamp software per operational and radio art need.

New Stream Machine has been up and running since 18 Jan 06. In addition Steve McNabb has reformulated an improved Stats page.

We have been plagued by small but annoying computer failures. These problems have been somewhat mitigated by anticipating the trouble.

We need to have a close look at the porch, and the upper apartment need a new hall floor.

[end]

Trent Radio Balance Sheet As At 28 Feb 2006: subject to adjustment & review.

ASSETS		LIABILITIES	
CURRENT ASSETS		CURRENT LIABILITIES	
Raffle & Bingo Acct	0.00	Accounts Payable	0.00
Boost & Freq Acct	5.93	Contract Obligation	30,222.02
General Funds Montreal	19,148.03	Deferred Income	645.00
ING Savings	4,151.22	Accrued Liabilities	0.00
Cash In Bank	23,305.18	Trillium StudioC	50,209.68
Petty Cash: Programming	0.00	CPP Payable	(0.00)
Petty Cash: Admin	(1.00)	UIC Payable	0.00
Petty Cash: Summer Admin.	0.00	Income Tax Withholdings	(0.02)
Term Deposits	0.00	Receiver General Net	(0.02)
Accounts Receivable	788.60	Health Benefit Payable	0.00
Employee Advances	75.37	Other Withholdings Net	0.00
Doubtful Accounts	0.00	TOTAL CURRENT LIABILITIES	<u>81,076.68</u>
Receivables Net	863.97		
Student Levy Receivable	4,900.74	LONG TERM LIABILITY	
Prepaid Expenses	662.73	Deferred Contribution	28,865.40
TOTAL CURRENT ASSETS	<u>29,731.62</u>	TOT. LONG TERM LIABILITY	<u>28,865.40</u>
		TOTAL LIABILITIES	<u>109,942.08</u>
FIXED ASSETS		NON-SHARE EQUITY	
Land	10,000.00	Retained Surplus/(Deficit)	(1,391.29)
Buildings	94,439.07	Previous Year-end Adjustments	0.00
Office Equipment	20,774.21	Net Retained Surp/(Def)	(1,391.29)
Technical Equipment	219,062.86	Current Surplus/(Deficit)	45,248.36
Technical Renovations	24,431.00	TOTAL NON-SHARE EQUITY	<u>43,857.07</u>
Fixed Assets at Cost	368,707.14	LIABILITIES AND EQUITY	<u><u>153,799.15</u></u>
Accumulated Depreciation	(244,639.61)		
TOTAL FIXED ASSETS	<u>124,067.53</u>		
TOTAL ASSETS	<u><u>153,799.15</u></u>		

Trent Radio Income Statement 01 Sep 2005 - 28 Feb 2006: subject to adjustment & review.

REVENUE		EXPENSE	
GOVERNMENT GRANTS		PERSONNEL	
Federal Grants	4,224.00	Programming Wage	13,079.25
Provincial Grants	0.00	Technical Wage	10,982.40
Municipal Grants	0.00	Publicity Wage	0.00
TOTAL GOVERNMENT GRANTS	<u>4,224.00</u>	Administrative Wage	19,013.62
		Benefits	0.00
FUND RAISING		CPP Expense	1,872.43
Corporations	0.00	EI Expense	1,161.04
Foundations	0.00	Total Wages & Benefits	46,108.74
Private	2,067.00	Programming Fees	500.00
Leadership	0.00	Technical Fees	0.00
Donations "In Kind"	0.00	Publicity Fees	250.00
Net Donations	2,067.00	Administrative Fees	1,113.00
Trent Student Memberships	93,456.96	Total Fees	1,863.00
Commercial & Non-profit	0.00	TOTAL PERSONNEL	<u>47,971.74</u>
Individual Memberships	280.00		
Discretionary M'ship Exp	0.00	SUPPLY & EXPENSE	
Net Memberships	93,736.96	Publicity & Promotions	85.00
Special Events	883.97	Equipment Rental	1,100.00
Special Events Expense	0.00	Line Rental	1,684.16
Net Special Events	883.97	Rental Other	150.00
Fundraising	60.00	Net Rentals	2,934.16
Fundraising Expense	0.00	Postage & Delivery	15.99
Net Fundraising	60.00	Office Supplies	527.02
TOTAL FUND RAISING	<u>96,747.93</u>	Telephone	756.59
		Utilities	2,430.06
EARNED REVENUE		Programming & Licence	1,720.91
ON AIR Sponsorship	5,975.00	Building R & M	780.00
ON AIR Sponsorship Expense	0.00	Building R & M Upper Apt	16.96
Net ON AIR Sponsorship	5,975.00	Technical R & M	5,438.25
Net "RADIO PAPER"	0.00	Net Repair & Maintenance	6,235.21
Net Other Sponsorship	0.00	Professional Fees	50.00
Tape Sales	0.00	Insurance	3,766.57
Tape Sales Expense	0.00	Travel	151.06
Net Tape Sales	0.00	Volunteer Expense	171.68
Rental Income	3,870.00	Bank Charges	140.03
Net Misc Sales & Services	3,095.85	Mbanx Loan Interest	1,143.20
TOTAL EARNED REVENUE	<u>12,940.85</u>	Net Interest	1,143.20
		Depreciation	0.00
MISCELLANEOUS REVENUE		GST Paid	780.16
Interest Income	144.96	Bad Debts	0.00
Micellaneous Revenue	270.00	Miscellaneous	200.00
Amortisatn Dfrd Contribtns	0.00	TOTAL SUPPLY & EXPENSE	<u>21,107.64</u>
TOTAL MISC REVENUE	<u>414.96</u>	TOTAL EXPENSE	<u>69,079.38</u>
TOTAL REVENUE	<u>114,327.74</u>	SURPLUS/(DEFICIT)	<u>45,248.36</u>

A ROUGH PLAN for the 2006 Summer Season for consideration by the BoD 16 March 2006

NEED

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

THE PLAN

- Trent Radio will be on the air from **Mon, 08 May to Fri, 18 Aug 06** (fifteen weeks); **5pm to Midnight**, up to seven evenings per week.

- The actual days will be determined at the **Summer Programming Planning** meeting to be held on **Sunday, 23 April 2006 at Noon, at the Trent Radio House kitchen.**

- During the summer OPERATORS have the enhanced responsibility of recruiting Programmers and determining the content of their evening, this is why they are called EXECUTIVE PRODUCERS.

- A PROGRAMME COORDINATOR shall be responsible for organising and supporting the EXECUTIVE PRODUCERS and OTHER VOLUNTEERS and keeping OFFICE HOURS. It is anticipated that Office Hours shall be 1pm to 4pm, with the Programme Coordinator in attendance from Noon to 7:30. This is subject to change. (NOTE: A grant application has been made to fund this position)

- As the SUMMER PROGRAMME COMMITTEE, the PROGRAMME COORDINATOR in concert with *all* the EXECUTIVE PRODUCERS shall be responsible for fulfilling all programming functions and some other tasks for the 5pm - Midnight period.

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

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

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

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

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

These are the basic responsibilities of our position:

PROGRAMME SELECTION

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

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

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

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

Some question to ask during programme selection:

Is this interesting? And can they pull it off? Is the programme direction clear, or does it look like they just want to play hits or requests? What will I need 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 and email John – jkmuir@trentradio.ca

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

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

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

OPERATING CHECK LIST

Things to do when beginning: 5pm

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

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

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

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

Things to do when finished: Midnight

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

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

And then there's this thing..

... this passion for radio ...

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

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

Produced 16Dec94

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

Modifications:

added: Potential Radio Camps

amended: email addresses

amended: StudioA as a production daytime facility

amended: Logger Tape Section to become Computer Logger Section

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

SUMMER PROGRAMME COORDINATOR: Job Description 2006

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

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

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

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

Specific Duties:

- Prepare and Maintain Programme Logs (Computer System)
- Prepare and file Music Sheets
- Ensure Logs and Music Sheets are filed out.
- Ensure Logger is working and being used correctly
- Ensure sponsorships are logged and aired.
- Prepare and Maintain Programmer listing with contact data.
- Convene volunteer socials.
- Convene and chair regular meetings of the Summer Programming Committee, and prepare minutes of these 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.
- Ingest CDs and other material into the digital server.

Terms: Dependent upon funding

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

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

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

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

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

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

or brought to Trent Radio House, 715 George Street North, and dropped in the letterbox.

Applications should be marked "Attn: SCP 2006 Hiring Committee".

Familiarity of Trent Radio's mission and operations will be considered an asset.

Eligible Candidates for federally funding Summer Career Placement position must be:

- registered as a full-time student during the preceding academic year;
- intend to return to school on a full-time basis during the next academic year;
- a student in a secondary, post-secondary, CEGEP (Quebec only), vocational or technical program;
- between 15 and 30 years of age (inclusive) at the time of intake/selection;
- not attending full-time classes while carrying out the Job pursuant to this Agreement;
- a Canadian Citizen, permanent resident, or person on whom refugee protection has been conferred under the Immigration and Refugee Protection Act;
- is legally entitled to work according to the relevant provincial / territorial legislation and regulations; and
- does not have another full-time (30 hours or more per week) summer job.

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