

TRENT RADIO BoD AGENDA

31 August 2011 at 7pm

01. Chair's Opening Remarks and Agenda Approval
This is to review Summer Activities
02. Presentation of Previous Minutes - 20 April 2011
03. Operations Report
 - a) Financial Statements to 31 July 11
 - b) Summer Events Intern Correspondent Report (AP Gulston)
 - c) Summer Operations Manager's Reports (SN Bailey)
 - i. Summer Operations – see attached
 - ii. "Long Wave" Radio Camp [draft] Manual
 - d) General Manager's Report (JK Muir)
 - i. Earned Revenue Activities
 - ii. Summer Financing - \$35,000
 - iii. TIP & OWSP AY11-12 & Staff Planning
 - iv. Server and other equipment failure.
 - v. Repair & Maintenance Shutdown (Ongoing)
 - vi. Upper apartment renovations
 - vii. Ptbo Petes
04. Any Other Business
05. Next BoD meeting c/b 28 Sep 2011 at 5pm?
Director & Officer availability
06. Adjournment

MINUTES OF THE BOARD OF DIRECTORS MEETING held at Trent Radio House, 715 George St. N., Peterborough, Ontario on 20 April 2011 at 7 pm.

P R E S E N T: Andrew Culkeen, David Grenon, Steve McNabb, Cailleigh Morrison, and Jacob Quinlan

R E G R E T S: Meaghan Culkeen, and Matthew Jarvis

Also Present: James Kerr, Programme Director, and John K. Muir, General Manager

01. Notice of this meeting having been made to all the Directors, and a quorum being present, the meeting was declared duly constituted and called to order at about 7:20 pm, with Cailleigh Morrison acting as Chair and Andrew Culkeen acting at Secretary.
02. Previous Minutes: The minutes of the previous board meeting were presented. UPON A MOTION duly made, seconded and carried unanimously, the minutes of the previous Meeting, held on
03. Operations report
 - a. Financial statements to 31 March 2011 (John K Muir) (attached)
Financial statements for the period were presented, reviewed and discussed.
 - b. Production Managers Report (Jill Stavely)(attached)
The production managers report was presented, reviewed and discussed with attention paid to the need for pre-produced material time block, the CRTC's actions towards category 36 and this action's benefits to Trent Radio and the need for an increasing in Trent Radio's presence on campus.
 - c. Programme Director's Report (James Kerr) (attached)
The Program Director's Report was presented, reviewed and discussed.
 - d. General Managers report (John K Muir)(attached)
The General Manager's Report was presented reviewed and discussed with attention paid to the renovations of 715 George St. Upper, and the appointment of Stephanie Bailey to the position of Summer Operations Manager.

UPON A MOTION duly made, seconded and carried unanimously, the Operations Report, Production Manager's Report, Program Director's Report and General Managers Report were approved.
04. Other Business: The only other business being the scheduling of meeting dates over the summer season, it was agreed that the board would meet on Wed 22 June 2011 and Wed 31 August 2011 at 7:00pm.
05. There being no other business, the meeting was adjourned at about 8:15 pm.

Cailleigh Morrison, Chair

Andrew Culkeen, Secretary

Operations Report for the Board of Director's Meeting 31 August 2011

Prepared by John K Muir

- a Financial Statements to 31 July 11 - please see attached
- b Summer Events Intern Correspondent Report (AP Gulston) - see attached.
- c Summer Operations Manager's Reports (SN Bailey) - see attached.
- d General Manager's Report
 - i. Proposal per SEIC "finish-up": The server problem meant that the SEIC could not finish their work in timely manner, and spent almost all of their remaining work salvaging what programmes they could. With the data now available again, it is proposed to pay out a further \$500.00 for the internship to be properly finished, and include the purchase of a TB HD to provide the incumbent with their own independent copy of the material they produced.
 - ii. Earned Revenue Activities: A net of about \$2,000 accrued to earned revenue activities associated with New Canadians Centre, CJMB, Ode'min Giizis, Lakefield Literary Festival and miscellaneous free-lance work.
 - iii. Summer Financing \$35,000: Special financing arrangements were required this summer to provide \$35,000 for expenditures relating to 715 Upr renovations. It is recommended that this financing be operated like a line of credit, such that the whole amount would be paid off at the end of September, with borrowings starting again as needed in the spring. By the end of next fiscal year the amount being borrowed as a result of the renovation will be less. This cycle would continue until no financing is needed.
 - iv. TIP & OWSP AY11-12 & Staff Planning: TIP money for one position has been received, and OWSP has confirmed a \$5,000 contribution. The work study & TIP positions are two incoming music ingest clerks, StudioB trainer, PD Assistant & Spoken Word Ingest Clerk.
 - v. Server and other equipment failure. Over the course of 13-15 Aug 2011 the main data server failed. Things looked bad when the external backup disk failed to work. By guess, and by golly and by very good luck all data has been salvaged and is now being reassembled. Two new backup drives are coming, and new web/mail server is to be configured. We will need to obtain a newer system (what we have is circa 2002 and uses IDE drives), as it is now difficult to find parts. On the audio side, the right channel of the distribution amplifier channel feeding our transmitter burned out. A stop gap measure has been implemented while we wait for a new device.
 - vi. Repair & Maintenance - Shutdown: Stephanie Bailey and Anthony Gulston led by Kirk Jennings worked on the cleanup. New knob tops the EELA (StudioA) console are being sourced
 - vii. Upper Apartment Renovations: The project was originally resourced with \$20,000, before we were able to know that a new kitchen and electrical system was required. The figures include an apportionment of labour costs.

715 Upper Renovations 2011

Site & Tools	4,340.03
Electrical	3,680.65
Kitchen	9,880.30
Bath	2,413.95
Paint	3,270.12
Floors, Walls & Ceilings	7,597.63
Total expenditure to 31July >	<u>\$ 31,182.68</u>

- viii. Peterborough Pete's: While we did meet with Pete's representatives, and it did look like we had the makings of an agreement, they have elected to go with a different set-up. I think we should wish them well.

[end]

Trent Radio Comparative Balance Sheet (subject to adjustment and review)

ASSETS		@ 31Jul11	@ 31Jul10	LIABILITIES		@ 31Jul11	@ 31Jul10
CURRENT ASSETS				CURRENT LIABILITIES			
Raffle & Bingo Acct	0.00		0.00	Accounts Payable	(4,171.29)		(1,043.59)
Boost & Freq Acct	5.93		5.93	Contract Obligation	0.00		2,184.23
General Funds Montreal	6,301.16		6,576.21	Deferred Income	3,400.00		1,390.00
ING Savings	152.72		5,186.93	Accrued Liabilities	0.00		0.00
Cash In Bank		6,459.81		Trillium StudioC	0.00		5,638.26
Petty Cash: Programming		0.00		CPP Payable	0.00	(0.00)	
Petty Cash: Admin		(30,023.94)		UIC Payable	0.00	(0.00)	
Petty Cash: Summer Admin.		0.00		Income Tax Withholdings	(0.00)	0.00	
Term Deposits		0.00		Receiver General Net		0.00	(0.00)
Accounts Receivable	2,639.92		2,540.03	Employer Health Tax	(595.76)	0.00	
Doubtful Accounts	0.00		0.00	Health Benefit Payable	0.00	0.00	
Receivables Net		2,639.92		Other Withholdings Net		(595.76)	0.00
Student Levy Receivable		0.00		TOTAL CURRENT LIABILITIES		(1,367.05)	8,168.90
Prepaid Expenses		781.37					
TOTAL CURRENT ASSETS		<u>(20,142.84)</u>	<u>14,266.39</u>	LONG TERM LIABILITY			
FIXED ASSETS				CO Long Term Loan	56,080.29		61,903.99
Land	10,000.00		10,000.00	Deferred Contribution	8,505.95		15,712.57
Buildings	94,439.07		100,339.07	TOT. LONG TERM LIABILITY	<u>64,586.24</u>		<u>77,616.56</u>
Office Equipment	20,774.21		20,774.21	TOTAL LIABILITIES		63,219.19	85,785.46
Technical Equipment	237,339.40		237,339.40	NON-SHARE EQUITY			
Technical Renovations	9,913.00		9,913.00	Retained Surplus/(Deficit)	(37,686.33)	(32,607.14)	
Fixed Assets at Cost		372,465.68		Previous Year-end Adjustments	0.00	0.00	
Accumulated Depreciation		<u>(342,928.34)</u>	<u>(319,567.95)</u>	Net Retained Surp/(Def)		(37,686.33)	(32,607.14)
TOTAL FIXED ASSETS		<u>29,537.34</u>	<u>58,797.73</u>	Current Surplus/(Deficit)		<u>(16,138.36)</u>	<u>19,885.80</u>
TOTAL ASSETS		<u><u>9,394.50</u></u>	<u><u>73,064.12</u></u>	TOTAL NON-SHARE EQUITY		<u>(53,824.69)</u>	<u>(12,721.34)</u>
				LIABILITIES AND EQUITY		<u>9,394.50</u>	<u>73,064.12</u>

Trent Radio Comparative Income Statement (subject to adjustment and review)

	01Sep10-31Jul11	01Sep09-31Jul10		01Sep10-31Jul11	01Sep09-31Jul10
REVENUE			EXPENSE		
GOVERNMENT GRANTS			PERSONNEL		
Federal Grants	5,560.00	5,479.00	Programming Wage	24,333.20	21,256.00
Provincial Grants	0.00	6,883.19	Technical Wage	9,000.00	4,400.00
Municipal Grants	<u>2,500.00</u>	<u>3,500.00</u>	Publicity Wage	0.00	0.00
TOTAL GOVERNMENT GRANTS	8,060.00	15,862.19	Administrative Wage	26,552.50	27,405.00
			Benefits	936.00	821.00
FUND RAISING			CPP Expense	2,612.71	2,369.82
Corporations	3,325.00	0.00	EI Expense	1,494.82	1,324.16
Foundations	5,313.00	0.00	Total Wages & Benefits	64,929.23	57,575.98
Private	4,350.27	3,364.25	Programming Fees	0.00	10,283.51
Leadership	0.00	0.00	Technical Fees	0.00	0.00
Donations "In Kind"	0.00	0.00	Publicity Fees	0.00	0.00
Net Donations	12,988.27	3,364.25	Administrative Fees	2,473.00	2,283.50
Trent Student Memberships	84,795.00	83,670.00	Total Fees	<u>2,473.00</u>	<u>12,567.01</u>
Commercial & Non-profit	300.00	75.00	TOTAL PERSONNEL	67,402.23	70,142.99
Individual Memberships	860.00	620.00			
Discretionary M'ship Exp	0.00	0.00	SUPPLY & EXPENSE		
Net Memberships	85,955.00	84,365.00	Publicity & Promotions	90.82	398.21
Special Events	2,100.22	1,366.55	Equipment Rental	7.09	200.00
Special Events Expense	(598.97)	0.00	Line Rental	3,860.53	3,590.10
Net Special Events	1,501.25	1,366.55	Rental Other	152.25	40.00
Fundraising	1,100.25	0.00	Net Rentals	4,019.87	3,830.10
Fundraising Expense	(699.00)	0.00	Postage & Delivery	496.52	27.55
Net Fundraising	<u>401.25</u>	<u>0.00</u>	Office Supplies	651.99	416.77
TOTAL FUND RAISING	100,845.77	89,095.80	Telephone	971.88	974.32
			Utilities	3,929.53	3,493.99
EARNED REVENUE			Programming & Licence	984.40	2,551.55
ON AIR Sponsorship	3,303.12	250.00	Building R & M	1,618.59	2,335.98
ON AIR Sponsorship Expense	0.00	0.00	Building R & M Upper Apt	31,961.95	355.85
Net ON AIR Sponsorship	3,303.12	250.00	Technical R & M	9,038.31	2,803.19
Net "RADIO PAPER"	0.00	0.00	Net Repair & Maintenance	42,618.85	5,495.02
Net Other Sponsorship	1,379.24	3,630.24	Professional Fees	50.00	0.00
Tape Sales	0.00	0.00	Insurance	4,296.74	4,418.16
Tape Sales Expense	0.00	0.00	Travel	0.00	50.00
Net Tape Sales	0.00	0.00	Volunteer Expense	841.24	514.60
Rental Income	5,680.00	7,645.00	Bank Charges	255.44	265.58
Net Misc Sales & Services	<u>1,600.37</u>	<u>1,580.00</u>	Mbanx Loan Interest	4,373.35	4,733.55
TOTAL EARNED REVENUE	11,962.73	13,105.24	Net Interest	4,373.35	4,733.55
			Depreciation	0.00	0.00
MISCELLANEOUS REVENUE			GST Paid	10.09	980.15
Interest Income	211.34	178.62	HST Paid	6,172.77	63.13
Micellaneous Revenue	0.00	0.00	Bad Debts	52.69	0.00
Amortisatn Dfrd Contribtns	0.00	0.00	Miscellaneous	(0.21)	0.38
TOTAL MISC REVENUE	<u>211.34</u>	<u>178.62</u>	TOTAL SUPPLY & EXPENSE	<u>69,815.97</u>	<u>28,213.06</u>
TOTAL REVENUE	121,079.84	118,241.85	TOTAL EXPENSE	<u>137,218.20</u>	<u>98,356.05</u>
			NET INCOME	<u>(16,138.36)</u>	<u>19,885.80</u>

Summer Events Intern Correspondent 2011 report for BoD 110831 prepared by Anthony P Gulston.

The following will be in three main parts: what I did and what future correspondents can expect/learn.

What I Did

I covered events going on in Peterborough in the summer of 2011. Coverage involved going to events and interviewing people. These people included organizers, participants and volunteers.

A good example is my coverage of Ode'min Giizis. I interviewed the media rep Tara, authors, musicians and artists. As well as recorded some original music and some of the speeches delivered.

I also profiled local organizations, both artistic and activist. This involved interviewing a representative from that organization and editing the interview down to its most essential parts. In the cases where the representative was highly prepared, a statement of the organizations purpose, history, and contact information was read.

An exemplar would be By the Bushel. Hanah came in with pages of prepared statements about their goals and purpose, as well as very practical information about what they do and how they can be contacted.

I broadcast 5 shows a week, roughly 60 in the season, and covered about 20 events. I worked 385 hours and had close to 30 prepared interviews as well as countless spontaneous interviews in the field (and sometimes it was a field),

An overlap would occur when, while covering an event, I would interview a representative about their organization, usually the organization putting on the event but occasionally an organization participating in the event.

For example, The New Canadians Centre International Canada Day in Del Cray Park was an opportunity to profile the NCC with an interview from their president (then interim president) as well as Jamaica Self Help who was participating in International Canada Day.

Things that I did that were unique to me were; recording talks, speeches, and live music; interviewing travelling musicians on their way through Peterborough; sound collages based on certain events; living history tours of museums; Public Service Announcements; and volunteering at events as well as covering them.

I learned technical capabilities such as how to properly use a portable recorder and omnidirectional microphone, improved my ability to make field recordings broadcast quality and how to reduce unwanted noise in order to obtain whatever it is I am trying to record clearly and accurately. I learned how to organize, manage, and properly keep track of my interviews and events. I also learned more about how to make a deadline. I vastly improved my interviewing skills.

What Future Correspondents Can Expect and Learn

Know what to cover. There is so much going on that it cannot all be covered. After showing up to a few events that had lots of other media attending, I realized that community radio needs to represent the unheard voices in the community and that news coverage on community radio needs to not just be a fresh perspective on what is already being covered, but a fresh perspective on what is being covered. Also, subvert commercial media news but sticking with a story and revealing more than two sides to it.

Record prepared material. Interviews are great but time consuming to edit if not well prepared. For event coverage, this is hard to avoid when interviewing someone who is not used to being interviewed. The more notice you give people of an interview, the more they can prepare. Give them your questions in advance and you will save yourself hours in the editing room. Recording presentations, talks, speeches, concerts, and lectures is a good way of getting quality content, without having to edit as much.

Get answers to your questions. Specifically, I had Officer DeClemente this summer answer the questions he wanted me to ask, not the questions I asked. You are only doing this for the summer, do not worry about ever getting another interview with them, just be persistent in getting answers to your questions. Specific questions should get specific answers.

Over communicate at all times. Summer is a confusing time at Trent Radio and you cannot be certain of who your boss is. So CC everyone on every email and never be afraid of bothering someone on vacation. Never make a move unless three people above you know about it. Post a copy of your schedule in a very public place so management can see it, but more importantly so Executive Producers and Programmers can see it. This will provide you with transparency to your bosses and great question ideas for interviews and story ideas for coverage from the passionate volunteers that are your peers.

Conclusion

This position has allowed me to make radio every day. This is an honour and a privilege to have that opportunity and I feel like it has greatly improved me.

I would recommend that it happen again, but in a different form. It seems to be an unneeded and unwanted burden on the summer staff of Trent Radio. So, I would recommend that the position be more independent and less reliant on Trent Radio's facilities. Since the SEIC is an independent radio producer anyway, they should be allowed to operate as such.

The supervising and mentorship aspects were key to my development, so I would recommend that the only interaction the SEIC have with the facility is through their immediate supervisor to lessen the burden on Programmers wanting to prerecord and summer staff.

I would like to thank Jill Staveley, John K. Muir, and Stephanie Bailey for all of their help and support.

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Summer Operations Manager's Report 2011 for BoD 110831 prepared by Stephanie Bailey

Overview

The summer season commenced on Monday May the 2nd and ended on the 19th of August. Generally, broadcast hours were from 1600-2230 on weekdays, 0900-2300 on Saturdays and we did not have hours on Sundays, thus a total of 47 hours a week. Office hours were 10:00- 5:00 Monday to Friday. Studio A was open for prerecording by appointment from 1:00-3:00 Monday to Friday, otherwise the studio was used by Anthony Gulston for his daily show between 10:00 and 1:00. There were 35 programmers (including 7 new to Trent Radio)

We had 2 operators scheduled a night for almost the whole summer, operators like Yolanda had to leave due to external conflicts.

MAY 2011

May, 2, 2011- Beginning of the summer season.

May, 13, 2011- Summer Social held at Anthony Gulston's house, it was well populated with many new faces.

May- The community committee had a meeting to discuss the event days for the upcoming summer. The meeting was held at Trent Radio in studio C

JUNE 2011

June, 1st-3rd, 2011- Trent Radio broadcast Trent University's convocation live that started at 1:00 and went until 5:00.

June, 15, 2011- Summer Social lunch held at John and Yvonne's house, it was lovely.

June, 18th, 2011- Event Day- Open Book Day!

June, 24th, 2011- The GM, PD and PM leave for the summer.

June- Planning, organizing, hiring and marketing for the summer camp began and continued up until the weekend before the camp began on July 11th.

JULY 2011

July, 11th, 2011- Long Wave Radio Camp Begins for age group 12-14 and ends the 15th.

July, 15th, 2011- Misha pops in at noon to 3pm for his "Drive By Disco" programme.

July, 17th, 2011- Philip Benmore presents the event day, Wagner and Nietzsche day.

July, 18th, 2011- Long Wave Radio Camp Begins for age group 15-17 and ends the 22nd.

July, 22nd, 2011- Radio on the Lawn happens in tandem of the celebration day for the Long-wave Radio campers.

AUGUST 2011

August, 10th, 2011- Time travelling, role-playing history event day! It was a lot of fun and well attended.

August 13th, 2011- Logger went down due to an electrical storm, it was back and running Sunday

August 17th, 2011- Was not available online, servers went down making programming difficult, John Muir got almost everything back online after a week of nail biting. We thought we had lost the PSRV and the M drive, we have regained almost all of both.

August 29th 24th- Plant and technical cleaning and maintenance began with John Muir, Kirk Jennings, Stephanie Bailey and Anthony Gulston.

General Comments

Upon reflection, the summer was hectic, there was a lot going on, however due to the wonderful balance of positive energy from the community members, it seemed to flow smoothly through what could have been a storm. We had new programmers this summer, adding their own funky pizzazz and we maintained a wonderful array of programming throughout. Smooth Operator was enjoyed by all, but none like Kirk Jennings, during his placement, he joined the operators in interviewing members of the community, touring bands, and loved to update the community on upcoming events and reminders.

The community committee maintained a strong and positive presence throughout the summer, helping with the organizing of event days, summer socials and the summer camp. Their supportive influence and volunteered hours helped get many projects off the ground throughout the summer.

As artists came and went, the apartment upstairs was going through a transformation of its own, often times relying on the downstairs of Trent Radio to help harbour large appliances, lunch crew

and a lovely busy dynamic full of interesting new people and conversation. The renovations upstairs took all of spring and summer to complete, but now the house is happier, safer, and prepared to better accommodate its future tenants, James Kerr and Stephanie Cann.

The management of the renovations was done by our GM John K Muir, who oversaw the construction, renovations, and all purchases made.

Anthony Gulston was hired this summer as the summer correspondent who was sent out to retrieve interviews and cover events around town, to then come back and cover it on Trent Radio daily. It was a demanding job, but Anthony did it with grace and style, it was great to have someone else around to touch base with, run ideas past, and have in the station during the summer.

There had been some hiccups with getting Studio A's pre-recording times available, but with some juggling it was organized and managed, due to the difference in the execution of recording differing from that of Studio B, everyone who wanted to pre-record had to be trained how to do so first. This confusion caused people to sign up assuming they knew how to use studio A as a pre-recording studio, however it sorted itself out with some communication.

For the first time in seven years, Trent Radio offered and ran a summer camp, Long-Wave Radio Camp, it ran for two weeks, each week catered to a separate age group, with a total of 9 campers. A report was written on the camp and is accessible to those who are interested. Overall it was a success, everyone had a lot of fun, a lot of the Trent Radio community was involved facilitating workshops, and helping with organization. It was great to have some young campers around interested in radio.

Statement of Performance

It is my opinion that Trent Radio's 2011 Summer programming was balanced, of high quality, and met or exceeded all undertakings set out in applications to the CRTC in compliance with all relevant particulars of the "Broadcasting Act"

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Cover page

Introduction

Long-Wave Radio Camp is a week-long crash course in broadcasting and radio production for teens between the ages of 12-17. In 2011, each student was charged \$250.00.

During the week, students wrote and produced a radio drama, conducted live interviews, learned about and recorded radio art and sound FX, learned how a transmitter worked and built their own, and filled out a programme proposal

At the end of the week, the students brought home the transmitter that they made and a 1GB USB stick containing all of their work, which included station IDs, their radio drama, and other recorded work. Students also received a set of headphones, studio A training, a membership to Trent Radio and the opportunity to produce a programme in the fall.

Long-Wave Radio Camp is a wonderful opportunity for teens to learn about teamwork, community connections, media, and the difference between commercial and community radio.

This "How to Guide" will provide you with step-by-step instructions on how to run a radio camp. We borrowed the idea of a radio camp from CKCU, and hope to continue the favor by providing this guide, the hope being that more community radio stations will run a radio camp and introduce this wonderful opportunity to a young audience and future community broadcasters.

If you have any questions, feel free to contact me.

Enjoy,

Stephanie Bailey
Summer Operations Manager 2011
Camp Director
Trent Radio CFFF 92.7 FM
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Brochure – archive address
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Poster
Logo

General outline of Long-Wave Radio Camp

Long-Wave Radio Camp ran from July 11-15 and July 18-22, 2011. The camp operated from 9:00am to 4:00pm and participants could be dropped off from 8:30am on. Participants in the first week were comprised of kids between the ages of 12-14; the second was comprised of kids between the ages of 15-17.

We found that the optimum number of participants per session was eight. We split the group into two and managed them as separate groups for some of the time so that they had ample time with the equipment. They each did their shows on the last day of camp (Friday), but recorded Smooth Operator, radio dramas and studio IDs with their group.

The dynamics of the two separate age groups was surprising - the first group, the younger group, was much more willing to throw themselves into the work at hand, whereas the older group was much more reserved and self-conscious. I only state this so that camps in the future can prepare for the difference in behaviour and try to tailor the first couple of days of camp in the second group in such a way as to break down those boundaries. They did warm up by the end, and I will make specific suggestions as to how to manage this later on in this guide.

The Camp started its day at 9:00am daily and went until 4:00 because the programming schedule started at 4:30. Thus we made sure that camp ended before our regular broadcasting hours. This also allowed for the campers to be on-air during the day, specifically for Smooth Operator.

The campers had lunch from 12:00 - 12:45pm on the Sadleir House lawn. This allowed them to stretch their legs, get some air and hang out on the lawn. They were also encouraged to think about the projects they were working on.

There is much to be covered in radio and broadcasting. We set up the schedule using the idea of "themed days" and organised corresponding workshops each day. We also had some regularly-scheduled activities that happened everyday through the week. We would begin each day by running through what the schedule was for the day, talking about what the campers were left to think about from the day before, and give them a chance to be alert and ready before we started the next workshop or activity. Lunch also took place regularly from 12:00 - 12:45pm. The fixed times also made it easier to download the correct logger files for the week. Just before the kids left for the day, we would discuss the day's activities, ask for feedback, and give them a run down as to what expect the following day.

The staffing set up of the camp

This camp was organised according to a pyramid structure, so that the Summer Operations Manager would organise the camp, recruit a counsellor who accompanied the kids through each day, and recruit the workshop facilitators.

The goal of assigning a counsellor to each group was to allow for those counsellors to be closely acquainted with the kids in their group. This gave them the opportunity to help those kids stay on task because they had a better idea as to how the child interacted and behaved. They knew what to expect from those kids as they learnt about their behaviour and could assist in keeping them interested. This also allowed the kids in that group to feel like they knew at least one person whom they could go to if they have any questions. It also made sure that there was always an adult keeping tabs on the individual kids. Having counsellors also makes sure that there is a certain amount of fluidity to the day as the counsellor knows what the day entails - if something starts later

than scheduled, they can fill the time with icebreakers, poster-making or brain-storming. The counsellors are the glue for a very fluid and busy schedule. We paid them \$250.00 per week, usually hiring them for both weeks since they had the experience from the prior week.

The workshops were designed such that “specialists” were brought in to facilitate specific workshops for each themed day. Workshops or lectures ran anywhere from an hour to three. We had overlapping schedules so that we could split the group in two (thus two groups of four), have them at separate workshops and then have them switch so that they could receive adequate the attention at each workshop.

The workshop facilitators were already part of the Trent Radio Community. It was an excellent experience for the campers, but also for those in the community who are otherwise seen as one amongst many. It was wonderful to have an opportunity to give those people a chance to share their passion. Having different facilitators gave the campers an opportunity to experience the diversity of radio. Sadleir House staff were also involved and were a good fit with the goals of the camp.

Facilitators were given honorariums on a daily basis. We couldn't have paid them what they were worth, but wanted to show our appreciation. Each facilitator typically conducted one workshop per session and was given \$50.00 per day.

The basic construction of the week

Monday, being the first day of camp was introduction day. The day started with the campers getting to know each other and their counsellors through icebreakers and games. At this point they were also given their headphones, taught how to use them, and treat them properly. Then they were introduced to Trent Radio as a community, and what that means via John Muir's orientation. They were then given a tour of the building and run through the basic rules. They then broke for lunch, and were given mini lectures on the history of radio while on the lawn at Sadleir House. When they returned from lunch they were introduced to Studio A and completed their technical training with Philip. This training ran right into Smooth Operator where they could practice their new skills.

Tuesday was dedicated to the Radio Drama workshop, which consisted of everything to do with Radio Drama production. They learned about voices, projection, and how to use a microphone properly. They listened to some short radio dramas for the purpose of thinking about how the creators relay the story via sound alone. This got them thinking about how they would write their radio drama, and how they would incorporate the use of sound FX both from the database and the Foley boxes. By the end of the day they had written, produced and starred in their own group radio drama.

Wednesday was journalism day. The day was comprised of two workshops, the first by Paul Cleveland, on how conduct a proper interview and the second by Alissa Paxton on Journalism. They utilised their skills by interviewing each other later in the day on air, just before Smooth Operator.

Thursday consisted of a Radio Art lecture by Brion Wagner, a Beyond Top 40 workshop by Wes Grist and then a workshop on how to build a transmitter by David Grenon. The radio art workshop ran simultaneously with the Beyond Top 40 workshop; the group was divided into two and switched workshops when they had finished the first. In the afternoon David Grenon took one group of four at a time to Sadleir House where he ran his transmitter workshop. During that time the other group of four worked on their shows that had to be ready for the next day and recorded some station IDs. After a half an hour, the groups switched.

Friday was the final day of camp and thus was dedicated to the compilation of what the kids learned throughout the week. Each student was given an hour of airtime to do their own show, then we held a celebratory lunch. The first week, we ordered pizza and had it on the lawn at Sadleir House; and the second, also being Radio on the Lawn, we held at the station, where we offered Persian food, veggies and dip, hummus, salsa, fruit and chips. The second week was a bit of a party because we had ordered enough food for the campers but also provided food for the operators and performers.

Minor differences between Weeks One and Two

Week One was comprised of younger kids who were very eager to get involved and have fun. They warmed up to each other and the camp counsellors relatively quickly which was useful because it made them excited to engage in the activities.

Because they seemed comfortable enough with each other, the Week One students were very excited to engage in the radio drama workshop the second day into camp. We found with the older group, however, that they were not nearly as quick to become comfortable with one another. When asked at the end of the week, they said that it would have gone better had we had that workshop on the Thursday, by which point they would have been much more comfortable to working in a group.

As the Week One campers were younger, we gave them certificates of participation at the end of the week which we presented on-air during their last Smooth Operator. We did not present certificates in Week Two because it was comprised of older students, some of which were off to university in the fall. The certificate did not seem as relevant, nor did we think they would have been received nearly as well.

The little gaps of space that arose in Week One were easily managed by pulling out the markers and balloons. In the 15 minutes here or there, they made posters for their radio drama, and for their show at the end of the week. When this happened in Week Two, it was more awkward with the older kids. We tried to engage them with questions, more icebreakers, trying to get them out of their shell a bit more, however, they were much more resistant.

In hindsight, the best way to have managed this would have been to put them in groups that they would not have chosen themselves and forced them to have to communicate and work with each other independently without the same amount of supervision. As long as the first few tasks are not outwardly creative, but tasks with specific instructions and specific outcomes, this allows them to problem-solve together. To ask them to be creative on the spot is like asking them to perform in front of people they do not know. Kids at this age are extremely self-conscious, so it is best to start the week with tasks that are geared towards problem-solving rather than creative writing and collaborating. Lastly, we can try to cater the camp to what the campers are interested in or what they want to learn about. It is understandable that not every workshop organised and planned will be what they are interested in, but we can try to shift the lens so that we can relate it to what interests them.

Workshops

The following workshops were run:

Trent Radio Orientation

Part 1 - Part of Studio A training is getting the proper Trent Radio orientation, run by John K Muir. This is an orientation specific to Trent Radio, giving the newbies a good

understanding of who we are, how we differ from commercial radio and how we fit into the community.

Part 2 - Part of Studio A training is the technical training, and how to use the physical components of studio A.

Sound Walk through Sadleir House

The sound walks are conducted during a tour of Sadleir House. Campers are given the historical background of the manor, how it had changed hands, how it ended up in the university's hands and then in the hands of the students. While the campers go on this tour, they learn about what Sadleir House has to offer and are also reminded to listen to the sounds of the house.

Radio History

How radio began, who invented it, how it progressed, the difference between long-wave and shortwave radio, how it was used and ingested early on, how it is used and understood today.

Radio Drama

Due to how much is involved, this is a full-day workshop with two facilitators.

Part 1 – Thinking about creating radio drama, voices, sound effects, plot, foley boxes

Part 2 – How to write a radio drama

Part 3 – How to record and produce a radio drama

How to conduct an interview

How to conduct a proper interview is basically how to ask the right questions. This comes from the practice of rhetoric and argumentation. This is about how we use language and how to use it to our advantage when conducting an interview. We let the participants interview each other, but it would have been better to have set up something with a little more substance. This workshop was run by Paul Cleveland; who did an amazing and very entertaining job.

Journalism

This was the "how to read between the lines" workshop. Campers learn why this is important, to determine what demographic a story is written for, and how one story can be interpreted differently depending on where you get the news from. This is a good skill to develop regardless of the camp setting.

How to fill out a programme proposal

We dedicated a few hours to teaching the kids how to describe their shows in such a manner as to convince anyone reading the proposal that it is the best show anyone has ever heard of! They essentially learned how to write and pitch their show.

Radio Art

We had Brion Wagner conduct a workshop on radio art, something that he has been doing for over 25 years, and continues to do. It consists of taking music and sounds and putting them together artistically.

How to build a transmitter

In this workshop the kids learned about what a transmitter is and how it works. Students got to build and take home their own functional transmitter. David Grenon ran this workshop at Sadleir House – as soldering irons were used, we required more space and adequate ventilation.

Beyond Top 40

This workshop was run by Wes Grist. He ran a mini lecture on music, how to find it, how to follow it and how to break free from top 40 music and experience other music.

Radio On the Lawn

This is actually an event day that we run every summer, and we decided to incorporate it into the last day of week 2 of camp. Students were involved in making sure that the performers on the lawn were on-air and then cut off to change sets, conducting interviews with the performers, and managing the set-up of the sets. It was an all-out hands-on experience and the students were really happy to have been involved.

Smooth Operator

This wasn't so much a workshop, rather more of a designated daily time to be on air. Smooth Operator is a show dedicated to public service announcements and media releases. Students had the opportunity to read aloud on air, talk with each other, develop radio personas, play with silly voices, answer calls on-air, and play music that they liked. Smooth Operator ran for an hour, and we divided it into two half-hour segments so that the two groups of four each had a chance to go on air.

Workshops worth considering for the future:

Turntable-ism

We would have liked to run a workshop on Turntables and LPs, but did not have the time or a suitable facilitator to run the workshop.

How to write a show promo

This would have been an excellent activity, however, we ran out of time in the week to fit it all in.

Other activities:

Tour of Sadleir House

This exposed the kids to community centres, their importance and how they could potentially get involved in the future. We took the opportunity to demonstrate the House's relation to Trent Radio as a place of community by using the lecture hall and the lawn.

Sound Walks

We had the students walk up the path to get to Sadleir House with blindfolds on to concentrate on the sounds they heard, and then had them walk on the sidewalk to note the differences on the way back.

Promotional Posters

We had the kids draw up posters for their shows to help them become more engaged with the show they would be producing, and to shed some light on how to promote radio shows through postering. They were asked to consider what demographic they were targeting and how to advertise to them.

Other activities worth considering for the future:

Silent Movies

This would involve watching silent movies and discussing the sound participants would dub in, where, and why. This is a good exercise in learning about the use of sound FX, and then relating that to how those sound FX could be used on the radio, and if those

particular sound FX are relevant in the same way. We would have done this activity if we had the time.

How we made up the schedule

The schedule was set up with a basic frame that allowed us to fill in the blanks. We decided to frame the day with a morning check in, and a quick meeting at the end of the day to re-cap, let the campers know what they were doing the next day, what to think about, and any other homework we may want to give them. Lunch was at 12:00 everyday, and we provided apples and pears throughout the day. Smooth Operator started at 3:00pm daily and went till 3:50pm, leaving us time to do a quick roundup. Based on this outline we assigned a theme to each day and filled them accordingly with the appropriate workshops.

The themed days are as follows:

Monday	Introductions
Tuesday	Radio Drama
Wednesday	Journalism
Thursday	Radio Art
Friday	Compilation Presentation

An itinerary was written for each day so that there was something to refer to in addition to the week's timetable.

Sample itinerary for Monday

9:00 - 10:00

- Intro
- A Tour and Rules of the place
- Get to know each other
- Why are they interested in radio
- Make VIP name tags (Counsellors need them too :)
- Headphones (how to treat them with care, put name on them and keep name tag and headphones in a cubby for the week)

10:00 -11:00

- John K Muir does Trent Radio orientation / Studio A training

11:00 -12:00

- History of radio

12:00 - 1:00

- Lunch on the lawn
- ice breakers
- talk about sounds you hear, and how they may come up in radio shows or on television
- mini intro to SFX

1:00 - 2:00

- Cara Moynes does a tour of Sadleir House, its importance
- counsellors encourage a sound walk of the house, listen for creaks, wind draft etc.

2:00 - 3:00

- Philip Benmore does Studio A training and Voices

3:00 - 3:30

- Smooth Operator
- Test those voices

3:30 - 4:00

- Afternoon Board Meeting
- talk about voices
- how they sound different on air
- how they could be used in radio dramas

4:00

- Kids go home

4:00-4:30ish

- Counsellors meet with me and we discuss the day, possible changes and tweaks**

Timetable for Week Two of Long-Wave Radio Camp

Day/ time	Mon	Tues	Wed	Thur	Fri		
9:00	Intro - get to know each other in the group - why are they interested in Radio? Tour and Rules at the Radio Station	Morning Board Meeting	Morning Board Meeting	Morning Board Meeting		Morning Board Meeting	
9:30-10:00		Anthony & Phil Radio Drama Day	9:30 – 11:30 Paul's workshop	Brion's Workshop G1	Wes Beyond Top 40 G2		Each do their own half-hour show
11:00				Wes Beyond Top 40 G1	Brion's Workshop G2		
	History of radio and its uses - Morse Code - Differences between long- and shortwave radio		Interviews of each other/ record	Smooth Operator			
12:00	Lunch on the Lawn at Sadleir House						
1:00	Cara - tour of Sadleir House, talk about sounds in a house, get them listening	Write skits	Pat Lewis How he uses Radio	1:00-2:30 G1. David's Workshop	1:00-2:30 G2. Pre-Record Station Id.	RADIO ON THE LAWN with the kids managing the set changes and on-air interviews with a timed switch-up so they each get to do a job Give out - Congrats - T-shirts	
2:00	Studio A training and Voices - Phil B -Tech intro and how to	Record skits	Journalism workshop	2:30-4:00 G1. Pre-Record Station Id.	2:30-4:00 G2. David's Workshop		
3:00	Smooth Op G1	Smooth Op G2	Smooth Op G1				
	Smooth Op G2	Smooth Op G1	Smooth Op G2				
3:50	Afternoon Board Meeting	Afternoon Board Meeting	Afternoon Board Meeting				
4:00	Pick up Time						

Budgeting for Long-Wave Radio Camp

Grants

We did not seek out any grants for the camp as we did not have enough time to do so. There was only one month between the time the idea of the camp was conceived and its start. I suggest that future organisers of Long-Wave Radio Camp approach organizations such as OPIRG, the Trent Central Student Association and Theatre Trent for funding opportunities.

Grants can be put towards lowering the cost of the camp for participants, thus opening up the opportunity to a larger group of students. My suggestion to those looking to run the camp again would be to do the grant writing as soon as possible so that one will have a better understanding of how much money will be available for the camp. Depending on the amount of money received, it can go towards subsidies for those who cannot afford the camp. The money can also go towards further developing the camp, perhaps opening up the opportunity to purchase recorders for the campers to use.

Camp Budget

Long-Wave Radio Camp was the first camp to happen at Trent Radio in 7 years and the first one of its kind in Peterborough. This camp was designed to be a niche market camp that ran more like a school than a babysitting camp. It was developed to be a full-time radio-oriented learning experience. We wanted to legitimise the concept of the camp and we did that by investing in it before we had campers, spending money on the camp as though we had full confidence in it running. This strategic move allowed others to 'buy' into the programs that we were offering.

Thus, we spent money on items that could be sold if needed but that were meant for the participants to use and keep. We purchased headphones and Trent Radio USB sticks. Campers were also given T-shirts. We did not purchase custom-made Long-Wave Radio Camp T-shirts; rather we used Trent Radio t-shirts we already had in stock, accounted for the cost and paid it back into the T-shirt fund. We also offered things that did not cost us anything, like a Trent Radio membership which would allow the campers to return in the fall and programme their own show.

Our initial budget

EXPENSES		
Honoraria for Workshop facilitators	\$500.00	At \$25.00 per workshop, per week, per facilitator
Honoraria for Camp Counselors	\$1,000.00	At \$250.00 a week per counsellor
Police Checks	\$13.48	One per counsellor
USB keys for participants	\$360.00	Order 50 usb sticks at a time
Headphones for participants	\$300.00	For 20 students
First Aid Training	\$200.00	For a counsellor
Refreshments for party	\$200.00	Both weeks end of party celebratory lunch
T-shirts for participants	\$300.00	Ordering of 20 custom t-shirts
Supplies: markers, name tags, etc.	\$100.00	Cost over two weeks
Promotions: pamphlet, poster	\$250.00	Cost of printing and postering
Transmitter supplies	\$160.00	Cost of supplies for the transmitters
First Aid kit	\$50.00	First aid kit on site
Total Expenses	\$3,433.48	Calculated with a maximum of 20 kids over 2 weeks
Total Revenue	\$5,000.00	At 250.00 per camper at 20 registered campers

Our initial budget differs dramatically from our final expenditure - we only hired one counsellor over two weeks, and had nine participants over two weeks (three the first week and six the second). The initial budget was constructed to fit as many kids as we could accommodate, although we did not anticipate actually recruiting 20 participants.

Our final expenditure

EXPENSES		NOTES
Honoraria	\$875.00	Counsellors and workshop facilitator
USB keys for participants	\$73.25	Must order 50 at a time order cost - \$406.80
Headphones for participants	\$169.94	\$338.94 used half, thus actual cost \$169.00
Refreshments for Party		
Week One	\$100.00	End of the week feed one
Week Two	\$80.00	End of the week feed two
Supplies: markers, name tags, etc.	\$20.00	
Promotions: pamphlet, poster	\$37.00	
David Grenon - supplies	\$151.18	To build and create an FM transmitter
Total Expenses	\$1,506.37	
Total Revenue	\$2,250.00	
* all expenses calculated with 9 participants		

Thus we tailored the budget to fit the number as participants as needed. The total revenue includes the stock cost of the extra merchandise; in actual fact we will sell the merchandise for more than we paid, thus making more money than listed at a later date. Thus the camp was also a monetary success.

Marketing

Long-Wave Radio Camp is the only one of its kind in Peterborough; this meant it had a niche market. It also offered a very robust syllabus full of workshops and mini lectures that students would not otherwise receive from a day camp. It was meant to be a camp that was interested in teaching students about community-based broadcasting, and this was how we justified the \$250.00 cost per student. The number of participants was also limited to 8 per week, and given the split into 2 groups, participants would receive more individualised teaching. Therefore, this was how we marketed and pitched it to the community.

In order to reach our target demographic of kids aged between 12-17. I got a hold of the Superintendent of the Kawartha Pine Ridge District School Board, Peter Mangold, (peter_mangold@kprdsb.ca) to ask for permission to place registration forms at their guidance office, drop off brochures and to make daily announcements about the camp two weeks before it started. I sent him the request via email with attachments for his review. I would suggest to also try and send promotional material to Lakefield College School and to start this process much earlier, but as mentioned, time was not on our side.

Two posters were designed, one for the high schools and one for posting downtown. We started with black and white posters to get the information out and followed up within the week by distributing colour posters. Brochures had been designed and placed in the public library, the downtown cafés and at the schools.

We also created on-air promos, put an ad on CHEX Community Watch that was to be aired daily until the camp was full, and let the local newspapers know about the camp since they do a yearly camp coverage column for parents thinking about putting their kids in a summer camp. We also placed free ads with Kijiji, Craigslist and Kawartha Now.

When the students were asked how they found out about the camp, they either reported that they found out about it at school, their parents had seen posters for the camp, or that they saw the newspaper advertisement. My suggestion is to start marketing much earlier on and to organise the camp for the last week of July and the first week of August. This way, parents have a little more time to get their kids involved.

Registration

We asked for information related to allergies on the registration forms so that we could take them into account when ordering and buying food; there were none in this case. We also asked for shirt sizes so that we could have a good indication of what we would need for camp T-shirts. This allowed us to save money and avoided any potential allergy attacks.