

# TAKE NOTICE

there shall be an

## ANNUAL GENERAL MEETING of TRENT RADIO

- a corporation without share capital -

to be held, **SUNDAY, 20 NOVEMBER 2016, 11 A.M.**  
at the Dining Room, Sadleir House Facility\*,  
751 George St North, Peterborough, Ontario

### === AGENDA ===

- 1.) Call to Order, President's opening remarks and setting of the agenda.
- 2.) MOTION to approve minutes of last Annual General Meeting held on 22 November 2015.
- 3.) PRESENTATION of Reports of the Directors, Committee Chairs, Staff and Officers.  
Namely: ~~Social Convener~~, Radio Art, Summer Events Intern Correspondent, Summer Operations Manager; Radio Free Peterborough; Local Content Project Manager, Donations, Sponsorship & Earned Revenue; TSAPC; Programme Director / Community Outreach & Development Manager; Production Manager (PM/RRFGM/DGM); General Manager; ~~Scapegoat~~, & President..  
MOTION to accept the reports of the committee chairs, staff and officers as presented and/or amended.  
MOTION to confirm all resolutions of the Board.
- 4.) PRESENTATION of Financial Statements for One Year Ending 31 August 2016 with an independent Financial Review. And if the Members see fit; a MOTION, to accept the Financial Statements as presented; and an extraordinary MOTION, to appoint the accounting agents to prepare an independent Financial Review for the next fiscal year ending 31 August 2017.
- 5.) REPORT of the Nominating Committee and election of Directors

As provided by the By Laws of Trent Radio, the Nominating Committee shall submit nominations to fill vacancies of the Board for consideration by the membership. The Nominees in alphabetical order are (s = student & c = community member);

**Geoff Barnes (c), Angelica Cooper (s), Shannon Culkeen (s), Steve McNabb (c), Matthew Poppleton (s), Scott Somerville (s) and Zara Syed (c).**

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

Proper delivery shall be deemed to have been executed if a duly executed nomination paper is received by 11 a.m., Saturday, 12 November 2016 at Trent Radio House, 715 George Street North, by a responsible Trent Radio representative.

The affairs of Trent Radio shall be managed by a Board of seven (7) directors, each of whom at the time of his or her election or within ten (10) days thereafter and throughout his or her term of office shall be a member of Trent Radio. Each director shall be elected to hold office until the next annual meeting after he or she shall have been elected or until his or her successor shall have been duly elected or qualified. Members of the Board of Directors shall be, capable of conduct which is that of passionate disinterest, divesting themselves of self-interest or private advantage, and at all times, Canadian Citizens resident in Canada, except when seen to be of exceptional benefit to Trent Radio and its direction. A majority of the Board shall be enrolled students of Trent University at the time of their appointment. Taken together the Board shall be at all times balanced and shall be drawn from among the student body, Trent Radio's volunteers and the community, and may include member(s) drawn from Trent University.

- 6.) Any other business

- 7.) MOTION to adjourn

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

\* please contact John Muir <jkmuir@trentradio.ca> if concerned about accessibility.

per Trent Radio Board of Directors: John K Muir, Vice-President & General Manager, 03 November 2016

MINUTES OF THE MEETING of MEMBERS held on Sunday, 22 November 2015 in the City of Peterborough, at the Dining Hall, Sadleir House, 751 George Street North.

P R E S E N T: Geoff Barnes, Paul Cleveland, Shannon Culkeen, Calla Durose Maya, Wes Grist, Mauricio Interiano, Alyssa Jeffrey, Alex Karas, James Kerr, Steve McNabb, John K Muir, Matthew Poppleton, Scott Somerville, Jill Staveley, Doug Walker, Hugh Addison Walker, and Josh White

R E G R E T S: Caileigh Morrison.

Notice of the meeting having been duly posted according to the by laws of the Corporation on the 6th day of November 2015, a copy of which Notice is attached to the minutes of this meeting, and a quorum of the members being present in person, the meeting was called to order and declared duly constituted at about 11:10 a.m., with Matthew Poppleton acting as Chair and John Muir recording the minutes the Meeting.

#### 01. Chair's Opening Remarks:

At this juncture, informal introductions were made from and to all present.

The Chair welcomed the Members a proposed meeting agenda was presented, and agreed. Discussion followed.

#### 02. The minutes of the previous AGM were presented.

**UPON A MOTION** duly made, seconded and carried unanimously, the minutes of the previous Annual General meeting, held on 16 Nov 2014, were approved unanimously.

#### 03. Presentation of Reports of the Directors, Committee Chairs, Staff and Officers (see attached) :

~~Social Convener~~

Summer Events Intern Correspondent - Pat Reddick

Radio Free Peterborough - Steve McNabb

Donations, Sponsorship & Earned Revenue - John K Muir

Production Manager (RRFGM & AGM) - Jill Staveley

General Manager - John K Muir

President - Matthew Poppleton

Radio Art - David Grenon

Summer Operations Manager - Michael Lobovsky

Local Content Management - Matt Jarvis

Trent Annual Report - John K Muir /w notes from Esther Vincent

Programme Director - James Kerr

Scapegoat - Paul Cleveland (Accepted blame for all failures)

**UPON A MOTION** duly made, seconded and carried unanimously, the reports of the committee chairs, staff and officers were accepted as presented.

#### Motion to confirm all resolutions of the Board:

All Board Minutes since the last AGM were made available to the membership at the meeting, in addition to being available to the general public on the Trent Radio website throughout the year.

**UPON A MOTION** duly made, seconded and carried unanimously, it was resolved that all resolutions and acts of the Board since the last AGM held on 16 November 2014 as set out in the Minutes of Directors of the Corporation or in the Annual Report of the Corporation submitted to this meeting were approved and confirmed by the membership.

#### 04. Presentation of the Financial Statements for One Year Ending 31 Aug 2015:

The Financial Review Engagement Report was presented for the corporation for the fiscal year ended 31 August 2015, as prepared by McColl Turner Chartered Accountants, the accounting agents of the Corporation, consisting of a statement of the Financial Position, a Schedule of Changes of Net Assets, a Statement of Operations, a Statement of Changes in Cash Position, and Notes to the Financial Statements - dated 11 November 2015.

Discussion followed and questions were answered

**UPON A MOTION** duly made, seconded and carried unanimously, the financial review, as prepared by McColl Turner Chartered Accountants, for one year ending 31 Aug 2015 was accepted as presented, and that as an extraordinary resolution, McColl Turner Chartered Accountants, be appointed as accounting agents to conduct the next financial review engagement report for the period ending 31 Aug 2016.

**05. Report of the nominating committee and election of Directors.** The General Manager reported that no further nominations had been received, as provided by the bylaws of the corporation.

The Chair reminded the members that the bylaws of Trent Radio Provided that: "Members of the Board of Directors shall be at all times, Canadian citizens, except when seen to be of exceptional benefit to Trent Radio and its direction, and an application for their membership is made to the Government of Canada. A majority of the Board shall be enrolled students of Trent University. Board Members must be eighteen years of age or older."

The Chair asked the Nominees present to confirm that they were Canadian citizens and have achieved the age requirements and declared that a majority of the nominees were enrolled as students of Trent University.

The Nominees present then introduced themselves and explained their reasons and interest in serving on the Board.

**UPON A MOTION** duly made, seconded and carried unanimously, it was resolved that the report of the Nomination Committee be accepted, and that the Nominees presented, namely; Geoff Barnes (c), Shannon Culkeen (c), Alyssa Jeffrey (s), Steve McNabb (c), Matthew Poppleton (s), Scott Somerville (s) and Josh White (s), be appointed to the Board of Directors of the Corporation and shall be considered duly elected to represent the Corporation and to hold office until next annual election of Directors subject to provisions and bylaws of the Corporation. *[Please note that (s) denotes student and (c) indicates drawn from the community]*

#### 06. Any other business: None

**07.** Thanks you were exchanged. There being no other business, the meeting was adjourned at about 12:35 p.m.

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Matthew Poppleton, Chair & President

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John K Muir, General Manager

**For BoD 2016-10-19 Summer Events Intern Correspondent (Youth On Air/CRFC) Report  
prepared Mauricio Interiano**

**Start Date: Monday May 6th, 2015**

**End Date: Friday August 26th, 2015**

**35 hours/week, including evenings and weekends as required.**

As the SEIC I hosted a 30-minute show called The Town Crier, Monday through Friday, where I presented features, live and pre-recorded interview material, event promotion and community profiles. Each show featured new content, and highlighted people and organisations who make Peterborough a vibrant place. Some of my content was also preserved and produced for inclusion in Trent Radio's Local Content Management Project.

My Specific Production Assignments were:

- Multicultural Canada Day, hosted by the New Canadians Centre Peterborough (July 1), a celebration of cultural diversity in Canada and Peterborough;
- Community Profile Series highlighting the history and work of New Canadians Centre;

I also assisted with administrative duties throughout the summer, to ensure smooth operation and volunteer oversight throughout the Summer Season.

As I already had experience with production support for special events and live performance broadcasts, it was a new experience for me to also gain the chance to focus on creating the content and developing my interview skills both in the studio and off site.

The mentorship that I received at trent radio will keep helping me throughout my career. Both the technical and the social aspect of it contributes to my personal and professional development. The training and support was delivered in a weekly meeting session where I was able to gain feedback on production skills, ideas, content and community outreach methods.

The opportunity to be the SEIC this year provided me with a lot of networking opportunities and it helped me view the community that I live in a very different ways. I got the opportunity to work and meet talented musicians and artists; learn about the services available to our region; and meet the people who make things happen in Peterborough.

The 8 part series featuring the New Canadians Center's work in our community was another highlight. I did not only get to meet and interact with people doing a great job in Peterborough, but I also got to meet a lot of newcomers and see Peterborough through their eyes.

I would do it again and I wish other people had this same opportunity. Honduras, the country I come from, is one of the most dangerous places for a journalist. Working at Trent Radio this summer was a privilege it really gave me the space, tools and opportunity to create and disseminate information in an important and relevant way.

**Summer Operations & Information Manager's Report for Trent Radio BoD Meeting Sept. 2016**  
**prepared by Hayley Raymond 22Aug16**

**Summer Operations 2016**

**Overview:**

The summer season commenced on Monday, 09 May 16 and ended on Friday, 19 Aug 16. Generally, broadcast hours were 1630-2300 on weekdays and 0800-1200 on Saturdays, for a total of about 50 hours per week. There was no regular programming on Sunday. Office hours were 1400-1800 on weekdays. There were 42 programmers (including 9 new to Trent Radio)

**Key Events of the Summer 2010**

**May 2010**

09 May - Beginning of the summer season.

16 May - Bandcamp stopped working on the Studio A computer. We found a workaround: manually typing the 's' in 'https' in the url.

16 May - Generator was installed.

18 May - New hard drive installed, NS0 was rebuilt.

20 May - Promo Party. People came in to record their voice and request a song to be used for their show promos. I edited the files together later.

20 May - Received a complaint about a show. I had a meeting with the programmer of the show to talk about why they got a complaint and what they could work on for the future.

24 May - Protective posts were installed in front of the generator.

28 May - National Drone Day was broadcast remotely through our facilities from 14:00-00:00 from The Spill. Bryan Hughes organized the event and was in charge of the broadcast from The Spill.

James Kerr monitored the broadcast from Studio A for the day.

**June 2010**

07 Jun - Annual backflow preventer test took place. (It was supposed to happen June 6, but I had an unplanned lesson in bicycle maintenance while half-way to work; I missed the appointment and had to reschedule.)

07-09 Jun - Convocation ceremonies aired via a trentu.ca stream.

10 Jun - The new dehumidifier was set up in basement.

13 Jun - The programme Rudy's Rhythms was added.

28 Jun – Event Day: Radio At The Spill. Featured performances and interviews from 5 local artists. Took place at The Spill and was broadcast remotely thru our facilities. Bryan Hughes took charge of the technical parts of the broadcast. I organized the event, including getting people/bands to perform, and booking the space. Mauricio Interiano wrote the interview questions and conducted the interviews. James Kerr monitored the broadcast in Studio A and wrote a report about how the event went from his end. You can listen to the performances on my Mixcloud though at [mixcloud.com/hayleyr](http://mixcloud.com/hayleyr), or on the PSrv.

17 Jun - Asphalt was laid on the driveway.

**July 2010**

01 Jul - Event Day: Canada Day.

05 Jul - Scott Donovan, architect, came to measure the basement.

07 Jul - A Thursday programmer locked everyone out of Studio A around 19:30 resulting in about 20 mins of dead air before I got there with the keys.

12 Jul - Cameron Schettler ceased to be an EP mid-July due to a scheduling conflict with his work. His programme (House of Locusts) was also removed.

24 Jul - Gabe Pollock asked for a list of programmers who podcast for an Electric City Magazine. I forwarded his contact info to everyone so interested people could respond to him. He got lots of responses, and you can read the article he put together in the July edition of the magazine.

25 Jul - Tom from Orkin came to remove the bee nest from outside upper apartment entrance but needed to get a permit because they were honeybees, so he left.

### **August 2010**

01 Aug - Established with John that the Summer Season would end Friday night rather than Friday afternoon

02 Aug - Cassettes got thrown out into Sadleir House's rented dumpster and other electronic waste went to the dump.

09 Aug - Electricians installed kitchen outlets.

10 Aug - Electricians installed outdoor outlets.

15 Aug - Masons began work on house exterior.

19 Aug - Social for EPs from 12:00-16:00.

22 Aug - Accessibility construction on washroom began.

### **General Comments**

The summer went smoothly with a great crew of Executive Producers and programmers who showed up regularly and made radio happen. "Radio at the Spill" was a highlight, as it was lots of fun and also served to further community connections and our knowledge of how to wirelessly execute remote broadcasts. Overall it was a lovely (albeit scorching) summer, filled with lots of talk radio and good people.

### **Statement of Performance**

It is my opinion that Trent Radio's 2016 Summer programming was a) balanced, b) of high quality, c) met or exceeded all undertakings set out in applications to the CRTC (see CRTC Decision 2007-381 Ottawa 17 Oct 08), and, d) was in compliance with all relevant particulars of the "Broadcasting Act, 1991".

Hayley Raymond, Summer Operations & Information Manager

Content Category Stats prepared for BoD Sep 2016 / Hayley Raymond SOIM 2016

Content Category	CRTC Required	TRadio Required					Smr YE16
			Fall/Spr AY12-13	Fall/Spr AY13-14	Fall/Spr AY14-15	Fall/Spr AY15-16	
<b>Category 1 - Spoken Word</b>	Min 15% of all programming*	Min 25% of all programming	30%	32%	28%	29%	52%
SubCat 11- News			-	-	-	-	-
SubCat 12 - S/W Other			50.40hrs	54.04hrs	46.58hrs	49.38hrs	21.79hrs
<b>Category 2 - Popular Music</b>		max 60% of all music	53.61hrs	54.00hrs	52.30hrs	53.53hrs	9.39hrs
			47%	47%	43%	46%	47%
SubCat 21 - Pop Rock Dance	at least 20% Cat2 other than SubCat21		19.53hrs	19.00hrs	17.83hrs	17.91hrs	4.53hrs
			36.5%	32.1%	34.0%	33.5%	48.3%
SubCat 22 - Country & C'try Oriented			12.15hrs	12.03hrs	11.21hrs	12.44hrs	4.02hrs
SubCat 23 - Acoustic			19.89hrs	20.24hrs	20.28hrs	20.47hrs	0.51hrs
SubCat 24 - Easy Listening			1.98hrs	2.30hrs	2.40hrs	2.72hrs	0.00hrs
<b>Category 3 - Traditional &amp; Special Interest</b>	min 5% of all selections	min 5% of all selections	59.90hrs	59.90hrs	68.35hrs	63.81hrs	10.52hrs
			36%	36%	41%	39%	53%
SubCat 31 - Concert			2.66hrs	4.35hrs	3.41hrs	3.47hrs	1.59hrs
SubCat 32 - Folk & Folk Oriented			12.37hrs	13.14hrs	13.51hrs	15.09hrs	0.52hrs
SubCat 33 - World Beat & International			11.86hrs	11.34hrs	11.27hrs	11.81hrs	4.31hrs
SubCat 34 - Jazz and Blues			6.68hrs	7.29hrs	10.13hrs	8.25hrs	0.20hrs
SubCat 35 - Religious			7.84hrs	6.05hrs	8.27hrs	7.56hrs	0.63hrs
SubCat 36 - Audio Art			18.49hrs	14.52hrs	20.54hrs	17.63hrs	3.27hrs
<b>Total Category 1</b>			1563hrs	1676hrs	1444hrs	1580hrs	305hrs
<b>Total Category 2</b>			1662hrs	1674hrs	1623hrs	1713hrs	134hrs
<b>Total Category 3</b>			1858hrs	1656hrs	2125hrs	2042hrs	147hrs
<b>Total Category 1, 2, and 3</b>			5083hrs	5006hrs	5192hrs	5335hrs	586hrs
<b>Broadcast Weeks this Season</b>			31	31	31	32	14
<b>Regular Programming (avg hrs / week)</b>	Min 42 hours	Min 42 hours	86.52hrs	80.4hrs	83.43hrs	80.24hrs	41.5hrs
<b>"Hits" Played</b>	no spec	Max 5%	< (TR)Max	< (TR)Max	< (TR)Max	< (TR)Max	< (TR)Max
<b>Advertising &amp; Sponsorship</b>	Max 504 mins	Max 252 mins	< (TR)Max	< (TR)Max	< (TR)Max	< (TR)Max	< (TR)Max

### **Radio Free Peterborough (RFP) 2016 Report for Trent Radio AGM 161120 prepared by Steve McNabb**

It's been another productive year for the Radio Free Peterborough / LCM projects. 2016 saw the rebooting of the RFP public website. Originally, I saw the RFP site functioning as a "blog" with interesting articles, feature artist profiles and such. However, as it turns out sourcing blog content didn't really work out, and the blog functionality ended up being pretty badly neglected for lack of time on my part.

The reboot is focused squarely on the catalogue of recordings instead. The site was also made completely mobile compatible - something that the old site really wasn't. It worked ok on mobile devices, but was rather clunky and hard to use. The reboot was optimized from the ground up for listening, searching, browsing and discovery. We got a little media traction with articles on ptbo.com and a nice piece in Chart Attack:

<http://www.chartattack.com/news/2016/08/24/radio-free-peterborough-stream-13000-songs/>

I also updated the RFP and Trent Radio mobile applications. The RFP app now offers the same functionality as the website: search, browse, stream and discover. The old app only played the 'live' RFP stream. The updated Trent Radio app features a more modern interface with the ability to stop the live TRadio stream (previously you had to exit the app to stop the stream) and both apps were ported to iPhone / iPad and Android devices to help increase our market penetration. Previous versions were iPhone / iPad only.

In this our 12th year we've managed to achieve 86,000 hours of on-air broadcast time and the catalogue sits at 12,877 tracks. However, as Jill Staveley has pointed out, some of that material are actually Trent Radio broadcasting resources, not local music. We haven't really worked through that point yet and to date no decisions have been made about what (if anything) to remove from the catalogue accordingly but that's a goal for 2017. Thanks to everyone for their ongoing help and support for the project, and here's looking forward to another productive and exciting year.

### **Local Content Management Project Notes for Trent Radio AGM 161120 prepared by Matt Jarvis**

As of the writing of this report the Trent Radio Local Content Project contains (hh:mm:ss)

Category 21 – 805:39:23 (20151117 - 657:15:58)

Category 12 – 117:39:09 (20151117 - 52:01:40)

Category 36 – 47:33:40 (20151117 - 37:49:10)

Qualitative notes:

The jumps in music and spoken word content seen above are the result of the LCMP experiment working. Unsolicited local content donations are way up, communication and collaboration with a breadth of the local audio arts community is a daily ritual. Our collection of artist interviews, conducted for the most part by members of the Peterborough community (rather than by me), has increased substantially. Karol Orzechowski's investigation of Peterborough Hip Hop has been particularly successful; collecting over 6 hours of interviews and opening up a genre and community that has been historically ignored in the community. The steps to increase our capture/live streaming of events have been taken with the purchase of a mobile recording kit. Earlier this year we live streamed 2 out of house events and recorded 1. We have begun to increase that number to at least 1 event per week starting this past week with events associated with the Bernie Martin Festival; an event which in part deals with the significance of regional artmaking. My attendance at the 2016 NCRC in Ottawa has (with risk of back injury from patting too hard) made concrete my sense that Trent Radio is "leading the pack" in terms of our growth into an entirely community focused broadcasting facility. Our moves towards local content generation, manufactured community, and local content collection are the future of community media, not in an idealistic sense, but in a real plan for the industry. This year's push hopes to replicate our experiment in other communities through knowledge sharing. More on that as it comes!

### **Report on NCRC 35, 2016 for Trent Radio AGM 161120 prepared Matt Jarvis 2016-06-14**

I was only able to attend one full day at the conference, but the time spent was fruitful. My local archives presentation was attended to room capacity and had the added bonus of being entirely on point with the more political presentations at the conference (entirely coincidental). Basically the mood is that community broadcasters need to move from pushing "cool" content to creating it locally and becoming a hub for communities to represent themselves. Which as far as I see it means everyone is dreaming of becoming Trent Radio but are unsure how to do that. I made connection with every music director/program director at the conference and the reception to next years push to implement some of our discovered strategies around local content management in other stations was unanimously well received. I expect especially fruitful partnerships with CITR Vancouver and CJSR Edmonton, who both have technical expertise that I am really looking forward to tapping into.

And on that note ... UBC has computer engineering students that are deeply invested in CITR's success. They have been developing an open source backend for community radio that integrates music sheets, program logs, SOCAN/CRTC report generation, podcast generation and membership management. It is called DJLAND and it is beautiful

<https://github.com/citrtech/djland> we should investigate this further.

Networking with other community radio staff was amazing, I made connections with two reservation based stations, CKWE and Nish Radio and have continued to talk with both managers about digitizing their tape collections of local music and language. They were huge advocates for indigenous language programming, and really motivated me on the selling points that this sort of programming has for potential producers in the communities we broadcast to. I know we are looking to find ways to increase our relevance to Curve Lake and Hiawatha and maybe soliciting language programming is a good first step? Plus it's awesome.

And that brings me to my final point that the conference was awesome. NCRA funding is available every year and I will make it a priority to attend every year, Trent Radio subsidising the trip helped make it possible and It would be wonderful if that could continue as a priority.

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## FROM Electric City Magazine November 2016 - Archiving a Scene by Gabe Pollock

Radio Free Peterborough and Trent Radio are keeping Peterborough's musical past and present alive by Gabe Pollock

How do you keep cultural memory alive? How do you remember what was happening – everything that was happening – at a particular place, at a particular moment in time?

The Peterborough music scene has been massively productive over the years. Vital, strange, exciting things have happened here, and Peterborough musical moments continue to hold special places in many people's hearts. And yet, the documentary evidence of it – the records and tapes and CDs that local artists produce – are surprisingly fleeting. Small runs of albums sell out quick. CDs and tapes go missing or degrade over time. Even in the digital realm, band websites and streaming sites eventually fold or fall into disrepair. Just look at MySpace.

Radio Free Peterborough, in conjunction with Trent Radio, have been working on a solution to this problem, with their Local Music Archive Project.

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Steve McNabb was born in Peterborough, and grew up as an avid fan of the local scene. "I always try to get a copy any album I can get," he says, "mostly for my own selfish reasons. I like listening to music, and having that local connection was really important."

He began digitizing his collection, built a website, and on July 24, 2004, Radio Free Peterborough (RFP) was launched. The site initially offered free streaming of its 300-song archive, with no ads. Steve recalls, "I figured I'd just show it to my friends, they'd go 'Oo that's neat,' and tune in every once in a while."

But word began to spread. Another local musician, Brian Sanderson, joined on, adding his music collection and continuing to seek out local artists. Fans from Peterborough and around the world started sharing the site and use its streaming service. More and more artists sent in their own music. And John Muir and Jill Staveley of Trent Radio got wind.

At the time, Trent Radio would go off the air whenever their programming ended – usually 11pm, or earlier on weekends. They contacted RFP and set up a partnership. Dead air was replaced by a constant random stream of local music, which continues to this day.

But soon, the work of digitizing music became too much for Steve. "I got lots and lots of packages in the mail," he says, "to the point where I didn't have time to process them all. I was developing a backlog, and that's not for me. People worked hard to get this stuff to me; I want to get it online."

At the same time, Trent Radio, like any other radio station, had its own growing collection of music, local and otherwise. Funding was secured, and a new position was created at Trent Radio: Local Music Archivist.

"I'm pretty aware of everyone who's active right now," says Matt Jarvis, who took the position. "I don't think there's anyone who's more aware of music in Peterborough right now. I don't think that's a brag."

I, as someone who has written about the Peterborough music scene for almost five years, would agree with that. Matt's knowledge of music in Peterborough is unparalleled in depth and breadth. Far beyond the live, popular music of Hunter Street that often gets described as 'Peterborough music,' the only qualification for the Local Music Archive Project, says Matt, "is the designation of local." That has led to a deep dive into the world of bedroom recordings, burnt CDs, and music that only exists online, on services like Bandcamp and Soundcloud.

Matt's job is to harmonize the collections of Trent Radio and RFP, and to continue growing the service. This has freed Steve up to focus on the technical side of things, redesigning the website and, earlier this year, launching Trent Radio and Radio Free Peterborough apps for iPhone and Android, allowing people to take the Peterborough scene with them wherever they go.

But, as Matt explains, the job of the local content archivist goes beyond that: "The music itself is important, but the stories, that's the real importance. Each of these records is a snapshot of someone's creative output from a very particular time. In one instance, that's just an interesting story; once you start having thousands of those stories, then the real relevance is the alternative history you get of a community by watching its creative output."

Matt has been going out into the community to collect these stories, building relationships with artists, many of whom have little or no presence on the visible local scene, and interviewing them. Interviews and bios are collected on the Local Music Archive Project's website, along with the now almost 13,000 tracks from over 750 artists.

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The story of RFP and the Local Music Archive shows the importance of the dedicated, talented people that work around a scene. The artists themselves tend to be the ones who retain most of the glory (where glory is to be found in local music), meaning that the role of curator – someone who can organize, connect, and signal-boost – often goes overlooked.

Matt and Steve are both musicians, but have devoted themselves to the complex, unforgiving tasks of database management and web design. Through his work, Matt has been able to facilitate relationships that have led to musical friendships and collaborations, and expanded the sense of what constitutes Peterborough music.

And Steve, a self-described "tinkerer" who taught himself computer programming, has become, in his own (slightly ironic) words, "a global broadcasting juggernaut, for the cost of bandwidth. That wasn't possible when I was in university. Now, it's a normal thing that everyone can do. People still think of the internet as something you consume, but it doesn't have to be. It's important to exercise that power, instead of just sitting on it, wishing the internet was better. We'll make it better!"

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**Sponsorship, Grants, Fundraising & Earned Revenue Report for Trent Radio AGM 161120**  
**prepared by J K Muir**

**Donations & Fundraising:** In YE16 business & private donations are up from the previous year with the lions share of support relating to the new driveway and parking area. Funding from the Community Radio Fund underwrote the cost of the local content radio drama initiative. The hosts of the Radio Marathon have scheduled it at the end of Spring rather than holding it at the end of the Fall season.

**Memberships:** "Student Memberships" rise according to the CPI, while community membership fees continue to be even better collected than last. Even with the CPI increase student memberships were down \$3,000 because of decreased enrolment. It should be noted that many of community members volunteer as operators, in which case their membership fee is waived.

**Sponsorships:** This area does well in fits and starts, and works best in tandem with outreach.

**Earned Revenue & Municipal Grant:** For the most part, earned revenue is derived as rent from the residential apartment, with production, management & recording fees and sponsorships making up the balance. The City of Peterborough Arts grant was reduced to \$750. We're not sure why, and they haven't told us.

The table below shows our a selection of revenue sources & totals for the last fiscal year and six years prior.

<b>Comparative Fundraising &amp; Earned Revenue</b>	<b>YE16</b>	<b>YE15</b>	<b>YE14</b>	<b>YE13</b>	<b>YE12</b>	<b>YE11</b>
Donations & Grants						
Donations: Corporations	5,314				500	3,325
Donations: Private Net	3,078	5,759	11,204	11,054	6,560	4,350
Grants: Canada	7,052	2,640	-	5,377	5,487	5,483
Grants: Ontario &c	7,214	4,544	6,889	5,202	6,169	6,108
Grants: Municipal (Ptbo)	750	2,500	2,500	2,500	2,500	2,500
Grants: Foundations (CRFC & NCRA)	62,000	41,500	20,000	20,000	8,345	5,313
Donations & Grants Total	69,964	48,544	29,389	27,702	17,014	13,921
Memberships						
Trent Student Memberships	112,505	115,531	111,997	109,057	106,560	84,795
Community & Other Memberships	720	680	790	825	790	960
Memberships Total	113,225	116,211	112,787	109,882	107,350	85,755
Special Events & Fundraising Activities						
Cannery 101211						498
Vaudeville/Tron/GkDay YE11						171
TRadio Pub Night @ PRCSA 120920				10		
Vaud Night; 121122; Door Rcpts				92		
GeekDayPubNight 140203 & 130228; Door Rcpts		80		15		
BEL Rotary; Polar Plunge 130203				516		
Good 'n Country Fall or Spring				652	887	(168)
TRadio Revue; 141120 & 131121; Door Rcpts		96	90			
Queen of Geo St Bash 140131 Loose Rcpts			250			
Radio Marathon (end of Fall Season)	519	391	617	565	451	981
Special Events Net	519	567	957	1,849	1,338	1,481
Fundraising Net (TShirts & Buttons)	(363)	60	76	210	145	421
On Air Sponsorship, Earned Revenue & Misc						
Local Sponsorship Net	1,000	1,800	1,101	-	500	3,280
Other Sponsorship Net	149	372	217	855	826	2,784
Rental Apartment Net	10,077	10,584	10,451	10,260	9,960	6,230
Misc Earned Revenue Net	26,218	27,308	24,336	992	2,913	3,839
On Air Sponsorship, Earned Revenue & Misc Total	37,443	40,064	36,104	12,107	14,200	16,133
	<b>\$220,789</b>	<b>\$205,446</b>	<b>\$179,313</b>	<b>\$151,751</b>	<b>\$140,046</b>	<b>\$117,711</b>

[end]

## **Yearbook Management Report for Trent Radio AGM 161120 prepared by John K Muir**

**Intro:** Student publications have a long and rich history at Trent University. Since the beginning of the university's life, students have served their peers and colleagues, the Trent and Peterborough area communities, and the world beyond by producing high quality, informative, and entertaining output.

The yearbook has a special place in the many forms of student and other media at TrentU. Its mission is to tell the unique stories of a specific group of students over a specific year. This means that the each yearbook's narratives ought to be clearly distinct from any other yearbook. The staff of a yearbook has the formidable task of being evocative story tellers and factual historians, while recording the events of each as they unfold. Yearbook publications render history, evoke memory, and stand as a reference, and as such must be accurate, interesting, colourful and produced to a budget.

**Mission:** To effect these ends Trent Radio has been recruited and contracted to produce the annual publication and to provide general support for the education as well as the artistic, research and administrative activities of those involved.

In carrying out that mission the following functions are performed:

the provision of production equipment and related training, workshops, direction and facilities in support of yearbook production activities and staff development;

the operation, maintenance of an office at 751 George Street North which houses production, storage and meeting facilities;

the production and distribution of 2,000 hard copies of a 204 page, full colour yearbook which is also available online.

the provision of salaried and contracted production personnel with the specific charge to provide photographic and design services along with staff oversight, mentoring and criteria based evaluation in the general areas of theme & concept, coverage, design, writing and photography.

**Planning and development:** In the first year of this management arrangement operations and outcomes were well met with Josh Baranowski as Editor in Chief (EIC), and Esther Vincent providing support as Chief Learning Officer. A further seven design and photography staff pulled together the "book", recording and recounting the year's stories during the eight month (September - April) production period. The finished books arrive in time for TrentU's summer convocation, and some of the previous year's staff are hiring to distribute it to the graduates. After a few books are held back in reserve, if any books are left, they are passed out at various club days in the following academic year.

It was decided that Josh Baranowski would serve again as EIC in the year prior, and that he and Esther Vincent will form the core of the 2016-17 EIC hiring committee.

[end]

**Programme Director & Community Outreach Develop Manager's Report  
in Several Sections for AGM 20 Nov 2016**

**Part 1 for the period Sep 2015 - Apr 2016 prepared James Kerr**

**The Direction of Programming**

Trent Radio depends on submissions of programme ideas from students and community members at large. As such, the nature of what is broadcast from season to season changes greatly, as it represents a diversity of interests throughout the Trent and Peterborough and area communities.

There seems to be a shift among young programmers as to what constitutes radio. In the past, young programmers have confused community with commercial radio, coming to us imagining doing something like what they hear on a commercial station. Now, however, young people seem to come to us expecting that Trent Radio will be something more like the "podcasting" they know from the Internet. Training new programmers has had to focus on "radio as ephemeral" to explain the difference between what happens here, and what happens on the Internet. Because programmers this year have been emulating the qualities of their favourite podcasts, the shows this year have been unpolished but earnest, with an emphasis on a "live" feeling.

The composite 2015-16 programmer is highly community oriented, but also very connected to the Internet, seems merged with their cell-phone, but believes strongly (and seemingly innately) in the power and presence of radio.

**Programme Selection** occurs prior to the Fall and Summer seasons. Drawing from the membership and potential-membership, the Programme Director seeks to construct a full and balanced schedule. With help from a collection of generous Operators to act as a Programme Proposal Review Committee, the proposals are reviewed and evaluated based on the following criteria:

- a) Is the Proposal complete? If not what's missing?
- b) Comment on the Programme Outline. Note strengths, weaknesses, high points, low points etc.
- c) What suggestions or feedback do you have?
- d) Do you have confidence that they can and will do it? Comment on what potential there is.
- e) Do you recommend this show for scheduling?
- f) Do they need turntable training? Phone training?

Should the programmer fall short on one of these criteria, their proposal requires revision or redirection.

Characteristically, the potential programmer will meet with the Programme Director and together they'll review the programme ideas, and Trent Radio's approach and the nature of producer-oriented programming. The proposal is then redrafted with these ideas in mind, and generally the applicant is much happier with their second attempt.

**Operators** are volunteers who have chosen a particular time to come into Trent Radio and oversee day-to-day operations. An Operator's shift is generally five hours long and duties include: greeting and supporting programmers and other volunteers, producing promos and announcements, assisting in the use of the on-air-phone, providing technical support, acting as a tour guide, taking telephone messages, tidying up, making coffee, and representing Trent Radio to the general public. Operators are drawn from trusted Programmers from the past year and from Executive Producers of the previous summer season. Occasionally a volunteer will become an Operator when he or she has a strong interest in Trent Radio but no desire to programme directly. Operators are attracted to the position by an article published in the student newspaper "The Arthur", solicitation at "Clubs & Groups Day" on Symons Campus, or by the direct encouragement of the Programme Director.

This year highlighted the importance of consistent Operators. In January, three of our dozen operators left their positions for various reasons, mostly because of an increase of class responsibilities and a change in their schedule during the second term. It can be difficult to recruit Operators part way through the season, so emphasis in the future should be on Operators who are aware of their schedule year-long.

**Regular Programming** The distribution of content categories between Spoken Word content, Popular Music and Special Interest Music each take up roughly a third of the programming schedule. There were only minimal changes in the content distribution from last year. Category 1 (Spoken Word) was up 1%, Category 2 (Popular Music) was up 2%, and Category 3 (Special Interest Music) was down 3%.

**Perceived Sea Changes** Given the direction of programming this year I see our programmers moving even further towards content that is like a podcast: live, candid, and sincere, as opposed to a more polished or commercial-like approach.

Also, the transition between the Fall and Spring sections of the season is becoming more pronounced as Trent University shifts even farther towards a schedule where classes are separated by terms. The average student's class schedule is completely different in the Fall than it is from the Spring.

As much as it would greatly complicate Trent Radio's structure, if this situation becomes more pronounced, we may have to someday look at adding a third season of programming - destroying the schedule before Christmas and accepting new submissions for a new January start.

### **Trends 2015-16**

- Vinyl
- Podcasting
- Programmers Having Non-local Telephone Numbers

**Smooth Operator** is a thrice-daily local events calendar broadcast, and a space for interviews with many touring bands, local visual artists, theatre performers and various community groups. Smooth Operator provides first-time and rusty programmers an opportunity to practice their on-air Studio A skills, with the former encouraged to sign up for this opportunity after their initial training. It also acts as a venue for short-length programming to be broadcast outside the regular schedule, such as airing the Trent Central Student Association election speeches, City Council meetings, and special interviews concerning the hot topics of the day - or whatever we can record that is going on in student life, like this year's Trent University Music Society "Battle of the Bands" and the very popular Trent Central Student Association "Election Debates".

For the past several years Smooth Operator has been made the focus of our high school co-op students' participation, whose tasks include updating and refreshing the announcement binder daily with incoming public service announcements received through [psa@trentradio.ca](mailto:psa@trentradio.ca), posters, and by mail.

Smooth Operator is an essential link between Trent Radio and the Peterborough and Trent University communities.

**Student Co-op Placements** High School students through the Co-op programme volunteer at Trent Radio for one of two shifts. The morning Co-op student is to open the door to Trent Radio House at 0845 in anticipation of the 0900 start of the live broadcast day. They make coffee, clean, and prepare the space for the arrival of programmers as they sort the Smooth Operator binder of community announcements, in anticipation of the 1100 Smooth Operator programme, which they host. The morning Co-op student leaves at 1130am after they have completed Smooth Operator. At noon, the afternoon Co-op student shift starts, and, like their morning counterpart, check the emails of [psa@trentradio.ca](mailto:psa@trentradio.ca) for more community announcements and maintain the public service announcement binder before hosting Smooth Operator, this time at 1400, and they leave at 1500.

Opening up Trent Radio House is the key priority for morning Co-op students, whereas with the afternoon Coop maybe conducting interviews with touring bands and other interesting people coming through Peterborough. There were no morning Co-op students this year, however; in both terms our Co-op placements were for the afternoon.

In the first term of the 2015-16 season, our Co-op student was Josh Sebek from Adam Scott C.V.I. Josh took an active role in radio production, helping with the Live & Local Echo productions, running the Entre Season, and eagerly participating in regular and special event programming even after his Co-op term ended.

During the second of the 2015-16 season, Alex Klatt from Thomas A. Stewart Secondary School was a more passive Co-op placement, but enjoyed (in his relax manner) reading community announcements and participated as a voice actor in the last Live & Local Echo radio drama.

### **Goals & Results 2015-16 with Plans for 2016-17**

**Goal #1: Live & Local Echo:** Beyond Smooth Operator and irregular radio drama, Trent Radio does not do any programming of our own. The Live & Local Echo broadcasts present a rare opportunity to interact with the Peterborough community on a different level, presenting the best calibre of local interviews, musical performances, radio drama, and round-table discussions about the arts in our community. My principal goal this year is to make these community-interactive broadcasts the greatest success they can be.

**Result:** This year Trent Radio hosted tremendous live performances. We seemed to cover every aspect of performing in Peterborough, featuring interviews and roundtables with such organisations as the Peterborough Improv Guild, the Electric City Magazine (only a few days after their first issue was released), the Peterborough Poetry Slam, many tremendous musical acts such as Doug Kennedy, The Griddle Pickers, and a noise-experiment with Bennett Bedoukian, as well as several live radio dramas. This project was a great success for networking with Peterborough arts communities, and for emphasising the power and appeal of live radio.

**Plan for 2016-17:** To use the contacts gained through this experience to channel those individuals into continuing amazing live radio under their own initiative.

**Goal #2: Seamless Broadcast:** Of the 93 programmers this season 38 of them were entirely new to Trent Radio. Usually new programmers comprise only a third of the schedule, so this year has involved more studio training to get our programmers started. Several of our Operators in key positions on the schedule are either new to the position, or new to taking on one of the important evening or weekend spots. As a result, more attention needs to be taken towards Operator orientation and training, to make sure that we're moving forward in the broadcast season with open communication and a shared awareness of responsibilities. It's a busy year already, and my goal is to make the broadcast season happen as seamlessly as possible.

**Result:** The operating schedule was full this year except for one weekday afternoon, which allowed the Programme Director much grace to focus on the Live & Local Echo Project. Production Manager Jill Staveley developed and printed an Operator Training Manual that assisted in educating operators on their duties, a forth of whom were new to the position this season. However, three operators were lost to people's changing January schedules, and it was difficult to find new Operators to fill those spots.

**Plan for 2016-17:** Operator recruitment is perhaps the most important job of the Programme Director. With capable and well-trained volunteer Operators the broadcast hours can expand, because there are always many people wanting to programme, but only a few people willing to take responsibility for programming. Next year should focus on the recruitment and retention of capable, reliable operators who can continue through the whole of the broadcast season.

**Studio A 2015-16:** New programmers must sign up at a scheduled time for orientation and training in the on-air studio, before their first show. Studio A Training sessions are held 3 times a week during the Fall Season until the end of October, then tapering off to once or twice a week thereafter. Each session is two hours in length, and divided roughly into two one-hour sections. For the first hour the General Manager, John Muir provides orientation as to the history and remit of the organisation and community radio in general, to better focus newcomers' self-directed exploration of creative opportunities and potential responsibilities.

For the second hour of training I lead the trainees through the technical aspects of the studio equipment (how each button and dial works), informing them of various legal concerns, operational procedures, and CRTC regulations. Trainees are then invited to read public service announcements on the air. By the end of the two-hour session the trainees are usually exhausted, excited, and eager to get started with their own programmes.

**Studio B 2015-16:** For the first part of the Fall Season the Studio B trainer provides production guidance and instruction for those wishing to use this off-air production studio. Training can be as simple as explaining how to use the logger system, or supporting much more complex multi-track projects. As the season progresses, the number of people needing training declines, so the Studio B trainer turns to producing station identification spots, promotions for programmers, pre-recorded public service announcements, and providing support for special programmes such as radio drama or event days. Management for the position is shared between the Production Director in the first half of the year when training is the focus, and the Programme Director in the second half when radio content is the focus.

This year Josh Skinner was the Studio B trainer. Josh frequently took recording equipment to the Symons Campus or downtown Peterborough to record student events such as the TCSA Election Speeches and the TUMS Battle of the Bands, bringing back the recordings for rebroadcast.

**PD Assistant/Trout Rodeo editor 2015-16:** This position helps the Programme Director with regular weekly clerical work such as maintaining programme logs, promoting event days by putting up posters and distributing other material, chasing down outstanding community membership dues, typing the text broadcast schedule as displayed on trentradio.ca, writing and editing the seasonal broadcast schedule accordion pamphlet version of "Trout Rodeo", and producing and distributing of the "Year in Review" version "Trout Rodeo", and generally doing whatever odd-jobs around Trent Radio the PD needs done.

This year the PD Assistant position was again held by Hayley Raymond, a third year History Major. She did a wonderful job with both the 'leg-work' of our distribution and the day-to-day of correcting programme logs, helped with the Live & Local Echo broadcasts, and drew this year's picture schedule. She is expected to return to the position in the fall for her last year.

## Programming & Events Highlights in Review

### September 2015

Mon 01 Arthur Newspaper begins publishing Trent Radio articles on a weekly basis  
 Tue 08 Pre-Season began & TIP & OSWP positions began  
 Tue 08 Special week-long Pre-Season TCSA coverage began  
 Mon 14 Co-op Interviews began  
 Tue 15 Programme Proposal Workshop at the Peterborough Public Library  
 Wed 16 Clubs & Groups Day on campus  
 Wed 16 Programme Proposal Workshop held at Bata Library at Trent University  
 Thu 17 Programme Proposal Workshop held at Sadleir House  
 Thu 17 Programme Proposal Workshop held at Trent Radio House.  
 Fri 18 Programme Proposal Deadline & Programming Committee Meeting  
 Fri 18 Artsweek special programming event day held  
 Mon 21 Fall 2015-16 Broadcast Season began and Co-op placements began  
 Mon 21 Trent Radio presented at the first Cultural Studies 2035 class to attract students to participate briefly in Trent Radio in lieu of an assignment  
 Thu 24 "Welcome Back Trent Radio" Pub Night held at Sadleir House as part of the 'Jolly Hangman Pub Night' series.

### October 2015

Tue 13 Trout Rodeo schedule accordion pamphlets made available

### TIP & TWSP Staff 2015-16

TWSP PD Assist. & Trout Rodeo Editor - Hayley Raymond  
 TIP PM Assistant - Mauricio Interiano  
 TWSP Physical Plant – Mercedes Mitchell  
 TWSP StudioB and Digital Editing Trainer - Josh Skinner  
 TWSP LCPA (IMA) - Liam Kennedy-Slaney

### Regular Staff

Programme Director: James Kerr  
 Production Manager/R&RFGM/AGM : Jill Staveley  
 Local Content Project Manager: Matt Jarvis  
 GM & VP: John K Muir (also Studio A Training)

### High School Co-op Students:

Fall15 Josh Sebek - Adam Scott C.V.I.  
 Spr16 Alex Klatt - Thomas A Stewart Secondary School

### November 2015

Mon 02 Programmer Review meetings began  
 Sun 22 Trent Radio Annual General Meeting

### December 2015

Thu 10 Trent Radio & Sadleir House "Brew-Ha-Ha" Holiday Party  
 Fri 11 Fall 2015 broadcast season ended at noon  
 Fri 11 Trent Radio End of Season Open House held  
 Mon14-Fri18 EntreSeason /w Co-op Student Josh Sebek directing

### January 2016

Mon 04 Spring 2016 Season began  
 Tue 19 Radio Reads event day held on-air  
 Fri 22 Spring Edition "Trout Rodeo" fold-out pamphlet made available

### February 2016

Thu 11 Geek Day event day held on-air  
 Thu 11 Geek Day Pub Night held at Sadleir House

### March 2016

Tue 15 Trout Rodeo Year In Review distributed

### April 2016

Sun 17 Summer Programme Proposals due at 12:00 noon  
 Sun 17 Summer Season Planning Session noon Trent Radio House  
 Sun 17 End of Spring Season Open House  
 Mon 18 Deadline for Application for the Summer Operations and Information Manager position  
 Fri 22 End of Spring 2015 broadcast season at noon  
 & Good & Country 24 Radio Marathon begins

### Operators (ss = self-support)

Sun am: ss / aft: ss / eve: Geoff Barnes & Mike Barrett  
 Mon am: Shannon Culkeen / aft: Sarah Milner / eve: Emily Minthorn & Christopher Lawson  
 Tue am: Matthew Poppleton / aft: Rob Hailman / eve: Theresa Chomko  
 Wed am: Marty Cleary / aft: Dylan Flippance / eve: Pat Reddick  
 Thu am: Alex Karas / aft: ss / eve: Sarah Milner  
 Fri am: Hayley Raymond / aft: Jack Smye / eve: Jeffrey Moore & Cameron Schettler  
 Sat am: ss / aft: ss / eve: Jeffrey Moore & Ayesha Barmania

## STATEMENT OF PERFORMANCE

Overall, it is my opinion that:

- 1) Trent Radio's programming is balanced, and
  - 2) Trent Radio's programming is in compliance with its broadcast license.
- Hard copy programme logs for each broadcast day are to be completed and kept for one year.  
 Programmers are reminded to initial the programme log and to check for sponsorships.  
 All sponsorship sheets are completed and kept for one year.  
 All music sheet data is now kept for at least one year. Programmers are reminded to account for all music played noting Canadian content and other information.

### Average weekly broadcast hours (excluding "Radio Free Peterborough")

Description	Spr11	Fall11	Spr12	Fall12	Spr13	Fall13	Spr14	Fall14	Spr15	Spr16
Total live b.casting hours / week	83	84	84	87	87	80	80	83	83	80
Number of Producers	101	106	110	110	111	101	102	106	123	94
Number of Programmes	89	96	98	86	92	84	85	88	97	81

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# Content Category Stats prepared for BoD 20 April 2016 / James Kerr, PD

Content Category	CRTC Required	TRadio Required				
			Fall/Spr AY12-13	Fall/Spr AY13-14	Fall/Spr AY14-15	Fall/Spr AY15-16
<b>Category 1 - Spoken Word</b>	Min 15% of all programming*	Min 25% of all programming	30%	32%	28%	29%
SubCat 11- News			-	-	-	-
SubCat 12 - S/W Other			50.40hrs	54.04hrs	46.58hrs	49.38hrs
<b>Category 2 - Popular Music</b>		max 60% of all music	53.61hrs	54.00hrs	52.30hrs	53.53hrs
			47%	47%	43%	46%
SubCat 21 - Pop Rock Dance	at least 20% Cat2 other than SubCat21		19.53hrs	19.00hrs	17.83hrs	17.91hrs
			36.5%	32.1%	34.0%	33.5%
SubCat 22 - Country & C'try Oriented			12.15hrs	12.03hrs	11.21hrs	12.44hrs
SubCat 23 - Acoustic			19.89hrs	20.24hrs	20.28hrs	20.47hrs
SubCat 24 - Easy Listening			1.98hrs	2.30hrs	2.40hrs	2.72hrs
<b>Category 3 - Traditional &amp; Special Interest</b>	min 5% of all selections	min 5% of all selections	59.90hrs	59.90hrs	68.35hrs	63.81hrs
			36%	36%	41%	39%
SubCat 31 - Concert			2.66hrs	4.35hrs	3.41hrs	3.47hrs
SubCat 32 - Folk & Folk Oriented			12.37hrs	13.14hrs	13.51hrs	15.09hrs
SubCat 33 - World Beat & International			11.86hrs	11.34hrs	11.27hrs	11.81hrs
SubCat 34 - Jazz and Blues			6.68hrs	7.29hrs	10.13hrs	8.25hrs
SubCat 35 - Religious			7.84hrs	6.05hrs	8.27hrs	7.56hrs
SubCat 36 - Audio Art			18.49hrs	14.52hrs	20.54hrs	17.63hrs
<b>Total Category 1</b>			1563hrs	1676hrs	1444hrs	1580hrs
<b>Total Category 2</b>			1662hrs	1674hrs	1623hrs	1713hrs
<b>Total Category 3</b>			1858hrs	1656hrs	2125hrs	2042hrs
<b>Total Category 1, 2, and 3</b>			5083hrs	5006hrs	5192hrs	5335hrs
<b>Broadcast Weeks this Season</b>			31	31	31	32
<b>Regular Programming (avg hrs / week)</b>	Min 42 hours	Min 42 hours	86.52hrs	80.4hrs	83.43hrs	80.24hrs
<b>"Hits" Played</b>	no spec	Max 5%	< (TR)Max	< (TR)Max	< (TR)Max	< (TR)Max
<b>Advertising &amp; Sponsorship</b>	Max 504 mins	Max 252 mins	< (TR)Max	< (TR)Max	< (TR)Max	< (TR)Max

After attending the National Campus Radio Conference hosted by CHUO 89.1 FM from June 6th 2016 until the afternoon of June 19th 2016 I have the following to report.

**General Impressions:** First, I attended several workshops on how other Campus & Community organisations structure their funding, volunteer and outreach models, and here present some notes of my key impressions.

\* There were three different stations in attendance at the conference who have had a radio license for less than a year. It's very exciting (and encouraging) to see new stations cropping up.

\* Most Campus & Community stations are struggling to find a sufficient number of volunteers to programme. (Please note, we are not having this problem.)

\* The sentiment of many stations was that annual memberships are a key revenue stream. It was pointed out that people want the ability to support the things they love, and we should offer them the opportunity. It was also pointed out that a membership reminder serves also as a reminder for larger donations. Katie Jenson, Executive Producer of Canadaland, suggested stations should incentivise membership by working with local businesses (like record stores, specifically) to provide discounts. I believe we should learn from our peers and adopt this model, and should start a more aggressive initiative to request membership from programmers no longer programming.

**The Future of Radio:** I attended several workshops and seminars on the future of radio, and this is what I have to report. The Liberal government, and specifically the Minister of Culture and Heritage Melaine Joly intends to rewrite the Broadcast Act, Telecommunications Act, CRTC Act and reinvent the CRTC and the CBC. Some concern was expressed at the conference that in these rewrites Campus & Community Radio might be neglected, as it was in the original draught of the Broadcast Act in 1991. There was also some concern that the "funding ecology" of Campus & Community radio (the CRFC, for instance) would be dismantled in the wake of such changes. It was speculated by several speakers over the course of the week that the Liberal Government may want the CBC to be the sole representative of Canadian culture on the airwaves, that "national" culture is the priority, and "local" culture is not. The sentiment of the conference was that Cell Phone companies desire the FM band, and have the power to lobby effectively for it (as evinced by Norway) and that the future of radio rests in stations having a mutable identity not necessarily tied to a terrestrial broadcast facility, by adopting a heavy online presence.

**Podcasting:** Most Campus & Community stations are directing a lot of resources and energy towards focusing on their online presence, including making their broadcast content available afterwards as a podcast.

\* Stations with more funding base and in large urban centres like CIUT (Toronto) CJSW (Calgary) CHUO (Ottawa) and CiTR (Vancouver), were adamant that the online presence of a station is just as important as its terrestrial broadcast signal.

\* Most Campus & Community stations are terrified of podcasting music programming specifically, uncertain of the rights governing an online music broadcast. SOCAN owns the performance rights, but Resound owns the composer rights, and neither of them are moving on the issue. Some of the larger stations - most of them mentioned above - have taken the plunge anyway and are making available all programming. Most, however, are fearful of retroactive dues, and will only make available spoken word material.

\* I talked at length with Victoria Fenner-Moll, Executive Producer of Rabble.ca. Rabble.ca is the largest podcast network in Canada. I believe they are a true and clear route for any of our programmers who want to podcast their programmes. Rabble.ca already accepts programming that was originally broadcast at a Campus & Community station, and Victoria works with the programmers directly to sharpen their content. There was an overwhelming sentiment at the conference that podcast is the future of radio, and especially with the changes being proposed to the Broadcast Act, we need to get on board, and I think this is the best way for us to do that.

**Radio Drama:** My own workshop on Radio Drama went well. Of the 120 registered attendees to the conference (over the course of the week - it was a long conference and people come and go) my workshop, going on at the same time as 4 other workshops, had 30 attendees. People seemed excited about our accomplishments in Radio Drama and eager to apply our lessons learned towards their own drama initiatives. Throughout the week I met with people to further discuss Radio Drama. Having also attended Matt Jarvis Local Music workshop, I think Trent Radio made a very good impression at the NCRC.

I believe having a consistent presence at future NCRA conferences should be made a priority for Trent Radio. Many stations sent volunteers if no staff were available to come. There was a strong showing from British Columbia among small community stations much smaller than ours, and if they can make their presence known in the wider community of Campus & Community stations, I believe we should, too. I applied for and received \$400 funding from the NCRA to attend the conference, which - other than the enormous expense of dinner each evening - well covered the cost of getting there and staying there. If Trent Radio can supply at least some funding in the future, and some can come from the NCRA, I believe every dollar spent is worth it to keep us connected in our broader broadcast community.

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**Part 2 for the period Sep - Nov 2016: Fall 2016 Report  
prepared by Mauricio Interiano for BoD Sep & AGM 20 Nov 2016  
with input from Hayley Raymond - PD Assist (TWSP)**

The Programme Director is charged with all matters programming. In addition, the programme Director leads and supports fundraising and takes opportunities to work with students from the main campus of Trent University.

**STATEMENT OF PERFORMANCE**

Overall, it is my opinion that:

- 1) Trent Radio's programming is balanced, and
- 2) Trent Radio's programming is in compliance with its broadcast license.

Hard copy programme logs for each broadcast day are to be completed and kept for one year. Programmers are reminded to initial the programme log and to check for sponsorships. All sponsorship sheets are completed and kept for one year. All music sheet data is now kept for at least one year. Programmers are reminded to account for all music played noting Canadian content and other information.

**1) Fall 2016 – Activities**

**August 2016**

- End of Initiated online/social media presence promoting upcoming deadlines, volunteer opportunities, workshops etc. (FB Programme Proposal Deadline **VERY** Effective)
- 31Wed TIP Camp Cultural Assistant workshop

**September 2016**

- 05Mon Trent Radio articles in Arthur begin
- 06Tue Pre-Season begins
- 09Fri Operators Recruitment & Info Session
- 13Tue Programme Proposal Workshop at the DBIA on Water
- 14Wed Clubs & Groups Day on campus
- Programme Proposal Workshop at Bata Library at Trent University
- 15Thu Dis-Orientation Welcome back BBQ
- Programme Proposal Workshop at Sadleir House
- Programme Proposal Workshop at Trent Radio House.
- CU2035 students recruited to do radio "in lieu" of an essay
- 16Fri Programme Proposal Deadline & Programming Committee Meeting
- 17Sat Programming Committee Call Back & Training bookings
- 18Sun Programming Committee Call Back & Training bookings
- 19Mon Fall 2016 Broadcast Season & Co-op placements begin
- 23Fri Pride Day at Trent Radio

**October 2016**

- 13Thu Trout Rodeo schedule pamphlet is done.

**2) Call for Operators**

Operators are drawn from trusted Programmers from the past year and from Executive

Producers of the previous summer season. Occasionally a volunteer will become an Operator when they have a strong interest in Trent Radio but no strong desire to programme directly. Facebook event and Posters were made to spread the word.

New Posters for recruiting operators were up downtown and on campus.

Operators Information Session: An information session for was hosted at Trent Radio to inform potential new operators. With the incredible help of Matt Jarvis and Jill Staveley we were able to reach out to a variety of community members and students to bring together a fresh and strong group of Operators for this season.

**Operators Fall 2016**

Geoff Barnes	Matthew Poppleton	Nick Sorrie	Melinda Richter
Michael Barrett	Rob Hailman	Dave Hawkins	Bronwyn Huggins
Shannon Culkeen	Theresa Chomko	Rachelle Sauve	Rick Sloukji
Sarah Milner	Jeffrey Moore	Zara Syed	Wes Grist
Emily Minthorn	Ayesha Barmania	Yumna Leghari	Dylan Flippance
Christopher	Sarah McNeilly	Dylan McDonald	Angelica Cooper
Lawson	Scott Somerville	Rhys Climenhage	

### 3) Programming

We received around forty (40) Programme Proposals by Thursday the 18th. Another forty-eight (48) Programme Proposals arrived very close to the deadline on Friday the 19th at noon. This made it very difficult for me to have a general idea of the schedule, so I suggested making calls during the weekend, instead of that same Friday afternoon.

Since then we have lost 2 programmes, processed/scheduled 6 new Programme Proposals, and have 3 unprocessed Programme Proposals waiting to be dealt with.

#### Programming Stats Update:

Fall16	Fall15	Fall14	Fall13	Fall12	Description:
92	80	88	84	80	Regular scheduled programmes from
111	93	106	101	102	Programmers, comprised of
55	42	46	44	56	TrentU students
56	51	60	57	46	Community Members
10	12	8	7	0	Part-Time Trent U
5	6	6	10	0	High School Students
7	5	4	4	0	TrentU & Community Groups
* 29	54	59	38	38	& newly trained programmers (* to date)

92 Shows

3 (1) hour training sessions per week

3 Smooth Operators

2 Shows for co-op students

Air time: 168 Hours/week - 91 hours of Regular Programming

+ 77 hours of Radio Free Peterborough

SU	6 hrs	TH	14 hrs
MO	16 hrs	FR	13 hrs
TU	13 hrs	SA	14 hrs
WE	15 hrs		

26 Regularly Scheduled Operators;

14 more operators on the schedule than we did last year;

12 first-time operators, 5 of whom are new to Trent Radio, and 14 returning operators, of whom 17 are Community Members, and 9 are TrentU Students

### 4) Training

We tried to book programmers for training when making calls, instead of sign-up sheets on the board. (HAYLEY - I think this worked well! We reached lots of people and everyone signed up when we called.) Smooth Operator was booked for training during the first week to accommodate the large number of new programmers. See numbers above

### 5) Trends

- video game themed music
- Podcasts (more programmers are also uploading their shows on other platforms)
- Guests (there is a small increase in having guests on shows)

### Reflection and Goals for Spring 2017:

Meet the goals for the Story Machine Grant.

In cooperation with PD Assistant oversee programming making sure we are in compliance with the CRTC regulations and Trent Radio's promise of performance.

Provide Trent Radio a critical review with a step by step outline that describes what the PD position entails.

We have been working as a team to meet the needs of Trent Radio. Sometimes succeeding and failing. Failure allow us to have time and space to reflect, learn and evolve.

[ends]

## **PM/RRFGM/DGM Report for Trent Radio AGM Sunday, 20 November 2016**

**prepared by Jill Staveley**

**INTRO:** 2015-16 was a year of change. Amidst redefining our collections policy, purging physical artefacts that were taking up too much space/time, and switching up our TWSP/TIP staff roles – Trent Radio experienced a major shift in the way day to day operations and our staff ensemble would unfold. James Kerr, our Programme Director of 8 years, has moved on from his post at 715 George St. North. I would like to personally thank James for all of his contributions to Trent Radio over the years; his time, creativity and dedication to the production of Community Radio have always been a strong and positive force affecting my experiences here. I wish him luck and joy in all his future endeavours.

With all of these changes at the forefront, the past year has consistently forced us to reflect, re-envision, repair and restructure – in a slow and methodical manner. I am very grateful to Matt Jarvis, Hayley Raymond, John Muir and Mauricio Interiano for working tirelessly as a cohesive team to keep Trent Radio on the up and up this Fall.

As we move forward into new territory and structures, we have developed a short term staffing model for managing current needs and structures so that we can have a successful Broadcast Year, as well as gather and analyse information about who we are, what we do, and how we do it.

**INTERIM STAFF STRUCTURE:** Local Content Project Manager (Matt Jarvis) – complete all relevant tasks outlined in RM16/17 Story Machine Grant, oversee LCMP and all things local. Assist with vision and function of audio archives and collections. Promote and facilitate the preservation and/or broadcast of community events. Assist with day to day operations as required.

Programme Director Assistant (Hayley Raymond) – assist with administrative tasks and compliance requirements associated with programming goals and schedule.

Community Outreach Development Manager (Mauricio Interiano) – complete all tasks outlined in RM16/17 Story Machine Grant, and work in cooperation with PD Assist, LCPM and PM to fulfill all requirements associated with delivering a successful Broadcast Season.

Production Manager (Jill Staveley) – complete all tasks outlined in RM16/17 Story Machine Grant to deliver the Historically based

**TRENT STUDENT STAFF:** Our student staff positions are vital to the smooth delivery of each season. Successful applicants must be reliable, committed and dedicated to the work we do here. TIP & TWSP employees complete tasks associated with all aspects of Trent Radio goals – programming, production, community outreach, creative projects – and the opportunity to work at Trent Radio is an opportunity to gain valuable experience and skills associated with audio production, community radio in Canada, not for profit administration and volunteer management. We strive to hire students who are at the beginning of their university career so that we can benefit from returning staff members, and so that they can gain as much experience as possible over a number of years at Trent Radio.

**STUDIOB (TWSP):** Mike Lobovsky & Joshua Skinner shared the responsibility of Production Training during the 15/16 Broadcast Season. It was a relatively smooth year for production, creating and maintaining a current roster of back-up shows (downloading logger files), and supporting student groups with special recording projects and event promotion.

M.Lobovsky (Fall): 8 programme promos, 4 new back-up shows, 83 logger back-up shows, 11 training sessions (17 programmers), 4 special production projects. J.Skinner (Spring): 10 PSAs, 16 programmers trained, 3 off-site project, 5+ special production projects. Jillisa Joshua is the current StudioB Trainer, and is a 2<sup>nd</sup> year student at Trent. We hope that she will be able to stay with Trent Radio throughout her time at Trent.

**INCOMING MUSIC ARCHIVIST (TWSP):** This position is no longer relevant at Trent Radio. We have replaced this position with a role to assist with the Local Content Management Project and Local Projects.

**LCMP ASSISTANT (TWSP):** We decided that our TWSP funding would be more valuable if dedicated to supporting the maintenance of the Local Content Archive, as well as meeting City of Peterborough and CRFC project goals. Liam Kennedy-Slaney filled this role during the 15/16 workterm, completing responsibilities including broadcast content, live interviews, administrative tasks, audio editing, and other jobs under the direction of Matt Jarvis. This job has turned into a more flexible position called the **Local Content Production Assistant**, and the position is currently held by Mike Lobovsky, and focuses on the acquisition of both archive and ephemeral content for broadcast and archive.

**PD ASSISTANT (TWSP):** PD Assistant, Haley Raymond, expanded the standard job description role to include responsibilities for the Live & Local Echo weekly programming. She has been working with together with Mauricio to oversee the production of these broadcasts, as well as a few other off-site recording opportunities we have given her. Even though we don't have a PD this year, Hayley has returned to fill this position to work in cooperation with Mauricio Interiano to oversee all administrative responsibilities associated with Programming.

**PM ASSISTANT (TIP):** Mauricio Interiano filled the role of PM Assistant for the final time last year. He worked independently to find projects and opportunities that would increase Trent Radio's presence within the student community on campus, as well as increase student group participation on Trent Radio. He produced a weekly Smooth Operator to facilitate interviews with representatives from different Trent U student clubs & groups. Mauricio edited the interviews down to short profiles that are available on the PSRV in the Smooth Op folder. Mauricio assisted with tech/production set up, operation and tear down for the Live & Local Echo broadcasts, and has assisted with numerous tasks associated with the Archive Restoration Project.

As with the LCMP Assistant position, we decided to rename/restructure this position as well to become a flexible student worker who can help out on a number of different levels/project. Daneila Leal has been selected to fill the LCPA (TIP) position, but we are still waiting for her VISA paperwork to be completed in order for her to legally work in Canada.

**INCOMING MUSIC ARCHIVIST ASSISTANT (TWSP):** N/A

**SPOKEN WORD ARCHIVIST (TIP):** N/A

#### **CO-OPERATIVE EDUCATION HIGHSCHOOL PLACEMENTS (KPRDSB & PVNCCDSB)**

Each year we accept applications from Co-operative education students, and generally accept 1 or 2 applicants. This year we saw 5 applications, completed 4 interviews, and accepted 3 co-op students.

Darby White-York (St. Pete's SS) is our morning co-op students. He arrives at 08:30 and stays until 11:05 weekdays., and is expected to have the house open and ready for the Operator and Programmers each day. Responsibilities include: clear walkway, unlock house, make coffee, tidy space, monitor psa email account, maintain psa binder, produce weekly 1-hour programme, develop and produce special project radio content.

Lizeh Basciano (Adam Scott) and Andie Rodda (TASS) are our afternoon co-op students. They arrive shortly after 12:00, and stay until about 3:00 weekdays. Responsibilities include: Smooth Operator Booking, monitor psa email account, maintain psa binder, process incoming music (touring, local, etc), produce weekly programme, develop and produce special project radio content.

It is anticipated that the co-op students will work together to produce our Entre Season during the daytime (09:00 – 17:00) between 12 & 23 December 2016

#### **VOLUNTEER/OPERATOR Management**

As Mauricio & Hayley work together to oversee all things Programming – I have been taking on a more active role with our Operators and Volunteers. We are working to build up our volunteer base, and to increase the expectations that we have for our volunteers. We need our community members to take responsibility for their commitments, and to take responsibility to contact other Operators and volunteers to switch shifts and responsibilities as needed. Trent Radio must not rely on its staff members to cover shifts of all hours on short notice, otherwise we can expect that our staff members will become burnt out and overworked – and our volunteer base not understand the need for them to manage their own shift switches from within the group. This is an ongoing issue, and I imagine it will consistently be an issue of high priority. Volunteer management and retention is a huge task at Trent Radio, and I believe it needs more direct and clear energy and attention.

#### **GRANTS:**

NCRA/La Fondation canadienne pour le dialogue des cultures – RVF: APP NOV.15 / PROJ JAN-MAR 2016 / SUCCESSFUL  
This opportunity came up in the fall with a VERY short turnaround time. After we were awarded funding, the production deadline was extended by 2 weeks, and we began working with Mounira Benallou to create French language content for the project. With extensive support from Trent Radio Staff, Mounira produced a 30 minute broadcast telling of her experiences as a Francophone and New Canadian in Peterborough, and featured a clip of her weekly French Language Conversation class held at the NCC. Though we experienced some communication issues with the coordinator of the project, ultimately, we were proud to be part of such a great initiative, and delighted to broadcast RVF content

produced from across Canada on Trent Radio weekly between January and March 2016.\*\*We did not pursue this funding stream for 16/17 as we already have many things to manage on our radio plates.

**CRFC Radiometres '15/16: Application date Feb.27.15 / Project date Aug 2015 – May 2016 / SUCCESSFUL**

We submitted an application for \$50,000 to cover 3 main goals under a collective project title of "Live & Local Echo". We were able to successfully (i) prioritise Archive Upgrades (including a full inventory of ALL audio artefacts at Trent Radio House, create a plan of action to amalgamate all archives into one cohesive storage and access system, upgrade LCMP as well as implement a simple user interface for programming purposes that will work effectively for all audio archive resources and programmer tools); (ii) deliver 24 Radio Broadcasts featuring live performances and community member interviews; (iii) scan and post graphics of all Local Audio Collection artefacts as well as digitise all relevant analogue Audio Artefacts, and (iv) most importantly, revise Trent Radio's Audio Archive Collections Policy to prioritise the collection, preservation and promotion of Local Content. (August 2015 – May 31 2016). This project has ultimately re-shaped the Trent Radio landscape as we re-focus on, and re-affirm our commitment to local content and our region.

**Canada Summer Jobs: APP JAN.30.16 / PROJ May - Aug 2016 / SUCCESSFUL**

In 2015 we were awarded 240 hours which we divided up over 8 weeks. In 2016, we applied for 2 x 16-week full time positions. We were awarded half of our funding – but instructed to divide it between 2 eight-week contracts, instead of allocate it for one position to cover the full 16 weeks. With some careful dialogue and support from our CSJ case worker, we were granted the opportunity to hire Hayley Raymond for both contracts to oversee the Summer Season as SOIM.

\*Future CSJ applications should be focus on requesting funding for one 16-week contract position, with a thorough and compelling explanation of why it is not in our best interest to hire two different CSJ eligible people for two separate SOIM positions for 8 weeks each in the summer.

**City of Peterborough, Community Grants: APP FEB.06.15 / PROJ ONGOING OR ANNUAL / SUCCESSFUL**

This year we applied to the City for a 3-year Operating Grant (\$3,000/year). We were awarded a one-time investment of \$2500. It is our inference that the city won't increase our funding because it sees us as being part of Trent University. We will continue to explore opportunities to clarify that we are, in fact, not associated with Trent University, and that we are a Community Broadcast Facility with a not for profit Charitable status, who happens to be funded by Trent University Students through an annual levy.

**CRFC Youth On Air: APP FEB.2016 / PROJ May – Aug 2016 / SUCCESSFUL**

We applied for a Summer Events Intern Correspondent position, and have been awarded funding. The SEIC will primarily focus on producing Smooth Operator daily, and, depending on funding we receive from Canada Summer Jobs, will assist with general operational duties over the Summer '16 Season as needed to meet compliance, safety and organisational requirements. (May 02 – Aug 26)

**CRFC Radiometres '16/17: Application date Oct.16.15 / Project date June 2016 – May 2017 / SUCCESSFUL**

This grant was very difficult to write. We have applied for \$50,000 to run a 3-part project called Story Machine. The grant goals are: develop our outreach methods and practices to increase participation from a wider range of communities; develop and disseminate information regarding the creation of our LCMP to other Campus/Community Broadcast Facilities & other related organisations; deliver a mentorship and production project to increase Trent Radio's local history programming and production capabilities.

We are working in tandem with Deb Scott and the SSFC Museum Management & Curatorship programme to deliver this series. We have hired Brian Mitolo, Deb Scott & Ayesha Barmania to act as our Craft Mentors for the production side of this project, and have accepted Hayley Raymond, Kemi Akapo, Jason Hartwick, Jeff Moore and Hilary Wear as our Story Machine Participants.

Mauricio Interiano has been hired on as our Community Outreach Development Manager to explore and evaluate our presence in our broadcast range, as well as oversee the development of user manuals for both staff and volunteers in the many roles at Trent Radio.

Matt Jarvis is overseeing the development and promotion of a resource that can aid other broadcast facilities and community groups in the creation and maintenance of healthy local content management projects and initiatives.

**PRIDE 2016: Application date June 2016 / PROJ SEPT 2016 / SUCCESSFUL** This was an initiative developed by Shan Culkeen. We worked together to create a proposal to ask PRIDE for \$500 funding to deliver a Radio Project Day. We

were successful, and hired Derek Newman-Stille and Cait Jones to produce a full day of programming, with Shan Culkeen as Operator.

**ARTSWEEK 2016: Application date June 2016 / PROJ SEPT 2016 / UNSUCCESSFUL** We applied for funding to pay artist fees to curate a series of performance based Smooth Operators, and guest hosted interviews of prominent members of our arts community.

**CRFC Radiometres 17/18** – applications should be made available soon, with a due date of January 2017. The CRFC has experienced a lot of staff changes recently, and it seems to be reflected in regularly moving project application dates.

**Theatre Trent: NO 2016 APPLICATION**

**PROJECTS:**

**(i) Radio Free Peterborough/Local Content Project (Ongoing):** Through the CRFC Radiometres 2015/16 “Live & Local Echo” grant, we have continued to bring community members to Trent Radio House for interviews, radio dramas and live music/spoken word performances in the Kitchen and StudioC. These opportunities have provided us with new contacts and sources for local content acquisition, as well as the opportunity to create biographical and support content for the project in general (in audio form). The L&LE also devoted hours for the Local Content Project Manager (see report attached) to process analogue audio artefacts, scan and input supporting graphics and liner notes for collection items, and assist with our collections policy revisions. We continue to reach out to the community to encourage the use of Trent Radio as a performance stage, and are developing relationships with venues and artists to increase our live performance recordings, as well as “off-site-live-broadcast” projects. I always have some type of interest in these projects, and am very happy to have Matt Jarvis lead and guide these types of productions forward and aligned with Trent Radio’s collections policy.

**(ii) Production Projects:** Through the L&LE grant we devoted time and energy to the production of regular live music and radio drama broadcasts. Our goal has been to include more community members in the direction and planning of the broadcasts, and allow Trent Radio to act as technical support and advisors. With a mixed team of staff and volunteers, we are now able to produce a range of creative content without relying entirely on Trent Radio staff for creative, organisational and production energy. I’m sure this will ebb and flow over the years, but we have amassed the gear and skills to quickly set up for a wide range of production styles within and around Trent Radio House. Now we just need adequate storage and some fancy ways to effectively make StudioC a functioning multi-purpose space able to facilitate board meetings, archiving, production, workshops and programmer break-out space with ease.

**(iii) Community Radio Workshop Sessions:** We did not host a CRWS this past year. All of the planning/management resources are available for delivery of a CRWS easily in the future. I would recommend revisiting the content, and creating a regular ½ day session twice a year for Student and Community Groups.

**SPONSORSHIPS:** We have asked a few community members if they would be interested in heading up this task – but have not seen anything progress so far. Currently we have renewed with Renegade (\$500 - due), Sam’s Place (\$500 - paid), Sadleir House (In-Kind, 5 bookings), and St. Veronus (\$250 – due). I think that our general goals, mandate and non-competition agreement with CORUS makes this a very special beast, and requires a very special person to tame it.

**MERCH:** We aren’t very good at this either – but we love making it, and feel like it is worth it for community connection and Trent Radio pride. If we intend to use Trent Radio merch as a money maker in the future, we will need to reconsider our approach and priorities regarding our image/style choices, methods for selling/marketing, and general activity schedule.

\*\*\*

## **General Manager's Report for Trent Radio AGM 161120 prepared by John K Muir, VP & General Manager**

**Preamble:** Established and operated by the students of Trent University for the benefit of the community as a whole and in anticipation of broad community participation, Trent Radio is designed with the production of exceptional radio in mind.

Its aims and objectives include producer-oriented programming and the production of creative local radio.

**Administrative Mission:** The general support for the education as well as the artistic, research and administrative activities by those involved in the organisation.

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

In carrying out that mission the following functions are performed:

The operation, maintenance and development of 715 George Street which houses an archive, three radio studios, associated meeting areas, offices, storage facilities, and a revenue-producing residential rental apartment;

The operation and maintenance of a licensed 700 watt ERP radio transmission facility at Television Road, with the addition of Internet accessible stream sources;

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

**Overview:** Operations reflect ongoing and project priorities established over the last five to fifteen years, as well as moving towards making support of the mission more manageable;

- a) general on-going programme and production direction
- b) the purchase, operation and maintenance of rf & digital transmission and related equipment
- c) the purchase, development and maintenance of 715 George Street - Trent Radio House
- d) the maintenance and improvement of spoken word and music collections, with a special emphasis on local content management and development.
- e) the establishment of, and ongoing infrastructural improvements delivering improved ergonomic function, access and safety to, a flexible production and dissemination facility, to aid and abet inspired contributions of community programming, production and support for same
- f) production and distribution of publicity (Trout Rodeo & guides)
- g) support for the development of radio art pursuant to stimulating innovative programming
- h) general day-to-day administrative and technical direction and support
- i) related office, building & technical overhead
- j) developing on-going and new sources of revenue in support of the above.

### **Operational and Other Highlights not covered in other reports**

After 8 wonderful years of fulfilling the role of Programme Director at Trent Radio, James Kerr has moved on to partake in new and exciting experiences. We wish James much joy and success in all his future endeavours. Volunteers' support at Trent Radio has always been strong, and this year we're experiencing renewal and strength thanks to the efforts of staff and the volunteers themselves. Our thanks to both our neighbours, and the contractors who were able to get all the work done relating to the driveway, generator and barrier free access upgrades on time and budget. In consonance with the opportunities and initiatives to re-consider, re-member, re-collect the things we do, and why and how we do them, a little bit of dis-integration is to be expected and welcomed. The place is looking good, and better is yet to come. These are interesting and exciting times. My thanks to the Board, and Matt Poppleton for providing the auspices and support for this work to be done, and to Jill Staveley who along with taking charge of day-to-day operations, continues to question and strip back the founding principles of the organisation.

With that in mind, I attach Trent Radio's aims and objects as a broadcaster

A respectful thank you and recognition to all make their contribution to Trent Radio.

John K Muir, VP & GM <jkmuir@trentradio.ca> / 20 Nov 2016

### **Trent Radio Aims To:**

Maximise diversity of programming.  
Inspire creative contributions to radio programming.  
Increase awareness of the power and potential of radio.  
Encourage and inspire a positive use of radio.  
Encourage empowerment and the politics of liberation and discourage protectionism and the politics of resentment.

Formalise its operations so as to promote fairness, clarity and efficiency in its decisions.  
Encourage access to the facilities by both the Peterborough area and Trent communities.  
Encourage the production of programming which reflects both of these communities.  
Encourage co-operation, interaction, communication and understanding within and between these communities and fully reflect this radio community to the world beyond.

Gary Schelling  
Glenn Bell  
Joanna Rogers

Mary Pace  
Paul Merriam  
John K Muir

Robert Campbell  
Graham Longford  
April 1984

The two other main forms of radio in Canada are public radio and commercial radio. Public radio is represented by the CBC, which exists to promote "high" culture and a national identity. Commercial radio exists to create an audience to be sold to advertisers.

## President's Report for Trent Radio AGM 20 November 2016

Prepared by Matthew Poppleton, President and Chair

The radio season of 2016 has brought about a lot of excitement and changes. Our ever-changing building has gone through a lot this year, including the construction of an accessible bathroom and front entrance, basement cleaning, masonry, and the instalment getting a beautifully paved driveway. Behind the scenes, Jill Staveley, Matt Jarvis, James Kerr, Mauricio Interiano, Hayley Raymond, Jillisa Joshua, John Muir, and many other staff members have worked non-stop to keep everything running. With our programme manager James Kerr leaving, Mauricio and Hayley have been working especially hard to keep programming afloat. The huge turnout of operators this programming session has been amazing to see, and has helped a lot. Additionally, our (new and old) programmers have done a great job in producing inventive radio-wave content. The board (Steve McNabb, Geoff Barns, Alyssa Jeffery, Shannon Culkeen, Josh White, Scott Somerville) and occasional guests have kept our meetings friendly and professional. It has been a real-fantastic-blast to be the president and chair of Trent Radio for the past two years, and I am excited to see where 2017 will take us.

Best regards,

Matthew Poppleton

President & Chair, Trent Radio

**Financial Statements of**

**TRENT RADIO**

**August 31, 2016**

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## REVIEW ENGAGEMENT REPORT

To the Directors  
Trent Radio

We have reviewed the statement of financial position of Trent Radio as at August 31, 2016 and the statements of changes in net assets, operations and cash flows for the year then ended. Our review was made in accordance with Canadian generally accepted standards for review engagements and accordingly consisted primarily of inquiry, analytical procedures and discussion related to information supplied to us by the organization.

A review does not constitute an audit and consequently we do not express an audit opinion on these financial statements.

Based on our review, nothing has come to our attention that causes us to believe that these financial statements are not, in all material respects, in accordance with Canadian accounting standards for not-for-profit organizations.

*McColl Turner LLP*

Licensed Public Accountants

Peterborough, Ontario  
November 14, 2016

# TRENT RADIO

## STATEMENT OF FINANCIAL POSITION (Unaudited)

August 31, 2016

	2016 \$	2015 \$
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash	10,109	29,285
Accounts receivable	19,830	5,775
Prepaid expenses	1,596	1,692
	31,535	36,752
<b>CAPITAL ASSETS</b> (note 4)	66,612	42,214
	98,147	78,966
<b>LIABILITIES</b>		
<b>CURRENT LIABILITIES</b>		
Accounts payable and accrued liabilities	44,624	2,898
Current portion of long term debt	3,334	3,066
	47,958	5,964
<b>LONG TERM DEBT</b> (note 5)	39,495	42,833
<b>DEFERRED CONTRIBUTIONS</b> (note 6)	80	31,300
	87,533	80,097
<b>NET ASSETS</b>		
Invested in capital assets	66,612	42,214
Unrestricted	(55,998)	(43,345)
	10,614	(1,131)
	98,147	78,966

See accompanying notes to the financial statements

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## TRENT RADIO

### STATEMENT OF CHANGES IN NET ASSETS (Unaudited)

Year Ended August 31, 2016

	Invested in capital assets \$	Unrestricted \$	2016 \$
<b>BALANCE</b> - beginning of year	42,214	(43,345)	(1,131)
Excess of revenues over expenses (expenses over revenues) for the year	(9,883)	21,628	11,745
Operating funds used to purchase capital assets	34,281	(34,281)	-
<b>BALANCE</b> - end of year	66,612	(55,998)	10,614

### STATEMENT OF CHANGES IN NET ASSETS (Unaudited)

Year Ended August 31, 2015

	Invested in capital assets \$	Unrestricted \$	2015 \$
<b>BALANCE</b> - beginning of year	46,691	(67,660)	(20,969)
Excess of revenues over expenses (expenses over revenues) for the year	(8,511)	28,349	19,838
Operating funds used to purchase capital assets	4,034	(4,034)	-
<b>BALANCE</b> - end of year	42,214	(43,345)	(1,131)

# TRENT RADIO

## STATEMENT OF OPERATIONS (Unaudited)

Year Ended August 31, 2016

	2016	2015
	\$	\$
<b>REVENUES</b>		
Membership fees	113,225	116,211
Donations and fundraising	72,263	47,885
Sponsorships	1,149	2,172
Federal grants	7,052	2,640
Province of Ontario grants	7,214	4,544
Municipal grants	750	2,500
Production and management fees (note 7)	67,035	69,470
Rental income	10,365	10,584
Interest income	324	-
	279,377	256,006
<b>EXPENSES</b>		
Salaries, wages and benefits	163,801	142,877
Advertising and promotion	930	1,938
Equipment and line rentals	4,260	4,245
Postage, stationery and office supplies	2,038	2,064
Telephone	839	1,395
Heat and utilities	4,643	4,601
Programming	3,338	2,595
Repairs and maintenance	24,288	15,019
Professional fees	3,500	2,900
Insurance	3,468	3,563
Interest and bank charges	4,489	4,450
Production and management expenses (note 7)	41,784	42,162
Amortization of capital assets	9,883	8,511
Miscellaneous	371	(152)
	267,632	236,168
<b>EXCESS OF REVENUES OVER EXPENSES FOR THE YEAR</b>	<b>11,745</b>	<b>19,838</b>

**TRENT RADIO****STATEMENT OF CASH FLOWS (Unaudited)**

Year Ended August 31, 2016

	2016 \$	2015 \$
<b>CASH PROVIDED FROM (USED FOR)</b>		
<b>OPERATING ACTIVITIES</b>		
Excess of revenues over expenses for the year	11,745	19,838
Add amortization, an item not involving cash	9,883	8,511
	21,628	28,349
Changes in non-cash working capital items:		
Accounts receivable	(14,055)	(358)
Prepaid expenses	96	(187)
Accounts payable and accrued liabilities	41,726	(134)
Deferred contributions for operating funding	(31,220)	7,690
	18,175	35,360
<b>FINANCING AND INVESTING ACTIVITIES</b>		
Repayment of long term debt	(3,070)	(2,820)
Purchase of capital assets	(34,281)	(4,034)
	(37,351)	(6,854)
<b>INCREASE (DECREASE) IN CASH FOR THE YEAR</b>	(19,176)	28,506
<b>CASH POSITION - beginning of year</b>	29,285	779
<b>CASH POSITION - end of year</b>	10,109	29,285

See accompanying notes to the financial statements

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# TRENT RADIO

## NOTES TO THE FINANCIAL STATEMENTS (Unaudited)

August 31, 2016

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### 1. PURPOSE OF THE ORGANIZATION

Trent Radio is sponsored and operated by the students of Trent University and is shared with the community as a non-profit cultural and educational organization broadcasting to Peterborough and the Kawarthas as CFFF-FM, 92.7 FM.

The organization was incorporated on January 16, 1978 without share capital under the laws of Ontario. It is a registered charity under the Income Tax Act (Canada) and, as such, is exempt from income taxes.

### 2. SIGNIFICANT ACCOUNTING POLICIES

(a) *Basis of accounting*

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations.

(b) *Revenue recognition*

Trent Radio follows the deferral method of accounting for contributions.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assumed.

Externally restricted contributions are recognized as revenue in the year in which the related expenses are recognized. Contributions restricted for the purchase of capital assets are deferred and amortized into revenue on a straight-line basis at rates corresponding with the amortization rates for the related capital assets.

Restricted investment income is recognized as revenue in the year in which related expenses are incurred. Unrestricted investment income is recognized as revenue when earned.

(c) *Capital assets and accumulated amortization*

Purchased capital assets are stated at acquisition cost. Contributed capital assets are stated at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the assets' estimated useful lives, which for the building is 25 years and for the equipment is 7 years.

(d) *Financial instruments*

Financial instruments are measured at fair value and then subsequently measured at amortized cost. Transaction costs incurred on the recognition of financial instruments are recognized over the life of the instrument.

(e) *Contributed services*

Volunteers contribute a significant number of hours per year to assist Trent Radio in carrying out its service delivery activities. Because of the difficulty of determining their fair value, contributed services are not recognized in the financial statements.

# TRENT RADIO

## NOTES TO THE FINANCIAL STATEMENTS (Unaudited)

August 31, 2016

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### 2. SIGNIFICANT ACCOUNTING POLICIES (continued)

#### (f) *Use of estimates*

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make certain estimates and assumptions that affect the reported amount of assets and liabilities and the disclosure of contingencies at the date of the financial statements and the reported amount of revenue and expenses during the period. Significant items subject to such estimates and assumptions include the collectibility of accounts receivable and the estimated useful life of capital assets. Actual results could differ from those estimates.

### 3. FINANCIAL ASSETS AND FINANCIAL LIABILITIES

#### (a) *Measurement of financial instruments*

Financial instruments included on the statement of financial position consist of cash, accounts receivable, accounts payable and accrued liabilities and long term debt. The fair value of these financial instruments, other than the long term debt, approximates their carrying value due to their short term maturities. The fair value of the long term debt approximates its carrying value, as the future cash flows associated with the long term debt approximate the future cash flows for similar instruments that would be available to the organization.

#### (b) *Risks*

The company is exposed to various risks associated with its financial instruments as described below. Unless otherwise noted, there has been no change in risk exposure from the prior year.

##### (i) *Liquidity risk*

Liquidity risk is the risk that the organization will not be able to meet its obligations associated with financial liabilities. Cash flow from operations provides a substantial portion of the organization's cash requirements.

##### (ii) *Credit risk*

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge the obligation. The organization is exposed to credit risk in the event of non-performance by counterparties in connection with its accounts receivable. The maximum exposure to credit risk is the carrying value of accounts receivable. Accounts receivable are non-interest bearing and are generally due in 30 days. At year end there is no allowance for doubtful accounts as the organization believes the amounts are fully collectible.

##### (iii) *Interest rate risk*

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates.

# TRENT RADIO

## NOTES TO THE FINANCIAL STATEMENTS (Unaudited)

August 31, 2016

### 3. FINANCIAL ASSETS AND FINANCIAL LIABILITIES (continued)

#### (iii) Interest rate risk (continued)

The long-term debt is at a fixed rate of interest and payments are based on the contractual requirements of the debt instrument. A change in market interest rates has no impact on cash flows required to service these debts. Consequently, the organization is not exposed to significant interest rate risk.

### 4. CAPITAL ASSETS

The major categories of capital assets and accumulated amortization are as follows:

	August 31, 2016		August 31, 2015	
	Cost	Accumulated amortization	Cost	Accumulated amortization
	\$	\$	\$	\$
Land	10,000	-	10,000	-
Building	171,289	126,203	137,008	119,351
Office equipment	20,774	20,774	20,774	20,774
Technical equipment	268,476	256,950	268,476	253,919
	470,539	403,927	436,258	394,044
Net book value		<u>66,612</u>		<u>42,214</u>

### 5. LONG TERM DEBT

Long term debt is as follows:

	2016	2015
	\$	\$
8.5% promissory note, repayable in blended monthly payments of \$565, due August 15, 2025	42,829	45,899
Less principal payments due within one year classified as a current liability	(3,334)	(3,066)
	<u>39,495</u>	<u>42,833</u>

# TRENT RADIO

## NOTES TO THE FINANCIAL STATEMENTS (Unaudited)

August 31, 2016

### 5. LONG TERM DEBT (continued)

Principal repayments of the long term debt are due as follows:

	\$
2017	3,334
2018	3,622
2019	3,937
2020	4,282
2021	4,651
Thereafter	23,003
	<u>42,829</u>

### 6. DEFERRED CONTRIBUTIONS

#### *Operating funding*

Deferred contributions represent unspent restricted operating funding received in the current year that is related to the subsequent year. Changes in deferred contributions are as follows:

	2016 \$	2015 \$
Balance - beginning of year	31,300	23,610
Add (deduct):		
Contributions received during the year	80	30,470
Amounts recognized as revenue in the year	(31,300)	(22,780)
Balance - end of year	<u>80</u>	<u>31,300</u>

### 7. TRENT ANNUAL YEARBOOK

Trent Radio has been appointed by the Trent Student Annual Publication Corporation (TSAPC) to manage and administer the affairs of TSAPC for the period commencing September 1, 2014 and ending on August 31, 2017. As such, Trent Radio will be paid an annual sum from TSAPC and incur costs in relation to management and administration.

	2016 \$	2015 \$
Production and management fees	67,035	69,470
Production and management expenses	(41,784)	(42,162)
	<u>25,251</u>	<u>27,308</u>

# TRENT RADIO

## NOTES TO THE FINANCIAL STATEMENTS (Unaudited)

August 31, 2016

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### 8. ECONOMIC DEPENDENCE

Membership fees consist primarily of ancillary student fees levied to students enrolled at Trent University. Trent Radio relies upon the University to determine enrolment data and levy the appropriate fees to the students. The levy has been approved by student referendum and is collected from full-time students of Trent University in Peterborough.