



## 2021-22 Annual Report

## **Trent Radio as a Cultural Organisation and as a Broadcaster**

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.

### **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.

### **Charitable Purpose:**

1. The operation of a cultural & education community production and radio broadcast facility in Peterborough.
2. Training & support for those interested in learning of the aural arts.
3. The production & distribution of original spoken & other audio works.
4. The institution & maintenance of instruction pertaining to aural/oral theory & practice.
5. The provision of equipment & facilities in the furtherance of the above
6. Organizing & pursuing common production/performance interest & linkages with other local charitable organizations.

### **Administrative Mission:**

The general support for the education as well as the artistic, research and administrative activities by those involved in the organization. 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.

## 2021-22 Board of Directors

### Hannah McCammon

#### Alissa Paxton - Secretary

Alissa is the Office & Database Administrator at Kawartha Land Trust and brings over 15 years experience in local non-profit administration and governance to Trent Radio. She is an alumna of Peter Robinson College (2001) and has volunteered with Trent Radio as a Programmer and Operator. In her spare time, she's an auntie, political organizer, hiker, baker and gardener.



#### Katie Pedlar

Hi There Radio Lover, I'm a recent Trent graduate who has served as secretary and president on the TR Board of Directors. I am a former and future programmer who loves listening to the silly and interesting and earnest stories that come out of our community. I big believe in the Peterborough media landscape and that everyone has a story worth telling!



#### Ness Pringle - President & Chair

Ness is a Trent Undergraduate student sitting on way too many boards!! They are a sitting board member and briefly took on the role of Board Chair! Ness grew up constantly listening to the radio and love the feeling of connection when a radio programmer plays a really obscure song that you never thought you'd hear on the radio. They cannot stand silence and constantly have the radio or music playing, and you can find them blasting metal music while rebuilding bicycles in their spare time.



**Tim Snoddon**

My name is Tim Snoddon and I am sitting on the Board of Directors at Trent Radio. I host "Corner of Hunter and George", which is a local arts and culture podcast, heard currently on Trent Radio Tuesdays at 8 and on main streaming devices. I believe in Trent Radio as a community source for the marginalized and often unheard voices of Peterborough/Nogojwanong. I have enjoyed my time at the Board of Directors and wish to continue.

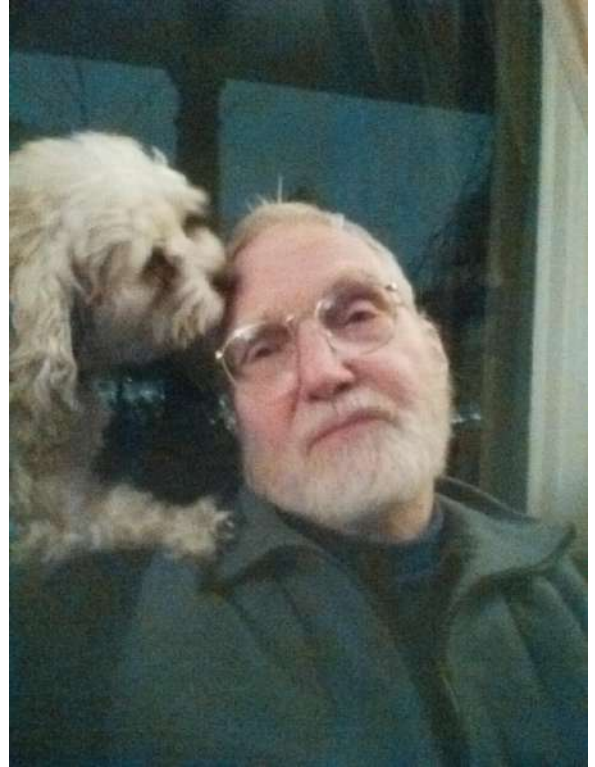
**Andreanna Sullivan - Treasurer**

My name is Andréanna Sullivan. I am a fourth-year student majoring in Geography. I am a mature transfer student; I previously studied at Ontario Tech University and Guelph University. I am a woman; I am queer; and identify as a student with a disability. I have been involved with Trent Radio for just a short year, serving as the treasurer. In this short time I have had the opportunity to contribute to Trent Radio's strategic planning process, to coordinate our nomination committee, and grow my understanding of the beautiful community that is Trent Radio.



**Bill Templeman - Vice-Chair**

Back in the early spring of 2018, Bill was looking for a way to become involved in the municipal election in October of that year. By chance, he happened to hear an announcement on Trent Radio about openings for summer programmers. He submitted a program proposal and soon found himself in a screening interview with the redoubtable Mauricio Interiano. At first, Bill only wanted to interview candidates for city council. On May 2 Pints & Politics was launched. Since then, Pints & Politics has featured candidate interviews, panel discussions and interviews on local, provincial and federal politics, plus discussions on issues such as environmental degradation, climate change, the lack of housing in Peterborough, the opioid crisis, universal basic income, the non-profit sector, urban planning, downtown gentrification, the arts community, the international student experience, poetry, the pandemic, local nuclear manufacturing, the US presidential election, and the very occasional panel discussion about hockey. He owes the success of this program to the patient and timely coaching of Jill Staveley, Rob Hailman, and numerous volunteer operators who come to his aid on-air when bad technical things suddenly erupted and instant panic set in. Bill is also grateful to the dozens of guests who have graciously appeared on these programs over the years.



# **Yearbook Management Report for Trent Radio AGM**

Prepared November 2022 by Esther Vincent, admin@trentannual.ca

## **Intro:**

The Trent Annual Yearbook is one of Canada's longest-lived student run university yearbook organizations.

Each year, a group of new and returning students takes on the task of creating a high quality yearbook. Produced during the fall and winter terms, the yearbook is for all Trent students across all faculties, and is presented to graduates each year at convocation. After convocation, copies of the yearbook are made available through department offices and events throughout the year.

While it is produced to a budget, it is made with skill, professionalism and creativity. It is a service for students, creating opportunities for learning skills in publication management, book design, photo editing, team management and communications and distribution. Each copy of the Annual is a physical memento that can be enjoyed for years to come.

Trent Radio is contracted to oversee the administrative aspects of the publication and to provide general support for the ongoing operations of the Trent Student Annual Publishing Corporation.

## **Mission:**

The yearbook mission is to tell the unique stories of each academic year. The staff of the yearbook function as story-tellers, archivists and documentarians.

This mission includes:

- the provision of production equipment and related training, workshops, direction and facilities in support of yearbook production and staff development;
- the operation and maintenance of an office at 751 George Street North which houses production, storage and meeting facilities;
- the production and distribution of a full colour, hardcover yearbook;
- the provision of salaried and contracted production personnel to provide photographic, design and distribution services along with staff oversight, mentoring and evaluation

## **Planning and development:**

This year's operations were managed by returning senior staff member Rishabh Joshi as EiC and Anna Lasenko as Assistant Editor, with Esther Vincent providing support as Chief Learning Officer.

With the return to (mostly) in person learning, the Annual hired new junior staff late in first term. After a slow start, staff were able to include more photography for in person events, but the ongoing restrictions and closures proved challenging.

A full book was completed and, after several issues with FedEx, was delivered just in time for convocation which was in person for the first time since COVID.

The issue with delivery and the reduced uptake from graduates of copies of the book has led to reconsidering our printing process with changes planned for the ordering process for the 2022-23 book.

Beatriz Bento was appointed Editor in Chief for the 2022-23 year. She, returning Assistant Editor Anna Lasenko, and Esther Vincent will form the management core 2022-23 production year.



## Archive Manager Report

Alex Campagnolo

Over the last fiscal year, my goal as Archive Manager at Trent Radio was to research the finalized Archive of 2,971 records to make the collection as engaging and accessible as possible. For more information on the strategies used to bring the Archive from its original 8,123 records to its current state, please refer to my Archive Manager Report from 2020-2021.

Initially, the Trent Radio Vinyl Archive Master List ("Archive List" hereafter) only had data on artist, album, label, and CanCon (Canadian Content) status. Now, after extensive internet research, the Archive List features information about the genre(s), style(s), and original year of release. Information was mostly drawn from Discogs release pages. I was unable to find information on three records. If you have any knowledge of Keough - Keough, From the From - Sloane Rangers, or The Most Beautiful Sound Next to Silence - Various Artists, please reach out to me. The Archive List will be made available to the Trent Radio community upon the Archives' official reopening, which is to be determined.

With all research complete, an analysis of the Archives' LPs and 12" records was done. Below is an overview of the results. For the full list of subgenres, please reach out to me.

### Original Year of Release

<u>LPs</u>			<u>12"s</u>		
1769 Records			993 Records		
49% CanCon			17% CanCon		
48 years represented between 1953 and 2003			29 years represented between 1972 and 2006		
<i>Rank</i>	<i>Year</i>	<i># Records</i>	<i>Rank</i>	<i>Year</i>	<i># Records</i>
1	1987	100	1	1985	113
2	1988	99	2	1986	96
3	1972	95	3	1987	92
4	1986	92	4	1984	81
5	1971	85	5	1988	72
6	1985	84	6	1991	56
7	1984	83	7	1990	55
8	1980	80	8	1996	55
9	1973	75	9	1994	52
10	1979	67	10	1995	50

## Genre

<u>LPs</u>			<u>12"s</u>		
<i>Rank</i>	<i>Genre</i>	<i># Records</i>	<i>Rank</i>	<i>Genre</i>	<i># Records</i>
1	Rock	863	1	Electronic	472
2	Folk, World, & Country	475	2	Rock	330
3	Pop	273	3	Hip-Hop	172
4	Jazz	231	4	Pop	131
5	Electronic	196	5	Funk/Soul	103
6	Funk/Soul	119	6	Reggae	36
7	Blues	105	7	Folk, World, & Country	14
8	Reggae	58	8	Jazz	11
9	Non-Music	52	9	Blues	6
10	Stage & Screen	49	10	Stage & Screen	6
11	Classical	40	11	Latin	2
12	Latin	24	12	Non-Music	1
13	Children's	13			
14	Brass & Military	8			
15	Hip-Hop	5			

## Subgenre

<u>LPs</u>			<u>12"s</u>		
203 unique subgenres represented			147 unique subgenres represented		
<i>Rank</i>	<i>Subgenre</i>	<i># Records</i>	<i>Rank</i>	<i>Subgenre</i>	<i># Records</i>
1	Folk	183	1	Synth-pop	220
2	Pop Rock	170	2	Pop Rock	112
3	Folk Rock	137	3	House	101
4	Country	100	4	Alternative Rock	61
5	New Wave	98	5	New Wave	56
6	Synth-pop	82	6	Disco	53
7	Blues Rock	71	7	Electro	41
8	Hard Rock	68	8	RnB/Swing	39
9	Classic Rock	61	9	Soul	38
10	Alternative Rock	59	10	Indie Rock	29
11	Psychedelic Rock	59	11	Euro House	27
12	Country Rock	57	12	Funk	27
13	Prog Rock	49	13	Downtempo	20
14	Experimental	48	14	Industrial	19
15	Art Rock	47	15	Hard Rock	16



## Canada Summer Jobs

### 1) Summer Operations & Information Manager May8-Aug26 - Sas Mueller

I was responsible for day-to-day operations, communicating with programmers, onsite for live programming, general house management and programming for the Summer 2022 broadcast season.

- I also hosted community events; mini golf Saturday June 25th & a community picnic at Sadlier House Wednesday July 27th.
- Special radio programming days; Weird Music Day on Wednesday July 6th and A Day of Myths, Legends & Lore on Thursday August 11th.
- Assisted with live remote programming at Trent University on July 16th, July 22nd, and August 5th.
- Hosted programmer meetings fortnightly, on Tuesdays, from May 24th-August 16th.
- Officiated online information sessions with guest speakers; on July 19th - Ayesha Barmania and on August 2nd Grayden Hatherly.

I truly enjoyed my time working at Trent Radio this summer. I believe this job is valuable for Trent Radio because it allows management staff to take time off and work on other Trent Radio projects in the background (that aren't management related). It's also a great way for younger folks like myself to confidently step into a management role - which is something that young people usually don't get to experience years later into their career.

This is something that I believe Trent Radio does really well; to give younger folks a foot in the door from their transition from postsecondary education to an entry level employment opportunity. This job would be very beneficial for a summer employment opportunity, as stated above, it gives people like Jill and Rob the chance to take a backseat to work on other projects during the summer months, or even beyond summer, if possible.

When I started at Trent Radio I was a recent graduate who had been working in food service and retail jobs for the past few years. I was tired of poor employee rights, and the general lack of respect. I knew I wanted to work someplace creative that valued me as an employee and Trent Radio did just that. I was able to gain so much experience over this contract period whether it was from audio editing, event planning or radio engineering. These are all valuable skills that I plan on taking into further career paths. I am so grateful of the opportunities Trent Radio has given me over the past year.

### 2) Summer Producer May16-Sep02 - Katy Catchpole

**Job Description:** The role of the Summer Producer is to create radio content specifically for youth and young people in the community of Peterborough, Nogjiwanong. In my role specifically, I was responsible for producing two live weekly shows ("What Do YOUTH Think?" and Soundscapes") which were both aimed at getting young people interested in and aware of the goings-on within the city, and highlighting the voices and ideas of young people. I was also responsible for pre-recording one instance of Smooth Operator weekly, and for creating programming for special radio project days (Weird Music Day and Myths, Lore and Legends Day).

In addition to creating radio content, one of my regular duties included monitoring the radio in 3-4 hour blocks each week, to listen for static, scheduling issues and any other problematic concerns, such as inappropriate content. Another duty was providing support to Sas, the Operations and Information Manager, which included attending bi-weekly Programmer Meetings and engaging in the different educational workshops that took place.

Lastly, while I was not directly in charge of community engagement and outreach, I was expected to, whenever possible, inform folks about the opportunities to get involved with Trent Radio, as well as generally providing a friendly face for them to associate with our radio community!

In my role as summer producer I had the opportunity to reach out to various local organizations and businesses and community groups to produce local radio content for my programming, but also to spread the word about Trent Radio and reach out to people who might not have known about us previously. This aspect of the role is particularly valuable for Trent Radio because it makes folks aware of Trent Radio, but also breaks down the barriers that can make getting

involved in community radio seem overwhelming and not possible. The summer producer position is valuable to Trent Radio because it ensures the production of new content, and more specifically, content that is made for youth –an audience that might not have been Trent Radio’s primary target audience in the past. Since a part of Trent Radio’s mission is to reach segments of the community who might be underrepresented on the radio, the ability to work with kids and produce radio content for and by them, is a fulfillment of this goal. One of the highlights for me in this respect was working with the kids at the All Saint’s Day Camp through July and August. It was so cool to see kids getting excited about making radio and being able to witness their creative process, which is totally unfiltered, and unique to each individual voice - which is what Trent Radio is all about! Now there is a group of kids who know that Trent Radio exists, and that radio is not just for adults and that anyone can truly be a part of the Trent Radio community.

In terms of my own personal growth and experience, this job has given me many unexpected, but undeniably useful skills, which I will carry with me into future career opportunities. Firstly, I developed my time management skills, as throughout the summer I had to juggle the consistent responsibility of producing my show, alongside any other responsibilities that might be assigned week to week. I learned very quickly that a lot more goes into radio than just talking into a microphone, and I had to develop the ability to plan and work ahead - whether this meant scheduling an interview three weeks in advance to accommodate for the availability of the interviewee, or simply planning an outline for my show ahead of time to make it as intentional as possible – I honed the invaluable skill of managing my time. I also gained great experience in preparing for and conducting interviews, which I learned a lot about throughout the summer. Meeting with organizations and community members for interviews, also taught me how to be presentable and to represent my work in a professional manner. I learned how to communicate clearly with interviewees ahead of time so that they knew what was expected of them and were not surprised by any of my requests or questions; and I learned the value of following through on one’s plans and promises to those parties. In addition to a number of radio shows that I can add to my portfolio, I now have a number of skills in radio production including audio recording and audio editing. This job provided me with hands-on experience in radio production that I likely would not have been able to receive elsewhere without a degree in radio studies or radio production.

Ultimately, this job has given me a richer understanding of the Peterborough/Nogojiwanong community and its membership. The sheer number of people who were willing and eager to participate in radio with me was illuminating. It changed my understanding of what my role was and made me see that although my job was technically to produce radio content, it was really more about sharing the experience of radio making. I initially felt that the people I reached out to were doing me a favour, but in fact, each meeting I had with somebody was a mutually enjoyable experience! I would definitely suggest that Trent Radio hire for this position again. It is an excellent opportunity to get hands-on experience in producing radio, but also naturally facilitates community engagement which helps bring more folks into the Trent Radio fold.

**Notable guests:**

- Creating Space - Myria Raysallas
- Trent Vegetable Gardens
- Downtown Youth Space - Sarah Farley - Kelly Elliott - Program Coordinator
- Students in YLS - Emma and Ewen (founders/members of a local youth sustainability group)
- PTBO Museum and Archives - Jessica Ernest (Administrative Assistant) and Jon Oldham (Archivist)
- (All Saint’s Day Camp) (visited camp 6 times) - Cormac Culkeen
- B!KE - Community Bike shop - Jean Greig
- Irish Millie (local musician)
- Peterborough Currents / Brazil Gaffney-Knox (Creek Week newsletter)

**Special Programming:**

- Radio Project Days: Weird Music Day and Myths, Lore and Legends Day - produced shows for these two days
- Live Radio Project Broadcasts at Trent U Orientation events - four events (for one of these events I was working in Studio A taking over for the others when necessary and for the other 3 events it was live on campus, reaching out to people, conducting interviews, filling the live broadcast time!)

**Events Attended:**

- Peterborough Folk Festival - community outreach

### 3) Archives Clerk May16-Sep02 - Grayden Hatherly

**Job Description:** Collecting and categorizing submissions of local digital and physical content to our archive, highlighting a number of local artists and venues through broadcast interviews, and helping volunteer programmers find and access music resources for their programmes.

**The Experience:** I believe this job is valuable for Trent Radio because having one person whose job it is to focus on local music means that developing and maintaining the collection we have is recognized as one of the priorities of Trent Radio. It also means that there is someone around who can help connect programmers to music resources and connect local artists with Trent Radio.

This job is valuable for gaining work experience because it helps you to build up a lot of transferable skills. You learn about working well within a team as well as being independent, and you also learn a lot about communication and organization. You also learn a lot of tech skills through this job - like audio recording and editing.

If Trent Radio were able to hire for the same job next year, I would absolutely recommend it. It's a really good job for someone looking to get connected with their community in a way that's different from what you might normally be used to. It's also great for someone who might want to do archive and/or radio work later on, as you learn a lot about how each of those things work.

**Music Submissions:** 28 submissions from local artists / 2 submissions from touring artists

**Artists Interviewed:** 8 local and touring artists interviewed

**Local Venues Interviewed:** 2 local venues interviewed

I also created a new Google form for music submissions this summer in order to make the process more efficient for artists and for Trent Radio.

## **Community Radio Fund of Canada: Radiometres - Your Radio is Their Stage**

### **Project Coordinator - Laurel Paluck**

September 2021 - April 2022

This was a unique and ambitious project which we are very proud of. It succeeded to demonstrate that Trent Radio can be a resource, medium and stage for Artists of various disciplines. We engaged 6 Artists in new and exciting ways – providing them with training, equipment, mentorship and support in a new medium which they can now add to their toolkits and work with in future artistic projects. Each Artist had 6 weeks scheduled to explore and experiment with their new tools, towards creating an audio piece for broadcast. It was a sufficient amount of time for an introduction to the field, but not long enough to truly explore the capacity of audio and radio. Through our series of workshops, 4 renowned audio artists/educators - Ellen Waterman, Martin Arnold, Ellen Moffat and Bennet Bedoukian each created engaging sessions unique to this project. These sessions were offered free to the public and attracted audio-creators and radio-enthusiasts from across Canada. Public outreach was included in this project by introducing the works of Canadian audio artists (Hildegard Westerkamp, R. Murray Schaffer, Andra McCarthy) and works from our participating Artists to the students in the classrooms of our local Integrated Arts Program. The opportunity to guide gr5-7 art classes through creating an audio work for public presentation was an unexpected bonus to the project goals. This educational programming garnered plenty of enthusiasm confirming our belief that we should continue to create audio/radio arts programming for schools. This project did have some challenges : our facilities were closed during COVID outbreaks, one participant contracted COVID and had to reschedule, meetings and gatherings were canceled, but we managed to find ways to overcome these challenges and complete the project goals in meaningful ways.

6 local artists with little to no experience with audio production or radio broadcasting were given the opportunity to re-imagine their artistic practices through mentorship, equipment, training, and support towards creating an original work for broadcast. Along with these artist's colleagues, family and friends, other community members who are interested in the arts have had the opportunity to listen and learn about the processes these artists have undertaken through our weekly radio program that featured the audio works and interviews with each artist.

Through this residency each artist received mentorship, equipment, training, and support to each create an original work for broadcast

Textile artist Melanie McCall created a sound collage, which like her textile work was inspired by nature. She set out with her microphone to record and layer sounds from local woodlands, wetlands and a donkey sanctuary which she mixed with Morse code, harp and found objects. McCall's broadcasted on Sunday October 17, 2021

Jose Miguel Hernandez is a painter who works primarily in oils, his focus on simple images and feelings he calls "isolated realism". Through this residency, Miguel recorded and edited a variety of sounds from his current and remembered experiences to tell the story of how he came to Canada and the struggles he overcame. His work broadcasted on Sunday Nov 14, 2021

JoEllen Brydon's folkloric paintings and installations are based on the buried stories and long forgotten local histories, telling the day to day stories of people she meets. She is currently creating a mixed-media project dedicated to the work of her late mother, journalist Jean Armstrong Brydon, the advice columnist "Elizabeth Thompson". Through her residency, Brydon was able to record and edit professional and amateur actor's reading letters from her collection. Brydon's work was first broadcast on Sunday Dec 12, 2021

Gillian Turnham works with traditional and contemporary Islamic design. Through her residency she created a space for Islamic Artists to discuss a range of topics including: What is Islamic art and why is it experiencing a revival today? How are unity and diversity expressed within the tradition? Are figurative images banned in Islamic art? How does the way we conceptualize and teach number/geometry today differ from the past? Six international artists were interviewed by Turnham and broadcasted on January 6, 2022

Justin Million is a spoken word and performance artist and the founder of the Show and Tell Poetry Series and KEYBOARDS!, co-founder and poetry editor at bird, buried press, and is the author of EJECTA: The Uncollected KEYBOARDS! Poems. Through his residency, Justin honed in on the art of recording and presenting spoken word compositions as audio sculptures engaging sounds and noises from his everyday world.

John Marris is a community artist committed to engaging fellow artists and community members in projects that use the arts in community development and social change, with a significant part of his professional art practice involving programs that facilitate collaborative art-making with street-involved youth, mental health patients, and people living in poverty. Through his residency, John Marris discusses the importance of community arts projects, reflecting on his experience of running art programs in our community.

During the month of February '22, during the RPM challenge, artists, audio makers, community radio enthusiasts and the general public were invited to a series of 9 free workshops. These workshops were hosted by 4 renowned sound artists who explored a variety of topic were:

Ellen Waterman who invited participants to learn, explore and engage in an interactive sound/noise/ improv group; Martin Arnold shared his educational, artistic and practical knowledge of various international sound artists and their approaches to art making through his workshop Psychedelic Field Recording. He created a unique system of creating field recordings in our homes and welcomed participants to create and share their experiments. Ellen Moffat explored Musique Concrete with participants and invited each to create their own sound composition through learning to sample, stretch, and play with Audacity. Participants were invited to contribute their works. Bennett Bedoukian shared his experiences with the financial realities of being an Artist and explored the choices and repercussions of various aspects of choosing a life in the arts. He shared his knowledge and experiences in detail of the costs of recording and releasing a record. A selection of works created during these workshops were broadcast on Sunday February 27th. Through these projects Trent Radio has increased its reach to local artists and created opportunities for listeners to learn and know more about sound and broadcast arts.

This project was a wonderful reminder that radio is only restricted by our perception of it, and that it is a powerful tool for self exploration, community presentation and content engagement. These types of projects bring life to our community, and remind current and potential radio programmers that anything can happen on the radio - and that we are only limited by our imagination.

## Operations Report – ye22 (September 2021 – August 2022)

Prepared by Rob Hailman, Director of Operations

Presented on November 20, 2022

After a year and a half of Trent Radio house being a very quiet place, the year just past has seen more and more activity in the building and live programming on the airwaves. While our capacity to shift to remote models was a great success and should be a point of pride for everyone involved in Trent Radio, the gradual return of the immediacy and vitality of live radio has been very welcome. Starting in summer 2022, we have our staff - both myself and Jill, and our summer & student staff - on site regularly each week. As always, my heartfelt thanks & gratitude goes out to all our members, our board, and my colleagues on our staff for your support of, and dedication to, this amazing organization.

Trent Radio's current management structure is inspired by a phrase in our daily sign on and sign off: "When Trent Radio applied for a license to the CRTC, it filed a comprehensive promise of performance making specific commitments as to its *operations and programming*."

To that end, the Director of Operations is responsible for the governance and administration of Trent Radio, and the maintenance of Trent Radio's broadcast license, charitable status, and physical assets. Responsibilities include technical arrangements and equipment, physical plant matters, regulatory compliance and reporting to government and regulatory agencies, and management of financial affairs.

In a broad sense, the role of the Director of Operations is to ensure that Trent Radio, both as an organization and as a broadcast facility, is present and functional, and then get out of the way so that the Trent and Peterborough communities can make weird & wonderful radio.

**Broadcast technology:** Libertime, implemented to manage automated broadcasts in summer 2020, continues to serve us well. It is not without its quirks and hiccups - but having been in service for four full broadcast seasons now, we are comfortable and confident with its capabilities.

Starting with the Fall 2021 season, we began to gradually open our doors to more programmers producing their shows in person. This remains a gradual process - but the trusty console in Studio A remains a joy as ever.

The general aging of our technical infrastructure is slowly becoming more of a challenge. While our transmitter equipment is fairly new, much of the studio equipment - both analog audio equipment and computer infrastructure - is nearing (or past) its expected lifespan. We continue to get by with replacing or repairing individual components as they fail, but a more significant & deliberate technical renewal is needed in the coming years.

In August, we (myself, Jill, Sas Mueller, Katie Catchpole and Grayden Hatherly) produced a series of live remote broadcasts from Trent University for new student orientation. This was a project we had done prior to the pandemic, so doing it again was a major personal milestone in our reopening. Producing radio live on location remains a joy and a great way to raise Trent Radio's profile in the community.

**Broadcast license:** After two successive one-year administrative renewals, our broadcast license is due for renewal on August 31, 2023. In August 2022, we filed for a renewal, which was published for public comments by the CRTC in September. After receiving two interventions in support of our renewal, the application is currently with the CRTC for consideration.

**Grants & Contributions:** Trent Radio is privileged to receive the support of a number of organizations which make our operations and programming possible. In this fiscal year, these organizations include:

- the City of Peterborough, through a Community Investment Grant,
- the Community Radio Fund of Canada, through the Radiometres program and COVID-19 relief funding,
- Corus Entertainment, for donation of antenna space on the CHEX-TV tower,
- the Government of Canada, through the Canada Summer Jobs program, and

- Trent University, through the Trent Work Study Program, Trent International Program, and Student Work Placement Program

**Physical plant:** Completing physical improvements to Trent Radio House continues to be a challenge with the pandemic impacting the availability of contractors and materials. We were able to make some progress by hiring Chris Culgin for the first half of 2022 to manage and oversee maintenance projects around the building.

Most significantly, we now have central air conditioning, installed just in time for the heat this summer! Anyone who's been around Trent Radio in the summer knows how oppressive the heat can get, so this is a very welcome improvement making Trent Radio a much better place to make radio in the summer season.

**Donations & Fundraising:** Fundraising revenues decreased modestly compared with last year. As in the past two years, we were once again unable to hold our annual radio marathon and fundraiser in spring 2022. While we didn't hold an online spring fundraiser as last year, we conducted another successful mailout campaign in the fall on the initiative of treasurer Alissa Paxton.

**Memberships:** Thankfully, the spectre of the Student Choice Initiative has not returned to haunt us since the government's appeal was dismissed right at the end of the 2021 fiscal year.

As with last year, the feared impacts to student enrollment as a result of the pandemic have not materialized. Enrollment - and with it, student memberships paid as a levy fee - continues to rise at the same rapid pace as in the past few years.

Individual & organizational community memberships fluctuate from year to year, but have broadly remained stable.

**Sponsorships:** This area does well in fits and starts, and works best in tandem with outreach. Thanks to the effort of Steven J. May, we brought on the Silver Bean Cafe as a new sponsor in September 2021.

Trent Radio also occasionally receives some revenue from time sales for announcements from government and related agencies. This amount is largely out of our control, but remains higher than the typical amount due to a number of government agencies seeking to broadcast public health announcements.

**Earned Revenue:** 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. Earned revenue also includes net revenue from the Trent Annual management agreement, and all earned revenue not otherwise captured such as production & recording fees.

#### **Donors:**

From all of us at Trent Radio, thank you to all our donors who contributed in the past year.

Michael & Sonja Barker	Blake Frazer	Alissa Paxton
Ayesha Barmania	Scott Gordon	Deb Scott
Ferne Cristall & Robert Clarke	Dave Hawkins	Brian & Jane Smith
Shannon Culkeen	John Hoffman	Margaret Sumadh
Cormac Culkeen	James Kerr	Laura Thompson
James Doran	Roy Layer	Barbara Woolner
Sean Eyre	Emily McClung	
Robert Farr	Thomas Miller	



## **Programming Report – ye22 (September 2021 – August 2022)**

**Prepared by Jill Staveley, Director of Programming**

**Presented on November 20, 2022**

The role of the Director of Programming is to generally be aware of, and accountable for the Programming that broadcasts through the facilities of CFFF-FM, 92.7 on the FM dial in Peterborough, Nogojiwanong. Each season, Trent Radio Members are invited to submit Programme Proposals. The Proposals are then reviewed for merit, training requirements, compliance requirement fulfillment, and completion. The goal is to approve and schedule every Programme Proposal if we are able. Sometimes this requires some back-and-forth between the Director of Programming and soon-to-be-programmers to make sure that the idea, format, production goals and timeline will meet CRTC regulations, fit within Trent Radio's Aims & Objects, and be deliverable.

### **STATEMENT OF PERFORMANCE September 2021 – August 2022:**

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 month.

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 kept on file indefinitely as a resource for backup shows and archives.

Programmers are reminded to account for all music played noting CanCon and other information.

*For Seasonal Stats & Information, Statements of Performance are attached to this package.*

**Reference:** The Commission's primary objective for the community radio sector is that it provide a local programming service that differs in style and substance from that provided by commercial stations and the CBC. The programming should be relevant to the communities served, including official language minorities. The Commission considers that community stations should add diversity to the broadcasting system by increasing program choice in both music and spoken word.

They should contribute to diversity at three levels:

- Community stations should offer programming that is different from and complements the programming of other stations in their market. Their not-for-profit nature and community access policies should assist them in contributing to the achievement of this objective.
- Community stations should be different from other elements of the broadcasting system, including commercial stations and stations operated by the CBC.
- The programming broadcast by individual community stations should be varied and provide a wide diversity of music and spoken word.

Each Broadcast Week (6am - midnight, Sunday to Saturday), Trent Radio is required to meet CRTC license obligations including Canadian Content quotas (35% for Category 2 Music, 12% for Category 3 Music), Spoken Word quotas (15%) and internal goals of Foreground Format expectations unless exemption is requested on the Programme Proposal each Season. Each approved Programme is expected to deliver content for each week of the season that matches the outline and format proposed and approved on the Programme Proposal. If Programmers wish to modify their programme format or topic in the middle of a broadcast season, they are expected to notify the Director of Programming, and fill out a new Programme Proposal. Spoken Word, Canadian Content and Musical Content Category statistics are calculated on a weekly basis for CRTC compliance.

**Our license requirements regarding Content Categories are based on our license type (Community) and our specific license conditions (CFFF):**

#### **CRTC Community License**

- at least 20% of all musical selections be drawn from categories other than sub-category 21.

- the Commission will require, by condition of licence, that all campus and community stations broadcast a minimum of 15% spoken word each broadcast week. For the purpose of this requirement, all spoken word shall be locally produced.

#### **CRTC CFFF-FM Specific**

- The licensee shall devote, in each broadcast week, a minimum of 12% of its musical selections from content category 3 (Special Interest Music) to Canadian selections broadcast in their entirety.
- The licensee shall devote no less than 5% of all musical selections to selections drawn from Category 3

#### **Trent Radio Internal Policy**

- Maximum 5% Hits (as per non-competition agreement with CORUS)
- 25% of programming be devoted to Foreground Format (an old CRTC requirement that we continue to value and strive to achieve). Measurement of this goal is not set up.

~

**INTRO:** As we continue to navigate the reality of living through a pandemic that isn't over, and juggle a roster of programming that is both pre-recorded and live-to-air, produced by returning programmers and staff alongside new programmers and staff - we continue to thrive overall. Despite small moments of panic, the odd instance of the wrong thing playing at the wrong time, and a hefty learning curve for most of us - we thrive, not because we're amazing - but because we're a strong community of radio makers.

Over the past year we have slowly and cautiously opened the studios for limited projects, staff shifts and programming. We've moved ultra slowly so that we aren't continuously opening & closing. We chose to create a consistent platform for participation and production, rather than an erratic and unreliable support structure. We have generally received positive feedback from our communication, choices and process. We will continue to open cautiously with the support of an incredible team of student staff members.

**THANK YOUS:** I'm grateful to the programmers who are inspired to create and share their ideas and perspectives on the radio. To put in the effort to produce exceptional radio for broadcast through the facilities of 92.7 CFFF-FM in Peterborough-Nogojwanong. I'm grateful to the contract & student staff who have shown up to build community connections, explore the possibilities of radio, revitalise the physical space and airwaves with caution and patience while we learn how to thrive and succeed with each new curve ball that is thrown at us. I'm grateful to our board of directors, who have quietly with strength and determination kept this radio ship on its course with confidence, transparency, accountability and grace. I'm grateful to Rob Hailman, for his kindness, deep love for all things tech, radical opinions and political leanings, and -above all else- for his true dedication to the power & potential of radio. I simply would not be here at Trent Radio in a capacity to thrive in both life and community without him.

**STAFF STRUCTURE:** Each year we reevaluate our staff structure a little. We do this to find the wonky brick in the foundation (there's always one), and see how we can make the structure more stable for the people and the organisation. As we shore up one brick another always starts to move - so this, in my experience, has been a regular process. We continue with a 2-person management team, Thing 1 & Thing 2, otherwise known as the Director of Programming and the Director of Operations. Our jobs are to find ways to provide student & contract staff with the opportunity to learn, engage, make some messes - and then clean them up. Our jobs are to make sure that the organisation is stable so that we can get out of the way and let the community run the joint. We have found that the job is more than a 2-staff team can manage - but we continue to engage with the notion, and prioritise learning by doing, and providing employment for Trent U students and other community members. We seek to add a 3rd full-time position in the 2023 Spring Broadcast Season.

**PEOPLE:** Trent Radio relies on many different people for many different reasons. We have Programmers who make radio; Operators who support the Programmers and help with special projects and programming admin; co-op, placement and for-credit student contributors who do a wide range of things from taking risks and making radio all the way to preparing the statistical data used to complete the Statements of Performance; TWSP & TI Staff who support the Operations of Trent Radio in the archives, on air, with production projects in the community, reconciling programme logs and keeping the space clean and safe; Board Members who oversee and participate in the governance of Trent Radio; Contract staff for grant projects and special events...and more....so many more.

WHO	FA'19	SP'20	SEASON BIZARRE	FA'20	SP'21	SU'21	FA'21	SP'22	SU'22
<b>VOLUNTEERS &amp; PRODUCERS (OPS, BOD, VOLUNTEERS)</b>	107	105+	80+	71	90	65	76	105	49
<b>PROGRAMMES</b>	77	74	55+	65	56	39	73	74	42
<b>TRENT U</b>	30	28	~25	20	26	13	17	25	9
<b>COMMUNITY MEMBERS</b>	59	54	~55	45	60	43	41	41	39
<b>CLUBS/GROUPS</b>	7	7	~5	6	7	2	9	9	5
<b>OPERATORS/SELF-SUPPORT</b>	25	31	10	n/a	n/a	n/a	n/a	n/a	n/a
<b>TWSP, TI &amp; PLACEMENT (CUST, MDST, TES, COOP, ETC)</b>	6	35	n/a	4	5 (+40 through CUST3139H in Ptbo & Durham)	n/a	6	6 (+25 CUST Students)	n/a

**Clubs/Groups/Organisations making Radio:** During the 2021/22 year programming was produced by Champlain College, Traill College, All Saints Anglican Church, CCB, Habitat PKR, NCC, NCCYL, TCSA, CUST3139H, TTOK, RC4G\* Peterborough, Trent Alumni Association, ASC Students (KPR), IFTC, KYO, ASTC, ArtsVOTE.

### Special Projects & Community Projects

**Your Radio Is Their Stage** - Funded by The Community Radio Fund of Canada, a project to engage with local artists to provide a mentorship and residency opportunity where they could reimagine their works in the form of a radio/audio presentation. The project was led by Laurel Paluck, and you can learn more through the project report.

**Community Grants/City of Peterborough** - Funding to increase archive access and capacity to provide programmers with reliable resources and structure for remote broadcasting.

**OPIRG DIS-O** - Participated by producing a Family Recipe Radio Project Day as part of Dis-O Week

**Trent U Alumni Association** - Collaboration with Alumni to produce a Homecoming Live Simulbroadcast featuring performances by musicians with a Trent/Local connection, hosted by Jill Staveley & Stephen Stohn.

**In From The Cold** – Every year we record the live performance from In From The Cold, an annual fundraiser for the YES Shelter, and broadcast the show on December 25<sup>th</sup>. It is a lovely tradition, a special way for the volunteer performers to hear the show, a beautiful addition to our Local Content Archives, and lets people know they can make donations. This past year we produced an Interview Series with key members of the IFTC cast and crew to highlight the work of the artists and community members.

**Kawartha Youth Orchestra** - With a goal to highlight young musicians, we recorded and broadcast 2 concerts featuring the KYO orchestras (December & June)

**Anne Shirley Theatre Company** - Broadcast of their Radio Drama presentation of “It’s A Wonderful Life”

**Arts Alive** - Collaboration with RC4G\* Peterborough, funded by Arts Alive, to deliver an online Songwriting Mentorship Workshop Series, and Radio Presentation. Generous support of the project was provided by Maars Music & Tascam.

**Sadleir House** - We all wish we were sitting at the JK Muir Dining Hall having the AGM right now, and look forward to working with Sadleir House to come up with more wild and wonderful ideas to incorporate our services and mandates.

**New Canadians Centre** - We have continued to strengthen our relationship with the New Canadians Centre through engagement with the NCCYL, as well as a commissioned production project called The Living Library Radio/Podcast series. Working together, NCC & Trent Radio create audio recordings that feature and highlight stories of home and belonging from members of the NCC. We initiated a collaboration with NCC Youth Leadership to facilitate the production of a monthly broadcast produced by youth leaders.

**RPM Challenge:** As avid promoters and participants in the annual RPM challenge, continues to promote and facilitate a local RPM “hub” where Trent Radio promotes the project and idea with a local spin, and international participation. We created locally focused programming and support, and hosted a local RPM listening party through the International RPM online resources.

**TTOK/Family Business:** A Collaborative project to bring a 7-part, locally written, voiced and produced Radio Drama series to life and the airwaves.

**ARTSVOTE Coalition:** Trent Radio is an active member of the local ArtsVote Coalition, a group of like minded community organisations seeking to create meaningful engagement opportunities with local candidates during election periods.

**TrentU Summer Orientation:** Back on Campus, Trent Radio is an active part of the Summer Orientation Open Houses for new students.

#### **Notable Dates/Activities:**

AUG21-SEP07 SUMMER/FALL 2021 Shut Down (2 weeks)

SEP07-DEC18 FALL 2020 BROADCAST SEASON (15 weeks)

DEC19-JAN02 ENTRE SEASON (3 weeks)

JAN09 – APR23 SPRING 2021 (15 weeks)

APR25-MAY01 Spring Shut Down (1 week)

SUN May 01 to SAT Aug 20 (16 weeks)

AUG21 – SEP6 Summer/Fall 2022 Shut Down (2 weeks)

## FALL 2021 SEASON

SEP 07 Fall 2021 Season Start  
SEP 07 TWSP Student Positions Start (Scarlett Palmer, Skye Vasey, Grayden Hatherly)  
SEP Candidates Interview Series (produced by Skye Vasey)  
SEP KAST (AGP) Promo Series  
SEP 12 Artsvote (EC3)  
SEP 14 Family Recipe Radio Project Day (Dis-O Week)  
SEP 15 Clubs & Groups  
SEP 17 Fall 2021 Deadline #2  
SEP 19 RM22 Artist #1 Introduction - Melanie McCall  
SEP 20 Levy Council Meeting  
SEP 20 CUST2035 video presentation  
SEP 22 @ 7pm: Interviewing Musicians w/ Dave Hawkins (The Antidote)  
SEP 24 @ 1pm: Online Music Resources (for Programmers) w/Gray Hatherly (Music Archivist)  
SEP 27 - CSJ Position Start (Sas Mueller)  
~~SEP 28 @ 1pm: Engaging With Your Audience w/Sean Eyre (The Sean Eyre Show)~~  
SEP 29 @ 1pm: Podcasting your Radio Broadcast w/Ayesha Barmania (Ptbo Currents, PIP)  
OCT 02 Homecoming Live Simulbroadcast  
OCT 03 LCPA (2) Start (Hazel Dreslinski, Katrina Creelman)  
OCT 04 Levy Council Meeting  
OCT 10 RM22 Artist #2 Introduction - Jose Miguel Hernandez  
OCT 11 TI Position Start (Mridul Harbhajanka)  
OCT 17 RM22 Artist #1 Presentation - Melanie McCall  
OCT 21 Fridge Schedule!!!! (courtesy Brazil Gaffney-Knox)  
NOV 07 RM22 Artist #3 Introduction - JoEllen Brydon  
NOV 10 NCCYL Training Session  
NOV 14 RM22 Artist #2 Presentation - Jose Miguel Hernandez  
NOV 26 Levy Council Meeting  
NOV 29 AGM  
Nov 28-30 SOCAN Music Survey  
DEC 03 Community Grants Application Deadline  
DEC 06 Hot Water Tank in 715 Upper Leaked All The Way To The Basement  
DEC 07 Trent Radio purchased a new Hot Water Tank for 715 Upper

DEC 10 Staff (Virtual) Partay  
DEC 12 RM22 Artist #3 Presentation - JoEllen Brydon  
DEC 18 - Jan 08 Entre Season including special broadcasts and projects

- In From The Cold Community Interview Series (Dec19-24)
- In From The Cold 2021 livestream re-broadcast (Dec 24/25)
- KYO Festive Concert (Dec 12) field recording broadcast (Dec 25)
- ASTC Radio Drama Presentation of "It's A Wonderful Life" (Dec31)
- Arts Alive Songwriting Mentorship Presentation Interview #1 (Dec31)

## SPRING 2021 SEASON

Jan 09 - Spring Season Start  
Jan 10 - Trent Classes Start  
Jan 20 - Virtual Clubs & Groups Day  
Feb 01 - RPM Challenge Starts  
Feb 07-24 - YRITS Sound Art Workshops (virtual)  
Feb 09 - SOTOW switch to in-studio live production  
Feb 12 - Christopher's Country Classics switch to in-studio live production  
Feb 18 - Levy Council Meeting  
Feb 19-27 - Reading BreakFeb 23 - NCCYL Virtual Training  
Feb 28 - RM22/CRFC Midterm Report Due  
Mar 01 - Start RAT program through Chamber of Commerce (for staff)  
Mar 01 - RPM Challenge Ends  
Mar 02 - All Angles starts in-studio live production  
Mar 03 - RM23/CRFC Application Due  
Mar 03 - Lava Lamp Listening Lounge switch to in-studio live production  
Mar 10 - Emergency Levy Council Meeting  
Mar 13 - YRITS Project Manager Contract End  
Mar 27 - RPM Local Hub Listening Party (gathertown)  
April 01 - Trout Rodeo submitted to Arthur for online publication  
April 01 - SU'22 Programme Proposals Open  
April 08 - CUST 3139H Radio Project Day  
April 17 - Family Business Radio Drama Marathon  
April 17 - Final Installment of YRITS Artist Residency Broadcasts  
April 17 - Last Day of the Spring Season

April'20 - SU'22 Programme Proposals Due (@ High Noon)

## SUMMER 2022 SEASON

May 01 - Summer Season Start  
May 8 - SOIM Start  
May 10 - Programmer Virtual Meetings (fortnightly via Zoom)  
May 16 - SP & AC Start  
May 21-26 - Derecho Storm hits Peterborough and Trent Radio loses internet  
May 24 - YRITS Radio Project Day (Cancelled due to storm)  
May 26 to June 01 - Broadcast TRadio Produced Elections Coverage (Zoom Interviews with Candidates)  
May 25 - Artsvote Event & Recording  
May 29 & 31 - Broadcast Artsvote  
May 31 - June 03 - NCRC Conference (virtual attendance)  
Jun 12 - Broadcast of Durham CUST3139H (RCousins) Radio Projects  
June 25 - Summer Social #1 Mini Golf  
July 6 - Radio Project Day #1 - Weird Music Day from 10AM-8PM  
July 16 July - Trent U Summer Orientation Remote Broadcast #1  
July 19 - Programmer Workshop #1 (Zoom) w/Ayesha Barmania  
July 21 - MAPL Shot show canceled  
July 22 - Trent U Summer Orientation Remote Broadcast  
July 27 - Summer Social #2 Community Picnic at Sadleir House  
Aug 2 - Programmer Workshop (Zoom)w/Grayden Hatherly  
Aug 5 - Trent U Summer Orientation Remote Broadcast #3  
Aug 11 - Radio Project Day #2 - A Day of Myths, Legends and Lore 2PM-9PM  
Aug 13 - Trent U Summer Orientation Remote Broadcast #4  
Aug 20 - Last day of programming for the summer season  
Aug 20/21 - PFF Community Booth  
Aug 26 - SOIM End  
Sep 02 - SP & AC End

It's busy. It's awesome. And you can find Programming Stats, volunteer demographics and notable dates from our last Broadcast Year in my seasonal Programming Reports.

## **President's Report**

by Ness Pringle

Hi! My name is Ness Pringle, I have been a sitting board member at Trent Radio for one year, and with several transitions in board members in the past few months, I've ended up taking on the role of Chair of the board over the last month!

The last year at Trent Radio has seen us pull through the pandemic and slowly reopen to in-person programming again! The board also took on the large task of completing a Strategic Plan with the help of Arising Collective – This was undertaken to ensure that from now until 2026 (and hopefully well beyond), Trent Radio will be riding both the airwaves and the waves of time, through focusing on organizational vitality, accessible and supportive opportunities, and deepened connections with our many communities. This plan will help Trent Radio be sustainable through the ups and downs that come from being a small, local radio station. I would like to thank all of the staff & board members who were involved in the many strategic planning meetings and document reviews, Bill, Alissa, Andreanna, Rob, Jill and Tim – your time and effort is greatly appreciated and will continue to be appreciated as we see the benefits of the strategic plan in future years!

I would like to thank everyone who made the return to in-person programming safe and accessible, the staff, volunteers and board members, and for always caring about the health and wellbeing of our community. A big thanks in particular to Rob and Jill for their dedicated work in keeping Trent Radio up and running and airing fantastic programming!

I have enjoyed my time as a sitting board member (and my brief time as Chair), getting to see the work and passion that goes into this amazing radio station. Unfortunately, as a fourth year university student, I do not have the necessary time needed to give to the board, and I will be stepping down. I would like to thank the other board members for being so welcoming, accommodating, and supportive, especially with this last minute role shift – thank you for believing in me!

Here's to the resiliency and longevity of Trent Radio!

- Ness

## Current Staff Members & Upcoming Projects

### Reese Andison - Local Content Production Assistant

Hi! My name is Reese Andison (she/her) I am a Trent University undergrad student currently producing/broadcasting my show 'TU Sports'. This is my first year as a programmer and I am very passionate about the love for the game and hope to share Trent's sports and passion for sport throughout the community. I love watching local games and enjoying the atmosphere with my friends and classmates in my spare time.



### Kendall Boissoneau - Indigenous Student Producer

Aanii/hi my name is Kendall Boissoneau and I am an undergraduate student at Trent majoring in Indigenous environmental studies. I am an Anishinabe/Jamaican woman and host the Indigetivity radio show which is about amplifying Indigenous voices and sharing Indigenous joy, conversations, and teachings!





### **Alex Campagnolo - Archives Manager**

My initial role at Trent Radio was to downsize the Vinyl Archive while referencing our Aims and Objectives and responsibilities as a Canadian broadcast facility, and trying my best to keep "cool" things on the shelves. Now that this phase is complete, I'm making the new Archive as organized, accessible, and Programmer-friendly as possible. When we're back to normal, I really hope you check it out!! Email me at [acampagnolo@trentu.ca](mailto:acampagnolo@trentu.ca) if you want to get involved or learn more.



### **Hazel Dreslinski - Community Outreach & Programming Assistant**

I'm a third-year Cultural Studies major and this is my second year at Trent Radio - it feels great to be back! This time around I'm focusing more on creating strategies for outreach to get as many students on the radio as possible. It's great seeing people connect over cultural interests, whether it's radio itself or the subject matter of the shows, so I'm hoping to contribute as much as I can to a vibrant student arts community!



### **Mridul Harbhajanka - International Student Correspondent**

I'm an international student from India, currently in my fourth year of Cultural Studies at Trent. This is my second year at Trent Radio as the International Student Radio Correspondent, and I produce a weekly radio show called "Being International" which highlights the Trent international community. I've gotten to interview a lot of amazing folks and learnt so much about different cultures, cuisines, and stories in the process. My journey at Trent Radio is almost coming to an end, and I feel grateful for the experience and the community we have built. "Being International" only has a few more weeks left, but still so much left to share and learn. If you've got a story to share about the international student experience, email [mridulharbhajanka@trentu.ca](mailto:mridulharbhajanka@trentu.ca) - I would love to hear from you!



### **Gray Hatherly - Incoming Music Archivist**

I've worked at Trent Radio since September 2020 as the Incoming Music Archivist. I'm also a current undergraduate student in the bachelors of social work program at Trent University. My job at Trent Radio is about finding and collecting all the wonderful music from local musicians and finding ways to make that collection available to fellow programmers. I spend a lot of time making connections with Nogojiwanong/Peterborough's local talent, getting to know them and the stories behind their songs through interviews. If you want to get in touch with me about anything related to local content, to schedule an interview, or if you're a fellow programmer who wants to know more about what resources we have available for including music in your shows, you can send me an email at [music@trentradio.ca](mailto:music@trentradio.ca)





**Izzy Lloyd - High School Co-op Student**

Hi, I'm Izzy. I'm a grade 12 TAS student doing my co-op placement at Trent Radio this semester. My main priority here is producing Smooth Operator in the afternoons. Aside from radio, I like plants, improv, and making music.

**Skye Vasey - Community Outreach & Programming Assistant**

I'm a fourth year Environmental Science student currently studying at Trent University and working primarily as on-site support staff this fall, after working mostly asynchronously and virtually at Trent Radio since fall 2020. My responsibilities include opening and closing Trent Radio for live programmers, on site admin, PSA creation and management, and outreach. Last winter I participated in the February RPM challenge and would encourage anyone else to do the same!



**Jill Staveley - Director of Programming, Rock & Roll Fairy Godmother, Thing 1**

Musician, Mother & Radio Nerd, Jill Staveley is a Trent Grad who moved to Peterborough in 1999. Since moving here, she's been an active member of the local arts scene as a technician, administrator, committee member, artist, workshop leader, radio producer, teacher, open mic host and audience member. Jill is passionate about many things - and they all centre around building a healthy community for her and her family to live in. She's also tired sometimes and wishes that she knew how to take a nap.



**Rob Hailman - Director of Operations, Radio Basement Sorcerer, Thing 2**

Rob Hailman once wandered into a programme proposal workshop with no idea what Trent Radio was about, and as they say, the rest is history. Today he is the Director of Operations, also known as Thing 2. Outside of his work at Trent Radio, he produces weird radio shows and passes the remainder of his free time by making music or tinkering with electronics...or by tinkering with electronics to make music.



## **Fall 2021 STATEMENT OF PERFORMANCE (September - December 2021):**

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.

Digital/Online programme logs for each broadcast day are to be completed and we are required by the CRTC to maintain these logs for 4 weeks. Programmers fulfill music sheet & programme log compliance requirements through a Google Form.

All sponsorship Proof of Performance sheets are completed and kept for one year.

All music sheet data is now kept indefinitely to accompany and facilitate the rebroadcast of archive content.

### **Reference:**

The Commission's primary objective for the community radio sector is that it provide a local programming service that differs in style and substance from that provided by commercial stations and the CBC. The programming should be relevant to the communities served, including official language minorities. The Commission considers that community stations should add diversity to the broadcasting system by increasing program choice in both music and spoken word.

They should contribute to diversity at three levels:

Community stations should offer programming that is different from and complements the programming of other stations in their market. Their not-for-profit nature and community access policies should assist them in contributing to the achievement of this objective.

Community stations should be different from other elements of the broadcasting system, including commercial stations and stations operated by the CBC.

The programming broadcast by individual community stations should be varied and provide a wide diversity of music and spoken word.

### **Our license requirements regarding Content Categories are based on our license type (Community) and our specific license conditions (CFFF):**

#### **CRTC Community License**

- at least 20% of all musical selections be drawn from categories other than sub-category 21.
- the Commission will require, by condition of licence, that all campus and community stations broadcast a minimum of 15% spoken word each broadcast week. For the purpose of this requirement, all spoken word shall be locally produced.

#### **CFFF**

- The licensee shall devote, in each broadcast week, a minimum of 12% of its musical selections from content category 3 (Special Interest Music) to Canadian selections broadcast in their entirety.

#### **Trent Radio Internal Policy**

- Maximum 5% Hits (as per non-competition agreement with CORUS)
- 25% of programming be devoted to Foreground Format (an old CRTC requirement that we continue to value and strive to achieve). Measurement of this goal is not set up.

<b>Total Stats</b>	<b>Hrs/week (average)</b>	<b>%</b>	<b>CAT 21 maximum factor stats</b>	<b>Hrs/week (average)</b>	<b>%</b>	<b>Music Stats</b>	<b>Hrs/week (average)</b>	<b>%</b>
CAT 1	37.55	30%	CAT 21	29	33%	CAT 2	57.2	65%
CAT 2	57.2	45%	2x	28.2	32%	CAT 3	31.25	35%
CAT 3	31.25	25%	CAT 3	31.25	35%			
	126	100		88.45	100		88.45	100

**Average Weekly Stats - Report covers regular broadcast hours (6:00 – midnight daily, including RFP)**

<b>Content Category</b>	<b>CRTC Required</b>	<b>TRadio Req</b>	<b>Weekly Average</b>
<b>CATEGORY 1 – SPOKEN WORD</b>	MIN 15% of all programming (19hrs)		30% (37.55hrs)
<b>11 – NEWS</b>			-
<b>12 – S/W Other</b>			37.55 hrs
<b>CATEGORY 2 – POPULAR MUSIC (35% CanCon)</b>			45% (57.2hrs)
<b>21-pop rock &amp; dance</b>	At least 20% of ALL MUSICAL SELECTIONS must be drawn from categories other than 21 / MAX 80 % of ALL MUSICAL SELECTIONS		33% of all musical selections (29hrs)
<b>22 - country &amp; country oriented</b>			18hrs
<b>23 – acoustic</b>			9.7hrs
<b>24 – easy listening</b>			0.5hrs
<b>CATEGORY 3 – TRAD &amp; SPECIAL INTEREST (12% CanCon)</b>	MIN 5% of all Musical Selections		35% of all musical selections (31.25hrs)
<b>31 – concert</b>			1hrs
<b>32 – Folk &amp; Folk Oriented</b>			4hrs

<b>33 – World Beat/International</b>			0.25hrs
<b>34 – Jazz &amp; Blues</b>			5hrs
<b>35 – Religious</b>			8hrs
<b>36 – Audio Art</b>			13hrs
<b>HITS PLAYED</b>	No specification	MAX 5%	Below TR MAX
<b>Station Produced</b>			126HRS
<b>Adv &amp; Sponsorship</b>		MAX 252 minutes	Below TR MAX

Description	Fall 2021
Total “live” b.casting hours / week (average)	62hrs
Number of Regular Producers	59
Number of Programmes (excluding repeats, TRadio archive & produced)	40
*Red Morning Radio	5hrs
*RFP & Archive b.casting hours/week (average)	64hrs

*Prepared by Jill Staveley. 20220107\_js*

### **The People**

Staff Programmes (CSJ/TWSP/RM/SmoothOp/RMR): 7

Archive Series: 3

Red Morning Radio: 5/week

Smooth Op LIVE: 3/week

Smooth Op Pre-Record: 12/week

New Programme Repeat: 3/week

Programming Instances Total: 73

Programmers: 59

41 Community Members

3 TWSP Employees

2 TrentU Student Employees

1 TI Employee

17 Trent Student Volunteer Producers

1 RM Project Employee

1 CSJ Employee



2 Community Groups  
6 Project Participants (CRFC)  
+ ~ 12 others (bod, Operators, supporters)

**New Programmers (Programmer Orientation Completed)**

Trevor Schleihauf (C)  
August Anderson (C)  
Jose Miguel Hernandez (C/RM)  
Gillian Turnham (C/RM)  
Joel Porter (S)  
Keigan Lasch (C)  
James Cullingham (C)  
Tamara Mustafa (S)  
Saskia Mueller (C/CSJ)  
Justin Million (C/RM)  
Katrina Creelman (S/Staff)  
Hazel Dreslinski (S/Staff)  
Neal Retke (C)  
Megan Ward (S)  
Melanie McCall (C/RM)  
Mridul Harbhajanka (S/TI)  
Celeste Ubell (S)  
JoEllen Brydon (C/RM)  
Krystal (TISA)  
Annabel Obot (S)

**Sponsorship & Advertising**

Extra special thank you goes out to Steven J May who helped us out in securing a new sponsorship with The Silver Bean this year.  
BIRCH x 2/week for Full Year (In Kind) Silver Sponsor  
Silver Bean x 2 (25 Sep/Oct'21) + x 2 (25 June/July'22) Silver Sponsor  
Sam's Place x 3/week for Full Year (Nov'21 - Oct'22) Gold Sponsor  
Renegade Apparel x 3/week for Full Year (Nov'21 - Oct'22) Gold Sponsor  
Target Broadcasting x Contracts to broadcast government messages during Indigenous programming blocks

## **Notable Dates: Fall 2021 Broadcast Season**

SEP 07 Fall 2021 Season Start  
SEP 07 TWSP Student Positions Start (Scarlett Palmer, Skye Vasey, Grayden Hatherly)  
SEP Candidates Interview Series (produced by Skye Vasey)  
SEP KAST (AGP) Promo Series  
SEP 12 Artsvote (EC3)  
SEP 14 Family Recipe Radio Project Day (Dis-O Week)  
SEP 15 Clubs & Groups  
SEP 17 Fall 2021 Deadline #2  
SEP 19 RM22 Artist #1 Introduction - Melanie McCall  
SEP 20 Levy Council Meeting  
SEP 20 CUST2035 video presentation  
SEP 22 @ 7pm: Interviewing Musicians w/ Dave Hawkins (The Antidote)  
SEP 24 @ 1pm: Online Music Resources (for Programmers) w/Gray Hatherly (Music Archivist)  
SEP 27 - CSJ Position Start (Sas Mueller)  
~~SEP 28 @ 1pm: Engaging With Your Audience w/Sean Eyre (The Sean Eyre Show)~~  
SEP 29 @ 1pm: Podcasting your Radio Broadcast w/Ayesha Barmania (Ptbo Currents, PIP)  
OCT 02 Homecoming Live Simulbroadcast  
OCT 03 LCPA (2) Start (Hazel Dreslinski, Katrina Creelman)  
OCT 04 Levy Council Meeting  
OCT 10 RM22 Artist #2 Introduction - Jose Miguel Hernandez  
OCT 11 TI Position Start (Mridul Harbhajanka)  
OCT 17 RM22 Artist #1 Presentation - Melanie McCall  
OCT 21 Fridge Schedule!!!! (courtesy Brazil Gaffney-Knox)  
NOV 07 RM22 Artist #3 Introduction - JoEllen Brydon  
NOV 10 NCCYL Training Session  
NOV 14 RM22 Artist #2 Presentation - Jose Miguel Hernandez  
NOV 26 Levy Council Meeting  
NOV 29 AGM  
Nov 28-30 SOCAN Music Survey  
DEC 03 Community Grants Application Deadline  
DEC 06 Hot Water Tank in 715 Upper Leaked All The Way To The Basement  
DEC 07 Trent Radio purchased a new Hot Water Tank for 715 Upper  
DEC 10 Staff (Virtual) Partay  
DEC 12 RM22 Artist #3 Presentation - JoEllen Brydon  
DEC 18 - Jan 08 Entre Season including special broadcasts and projects

- In From The Cold Community Interview Series (Dec19-24)
- In From The Cold 2021 livestream re-broadcast (Dec 24/25)
- KYO Festive Concert (Dec 12) field recording broadcast (Dec 25)
- ASTC Radio Drama Presentation of "It's A Wonderful Life" (Dec31)
- Arts Alive Songwriting Mentorship Presentation Interview #1 (Dec31)

## **Spring 2022 STATEMENT OF PERFORMANCE (January - April 2022):**

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.

Digital/Online programme logs for each broadcast day are to be completed and we are required by the CRTC to maintain these logs for 4 weeks. Programmers fulfill music sheet & programme log compliance requirements through a Google Form.

All sponsorship Proof of Performance sheets are completed and kept for one year.

All music sheet data is now kept indefinitely to accompany and facilitate the rebroadcast of archive content.

### **Reference:**

The Commission's primary objective for the community radio sector is that it provides a local programming service that differs in style and substance from that provided by commercial stations and the CBC. The programming should be relevant to the communities served, including official language minorities. The Commission considers that community stations should add diversity to the broadcasting system by increasing program choice in both music and spoken word.

They should contribute to diversity at three levels:

Community stations should offer programming that is different from and complements the programming of other stations in their market. Their not-for-profit nature and community access policies should assist them in contributing to the achievement of this objective.

Community stations should be different from other elements of the broadcasting system, including commercial stations and stations operated by the CBC.

The programming broadcast by individual community stations should be varied and provide a wide diversity of music and spoken word.

### **Our license requirements regarding Content Categories are based on our license type (Community) and our specific license conditions (CFFF):**

#### **CRTC Community License**

- at least 20% of all musical selections be drawn from categories other than sub-category 21.
- the Commission will require, by condition of licence, that all campus and community stations broadcast a minimum of 15% spoken word each broadcast week. For the purpose of this requirement, all spoken word shall be locally produced.

#### **CFFF**

- The licensee shall devote, in each broadcast week, a minimum of 12% of its musical selections from content category 3 (Special Interest Music) to Canadian selections broadcast in their entirety.

#### **Trent Radio Internal Policy**

- Maximum 5% Hits (as per non-competition agreement with CORUS)
- 25% of programming be devoted to Foreground Format (an old CRTC requirement that we continue to value and strive to achieve). Measurement of this goal is not set up.

Total Stats	SP22 hr/wk	%	FA21 hr/wk	%	CAT 21 maximum factor stats	SP22 hrs/wk	%	FA21 hrs/wk	%	Music Stats	SP22 hrs/wk	%	FA21 hrs/wk	%
CAT 1	35.2	28%	37.55	30%	CAT 21	29.55	32%	29	33%	CAT 2	54.55	60%	57.2	65%
CAT 2	54.55	43%	57.2	45%	2x	25	28%	28.2	32%	CAT 3	36.25	40%	31.25	35%
CAT 3	36.25	29%	31.25	25%	CAT 3	36.25	40%	31.25	35%					
TOTAL	126	100	126	100		90.8	100	88.45	100				88.45	100

**Average Weekly Stats - Report covers regular broadcast hours (6:00 – midnight daily, including RFP)**

Content Category	CRTC Required	TRadio Req	Weekly Average
<b>CATEGORY 1 – SPOKEN WORD</b>	MIN 15% of all programming (19hrs)		28% (35.2hrs)
<b>11 – NEWS</b>			-
<b>12 – S/W Other</b>			35.2 hrs
<b>CATEGORY 2 – POPULAR MUSIC (35% CanCon)</b>			43% (54.55hrs)
<b>21-pop rock &amp; dance</b>	At least 20% of ALL MUSICAL SELECTIONS must be drawn from categories other than 21 / MAX 80 % of ALL MUSICAL SELECTIONS		32% of all musical selections were drawn from CAT21 selections. 68% of all musical selections were drawn from categories other than CAT21.
<b>22 - country &amp; country oriented</b>			19.25hrs
<b>23 – acoustic</b>			5.25hrs
<b>24 – easy listening</b>			0.5hrs

<b>CATEGORY 3 – TRAD &amp; SPECIAL INTEREST (12% CanCon)</b>	MIN 5% of all Musical Selections		40% of all musical selections (36.25hrs)
<b>31 – concert</b>			0hrs
<b>32 – Folk &amp; Folk Oriented</b>			.5hrs
<b>33 – World Beat/International</b>			1.5hrs
<b>34 – Jazz &amp; Blues</b>			4.5hrs
<b>35 – Religious</b>			11hrs
<b>36 – Audio Art</b>			18.75hrs
<b>HITS PLAYED</b>	No specification	MAX 5%	Below TR MAX
<b>Station Produced</b>			126HRS
<b>Adv &amp; Sponsorship</b>		MAX 252 minutes	Below TR MAX

Description	Fall 2021
Total “live” b.casting hours / week (average)	77.5hrs
Number of Regular Producers	55
Number of Programmes (excluding repeats, TRadio archive & produced)	43
*Red Morning Radio	10hrs
*Local Music Playlist (new, not RFP) (average)	48.5hrs

*Prepared by Jill Staveley. 20220414\_js*

### **The Programmes**

7 New Shows

2 withdrawals

4 modifications

### **The People**

Staff Programmes (CSJ/TWSP/RM/SmoothOp/RMR): 7

Archive Series: 3

Red Morning Radio: 5/week

Smooth Op LIVE: 1/week

Smooth Op Pre-Record: 13/week  
New Programme Repeat: 8/week  
Programming Instances Total: 74  
Programmers: 60+

41 Community Members  
3 TWSP Employees  
2 TrentU Student Employees  
1 TI Employee  
25 Trent Student Volunteer Producers  
1 RM Project Employee  
1 CSJ Employee  
5 Community Groups (NCC, TCSA, All Saints, CCB, TTOK)  
21 TrentU Students \*for credit participation (cust2035 / cust3139H)  
6 Project Participants (CRFC)  
+ ~ 12 others (bod, Operators, group participants, special contributors/supporters)

#### **New Programmers (Programmer Orientation Completed)**

Baz Conlin  
Wendy Walker  
Tamara Mustafa  
Sirisha Vedala  
Marina Kydd  
Krystal Liu  
Ray O'Keefe

#### **Sponsorship & Advertising**

BIRCH x 2/week for Full Year (In Kind) Silver Sponsor  
Silver Bean x 2 (25 Sep/Oct'21) + x 2 (25 June/July'22) Silver Sponsor  
Sam's Place x 3/week for Full Year (Nov'21 - Oct'22) Gold Sponsor  
Renegade Apparel x 3/week for Full Year (Nov'21 - Oct'22) Gold Sponsor  
Target Broadcasting x Contracts to broadcast government messages during Indigenous programming blocks

#### **Notable Programming Dates: Spring 2022 Broadcast Season**

Jan 09 - Spring Season Start  
Jan 10 - Trent Classes Start  
Jan 20 - Virtual Clubs & Groups Day  
Feb 01 - RPM Challenge Starts  
Feb 07-24 - YRITS Sound Art Workshops (virtual)  
Feb 09 - SOTOW switch to in-studio live production

Feb 12 - Christopher's Country Classics switch to in-studio live production  
Feb 18 - Levy Council Meeting  
Feb 19-27 - Reading BreakFeb 23 - NCCYL Virtual Training  
Feb 28 - RM22/CRFC Midterm Report Due  
Mar 01 - Start RAT program through Chamber of Commerce (for staff)  
Mar 01 - RPM Challenge Ends  
Mar 02 - All Angles starts in-studio live production  
Mar 03 - RM23/CRFC Application Due  
Mar 03 - Lava Lamp Listening Lounge switch to in-studio live production  
Mar 10 - Emergency Levy Council Meeting  
Mar 13 - YRITS Project Manager Contract End  
Mar 27 - RPM Local Hub Listening Party (gathertown)  
April 01 - Trout Rodeo submitted to Arthur for online publication  
April 01 - SU'22 Programme Proposals Open  
April 08 - CUST 3139H Radio Project Day  
April 17 - Family Business Radio Drama Marathon  
April 17 - Final Installment of YRITS Artist Residency Broadcasts  
April 17 - Last Day of the Spring Season  
April'20 - SU'22 Programme Proposals Due (@ High Noon)



## **Summer 2022 STATEMENT OF PERFORMANCE (May - August 2022):**

Overall, it is our opinion that:

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

Digital/Online programme logs for each broadcast day are to be completed and we are required by the CRTC to maintain these logs for 4 weeks. Programmers fulfill music sheet & programme log compliance requirements through a Google Form.

All sponsorship Proof of Performance sheets are completed and kept for one year.

All music sheet data is now kept indefinitely to accompany and facilitate the rebroadcast of archive content.

Prepared by Jill Staveley, (DoP) & Saskia Mueller (SOIM)

### **Reference:**

The Commission's primary objective for the community radio sector is that it provides a local programming service that differs in style and substance from that provided by commercial stations and the CBC. The programming should be relevant to the communities served, including official language minorities. The Commission considers that community stations should add diversity to the broadcasting system by increasing program choice in both music and spoken word.

They should contribute to diversity at three levels:

Community stations should offer programming that is different from and complements the programming of other stations in their market. Their not-for-profit nature and community access policies should assist them in contributing to the achievement of this objective.

Community stations should be different from other elements of the broadcasting system, including commercial stations and stations operated by the CBC.

The programming broadcast by individual community stations should be varied and provide a wide diversity of music and spoken word.

### **Our license requirements regarding Content Categories are based on our license type (Community) and our specific license conditions (CFFF):**

#### **CRTC Community License**

- at least 20% of all musical selections be drawn from categories other than sub-category 21.
- the Commission will require, by condition of licence, that all campus and community stations broadcast a minimum of 15% spoken word each broadcast week. For the purpose of this requirement, all spoken word shall be locally produced.

#### **CFFF**

- The licensee shall devote, in each broadcast week, a minimum of 12% of its musical selections from content category 3 (Special Interest Music) to Canadian selections broadcast in their entirety.

#### **Trent Radio Internal Policy**

- Maximum 5% Hits (as per non-competition agreement with CORUS)
- 25% of programming be devoted to Foreground Format (an old CRTC requirement that we continue to value and strive to achieve). Measurement of this goal is not set up.

Total Stats	SU22 hr/wk	%	SP22 hr/wk	%	CAT 21 maximum factor stats	SU22 hrs/wk	%	SP22 hrs/wk	%	Music Stats	SU22 hrs/wk	%	SP22 hrs/wk	%
CAT 1	24.7	17.80%	35.2	28%	CAT 21	46.45	48%	29.55	32%	CAT 2	76.8	76%	54.55	60%
CAT 2	76.8	62.70%	54.55	43%	2x	30.35	28%	25	28%	CAT 3	24.5	24%	36.25	40%
CAT 3	24.5	19.50%	36.25	29%	CAT 3	24.5	24%	36.25	40%					
TOTAL	126	100	126	100				90.8	100		101.3		90.8	

**Average Weekly Stats - Report covers regular broadcast hours (6:00 – midnight daily, including RFP)**

Content Category	CRTC Required	TRadio Req	Weekly Average
<b>CATEGORY 1 – SPOKEN WORD</b>	MIN 15% of all programming (19hrs)		17.8% (24.7hrs)
<b>11 – NEWS</b>			-
<b>12 – S/W Other</b>			24.7 hrs
<b>CATEGORY 2 – POPULAR MUSIC (35% CanCon)</b>			62.7% (76.8 hrs)
<b>21-pop rock &amp; dance</b>	At least 20% of ALL MUSICAL SELECTIONS must be drawn from categories other than 21 / MAX 80 % of ALL MUSICAL SELECTIONS		48% of all musical selections were drawn from CAT21 selections. 52% of all musical selections were drawn from categories other than CAT21.
<b>22 - country &amp; country oriented</b>			21.5hrs
<b>23 – acoustic</b>			8.6hrs
<b>24 – easy listening</b>			0.25hrs

<b>CATEGORY 3 – TRAD &amp; SPECIAL INTEREST (12% CanCon)</b>	MIN 5% of all Musical Selections		19.5% of all musical selections (24.5hrs)
<b>31 – concert</b>			.5hrs
<b>32 – Folk &amp; Folk Oriented</b>			2.25hrs
<b>33 – World Beat/International</b>			7hrs
<b>34 – Jazz &amp; Blues</b>			3.25hrs
<b>35 – Religious</b>			1.5hrs
<b>36 – Audio Art</b>			10hrs
<b>HITS PLAYED</b>	No specification	MAX 5%	Below TR MAX
<b>Station Produced</b>			126HRS
<b>Adv &amp; Sponsorship</b>		MAX 252 minutes	Below TR MAX

Description	Summer '22
Total "live" b.casting hours / week (average)	52.25hrs
Number of Regular Producers	55
Number of Programmes (excluding repeats, TRadio archive & produced)	43
*Red Morning Radio	7hrs
*Local Music Playlist (new, not RFP) (average)	66.75hrs

*Prepared by Jill Staveley & Saskia Mueller. 20220831*

### **The People**

Staff Programmes: 4  
 Archive Series: 2 (WDRCP & Coraline)  
 Red Morning Radio: 7/week  
 Smooth Op LIVE: 2/week  
 Smooth Op Pre-Record: 16/week  
 New Programme Repeat: 4/week  
 Programming Instances Total: 66  
 Programmers: 39

- 30 Community Members
- 9 Trent U Students
- 3 Summer Employees
- 4 Community/Student Groups (Champlain College, All Saints, CCB, Habitat PKR)
- ~ 10 others (bod, Operators, group participants, special contributors/supporters)

### **New Programmers (Programmer Orientation Completed)**

Cameron Noble  
Leah Borsa

### **Sponsorship & Advertising**

Silver Bean x 2 (25 Sep/Oct'21) + x 2 (25 June/July'22) Silver Sponsor  
Sam's Place x 3/week for Full Year (Nov'21 - Oct'22) Gold Sponsor  
Renegade Apparel x 3/week for Full Year (Nov'21 - Oct'22) Gold Sponsor  
Target Broadcasting x Contracts to broadcast government messages during Indigenous programming blocks

### **Notable Programming Dates: Spring 2022 Broadcast Season**

May 01 - Summer Season Start  
May 8 - SOIM Start  
May 10 - Programmer Virtual Meetings (fortnightly via Zoom)  
May 16 - SP & AC Start  
May 21-26 - Derecho Storm hits Peterborough and Trent Radio loses internet  
May 24 - YRITS Radio Project Day (Cancelled due to storm)  
May 26 to June 01 - Broadcast TRadio Produced Elections Coverage (Zoom Interviews with Candidates)  
May 25 - Artsvote Event & Recording  
May 29 & 31 - Broadcast Artsvote  
May 31 - June 03 - NCRC Conference (virtual attendance)  
Jun 12 - Broadcast of Durham CUST3139H (RCousins) Radio Projects  
June 25 - Summer Social #1 Mini Golf  
July 6 - Radio Project Day #1 - Weird Music Day from 10AM-8PM  
July 16 July - Trent U Summer Orientation Remote Broadcast #1  
July 19 - Programmer Workshop #1 (Zoom) w/Ayesha Barmania  
July 21 - MAPL Shot show canceled  
July 22 - Trent U Summer Orientation Remote Broadcast  
July 27 - Summer Social #2 Community Picnic at Sadleir House  
Aug 2 - Programmer Workshop (Zoom)w/Grayden Hatherly  
Aug 5 - Trent U Summer Orientation Remote Broadcast #3  
Aug 11 - Radio Project Day #2 - A Day of Myths, Legends and Lore 2PM-9PM

Aug 13 - Trent U Summer Orientation Remote Broadcast #4  
Aug 20 - Last day of programming for the summer season  
Aug 20/21 - PFF Community Booth  
Aug 26 - SOIM End  
Sep 02 - SP & AC End