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The Programmer's Guide to Trent Radio – February 2021_vjs

Trent Radio is designed with the production of exceptional radio in mind. Its aims and objectives include producer-oriented programming and community access for the production of creative local radio. Trent Radio's programmers are by definition amateurs, that is, they do radio for the love of it. This space is a radio workshop where people can learn and create together.

Currently, all programming is produced independently by our volunteer programmers using their own gear. Trent Radio may be able supply some tools and will support the development of skills to make radio – programmers provide the ideas and creativity.

A Brief Summary of Trent Radio's History

The Trent University Radio Service was founded in 1969 by Peterborough radio aficionados. They produced taped programmes for broadcast on a local, commercial radio station. Student government provided most, if not all, of the funding for this service and programming was produced by and for Trent students.

In 1977, the service was incorporated under a new name – Trent Radio – and in 1984, it received its licence to broadcast. By that time, Trent Radio was defined as a campus/community radio facility with a producer-oriented programming policy. In other, words, it had become a student-sponsored organization to be shared with the whole community, with participation welcomed from all Peterborough area residents. This producer-oriented radio, partly a response to market-oriented, commercial radio, emphasized the role of the programmer rather than that of the passive listener.

Aims & Objectives ~ As a broadcast Licensee Trent Radio aims to

- Maximize 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
- Formalize its operations so as to promote fairness, clarity and efficiency in its decisions
- Encourage access to the facilities by both the Peterborough 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

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 in order to sell advertising. Trent Radio differs from these two forms of radio in that it reflects local interests and ideals, is not for profit and emphasizes access and learning.

What are we looking for in programming?

Did you skip over the Aims and Objectives section? Well, all decisions about who gets a programme are based on these criteria. We desire originality and diversity in our programming. We encourage production that cannot be aired anywhere else. Experiment with sound collage. Record people and places. Invite musicians to the studio. Play with the technology. The more you put yourself into your ideas, the more idiosyncratic it will be and the more appealing for Trent Radio's purposes.

Programmes need not be confined to one hour weekly. They can be any length from 30 seconds on up. You could produce one show a year, one show a week or anything in between. Check out what radio projects are happening this month. You might find the top of your dreams. Or try collaborating with others for an exchange of ideas and decrease of workload.

At Trent Radio, we require all programmes to contain foreground content. Generally this is an opportunity to make a special feature within your programme – tying together a theme through words and music or talking about the music you've been playing. Specifically, foreground content is described as intrinsic, intellectual content entirely related to one them or subject. The duration of the presentation is at least 15 minutes without interruption. Music programmes will include at least 15 minutes per hour of foreground content. Other material considered foreground includes radio art or a live or live-recorded Canadian concert.

Trent Radio is the antithesis of big bland monoradio of any kind. Be active and ask questions. We'll be glad to tell you about our twisted ideas of what radio can really be like.

How to Be a Programmer

First...Brainstorm about ideas that you have. You can get suggestions from other programmers, the Director of Programming, friends or enemies. What are you passionate about? What are you involved in? What are your hobbies? These could all be developed into great radio programmes.

Second...You will need to fill out a Programme Proposal. They are currently online as a Google Form.

Next...You may be contacted about an informal interview with the Director of Programming to review your proposal and discuss possible scheduling. If you are not selected, you are most welcome to ask why. You may also wish to participate in another way.

Then...Is your membership up-to-date? All programmers must be members of Trent Radio. Full-time undergraduates at Trent are paid members, while all other pays a \$25 annual membership fee due at the beginning of September each year.

And...Register for a Zoom Programmer Orientation Session (every Friday at 10am). It's a new way to do training, and an opportunity for our other volunteers to check in and share ideas. It's important that we work in partnership with our programmers to support and assist them. If you don't have the link, email info@trentradio.ca to request access.

Programmer's Check List (For Remote Production)

- ✓ Attend virtual orientation & training sessions.
- ✓ Learn about the C.R.T.C. music and spoken word categories.
- ✓ Learn about your responsibilities as a broadcaster.
- ✓ Research and prepare each programme.
- ✓ Upload your show to the drop-box by your submission deadline each week.
- ✓ Make sure your programme is saved as an mp3 and is not longer than your timeslot.
- ✓ Read emails, follow us on Facebook, Twitter &/or Instagram
- ✓ Use the Trent Radio Group to connect with other Programmers.
- ✓ Fill in online music/programme logs.
- ✓ Remember to include required Canadian content.
- ✓ Prepare a back-up show and upload it to the drop box/fill out a music/programme log for when you are away or there is an emergency.
- ✓ Prepare a programme promo so that we can promote your programme.

Broadcast Seasons

At Trent Radio the broadcast year starts each September and is divided into three sessions (Fall, Spring and Summer) of approximately sixteen weeks each. This leaves one or two weeks at the end of each season for maintenance and repair. Generally, an approved Programme Proposal is scheduled for one season at a time, with a new proposal needing to be submitted for each season, and the selection and scheduling procedure beginning anew. The seasonal approach provides Trent Radio with the ability to live up to the terms of its broadcast licence and the commitment to schedule varied and comprehensive programming and to maximize participation by giving more people a chance. It also accommodates the ebb and flow of individual interest and the student population.

Throughout each season, regular programming is frequently pre-empted to make way for the “all day” theme presentations to further enhance participation and to broaden the scope of our broadcasts. The diverse content of “radio day” programming along with the opportunity to participate, attracts many “one-day” programmers who cannot make a regular commitment. Regular programmers should be ready for these breaks in “normal” operations and are also warmly invited to contribute to planning and production of these special events.

Discontinuances

The Director of Programming, being mean and ruthless, may discontinue a programme under the following circumstances:

- ☹ Programming does not fulfill the programme proposal, which is a promise of performance. We are not especially concerned about programmers whose promised foreground content degenerates into mindless disc spinning.
- ☹ The programmer does not upload their programme on time each week.
- ☹ The programmer refuses to take responsibility for his/her on-air comments. Intent makes a big difference in content. A programmer may on occasion be accused of something, which he/she did not intend.
- ☹ The host of the programme changes without notice. Clear all changes with the Director of Programming first.

From Whence the Authority to Broadcast?

By means of the Broadcast Act of 1991, the Parliament of Canada has declared that radio waves are “public property” in Canada and entrusts the work of regulating broadcasting to an “arm’s length” body, namely, the Canadian Radio-Television and Telecommunications Commission (CRTC) according to a set of rules and regulations set out in that Act. It is to the CRTC, then, to which Trent Radio applies for a time-limited licence to operate a radio undertaking, making specific commitments as to programming and other matters. In turn, programmers apply to Trent Radio to use the programming and transmission facilities.

Among other things, a proposal and the resulting programme is assessed according to Trent Radio’s aims as a broadcaster and undertakings to the CRTC, as well as its clarity of purpose, feasibility, and imaginative potential. Neither Trent Radio nor its programmers “own” the airwaves or a particular time period.

CRTC Content Categories with Maxima & Minima

CANADIAN CONTENT: MAPL: Designates the Music, Artist, Production and Lyric components of music in determining whether a selection is “CanCon”. Two of these components must be credited to Canadians for a selection to be considered CanCon. A minimum of 35% of all Category 2 music and 12% of Category 3 music played must be CanCon.

CONTENT CATEGORY 1 (SPOKEN WORD):

Trent Radio’s licence states that a minimum of 25% of all programming must be from Category 1

11 - News newscasts which include the recounting and reporting of local, regional, national and international events of the day.

12 - Spoken Word Other includes all spoken word programming with the exception of material falling under News

CONTENT CATEGORY 2 (SPOKEN WORD):

Trent Radio’s licence states that a maximum of 60% of all musical selections broadcast can come from Category 2

21 - Pop, rock and dance, music from the entire pop, rock and dance music spectrum

22 - Country and country-oriented, including country and western, traditional country recorded since the 1950’s, new country, and other country-oriented styles.

23 - Acoustic, referring to music performed in an acoustic style that draws largely from Popular Music genres

24 - Easy listening, easy listening includes easy listening instrumentals, adults standards, middle-of-the-road and beautiful music.

CONTENT CATEGORY 3 (SPECIAL INTEREST MUSIC):

Trent Radio’s licence states that a minimum of 5% of all musical selections broadcast must come from Category 3.

31 - Concert, including the whole spectrum of the “classical” music traditions, including opera and operetta. It also includes extended dramatic excerpts of popular musical theatre when performed in a full-cast version. It does not include orchestrations of the entertainment music of our time, however classical in form.

32 - Folk and folk-oriented, including authentic, traditional folk music as well as contemporary folk-oriented music that draw substantially on traditional folk music in style and performance. It includes old-time country music recorded before the 1950’s.

33 - World beat and international, including world beat music that draws heavily from the traditional music styles of countries throughout the world. It also includes music from the popular, folk and classical music traditions of countries throughout the world that are played in instrumental form or sung in languages other than English and French.

34 - Jazz and Blues, including both historic and contemporary music in the jazz and blues traditions. Examples of music in the jazz tradition include ragtime, Dixieland, “golden age” swing, modern swing, bebop, “cool” jazz, modern, avant-garde, contemporary jazz-fusion, jazz funk, and Latin-oriented jazz. Examples of music in the blues tradition include classic blues, delta blues, Chicago blues, and contemporary blues music.

35 - Non-classic religious, referring to music of religious faiths. It also includes gospel music, hymns, and contemporary Christian music.

36 - Experimental Music The unconventional and non-traditional uses of instruments and sound equipment to create new sounds and an orchestration of these sounds. This includes audio-art, turntablism, *musique actuelle*, electro acoustic and sound ecology. While it may involve the use of previously recorded sounds to create new sounds and orchestrations, it does not include spinning or beat mixing where the alterations of previously recorded tracks are limited to mixes between two or more pieces or samples.

HIT: Any musical selection that has reached any of the top 40 positions since 1951.

Maximum Repeat Factor: The maximum number of times a distinct musical selection is broadcast in a week. (Maximum 5 times a week)

Trent Radio in Relation to CRTC

As a broadcast licence holder, Trent Radio is bound by the laws and guidelines of the CRTC (Canadian Radio-Television and Telecommunications Commission).

Trent Radio is obliged to maintain a full record of its programming activities by keeping logger tapes and music sheets for one month and programme logs for one year.

The Promise of Performance governs each station's programming expectations and content. A copy of Trent Radio's Promise of Performance is available for viewing at the Bata (Trent) Library and the CRTC.

CRTC regulations state that a licensee shall not broadcast:

- anything in contravention of the law
- any abusive comment that, when taken in context, tends or is likely to expose an individual or group or class to hatred or contempt on the basis of race, national or ethnic origin, colour, religion, sex, or mental or physical disability
- any telephone interview or conversation or any part thereof with any person unless the person's oral or written consent to the interview or conversation being broadcast was obtained prior to the broadcast; or the person telephoned the station for the purpose of participating in the broadcast.

The Human Rights Code

The Canadian Human Rights Code reminds us of our responsibilities to other human beings. **Respect for other volunteers, staff and listeners is crucial to this organization.** Without respect, Trent Radio would have to rely on standards or formal regulations, and nobody wants that. Respect makes true communication possible. We are not all alike. By showing respect, we can learn from each other.

Special Events and Activities

Trent Radio operates a non-profit, volunteer radio facility. Volunteers, who deserve our undying gratitude, not only are needed to assist with the day-to-day operations but also are invaluable in creating and playing a major role in special events and activities. Here's a sampling from past seasons:

- **Community Outreach** – Setting up displays, attending public talks, etc.
- **Computer Support** – Helping with the layout of the radio guide, updating the website, solving glitches
- **Fundraising** – Initiating or assisting in events, e.g. radio marathons
- **Guest Lecturers** – Interview visitors to Peterborough
- **Musicians & Performers** – Interviewing local and out-of-town performers and inviting them to perform in the studio
- **Open House** – Assisting in this event at the beginning and/or end of each season
- **Operators** – Assisting programmers for five hours each week
- **Parties & Gatherings** – Organizing and attending festivities, e.g. bowling tournaments, barbecues
- **Posters & Schedules** – Posting and distributing
- **Radio Project Days** – Initiating and participating in theme-based, all-day radio, e.g. Why Valentine's Day Sucks, International Women's Day, Radio on the Law
- **Radio Salon** – Holding discussion sessions about the medium & how it can be used creatively (voice poetry, student media, radio art)
- **Remote broadcasts** – broadcasting on location, e.g. Intro Week, Club Days
- **Special Programming** – Producing "one-off" programmes, e.g. Girl Guides on the Air, Anthropology of Tourism
- **Station Tours** – Showing visitors around Trent Radio House
- **Tech support for special programming** – Helping others in their 15 minutes of fame
- **Visits to school** – Talking to classes about Trent Radio & helping students (e.g. in French or ESL classes) prepare projects

Programmers' Questions and Answers

Do I get paid for this?

Almost all programming at Trent Radio is produced by volunteers. There may be other job opportunities, primarily through the Grant Funding. **You are not to use the facilities or your programme for personal gain.** You will acquire a wide variety of skills, challenge yourself and learn a heck of a lot – all while having fun.

What do I do if I want to take a holiday?

Holiday? What's that? The first rule of radio is to show up, and remember that Trent Radio runs throughout the broadcast season. This includes long weekends, reading breaks and other holidays. If you need to take a holiday or are just not available, you must make arrangements with the Director of Programming. You can have your back-up tape aired or you can pre-record a programme.

What if I get bored doing my programme?

There may be days that you feel this way. If the feeling persists for a few weeks, take it as a warning that perhaps you need to stop doing the programme or to take a break for a while. Be sure to let the Director of Programming know how things are going – the good, the bad and the ugly.

Can I say anything on air?

You need to back up what you say. It must be true, thoughtful and balanced. Feel free to clarify your specific concern with the Director of Programming.

What if my guest cancels at the last minute?

Ah! Another reason a back-up tape is handy. To prevent this kind of surprise, call your guest and remind him/her of the programme – a week before, the night before and the morning of. If all else fails, you can develop your improv skills. All good radio folks need to be good ad-libbers at times too.

My co-host is driving me crazy. What can I do?

As your programme develops, it is common that co-hosts may disagree on the direction the shows will take. If the disagreements get out of hand and it isn't fun doing the programme anymore, you should definitely find a solution between yourselves. Meet with the Director of Programming too. If problems can't be worked out, you could arrange to be different programmes.

What is an Operator?

Operators are volunteers and experienced programmers who commit to a five-hour shift each week. They provide support to programmers in a variety of ways, including answering the phones, giving technical tips, and taking responsibility for the safety of Trent Radio House. They will get to know you and will act as a link to other Operators and staff.

*****This version of the Programmer Orientation Guide is modified to reflect a time of remote programming during the COVID-19 pandemic. As a new Programmer, when we return to Trent Radio House for live Programming and Production, we will offer refresher training sessions to cover the relevant information you have not yet received for working in Trent Radio House. -20210222_jstaveley**