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The Programmer's Guide to Trent Radio – April 2021

Who to contact:

Jill Staveley – jstaveley@trentradio.ca

Director of Programming (she/her). Her role at Trent Radio is to oversee all aspects of programming – including administrative compliance, producer training, special projects & grants, and volunteer management (among other things). If you have questions about content, scheduling, programming & special events – contact Jill.

Rob Hailman – rhailman@trentradio.ca

Director of Operations (he/him). His role at Trent Radio is to oversee all aspects of broadcast technology, archive resources, governance support and physical plant operations (among other things). If you have questions about technical support, music archives, governance and the physical space – contact Rob.

Keeping in mind – they both work together to complete all the tasks required to keep Trent Radio up and running. If you send an email to info@trentradio.ca – your message will be delivered to both of them.

What we do:

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 1978, 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.

Producer Oriented Radio – Trent Radio isn't making radio - YOU ARE!

Trent Radio is a broadcast facility with a type B Community Broadcast License. Trent Radio reports to the CRTC, and our programmers report to Trent Radio. Our programming goals must always align with CRTC compliance regulations or we may lose our license to broadcast.

Trent Radio is also a registered charity with a goal to create educational opportunities for our membership in broadcasting and communication arts. In this capacity, we have set out our Aims & Objects (also known as mission and mandate) which guide our programming standards, organizational goals and priorities.

Radio waves are public property in Canada. Participating in an analogue broadcast undertaking is a privilege for us all.

As a Producer at Trent Radio, you agree to engage with this space and opportunity with a goal to create exceptional radio, with a positive purpose.

As a Producer at Trent Radio you understand that freedom of expression does not mean freedom from accountability.

Trent Radio's 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

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 license 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.

Trent Radio in Relation to CRTC

As a broadcast license 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 and programme for one month.

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.

3 Types of Radio In Canada

Trent Radio is a Community Broadcast Facility, our main goal is to create community through our programming, educational and broadcast endeavours. We strive to create exceptional radio that reflects and engages with the Trent, Kawarthas & Peterborough/Nogojwanong Communities.

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?

All decisions about who gets a programme are based on Trent Radio’s Aims & Objects.

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.

Programming Requirements

Foreground Content

Generally, this is an opportunity to make a special feature within your programme. If you have a music show – this means 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.

Canadian Content

All music shows are required to meet CRTC CanCon requirements.

35% of all Category 2 music and 10% of all Category 3 music played must be CanCon

In order for a song selection to be considered Canadian, 2 of these categories must be considered Canadian

M - The Music is composed by a Canadian

A - The performing Artist is Canadian

P - The selection was Produced/recorded in Canada

L - The Lyrics are written by a Canadian

NO HITS

A hit is defined as any musical selection that, at any time, has reached one of the Top 40 positions in the charts used by the Commission to determine hits.

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

Membership

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.

Contact Information

Make sure that the email you provided us is one that you will check often. It will be posted publicly for listeners to engage with you directly. You will also receive an email to confirm your show details, and provide you with instructions on how to submit your show each week.

Programmers must respond to all direct email correspondence from Trent Radio staff within 48 hours or their programme may be removed from the schedule.

Introducing Yourself & Your Show

When you are introducing your show at the beginning, middle and end of your segment - be sure to say:

You are listening to "programme name" broadcasting through the facilities of CFFF Trent Radio at 92.7 FM in Peterborough, Canada. And use your first and last name to let people know who they are listening to.

Promoting Your Show

These same rules apply when promoting your programme in print & visual platforms.

You may NOT use Trent Radio's logo without written approval of the language and design.

You may not use phrases such as "ON Trent Radio" – however, you may use language such as "Broadcasting Through The Facilities of Trent Radio" or similar.

Programmer's Check List (For Remote Production)

- ✓ Attend virtual orientation & training sessions.
- ✓ Learn about the C.R.T.C. CONTENT CATEGORIES and CANADIAN CONTENT.
- ✓ Learn about your responsibilities as a broadcaster.
- ✓ Research and prepare each programme.
- ✓ Meet your approved Programme Proposal Outline & Canadian content requirements for each show.
- ✓ Make sure your programme is saved as an mp3 and is the correct name & length.
- ✓ Fill in online music/programme logs. (or your show won't broadcast)
- ✓ Upload your show to the drop-box by your submission deadline each week.
- ✓ Use the Trent Radio FB Group to connect with other Programmers.
- ✓ Read & respond to all Trent Radio emails,
- ✓ Promote Your Show

BEFORE YOUR 3RD BROADCAST YOU MUST

- ✓ 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.

Administrative Compliance Documentation

- **Programme Logs/Music Sheet:** For each show you are required to prepare a Programme Log/Music Sheet. Currently this is one combined document that you fill out through Google Forms.

Each log must be complete, and indicate your regular CRTC Content Categories (These should remain consistent throughout the season, as approved with your Programme Proposal. If you feel like your show is changing each week – please communicate).

For any musical selections played, you must include the Performing Artist Name, Song Title, and indicate if the track is Instrumental, CanCon, A Hit (which you aren't supposed to play) and/or a background track (music played under talking).

- **Logger Tape:** Trent Radio is required to keep a recording of all content broadcast for one month from the time of broadcast. We expect programmers to check the online logger files to confirm that it is running at the time of your broadcast. If you are unable to complete this task at the time of your broadcast, please communicate this information directly with the Director of Programming.
- **Off Air Monitor:** Trent Radio is required to monitor our analogue broadcast at all times. Whenever possible, we ask our Programmers to complete this task during their scheduled broadcast time. If you are unable to complete this task at the time of your broadcast, please communicate directly with the Director of Programming.

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.

Discontinuances

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

- ⊖ Programming contradicts Trent Radio's Aims & Objects
- ⊖ Programming shows a lack of respect for community members and the broadcast undertaking.
- ⊖ 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 and/or random chatter.
- ⊖ 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.

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 license 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 license 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 license states that a minimum of 12% 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)

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.
- **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** – Operational Support
- **Parties & Gatherings (zoom/online)** – Organizing and attending festivities, e.g. RPG, chat sessions, online community events
- **Posters, Social Media Posts & Schedules** – Creating & Sharing
- **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

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?

Do you need to say it? Does it make your programming exceptional? Is it necessary?

You need to back up what you say.

It must be true, thoughtful and balanced.

We do not encourage gratuitous language.

My co-host is driving me bonkers. 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 produce different programmes.

What is an Operator?

Operators are volunteers and experienced programmers who support the seasonal operations including – monitor shifts, mentor support, technical support, Smooth Op production, event & community activities, radio project days, social media campaigns, fundraising, PSA production, community outreach and more!

*****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. -20210419_jstaveley**