Trent Radio

Nogojiwanong/Peterboro and Area
CFFF FM

StudioA & Orientation

Trainer Resource & Guide

Trainer Manual - Studio A, Basic Orientation

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As part of the CRFC RM1718 Grant "Trent Radio Foundations: building a model for succession and growth", we are working to create effective training schedules, resources and models to provide exceptional training sessions and support models for our volunteers.
This document includes the content that is expected to be conveyed during the first "Studio A Training Session" for new volunteers.

THE SPACE

Trent Radio House is located at 715 George Street North in downtown Peterborough. The physical building is owned by Trent Radio, and is maintained and developed by Trent Radio.

The main common-area is the Kitchen. There is always coffee and tea available, local newspapers and other publications in the magazine rack, garbage and recycling containers, tablet for volunteers to use for re-search, planning and programming admin, mail-slots for each day of the week, fridge, microwave and hooks for coats & bags.

We encourage active engagement with others in the space (always say hello, and welcome people as they come in the door - never assume they've been here before, or know who they are looking for), and group accountability for keeping it clean and tidy (wash your own dishes, make a new pot of coffee).

When the weather is wet/snowy - we ask that people remove their shoes at the door (assuming they are able), and if a mess is made by accident - that someone takes initiative to grab the mop and clean it up.

If the phone rings, anyone is welcome to answer it (and if they are the only person around - expected to answer it) by saying: Hello, Trent Radio, (your name) speaking.

LINE 1 - OFFICE LINE 705 741 4011
LINE 2 - ON-AIR LINE 705 748 4761
(check with programmers in advance, or Operators on duty to see if the current show takes live phone-ins)

If you do answer the phone - make sure to write down the message in the Operator's Book AND email the intended recipient. NEVER give out phone numbers - always just take a message and contact the person yourself.

Upstairs (above the kitchen) is the office. Mostly boring stuff happens up there, and it is locked when staff are not on site.

Upstairs (above the studios) is an apartment. The space is not Sound Proof - it is what we call Sound Reduced. You may hear footsteps or a vaccuum sometimes - mostly we just kindly work around each other as neighbours. We must be respectful of our tenants with respect to noise volume - especially late at night and early morning.

Basement - this space is generally off limits. All our servers/computers are down there, as well as supplies such as toilet paper and paper towel, and some other general storage.

Operator's Room - the first doorway on the Left leaving the Kitchen. This space must always have a clear path to the electrical panel. The thermo-stat for the furnace is in here (don't touch the temperature unless you have permission), and you can also find the vaccuum and brooms here.

SutdioC - the second doorway on the Left leaving the Kitchen. This is our "Community Studio". It is a space for meetings, people working, larger production projects, and can be used by volunteers when it is not other-wise booked for show prep etc. Coffee is okay in this space when it isn't being used for production.

StudioB - the first doorway on the Right leaving the Kitchen. This is our "Production Studio". It is a space for pre-producing shows, recording promos, and creating back-up shows. The space is available to members who have StudioB training, and all acitivty should be directly related to creating content that will be broadcast on Trent Radio. There is a Stu-dioB booking book in the Kitchen - please read the front page to learn about booking procedure, open hours, and other important information. Absolutely No Food or Drink in this space.

StudioA - the second doorway on the Right leaving the Kitchen. This is our "On-Air Studio". It is a space for the production of live radio. Abso-lutely No Food or Drink in this space.

HALLWAY - It is simply a hallway - but it is important to note that this is intended as a quiet space, especially when the RED LIGHTS are lit up.

They indicate that the mics are open in the corresponding studio. If you have a bottle of water or cup of coffee that you want to have near you - you can leave it ourside the door of the studio you are working in...so be mindful where you step.

GEORGE ST NORTH DOOR - This is our accessible entrance. It is not used unless required as we want to prevent as much traffic outside the studio doors as possible.

If you or your guest require access through the George St North door, please make arrangements with your Operator or staff in advance. The door is permanently locked, and requires a key to open from the outside, or a human on the inside to open it.

If you are the first person of the day opening the George Street North door - be warned that you will trip the alarm, and it will likely require a phone call with Trent Security (not the university - the security company)

SECURITY - The building is serviced by a company called Trent Security. There is an alarm that protects the space, and is armed during closed hours. The keypad is located in the closet in the kitchen. You can also use this resource to alert the police, fire department (etc). Your safety is our priority - if you feel in danger, call the police. If you detect fire - get out of the space - and call 911.

The bathroom is equipped with power assisted doors and an alarm. If you hear the alarm - it means someone is in need of help. There is a key on a pink lanyard behind the alarm keypad that will open the bathroom door.

FIRE EXTINGUISHERS - are located on each level (1) hallway beside Studi-oC, (2) upstairs outside of Office door, (3) basement immeidately to your RIght around the corner at the bottom of the stairs.

FIRST AID KIT - can be found in the closet in the bathroom.

Make sure to call appropriate help, and ensure medical assistance for any accidents that happen in or around Trent Radio House.

THE ORGANISATION

Trent Radio is not a radio station – we just have one of those. We are a lot more in the community than a hulking broadcast. We encourage a culture of failure, learning from blunders, adversity, and finding the strength to defend your view under challenge.
We discourage a culture of protectionism and encourage individuals to pursue their own singular, selfish artistic goals.

Trent Radio's Basic History:

In the 1960s, Trent Radio started as a Trent University Student Club called "Trent University Radio Service", operating out of a small studio space on campus, with the purpose to produce foreground and local content obligations for CHEX-FM – the local commercial radio station.

The relationship between CHEX and the student group ended when content was produced and broadcast that was considered 'unsuitable' for broadcast on the local commercial station.
1979 Opening of the Lady Eaton Studio

At this time in Trent Radio's history, the students involved with the radio club came together to incorporate the organisation as Trent Radio, and set about to obtain a production facility and a broadcasting license.
In 1984-1985, we bought a small rundown 1860s red brick house on the corner of Parkhill and George, right alongside Peter Robinson College (P.R.C.).

Also in 1984, CFFF was given approval by the Canadian Radio-television and Telecommunications Commission (CRTC) to operate at 96.3 FM with an effective radiating power of 30 watts.[1]

Everything that we do at Trent Radio today is based on the following aims and objects developed with the first broadcast license in 1984. We continue to revisit these goals to ensure that we are creating a space and a future that can & will provide these opportunities and experiences for any member of our community who finds Trent Radio, and wants to participate.

TRENT RADIO AIMS & OBJECTS (mission/mandate):

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.

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The station moved to 92.7 FM in 1997.[2]

1997: On January 20, CFFF-FM was given approval to change frequency from 96.3 to 92.7 MHz and to increase effective radiated power from 30 to 250 watts. On 96.3, low powered CFFF was sandwiched in between high powered CFMK-FM Kingston and CFMX-FM-1 Toronto. The move to 92.7 would eliminate these major sources of interference. The increase in power on 92.7 would extend Trent Radio's signal to the Hiawatha and Curve Lake First Nation Reserves and to the south-western community of Millbrook.

The move to 92.7 MHz took place later in the year.

2005: On June 27, CFFF was authorized to increase effective radiated power from 250 to 700 watts and to relocate the transmitter and increase antenna height. By this time, the new tower was operational and the station stated the power increase would provide a better signal to serve Peterborough and the surrounding communities.

2007: On October 17, Trent Radio's application to have CFFF-FM become a Type B community station was approved. The CRTC received an application by Trent Radio to renew the license of the community-based cam-

pus station. The licensee had advised the Commission that over the last license term CFFF-FM's board of directors did not include representation from the university as required under the Campus radio policy. In light of this information, the Commission was of the view that CFFF-FM's board of directors did not include balanced representation from the university and considered changing the station's class of license from a community-based campus to a Type B community station. The licensee agreed with the Commission's assessment. The station will operate at 92.7 MHz with an effective radiated power of 700 watts, the same technical parameters as those authorized under its previous community-based campus license.

Trent Radio Model:

There are 3 types of Radio in Canada. Commercial Radio – to create a market for sales; National Radio – to create a national identity – from coast, to coast, co coast; and Campus/Community Radio – to create community.

Community radio is a radio service offering a third model of radio broadcasting in addition to commercial and public broadcasting. Community stations serve geographic communities and communities of interest. They broadcast content that is popular and relevant to a local, specific audience but is often overlooked by commercial or mass-media broadcasters. Community radio stations are operated, owned, and influenced by the communities they serve. They are generally nonprofit and provide a mechanism for enabling individuals, groups, and communities to tell their own stories, to share experiences and, in a media-rich world, to become creators and contributors of media.

In many parts of the world, community radio acts as a vehicle for the community and voluntary sector, civil society, agencies, NGOs and citizens to work in partnership to further community development aims, in addition to broadcasting. There is legally defined community radio (as a distinct broadcasting sector) in many countries, such as France, Argentina, South Africa, Australia and Ireland. Much of the legislation has included phrases such as "social benefit", "social objectives" and "social gain" as part of the definition. Community radio has developed differently in different countries, and the term has somewhat different meanings in the United Kingdom, Ireland, the United States, Canada and Australia, where freedom of speech laws and de facto realities differ.

Trent Radio is a not-for-profit registered Charity, and we hold a Community Broadcast License. We are not a radio station – however, we have one. Our priorities include providing the space, resources, support and training for the members of our community to produce exceptional radio.

Our model is unique in that our format is Producer Oriented Radio. The way that we create, or manufacture community is by inviting the people in our region to create content that reflects a diverse range of perspectives. Trent Radio does not make radio, you do. Programmers bring ideas forward, research and develop a show idea, and fill out a Programme Proposal for consideration at the beginning of each Broadcast Season. If approved, the Programmer has signed a Pledge on the back of the Proposal, and is engaged in a contract with Trent Radio to fulfill the programming expectations as approved, and meet all of Trent Radio's compliance regulations as outlined by the CRTC, Canadian Broadcast Act and Industry Canada.

Governing Bodies & Our Relationship with other Associations

TCSA & Trent U Levy Groups

Trent Radio is a Non-Profit Independently owned and incorporated Registered Charity who receives an associated membership fee from all Trent University students. While the language used has changed to Levy Fee over time - the purpose remains the same from Trent Radio's perspective.

We are considered a Levy Group, but are not owned by the students of Trent nor the Administration of the university.

The University gathers and distributes Levy Fees to orgnisations & groups based upon information provided by the Trent Central Student Association (TCSA).

The TCSA does NOT govern Levy Groups. They are the Student Union, and are responsible for overseeing TCSA elections and governance responsibilities, and sharing results of referendum with the university regarding levy fee changes and creations.

The TCSA is a Levy Group just the same as ALL other levy groups. Their purpose is to support student life and activity, and to provide channels to help respresent and advocate for the needs of the students.

INDUSTRY CANADA (Innovation, Science and Economic Development Canada)

Industry Canada works with Canadians in all areas of the economy and in all parts of the country to improve conditions for investment, enhance Canada's innovation performance, increase Canada's share of global trade and build a fair, efficient and competitive marketplace. This includes managing Canada's airwaves and overseeing its bankruptcy, incorporation, intellectual property and measurement systems; providing financing and industry research tools to help businesses develop, import and export; encouraging scientific research; and protecting and promoting the interests of Canadian consumers.

CRTC:

As a broadcast license holder, Trent Radio is bound by laws and guide-lines of the C.R.T.C. (Canadian Radio Television and Telecommunications Commission)

C.R.T.C. regulations state that a licensee shall not broadcast:

1.	anything in contravention of the law;
2.	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, age, or mental or physical disability;
3.	any obscene or profane language;
4.	any false or misleading news;
5.	any telephone interview or conversations, or any part thereof, with any person unless
1.	the person's oral or written consent to the interview or conver-sation being broadcast was obtained prior to the broadcast, or
2.	the person telephoned the station for the purpose of participat-ing in a broadcast

Trent Radio is also obliged to maintain a full record of its programming activities by keeping:

1.	logger tapes for one month
2.	music logs for one month
3.	programme logs for one year

BROADCASTING ACT

The Broadcasting Act covers three main sections: a broadcasting policy for Canada; the regulatory powers of the CRTC; and the operating proce-dures and policies for the Canadian Broadcasting Corporation.

The Act imposes a Canadian owned and controlled system of broadcast-ing, and includes provisions regarding Canadian content in programming and production. It encourages the development of Canadian expression, and the use of Canadian talent and creative resources. There is also a specific emphasis on reflecting Canada's cultural diversity: section 3 states that programming and employment opportunities should serve the needs and interests of all Canadians, and reflect their various cir-cumstances.

The Broadcasting Act emphasizes that each broadcaster is responsi-

ble for its own programs, and that a high standard of programming is expected. There is no specific reference, however, to address violent programming or hate propaganda.

The CRTC addresses issues of media violence, and hate messaging through its regulations for radio, television, specialty services and pay-television.

If a broadcaster fails to follow the Broadcasting Act policies or regulations, the CRTC may invoke a number of penalties — such as imposing fines, or limiting or denying a station's application for licence renewal.

Broadcasting Policy for Canada

Marginal note:Declaration

3 (1) It is hereby declared as the broadcasting policy for Canada that

(a) the Canadian broadcasting system shall be effectively owned and controlled by Canadians;

(b) the Canadian broadcasting system, operating primarily in the English and French languages and comprising public, private and community elements, makes use of radio frequencies that are public property and provides, through its programming, a public service essential to the maintenance and enhancement of national identity and cultural sovereignty;

(c) English and French language broadcasting, while sharing common aspects, operate under different conditions and may have different requirements;

(d) the Canadian broadcasting system should

(i) serve to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada,

(ii) encourage the development of Canadian expression by providing a wide range of programming that reflects Canadian attitudes, opinions, ideas, values and artistic creativity, by displaying Canadian talent in entertainment programming and by offering information and analysis

concerning Canada and other countries from a Canadian point of view,

(iii) through its programming and the employment opportunities arising out of its operations, serve the needs and interests, and reflect the circumstances and aspirations, of Canadian men, women and children, including equal rights, the linguistic duality and multicultural and multiracial nature of Canadian society and the special place of aboriginal peoples within that society, and

(iv) be readily adaptable to scientific and technological change;

(e) each element of the Canadian broadcasting system shall contribute in an appropriate manner to the creation and presentation of Canadian programming;

(f) each broadcasting undertaking shall make maximum use, and in no case less than predominant use, of Canadian creative and other resources in the creation and presentation of programming, unless the nature of the service provided by the undertaking, such as specialized content or format or the use of languages other than French and English, renders that use impracticable, in which case the undertaking shall make the greatest practicable use of those resources;

(g) the programming originated by broadcasting undertakings should be of high standard;

(h) all persons who are licensed to carry on broadcasting undertakings have a responsibility for the programs they broadcast;

(i) the programming provided by the Canadian broadcasting system should

(i) be varied and comprehensive, providing a balance of information, enlightenment and entertainment for men, women and children of all ages, interests and tastes,

(ii) be drawn from local, regional, national and international sources,

(iii) include educational and community programs,

(iv) provide a reasonable opportunity for the public to be exposed to the

expression of differing views on matters of public concern, and

(v) include a significant contribution from the Canadian independent production sector;

(j) educational programming, particularly where provided through the facilities of an independent educational authority, is an integral part of the Canadian broadcasting system;

(k) a range of broadcasting services in English and in French shall be extended to all Canadians as resources become available;

(l) the Canadian Broadcasting Corporation, as the national public broad-caster, should provide radio and television services incorporating a wide range of programming that informs, enlightens and entertains;

(m) the programming provided by the Corporation should

(i) be predominantly and distinctively Canadian,

(ii) reflect Canada and its regions to national and regional audiences, while serving the special needs of those regions,

(iii) actively contribute to the flow and exchange of cultural expression,

(iv) be in English and in French, reflecting the different needs and cir-cumstances of each official language community, including the particular needs and circumstances of English and French linguistic minorities,

(v) strive to be of equivalent quality in English and in French,

(vi) contribute to shared national consciousness and identity,

(vii) be made available throughout Canada by the most appropriate and efficient means and as resources become available for the purpose, and

(viii) reflect the multicultural and multiracial nature of Canada;

(n) where any conflict arises between the objectives of the Corporation set out in paragraphs (l) and (m) and the interests of any other broad-casting undertaking of the Canadian broadcasting system, it shall be

resolved in the public interest, and where the public interest would be equally served by resolving the conflict in favour of either, it shall be resolved in favour of the objectives set out in paragraphs (l) and (m);

(o) programming that reflects the aboriginal cultures of Canada should be provided within the Canadian broadcasting system as resources become available for the purpose;

(p) programming accessible by disabled persons should be provided within the Canadian broadcasting system as resources become available for the purpose;

(q) without limiting any obligation of a broadcasting undertaking to provide the programming contemplated by paragraph (i), alternative television programming services in English and in French should be provided where necessary to ensure that the full range of programming contemplated by that paragraph is made available through the Canadian broadcasting system;

(r) the programming provided by alternative television programming services should

(i) be innovative and be complementary to the programming provided for mass audiences,

(ii) cater to tastes and interests not adequately provided for by the programming provided for mass audiences, and include programming devoted to culture and the arts,

(iii) reflect Canada's regions and multicultural nature,

(iv) as far as possible, be acquired rather than produced by those services, and

(v) be made available throughout Canada by the most cost-efficient means;

(s) private networks and programming undertakings should, to an extent consistent with the financial and other resources available to them,

(i) contribute significantly to the creation and presentation of Canadian

programming, and

(ii) be responsive to the evolving demands of the public; and

(t) distribution undertakings

(i) should give priority to the carriage of Canadian programming services and, in particular, to the carriage of local Canadian stations,

(ii) should provide efficient delivery of programming at affordable rates, using the most effective technologies available at reasonable cost,

(iii) should, where programming services are supplied to them by broadcasting undertakings pursuant to contractual arrangements, provide reasonable terms for the carriage, packaging and retailing of those programming services, and

(iv) may, where the Commission considers it appropriate, originate programming, including local programming, on such terms as are conducive to the achievement of the objectives of the broadcasting policy set out in this subsection, and in particular provide access for underserved linguistic and cultural minority communities.

Marginal note:Further declaration

(2) It is further declared that the Canadian broadcasting system constitutes a single system and that the objectives of the broadcasting policy set out in subsection (1) can best be achieved by providing for the regulation and supervision of the Canadian broadcasting system by a single independent public authority.

CORUS ENTERTAINMENT

We ride for free on the CHEX TV Tower. In exchange, we have a non-competition agreement with CORUS Entertainment. Basically this means that we do not sell/broadcast commercial advertisements, nor do we play songs or produce content that you would hear on a local CORUS station. Two of our strategies in ensuring compliance with the non-competition agreement are (1) Foreground Format Programming & (2) No Hits policy.

Foreground Format At least 25% (15min per hour) of all music pro-grammes shall be produced as foreground format.

Definition:
- the intrinsic intellectual content of the matter broadcast is entirely related to one theme or subject

- the duration of the presentation is at least 15 minutes,

- the matter broadcast is broadcast without interruption

Generally, this is an opportunity to make an especial feature within the your programme ... talk about the music you've been playing, or by tying together a theme through words and music.

This could include discussion and comparison of musical styles, bio-graphical notes on musicians, info about a particular musical instrument, and anything else beyond simple label information (artist & title) - in-formation which isn't common knowledge. This is called "enrichment material" which advances or supports the theme.

Prohibited interruptions would include sponsorship messages, PSAs, time and temperature checks and other surveillance information.

For example:
The non-musical elements for the theme, "The Road" could present readings from Jack Kerouac's "On the Road", Ben Okri's "The Famished Road", and the musings of Mao Zedong about the "Long March" 1931-4

Whatever you say is up to you - opinions, readings, discussion of philosophy, etc...

Other material which would be considered Foreground music would include;

A live (or live-recorded) Canadian concert (either the producer or artist must be Canadian) produced specifically for broadcast and at least 15 minutes in length.

Radio Art produced specifically for broadcast.

No Hits Policy

Trent Radio has a self-imposed policy that restricts the broadcast of 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.

These rules are pretty strict and general – but it helps encourage programmers to think a bit harder about content, and dig a bit further for alternative content that would suit the theme or topic of their show. If a programme proposal requires the ability to play Hits – they will need permission from the CODM (who oversees management of all Programme Director responsibilities) in advance. It is important to consider Programme Proposals carefully to determine if their show proposal would require playing hits on the radio – or if there is an alternative option.

The manner in which the Hit is presented will also determine if the programme will be approved to play them. (For example (1) the host invites guests to bring in their favourite album, play it start to finish, and talk about why they love it and how it is important. The guest may choose an album with a hit or two on it. (2) a show based on exploring the ways that music genres and less popular artists have influenced bands who had #1 Hits…the show would primarily highlight the alternative music, culminating in the broadcast of the Hit in question)

Our first strategy is to discourage our programmers from playing hits, encourage using alternative songs or content that could fulfill the same purpose, suggest cover versions or live recordings of the hits, or similar options. If the overall programme proposal fits within Trent Radio's goals, and there is no alternative option – the PD may approve that specific show to play hits.

NCRA

The National Campus and Community Radio Association / l'Association nationale des radios étudiantes et communautaires (NCRA/ANREC) is dedicated to advancing the role and increasing the effectiveness of campus and community radio in Canada. The NCRA/ANREC facilitates

communication among Members and provides developmental materials and networking services. It also represents the interests of the sector to governments, industry, and other agencies, and promotes public awareness and appreciation for community-oriented radio in Canada.

CRFC

The Community Radio Fund of Canada/Fonds canadien de la radio communautaire (CRFC) was founded to help grow and sustain the campus and community radio sector.
It was founded in November 2007 as the result of a three-year partnership among Canada's largest community radio associations: the National Campus and Community Radio Association (NCRA/ANREC), the Alliance des radios communautaires du Canada (ARC du Canada) and the Association des radiodiffuseurs communautaires du Québec (ARCQ). While established by these associations, the fund is a distinct and independent organization with its own membership, board of directors, and decision-making processes.

STUDIO A TECH

1.LOGGER - must be recording at all times. We have 2 loggers in the basement (Studio & Off Air), and have access to monitor the audio signal from StudioA (rack in SE corner of the room), as well as confirm that the files are being saved by visiting www.trentradio.ca/logger online.

If the logger is not recording - you cannot go on air. The CRTC requires that we have audio recordings of all broadcast content, and that we save them for 31 days. If we don't - we could lose our license.

Use the Emergency Logger Kit (minidisc component in SE rack), tell your Operator, call/text Tech Support Staff, write a note in Operators Book, note timing on Programme Logs (to find logger files on a mini-disc), and inform next programmer & Operator.

2. MONITORING THE BROADCAST - The person operating the technical gear for your show must be monitoring the Off-Air broadcast (the radio). You are doing your own tech - so you must be aware of this requirement.

MODULATION MONITOR (TOP OF RACK IN SE CORNER) - Inidcates the FM signal recieved over the air (92.7 FM).

Top Meter is the Carrier Modulation - indicates whether or no we are broadcasting within our assigned spectrum. Ideal place to be is at 100% all the time - this means that we are sending the ideal amount of volume/level to the transmitter.

If we are at 0% - this means that we are not sending any volume/level to the transmitter.

If we are sending over 100% - this means that our volume/level is too HOT - and we must reduce the output from StudioA in order to transmit a broadcast signal within our assigned space on the FM dial.

OFF AIR MONITOR/CONSOLE OUTPUT - What you hear in the speakers and on your headphones can be one of two things. Either the (a) OFF AIR MONITOR - which is simply a monitor of what can be heard on the

radio after it is sent to the transmitter, and received by a radio, or (b) CONSOLE OUTPUT - which is the monitor of what is happening in Studi-oA before being sent to the transmitter.

It is important to know the difference because these are not always the same thing.

If StudioA is NOT engaged to send to the transmitter, the signal that can be heard on the radio is coming from StudioV (a computer in the basement that is set up to stream Radio Free Peterborough 24/7), or possibly from some other source if a special project or broadcast has been set up.

Technically speaking, Producers in StudioA are required to monitor the OFF AIR signal. Industry Canada states that the person running the technical operations must actively monitor the broadcast (not just the content being sent to the transmitter).

There are two reasons that we have the CONSOLE OUTPUT enabled.

(i) Sometimes, when we are not broadcasting from StudioA - we can use it as an auxillary production studio. In this case, you need to be able to hear what you are recording, and the files you are editing on the computer (just like in StudioB)

(ii) Our current broadcast system sends our signal from Trent Radio House to the transmitter via the internet. This function results in some audible latency - and this can be distracting and confusing for many of our producers.

To accomodate both the needs of our producers, and the requirements laid out by Industry Canada - we allow producers to monitor their production using the CONSOLE OUTPUT with the understanding that: Producers are visually monitoring the signal by checking the MODULA-TION MONITOR, check the OFF AIR MONITOR at the beginning of their programme, and that the OPERATOR in the Kitchen is actively monitoring the broadcast using the radio above the sink, and is also visually monioring the signal stregth meter on the LED screen of the radio.

3.GEAR

(I) CONSOLE - This is the mixing board built into the desk. It is old and analogue, and is intended to be a simple and reliable tool.

There is a visual level meter at the top centre. It is important to look at this meter regularly, and adjust your volume accordingly. It is our responsibility to send a consistent signal to our transmitter and beyond, and the first step in meeting thie compliance requirement is by making sure that our levels are at a good place.

This means - you want to make sure that people using mics are close (2 fingers or less away for a normal speaking voice), and that each fader on the board is set independently and adjusted based on the level you can see on the meter.

Your goal is to hit between -3 (minus three) dB (decibels) and 0 (zero) dB. If you are below -3, turn up your volume. If you see the 'PEAK' light (red square below meter) light up - turn down your volume level.

There is also a CUE Function on the console - this means that you can listen to audio to "cue it up" without sending it to the transmitter.

On each strip/channel, you will find a red square button. When this button is pressed in, the audio currently playing on this track will be heard through the small speaker at the TOP LEFT of the console. If the MASTER CUE button (red square button in the MIDDLE RIGHT of the console) is engaged, pressing the CUE button on a strip/channel will override the monitor output, and you will head the audio being cued on your speakers and headphones. It is not going out to the broadcast unless you have the fader up.

(II) FADERS - these are the white sliders on each strip/channel of the board. Slide the fader away from you to turn the volume level for that component up. Slide the fader towards you to turn the volume level for that component down. **note - when the mics are turned up, the speakers will MUTE (to prevent feedback), and the RED LIGHT will turn on to let people know that you are on air. You will still hear your signal in your headphones.

(III) PHONE - The phone is located above and to the Left of the console. Line 2 can be used on air.

ANSWERING the ON-AIR Phone at Trent Radio ~ LINE 2: Studio (705) 748 4761
There are 3 elements to consider when using the ON AIR PHONE at Trent Radio.

CONSENT & LIABILITY FOR CONTENT:
You MUST have the consent of the person you are putting on the radio. You can gain consent by asking for permission prior to putting the caller on-air OR by answering the call live by saying – Hello, you are being broadcast live on Trent Radio (or similar). You CANNOT broadcast a person without their consent. It is against the law.

As the Producer of your show, you are ultimately liable for the content shared by your guests – both in person, and by phone. Make sure that you choose your guests carefully, and that you inform them of the expectations, rules & regulations.

If you accept random call-ins, you are encouraged to screen the calls first to determine whether or not a caller is reliable.

TECHNICAL OPERATIONS:

Answer the phone on air:
-        Make sure the call is on line 2.
-         Press the little red button in the top left-hand corner of the soundboard.
-        Move up the Phone fader (farthest left) just as you would your microphone.
-        Talk.
-        When you're done, move the fader down and remember to press the little red button again, otherwise it will stay engaged and no one else can call in.

And here's how it gets only slightly more complicated by answering it first:
-        Make sure the call is on line 2.
-        Answer the phone - physically pick up the receiver, talk. This could be happening from another room, even.

- When ready, put the telephone on Hold with the rectangular orange button on the phone. Do whatever you have to do with them on hold.
- THEN press the little red button to patch it through to the soundboard.
- Move up the Phone fader - and probably your microphone, also.
- HANG UP THE TELEPHONE. Press release - the little square red button - on the telephone set itself. ***
- Talk.
- Move fader down and press the little red button again.

***But why? You ask. That seems scary! Well, the short answer is because if you don't, the line will think it's in two places and you'll have a 'beep, beep' of being on hold riding overtop of you trying to talk to someone on the air.

In summation - the only extra thing you need to do to talk to someone before hand is remember to put them on hold, then remember to hang up the phone once the console is engaged with the phone line. Other than that, it's the very same.

SCHEDULE
The on-air phone line is the same one used for pre-produced phone interviews in StudioB. While live/on-air content generally takes precedence, if you have a phone interview scheduled, take a minute to write the time/date in the StudioB booking book – so we don't have a conflict of usage.

(IV) MICS - There are 3 mics in StudioA. The numbers correspond Left to Right, in the same order as on the board. Make sure you turn up all the right mics (otherwise you will sound distant), and turn them off during songs (unless of course you are singing along). Your mouth should be close to the microphone, and make sure that you are facing towards the mic - or your voice will not be as clear and strong.

(v) TURN TABLES - There are 2 turn tables in StudioA. Please make sure you do not use them for storage of other media or belongings. You can play a track either by pressing start directly on the component, or by using the red button at the top of the fader channel.

(vi) CD PLAYER - There are two CD decks available in STudioA. They are

DJ decks, and the player is in two components. The POWER button is on the section with the CD trays. Note - check the PITCH level to make sure that it is set at 0 (zero) - otherwise the tracks will play back at a slower/lower or faster/higher rate.

(vii) CASSETTE DECK - There is a double deck Cassette Player available. Deck 2 used to be able to record the output from the console (it still might)

(viii) COMPUTER (AUX) - This fader will send out ANY AND ALL sounds coming from the computer (gchat notifications, ads, youtube videos). The main thing to watch is knowing how many windows are open at once - and making sure that videos/playlists have stopped before you turn it back up to play the next thing. There is also WINQ available on the Computer - this sends signal out to the CUE Speaker on the console, and not out to the broadcast.

(ix) MINI PLUG - There is a cable sitting in the bottom of the CD/TAPE rack to the Left of the Console. It is a stereo mini (1/8"), and is compatible with headhpone outputs from phones, laptops and other devices. You can bring in your own media on your own device, and plug directly into the board. Make sure that your volume level is up, and that any other applications that make noise (phone ringer, fb messenger) are silenced otherwise they will be sent out on air as well.

(x) REMOTE - There is a distribution amplifier in the rack at the back of StudioA. There are different components that can be sent via the REMOTE channel on the board. Most of the time, the Logger is being monitored through this device, and if you turn up the REMOTE channel you will hear a delayed version of your broadcast.

Through the REMOTE we have capabilities to receive signal via Bluetooth. Go to the rack, turn on the power for the Bluetooth (BT), select the channel for the Bluetooth on the distribution amplifier, set up your device - and then use the REMOTE channel as the volume control for your connected device.

(xi) HEADPHONES - There are 5 headphone outputs, 2 of them have been permanently modified to fit mini plugs (1/8"), and the other 3 are set up as regular 1/4" jacks. The 4 bundled together are controlled by the volume knobs just above them in the strip, and are in the same

order. The one to the side has a volume control beside it. The master volume for the speakers on the board does not affect the headphone volume.

(xi) PSRV/WINAMP - The music player we use on the computer is called WinAmp. You can access the files we have available via the PSRV (programmer server) which has a "Tree" icon on the desktop. I like to call it the TREE OF LIFE - which seems to help people remember it a bit better.

You can drag & drop, right click and enque files to make a playlist - or your can 'double click' to erase the files in the playlist editor and immediately play your selection.

StudioA Administrative & Compliance

PROGRAMME LOGS - located on a clipboard above the Turn Tables. These are hard-copy paper sheets that outline what we expect to happen during the Broadcast Day. It is the Programmers job to not only initial each entry, but to modify the sheet as appropriate. These logs are used to prepare a record of what actually happened, and are required by the CRTC. We must keep these records on file, and they must be accurate.

MUSIC SHEETS - a digital form found on the StudioA computer (green booklet icon on desktop) where Programmers record the musical selections played during the show. Dates & Times must be accurate, Full names must be used, MAPL, Hit & Category 3 boxes must be accurately filled out - AND all Programmes must fill out a music sheet even if they don't play music. This helps us keep track of any malfunctions of the form, and some people who "don't play music" - leave the room with a song playing...and this song must be recorded on a music sheet.

If a back-up show is being played - type the file name of the back-up show in the "Theme" section of the music sheet.

If more than one music sheet is required for a programme, be sure to accurately indicate times for each sheet (the programme runs

from 10 - 12:00, the first sheet covers the timespan from 10:00 - 11:15, and the second sheet covers the timespan from 11:15 - 12:00)

STATION IDS - We are required to play Station IDs every hour on the hour. These are scheduled on the Programme Log. Station IDs are available on the PSRV in the ZZSmoothOp folder. You are welcome to choose any one you like, and you are also invited to make your own in StudioB.

CANADIAN CONTENT (CANCON) - 35% of all Category 2 music and 10% of all Category 3 music played must be CanCon.
15% of all programming must be FOREGROUND CONTENT – contextualization of songs/music/theme of your programme with a duration of at least 15 minutes.

HITS - 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.

Additional Resources

MDRIVE (DIGITAL MUSIC ARTHIVES) This is an archive of content from CDs submitted to Trent Radio up until a few years ago. We used to take and archive any and all audio submissions sent to Trent Radio. We did not have the resources to effectively keep up with this system. Recently - we changed our collections policy to limit our permanent collection to audio produced locally, or wilth a local connection. This archive is not being updated.

Finding Music on M:

1 – Click on QMDRV or MQMDRV on the DESKTOP

QMDRV = lets you search for one term at a time, usually producing longer lists and is WAY more confusing and unlikely to find what you are looking for. This is the recommended method if you simply want to browse the music archives.

MQMDRV = lets you search for multiple terms at a time, usually narrowing down your list. This is the recommended method if you are looking for a specific song or album.

Example – if you are looking for Hunter Street Lullaby by The Bloody Miracles
1st Search Term: Bloody
2nd Search Term: Miracles
3rd Search Term: Hunter
4th Search Term: Street

2 – After you hit "Enter", 2 new windows will open
(1)   a text file of the songs that were found
(2)   the folder where the m3u is saved on the StudioA Computer

3 – You can edit/save/play your m3u a few different ways:
(a)   You can copy and paste the file names into the text file, and then save it as an m3u (be sure to type in .m3u at the end of the file name, and select "all files" in the file type drop down menu)
(b)   You can DOUBLE CLICK the file name in the "Q Search Results" folder, and the songs will automatically play in WinAmp **by doing this you will delete everything else already in WinAmp
(c)   You can RIGHT CLICK the file name, and choose ENQUE in WinAmp **this will add the new playlist to the files already in the WinAmp playlist editor.
***you can do multiple searches and have multiple lists open, and then copy paste from the notepad lists to make the playlist you want to.

***you can then save this playlist, or M3U in your psrv folder.

4 – The file names for the songs is very long and confusing…here are the basics

p = person/artist
s = song
c = Canadian content (MAPL, in that order, 1 means Canadian, 0 means not Canadian
a = album
g = genre (they're not all filled in)
f = the freedb # … to learn more about freedb visit their website

y = year the album was 'produced'
w = who digitized the file and when

**RIGHT NOW ALL OF THE SONGS ARE JUST SAVED AS FILES, SO THINK OF THE FILE NAME JUST THE SAME WAY AS A FILE NAME FOR AN ESSAY OR DOCUMENT, THE SEARCH FUNCTION WILL JUST BE LOOKING FOR THOSE LETTERS TOGETHER...

**IMPORTANT!!! There are no spaces in the files names, so always use an underscore (press shift and the key to the left of the plus minus key) to replace the space.
**IMPORTANT #2!!! Instead of an underscore we use a 'backwards apostrophe' (located to the left of the number one) before the word that the song/band/album will be alphabetized according to...(always after the words the, a, an when they are at the beginning of the name/title.

LCMP - Is our Local Content Management Project. It is an expanded collection based originally on the Radio Free Peterborough collection. It includes local music, audio art and radio dramas produced locally, as well as Trent Radio productions, seasonal back-up shows and grant reporting content.

On the PSRV under the ZZSmoothOp folder, you can also find copies of local albums that have been released within the past 12 months, which may or may not have been accessioned into our LCMP yet.

TOURING BANDS - as part of our Local Collections Policy, we accept and promote albums from bands who are playing locally. You can find physical copies (when available) in StudioA, as well as digital tracks on the PSRV in the ZZSmoothOp folder of bands who have played locally within the past 12 months. This resource is limited to shows that are promoted to us, and albums that are submitted to us.

VINYL ARCHIVES - Our beautiful shelves of vinyl in StudioC. The database for this collection died long ago - however we still have a text version of the full archive. You can find it on our website, and use the Control-F function to search for terms and words to locate archive numbers for VA (Various Artist), JZ (Jazz), 7I (7 inch), and CL (Classical).

LIST OF MANDATORY CONTENT TO COMPLETE DURING STUDIOA TRAINING

(1) Welcome, Tour of House

(2) Basic History, Aims & Objects
-producer oriented
-3 types of radio in Canada
-chex tv tower (hits etc)
-programmer pledge

(3) CRTC & Industry Canada
-who they are, why they are important

(4) Programmer Etiquette
-show up on time
-getting in and out smoothly

(5) Logger

(6) Programme Logs (Station IDs)

(7) Headphones/Monitoring

(8) Basic Relevent Tech

(9) Music Sheets (CanCon, Foreground Format)

Studio A Help Sheet
You are listening to "my show" broadcast through the facilities of Trent Radio. on 92.7 CFFF FM in Peterborough, Canada

1.   Arrive on time. You should be here 15 minutes before your show.
2.   Bring headphones, notes/script, music, etc. with you
3.   Check in with your Operator (the person in charge who will usually be sitting in the kitchen drinking coffee and listening to your show to make sure you are meeting CRTC and Industry regulations. They are here to help you, so ask them first if you have any questions).
4.   Leave your food & beverages outside of StudioA.
5.   Be ready to enter StudioA about 1 minute before your show, and plan your show to start about 1 or 2 minutes into your time slot.
6.   Check to make sure that the LOGGER is working. (rack in SE corner of StudioA). If it is NOT working, you cannot legally broadcast your programme (or any content) until this is fixed. There is a back-up logger kit on the same rack. Ask your Operator for help.
7.   Check the PROGRAMME LOG to see what needs to be played (sponsorship/station id etc). Sign your initials, and include any changes to content or timing, for your time slot and responsibilities.
8.   Sit down and get your show materials ready. Usually the programmer before you will have lined up some Station IDs or music in WINAMP so that the transition between shows is smooth. If there is dead air, find something to play (CD, .mp3 files from the Smooth Op folder) while you get settled. This transition is tricky at first, but you will get the hang of it.
9.   Open up a new Music Sheet Log (mshts) on the computer. Make sure this is filled in correctly for each show (good idea to fill it out as the show goes along – you can't stay in studioA after your show is done). This is required by the CRTC. If we do not have music logs, we can get in trouble. *** (MAPL stands for Music Artist Production Lyrics, and relates to Canadian Content. This information can be found on the back of your CD case, or in the file name in our digital music archive – M:)
10.   Use the StudioA Web Page (fish) to play Sponsorships as dictated by the Programme Log.
11.   CONTENT REQUIREMENTS:
35% of all Category 2 music and 10% of all Category 3 music played must be CanCon.
15% of all programming must be FOREGROUND CONTENT – contextual-

ization of songs/music/theme of your programme with a duration of at least 15 minutes.

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.

12.   HEADPHONES!!! You must wear headphones at all times in StudioA. This is an Industry Canada Requirement. When you wear your headphones, you are listening to and monitoring the signal being broadcast from our antennae on Signal Hill. If you are not wearing headphones, we are breaking the law.

13.   End of Your Show: Be sure to finish up a bit before your end time, and put on a song or similar and pack your stuff up, and get out so the next person can get in.

FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE   COMMUNITY RADIO FUND OF CANADA