MOHAWK NATION
OF GRAND RIVER
SECRETARIAT

BOOK XXVIII OF THE REGISTER'S BOOKS

The Station

Mohawk Nation TV and Radio: its channels and stations, the schedule in 30-minute blocks, going live and sending out, the standards it follows.

One of the National Books of the Mohawk Nation of Grand River.

First edition · October 2026

The Station

Book XXVIII of the Register’s books

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SECTION 1

The Station

Mohawk Nation TV and Radio — on the Grand.

Its colour: **Rust**

THE STATION

Mohawk Nation TV and Radio is the Nation’s own broadcaster, built into the Register as a shared schedule. Its first purpose is the Nation’s own voice: its news, its language, its Elders, and above all shows made by its residents. Its second is to build the Nation’s skill in media production, so that what the Nation makes, it can broadcast itself.

TV channels	What they carry
TV 1 — News	The Grand River today, the Two Row Times bulletin, the news
TV 2 — Mix	A mix of the other channels
TV 3 — Movies	Features and premieres
TV 4 — Home video	Residents’ own shows, watch parties, documentaries
Breaking news	Going live takes over every channel at once
Radio	**What it carries**
MNTV on FM	The TV’s sound, for listening
The tapes	The Nation’s own recordings, with a station for mixtapes
The Talk (AM)	Podcasts, and the links they mention
The Video Shelf (AM)	The sound of the Video Shelf’s tapes
Local sports (AM)	Several stations, one for each season’s games
Other stations	Third-party stations may be added to the dial

SECTION 2

Why a shared schedule

The common moment is the linchpin: what was lost, and what the Station gives back.

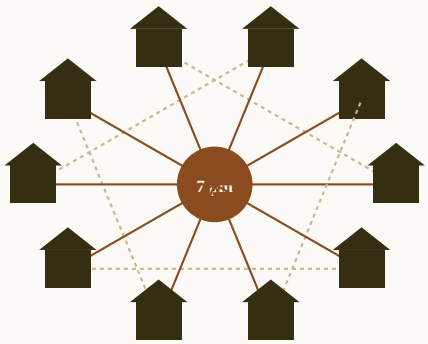
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THE COMMON MOMENT

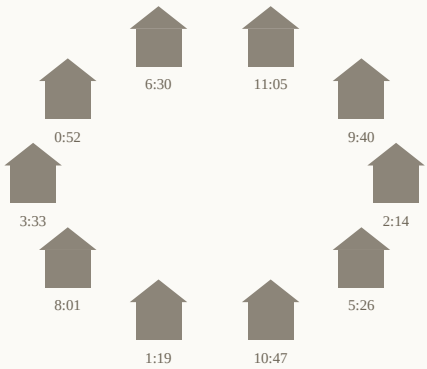
For most of the last century, a community watched and listened together. The same news at the same hour reached every kitchen; the next morning, at the store, the band office or the bus stop, everyone had something in common to talk about. That shared moment did quiet work: it carried news from house to house, it set an agenda a whole community could argue over, and it made strangers into neighbours who had seen the same thing.

How to read the drawing: on the left, every home is joined to one moment — seven o'clock — and the dotted lines are the talk between homes the next day. On the right, each home watches at its own time; there is no common moment, and no lines between the homes.

A shared schedule: one moment, many homes



On demand: each home alone, at its own time



Left: every home sees the same programme at once, and the next day's talk follows from it (dotted). Right: each home at its own time; no common moment.

What was lost

Change	What it cost the community
The end of analog over-the-air television (Canada, 31 August 2011)	Homes without cable or a new receiver lost the free signals they had always had — often those with least
The closing of local stations and newsrooms	The local news cycle — the evening report on one's own town and river — thinned or ended
On-demand viewing	Everyone watching something different, at a different time: no common hour, no shared story the next day
Feeds chosen by algorithm	Each person shown their own stream; what a neighbour saw is no longer what you saw

The result has been a quieter loss than any closure: the talk between homes chilled. People still watch and listen — more than ever — but less of it is shared, and less of what is shared is their own. For a nation whose strength has always been its gatherings, that matters.

What the Station does about it

The Station's answer	Why
A schedule: the same programme at the same time, for everyone	The common hour returns
Its own news at fixed hours: the river, the weather, the Two Row Times	A local news cycle the Nation keeps for itself
Residents' shows, and watch parties for them	Neighbours making what neighbours watch
Shout-outs, dedications and premieres	Moments made to be shared and talked about

The Station’s answer	Why
Free to watch, on any screen, and on the radio	No home left out by the cost of a receiver

WHY Students of media have long described this: Benedict Anderson, in Imagined Communities (1983), on a people made one by reading the same news at the same time; Daniel Dayan and Elihu Katz, in Media Events (1992), on the occasions a whole society watches together. The Station puts that to the Nation’s use.

SECTION 3

The schedule

Thirty-minute blocks, playlists that fill themselves, and house ads.

Its colour: **Rust**

SCHEDULE

Every channel runs in blocks of 30 minutes. A block may carry commercials, but never runs past its time; if a programme ends early, the Nation’s own house ads fill the rest. Channels are filled from playlists the Secretariat keeps: the channel reads each playlist and schedules it into the day.

How to read the grid: each row is a channel, and each column a half-hour, from six in the evening to ten. Each coloured block is one programme, as long as the half-hours it covers. The dark block is house ads filling a short slot; the red row shows breaking news, which takes over every channel when the Station goes live.



An illustration: every block is 30 minutes or a multiple of it; a short block is filled by the Nation’s own house ads.

Programme	Where and when
The Grand River’s level and the weather	Each morning and evening, TV 1 and FM
Kanien’kéha in five	A daily five-minute lesson
The Elders’ hour	Oral history and storytelling
A radio drama serial	Weekly, on the tapes
Birthday and anniversary shout-outs	Sent like dedications, by the page or by text
Premieres	Hosted in the style of the old film-review shows, then a watch party for the Nation’s own talent
The kids’ block	Every afternoon, TV 2

SECTION 4

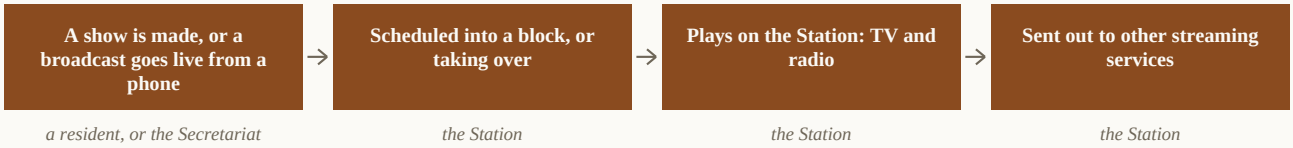
Going on air, and sending out

Live from a phone; to every service; on any screen.

Its colour: **Rust**

ON AIR

How to read the diagram: follow the steps left to right — a show is made, or a broadcast goes live; it is scheduled or takes over; it plays on the Station; and it is sent out to other services. Beneath each step is who does it.



Feature	How
On a business’s display TV	The public page is uncluttered; channel and settings are set in the admin, so a business can run it on a screen in its office
The radio	Shown only when a visitor wants it, by a button beside the dark-mode switch; it keeps playing from page to page, pops out into its own window, and can be embedded on other sites, showing the cassette playing, what is on now, and who sponsors it
Full screen	The TV fills the whole screen, like a video
Every tape	Has its own page, drawn to true proportions — cassette or VHS — in its maker’s chosen style

SECTION 5

When it matters most

Emergency broadcasting: the river, the weather, and alerts that take over every channel.

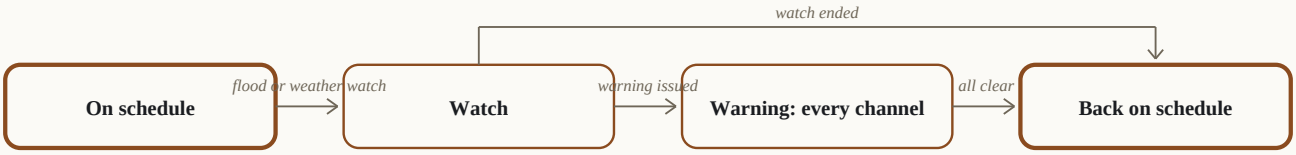
The rules for emergency broadcasting are proposed: for the Nation to adopt by its Gazette.

Its colour: **Rust**

EMERGENCIES

A shared schedule is also how a community is warned. When the Grand River rises, or a storm is coming, the Station breaks into every channel at once — TV and radio — with the warning, what to do, and where to go.

How to read the diagram: each box is a standing the Station can be in during an emergency — On schedule, Watch, Warning on every channel, and Back on schedule — and each arrow is what moves it on.



Source	What the Station carries
The Grand River Conservation Authority’s flood messages	Watches and warnings for the river, read as they are issued
Alert Ready (Canada’s public alerting system)	Alerts for the area, relayed
The Nation’s own officers	Where to go, what is closed, who to call

SECTION 6

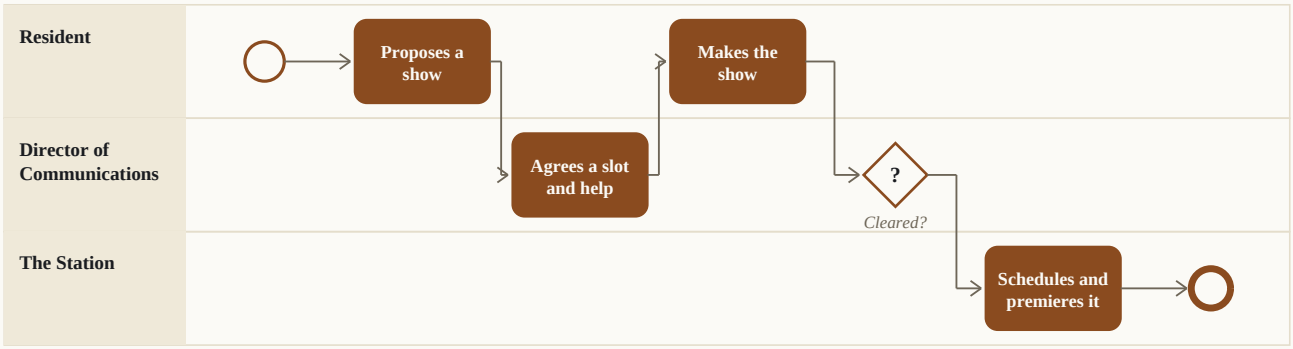
Making a show, and sending a shout-out

From an idea to the air, and a dedication by text.

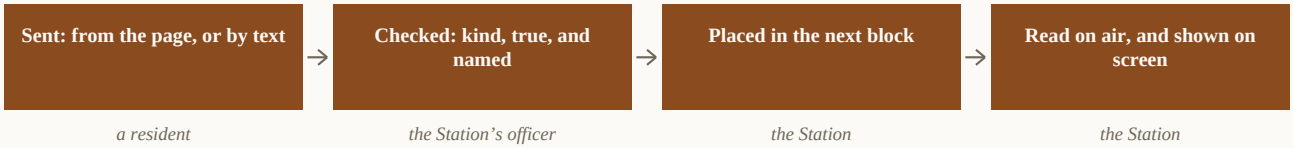
Its colour: **Rust**

MAKING IT

How to read the diagram: each row is one party — the resident, the Director of Communications, and the Station. Follow a show left to right; the diamond is the check that the show is cleared: the rights are held, and those who appear have agreed.



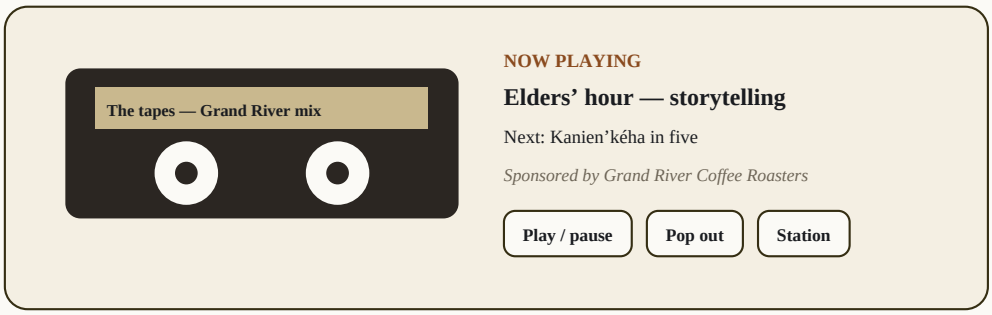
How to read the diagram: follow a shout-out left to right — sent from the page or by text from a verified phone; checked by an officer; placed in the next block; and read on air. Beneath each step is who does it.



Rights and cultural protocol

Before anything airs	Check
Music and film	Licensed, or the maker's permission in writing
People who appear	Their agreement; a parent's for a child
Elders' stories	The teller's agreement to broadcast and to keep the recording, and how it may be used
Ceremonial matters	Nothing ceremonial is recorded or aired without the agreement of those who keep it
Kanien'kéha	Checked by a speaker before it airs

How to read the drawing: this is the radio player as a resident sees it — a cassette turning while it plays, the name of the tape, what is on now and next, who sponsors it, and buttons to play, to pop the player out into its own window, and to change station.



An illustration of the player, as it will look on a page or embedded on another site.

SECTION 7

Standards

What the Station follows.

Its colour: **Rust**

STANDARDS

Standard	For
EBU R 128 and ATSC A/85	Loudness: every programme at one level, so no one reaches for the volume
HTTP Live Streaming (RFC 8216)	Streaming to phones, browsers and televisions
WCAG 2.2 and closed captions (CEA-608/708)	Pages and programmes anyone can use
XMLTV	The schedule, readable by any guide

WATCH FOR Only what the Nation has the right to broadcast goes on air. Playlists are filled with the Nation’s own work, works whose makers have given permission, and works carried by the services’ own embedding tools under their terms. Music and films are licensed or not played.

SECTION 8

How we compare, and the hard questions

Benchmarks, and answers.

Its colour: **Rust**

BENCHMARKS

How we compare

Benchmark	What they do	What the Nation does
APTN (Aboriginal Peoples Television Network, 1999)	A national Indigenous broadcaster, much of it in Indigenous languages	A nation’s own broadcaster, its language daily
Community television (Canada’s community channels)	Local shows made by local people	Residents’ own shows at the heart of the schedule
Public broadcasters’ live streams	One stream to many services at once	Every broadcast sent out to every service

Questions an expert or critic would ask

Does the Station need a licence?
Streaming online is not broadcasting over the air. If the Station ever takes an over-the-air frequency, it does so under the rules that govern that frequency.

Who owns what the Station plays?
The maker. The Nation plays only what it has the right to, and every tape names its maker.

Why build a station at all?
Because a nation that cannot tell its own story is told by others — and because making it teaches the skills.

Who decides what goes on air?
The Director of Communications, by the schedule; breaking news by the Secretary-General.