



Astral Media Radio G.P.

1717 René-Lévesque Blvd. East
Montreal, QC H2L 4T9
Tel 514 529 3262
Fax 514 529-3263
astral.com

November 30, 2010

VIA ACCESS KEY

Mr. Robert A. Morin
Secretary General
Canadian Radio-television and Telecommunications Commission
Ottawa, Ontario
K1A 0N2

**Re: Astral Media Radio G.P. - Annual Report on Radio and
Television Tangible Benefits Initiatives for 2009-2010
(Broadcasting Decision CRTC 2007-359)**

Dear Mr. Morin:

Pursuant to paragraph 35 (reproduced below) of Broadcasting Decision CRTC 2007-359, in which the Canadian Radio-television and Telecommunications Commission (CRTC) approved the transaction between Astral Media Inc. and Standard Radio Inc. (herein referred to as the Astral/Standard transaction), Astral Media Radio G.P. today files its third annual report regarding its activities in the area of Canadian Content Development (CCD):

Given the magnitude and the complexity of the tangible benefits involved, the Commission directs Astral to file a report, in each of the next seven years with its annual reports, setting out the incremental spending on original local programming tangible benefits for CFTK-TV and CJDC-TV, as well as details concerning incrementality of spoken word programming for radio as needed. In addition, the Commission directs Astral to report on the manner in which all other remaining tangible benefits for both radio and television have been expended.



Over the past twelve months, each of the eighteen (18) programs and/or initiatives approved by the CRTC in Decision 2007-359 have flourished and delivered tangible results to the various groups and communities which they serve. Benefits derived from the over \$63,000,000 in support money flowing from the Astral/Standard transaction are detailed in the annual reports received by recipients.

This report includes the following materials:

- Part A – Annual Report on Radio Tangible Benefits for 2009-2010
- Part B – Annual Report on Incremental Spending on Original Local Programming and Television Benefits Expenditures for 2009-2010 (CJCD-TV and CFTK-TV)
- Part C – Spreadsheet Summary of Radio and Television Tangible Benefits Expenditures for 2009-2010
- Part D – Annual Reports from Radio Tangible Benefits Recipients

Astral wishes to thank the recipients of its tangible benefits contributions for their good work and dedication during the last fiscal year and looks forward to continuing to work with them in the future.

Should you need any additional information, please do not hesitate to contact the undersigned.

Sincerely,

A handwritten signature in blue ink that reads 'Raj Shoan'.

Raj Shoan
Director, Regulatory Affairs

Encl.



PART A
ANNUAL REPORT ON RADIO TANGIBLE BENEFITS FOR 2009-2010

Introduction

The Astral-Standard radio benefits package was valued at approximately \$62 Million (calculated at 6% of the total radio asset value of the transaction). The package itself is groundbreaking, innovative and demonstrates Astral's dedication to developing the careers of Canadian musical artists and supporting the aspirations of Aboriginal communities. Below, descriptions of each initiative are provided, including activities and developments which occurred in fiscal 2010. Given the CRTC's familiarity with the Radio StarMaker Fund, FACTOR and Musicaction, descriptions of their activities are omitted from this report; for further information respecting these organizations, Astral invites the CRTC to review the annual reports of these organizations on their respective websites. The total value of the discretionary tangible benefits CCD monies allocated to these recipients over a seven year period represents \$10.265 million.

In consultation with a wide variety of potential recipients, Astral has assembled a program that concentrates on initiatives that benefit:

- Music industry associations and their programs;
- Students in music and journalism;
- Songwriters;
- Local musical artists, particularly emerging artists;
- Independent parties dedicated to producing new spoken word content that would otherwise not be produced for broadcast, with an emphasis on producers from visible minorities and Aboriginal peoples;
- English and French community and campus radio stations through the Community Radio Fund of Canada; and
- Children and youth between 4 and 18 years of age through Fondation Radio Enfant.

In approaching these objectives, Astral has created a program that works as a whole and that fits into the ecology of both music and radio. For this reason, several themes emerge from the programs, notably the development and promotion of emerging talent, and an emphasis on programs that are directed as closely as possible to primary creators and performers and their development. They are very much in keeping with the philosophy of investment in Canadian talent and Canadian creativity that can be found at every level of Astral.

For further information respecting the activities of radio tangible benefits recipients over the last fiscal year, please see the annual reports attached to Part D.

Radio Tangible Benefits Expenditures for the 2009/2010 Broadcast Year

CMW: Expansion of the Canadian Radio Star Competition

The Canadian Radio Star Competition is a national talent search managed by Canadian Music Week (CMW) to recognize Canada's top new original songwriters. In the expanded form of the competition made possible by the benefits funding, CMW provided local, day-long programs of workshops and seminars for aspiring artists and songwriters, with presentations on such critical topics as ways to improve their craft, how to write a hit lyric and how to break into licensing for film/TV/gaming/advertising, etc. Astral's funding directly supported three (3) Canadian Radio Star initiatives: the National Songwriting Competition, the Songwriter's Symposium and the New Songwriter's Workshops.

In fiscal 2010, Astral is pleased to note that Jesse David Weeks was the national winner of the National Songwriting Competition; his winning song was entitled 'Somewhere in the Distance'. In addition, the CMW New Songwriter's Workshop toured eleven (11) different Canadian cities in 2010.

Canadian Music Week: Indie Awards

The Canadian Radio Music Awards recognize excellence and outstanding professional achievement for Canadian artists on radio and are one of the first real proving grounds for new Canadian talent. With the enhanced support of this funding, the Indie Awards has been able to increase the number of high profile acts that performed at the event last March. The fund has also supported the creation of a half-hour radio special celebrating the successes of new Canadian talent as well as the Indies Backstage Podcasts, in both audio and video formats giving an insider's look at the awards show.

Featured Canadian artists who benefited from Astral funding of this event in fiscal 2010 include the Constantines, the Great Lake Swimmers and the Rural Alberta Advantage.

Canadian Music Week: TV Production of the Canadian Radio Music Awards

CMW has augmented the production values of this showcase for Canadian talent by creating a new high quality music TV documentary show featuring live performances, videos and behind-the-scenes stories of the artists' success. These documentaries have been broadcast on Sun TV. New funding for the CRMAs has also enhanced the career impact for emerging artists by creating new media programming including video and audio podcasts for use by radio stations, thus further increasing exposure for these artists. These podcasts are available on the CMW web site.

In 2010, several prominent, emerging Canadian artists benefited from Astral funding at CMW, including the Arkells, Karl Wolf, Stereos and Carly Rae Jepsen. Astral directly funded equipment rentals, productions costs and promotion/publicity for these Canadian artists.

NXNE: Buzz Band Tip Sheet

One of the greatest challenges for the emerging artist is to become known. “NXNE” (an acronym for North by North-East), a major independent music festival, has produced an initiative that uses its programming team and festival showcase appearances to connect emerging artists to the programmers of radio stations.

With its Astral tangible benefits monies, NXNE is able to promote emerging artists to music programmers in the radio industry with an annual “tip sheet” including 60 of the best new and emerging Canadian music acts, picked from the most recent NXNE festival, and delivered in format-specific packages to Canadian radio and music programmers. Now in its third year, the NXNE Tip Sheet has become a centerpiece for emerging Canadian Artists looking for exposure on a national basis. A panel of industry judges selects each year a series of artists performing at the festival and develops interactive electronic press kits giving access to all the artist information. The co-ordinates of such artists are sent to all radio programmers, industry executives, talent bookers and the like, making it easy to find out who are the best of the Canadian Emerging artists.

In fiscal 2010, after consulting with Astral, NXNE began developing full metrics to assess the usage of the Tips Sheet. It further expanded its promotion of the Tips Sheet and coordinated its efforts with social media and, finally, renewed its marketing focus on campus and community radio stations.

Songwriters Association of Canada (SAC)

The SAC’s seminars and workshops have featured Canada’s top songwriters and music industry professionals and been presented to the nation’s next generation of developing songwriters. The objective of these projects is two-fold; to ensure that songwriters receive current and accurate information on the business and craft of songwriting, and to offer these songwriters opportunities to network and build their own community.

The four SAC projects funded by Astral tangible benefits monies are:

- **“Pro Demo Submissions”** via an online site (www.songpitch.ca) – an electronic song market – which allows professional songwriters to upload demo recordings of their songs for specific artists / projects posted there;
- **“Song Assessments”** – a section of the SEC website is designed to facilitate online song assessments for aspiring and developing songwriters. Members

upload their songs and lyrics in the same way they do for the song pitching session. Online access to the invaluable songwriting feedback provides the added advantage of a wealth of elite assessors as well as cross-country availability to developing Canadian songwriters;

- **“Song writing Workshops – On-Demand”** – a program which brings audio song writing workshops (streaming or downloadable) via the Internet to songwriters that are otherwise unable to attend SAC’s numerous live sessions due to the distance and travel required; and
- **“Song writing in the Schools”** funds song writing mentors to go into Canadian elementary and secondary schools to promote and develop the craft of song writing. Astral funding will take this concept to the next level and help to bring some of these song writing students together by means of technology and develop opportunities to create co-writing projects between schools across the country.

Canadian Songwriters Hall of Fame

The Canadian Songwriters Hall of Fame (CSHF) is a national, bilingual, not-for-profit organization whose mandate is to honour, celebrate and educate Canadians about the outstanding accomplishments of Canadian popular music songwriters.

With this benefit funding, the CSHF developed a series of initiatives and programs, including: in-school education, a national song writing heritage project, the creation of a comprehensive database that can be a global ‘go-to’ resource and exploratory collaborations with the National Library and Canadian Encyclopaedia of Music to mine their databases and develop new research initiatives. Astral’s CCD funding also assisted the CSHF with its annual gala and the inaugural episode of the “If You Could Read My Mind” Series.

CARAS/MusiCounts

Astral is very pleased to be able to support the Canadian Academy of Recording Arts and Sciences (CARAS) in their wonderful program to provide musical instruments to young Canadian students in schools across the country. In fiscal 2010, CARAS donated over \$500,000 towards the purchase of new musical instruments for school music programs, awarding sixty (60) ‘Band Aid Grants’ and adding twenty-four (24) scholarships. Astral’s CCD funding assisted in the continuance of CARAS’ valuable programs and scholarships.

Dixon Hall Music School

Dixon Hall provides training, shelter, social services and cultural and recreational programs to residents of public housing and to homeless people in Downtown East

Toronto. The funds support the Dixon Hall Music School, allowing them to serve many more students.

In fiscal 2010, Astral's contributions assisted Dixon Hall with its Summer Music Camp, held at the Hart House Farm on the Niagara Escarpment.

The Beat from ImagineNATIVE

The imagineNATIVE Film+ Music Arts Festival had a remarkably successful year with an estimate twelve thousand (12,000) people attend the event and a marked increase in festival screenings. imagineNATIVE is the only Indigenous festival in Canada which offers a sizable scope of programs and training sessions.

Astral's CCD funding is specifically creating special radio programming based on "The Beat", a concert within the ImagineNATIVE international festival, featuring live performances from Canadian Aboriginal musicians/groups that represent the diversity of contemporary Aboriginal music. This year, The Beat was held at Lee's Palace and was a sold-out event (attendees from TIFF were also present).

The Community Radio Fund of Canada

The Community Fund of Canada (CRFC) is an organization that distributes funds to community and campus radio stations both English and French to support productions of radio shows, documentaries and special audio projects. Its mandate is to specifically provide support to the more than 140 licensed campus and community radio stations in Canada and to foster a well-resourced, dynamic and accessible sector.

Astral is/was the first funder of the CRFC in the context of the Astral-Standard transaction. To date, including fiscal 2010, the CRFC has awarded approximately \$320,000 of Astral funding to forty-two (42) recipients in the campus and community radio sector.

National Aboriginal Achievement Foundation (NAAF)

In addition to the well-known National Aboriginal Achievement Awards, the NAAF has successfully completed several educational projects which are designed to encourage the training and hiring of First Nations, Inuit, and Métis post secondary students in a variety of different industries such as the health and transportation industries. These "Industry in the Classroom" projects begin with the development of a module to educate youth about the industry in question and interest them in finding work or careers in that field. Astral's contribution will permit the creation of a module on the radio broadcasting industry, and to deliver that module to classrooms across the country.

In fiscal 2010, NAAF developed a thirty-minute module in the form of a reality TV show featuring Aboriginal youth interviewing radio professionals and presenting their results to a panel of First Nations broadcasters who also acted as their mentors during the process. This module is now being taken across Canada and shown in schools where there is a high percentage of Aboriginal youth. The objective is to inform those young people of the possibilities of employment in the radio industry. These school visits will continue for the next four years.

Radio Enfant

Radio Enfant produces a substantial amount of radio programming, entirely created and realized by children and youth between 4 and 18 years of age. In the past, Astral's funding has been used to create two mobile production facilities, including live microwave links to enable broadcasts directly from schools and other settings. Radio Enfant is active in the Ottawa-Gatineau, Montréal and Québec regions in both official languages.

In fiscal 2010, Fondation Radio Enfant used Astral's CCD funding to finance, in part, thirty-one (31) different productions in the National Capital, Montréal and Québec Regions.



PART B
ANNUAL REPORT ON INCREMENTAL SPENDING ON ORIGINAL LOCAL PROGRAMMING
AND TELEVISION BENEFITS EXPENDITURES FOR 2009-2010 (CJDC-TV AND CFTK-TV)

Introduction

This annual report by Astral Media Radio G.P. (Astral) contains details respecting the incremental spending on original local programming tangible benefits for CFTK-TV Terrace, BC and CJDC-TV Dawson Creek, BC for the 2009/2010 broadcast year pursuant to paragraph 35 of *Acquisition of Assets*, Broadcasting Decision CRTC 2007-359, 28 September 2007 (Decision 2007-359) reproduced below:

Given the magnitude and the complexity of the tangible benefits involved, the Commission directs Astral to file a report, in each of the next seven years with its annual reports, setting out the incremental spending on original local programming tangible benefits for CFTK-TV and CJDC-TV, as well as details concerning incrementality of spoken word programming for radio as needed. In addition, the Commission directs Astral to report on the manner in which all other remaining tangible benefits for both radio and television have been expended.

Background

In Decision 2007-359, the value of the television-related tangible benefits was calculated at 10% of the value of the television assets – approximately \$1.67 million. Of this amount, approximately 70% is invested directly into local initiatives, including new incremental priority documentary programming, additional local programming and local Aboriginal training programs. The remaining amount – approximately 30% – is directed to grants for social initiatives targeting industry training.

Television Tangible Benefits Expenditures for the 2009/2010 Broadcast Year

Local documentary programming and additional local programming for Dawson Creek and Terrace, BC

As noted in its 2008/2009 Annual Report, Astral has formed a partnership with Patricia Sims¹ of Canazwest Pictures Inc., an independent filmmaker and producer of documentary programming based in Victoria, to create the local documentary programming to be broadcast on CJDC-TV and CFTK-TV. In line with Astral's desire to focus on initiatives targeting the training of youth in Dawson Creek and Terrace, Canazwest Pictures has developed a project called "DocJam" which will focus on the youth in these communities. In 2009/2010, Patricia Sims spent considerable time in Dawson Creek and Terrace filming the documentary series in question and delivered Season 1 of "DocJam" on October 1, 2010.

DOCIAM is a collection of thirty fifteen-minute documentary series about two northern BC communities – and the people who call these places home. Filmed in and around the towns of Terrace and Dawson Creek, the series explores the lifestyle, environment and points of view of the people who live there, through stories that provide local reflection on the culture, traditions and changing times in these northern regions.

In terms of additional local programming, CFTK-TV is moving forward quickly on local programming initiatives that will include the participation of local community groups. It has held discussions with several potential candidates living in the area to co-ordinate this aspect of the project. These candidates are well-known in their communities and have the necessary skills to handle human interest, event and community interviews. These independently-produced features and/or programs will be added to the daily rotation of the half-hour interview programs produced by the CFTK-TV staff. Discussions are also underway between CFTK-TV staff and the local CEP to ensure adequate coordination with respect to this venture.

CJDC-TV was unable to move forward with plans to include the Rotary Club in regularly scheduled thirty-minute programs. Club members could not make the time commitment and opted to stay with their annual day long (twelve hours) program. The religious group has followed through and produces a weekly one-hour church service program. The organizers invested in digital broadcast and recording equipment. The CJDC-TV Operations Manager assisted with the initial set up and provided onsite training for operators. The retired broadcaster with whom CJDC-TV was working last year found the

¹ For over 20 years, Patricia Sims has been dedicated to creating documentaries and factual television programming that enlightens viewers regarding a variety of subjects, including nature, science, culture, and the arts and environmental conservation. She has worked with Canadian broadcasters, such as the CBC and Citytv, and with broadcasters around the world, including TV Tokyo and NHK.

time commitment too onerous and chose not to participate in the program; a suitable replacement was not readily available.

As a result of the very limited success with local independent productions, CJDC-TV chose to expand a partnership with Patricia Simms and Canazwest Pictures Inc. for the independent production of 30-minute programs featuring local people and information.

Astral 2009/2010 expenditure: \$325,971

Astral Aboriginal Broadcast/Journalism Studies Scholarship and Internship Program

Astral has created an annual scholarship available to Aboriginal students in the Northeast of British Columbia. Funding has been set aside to support tuition payments to the Broadcast and Media Communications, Television or Broadcast Journalism options at the British Columbia Institute of Technology (BCIT), as well as travel and accommodations. The program also includes an internship with CFTK-TV or CJDC-TV upon completion of studies. Administered by BCIT as part of its entrance awards, the program was developed in the fiscal year ending 31 August 2008 and launched in the fiscal year ending 31 August 2009. In order to maximize the number of applications, local Aboriginal communities in Northeast British Columbia are promoting the program to graduating students with assistance from CFTK-TV and CJDC-TV.

Given mixed results in 2008/2009, Astral committed to working more closely with various First Nations groups in the region to encourage their youth to consider broadcasting as a career and to improve communications regarding this program in order to increase interest and, in turn, the number of applicants. In 2009/2010, Astral met with representatives of BCIT to discuss methods by which participation in the scholarship program could be improved. As with many programs targeted to the Aboriginal community in this region, this scholarship program has problems attracting students: distance, homesickness and a fear of the unknown are the biggest hindrances to its success.

As such, following a productive meeting with BCIT representatives, Astral and BCIT are undertaking a number of initiatives to develop this program. A team consisting of a First Nations student, a BCIT instructor and representatives from both CJDC-TV and CFTK-TV will be sent to the various regions to meet with Aboriginal elders and potential students in order to encourage broadcast studies. As well, Astral will open up its program to other regions in British Columbia to attract students in the event that the program as currently constituted continues to be unsuccessful in attracting students from the Peace and BC North Regions.

Astral is pleased, however, to inform the CRTC that Trevor Jang entered the Broadcast & Media Communications Technology, Radio Option, in September 2010 on a full scholarship due to this program.

Astral 2009/2010 expenditure: \$55,000

Astral Emerging Documentary Filmmakers Scholarship Program (with Hot Docs)

The Astral Documentary Filmmakers Scholarship Program in Partnership with Hot Docs has now completed its third year. The program is aimed at emerging documentary filmmakers and provides an opportunity for young filmmakers to take part in North America's largest documentary festival and market. This program is comprised of three components: the Doc U Scholarship Program, the Kickstart Series Bursary Program, and the Hot Docs Forum Scholarship Program. Recipients for each of the three components will be from British Columbia and Quebec.

Approximately 25 emerging filmmakers per year are able to participate in one of three programs aimed at providing them with support and guidance to maximize their knowledge, professional and creative development, networking skills, contacts and fundamental understanding of the international marketplace. The program is comprised of three components:

The **Doc U Scholarship Program** provides five emerging filmmakers with enrollment to the week-long Doc U program, in addition to a \$1,000 travel allowance as well as full Hot Docs industry accreditation.

The **Kickstart Series Bursary Program** provides up to 20 emerging filmmakers with enrollment to Kickstart, a day-long series of panels held during the Hot Docs conference that are geared to emerging and mid-career directors, in addition to full Hot Docs industry accreditation.

The **Hot Docs Forum Scholarship Program** provides full Hot Docs Forum Observer accreditation to two emerging filmmakers.

SCHOLARSHIP RECIPIENTS 2010

British Columbia

- Christopher Bevacqua
- Wendy Dallian
- Tavi Parusel
- Greg Masuda
- Jon Ornoy
- Markus Pukonen
- Andrés Salas
- Baljit Sangra
- Lucy St. John
- Jody Kramer

Quebec

- Edmund Duff
- Carlo Ghioni
- Terryll Loffler
- Amy Miller
- Selin Murat
- Gabriele Kislak

Astral 2009/2010 expenditure: \$50,000

Astral /WIFT-T & Banff World Television Festival Mentorship Award

In partnership with Women in Film and Television and the Banff World Television Festival, Astral has launched the BWTVF Mentorship Award. This program gives talented Canadian producers – who may be a visible minority, Aboriginal or a person with a disability – an opportunity to prepare for the Banff World Television Festival through a festival bursary and an intensive five-day pre-festival mentorship with WIFT-T, industry experts and an Astral executive. The winner also has an opportunity to present ideas and to network for additional contacts at Banff. Throughout the festival, the winner is given one-on-one coaching to help her bring her concept from script to screen.

The 2010 Astral Mentorship Winner was Mishann Lau. Mishann has been writing, directing and producing independent short films for the past 12 years. Her films have screened at the San Francisco International LGBT Film Festival, the International Women's Film Festival in Cologne and the Michigan Womyn's Music Festival, among others. Mishann was also selected to create shorts for the 1997 On the Fly Festival, the 2004 Toronto Reel Asian International Film Festival and the 2007 Pride Video Launch.

Dedicated to stories that examine the lives of people of color, Mishann's films have been described as adventurous and funny, whimsical and defiant. Through her work, she attempts to bring to light the courage and potential of young women. As a sound editor, Mishann garnered Genie and Director's Guild of Canada (DGC) nominations in 2010, 2007 and 2006, along with a DGC award in 2003 for her work on *Queer as Folk*.

Astral 2009/2010 expenditure: \$25,000

Astral and National Theatre School of Canada - BC Artist-in-Residence Program

A Partnership with the National Theatre School of Canada (NTS) for the British Columbia Artist-in-Residence Program has been formed with Astral. The National Theatre School hires artists from across Canada to teach students at the school. It is anticipated that Astral's partnership will draw on an increased number from British Columbia's rich and vibrant theatre community. The purpose of this program is to allow the NTS to hire an increasing number of artists from British Columbia to teach at its school. This program

provides exposure to a variety of styles and forms, helping students to reveal and shape their unique voice, as well as create an essential dialogue between professionals and students.

2010 recipient Kathleen Flaherty has been trained in dramaturgy and theatre directing. She specialized in new play development for fifteen years, including premieres of Carol Shields' Thirteen Hands, Marie-Lynn Hammond's White Weddings and John Mighton's Scientific Americans. Kathleen is also drama producer and documentary producer for Ideas. She has been invited at NTS to lead workshops with the Playwriting students to explore writing for the radio.

Astral expenditure: \$35,000

Canadian Communications Foundation

The Commission is obviously very familiar with the Canadian Communications Foundation (CCF) which, as a chronicler and curator of Canadian media history, performs a valuable role in the creation and preservation of Canadian culture. Astral is very pleased to provide financial assistance for the ongoing maintenance of the CCF website (www.boradcasting-history.ca) and the continued creation and updating of its content.

Astral expenditure: \$20,000

Remaining Tangible Benefits to be Paid

In 2009/2010, Astral focused its attention on local programming initiatives for Dawson Creek and Terrace with a view to putting all allocated contributions towards worthy programming initiatives. Astral is thrilled with the overall quality of the "DocJam" series and looks forward to broadcasting the documentary series in its entirety to the communities served by CJDC-TV and CFTK-TV. Astral would be pleased to provide a copy of the series to the CRTC, if so required.

Below are the details of the remaining contributions:

➤ ***Local Programming Initiatives for Dawson Creek and Terrace***

Amount to be spent over 7 years: \$786,850

Amount expended in 2007/2008: nil

Amount expended in 2008/2009: \$11,250

Amount expended in 2009/2010: \$325,971²
Amount remaining to be spent : \$449,629

➤ ***Astral Aboriginal Broadcast/Journalism Studies Scholarship and Internship Program***

Amount to be spent over 7 years: \$385,000

Amount expended in 2007/2008: \$55,000
Amount expended in 2008/2009: \$55,000
Amount expended in 2009/2010: \$55,000

Amount remaining to be spent : \$220,000

➤ ***Astral Emerging Documentary Filmmakers Scholarship Program (with Hot Docs)***

Amount to be spent over 7 years: \$150,000

Amount expended in 2007/2008: \$50,000
Amount expended in 2008/2009: \$50,000
Amount expended in 2009/2010: \$50,000

Amount remaining to be spent : \$0

➤ ***Astral /WIFT-T & Banff World Television Festival Mentorship Award***

Amount to be spent over 7 years: \$100,000

Amount expended in 2007/2008: \$25,000
Amount expended in 2008/2009: \$25,000
Amount expended in 2009/2010: \$25,000

Amount remaining to be spent : \$25,000

➤ ***Astral and National Theatre School of Canada - BC artist-in-residence program***

Amount to be spent over 7 years: \$105,000

Amount expended in 2007/2008: \$35,000

² As explained in the 2008-2009 TV Tangible Benefits Report, Astral did not expend the necessary amounts in the first two fiscal years of the commitment due to its inability to find a quality producer to create the required documentary programming. Given that it was able to find a suitable producer near the end of the last fiscal year (Canazwest Productions), Astral expended funding sufficient to bring it back into compliance in the 2009-2010 fiscal year.

Amount expended in 2008/2009: \$35,000
Amount expended in 2009/2010: \$35,000

Amount remaining to be spent : \$0

➤ ***Canadian Communications Foundation***

Amount to be spent over 7 years: \$140,000

Amount expended in 2007/2008: \$20,000
Amount expended in 2008/2009: \$20,000
Amount expended in 2009/2010: \$20,000

Amount remaining to be spent : \$80,000



PART C
SPREADSHEET SUMMARY OF RADIO AND TELEVISION
TANGIBLE BENEFITS EXPENDITURES FOR 2009-2010

Standard CRTC Decision 2007-359

Beneficiary	Payment No.	Date	Cheque No.	F'10
RADIO				
Radio Starmaker	(3 de 7)	2010-08-16	116326	4 418 906
Factor	(3 of 7)	2010-08-16	116324	2 639 343
Musicaction	(3 of 7)	2010-08-16	116325	293 260
Canadian Music Week (Canadian Radio Star)	(3 of 7 and 1 of 1)	2009-10-01	107801	325 000
Canadian Music Week (Indie Awards)	(3 of 7 and 1 of 1)	2010-03-03	111657	150 000
Canadian Music Week (TV production/Canadian Radio Music Awards)	(3 of 7 and 1 of 1)	2010-03-03	111657	115 000
NXNE Buzz Band Tip Sheet (North by Northeast Conference inc.)	(3 of 7 and 1 of 2)	2009-12-17	109867	62 500
	(3 of 7 and 2 of 2)	2010-03-26	112428	<u>62 500</u>
				125 000
Songwriters Association of Canada	(3 of 7 and 1 of 2)	2009-12-17	109864	75 000
	(3 of 7 and 2 of 2)	2010-06-02	114315	<u>75 000</u>
				150 000
Canadian Songwriters' Hall of Fame	(3 of 7 and 1 of 2)	2009-12-17	109863	37 500
	(3 of 7 and 2 of 2)	2010-06-02	114199	<u>37 500</u>
				75 000
Canadian Association of Recording Arts and Sciences (CARAS) - Music Education Charity of Canada	(3 of 7 and 1 of 2)	2009-11-26	109161	50 000
	(3 of 7 and 2 of 2)	2010-01-27	111050	<u>50 000</u>
				100 000
Dixon Hall Music School	(3 of 7 and 1 of 2)	2009-12-17	109862	25 000
	(3 of 7 and 2 of 2)	2010-06-02	114219	<u>25 000</u>
				50 000
Imagine NATIVE - The Beat	3 of 7 and 1 of 2	2009-11-12	108993	17 500
	3 of 7 and 2 of 2	2010-06-02	114247	<u>17 500</u>
				35 000
Community Radio Fund of Canada (Fonds Canadien de la Radio Communautaire)	3 of 7 and 1 of 2	2009-12-17	109861	100 000
	3 of 7 and 2 of 2	2010-06-02	114232	<u>100 000</u>
				200 000
National Aboriginal Achievement Foundation	3 of 7 and 1 of 1	2010-06-02	114281	50 000
Fondation Radio Enfant	3 of 7 and 1 of 2	2009-10-22	108445	25 000
	3 of 7 and 2 of 2	2010-01-20	110829	<u>25 000</u>
				50 000
Sub-total Radio				<u>8 776 509</u>

Beneficiary	Payment No.	Date	Cheque No.		F'10
TÉLÉVISION					
Local documentary programming for Dawson Creek and Terrace (BC) (Canazwest Pictures Inc.)	2 of 7 # 1	2009-10-22	108312	21 800	
	2 of 7 # 2	2009-10-22	108312	117 720	
	2 of 7 # 3	2010-07-08	010846	42 990	
	3 of 7	2010-08-25	116352	<u>143 461</u>	325 971
Astral Media Aboriginal Broadcast/Journalism Studies Scholarship and Internship Program	3 of 7	2009-09-24	107577		55 000
Astral Media Emerging Documentary Filmmakers Scholarship Program (with Hot Docs)	3 of 3	2010-01-27	111017		50 000
Astral Media / Women in Film and Television-Toronto and prix Banff World Television Festival Mentorship Award	3 of 4	2010-03-12	112084		25 000
Astral Media and National Theatre School of Canada - BC	3 of 3	2010-08-05	116020		35 000
Canadian Communications Foundation	(3 of 7)	2010-07-08	115267		20 000
Sub-Total Television					<u>510 971</u>
Total payment for fiscal year 2010					9 287 480



PART D
ANNUAL REPORTS FROM
RADIO TANGIBLE BENEFITS RECIPIENTS

1. Canadian Music Week
 - a. Canadian Radio Music Awards
 - b. Canadian Radio Star
 - c. Indies Awards
2. NXNE – Tip Sheet
3. Songwriters Association of Canada
4. Canadian Songwriters Hall of Fame
5. CARAS: MusiCounts
6. Dixon Hall Music School
7. ImagineNATIVE
8. Community Radio Fund of Canada
9. National Aboriginal Achievement Foundation (NAAF)
10. Fondation Radio Enfant



ASTRAL MEDIA RADIO
supports
THE CANADIAN RADIO
MUSIC AWARDS 2010



CCD Sponsorship Contribution Report:
Astral Media Radio and the Canadian Radio Music Awards



ASTRAL MEDIA was a major sponsor of Canadian Music Week 2010 contributing \$125,000 in total toward the Canadian Radio Music Awards (CRMA's). \$10,000 towards the "Live Concert" Expenses and \$115,000 support the production of video and audio podcasts, and a TV documentary featuring live performances, videos and background.

The following report is broken down into three categories:

1. "**Featured Artists**" will give a description of the bands and or artists that benefitted from performing at a showcase at CMW 2010.
2. "**CRMA Winners**" will list the artists that received an award and a description of what award they received.
3. "**Expenses Incurred**" will detail how the CCD Sponsors contribution enabled CMW 2010 to provide the artist with a viable showcase or a comparable benefit.

Featured Artists:

SHOWCASE: the Canadian Radio Music Awards

DATE: Friday March 12, 2010

LOCATION: Canadian Ballroom at the The Royal York Hotel



Arkells

Hamilton, ON
Genre: Rock
www.arkells.ca

The Arkells combine old school southern rock with indie rhythm. Their album "Jackson Square" has an introspective rootsy-feel with musical grit and integrity.



Carly Rae Jepsen

Mission, BC
Genre: Pop
www.myspace.com/carlyraemusic

With Carly's debut Tug Of War, one gets the sense we're hearing an album that would have shimmered into existence with or without the blue-lit over-exposure native to a nationwide talent contest. Without a hint of self-aggrandizement - there can't be too many Idol-survivors whose first album contains nine self-penned originals.

CANADIAN MUSIC WEEK 2010
MARCH 10-14, 2010 TORONTO CANADA

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Dean Brody

Jaffray, BC
Genre: Country
www.myspace.com/deanbrody

Country crooner Dean Brody sings from the heart and touches his audience with his incredible voice. Now signed to Broken Bow Records, Dean is currently working on his first album with the label.



Karl Wolf

Montreal, QC
Genre: Hip Hop / Rap Pop
www.karlwolf.com

Karl Wolf has co-produced and written songs for the biggest selling album in Canada in 2003 for reality TV show "Star Academie", which reached five times Platinum status in under a year. Karl was also recognized for "The Most Popular Song" at the 2009 SOCAN Awards.



Stereos

Edmonton, AB
Genre: Pop Rock
www.myspace.com/stereos

What started out with a submission of a tape to Much Music's Disband turned into the launching pad for the rocketing career of Stereos. Now signed with Universal Music, their self-titled debut CD features the smash hit "Summer Girl".



The Midway State

Toronto, ON
Genre: Pop Rock
www.myspace.com/themidwaystate

With a memorable shaggy afro and a humble but charismatic demeanor, Midway State's piano-playing frontman Nathan Ferraro made a conscious decision at an early age that he was going to take a shot at breaking their piano emo-rock outfit into the music industry. He paired up with longtime pal and drummer Daenen Bramberger and later added, Mike Kirsh (bass), and Michael Wise (guitar).



The New Cities

Montreal, QC
Genre: Pop Rock
www.thenewcities.com

Blending the timeless tastiness of classic synth-pop to the intensity and dynamics of modern punk and the irrefutable rump mobilization of the recent dance-rock insurgence, the New Cities are primed to bring their own form of urban renewal to the Canadian pop-music scene.

CANADIAN MUSIC WEEK 2010
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CRMA Winners:

BEST NEW GROUP/SOLO ARTIST (MAINSTREAM AC) OF THE YEAR:
MELANIE FIONA - GIVE IT TO ME RIGHT

BEST NEW GROUP/SOLO ARTIST (HOT AC) OF THE YEAR:
KARL WOLF - AFRICA

BEST NEW GROUP/SOLO ARTIST (ROCK) OF THE YEAR:
METRIC - HELP I'M ALIVE

BEST NEW GROUP/SOLO ARTIST (CHR) OF THE YEAR:
STEREOS - SUMMER GIRL

BEST NEW GROUP/SOLO ARTIST (DANCE/URBAN/RHYTHMIC) OF THE YEAR:
DRAKE - BEST I EVER HAD

BEST NEW GROUP/SOLO ARTIST (COUNTRY) OF THE YEAR:
ONE MORE GIRL - I CAN LOVE ANYONE

SOCAN SONGWRITER OF THE YEAR:
CARLY RAE JEPSEN, RYAN STEWART - TUG OF WAR
Recorded by Carly Rae Jepsen

FACTOR BREAKTHROUGH AWARD
ARKELLS

CHART TOPPER
NICKELBACK

FANS' CHOICE
HEDLEY

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Expenses Incurred:

CRMA 2010

EXPENSES

2010 ACTUAL

Administration Fee (15%)	\$26,448.20
Advertising/Artwork	\$9,252.50
Casual Help	\$7,360.00
Equipment Rental/Production	\$98,328.00
Facility Rental/Banquet	\$54,455.40
Per Diems/Passes	\$750.00
Promotion/Publicity	\$2,752.50
Promotional Materials	\$1,112.88
Talent Fees	\$750.00
Talent Hotels	\$1,560.00

EXPENSE TOTAL

\$202,769.48

CCD Contribution from Astral Media Radio – TV Production

\$115,000.00

CCD Contribution from Astral Media Radio – Live

\$10,000.00



**ASTRAL MEDIA RADIO
supports
CANADIAN RADIO STAR
2010**



CCD Sponsorship Contribution Report: Astral Media Radio presents Canadian Radio Star

Astral Media Radio was a major sponsor of Canadian Music Week 2010 contributing \$325,000.00 in total towards the following three Canadian Radio Star initiatives.

- | | |
|-------------------------------------|--------------|
| 1. National Songwriting Competition | \$100,000.00 |
| 2. Songwriter's Symposium | \$110,000.00 |
| 3. New Songwriter's Workshops | \$115,000.00 |

For each of these initiatives this report will include the following:

1. "**Featured Artists**" will give a description of the bands and or artists that benefitted the specific initiative.
2. "**Participating Stations**" will list the Astral Radio Stations that were involved in the contest.
3. "**Expenses Incurred**" will detail how the CCD Sponsors contribution was spent.

PART 1: NATIONAL SONGWRITING COMPETITION

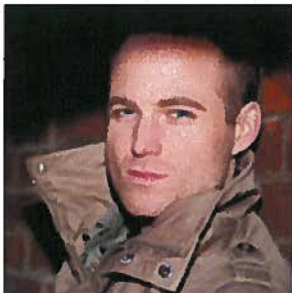


Featured Artists:

SHOWCASE: Canadian Radio Star 17th National Songwriting Competition

DATE: March 13, 2010 @ 10am

LOCATION: Salon A, Fairmont Royal York Hotel



Jesse David Weeks **NATIONAL WINNER

SONG "Somewhere In The Distance"

Toronto, ON

Genre: Pop

www.jesseweeks.com

Singer-songwriter and music lover, Jesse David Weeks intended to enter the Virgin Radio's 99.9 Radio Star regional songwriting contest as a way of networking and building relationships with industry professionals. Little did he know that his sunny pop song, "Somewhere In The Distance" would ultimately be declared the winner.



Chad James **RUNNER UP

SONG "Step To Me"

Winnipeg, MB

Genre: Hip Hop / Rock

www.myspace.com/officialchadjames

The music of Chad James is that of a "messenger of soul". He has a natural gift, an ear for music and the ability to play any instrument put in front of him. Chad's star shines bright in the musical community.

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Kemal Evans

SONG "Booty Queen"
Vancouver, BC
Genre: Folk Rock Hip Hop / Rap Electronic Acoustic
www.myspace.com/kemalevans

The K.E.P.'s live experience is original, high energy and captivating. The band cuts no corners in its efforts to achieve "harmony through music". Positive lyrics, great melodies and danceable rhythms.



The Otherside

SONG: "Going Blind"
Calgary, AB
Genre: Acoustic, Alternative, Rock
www.theothersideband.com

The Otherside, exhibits a collaborative musical style that produces a sound that is hard-hitting and energetic. While aspects of the band have been influenced by genres such as metal, blues, and punk to name a few, the sound can only be described as rock.



Se7en Sided

SONG: "Rust"
Edmonton, AB
Genre: Rock
www.sev7ensided.com

The bands new full-length album The Silver Lining (2009) is a perfect debut, showcasing what Se7enSided is all about. Modern rock music with diverse memorable lyrics & powerful gripping music. When writing

The Silver Lining the band focused on several factors that they felt would make each & every song on the album original & different, but yet still have that same Se7enSided resemblance to relate back too.



Black Book Value

SONG: "My Way"
Saskatoon, SK
Genre: Rock
www.myspace.com/blackbookvalue

Their mix of a heavy yet intricate sound and a catchy chorus is relieving in today's cut and dried music scene. Lyrically, the songs make one wonder about the story behind the words, which is the goal of any song. The lyrics tend to make light of real life situations and the emotions behind them, while the chord structures portray strong attitudes and feelings. Simply put, their music is a refreshing change in how music is written and played.

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Val Halla

SONG: "The Bad Girl Touch"
Regina, SK
Genre: Alternative, Rock
www.valhallaonline.com

Val Halla's song "The Bad Girl Touch" was featured and reviewed in the November 2009 issue of Guitar Player magazine by the Editor in Chief himself, Michael Molenda who made note of Halla's "seductive singing and coy lyrics" in addition to a positive review of her playing abilities.



Junkie & The Spider

SONG: "War"
Ottawa, ON
Genre: Alternative, Rock
www.myspace.com/junkieandthespider

Alternative rockers Junkie and the Spider were regional winners of the Canadian National Radio Star Competition. "War" has been played on Virgin 106.9 ever since the win with great feedback from fans and critics alike.



Calling Broadway

SONG: "Right From Wrong"
Montreal, QC
Genre: Pop, Rock
www.myspace.com/callingbroadway

Calling Broadway has a contemporary yet alternate pop rock sound. David "Rades" Radeschi's deep and raspy vocals add energy to the power driven balladry found in the songs. A five piece band with a symphonic rock sound.



Tim Chaisson

SONG: "Lay Low"
Saint John, NB
Genre: Alternative, Pop, Rock
www.timchaisson.com

With three solo albums under his belt, and now the release of Tim Chaisson and Morning Fold's independent musical gem Broken Hearted Beat, Chaisson has more than 17 industry awards or nominations and currently has no less than five P.E.I. Music Awards nominations including Songwriter of the Year, and an East Coast Music Award nomination for Best Pop Recording.

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Steven MacDougall

SONG: "Cruel and Unusual"
Halifax, NS
Genre: Folk, Blues, Acoustic
www.myspace.com/stevenmacdougall

Steven MacDougall has been a prolific singer song writer since the age of 15. In 1999 Steven formed the band "Slowcoaster" which has gone on to national critical acclaim with a fierce and loyal following. In 2005 MacDougall completed his first solo acoustic record titled, "Spanish Bay"..Steven has preformed solo acoustic with such artists as, Gordie Sampson, Bruce Guthro, J.P. Cormier, Lennie Gallant, Rita McNeil, Matt Mayz, Ron Hiens.

Patrick Molloy



SONG: "Who Will Listen"
St. John's, NL
Genre: Rock
www.myspace.com/theinsidersspace

A band that brought together by on simple, yet elusive idea: Excellence.

PART 2: SONGWRITER'S SYMPOSIUM



Songwriter's Summit:

On Saturday March 13th, 2010 the day was dedicated to Songwriter's. This was called the Songwriter's Summit where the educational seminars are tailored to specifically touch issues and questions that directly affect Songwriters. Here are a list of panels that where given on this day.

The Producer Panel: The Shape Of Hits To Come

11:15 AM - 12:15 PM

Artists create, but producers finish the job. Welcome to our long-running annual assembly of elite producers, a who's who of hit-makers - each, in style, as unique as a fingerprint. Always loaded with pure-gold advice, this session will help you channel your own inner sound-shaper and give you potentially career-making insights into hit music trends and time-tested production approaches that never go out of style.

Moderator: John Alexander - Publishing Consultant, Santa Monica, USA

Panelists: Mike Fraser - Mix Engineer, Fraser Productions Inc., Vancouver; Lou Pomanti - Composer/

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Producer/ Musician, Lou Pomanti Music, Toronto; Bill Bell - Producer, Bill Bell Music, Toronto; Tommie Sunshine - DJ/Producer/ Remixer/Songwriter, Los Angeles, USA; Arthur Baker - Producer/Remixer

Robert Messinger: In Conversation Session

11:15 AM - 12:15 PM

Robert Messinger has negotiated many a road to an Oscar or Grammy. He created First Artists Management with Vasi Vangelos in 2003, evolving it into a boutique agency representing elite film composers and music supervisors. While still a college student, Messinger got his start as a publicist, promoting bands like R.E.M. and The Go-Gos for indie legend I.R.S. Records, absorbing the business from the inside. His interview, conducted by MRD Music Revenue Data's Marty Simon, will provide invaluable insights for composers, songwriters or anyone interested in getting to the top of the film and TV music game.

Interviewer: Marty Simon - Founder/President, MRD Music Revenue Data, Toronto,

Speaker: Robert Messinger - Partner, First Artists Management, Calabasas, USA

STREET IDOL (win up to \$3000.00 in goods and services!)

12:30 PM - 1:30 PM

Bring us your finished master, and let our judges listen to your song to win: One complete digital delivery to radio; One digital delivery of your video to TV; Complimentary radio promotions; Free pass to CMW 2010; Free add in FYI Canada's premier trade industry journal

Find out the right way to present radio with your material, what works and what doesn't work.

Judges: Dulce Barbosa - DB Productions & Publicity Inc.; Demetrius Nath - Dale Speaking Ltd; Cara Heath - With A Bullet; Brian Farquharson; Yvonne Valnea - Last Tango Productions

Moderator: Joe Wood - President, RDR Music Group, Scarborough,

Panelists: Andrea Morris - Director, Media Marketing, AM to FM Productions, Toronto; Anya Wilson - Publicist, Anya Wilson Promotions & Publicity, Toronto; Linda Dawe - Founder, Music Solutions Inc., Sutton; Oscar Furtado - Tandemtracks Promotions, Victoria; Lauren Tutty - Radio Promoter, Lauren Tutty Promotions, Liverpool,

A&R In A Wireless World

12:30 PM - 1:30 PM

A&R used to be simple stuff. You'd get a CD demo (an obsolete medium), plug the artist to your friends at the papers (remember them?), convince radio PDs to insert the song (yes, they used to be able to do that) and ship the product to, um, record stores. So what's replaced all that in the A&R job description? This session examines how A&R is evolving to operate within new music platforms - both on the discovery side and the delivery side. You might be surprised at how effective the new methods can be, particularly in erasing world market borders and barriers. And you might be more surprised to discover some old-school methods still have legs.

Moderator: Sat Bisla - President/Founder, A&R Worldwide, Beverly Hills, USA

Panelists: Seymour Stein - Chairman, Sire Record Group, Warner Music Group, New York, USA
Ron Burman - Sr. VP A&R, Roadrunner Records, New York, USA; Rod Kukla - A&R, American Recordings, Beverly Hills, USA; Kim Stephens - President, Forward Entertainment, Nashville, USA
Nic Adler - Owner, The Roxy Theatre, California, USA

What's the Future for Songwriters and Publishers? - Donald Passman Presentation

12:30 PM - 1:30 PM

To operate in the songwriting business today, it's necessary to have one foot in the analog past and one in the digital future. In this session, elite entertainment lawyer Don Passman, Esq. - author of the book "All You Need to Know About the Music Business" - offers a rundown of recent revenue-relevant trends in music publishing. Find out how your music can make money in everything from video games, film and TV, downloads and streams, advertising commercials and much more.

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Presenter: Donald Passman - Entertainment Lawyer, GANG, TYRE, RAMER & BROWN IN., Beverly Hills, USA

Songs In The Key Of Light: Placing Your Music In Film, Television & Advertising

1:45 PM - 2:45 PM

Credit-watchers know where to find it - the list of songs and performers, written-bys and rights acknowledgments that rolls by near the end of the crawl. Movies and TV series have broken more bands than ever in recent years. And with potential audiences in the millions ready to absorb your music while their eyes absorb a story, opportunities abound for composers and songwriters to go "mixed media." This panel of TV and film industry professionals will describe the mechanics of the musical/visual mix and tell you how to direct your music to the right industry ears.

Moderator: Leonard Kalikow - Editor & Publisher, New On The Charts, New Rochelle, USA

Panelists: Dave Curtin - Managing Partner, DeepMix Music, Hollywood, USA

Robert Messinger - Partner, First Artists Management, Calabasas, USA

Sam Kling - VP, A&R, Peer Music, Los Angeles, USA

Andrea von Foerster - Music Supervisor for Film & TV, Firestarter Music, North Hollywood, USA

Alethia Austin - Music Supervisor, Alethia Austin Music Supervision, Valley Village, USA

Carey Ott - Composer/Producer/Recording Artist, Gary Taylor Management Co., Coquitlam, CANADA

Future Hit.DNA: How The Digital Revolution Is Changing Top 10 Songs

1:45 PM - 2:45 PM

Jay Frank Presentation

Through his programming and strategy stints at Yahoo! Music and CMT, Jay Frank found himself on the receiving end of input from millions of music fans. And he came to the McLuhan-esque realization that the actual nature of hit songs has changed with how we listen to them. He crystalized this startling epiphany in the industry must-read Future Hit.DNA. Topics will include: 15 changes for artists wanting a chart topping hit; Analysis of the elements to a hit song based on technology that delivers it; A history of technology's involvement in past hits; How playing into new technologies can result in higher royalties

Presenter: Jay Frank - Sr, VP Music Strategy, CMT - An MTV Network, Nashville, USA

Paul Williams Keynote & The Kings of Songwriting

1:45 PM - 2:45 PM

Paul Williams Keynote: He's a member of the Songwriters' Hall Of Fame, the President of ASCAP and one of the most prolific tunesmiths in history - from chart hits (multiples for Three Dog Night and The Carpenters), to Oscar-nominated soundtrack hits (including an Oscar win for Barbra Streisand's Evergreen) to theatrical scores (including the current Happy Days Musical). Paul Williams knows all about work and inspiration, and knows what a hit sounds like in virtually any genre. He's got practical advice for anyone looking to tap their creativity, and - who knows? - his magic just might be contagious.

The Kings of Songwriting: Their genres may vary, but this panel of songwriters all share one common thing - they continue to write hit after hit. Although different musical styles demand different approaches to performing and recording, a well-written song is a well written song, whether it's a country rave-up, an infectious pop standard or a rock anthem. These chartbusting writers will explore the common ground all great songs must share.

Introduction: Jeremy Silver - Owner, Mediaclarity, London, UNITED KINGDOM

Moderator: Ralph Murphy - VP International & Domestic Membership Group, ASCAP, Nashville, USA

Co-Moderator: John Alexander - Publishing Consultant, , Santa Monica, USA

Panelists: Dan Hill - Artist/Songwriter/Author, Toronto; Paul Williams - Songwriter/ PerformerActor/

Humanitarian, New York, USA; Dave Stewart - Musician/Producer/Entrepreneur, Los Angeles, USA; Don

Schlitz - Songwriter, Nashville, USA; Cindy Gomez - Singer/Songwriter, Los Angeles, USA

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The 10 Commandments For Aspiring Publishers

3:00 PM - 4:00 PM

Forget "shalt not." These 10 Commandments are all "shalt" - a green light for newbie publishers to carry the ball over the goal line for their artists and copyrights. Thou shalt be a dealmaker, thou shalt be a storyteller, thou shalt proffer good songs and good songwriters. Amassed from a series of interviews with emerging publishing prodigies and entrepreneurs, these 10 Commandments are not so much a series of rules as uncommon sense written in stone and presented on Powerpoint. It's a revelatory session for anyone with a song to sell.

Moderator: Ian James - Managing Director, Mushroom Music Publishing, Melbourne, AUSTRALIA

Panelists: Catharine Saxberg - Executive Director, CMPA (Canadian Music Publishers Association), Toronto, Diane Lamarre - GM, Professional Music Publishers' Association, Montreal; Mark Jowett - Music Publisher, Nettwerk Music Group, Vancouver; Patrick Curley - President, Third Side Music, Montreal; Jodie Ferneyhough - Managing Director, Universal Music Canada, Toronto; John Rudolph - CEO, Bug Music Inc., Los Angeles, USA

Networking Strategies For Songwriters - Dan Kimpel Presentation

3:00 PM - 4:00 PM

Success in our changing music industry is determined by the strength and longevity of personal contacts. Dan Kimpel, author, educator and networking expert, presents a "Kimpelling" session to educate songwriters in the fine art of maximizing personal and professional relationships, making contacts and presenting themselves in the best possible light. Learn how to sharpen your networking and communication skills with the power of positive energy and turn "who you know, what you know and who knows you" into long-term gains.

Presenter: Dan Kimpel - Author/Educator/Music Journalist, DKM, Los Angeles, USA

Primp My Performance: How To Own The Stage

4:15 PM - 6:30 PM

Tom Jackson is a master of creating musical stage moments out of your songs. In this session, you'll see what goes into prepping artists for a tour, and selected performers will work through a performance, demonstrating skills and highlighting problem areas. A crash course in going from good to great on stage. It's an invaluable nuts-and-bolts experience for any artist serious about stagecraft and not-to-be-missed!

Presenter: Tom Jackson - President, Tom Jackson Productions, Franklin, USA

Introductory Keynote: Roger Faxon

4:15 PM - 5:15 PM

One of the industry's most influential VIPs, EMI Music Publishing Chair/CEO, Roger Faxon, is a man of all media and causes. He directed the U.S. House of Representatives' Housing and Community Development subcommittee. He was VP/COO Of LUCASFILM during Raiders Of The Lost Ark, Return Of The Jedi and Indiana Jones and the Temple Of Doom. And for 16 years, he's been EMI's most valuable player, directing the company's global planning and acquisitions, before turning to publishing. Faxon is the complete executive, and his "big-picture" insights are priceless. A Q&A follows.

Keynote: Roger Faxon - Chairman & CEO, EMI Music Publishing, New York, USA

Panel Discussion: Global Publishing Symposium

4:15 PM - 5:15 PM

With publishing royalties becoming one of the few dependable revenue streams of the new economy, successful publishers are finding themselves with "the hammer" when it comes to deciding the industry's direction. We'll take a macro-look at the music publishing map with a panel of high-level publishing execs representing multinational music companies. They'll pinpoint where the opportunities are growing and where the new media present a challenge to growth.

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Moderator: Emmanuel Legrand - Editor, Impact Magazine, London, ENGLAND

Panelists: Ian James - Managing Director, Mushroom Music Publishing, Melbourne, AUSTRALIA

Barry Coburn - President, Ten Ten Music Group, Inc., Nashville, USA; John Rudolph - CEO, Bug Music Inc., Los Angeles, USA; Edmund Glinert - President, Casablanca Media Publishing, Toronto; Ken Ohtake - President, Sony Music Publishing Japan, Toyko, JAPAN; Loretta Munoz - ASCAP, Los Angeles, USA

Dance Summit

5:30 PM - 6:30 PM

Partly because it embraces new technology so eagerly, the dance music industry continues to be one of the more enduring branches of the music world. Whether you've been in the groove for years, or you're looking to break through, this session is your whole dance-catalogue, covering publishing, licensing, branding, new technology, syncing, radio, nightclubs, promotions and more. Our panel of global industry experts have the future of dance firmly in their sights and will share the view with a select few.

Moderator: Jackie McCloy - Director, New York Music Pool, New York, USA

Panelists: Kenneth MacIntyre - Cultural Marketing, Red Bull Canada, Vancouver; Adam Gill - President, Embrace Presents, Toronto, Tommie Sunshine - DJ/Producer/ Remixer/Songwriter, Los Angeles, USA, Arthur Baker - Producer/Remixer; Nav (aka.DJ Nasty Nav) Sangha - Venue/Club Owner, Wrongbar, Toronto,

PART 3: NEW SONGWRITER'S WORKSHOP



New Songwriter's Workshops:

The new songwriter's workshops will tour to 11 different cities across Canada on the dates listed below. Each workshop will be presented and promoted in conjunction with Canadian Radio Star participating stations.

City	Date	Time	Station
Saint John, NB	Thursday September 16, 2010	6:00 PM - 10:00 PM	98.9 Big John FM
Halifax, NS	Saturday September 18, 2010	12:00 PM - 5:00 PM	Q104
St. John's, NL	Sunday September 19, 2010	12:00 PM - 5:00 PM	99.1 Hits FM
Toronto, ON	Saturday September 25, 2010	12:00 PM - 5:00 PM	Virgin Radio 99.9 FM"
Montreal, PQ	Sunday September 26, 2010	12:00 PM - 5:00 PM	Virgin Radio 96 FM
Ottawa, ON	Monday September 27, 2010	6:00 PM - 10:00 PM	Virgin Radio 106.9 FM
Regina, SK	Saturday October 2, 2010	12:00 PM - 5:00 PM	Big Dog 92.7 FM
Winnipeg, MB	Sunday October 3, 2010	12:00 PM - 5:00 PM	Hot 103
Edmonton, AB	Thursday October 7, 2010	6:00 PM - 10:00 PM	The Bear 100.3 FM
Calgary, AB	Saturday October 9, 2010	12:00 PM - 5:00 PM	CJAY 92 FM
Vancouver, BC	Sunday October 10, 2010	12:00 PM - 5:00 PM	Virgin Radio 95.3 FM

CANADIAN MUSIC WEEK 2010
MARCH 10-14, 2010 TORONTO CANADA

**CCD Sponsorship Contribution Report:
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Workshop SCHEDULE-AT-A-GLANCE

Part 1: What's in a Song?

Part 2: Music Publishing & Revenue Streams (Panel)

Part 3: D.I.Y. Marketing

Part 4: Song Review and Critique (Panel)

Workshop Descriptions

WHAT'S IN A SONG

What makes a hit song? What makes a song stick in the minds of a listener? What makes people call their local DJ's requesting them to play the same song time and time again? The answers to these and other questions will allow you to hone your songwriting skills and learn ways to make your songs come alive.

In this session you'll learn:

What makes a great song so great?

How to improve your songwriting

How to generate ideas and the right words to express them

New ways of saying and seeing things

Organizing rhythms and rhymes into verses, choruses and bridges

How to write hookey strong melodies

MUSIC PUBLISHING & REVENUE STREAMS PANEL

The panel will engage a conversation with a key music publisher, a SOCAN representative and an established songwriter. We will discuss the role of Music publishers and performance rights organizations and how the artist can best benefit from these resources.

In this session you will learn:

- At what point do you need a Publisher
- Find out who's looking for songs—and how to get to them
- Break through the “No Unsolicited Songs” barrier
- Pitch for TV and Film
- Earn and collect royalties
- Understand and issue mechanical and synchronization licenses
- Decide if self-publishing is for you
- Roles of copyright collectives and performance rights organizations such as SOCAN
- How you get paid for public performances of your song (TV, Radio, Concert, etc.)

D.I.Y. MARKETING

This session teaches participants how to use the Internet and its many resources to promote themselves as artists and writers, and to market their music effectively online. Janis Nixon presents to us via video, divulging trade secrets learned over the past ten years spent in Digital Marketing at Universal Music. Covering topics such as creating awareness, making connections and monetizing on the web.

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SONG REVIEW & CRITIQUE

At last, the captive audience you've always wanted! This session allows you to bring a demo CD and have your song evaluated by a panel of music industry pros, or just come and listen to what the experts have to say; learn about song structure, lyric writing and generally how to improve your songs. You'll have a chance to put the panel on the spot during our Q & A! The panel will listen to as many demos as time permits.

Presenters are:

Date & Location	National Songwriter (Presenting)	Local Songwriter (Panel Only)	SOCAN Presenter	Music Publisher	Radio Presenters	MC / Host
Thurs Sept 16, 2010 Saint John, NB	Dan Hill	Stephanie Mainville	Rodney Murphy	Vivian Barclay	Paul Jensen	Paul Jensen
Sat Sept 18, 2010 Halifax, NS	Dan Hill	Jon Mullane	Rodney Murphy	Vivian Barclay	JC Douglas	Anna Zee
Sun Sept 19, 2010 St. John's, NL	Dan Hill	Mark Bragg	Rodney Murphy	Vivian Barclay	Chris Batstone	Big Tom
Sat Sept 25, 2010 Toronto, ON	Ralph Murphy	Lindy	Rodney Murphy	Elizabeth Spear	Wayne Webster	Lydia Stratus
Sun Sept 26 2010 Montreal, QC	Ralph Murphy	Olivier Corbeil	Marie-Pierre Brunelle	Elizabeth Spear	Madhvi Shah	Heather Backman
Mon Sept 27, 2010 Ottawa, ON	Ralph Murphy	Mike Dubue	Marie-Pierre Brunelle	Elizabeth Spear	Pete Travers	Scott Lear
Sat Oct 2, 2010 Regina, SK	Dan Hill	Jason Plumb	Terry O'Brien	Cheryl Link	Paul O'Neil	Paul O'Neill
Sun Oct 3, 2010 Winnipeg, MB	Dan Hill	Stephen Carroll	Terry O'Brien	Cheryl Link	Adam West	Young Mike
Thurs Oct 7, 2010 Edmonton, AB	Mladan Alexander	TBA	Terry O'Brien	Cheryl Link	Park Warden	Scott McCord
Sat Oct 9, 2010 Calgary, AB	Mladan Alexander	Danielle French	Terry O'Brien	Cheryl Link	Russman	Russman
Sun Oct 10, 2010 Vancouver, BC	Mladan Alexander	Nat Jay	Terry O'Brien	Cheryl Link	Jeff Winskell	Jeff Winskell

CCD Sponsorship Contribution Report:
Astral Media Radio presents Canadian Radio Star

Participating Stations:



Vancouver, BC



Calgary, AB



Edmonton, AB



Saskatoon, SK



Regina, SK



Winnipeg, MB



Toronto, ON



Ottawa, ON



Montreal, QC



Saint John, NB



Halifax, NS



St. John's, NL

**CCD Sponsorship Contribution Report:
 ASTRAL MEDIA RADIO presents Canadian Radio Star**

Expenses Incurred:

NATIONAL SONGWRITING COMPETITION 2010

EXPENSES	<u>2010 ACTUAL</u>
Administration Fees	\$16,500.00
Advertising	\$5,930.00
Artwork Creative	\$4,400.00
Awards	\$500.00
Catering	\$872.65
Courier / Shipping / Postage	\$2,223.80
Facilitators / Speakers	\$1,000.00
Flights	\$3,415.99
Printing Materials (Flyers / Posters)	\$5,166.09
Hotel Room	\$5,949.45
Judges' Fees	\$1,000.00
National Songwriter Winners	\$12,500.00
Per Diems	\$1,800.00
Prizing	\$12,005.48
Event & Production Staff	\$4,198.00
Regional Winners	\$10,000.00
Script / V.O.	\$500.00
Songwriters' Association (S.A.C.)	\$7,500.00
Sound / Lights / Backline (Performance & Seminar)	\$5,685.00
Venue Costs	\$1,780.00
Website	\$4,510.63
EXPENSE TOTAL	\$107,437.09

CCD Contribution from Astral Media Radio **\$100,000.00**

SONGWRITERS SUMMIT

EXPENSES	<u>2010 ACTUAL</u>
Administration Fees	\$3,056.66
Artwork Creative	\$16,197.94
Casual Labour	\$11,020.55
Courier / Shipping	\$4,491.01
Database / Website	\$8,227.46
Equipment Rental/Production	\$10,032.69
Event Staff	\$37,022.73
Internet / Website	\$1,464.23
Professional Fees & Expenses	\$853.13
Promotional Materials	\$2,579.35
Speaker Fees / Per Diem	\$29,488.67
Venue Costs	\$47,000.00
EXPENSE TOTAL	\$171,434.40

CCD Contribution from Astral Media Radio **\$110,000.00**

**CCD Sponsorship Contribution Report:
 ASTRAL MEDIA RADIO presents Canadian Radio Star**

NEW SONGWRITERS' WORKSHOPS 2009

-- Last years budget listed below. 2010 Workshops in process. --

EXPENSES	<u>2010 ACTUAL</u>
Administration Fees	\$17,400.00
Advertising	\$5,204.81
Artwork Creative	\$2,379.78
Audio Video / Lighting Services	\$6,098.00
Catering	\$1,650.00
Courier / Shipping / Postage	\$4,057.51
Event Staff / Per Diems & Expenses	\$1,252.65
Printing and Reproduction	\$6,972.61
Production / Event Managers	\$14,084.00
Public Relations / Promotion	\$15,750.00
Scripting / VO / Powerpoint/ Video	\$4,715.00
Security / Policing	\$2,500.00
Speaker Airfare / Travel	\$10,987.46
Speaker Fees / Per Diem	\$12,573.00
Speaker Hotel	\$6,926.32
Venue Rental	\$6,268.06
Website	\$7,248.85
EXPENSE TOTAL	\$126,068.05
 CCD Contribution from Astral Media Radio	 \$115,000.00



ASTRAL MEDIA RADIO
supports
THE INDEPENDENT
MUSIC AWARDS 2010

indies

CCD Sponsorship Contribution Report:
Astral Media Radio at The Independent Music Awards



ASTRAL MEDIA was a major sponsor of Canadian Music Week 2010 contributing \$150,000 in total toward the Production and Distribution of a Special Radio Podcast of the Canadian Independent Music Awards "the Indie's".

The following report is broken down into three categories:

1. **"Featured Artists"** will give a description of the bands and or artists that benefitted from performing at a showcase at CMW 2010.
2. **"Indie Winners"** will list the artists that received an award and a description of what award they received.
3. **"Expenses Incurred"** will detail how the CCD Sponsors contribution enabled CMW 2010 to provide a one hour television special plus live webcast and radio podcasts.

Featured Artists:

SHOWCASE: the Indie Awards

DATE: March 13, 2010

LOCATION: Canadian Ballroom at the The Royal York Hotel



Constantines

Toronto, ON

Genre: Rock

www.myspace.com/constantines

The Constantines have their own brand of energetic intensity during their live show. Heavily influenced by the post-punk band Fugazi with strong bass-lines reminiscent of The Clash their songs are bravely aggressive and unwittingly cool.



Burnz N Hell

Toronto, ON

Genre: Hip Hop/ Rap

www.burnznhell.com

Burnz N Hell are a Canadian hip-hop duo consisting of Jordan "Burnz" Burnell and Coleman Hell. These two boys met in high school after getting thrown out of a local bar. Apparently the legal drinking age was not 17.

CANADIAN MUSIC WEEK 2010
MARCH 10-14, 2010 TORONTO CANADA

CCD Sponsorship Contribution Report: Astral Media Radio at The Independent Music Awards



Desperate Union

Toronto, ON
Genre: Alternative Pop Rock
www.myspace.com/desperateunion

Desperate Union have had a whole lot happen to them in just a short amount of time. These young and energetic rockers have achieved monstrous amounts of industry recognition, recorded three singles with 2009 Grammy nominated producer Johnny K, toured as support with CKY, and then found themselves headlining across Ontario...all before the age of finishing high school.



Great Lake Swimmers

Toronto, ON
Genre: Folk Rock
www.greatlakeswimmers.com

Tony Dekker's Great Lake Swimmers fourth full release "Lost Channels" is vibrant and full of melodic guitar, electric organ with subtle infusions of banjo. The instrumentation blends together with seamless transformation.



Plants And Animals

Montreal, QC
Genre: Pop Rock
www.plantsandanimals.ca

Plants and Animals produce music with roots filled warmth and richness. Songs are filled beautifully cohesive melodies, classic rock riffs and massive arrangements. Their second LP "La La Land" is due for release in Canada on April 20th.



The Rural Alberta Advantage

Toronto, Ontario
Genre: Indie Rock Acoustic
www.theraa.com/about.html

The Rural Alberta Advantage truly embrace the advantage of growing up in Alberta and there's a warm sense of indie-rock folk Canadiana in every song.

CANADIAN MUSIC WEEK 2010
MARCH 10-14, 2010 TORONTO CANADA

**CCD Sponsorship Contribution Report:
Astral Media Radio at The Independent Music Awards**

Indies Winners:

ChartAttack.com FAVOURITE ALBUM
Hey Rosetta! - Into Your Lungs (Sonic Records)

ASTRAL MEDIA RADIO FAVOURITE SINGLE
Lights - Drive My Soul

FAVOURITE GROUP/DUO
USS

FAVOURITE SOLO ARTIST
Lights

FAVOURITE VIDEO
The Trews - Hold Me In Your Arms

FAVOURITE LIVE ARTIST/GROUP
The Trews

inDiscover.net FAVOURITE ARTIST/BAND WEBSITE
Hey Rosetta! - www.heyrosetta.com

FAVOURITE BLUES ARTIST/GROUP
Daddy Long Legs

FAVOURITE CHILDREN'S ARTIST/GROUP OR DUO
Jack Grunsky

FAVOURITE CLASSICAL ARTIST/GROUP
Canadian Brass

FAVOURITE COUNTRY ARTIST/GROUP
Doc Walker

FAVOURITE ELECTRONIC ARTIST/GROUP OR DUO
Crystal Castles

FAVOURITE FOLK/ROOTS ARTIST/GROUP
Kathleen Edwards

FAVOURITE FRANCOPHONE ARTIST/GROUP
Plants and Animals

FAVOURITE JAZZ ARTIST/GROUP
Nikki Yanofsky

FAVOURITE METAL ARTIST/GROUP
Annihilator

**CCD Sponsorship Contribution Report:
Astral Media Radio at The Independent Music Awards**

FAVOURITE POP ARTIST/GROUP

The Midway State

FAVOURITE PUNK/HARDCORE ARTIST/GROUP

Protest The Hero

FAVOURITE ROCK ARTIST/GROUP

Matt Mays & El Torpedo

FAVOURITE URBAN ARTIST/GROUP

Shad

FAVOURITE WORLD ARTIST/GROUP OR DUO

Eccodek

FAVOURITE INTERNATIONAL GROUP

Nine Inch Nails

FAVOURITE INTERNATIONAL SOLO ARTIST

Taylor Swift

FAVOURITE INTERNATIONAL ALBUM

Taylor Swift - Fearless (Big Machine)

FAVOURITE INTERNATIONAL SINGLE

M.I.A.

Paper Planes

Expenses Incurred:

the INDIES 2010

EXPENSES

	2010 ACTUAL
Administration Fee (15%)	\$30,015.13
Advertising/Artwork	\$25,973.10
Casual Help / Professional Fees	\$15,692.50
Equipment Rental & Pre/Live/Post Production	\$89,486.00
Facility Rental/Banquet	\$25,852.90
Per Diems/Passes	\$8,700.00
Promotion/Publicity	\$4,697.00
Promotional Materials	\$399.33
Talent Fees	\$29,300.00

EXPENSE TOTAL

\$230,115.96

CCD Contribution from Astral Media Radio

\$150,000.00

CANADIAN MUSIC WEEK 2010
MARCH 10-14, 2010 TORONTO CANADA



Tip Sheet Overview

The NXNE Top 60 Tip Sheet is an online resource targeting national radio and related relevant music industry contacts featuring music and bios on 60 of Canada's top emerging artists identified by NXNE programmers from the most recent NXNE festival.

Designed to help the Canadian music industry discover some of the great music currently being produced here at home, The NXNE Top 60 Tip Sheet platform gets Canadian music directly to the powers-that-be in today's industry. By providing festival and club bookers, talent buyers, national radio programming directors (from commercial broadcasters to campus and community stations) a direct pipeline to some of the best emerging national talent the industry might not otherwise have a chance to hear.

Tip Sheet Process

During the annual programming phase (Sept – April) NXNE keeps tabs on submissions / artists who consistently mark high on the grading they received from the festival's first and second round listening teams.

A short-list of 80 is identified from approx 1500 Canadian artists that submit to the festival via Sonicbids. This short-list is comprised only of acts that have been offered a showcase slot at the festival. During our festival dates NXNE hires music writers to review the short-listed artists in a live setting as they showcase at NXNE.

The final 60 that will make up the Tip Sheet are then chosen after the festival based on overall grading from the final round, live reviews and programming consensus.

Tip Sheet History

Beginning in October 2008, NXNE gave radio programmers across the country access to the NXNE Top 60 Tip Sheet on a password-protected web site.

This national database of 280 commercial, campus and independent radio stations and their corresponding Program Directors / Music Directors acted as the core contact list for the Tip Sheet. Each was sent an introductory email explaining the Tip Sheet and all were provided with a URL to sign up to their personal Tip Sheet.

In addition to these stations, beginning in 2009, NXNE expanded the client base to include other non-broadcast related entities and relevant music industry contacts to the database. We now have a year-round online presence with a publicly accessible microsite hosted on www.nxne.com



Improvements 2008 – 2009:

1. Complete re-design of the Tips Sheet web interface, and database infrastructure. Allowed us to serve more detailed artist information in more manageable, user-friendly aesthetic.
2. Expanded our initial Industry-only password-protected site to include a broader demographic within the industry and eventually built a public micro-site housed on nxne.com open to anyone who visits our site.

Looking Ahead: To Implement for 2010

1. Full Metrics on Tips Sheet usage, reach.
2. Expanded promotion via nxne.com (profile 60 bands in 60 days).
3. Coordinated press release via NXNE publicist upon launch of 2010 TS.
4. Social Media: push to NXNE's 10k + audience on Twitter / Facebook.
5. A renewed focus on targeting Campus / Community stations.



Top 60 TIPSHEET

The Review: 2009 Tip Sheet Artists



The screenshot shows the website's search results for the year 2009. It features a search bar, a navigation menu with categories like ALTERNATIVE, HIP HOP / R & B, INDIE / ALT FOLK, ROCK, ABOUT, and CONTACT, and a list of artists with their cities and labels. A featured artist profile for Dinosaur Bones is also visible, including a photo and a bio.

Band name	City	Label
Black Hat Brigade	Brampton/Toronto, ON	Independent
Dinosaur Bones	Toronto, ON	Independent
fjord rowboat	Toronto, ON	Independent
Hot Panda	Edmonton, AB	Mint
Junior Battles	Toronto, ON	Black Pint
Kill The Lights	Naperville, QC	Independent
Oh No Forest Fires	Toronto, ON	Independent
OPOPO	Toronto, ON	URBNET
Pants and Tie	Toronto, ON	Independent
Parlovr	Montréal, QC	Independent
Ruby Jean and the Thoughtful Bees	Halifax, NS	Youth Club
The Lovely Feathers	Montreal, QC	Sparks / Tommy Boy
Woodhands	Toronto, ON	Paper Bag

Alternative

Artist	City	Label
Black Hat Brigade	Brampton/Toronto, ON	Independent
Dinosaur Bones	Toronto, ON	Independent
fjord rowboat	Toronto, ON	Independent
Hot Panda	Edmonton, AB	Mint
Junior Battles	Toronto, ON	Black Pint
Kill The Lights	Toronto, ON	Independent
Oh No Forest Fires	Toronto, ON	Independent
OPOPO	Toronto, ON	URBNET
Pants and Tie	Toronto, ON	Independent
Parlovr	Montréal, QC	Independent
Ruby Jean and the Thoughtful Bees	Halifax, NS	Youth Club
The Lovely Feathers	Montreal, QC	Sparks / Tommy Boy
Woodhands	Toronto, ON	Paper Bag



Top 60 TIPSHEET

Hip Hop/R&B

Artist	City	Label
84.85	Toronto, ON	Intellegenix
Abbah	Toronto, ON	Independent
Alex Dimez	Toronto, ON	Independent
Angerville	Aurora, ON	Independent
ARCH DUKE	Toronto, ON	Independent
Frankie Payne	Toronto, ON	Independent
Fundament	Toronto, ON	Independent
Ghettosocks	Halifax, NS	Independent
Manafest	Toronto, ON	Independent
Mantrakid	Comox, BC	Neferiu Records
MC Illa Brown	Toronto, ON	Independent
Relic	Toronto, ON	Independent
The Get By (Justis & Mantis)	Kitchener, ON	Independent
The Leathers	Toronto/Ottawa, ON	Independent
Times Neue Roman	Toronto, BC	Independent

Indie / Alt Folk

Artist	City	Label
Amos The Transparent	Ottawa, ON	Pop Culture
Angela Desveaux	Montreal, QC	Independent
Barzin	Toronto, ON	Monotreme
Boys Who Say No	Toronto, ON	Independent
Coeur de Pirate	Montreal, QC	Independent
Dustin Bentall	Vancouver, BC	Independent
Emma-Lee	Toronto, ON	Bumstead
Ghost Bees	Halifax, NS	YouthClub
Hannah Georgas	Vancouver, BC	Independent
Michou	Windsor, ON	Independent
octoberman	Toronto, ON	White Whale
One Hundred Dollars	Toronto, ON	Independent
T. Nile Band	Vancouver	Independent
The Details	Winnipeg, MB	Parliament of Trees
The United Steel Workers of Montreal	Montreal, QC	Independent

Rock

Artist	City	Label
Axis of Conversation	Calgary, AB	Independent
Clothes Make The Man	Toronto, ON	Independent
Elephant Stone	Montreal, QC	Independent
Golden Isles	Montreal, QC	Independent
In English	Toronto, ON	Independent
Modern Superstitions	Toronto, ON	Independent
Parlour Steps	Vancouver, BC	Nine Mile



2009 Tip Sheet Artists: (Cont).

Rah Rah	Regina, SK	Young Soul Records
Said The Whale	Vancouver, BC	Independent
songs from a room	Toronto, ON	Dine Alone
Still Life Still	East York, ON	Arts & Crafts
The Balconies	Ottawa, ON	Independent
The Cliks	Toronto, ON	Kindling Music
The Darcys	Toronto, ON	Independent
woodpigeon	Calgary, AB	The End of the Road

The Response

As NXNE continues to refine its tracking capabilities of the Top 60 to incorporate a full set of metrics for each artist, including trending on which artists have been contacted by programmers and who has been added to a station's play list, below is a sample of the industry response received:

"Thank you! We're in. We're registered."
 Barry Smith,
 Operations Manager
 97.5 EZ Rock London, Ont

"Thanks so much for this!... FUEL 90.3 fm is the station that best suits this out of the two that I am working with! Let me know - thanks!"
Jolayne Motiuk
Canadian Talent Development Manager
Newcap Radio Calgary
FUEL 90.3 FM (CFUL-FM)

"Thanks, Crispin. Very interesting!"
 JC Douglas
 Q 104 FM

" This looks awesome! Thanks!! "
 Blaire Rhodes,
 K-Rock 105.5 FM

"I actually had checked out the site and I think it's great. Wanted to make contact and say hi. I think there's definitely room to work together!"
 Christian Bailey
 National Content Manager
 Orbyt Media

"This is a very cool tool. Admittedly, we do have most of the artists in the Top 60 already, but this makes it a lot easier to find them if we need to! Thanks so much!"
 Jason Wellwood
 General Manager
 CILU 102.7FM



Looking Ahead: 2010 Tip Sheet Top 60 Artists

The 2010 edition of the Tip Sheet will be launched and promoted to the NXNE database Tuesday Oct 19, 2010. Below is a list of some of the NXNE 2010 showcasing artists who have been identified for the 2010 edition of the NXNE Top 60 Tip Sheet:

1977 - www.myspace.com/my1977music
A.M. - www.myspace.com/musicbyam
Abstract Artform - www.myspace.com/abstractartform
AfterpartY - www.myspace.com/afterpartyretro
Alex Lacasse - www.myspace.com/alexlacasse
Arkells - www.myspace.com/arkellsmusic
Attack in Black - www.myspace.com/attackinblack
Brockway Biggs - www.myspace.com/brockwaybiggs
Bruce Peninsula - www.myspace.com/brucepeninsula
Buck 65 - www.myspace.com/buck65
Cale Sampson - www.myspace.com/calesampson
Che Aimee - www.myspace.com/cheaimee
Chris Velan - www.myspace.com/chrisvelanmusic
Colin Moore - www.myspace.com/colinsacoustic
DD/MM/YYYY - www.myspace.com/ddmmyyyy
Dearly Beloved - www.myspace.com/dearlybeloved
Demon's Claws - www.myspace.com/demonsclaws
Diamond Rings - www.myspace.com/diamondringsmusic
Elliott BROOD - www.myspace.com/elliottbrood
Evening Hymns - www.myspace.com/eveninghymns
fanshaw - www.myspace.com/fanshawmusic
Final Flash - www.myspace.com/finalflash
Fox Jaws - www.myspace.com/foxjaws
Ghostkeeper - www.myspace.com/childrenofthegreatnorthernmuskeg
Giant Hand - www.myspace.com/gianthand
Gregory Pepper & His Problems - www.myspace.com/gregoryregian
Hollerado - www.myspace.com/hollerado
Huron - www.myspace.com/huronband
Imaginary Cities - www.myspace.com/imaginarycitiesmusic
Iroquois Falls - www.myspace.com/iroquoisfalls
iSH - www.myspace.com/thenameisish
Jack Marks and Lost Wages - www.myspace.com/jackmarksmusic
Japandroids - www.myspace.com/japandroids
Kate Rogers Band - www.myspace.com/katerogersband
Kathryn Rose - www.myspace.com/kathrynrosemusic
Katie Stelmanis - www.myspace.com/katiestelmanis
K-os - www.myspace.com/kos
laura borealis - www.myspace.com/thelauraborealis
Library Voices - www.myspace.com/thelibraryvoices
little foot long foot - www.myspace.com/littlefootlongfootband
Little Girls - www.myspace.com/littlelittlegirls
Mathemagic - www.myspace.com/mathemagic
maylee - www.myspace.com/mayleetodd
MC Illa Brown - www.myspace.com/illabrown
METZ - www.myspace.com/metztheband
Okay City - www.myspace.com/okaycityhiphop



Old Man Luedecke - www.myspace.com/oldmanluedecke
Permanent Bastards - www.myspace.com/permanentbastards
Pop Winds - www.myspace.com/thepopwinds
PS I Love You - www.myspace.com/psiluvdu
Rebel Yell - www.myspace.com/rebelyellcrew
Rich Aucoin - www.myspace.com/richaucoin
Rock Plaza Central - www.myspace.com/rockplazacentral
Ruby Coast - www.myspace.com/rubycoast
Saidah Baba Talibah - www.sbtmusic.com
Sean Nicholas Savage - www.myspace.com/seannicholassavage
STYROFOAM ONES - www.myspace.com/styrofoamones
The Besnard Lakes - www.myspace.com/thebesnardlakes
The Bitters - www.myspace.com/bittersband
The Get By - myspace.com/justismusicmyspace.com/mantishiphopmyspace.com/thegetbymusic
The Ghost is Dancing - www.myspace.com/theghostisdancing
The Leathers - www.myspace.com/theleathers
The Meligrove Band - www.myspace.com/meligroveband
The Pack A.D. - www.myspace.com/thepackad
The Paperbacks - www.myspace.com/thepaperbacks
The Racoon Wedding - www.myspace.com/theracoonwedding
The Rough Sea - www.myspace.com/theroughsea
The Russian Futurists - www.myspace.com/therussianfuturists
The Schomberg Fair - www.myspace.com/theschombergfair
The Treasures - www.myspace.com/thetreasuresband
The Warped 45s - www.myspace.com/thewarped45s
The Wheat Pool - www.myspace.com/thewheatpool
Tim Chaisson and Morning Fold - www.myspace.com/timchaisson
Timber Timbre - www.myspace.com/timbertimbre
TRUST - www.myspace.com/trst
T-West - www.myspace.com/thisiswest
WOMEN - www.myspace.com/womenmusic
wordPEOPLE - www.myspace.com/wordpeoplemusic
Young Galaxy - www.myspace.com/younggalaxy



The Tip Sheet Database

Stations by Province & Related Industry Served:

British Columbia:

Station	Call Letters	City	Format
The Beat 94.5 FM	CFBT	Vancouver	CHR
Jet 98.9 FM	CFCP	Courtney	Classic Rock / Rock
Rock 101 FM	CFMI	Vancouver	Rock
The Port 1240 AM	CFNI	Port Hardy	Classic Rock / Rock
The FOX 99.3 FM	CFOX	Vancouver	Modern Rock
Star FM 98.3 FM	CKSR	Chilliwack	Hot A/C
Kool 107.3 FM	CHBE	Victoria	CHR
B - 104 FM	CHBZ	Cranbrook	Country
The Drive 102.9 FM	CHDR	Cranbrook	Rock
Mountain 103.5 FM	CHNV	Castlegar	Rock
Soft Rock 1450 AM	CHOR	Summerland	Easy
Energy FM	CHRX	Ft. St. John	Hot A/C
Sun 99.9 FM	CHSU	Kelowna	Hot A/C
Jack 103.1 FM	CHTT	Victoria	Rock
The Wolf 106.9 FM	CHWF	Nanaimo	Rock
Sun 105.7 FM	CICF	Vernon	Hot A/C
98.3 FM	CIFM	Kamloops	Rock
Silk 101.5 FM	CILK	Kelowna	AC
The Ocean 98.5 FM	CIOC	Victoria	Easy
94 X FM	CIRX	Prince George	Rock
Mountain 107.1 FM	CISQ	Squamish	Hot A/C
The Peak 93.3 FM	CJAV	Port Alberni	Rock
The Wolf 97 FM	CJCI	Prince George	Country
CJDC 890 AM	CJDC	Dawson Creek	Country
Jr. 93.7 FM	CJJR	Vancouver	Country
Sun 97.1 FM	CJMG	Penticton	Hot A/C
Sun 89.7 FM	CJSU	Duncan	Hot A/C
The Zone 91.3 FM	CJZN	Victoria	Rock
The Coast 91.7 FM	CKAY	Gibsons	AC
The Bee 100 FM	CKBZ	Kamloops	Hot A/C
The Drive 99.3 FM	CKDV	Prince George	Classic Rock
The River 101.3 FM	CKKN	Prince George	CHR
The Q 100.3 FM	CKKQ	Victoria	Classic Rock / Rock
The Eagle 97.3 FM	CKLR	Courtney	Rock
Power 104 Fm	CKLZ	Kelowna	Rock
The Bear 101.5 FM	CKNL	Fort St. John	Rock
The Bee 103 Fm	CKOV	Kelowna	Country
Country 107.1	CKQC	Abbotsford	Country
Energy 102.3 FM	CKRX	Fort nelson	Hot A/C
The Wave 102.3 FM	CKWV	Nanaimo	Hot A/C
The Crave 95.3 FM	CKZZ	Richmond	Hot A/C



Alberta:

Station	Call Letters	City	Format
The Bear 100.3 FM	CFBR	Edmonton	Rock
Country 790 AM	CFCW	Edmonton	Country
CAM 98.1 FM	CFCW	Camrose	CHR
The Drive 106.7 FM	CFDV	Red Deer	Classic Rock
92.9 Fm	CFEX	Calgary	New Rock
Rock 97.7 FM	CFGP	Grand Prairie	Classic / Rock
Q 107 FM	CFGQ	Calgary	Classic / Rock
The River 107.7 FM	CFRV	Lethbridge	CHR
Fuel 90.3 FM	CFUL	Calgary	Classic /Rock
Mix 103.7 FM	CFVR	Ft. McMurray	CHR
The Fox 94.3 FM	CFXE	Edson	CHR
The Fox 97.5 Fm	CFXH	Hinton	CHR
XL 103 FM	CFXL	Calgary	CHR
Sun Country 99.7 FM	CFXO	High River	Country
The Rig 96.7 FM	CFXW	Whitecourt	Classic / Rock
The Bounce 91.7 FM	CHBN	Edmonton	CHR
Sonic 102.9	CHDI	Edmonton	Alt Rock
Country 95 FM	CHLB	Lethbridge	Country
Magic 99.3 Fm	CHMC	Edmonton	Easy Listening
The Fox Slave 92.7 FM	CHSL	Slave Lake	CHR
Big 105 FM	CHUB	Red Deer	CHR
The Vibe 98.5 FM	CIBK	Calgary	Rock
K - 97 FM	CIRK	Edmonton	Classic / Rock
Country 103.9 FM	CISN	Edmonton	Country
The Fox 101.1 FM	CIXF	Brooks	Rock
Zed 99 FM	CIZZ	Red Deer	Rock
CJAY 92.1 FM	CJAY	Calgary	Rock
B - 93 Fm	CJBZ	Lethbridge	CHR
Kool 101.3 FM	CJEG	Bonnyville	CHR
Rock 106 FM	CJRX	Lethbridge	Rock
Sunny 94 FM	CJUV	Lacombe	Classic Hits
K-Rock 95.3 FM	CJXK	Cold Lake	Classic / Rock
BIG COUNTRY 93.1	CJXX	Grand Prairie	Country
The Fox 850 AM	CKBA	Athabaska	Rock
Energy 101.5 FM	CKCE	Calgary	CHR
Q Country 91 FM	CKDQ	Drumheller	Country
KG Country 95.5 FM	CKGY	Red Deer	Country
Key 830 AM	CKKY	Wainwright	CHR
The Goat 106.1 FM	CKLM	Lloydminster	Rock
Classic Country 1060 AM	CKMX	Calgary	Country
Joe 92.5 Fm	CKNG	Edmonton	Rock
Capitol 96.3 Fm	CKRA	Edmonton	Classic / Rock
Country 105 FM	CKRY	Calgary	Country
Lloyd 95.9 FM	CKSA	Lloydminster	Country
Q Country 1400 AM	CKSQ	Stettler	Country
Wayne 93.7 Fm	CKWY	Wainwright	Rock



Saskatchewan:

Station	Call Letters	City	Format
The Fox 94.1 FM	CFGW	Yorkton	CHR
C 95.1 FM	CFMC	Saskatoon	CHR
Power 99 FM	CFMM	Prince Albert	CHR
The Wolf 104.9	CFWF	REGINA	Rock
Lite 92.1 FM	CHMX	Regina	Hot AC
The Eagle 94 FM	CIMG	Swift Current	Classic / Rock
Zed 98.9 Fm	CIZL	Regina	CHR
Rock 102 FM	CJDJ	Saskatoon	Rock
GX 940 AM	CJGX	Yorkton	Country
Magic 98.3 FM	CJMK	Saskatoon	Hot AC
CJ 1280 AM	CJSL	Estevan	Country
CJSN 1490 AM	CJSN	Shaunavon	Country
CJWW 600 AM	CJWW	Saskatoon	Country
Today's Country 900 AM	CKBI	Prince Albert	Country

Manitoba:

Station	Call Letters	City	Format
QX 104.1 FM	CFQX	Winnipeg	Country
Bob 99.9 FM	CFWM	Winnipeg	Rock
Q 94 FM	CHIQ	Winnipeg	CHR
Hank 100.7 FM	CHNK	Winnipeg	Country
The Eagle 93.5 FM	CJEL	Winkler	Classic Hit
Power 97 FM	CJKR	Winnipeg	Rock
Mix 96.5 Fm	CJPG	Portage La Prairie	CHR
CKDM 730 AM	CKDM	Dauphin	Hot AC
Star 94.7 Fm	CKLF	Brandon	CHR
CKLQ 880 AM	CKLQ	Brandon	Country
Hot 103 Fm	CKMM	Winnipeg	CHR
Country 1570 FM	CKMW	Winkler	Country
KX 96 Fm	CKX	Brandon	Rock
The Farm 101 FM	CKXA	Brandon	Country
Clear 102.3 Fm	CKY	Winnipeg	Hot AC

Ontario:

Station	Call Letters	City	Format
The Moose 99.5 FM	CFBG	Bracebridge	Hot AC
Kool 105.3 FM	CFCA	Waterloo	Rock
Lite 104.3 FM	CFFX	Kingston	Hot AC
The Fox 99.9 FM	CFGX	Samia	AC
Fresh 103.1 FM	CFHK	London	AC
JR 104.9 FM	CFJR	Brockville	Hot AC
Variety 104 FM	CFLG	Cornwall	Hot AC
FM 96	CFMK	Kingston	Rock
The Eagle 102.1 FM	CFNY	Toronto	Rock



Ontario (Cont):

Station	Call Letters	City	Format
FM 96	CFPL	London	Rock
Flow FM	CFXJ	Toronto	Hip Hop / R& B
Country Legend	CHAM	Hamilton	Country
EZ Rock 100.5 FM	CHAS	Sault St. Marie	AC
FM 93	CHAY	Barrie	Hot AC
CD 98.9 FM	CHDC	Simcoe	CHR
Cool 100.1 FM	CHCQ	Belleville	Country
CHFI 98.1 FM	CHFI	Toronto	Hot AC
K 106 FM	CHKS	Sarnia	Rock
The Moose 97.7 FM	CHMS	Bancroft	Hot AC
Big Daddy 103.9 Fm	CHNO	Sudbury	Rock
Country 103.9 FM	CHOK	Sarnia	Country
EZ Rock 105.7 Fm	CHRE	St Catharines	AC
Bob 102.3 Fm	CHST	London	Hot AC
Best Rock 97.7 FM	CHTZ	St Catherines	Rock
Chum 104.5 FM	CHUM	Toronto	CHR
EZ Rock 100.5	CHUR	North Bay	AC
Star 96 FM	CHVR	Pembroke	Country
CHYM 96.7 FM	CHYM	Kitchener	AC
Mix 96.7 FM	CHYR	Leamington	CHR
The Bull 94.5 Fm	CIBU	Wingham	Rock
Kicks 106 FM	CICX	Orillia	Country
The Dock 104.1	CICZ	Midland	Rock
The River 93.9 FM	CIDR	Windsor	Rock
Mix 97 Fm	CIGL	Bellville	Hot Ac
Heart 104.7 FM	CIHR	Woodstock	Hot Ac
Hot 89.9	CIHT	Ottawa	CHR
K - Rock 105.7 Fm	CIKR	Kingston	Rock
KIX 106 FM	CIKZ	Waterloo	Country
Q 107	CILQ	Toronto	Rock
Live 88.5 FM	CILV	Ottawa	Rock
Magic 106 Fm	CIJM	Guelph	AC
X 89.7 FM	CIMX	Windsor	Rock
Country 95.3 FM	CING	Hamilton	Country
B 101.FM	CIBQ	Barrie	Hot Ac
EZ Rock 97 FM	CIQM	London	AC
Kiss 105.3 Fm	CISS	Ottawa	CHR
CJBQ 800 am	CJBQ	Bellville	Country
BX 93 FM	CJBX	London	Country
Dave FM 107.5 Fm	CJDV	Cambridge	Rock
EZ Rock 97 FM	CJEZ	Toronto	AC
Majic 100 FM	CJMJ	Ottawa	AC
EZ Rock 105.3 FM	CJMX	Sudbury	AC
Classic Hits 95.5 FM	CJOJ	Belleville	Rock
JOY 1460 AM	CJOY	Guelph	CHR
BOB 103.7 Fm	CJPT	Brockville	Rock
Todays Country Q 104 FM	CJQM	Sault St. Marie	Country
Q 92 Fm	CJQQ	Timmins	Roc



Ontario (Cont):

Station	Call Letters	City	Format
EZ Rock 105.3 FM	CJMX	Sudbury	Rock
Rock 94 FM	CJSD	Thunder Bay	Rock
Rock 107 FM	CJTN	Bellville	Rock
Y 108 FM	CJXY	Hamilton	Rock
The Beat 91.5 FM	CKBT	Kitchener	CHR
Y 101 FM	CKBY	Ottawa	Country
The Peak FM	CKCB	Collingwood	Rock
The Hawk 103.9 FM	CKDK	Woodstock	Hits
CKDR 92.7 FM	CKDR	Dryden	CHR
Virgin Mix 99.9 FM	CKFM	Toronto	CHR
The Fox 102 FM	CKFX	North Bay	Rock
EZ Rock 99.3 FM	CKGB	Timmins	AC
BOB 93.9 FM	CKKL	Ottawa	Rock
The Drive 98.9 FM	CKLC	Kingston	Alt Rock
K-Lite 92.9 FM	CKLH	Hamilton	AC
Bob 91.9 FM	CKLY	Lindsay	Rock
The One 101.7 FM	CKNX	Wingham	CHR
91.5 FM	CKPR	Thunder Bay	Hot AC
Energy 99.7 FM	CKPT	Peterborough	CHR
The Bear 106.9 FM	CKQB	Ottawa	Rock
Country 105.1 FM	CKQM	Peterborough	Country
The Wolf 101.5 FM	CKWF	Peterborough	Rock
The Star 93.3 FM	CKSG	Coburg	CHR
CKSY 94.3 FM	CKSY	Chatham	AC
The Giant 105.3 FM	CKTG	Thunder Bay	Rock
The Rock 95.1 FM	CKUE	Chatham	Rock

Quebec:

Station	Call Letters	City	Format
Passion Rock 101.9 Fm	FDA	Victoriaville	Rock
Boom 106 FM	CFEI	St-Hyacinthe	CHR
93.7 Rhythm Fm	CFGE	Sherbrooke	AC
105.7 Rhythm Fm	CFGL	Montreal	AC
Rock Détente 107.3 FM	CITE	Montreal	AC
Rock Détente 107.5 FM	CITF	Quebec	AC
Rock Détente 94.9 FM	CIMF	Gatineau	AC
O 97.3 FM	CFJO	Victoriaville	CHR
CFLO 104.7 FM	CFLO	Mont-Laurier	Rock
X 93 FM	CFYX	Rimouski	Rock
CHOM 97.7 FM	CHOM	Montreal	Rock
Mike FM	CKDG	Montreal	Rock
940 AM	CINW	Montreal	CHR
Mix 96	CJFM	Montreal	CHR



New Brunswick:

Station	Call Letters	City	Format
Fred 92.3 FM	CFRK	Fredericton	Rock
Fox 105 FM	CFXY	Fredericton	Rock
Country 94 FM	CHSJ	St. John	Country
The Tide 98.1 FM	CHTD	St. Stephen	Country
The Wave 97.3 Fm	CHWV	St. John	CHR

Capitol 106.9 FM	CIBX	Fredericton	CHR
K 93 Fm	CIKX	Grand Falls	CHR
EZ Rock 104 Fm	CJCJ	Woodstock	AC
C 103 Fm	CJMO	Moncton	Rock
XL 96 FM	CJXL	Moncton	Country
Max 105 Fm	CKBC	Bathurst	CHR
Country 1260 AM	CKHJ	Fredericton	Country

Nova Scotia:

Station	Call Letters	City	Format
Q 104 FM	CFRQ	Bedford	Rock
The Hawk 101.5 Fm CIGO		Port Hawksbury	Hot AC
C 100 Fm	CIOO	Halifax	AC
The Bounce 103.1 Fm	CJCH	Halifax	CHR
X 98 FM	CJFX	Atigonish	CHR
The Wave 95.5 Fm	CJLS	Yarmouth	Hot AC
98.1 Fm	CKBW	Bridgewater	Rock
Big Dog 100.9 FM	CKTO	Truro	Rock
Cat Country 99.5 FM	CKTY	Truro	Country
Kool 96.5 Fm	CKUL	Halifax	AC

Prince Edward Island:

Station	Call Letters	City	Format
Ocean 100.3 FM	CHTN	Charlottetown	Hot AC
K-Rock 105.5 FM	CKQK	Charlottetown	Rock

Newfoundland:

Station	Call Letters	City	Format
Kixx Country 103.9 FM	CHVO	Carbonear	Country
Hits 91 FM	CKIX	St. John's	CHR
K-Rock 103.9 FM	CKXX	Corner Brook	Rock



National Campus Stations:

Station	Call Letters	City	Campus
103.7 FM	CFBU	St. Catharines	Brock Campus
92.7 FM	CFFF	Peterborough	Trent Campus
93.3 FM	CFMU	Hamilton	McMaster Campus
101.9 FM	CFRC	Kingston	Queens Campus
91.9 FM	CFRE	Mississauga	U of T Miss. Campus
98.7 FM	CFRL	London	Fanshawe Campus
93.3 FM	CFRU	Guelph	U of Guelph
101.9 FM	CFUV	Victoria	UVIC Campus / Community
93.3 FM The Fox	CFXU	Antigonish	St. Francis Xavier Campus
106.9 FM	CHMA	Sackville	Mount Allison Campus
94.9 FM	CHRW	London	Western Campus
105.5 FM	CHRY	Toronto	York Campus
97.9 FM	CHSR	Fredricton	UNB Campus
89.1 FM	CHOU	Ottawa	UO Campus
101.9 FM	CITR	Vancouver	UBC Campus
89.5 FM	CIUT	Toronto	U of T Campus
91.5 FM	CJAM	Windsor	UOW Campus
88.3 FM	CJIQ	Kitchener	Conestoga Campus
1690 AM	CJLO	Montreal	Concordia Campus
90.1 FM	CJSF	Burnaby	SFU Campus
88 FM	CJSR	Edmonton	U of A Campus
90.9 FM	CJSW	Calgary	U of C Campus
93.1 Fm	CKCU	Ottawa	Carleton Campus
107.9 FM	CKDJ	Ottawa	Algonquin Campus
96.9 FM	CKHC	Etobicoke	Humber Campus
88.1 FM	CKLN	Toronto	Ryerson Campus
96.7 FM	CKLU	Sudbury	Laurentian University
900 AM	CKMO	Victoria	Camosun Campus
100.3 FM	CKMS	Waterloo	U of Waterloo
90.3 FM	CKUT	Montreal	McGill Campus



National Community Stations:

Station	Call_Letters	City
the X 92.5 FM	CFBX	Kamloops
90.5 FM	CFCR	Saskatoon
91 FM	CJLX	Bellville
	CJLY	Nelson
88.1 FM	CKDU	Halifax
102.7 FM	CILU	Thunder Bay
88.9 FM	CJMQ	Sherbrooke

Related Industry Serviced:

CIRPA
 CMPA
 COCA
 CRIA
 CRTC
 Department of Heritage
 FACTOR
 Paquin Entertainment
 SAC
 SESAC
 SLFA Feldman & Associates
 SOCAN
 STARMAKER
 Manitoba Music
 Aboriginal
 UMAC
 ECMAs
 WCMWs
 WCMAs
 OMDC
 MMF
 IMMF
 AMIA [Alberta]
 AFM
 ADISQ [Quebec]
 CCMA
 CMRRA
 CARAS
 Music Industry Association of Nfld & Labrador
 Music Industry Association of Nova Scotia
 Pacific Music Association
 Recording Arts Association NWT
 Recording Arts Industry-Yukon Assoc
 Saskatchewan Recording Industry Assoc
 (SOPREF) Quebec



The NXNE Story

Now in its 18th year, North by Northeast Music Festival and Conference (NXNE) has become *the* Canadian festival destination for new and emerging talent—unsigned bands, indie favourites, and major-label headlining artists alike. Seen as the most anticipated summer music event in Canada, NXNE has cemented itself as an essential showcase opportunity for the best in new music.

For five days and nights the NXNE Music Festival offers the hottest music and the freshest music-related ideas—all within a few km of each other. NXNE 2010 presented over 600 international, national and local acts at 50 official festival stages in downtown Toronto's famous club district. More than **250,000** music fans attended the festival, with thousands of industry professionals taking part in conference sessions and thousands more fans at the concurrent NXNE Film Festival and newly minted Interactive component.

Many performers have played NXNE on their way to major worldwide breakthroughs. Hotly tipped buzz bands and soon-to-be-discovered gems join international touring acts, making NXNE eclectic and exciting.

NXNE alumni »

Iggy and The Stooges, De La Soul, The Raveonettes, Broken Social Scene, Mudhoney, Feist, X, Les Savy Fav, GZA, Matt and Kim, Dinosaur Jr., Eagles of Death Metal, No Age, Kid Cudi, Black Rebel Motorcycle Club, Black Lips, Japandroids, Sufjan Stevens, HEALTH, K-os, Warpaint, Cold Cave, Best Coast, Thee Oh Sees, Kid Sister, Surfer Blood, The Sonics, King Khan & The Shrines, Swervedriver, Peaches, Ron Sexsmith, MC5, Television, The Soundtrack of Our Lives, Sloan, New York Dolls, DFA 1979, Buzzcocks, The Dears, The Cool Kids, Wavves, Ted Leo & The Pharmacists, Monotonix, Man or Astroman?, The Soft Pack, AA Bondy, Avi Buffalo, Dillinger Four, Mika Miko, Pere Ubu, The Duke Spirit, Evan Dando, My Morning Jacket, Golden Triangle, These are Powers, Japanther, The Death Set, Ninjasonik, Youth Brigade, Redd Kross, We Are Wolves, The Homosexuals, Billy Talent, XDS, Tyvek, Pterodactyl, Aids Wolf, The Stills, Blue Rodeo, Great Lake Swimmers, Fake Blood, Hidden Cameras, Hercules & Love Affair, Mooney Zuzuki, Apostle of Hustle, Peanut Butter Wolf, Money Mark, Bran Van 3000, Sheek Louch, DD/MM/YYYY, Brant Bjork, Alejandro Escovedo, Silversun Pickups, Lightspeed Champion, Mr Lif, Xavier Rudd, K'naan, Kathleen Edwards, Rock Plaza Central, Freeway, and thousands more.

NXNE Conference »

The Conference component of NXNE draws over 2,300 industry delegates for celebrity interviews, networking sessions, and music-business panels. Demo-listening and mentoring sessions give participants straight, one-on-one opinions and answers from successful artists and industry professionals. Past guests include **Police drummer Stewart Copeland, head Sex Pistol Johnny Rotten, songwriters Steve Earle and Bruce Cockburn, Peaches, Patti Smith, Thomas Dolby and Stones' ex-guru Andrew Loog Oldham.**



[NXNE Reach](#) »

Correspondents from international media like the **BBC**, **Vanity Fair**, **the New York Times**, [pitchfork.com](#), and **Fused UK** cover festival showcases alongside influential music bloggers, television stations, radio programmers, podcasters, filmmakers, and Canadian journalists. **Over 600 accredited media covered last year's NXNE festival.**

"The NXNE experience was one of the most magical events for The Soundtrack of our lives... Toronto is always the place to be when it comes to interesting entertainment. And the people are almost as beautiful as the Swedes..."

- *Ebbot, The Soundtrack of our Lives*

"NXNE is an exciting combination of indie music and a film lover's gourmet feast. We had a great time and we would love to come back."

- *Stewart Copeland, The Police*

"You guys ruled! Thanks for all the love. NXNE is the jumpoff fa sho!"

- *Heathcliff Berru, manager, GZA*

"It was perfect"

- *Melissa Auf Der Maur*

"It was great to be able to participate in NXNE, as a performer and as the celebrity interview."

- *Bruce Cockburn*

"Thousands of artists showcased by NXNE directly to key music and film executives. This is where you bring your entertainment vehicle if you want serious industry attention."

- *Rob Halford, Judas Priest*

"North by Northeast is one of the best gatherings on music and music people I've ever attended."

- *Danny Goldberg, former manager of Nirvana, Hole, the Beastie Boys*

"the best in new music and film from the indie scene"

- *BBC Radio 2 (UK)*

"...simply too much cool stuff going on..."

- *the Toronto Star*

"A musical smorgasbord of cutting edge music washed down with Bloody Caesar cocktails. Sound fun? You better believe it is!"

- *Fused Magazine (UK)*

"Music did take over."

- *The Austinist*



For NXNE, the Top 60 Tip Sheet is the logical next step in its continued support for emerging Canadian artists. NXNE is excited to help pave a direct route from a festival showcase to the airwaves, blogosphere, next club date, tour, festival and beyond. Here's hoping the Top 60 Tip Sheet brings Canadian artists more meaningful support and new fans across the country.

If you have any questions or require further information please feel free to contact me directly.

Sincerely,

A handwritten signature in black ink, appearing to read 'Crispin Giles', with a long horizontal flourish extending to the right.

Crispin Giles,
Festival Programming Manager
NXNE

ACTIVITY REPORT

TO



SUBMITTED BY



OCTOBER 25, 2010

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The Songwriters Association of Canada (S.A.C.) is dedicated to the advocacy and education of Canadian songwriters and devoted to developing and nurturing songwriting communities across the country. The S.A.C. exists to nurture, develop and protect the creative, business, and legal environments of songwriters in Canada and around the world. We do this to promote universal recognition of the inspirational, societal and economic values of music & song.

The S.A.C. is a 1400+ member National Arts Service organization dedicated to educating, assisting and representing Canadian songwriters. An association led by active professional songwriters and a management team devoted to furthering Canadian songwriting initiatives, the S.A.C. is committed to pursuing the following on behalf of songwriters:

- The right to benefit from, and receive fair compensation for, the use of their work;
- The advancement of the craft and enterprise of songwriting through educational programs, networking opportunities, dissemination of business knowledge and other services;
- A more favourable environment through the provision of a united national voice when dealing with government, the music industry and the general public; and
- The development of activities that allow members to reach out and enjoy the sense of community shared by songwriters.

The Association works in co-operation with, and in support of, the CMPA (Canadian Music Publishers Association), CIMA (Canadian Independent Music Association), CIRAA (Canadian Independent Recording Artists Association), the AFofM (American Federation of Musicians) and Canada's provincial music industry associations.

The 2010-2011 Board of Directors of the S.A.C. is drawn from all across Canada. The 2010-2011 Board includes: Eddie Schwartz (President), Jim Vallance (Vice-President), Greg Stephens (Vice-President), Greg Johnston (Treasurer), Jane McGarrigle (Secretary), Joan Besen, Chris Burke-Gaffney, Emm Gryner, Bill Henderson, Safwan Javed, Marc Jordan, Blair Packham, Christopher Ward.

Project Rationale

Songwriters are one of Canada's greatest national resources, offering music lovers the gift of their storytelling through song. The impact that some songs have on our lives is everlasting and the reason is simple: a great song forces us to feel. Some of those songs bring us to laughter and some move us to tears. Regardless of the emotion they bring, they almost always create memories. The S.A.C. slogan "*It all starts with a song*", says it all.

Songwriters, like other creators, require information and tools to help further develop their craft with the objective of creating marketable songs. Songwriters face tremendous obstacles in the development of both the craft and business aspects of their careers. Where other professions in the arts have many avenues for career and craft development, one of the biggest obstacles for songwriters is lack of educational opportunities that are available to those entering the profession. Although programs are starting to appear at the college and university level, educational opportunities for developing Canadian songwriters are still few and far between. As songwriting is a specialized creative field, successful education is reliant on a number of factors, the most important of which is access to quality resource leaders with experience and an ability to teach.

The S.A.C. have been producing quality events for the past twenty-seven years. These seminars and workshops have featured Canada's top songwriters and music industry professionals and been presented to the nation's next generation of developing songwriters. The objective of these projects is two-fold; to ensure that songwriters receive current and accurate information on the business and craft of songwriting, and to offer these songwriters opportunities to network and build their own community.

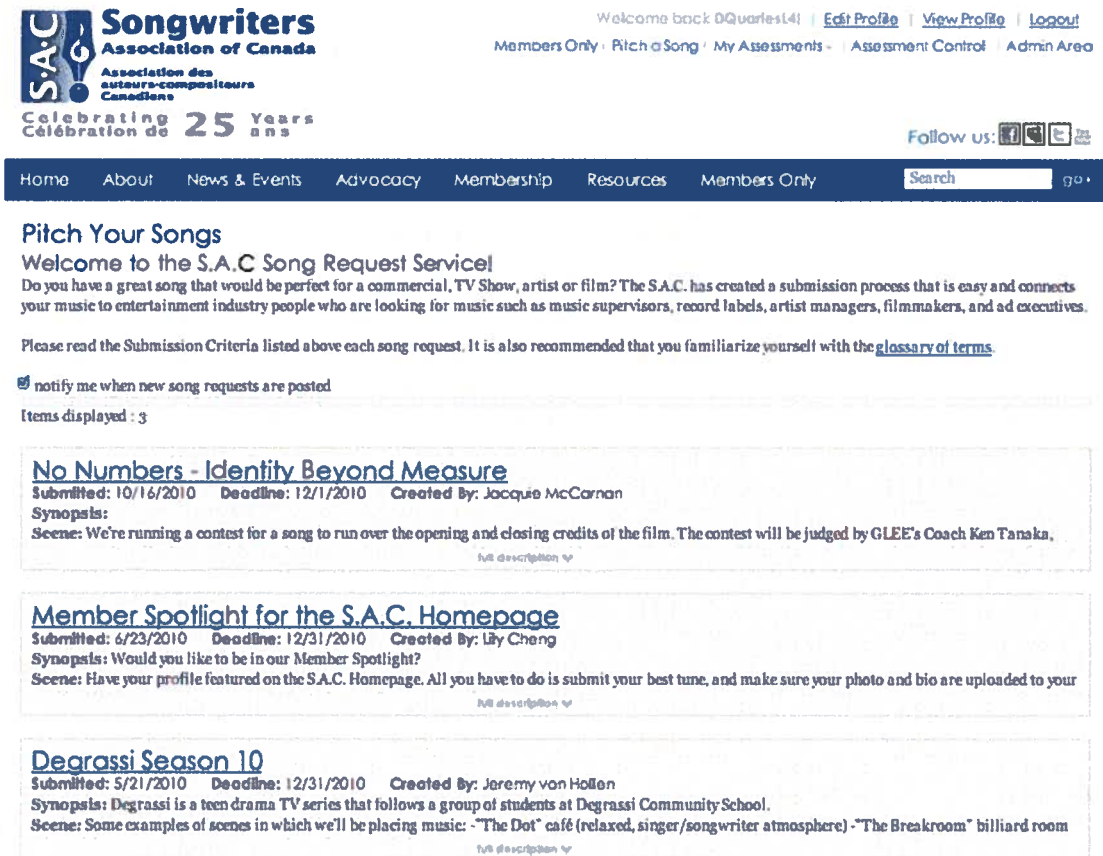
Although hundreds of events have been presented right across the country, there is more that can be done to support Canada's songwriting community, particularly in regions outside the major city centers, from where many of Canada's greatest songwriters have come. Our objective has been to try to address the needs of songwriters in communities large and small by offering them opportunities to further develop their craft in an informative and supportive environment.

With the on-going development of the projects in this report, the expansion of the S.A.C.'s online presence will help to ensure that songwriters in all regions of the country will be offered information on songwriting and create networking opportunities. These projects would not have been possible if it were not for the generous financial support of **Astral Media**.

Project Update

1. Demo Submissions / Song Pitching – this project features a section of the newly develop songwriters.ca web-site designed to receive and distribute song submissions in compressed and/or standard digital streaming or downloadable audio files formats. The objective of this section of the website is to promote Canadian songwriters and their songs and make it a place that both music creators and music users can connect and build long term relationships that result in more great Canadian songs. Songwriters, artists and songpluggers pitch and share songs with artist-managers, music publishers and music supervisors. Songs can be made available by songwriters submitting to a specific pitch request and artist managers/music publishers will be able to search for songs. All songs are accompanied with the contact information for the corresponding songwriter(s) and publisher(s).

The songwriter uploads his / her songs after they view the pitches that have been posted in order to determine the needs of the pitch requestors. Below are some of the current pitch requests:



The screenshot shows the S.A.C. Songwriters Association of Canada website. The header includes the logo, the text "Association des auteurs-compositeurs Canadiens", and "Celebrating 25 Years". Navigation links include "Home", "About", "News & Events", "Advocacy", "Membership", "Resources", and "Members Only". A search bar is present. The main content area is titled "Pitch Your Songs" and "Welcome to the S.A.C. Song Request Service!". It provides instructions on how to submit a song request and includes a checkbox for "notify me when new song requests are posted". Below this, three pitch requests are listed:

- No Numbers - Identity Beyond Measure**
Submitted: 10/16/2010 Deadline: 12/1/2010 Created By: Jacques McCarnan
Synopsis: We're running a contest for a song to run over the opening and closing credits of the film. The contest will be judged by GLEE's Coach Ken Tanaka.
Scene: (description truncated)
- Member Spotlight for the S.A.C. Homepage**
Submitted: 6/23/2010 Deadline: 12/31/2010 Created By: Lily Cheng
Synopsis: Would you like to be in our Member Spotlight?
Scene: Have your profile featured on the S.A.C. Homepage. All you have to do is submit your best tune, and make sure your photo and bio are uploaded to your
(description truncated)
- Degrassi Season 10**
Submitted: 5/21/2010 Deadline: 12/31/2010 Created By: Jeremy van Hollen
Synopsis: Degrassi is a teen drama TV series that follows a group of students at Degrassi Community School.
Scene: Some examples of scenes in which we'll be placing music: -"The Dot" café (relaxed, singer/songwriter atmosphere) -"The Breakroom" billiard room
(description truncated)



Astral Media is proud to support the creation of the Song Pitch & Song Assessment Components of the S.A.C. Website.

The screen below shows a partial member's song list that has been uploaded for either pitching, assessment purposes or simply as part of his/her profile.



- Back to Site
- Admin Wired
 - Admin Wired
- Content Management
 - Content Page Categories
 - Content Pages
 - Approval
- Navigation Management
 - Navigation items
- News & Events
 - Events
 - Event Categories
 - News
 - News Categories
- Article Management
 - Articles Categories
 - Articles
- Site Management
 - Countries/States
 - User Manager
 - Featured Members
 - Membership Packages
- Song Assessment
 - Criteria Items
 - Assessments
 - Export Assessments
 - Songs
- Song Requests
 - Song Requests
 - Non-Approved Requests

As a courtesy to fellow Songwriters, we ask that you limit your overall bandwidth to 6 songs including songs uploaded to your profile and songs submitted for assessment. This means if you have 6 songs posted to your profile and you want to submit one for assessment, please delete one off your profile first. Your cooperation is greatly appreciated.

Upload Song >

<Prev 17 18 19 20 21 22 23 24 25 26 27 Next>

Items displayed : 10

Song	Upload date	Download	Delete
Don't Lose It	6/3/2010		X
Double Life	5/23/2010		X
Down and Gone	5/31/2010		X
dream love	5/21/2010		X
Dreams	5/19/2010		X
Dreams	8/19/2010		X
Drinkin' Me Lonely	7/30/2010		X

Whether it is a film / tv placement sync or a request from an artist manager, songwriters can submit more than one song to any given pitch request. Music Supervisors for Film and Television, Music Publishers, A & R from Record Labels and Artist Managers can login and upload pitch requests for songs they are seeking for their projects.

Below are the ways Songpitch.ca section has been (and will continue to be) used:

- ❖ a music supervisor creates a descriptive pitch when seeking a song for their upcoming film or tv series
- ❖ an artist manager or A&R rep requests song (s) for their artist prior to going into the studio to record an upcoming album
- ❖ an indie artist / songwriter requests song(s) of other fellow songwriters
- ❖ advertising agencies request new material for radio / television commercials
- ❖ Music Publishers request songs for one of the artists they are working with.

Pitch requests are posted so that members can access and view the description of the request and choose if they want to submit a song to that request. Pitch submissions allow members the option to include lyrics and a description section.



[Back](#)
Pitch Details

[\(History of terms\)](#)

Degrassi Season 10

Submitted: 5/21/2010
 Deadline: 12/31/2010
 Status: **Opened** [Change Status](#)


Company Name: instinct entertainment
Project Type: Television.
Album Theme/Synopsis: Degrassi is a teen drama TV series that follows a group of students at Degrassi Community School.
Scene/Description: Some examples of scenes in which we'll be placing music: -"The Dot" café (relaxed, singer/songwriter atmosphere) -"The Breakroom" billiard room (alt-rock hangout spot) -Montages-a-plenty (happy, sad, destructive, constructive, you name it)
Looking for: New music - Pop, Rock, Singer/Songwriter, Electro, Indie with... -Unique hooks and lyrics -Gr
Budget: Source use or Feature use fees:
Additional Details: Source Fee: \$300.00 CAD (Master/Sync total) Feature Fee: \$1,000.00 CAD (Master/Sync total) Use depends on how the song is played in the mix. All rights required, including trailers and theatrical.
Lyrics Required: Optional

[Pitch a Song](#)

10 Songwriters have responded to this request
 Items displayed : 10

Beautiful Today
 Submitted by: LMM4

[Lyrics]



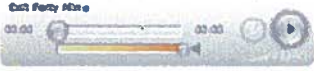
[Delete](#) [Edit](#)

Messages: Hello! For "Beautiful Today" Chorus 1 and 2
Question / Comments:
Performer: Linda M
Written By: [Linda M (100.00%)]
Published By:
Master Owner: Linda M
Contact Person: Linda M

[Full message](#)

Exit Forty Nine
 Submitted by: ALeesNO

[Lyrics]



[Delete](#) [Edit](#)

Messages: A Rock/Pop song about living free, following dreams and leaving the life you know for something better....
Question / Comments:
Performer: Adam Lees
Written By: [Adam Lees (50.00%)]
Published By: [Rev Level Music (RLM) (50.00%)]
Master Owner: Adam Lees
Contact Person: Adam Lees

[Full message](#)

Your Profile

[Public Profile](#) | [My Songs](#) | [Contact Information](#) | [Membership Details](#) | [Change Password](#)

My Songs

New song

As a courtesy to fellow Songwriters, we ask that you limit your overall bandwidth to 6 songs including songs uploaded to your profile and songs submitted for assessment. This means if you have 6 songs posted to your profile and you want to submit one for assessment, please delete one off your profile first. Your cooperation is greatly appreciated.

Upload Song: [Choose File](#)  U1 Dreams - ...mix.mp3
(.mp3)

Song Title:

Song Description:

List in public profile? Yes No

Cowritten By:

Paste Lyrics:

If you do not have lyrics,
please type "no lyrics" in
the box.

Submitting a song is easy for the songwriter. They are able to upload an mp3 of the song, along with lyrics (if project calls for it). If the songwriter chooses, the song can be kept private for the listening of the song requestor or can be displayed in the member's public profile.

The administrators of this site are able to go into the back end and ensure that all content is acceptable and that all rules of the site are being followed. If there is any questionable lyrical content, the administrator will have the option of removing the posting. Below is the screen shot of the administration management section showing current song pitches:



- [Back to Site](#)
- Admin Wired**
 - [Admin Wired](#)
- Content Management**
 - [Content Page Categories](#)
 - [Content Pages](#)
 - [Approval](#)
- Navigation Management**
 - [Navigation Items](#)
- News & Events**
 - [Events](#)
 - [Event Categories](#)
 - [News](#)
 - [News Categories](#)
- Article Management**
 - [Articles Categories](#)
 - [Articles](#)
- Site Management**
 - [Countries/States](#)
 - [User Manager](#)
 - [Featured Members](#)
 - [Membership Packages](#)
- Song Assessment**
 - [Criteria Items](#)
 - [Assessments](#)
 - [Export Assessments](#)
 - [Songs](#)
- Song Requests**
 - [Song Requests](#)
 - [Non-Approved Requests](#)

S.A.C Song Request Service

Welcome to the S.A.C Song Request Service!
 If you are looking for a song for your project (album, film, commercial, documentary, website, etc.), posting a request through our service is free and allows you access to a talented pool of songwriters. Please be as detailed as possible to ensure compatibility of submissions. Best wishes for your project.

notify me when new song requests are posted

Items displayed : 9

[Open for Justin Rutledge at the S.A.C. AGM/New Website Party](#)

Submitted: 5/16/2010 Deadline: 6/7/2010 Created By: Lily Cheng
 Synopsis:
 Scene: Help us celebrate the launch of the new S.A.C. website. Submit one track per member and

[Degrossi Season 10](#)

Submitted: 5/21/2010 Deadline: 12/31/2010 Created By: Jeremy von Hollen
 Synopsis: Degrossi is a teen drama TV series that follows a group of students at Degrossi Community School.

[Heartland Season 4](#)

Submitted: 5/25/2010 Deadline: 6/30/2010 Created By: Kyle Meriday
 Synopsis:
 Scene: We are currently looking to build our library of music for the upcoming season of

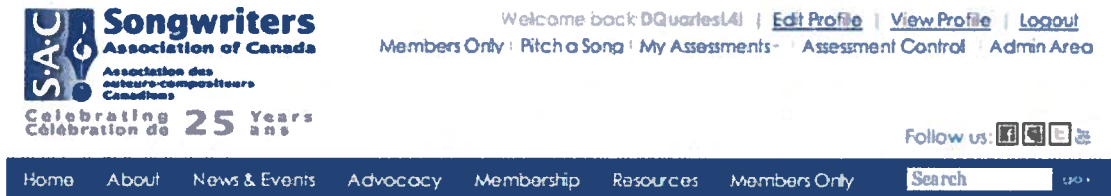
[Member Spotlight for the S.A.C. Homepage](#)

Submitted: 6/23/2010 Deadline: 12/31/2010 Created By: Lily Cheng
 Synopsis: Would you like to be in our Member Spotlight?
 Scene: Have your profile featured on the S.A.C. Homepage. All you have to do is submit your best

[Seeking Singer/Songwriter for Spoke Fashion Party](#)

Submitted: 7/13/2010 Deadline: 7/16/2010 Created By: Nirali Shah
 Synopsis:
 Scene: My NYC based fashion company is throwing an exclusive launch party on August 4th and

2. Song Assessments - this section of the website is designed to facilitate online song assessments for aspiring and developing songwriters. Members upload their songs and lyrics in the same way they do for the song pitching section. These songs are then reviewed / assessed by professional songwriting mentors. Online access to this invaluable songwriting feedback provides the added advantage of a wealth of elite assessors as well as cross-country availability to our developing songwriters.



NOTE: If you need to take a break, or run out of time completing this assessment, you can click on "Save" below and continue this assessment at a later time.

Assessment Details

Title: **TITLE2**

Status: **Pending** Assign Assessor

Select Assessor:
DQuarlesL4

Cancel Assign

Description: **[Lyrics]**

Song: 

Created by: **Isabel Crack**

Assessed by: **None**

Published on:

The above screen shot shows the administrative section used to assign the song assessments to one of the many songwriting professionals. A notification that a song is waiting in the assessors “in box” would go out in an email once the administrator selects the assessor. This song assessment section is strictly a one-on-one session allowing the songwriter and assessor complete privacy. Comments from the assessor are shared only with the songwriter who submitted the material.

3. Workshops On Demand - This program brings audio and video (streaming or downloadable) workshops to songwriters that are otherwise unable to attend live sessions due to the distance and travel required. A special section of the website is being set-up to provide a combination of recorded seminars and live “simulcast-type” events where songwriters can log in from any place a high-speed internet connection exists.



The S.A.C. is continuing to digitize an inventory of audio-tapes / CDs from national songwriting seminars conducted over the last nine years and additional video is being shot at a number of S.A.C. events across Canada. These online workshops offer a huge resource of information on the business and craft of songwriting and feature professional Canadian songwriters talking about their writing process, collaboration experiences, writing songs for radio, digital marketing and promotion and more.

4. S.A.C. in the Schools - The S.A.C. has developed a program called **S.A.C. in the schools**, which introduces young people in elementary and secondary schools to the concept of songwriting. The last two years, the S.A.C. has partnered with the Juno host committees of Vancouver (2009) and St. John's (2010) to complete a tour of schools with a variety of artist / songwriters.



The future of music falls on the next generation of listeners and consumers. With music education programs and funding constantly being reduced, it falls upon us all to help young people explore, discover and re-discover music from a different angle – from the music creator's perspective.

The short-term objective is to expose young people to songwriters and the craft of songwriting. The long-term goal is to ensure that every school in the country allows young people an opportunity to learn more about the craft of songwriting. In doing so, the program will no doubt create more creators, but more importantly will result in an entire generation that will *listen* to songs differently because they will have had the chance to learn how a song is created.

Project Summary

The S.A.C. is determined to provide opportunities for all songwriters to connect and develop, whether they are brand new songwriters learning about the basic craft and structure of a song or they are developing and/or professional songwriters who are looking to expand their network of industry collaborators and partners. One of the main objectives of S.A.C. programs, projects and events is to ensure that all participants are provided information and education about songwriting and that they have opportunities to connect with their peers and other music industry professionals.

Through the online programs, workshops and other projects identified in this report, the S.A.C. is proud to be able to provide more opportunities to more songwriters across Canada. The S.A.C. is grateful for the financial support from **Astral Media** and will strive to continue improving these programs and further develop them as the needs of the Canadian songwriting community demands.

“It all starts with a song”





Dominic Denny
Executive Director
Canadian Songwriters Hall of Fame
5040 Yonge Street
Toronto, ON M2N 6R8

October 25, 2010

Rob Braide
Braide Media Inc.
1350 Sherbrooke Street West, Suite 920
Montreal, Quebec
H3G 1J1

Dear Rob:

On behalf of the Board of Directors of the Canadian Songwriters Hall of Fame (CSHF), we send you our sincerest thanks for the continued and valued support of our organization from you and Astral Media Radio.

Astral Media Radio has championed our vision year after year and provided us with generous financial support to be able to sustain our core operations, produce highly successful annual induction galas, and expand our reach by opening an office in Montreal to better address the needs of our Francophone community.

Recently, the CSHF and the Toronto Centre for the Arts (TCA) established a strategic partnership that will help expand the CSHF's mandate by allowing the organization to deliver the annual galas, regular and diverse music programming, on-going educational initiatives and a physical, bricks and mortar home for the hall of fame within the TCA.

The following report details the CSHF's activities between September 1st 2009 and August 31st 2010 as well as an update on future activities for the coming year.

ANNUAL GALA – MARCH 28, 2010

The CSHF 6th Annual Gala (2010) was an enormous success, allowing us to continue to fulfill our mandate to honour, celebrate and educate Canadians about the outstanding accomplishments of Canadian popular music songwriters and those who have contributed significantly to their legacy.

In a pre-gala interview with the Toronto Star, 2010 Modern Era Inductee, Geddy Lee of Rush, stated: “*Anytime your country honours you is important, it’s huge,*” adding he felt that *he and his bandmates had often been overlooked as songwriters*. His statement speaks to the importance of our mandate and highlights the void that the CSHF has filled within this country.

We are proud to have the distinction of being the only national, bilingual, public organization that recognizes the outstanding achievements and enduring contributions of Canadian songwriters. The CSHF Gala is one of the very few events that showcase our rich French and English songwriting talent together on one stage. From Robert Charlebois and Alexisonfire, to Mara Tremblay and Dala, the CSHF Gala has established itself as one of Canada’s most celebrated and highly anticipated events in the music calendar.

This year’s event continued a tradition the public has come to expect from the CSHF Galas: a night of celebration and homage through heartfelt speeches and special musical performances by major Canadian talent and international stars, who came together to pay tribute to our nation’s great songwriters and their songs.

Presented by BMO Nesbitt Burns, the 6th Annual Gala took place on March 28, 2010, in the George Weston Recital Hall at the Toronto Centre for the Arts. The event honoured Modern Era Inductees Rush and Robert Charlebois, as well as 16 timeless songs by some of Canada’s most influential songwriters and two Legacy Award recipients.

The CSHF bestowed the Frank Davies Legacy Award, named after the founder of the CSHF/PACC, to recorded-sound archivist Edward B. Moogk. The CMPA (Canadian Music Publishers Association) Legacy Award was presented to Quebec impresario, producer and agent Guy Latraverse.

The Gala featured performances by an outstanding and diverse line-up. Three of Rush’s greatest hits were honoured by amazing talent: Alexisonfire rocked-out with *Tom Sawyer*, Les Claypool gave a dexterous rendition of *The Spirit of Radio*, and Hamilton sensation Jacob Moon wowed the audience with his unique version of *Subdivisions*.

Quebec superstar Robert Charlebois played his classic song *Ordinaire*, co-written with Mouffe and Pierre Nadeau. Dumas along with Catherine Durand performed *Lindberg* by Charlebois and Claude Péloquin; and Pierre Flynn was joined by Mara Tremblay in a performance of *Fu Man Chu* by Charlebois and co-writers Claude Gagnon and Marcel Sabourin.

Lily Frost and Sean Cullen performed a charming rendition of *Come Josephine in My Flying Machine* written by Alfred Bryan and Fred Fisher; DJ Champion wowed the crowd with Michel Pagliaro’s hit *J’entends frapper*, Le Vent du Nord pulled off an amazing version of the classic song *Des mitaines pas de pouces* (by Ovila Légaré); and Marie-Jo Thério gave a magical rendition of *Deux enfants du même âge* by Germaine Dugas.

Broadcast and Media Coverage:

The 6th Annual CSHF Gala, hosted by Gregory Charles, was once again aired by broadcast partner CBC Radio 2 on Monday, March 29, across the country as a special presentation of Canada Live and on Espace Musique in Quebec to a total of 1.5 million listeners.

The event garnered glowing media coverage before, during and after the Gala from numerous news and entertainment television stations and from all major publications (Toronto Star, the Globe and Mail, Macleans, the Montreal Gazette and Journal de Montréal, amongst many others) creating a buzz about our 2010 inductees and a greater awareness of the organization all across the country.

Attendees:

Attendance at the 6th Annual Gala was a full house of 1000 guests made up of the industry's most influential and instrumental players, inductees and their families, and the general public. (A ratio of about 60% : 10% : 30% respectively.)

7th Annual Gala:

The next gala is slated for April 2011 (exact date to be determined) in the George Weston Recital Hall at the Toronto Centre for the Arts. Potential inductees include Robbie Robertson, Luc Plamondon, Pierre Létourneau, Jack Scott, Roméo Beaudry, John Stromberg and more.

REGULAR AND DIVERSE MUSICAL PROGRAMMING

"If You Could Read My Mind" is an innovative new master series created by the Canadian Songwriters Hall of Fame that brings together great Canadian songwriters in an intimate, humorous, spirited exploration of the source of songwriting and the impact of songs on our culture.

Through conversation and music, *"If You Could Read My Mind"* contemplates the continuation of the Lightfoot lyric, 'what a tale my thoughts could tell' and digs deep to unearth why Canada is such a hot bed for songwriting talent. The entire series is hosted by CBC Radio's Laurie Brown and also features performances from new and emerging Canadian songwriters.

The series got off to a phenomenal start on February 4, 2010, with its inaugural sold-out show, featuring the Canadian legends, Gordon Lightfoot and Gord Downie, with a special performance from emerging singer-songwriter, Catherine MacClellan. The second episode in the series took place on October 21st, 2010, with folk-country icons Jim Cuddy and Ian Tyson. Wayne Petti, from Cuff The Duke, was the featured emerging artist.

Other pairings being pursued for the series are:

- K'Naan and Daniel Lanois
- Dave Bidini and Stompin' Tom Connors
- John K. Samson and Emily Haines (Metric)
- Marc Jordan and Hawksley Workman

Tickets for each episode in the series are kept purposefully low to make the show accessible to all. Media Reviews have been highly complimentary, praising the CSHF for providing quality, unique programming that Canadian audiences are hungry for.

"*If You Could Read My Mind*" will feature a number of events in its 2010/2011 season, each showcasing some of the best and iconic songwriters Canada has to offer, and represents the Canadian Songwriters Hall of Fame's new commitment to regular, diverse music programming and outreach.

EDUCATIONAL INITIATIVES

The CSHF is pleased to share that in early 2010, it began the process of developing a component of music education that is currently either missing or significantly under-funded in many schools.

The purpose of the educational initiatives is to re-instill the value in songs and creators in an age of disposable content. The program will make music accessible and educate "up" to demonstrate how important music is as a snapshot of who we are, where we are and where we have been.

Lanrick Bennett Jr., CSHF's new Education Officer, joined the organization in July 2010. He is managing the development of a program being created in partnership with the Toronto District School Board that will provide tie-back songwriting syllabus to schools, tailored to Grades 3 to 12 and using content gathered by the CSHF and professional researchers and based on the Ontario School Board Curriculum. Its main components are "songwriting history," "songwriting as a craft," and "the business of songwriting."

A steering committee has been established, made up of leading professionals in music and education, to guide the development of this program so that it's implemented as efficiently as possible. The goal is to have the initial beta classes for Grades 7-8 and 9-12 begin in February 2011. The initial education modules will be tested with several focus groups comprised of school kids this November.

PHYSICAL HALL OF FAME

There is currently no physical hall of fame dedicated to songwriters anywhere in the world. The CSHF's plan is to provide, for the first time ever, an ongoing interactive destination, dedicated to celebrating and educating people about Canada's rich songwriting heritage. We will harness the latest technology to create a dynamic, living, "breathing" immersive multimedia exhibit using the significant existing space in our new home at the TCA.

The purpose of the physical hall of fame is to:

- Provide a platform to share CSHF's abundance of valuable and unique audiovisual content and showcase archival gems such as original sheet music, photos, instruments and more
- Raise the profile of our organization and our work
- Create added value for people attending our Galas, our music programming and youth taking part in our educational programming
- Provide seamless integration with virtual hall of fame, creating a portal to stream events from physical space to Canada and the world

The CSHF is currently working in partnership with the CMPA, the SAC and the TCA and has prepared an application for the Ontario Media Development Fund's "Creative Cluster" program. If granted, this program will fund the development of a detailed, creative installation plan to execute the building of the physical hall of fame inside the Toronto Centre for the Arts.

Astral Media Radio's contribution for the fiscal year September 1, 2009, and August 31, 2010, went towards costs associated with the 6th Annual Gala and the inaugural episode in the "If You Could Read My Mind" series, such as flights and accommodations for talent and inductees, venue rental, insurance, set design, labour, deliveries and couriers, research, award production, and more. Your contribution has also helped to cover the initial research and human resource costs related to our new educational initiatives.

We hope that your partnership with the Canadian Songwriters Hall of Fame has allowed you to share in the pride, appreciation and joy of thousands of Canadians. Our gratitude for your support is immeasurable; we thank you, once again, for aiding in the growth of one of Canada's most significant and valuable organizations.

Sincerest regards,

A handwritten signature in black ink that reads "D. Denny". The signature is stylized with a long horizontal stroke at the bottom.

Dominic Denny
Executive Director & Executive Producer
Canadian Songwriters Hall of Fame

SUN SHOWBIZ



Tomorrow In your Sun ...

Ever-humble Sam Worthington ready to do battle as Perseus in Clash of the Titans remake.

Always a Rush

Neil Peart excited to speak for band at Canadian Songwriters Hall of Fame induction



JANE STEVENSON
Music

Rush drummer Neil Peart is also the Toronto veteran prog-rock band's resident wordsmith.

So it should come as no surprise that Peart will write and deliver the acceptance speech as he, bassist-vocalist Geddy Lee and guitarist Alex Lifeson are inducted into the Canadian Songwriters Hall of Fame Sunday night at the Toronto Centre For The Arts.

"Public speaking isn't easy for me and I know all the evening the blood will be roaring louder in my ears," Peart, 57, said down the line from his adopted home of Santa Monica, Calif., recently.

"But it's a challenge and I love those kind of things. Even performing live, after all these years, is an intensely tense (experience) all day long and leading up to showtime and then just before it, again the blood rushing in your ears, and heart pounding, and everything feels tingly and kind of unwell. But it's a challenge as well to go up there and play well under those circumstances."

Peart, the author of four non-fiction books, is an avid reader who said he is constantly going back and reading poets such as T.S. Eliot, Robert Frost, Pablo Neruda, and novelist Charles Dickens, Thomas Hardy, Jane Austen and Ernest Hemingway to get better at his craft.

Rush bandmembers Geddy Lee, Neil Peart and Alex Lifeson.

Peart, who says he would have been an English high school teacher if he hadn't become a rock drummer, is pleased at the Rush songs chosen for induction, particularly *Subdivisions*.

"It's a very unusual song construction lyrically and musically that we managed to make work," he said. "It was written at a time when we weren't working, so to speak. We were mixing a live album and we just

started playing around and wrote a song for fun. Although it's very serious in its musical structure, one of the most complicated actually that we've had in terms of arrangement drum part alone, it's a really intricate drum part to play and consequently I still love playing it almost 30 years later and that's a good testament."

Peart is also stoked that YouTube sensation Jacob Moon, who plays

Subdivisions entirely by himself on a Hamilton building rooftop, is among three artists paying tribute to Rush Sunday night.

"We all shared Jacob Moon's performance of *Subdivisions* quite a long time ago and sent it to each other, 'Hey have you seen this?' because it's such a beautiful cover. The imaginative way that he uses the little cassette player to get my voice

in there, it's superb. And it is that kind of song. It's a singer-songwriter's song. I loved to see his version of it and I loved the idea that song has endured to his generation."

The two others performing Rush songs are Les Claypool of Primus, who will perform *The Spirit of Radio*, and St. Catharines, Ont., band Alexisonfire, which will perform *Tom Sawyer*.

Peart fondly remembers Primus, which Rush toured with a couple of times in the 1990s, as the only band they had a jam session with every day on the road.

"The rule was you weren't supposed to play your own instrument so the two guitar players, Alex and Ler (Larry LaLonde) from Primus, were bringing in accordions and flutes, you know banjos and violins, and we would have everything that was sitting around the room, bicycle frames, drum cases, all this kind of stuff became percussion."

It's pure coincidence, too, that Dolores Claman's *The Hockey Theme* is being inducted on the same night as Rush and the band's classic songs *Limelight*, *Closer to the Heart*, *The Spirit of Radio*, *Tom Sawyer* and *Subdivisions*.

Peart recently re-did the iconic hockey song for TSN.

"It's one of those wonderful synchronicities in life," said Peart. "(Claman) lives in Britain now, in her 80s I believe, and just the total synchronicity of the two of us happening to be inducted at this time just after I've re-interpreted her classic. I hope she doesn't throw something at me."

jane.stevenson@sunmedia.ca

Doing double duty

If anybody wins the award for singing for their supper Sunday night at the CSHF gala, it's got to be screamo-hardcore rock outfit Alexisonfire.

After opening for Billy Talent at the Air Canada Centre earlier in the evening, the St. Catharines, Ont., outfit will

race north to the Toronto Centre For The Arts to perform the Rush classic *Tom Sawyer* in the final minutes of the gala.

"I believe we have a police escort," says AOF drummer Jordan Hastings. "I hope we make it on time."

Rushed (pun intended) or not, Hastings said it's flattering

to be asked to perform a tribute for Rush, even if it is a little nerve-racking.

"Yeah, I try not to think about it too much, to be honest," Hastings says. "Being a drummer, you kind of gotta be a Rush fan to a certain degree... I've definitely been inspired by Neil Peart."

Alexisonfire has been rehearsing "a little bit heavier" version of *Tom Sawyer*, Hastings says.

"We've been kind of jamming it out over the last week or two, still getting the bugs out — but it's getting there for sure."

— Jane Stevenson



ALEXISONFIRE



LIFE AFTER NEAR DEATH

One year after he was abandoned in a North York dumpster, Charlie the Shih Tzu is winning hearts, **E1**

See Page E8

look 10 YEARS YOUNGER without surgery, scarring or downtime!

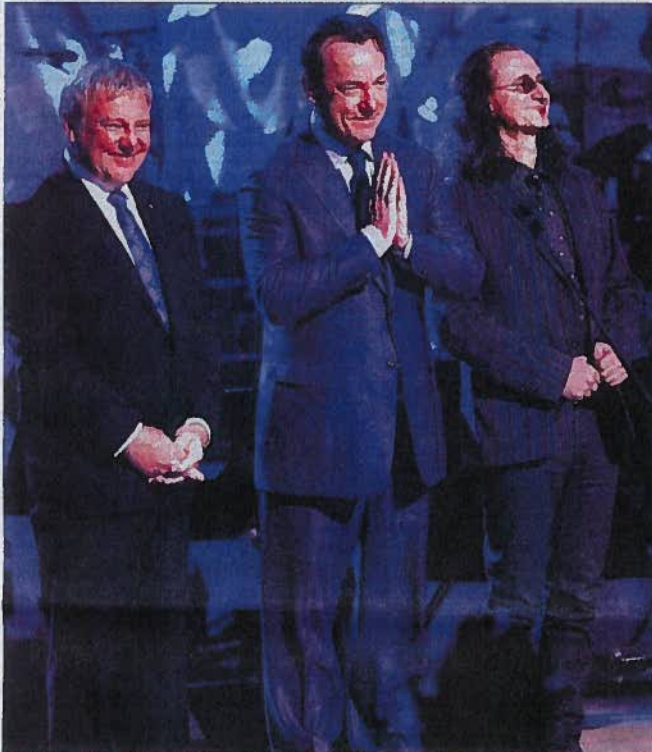
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TORONTO STAR

PARTLY SUNNY, HIGH 11C (WEATHER MAP S12) • thestar.com • MONDAY, MARCH 29, 2010

WHAT A RUSH!

Acclaimed prog rock veterans ushered into Hall of Fame history



LUCAS OLENIUK/TORONTO STAR

Alex Lifeson, left, Neil Peart, centre, and Geddy Lee of Rush are inducted into the Canadian Songwriters Hall of Fame Sunday at the Toronto Centre for the Arts. The band received the honour for indelible songs like "The Spirit of Radio" and "Subdivisions," and join a group that includes Joni Mitchell, Leonard Cohen and Gordon Lightfoot.

MALE BONDING AND HOT DOCS: BIG YEAR FOR CANADIAN ICONS



In *I Love You, Man*, the 2009 bromance starring Paul Rudd and Jason Segel, two guys bond over their all-consuming love for Rush. Between air-bass solos and playing along to the band's tracks in Segel's character's man-cave, a true friendship is made rock solid.



Next month, New York's Tribeca Film Festival welcomes Rush on-screen with the premiere of *Rush: Beyond the Lighted Stage*. The Canadian movie, which examines the

band's career from the time of its formation in 1968, screens soon after at Hot Docs in Toronto, before playing in theatres later this year.

Ignatieff's election vow: Scrap tax cuts for business

Liberal leader says killing Tory plan to lower rates would pay for spending, bring down federal deficit

LES WHITTINGTON AND SUSAN DELACOURT
OTTAWA BUREAU

MONTREAL—Michael Ignatieff promised that if elected, he will cancel \$6 billion a year in corporate tax cuts planned by the Conservatives so that his Liberal party can pay for a more caring, environmentally friendly and smarter society in the years ahead.

"We've got to create fiscal room to realize some dreams," Ignatieff said after a three-day policy-renewal conference.

The Conservatives' commitment to continue phasing in billions of dollars in corporate tax cuts at a time when Ottawa is running a \$54 billion annual budget deficit has been harshly criticized by the New Democrats. But Ignatieff's vow to freeze business taxes came as a complete surprise to observers and Liberals alike.

"We have a clear choice: tackling the Conservative deficit and starting to invest in our future, or giving further tax cuts to corporations before when we can afford them," Ignatieff explained.

The Harper government plans to bring corporate income tax rates down to 15 per cent by 2017. But by freezing the rate at its current 18 per cent, the Liberals say Ottawa would ultimately have \$6 billion in extra annual tax revenues.

This would help a Liberal government bring down the budget deficit to a planned \$18 billion or so annually in a few years and also pay for

what Ignatieff said would be a very few new spending programs.

"With the deficit that Stephen Harper has left behind, we can't do everything at once — but we can't afford to stand still as a country," Ignatieff said. "If we make smart fiscal choices, we can start moving forward again."

The Montreal conference was set up as a non-partisan think tank but by Sunday Ignatieff was clearly reacting to resounding calls throughout the weekend to expand Canada's role as a compassionate leader in world affairs and improve the social fabric at home.

In a partial preview of his party's next platform in the next election, Ignatieff said that if he gains power he would promote a national campaign to improve education and training programs as part of an effort to create a more modern, efficient economy.

He championed pension reforms to help the millions of Canadians who lack enough savings for retirement and promised to tackle climate change without waiting for action from the United States.

"One thing I don't want to do is just sit here and wait for Washington to make up its mind and have environmental policy in my country basically the hostage to a gridlock in Washington," he said at a press conference after the "Canada at 150" ideas conference wrapped up.



LIBERALS GET AN EARFUL

If the next Liberal platform is going to measure up to the policy yardstick of the weekend's deliberations, the party and its caucus have a lot of soul-searching to do and some of it could be gut-wrenching.
Chantal Hébert, A6

LIBERALS continued on A6

ROBERT CHARLEBOIS

Après le Panthéon, un nouveau disque



PHOTO CHRIS YOUNG - LA PRESSE CANADIENNE

Robert Charlebois a interprété la chanson *Ordinaire* dimanche soir, lors de son intronisation au Panthéon des auteurs-compositeurs canadiens. « C'est la chanson qui résume toute mon œuvre », a-t-il expliqué.

PAUL JOURNET

« L'enfant que je suis et que je veux rester se réjouit de l'honneur, mais il le prend quand même avec un grain de sel », nous racontait hier matin Robert Charlebois de sa chambre d'hôtel de Toronto.

La veille, il venait d'être intronisé au Panthéon des auteurs et compositeurs canadiens, en compagnie du groupe Rush. « Je suis ému de rejoindre des grands comme Ferland, Leclerc, Dubois, Léveillée, Vigneault, et aussi Cohen, Joni Mitchell et Hank Snow », lance-t-il.

Le Garou original était honoré pour cinq chansons qu'il a écrites ou coécrites: *Fu man chu*, *Lindberg*, *Demain l'hiver*, *Les ailes d'un auge* et *Ordinaire*. Des artistes invités ont interprété ces quatre premières pièces dimanche soir. Charlebois a ensuite lui-même joué *Ordinaire*. « C'est la chanson qui résume toute mon œuvre », explique-t-il.

Il se dit particulièrement touché par la présentation « bouleversante » et « cosmique » de Marcel Sabourin. « Ce qu'il a dit me gêne, je ne veux pas le répéter... Il a dit que sans moi, le Québec dormirait au gaz. Moi qui ne suis jamais réveillé, je me vois mal dire cela. »

Cette année encore, la cérémonie d'intronisation se déroulait à Toronto. « À la fin de la soirée, des jeunes attendaient pour me dire: *I liked your performance*. Ils sont prêts à entendre de la bonne musique en français, mais le lendemain de la fête, c'est fini. On n'entend plus de français dans les rues ou à la radio. Ça donne l'impression de donner un coup d'épée dans l'eau. Toronto est dans le même pays, mais dans une autre planète. »

Pendant ce temps, d'autres cultures s'anglicisent, observe-t-il. « Ça me glace un poumon de voir des jeunes Français qui chantent en anglais avec l'accent de Ray Charles, même s'ils seraient incapables de

demander leur chemin dans le métro de New York. Où est la vérité là-dedans? Quand on défend la francophonie, on défend tous les peuples dont la culture est menacée. Il faut se battre à mort pour ça. Mais si l'Europe nous laisse tomber, on va se trouver tout seul. »

Nouveau disque

Le dernier album studio de Charlebois, *Deux sauvages*, remonte déjà à 2001. « Ça fait trop longtemps, c'est terrifiant, quand j'y pense. » Le prochain ne devrait pas trop tarder. Il a écrit une trentaine de nouvelles chansons depuis. Il prévoit en enregistrer environ 10. « J'espère que le disque paraîtra cet automne, annonce-t-il. Mais on va prendre le temps que ça prend. »

Quelle sera la direction musicale? « Tout ce que je peux dire, c'est qu'il y en aura des lentes et des rapides, comme au baseball. Est-ce que ce sera du funk ou du rock? Je ne sais pas encore. »

CHANSON

Charlebois inquiet de l'état et de l'avenir du français

■ Le musicien avoue s'être senti « sur une autre planète » à Toronto

Tout comme Ferland, Félix et Dubois, Robert Charlebois est entré au Panthéon canadien de la musique dimanche soir. Hier, en entrevue, il a révélé s'inquiéter sur l'état du français et a invité les jeunes artistes à bien l'écrire et le parler pour assurer sa survie. Quant aux deux solitudes, l'artiste les constate, mais laisse le débat aux politiciens.

MICHELLE COUDÉ-LORD
Le Journal de Montréal

« Quand j'entends des jeunes artistes en France chanter en anglais alors qu'ils ne seraient même pas capables de se débrouiller dans le métro de New York, j'ai le goût de pleurer », confiait hier au *Journal de Montréal*, l'auteur-compositeur vedette Robert Charlebois.

« Si ça continue, le français va complètement disparaître, comme le latin. Heureusement, je ne verrai pas cela de mon vivant. Quand tu parles mal, tu écris mal. Mais je dis à tous ces jeunes : faut toujours être fier d'où on vient. L'américanisation que vit la France me choque. C'est désolant », ajoute le gars « ben ordinaire ».

Même pays, mais...

Oui, il fut très ému par cet hommage du Panthéon canadien, même s'il espère qu'il lui reste encore plusieurs bonnes années.

« J'espère que certains Ontariens cultivés ont pu saisir mon message lorsque j'ai dit qu'en France, quand tu rentres au Panthéon, t'es mort. J'ai reçu cet honneur plutôt comme un bel encouragement de continuer », souligne Robert Charlebois.

Même s'il dit laisser « la politique aux politiciens », Robert Charlebois avoue se sentir « sur une autre planète » à Toronto.

« Qu'on le veuille ou non, c'est le même pays, mais c'est une autre planète. Ils n'ont pas l'appétit ni la curiosité pour la musique francophone. Faudrait que les radios aient des quotas pour en jouer

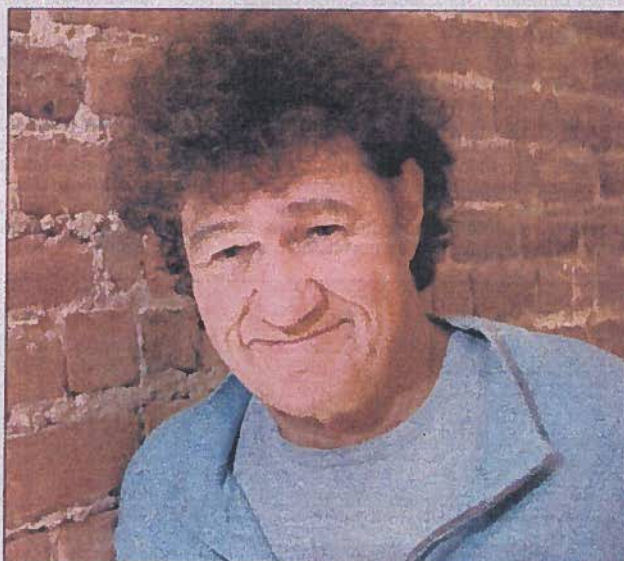


PHOTO D'ARCHIVES

■ Les canadiens-anglais « n'ont pas l'appétit ni la curiosité pour la musique francophone », fait remarquer Robert Charlebois.

Mais je crois qu'ici, ils tentent juste de se protéger contre l'invasion américaine. C'est simple, si tu es un chanteur canadien-anglais et tu ne traverses pas aux États-Unis, c'est juste parce que tu n'es pas bon à mon avis.»

Aussi vite arrivé, aussi vite oublié

Oui, il a senti du respect à son égard durant cet hommage, mais dès le lendemain de l'intronisation, dit Charlebois, c'est chose du passé pour le Canada anglais.

« J'étais intronisé en même temps que le groupe vedette Rush: bien sûr qu'ils ont eu toute l'attention, avec 30 millions d'albums vendus. Or, oui, pendant la soirée, ils ont démontré une ouverture vers la musique québécoise, surtout, il y a eu de belles performances avec Dumas, Mara Tremblay, Gregory Charles. Ils l'apprécient quand on la fait, mais après, c'est fini. Ce matin, Charlebois pour les Ontariens, ça n'existe pas », affirme le chanteur vedette.

C'est pourquoi il invite les artistes à être fiers de leur langue, le français.

« Comme le dit Sarkozy, la francophonie, quand on la défend, on défend toutes les cultures menacées de disparition. L'invasion américaine que vit la France par exemple en ce moment me fait pleurer », souligne l'éloquent Robert Charlebois.

Un artiste, pas un politicien

Souverainiste ou fédéraliste, Charlebois?

« C'est difficile, parce que premièrement, la plupart des artistes que je connais ne comprennent pas grand-chose, et si tu es meilleur politicien qu'artiste, fais de la politique. La chanson est là pour émouvoir, pas pour être élu aux élections », conclut l'artiste sur un ton convaincu.

■ Robert Charlebois travaille à un prochain album original, son premier en dix ans, qu'il prévoit sortir dans quelques mois.

Gord loves Gord

Tragically Hip frontman Gord Downie says it was "an out-of-body experience" playing and talking opposite Canadian music icon Gordon Lightfoot during a Canadian Songwriters Hall of Fame concert in Toronto back in February.

"I was very keenly aware as I was talking, as I was singing, of being outside myself and looking at myself and kicking myself under the table, when there's no table, for saying something stupid," Downie told QMI Agency while promoting his third solo album, *The Grand Bounce*.

"Stumbling, bumbling through questions, and admonishing myself internally, taking it on behalf of all songwriters who would love to

sit in that seat and ask Gord a simple tip. And really all I wanted was just for it to be the dream that it was, to talk amiably and to have chemistry with him, and have him step away from it and go, 'That kid's alright. We had a few laughs.'"



DOWNIE
Emotion

Downie had previously met Lightfoot backstage once before and never forgot what he told him.

"He said, 'The moon groomed the airplane with its benevolent rays,' which is a line from a Hip song (*Freak Turbulence*). He said, 'I like that.' I was like, 'Oh, my God!' (So) to play my guitar with him perched a foot away, I wasn't nervous, I was emotional. I made mistakes on every song. I didn't care. I was having an authentic emotional response."

— **Jane Stevenson**



October 6th, 2010

Raj Shoan
Director, Regulatory Affairs
Astral Radio
15, rue Taschereau
Gatineau, QC
J8Y 2V6

Dear Raj,

As Astral Radio is one of MusiCounts valued supporters, we are pleased to enclose a copy of the 2009-2010 MusiCounts Year In Review. This document highlights our successes over the last school year and outlines the incredible impact that our organization is continuing to make, through our various initiatives.

Together with your help, we truly are helping to keep music alive in Canada!

We are tremendously thankful for your generosity and sincerely look forward to your continued support.

Warmest regards,

Steve Cranwell
Executive Director
MusiCounts

2009-2010 MusiCounts Year in Review

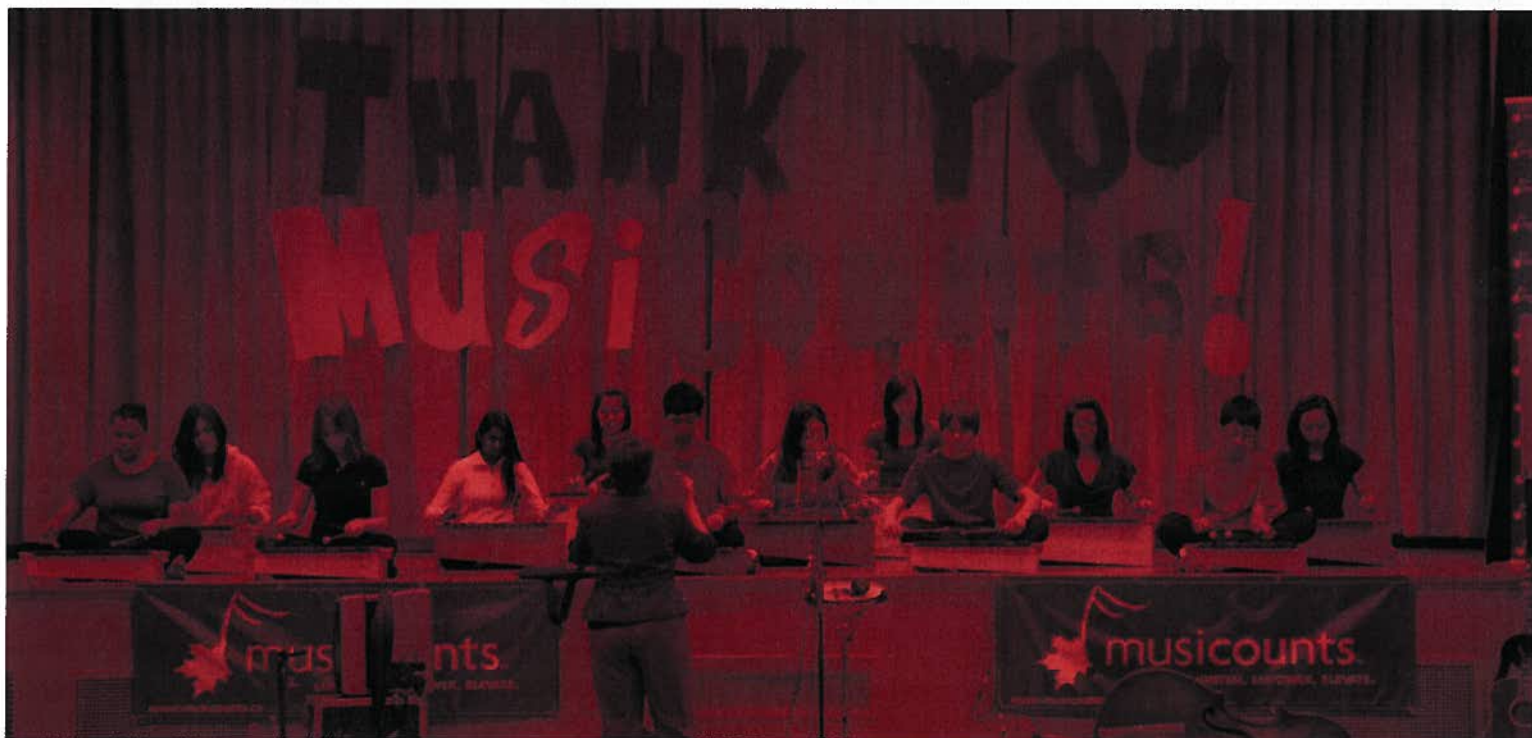




Photo Credits:

Jaclyn Bell, Robin Hart-Hiltz, CARAS/iPhoto Inc., Inspired Productions, Shane Kelley, Barbara Reimer, Barry Roden, Riley Smith

Impact



MusiCounts – Keeping Music Alive

13 years ago, MusiCounts awarded its first ever Band Aid grant. Today, the program is larger, stronger and more successful than could have been imagined upon its founding.

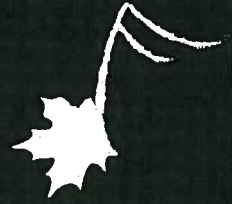
In the 2009-2010 academic year, MusiCounts donated **\$500,000** towards the purchase of new musical instruments for school music programs, awarding 60 Band Aid Grants across the country. An additional 24 scholarships were awarded this past year and MusiCounts was also proud to have presented the fifth annual MusiCounts Teacher of the Year Award.

Since its establishment in 1989, over \$3.5 million has been donated through Band Aid grants and Scholarships, impacting 214 post secondary music program graduates and over 250,000 individual students, their schools and communities, from coast to coast.

Thanks to the support of our sponsors and partners, we will continue to support music education and promote national awareness of its immense importance.



Band Aid



Band Aid Musical Instrument Grants

The Band Aid grant program allows school music programs to provide students with the opportunity to explore their musical talent and realize their true potential both musically and beyond! Each year, thousands of young Canadians across the country benefit from the program which provides \$5,000 and \$10,000 musical instrument grants to schools whose music programs have great potential, yet are in need of funding to ensure their sustained growth and often, their survival.

These grants not only support various music programs that include concert and jazz bands, African drumming and guitar ensembles, but diverse schools, students, and communities as a whole. The grants impact students from Pre K to Grade 12 in elementary, junior high, and high schools in urban, rural, remote and First Nations communities across the country ensuring that all students, regardless of their socio-economic circumstance and cultural background, have access to a thriving music program.

Alberta

Cremona School, *Cremona*
Heritage Christian Academy, *Calgary*
Hillside Community School, *Grande Prairie*
Percy Baxter Middle School, *Whitecourt*
Pioneer Middle School, *Rocky Mountain House*
Sir John Franklin School, *Calgary*

British Columbia

Agassiz Elementary Secondary School, *Agassiz*
Cumberland Elementary School, *Cumberland*
Davie Jones Elementary School, *Pitt Meadows*
Harwood Elementary School, *Vernon*
James Ardiel Elementary School, *Surrey*
Muheim Memorial Elementary School, *Smithers*
Prince Rupert Elementary Schools, *Prince Rupert*
Sir Alexander Mackenzie Elementary School, *Vancouver*
Suwilaawks Community School, *Terrace*
Vancouver Technical Secondary School, *Vancouver*

Manitoba

École Pointe-des-Chênes, *Ste-Anne*
Lt. Colonel Barker V.C. School, *Dauphin*
W.C. Miller Collegiate & Parkside Junior High, *Altona*

New Brunswick

Fredericton High School, *Fredericton*
Harbour View High School, *Saint John*

Newfoundland & Labrador

Amalgamated Academy, *Bay Roberts*
Belanger Memorial School, *Doyles*
Dunne Memorial Academy, *St. Mary's*
Larkhall Academy, *St. John's*

Nova Scotia

Aldershot Elementary School, *Kentville*
Bridgewater Junior Senior High School, *Bridgewater*
Central Kings Rural High School, *Cambridge*

Northwest Territories

Diamond Jenness Secondary School, *Hay River*

Nunavut

Netsilik School, *Taloyoak*

Ontario

Alexander Muir/Gladstone Ave. Jr./Sr. Public School, *Toronto*
Blessed Margherita of Citta di Castello School, *Toronto*
Bramalea Secondary School, *Brampton*
College Hill Public School, *Oshawa*
École Secondaire Catholique Sainte-Marie, *New Liskeard*
Elizabeth Simcoe Public School, *Toronto*
Glengrove Public School, *Pickering*
H.B. Beal Secondary School, *London*
Hammarkjold High School, *Thunder Bay*
Holland Chatsworth Central School, *Holland*
King George Public School, *Guelph*
Lancaster Public School, *Mississauga*
Morning Star Middle School, *Mississauga*
Poplar Bank Public School, *Newmarket*
Regiopolis-Notre Dame Catholic High School, *Kingston*
Silver Birches Senior School, *North Bay*
Sir Oliver Mowat Collegiate Institute, *Toronto*
Sir Winston Churchill Secondary School, *Hamilton*
South Huron District High School, *Exeter*
Valley Park Middle School, *Toronto*
West Park Secondary School, *St. Catharines*

Prince Edward Island

École François Buote, *Charlottetown*

Québec

Centennial Regional High School, *Greenfield Park*
École Euclide-Lanthier, *Gatineau*
École Providence/J.M Robert, *Saint-André-Avellin*
École Sainte-Gertrude, *Montréal-Nord*
Laurentian Regional High School, *Lachute*
Polyvalente de l'Ancienne-Lorette, *L'Ancienne-Lorette*

Saskatchewan

Grenfell High Community School & Grenfell Elementary Community School, *Grenfell*

Yukon

Porter Creek Secondary School, *Whitehorse*

Band Aid



Band Aid Celebrations

2010 JUNO Award Winner and Hometown Hero Joel Plaskett Performed in Halifax

Renowned singer and songwriter, Joel Plaskett, celebrated a Band Aid grant at J.L. Ilsley High School with over 800 students, staff, and special guests. Not only did Plaskett treat a thrilled audience to a powerful yet intimate performance, he also spoke about the impact music has had on his life.



MusiCounts Youth Ambassador Nikki Yanofsky Celebrated with Montréal Area High School

Montréal native and two-time JUNO Award nominee and jazz prodigy Nikki Yanofsky, helped Centennial Regional High School celebrate their Band Aid grant. Both Nikki and Peak of the Pendulum, a band featuring students of Centennial Regional, performed for the crowd.



Canadian Greats Barenaked Ladies Joined Festivities in Toronto

The Barenaked Ladies took part in a Band Aid grant celebration by treating more than 350 students and staff at Alexander Muir / Gladstone Avenue Public School to a fun, yet inspirational performance. The group also took the time to talk about how important music education is to them and encouraged students to explore their musical potential.



2010 JUNO Award Nominees Bobs and Lolo Helped Kick off JUNO Weekend

Primary school Larkhall Academy, St. John's, NL helped kick-off JUNO Awards Weekend by celebrating their Band Aid grant with more than 350 students and staff. Children's musical duo Bobs and Lolo had their young audience singing and moving along with their interactive performance.



Scholarships



Scholarships

The MusiCounts Fred Sherratt Award

Founded in 2008, the annual Award honours broadcasting pioneer Fred Sherratt. It recognizes and celebrates the superior talent, academic excellence and leadership skills among 12 graduating students selected from music and recording arts & sciences programs across the country. The Award assists them to further their skills and launch their careers. Recipients receive a cash prize, an awards ceremony, and an opportunity to spend an educational day at MuchMusic and CHUM Radio.

2010 MusiCounts Fred Sherratt Award Recipients

Kristjan Bergey: Humber College, Toronto, ON
Jocelyn Bruno: Musitechnic, Montréal, QC
Nicole Byblow: Selkirk College, Nelson, BC
Nathan Chandler: The Banff Centre, Banff, AB
Jessica George: Harris Institute for the Arts, Toronto, ON
Nathan Hay: Grant MacEwan College, Edmonton, AB
Francis Hooper: Art Institute of Vancouver, Vancouver, BC
Matt Howell: Red Deer College, Red Deer, AB
Ron Hynes: St. Francis Xavier University, Antigonish, NS
Michael Kennedy: Capilano University, Vancouver, BC
Shannon Penner: Fanshawe College, London, ON
Christopher Wares: Trebas Institute, Montréal, QC



CTVglobemedia

MusiCounts Scholarships

These scholarships are the oldest existing facet of the MusiCounts program, with the first ones dating back to 1989. 21 years and many recipients later, the scholarships continue to be awarded annually to 12 exceptional post-secondary graduates from music and recording arts & sciences programs at our twelve partner institutions across Canada. The recipients receive a cash prize, a complimentary membership with CARAS and two tickets to the JUNO Awards Broadcast.

Jaclyn Bell: Red Deer College, Red Deer, AB
Chris Cunnane: Humber College, Toronto, ON
Gregory Giannou: Trebas Institute, Montréal, QC
Aaron Jones: Grant MacEwan University, Edmonton, AB
Louis-Anoline Lassonde: MusiTechnic, Montréal, QC
Theresa Ann Leonard: Banff Centre for the Arts, Banff, AB
Dean McKey: Fanshawe College, London, ON
Scott Edward Neary: St. Francis University, Antigonish, NS
Ben Nixon: Selkirk College, Nelson, BC
Andrew Rasmussen: Capilano University, North Vancouver, BC
Peter Rose: Art Institute of Vancouver, Vancouver, BC
Alex Tait: Humber College, Toronto, ON



Teacher of the Year



2009 MusiCounts Teacher of the Year Award

Scott Leonard - Music teacher, Bridgewater's Park View Education Centre (PVEC), Bridgewater, NS

Scott Leonard has been a devoted music teacher and mentor for 24 years, 21 of which he has spent at Park View Education Centre. He teaches band, guitar and an innovative recording arts technology class that he began himself to enhance the music program. In 2009, PVEC was unable to hire a new music teacher as they had hoped. Despite his class roster already totaling over 175 students, Scott took on these new courses as well, rather than let the programs & courses they had already planned out be cancelled. His selfless pursuits continue outside of the classroom and into the community; Scott works with The Lunenburg County Band Camp, which is regularly filled by his former students, a testament to his inspiring leadership. Parents of past graduates share that although their children may not have gone on to pursue musical careers, they possess skills and values that were originally acquired in Scott's music classes - teamwork, commitment, and community spirit.

"Scott is an inspiration to us all," said Charles Williamson, Principal of Park View Education Centre. "He is a terrific role model for his students and is someone who has gone beyond his professional expectations to ensure that music programming is sustained and is successful. His enthusiasm for music is contagious, and he has instilled passion in both his students and the community at large."

"Teaching music is an extremely rewarding career and one that has afforded me the opportunity to work with exceptionally talented and passionate individuals," Leonard said. "Through music, one can have a real impact on people's lives, and through them, the broader community."

- Scott Leonard

The 2009 MusiCounts Teacher of the Year Award ceremony was attended by 24-time JUNO Award winner and Canadian Music Hall of Fame inductee Anne Murray. Murray presented the Award, including a hand crafted statuette commissioned by Canadian glass artist Shirley Elford, designer of the JUNO Awards statuette, to Scott.

Grateful Thanks to:

EMI Music
Canada



The JUNO Awards



MusiCounts at the 2010 JUNO AWARDS

Band Aid Grant Celebration Helps Kick-Off the 2010 JUNO Award Weekend

Children's music duo and 2010 JUNO Awards nominees Bobs and Lolo celebrated a \$10,000 Band Aid grant with recipient school Larkhall Academy in St. John's, NL. Along with thrilling over 350 students with a performance, the duo took the time to speak about the importance of music education and how it has affected their lives.



Canadian Rockers and NHL Greats Face-Off on Ice at Juno Cup

Always a fan favourite, NHL Alumni and Canadian musicians competed in the Juno Cup, presented by The Keg Steakhouse & Bar, to raise awareness and funds for MusiCounts.



Rockers captain Jim Cuddy and NHL Greats captain Mark Napier (right) both go for the puck during the game which eventually saw the NHL Greats come out victorious.



It was another successful Juno Cup silent auction this year. Thanks to Ivar Hamilton (pictured, left) and Paul Jessop of Universal Music Canada and all our volunteers for their help. All funds raised went towards MusiCounts.

Artists Shine at Songwriters' Circle in Support of MusiCounts



JUNO Award nominees shared the stories behind their songs. Hosted by Dallas Green (City and Colour/Alexisonfire) and presented by CMPA and SOCAN. Proceeds from the event went to benefit MusiCounts.



The JUNO Awards



Music Education Donation

During JUNO Week 2010, artists were asked to submit ideas for what they thought would be a worthy cause to receive a grant from the Pepsi Refresh Project. Johnny Reid took some time out of his schedule to visit the Pepsi Refresh Project and suggested MusiCounts as a worthy cause. Special thanks to Johnny and the Pepsi Refresh Project for teaming up to generate a \$2,000 grant for MusiCounts.

Nikki Yanofsky Speaks for MusiCounts

Speaking about the impact and importance of music education at both the JUNO Gala Dinner & Awards, as well as the JUNO Awards broadcast, Nikki Yanofsky proudly continued her role as the youth ambassador for MusiCounts.

Nikki graciously acknowledged Scott Leonard, the 2009 MusiCounts Teacher of the Year who was in attendance and also informed the viewing audience during the JUNO Awards Broadcast about the availability of digital downloads in support of MusiCounts.



JUNO Awards Performances Available for Download

Live recordings of the 2010 JUNO Awards broadcast performances, such as K'naan's powerful performance of "Wavin' Flag", were made available for fans to download. The broadcast performances are available through various online storefronts and mobile outlets, with the proceeds generated from sales being donated to MusiCounts'.



Ribbons on the Red Carpet

Special MusiCounts ribbons (as seen here on The Barenaked Ladies) were worn by many artists throughout JUNO Awards Weekend to show their support and raise awareness for music education in Canada.



News & Noteworthy



Noteworthy Events

New Executive Director & Advisory Committee Members

On September 22nd, 2009 Steve Cranwell took over his new position as Executive Director of MusiCounts. Mr. Cranwell has over 20 years of experience in the Canadian music industry and is also a high-profile judge on the successful YTV program focused on young performers, *The Next Star*.

MusiCounts would also like to welcome its 2 newest members to the MusiCounts Advisory Committee. David Kines, a 25 year veteran of the Canadian television, broadcasting and new media industry, along with Canadian singer-songwriter and 2010 JUNO Award winner, Johnny Reid. They will be great additions to the committee who will be able to use their talents and experiences to help steer MusiCounts to further heights of success.

Making Music Count Remains a Priority for the Canadian Music Industry

EMI Music Canada Inc., Sony Music Entertainment Canada Inc., Universal Music Canada, and Warner Music Canada Ltd. have earned yet another tip of the hat from us here at MusiCounts. We would like to extend our most sincere thanks to the many artists and label staff for their incredibly generous support of our organization. Thank you for once again leading by example.

CTVglobemedia Remains a Pillar of Support in Keeping Music Alive in Canadian Schools

CTVglobemedia Inc., Canada's premier multimedia company, once again continued its significant support of MusiCounts for which MusiCounts extends sincere thanks.

Through their support of the Band

Aid music grant program (\$2.3 million over 7 years) and the MusiCounts Fred Sherratt Award (\$300,000 over 5 years), CTVglobemedia was able to have a far-reaching impact on the music education of elementary, secondary as well as post-graduate students across Canada. These initiatives provide opportunities for students to benefit from valuable musical experiences in which to discover the many joys of music and, most importantly, their own capabilities.

"CTVglobemedia is pleased to work with MusiCounts as they recognize and nurture the next generation of Canadian musical talent," said Paul Sparkes, Executive Vice President, Corporate Affairs, CTVglobemedia. "Music education is an important element in our education system, and we are proud to be a longstanding supporter of the MusiCounts Fred Sherratt Award."

Sirius Satellite Radio Renews Commitment to Music Education



MusiCounts sends its utmost gratitude to SIRIUS Satellite Radio Canada for continuing to promote and nurture music programs. SIRIUS' generous contribution of \$220,000 will enhance MusiCounts' efforts to impact students throughout the country.

"SIRIUS is proud to continue its support of MusiCounts and its mission to keep music programs in schools," said Andréanne Sasseville, Director of

Canadian Content Development and Industry Relations, SIRIUS Canada Inc. "It is important to give all students an opportunity to discover and develop their talent."

News & Noteworthy



Shore 104.3 Pledges Contributions Over the Next 7 Years

"Shore 104.3 FM was created to be a local, community oriented, independent radio station with a total involvement in the Vancouver music scene," says Roy Hennessy, President of Shore 104 FM, and President/General Manager of Shore Media Group Inc. "In this spirit, as part of our community involvement, Shore Media Group Inc. has committed \$125,000 per year for seven years to the CARAS – MusiCounts program."

Shore FM also ran a series of public service announcements to address the erosion of music education in the greater Vancouver area and encouraged local schools to visit the MusiCounts website to apply for a grant. Thanks to everyone at Shore FM as well as the artists who donated their time including members of The Odds as well as Blue Rodeo front-men, Jim Cuddy and Greg Keelor, who lent their voices for the recording these PSA's.



Astral Radio Continues to Stand Behind MusiCounts

In their third year of a seven year commitment to MusiCounts, Astral Radio's significant \$100,000 annual contribution continues to have an enormous influence on music education by keeping music programs alive and thriving in public schools throughout the country, ensuring that young Canadians are able to realize their true potential. As the largest radio broadcaster in Canada, owning 83 radio stations in 8 provinces, and a leader in both official languages, Astral Radio understands the importance of music and music education in the lives of all Canadian youth. Included in its roster of stations are such recognizable brands as: Virgin, NRJ, RockDetente, Boom FM, EZ Rock, The Mix and The Bear. "Astral is proud to be a continuing supporter of MusiCounts' excellent work," says Claude Laflamme, VP of Corporate and Regulatory Affairs at Astral Radio.



Rogers Helps to Keep Music Alive



MusiCounts would like to thank Rogers Broadcasting Limited, 98.1 CHFI and KISS 92.5 for their generous \$70,000 donation. This significant contribution undoubtedly enhances MusiCounts' efforts to ensure that more students have access to a strong music program at their school.

Corus Entertainment Joins the Ranks of MusiCounts Supporters

MusiCounts is delighted to announce that Corus Entertainment has come aboard as a MusiCounts supporter. Thanks to a donation of over \$15,000, MusiCounts is able to continue to impact the lives of young Canadians through their music programs.



The Baldwin Piano Prize

Vancouver rockers, Hedley, were in Toronto to announce that MusiCounts and Baldwin Pianos have teamed up to create a new initiative that will provide one successful school applicant per year a Baldwin grand piano, valued at over \$40,000.



News & Noteworthy



RBC Foundation Invests In Music Education

The RBC Foundation announced a \$15,000 donation to MusiCounts to help nurture and support music programs for young Canadians. Helping to kick off JUNO Week in St. John's, NL, this announcement backed up the RBC Foundation's belief in building prosperity by contributing to the communities in which they live and work. "We're proud to support the efforts of organizations that help make a difference in our communities and to the lives of young people," said Sean Munro, RBC Regional Vice-President for Newfoundland & Labrador. "Music education inspires our kids to be creative, work together and have fun."



RBC Foundation®

Shirley Elford Contribution

It was with great generosity that Shirley Elford, designer of the JUNO Award statuette, made a personal donation of \$10,000 to MusiCounts. This incredibly bighearted gesture will go to aid MusiCounts in our effort to keep Canadian music programs from going silent. The legacy of this donation will continue to thrive for years to come not only through the beautiful music created by students, but also the sense of accomplishment that comes with developing the ability to play a musical instrument.

The Polaris Music Prize – Proud Partners of MusiCounts



Polaris announced their partnership with MusiCounts by donating 50% of ticket sales from the 2009 Polaris Gala to MusiCounts. In addition, professionally framed, limited edition prints of the Polaris Music Prize posters, signed by 2009 Polaris Music Prize nominees, Elliott BROOD, F**ked Up, Great Lake Swimmers, Hey Rosetta!, K'naan, Malajube, Metric, Joel Plaskett, Chad VanGalen, and Patrick Watson were put onto eBay

with the money generated by the sales of this poster going to support MusiCounts and music education in Canada. MusiCounts is looking forward to continuing this partnership in 2010 and in future years.

Tourism Toronto Raises Funds for Music Education

Special thanks to the members of the Tourism Toronto board who generously made a contribution of \$3,000 to MusiCounts at their AGM that took place in May. This contribution will go towards helping us to ensure that all children in Canada have access to a quality music education program through their school.



Canadian Smooth Jazz Awards Support MusiCounts Once Again



The 2010 Canadian Smooth Jazz Awards were held on April 23, 2010 at the Living Arts Centre, Mississauga and featured some intimate performances, recognized great Canadian and international instrumental and vocal musicians alike. The Awards made a special contribution to MusiCounts to support our goal of keeping music in Canadian classrooms.

News & Noteworthy



Voices 2009

Providing emerging Canadian singers with a professional opportunity to share their music, this showcase featured singers in a number of musical genres, all accompanied by a group of highly accomplished musicians and featuring Erin Davis of 98.1 CHFI as emcee for the evening. Proceeds generated from ticket sales went to benefit MusiCounts.



One Sweet Deal

MusiCounts is thankful to have teamed up with Cadbury for their One for Me, One For You, national promotion. For every winner of a designated special prize, Cadbury made a donation to MusiCounts in support of music education in Canada.



This Beat Goes On / Rise Up DVDs

Thanks to EMI Canada and CBC documentaries, *This Beat Goes On* and *Rise Up*, are now available for purchase on DVD. Following *Shakin' All Over* which featured Canadian music in the 60s, *This Beat Goes On* and *Rise Up* takes a look at Canadian music in the 70s and 80s, respectively. Featuring performances, interviews, and material unaired on the original broadcast, these DVDs are a must see for any Canadian music enthusiast. A portion of the sales will go towards supporting MusiCounts.



Nikki Yanofsky becomes MusiCounts' Youth Ambassador

Montréal native, two-time JUNO Award nominee and jazz prodigy, Nikki Yanofsky, kindly agreed to be MusiCounts' Youth Ambassador. She has used various opportunities throughout the year to speak about the importance of music education and MusiCounts' need of the public's support. Mentions of MusiCounts also appeared in her newest CD booklet, as well as the booklet for her live DVD.

You Can Now Find us on Facebook

MusiCounts is now on Facebook®! You can find us by searching for "MusiCounts" on Facebook or you can visit www.musiccounts.ca. Become a fan to receive all the latest updates and news.



Publicity & Exposure



Publicity

MEDIA RELEASE DISTRIBUTION

MusiCounts media releases were distributed over CNW in English and French with a potential National reach of nearly 2,000 media outlets. Releases were also picked up on other newswire services such as Canadian Press, CanWest and Reuters.

PRESS

Print clippings for MusiCounts related events (not including online coverage) had approximately 2,252,362 media impressions. Media outlets that attended and covered MusiCounts events through the year included Canadian Press, national press, major dailies, weekly and community papers.

RADIO

MusiCounts received significant coverage through the year locally (at every MusiCounts presentation and during the JUNO Awards Weekend) and, nationally through interviews, Public Service Announcements and coverage of every MusiCounts presentation.

RADIO PUBLIC SERVICE ANNOUNCEMENT CAMPAIGNS

In 2009, Stornoway Communications picked up the MusiCounts PSA, *Don't Tune Us Out*, and began airing it on their 3 television stations, bpm:tv, ichannel, and The Pet Network. Aired across the country, the PSA was featured 35 times a week throughout the year for a total of 1,820 impressions.

TELEVISION

MusiCounts related events were featured on all major Canadian television networks, both nationally and locally, including CTV and Global. Local cable TV channels also covered certain presentations in their respective areas.

WEBSITE

www.musiccounts.ca and www.musicompte.ca continue to provide information about MusiCounts initiatives, and highlight ongoing endeavours and special events. Both the CARAS and JUNO Awards websites also promote awareness and provide links to the MusiCounts site.

Our website had a total monthly average of about 2,200 visits. Nearly 80% of those visits were from unique visitors. We also witnessed an average of over 2 page-views per visit. This translates to the fact that visitors are not just viewing a single page from a link, but that they are taking the time to explore the site and taking a greater interest in our program.

FACEBOOK

Newly launched this year, MusiCounts has embraced the social networking trend and created our own fan page on Facebook. With nearly 1,000 followers, the page is continuing to build its following and sees an increase in activity with each passing month. With an average of about 300 page visits per week, this versatile communication and marketing tool is used as a means of keeping followers up to date on current events and also helps to drive traffic to our main website.

Publicity & Exposure



YOUTUBE

MusiCounts has also launched a YouTube channel featuring news pieces and artist PSA's, featuring the likes of Hedley, Justin Bieber, and Michael Bubl , just to name a few. To date, videos posted by MusiCounts have been viewed of over 3,500 views. This audience is a particularly coveted one as they are an active audience, pursuing the content personally and directly.

MUSICOUNTS NEWSLETTER

The MusiCounts newsletter is distributed through the year (3 editions), to all CARAS members, JUNO Awards Host Committees, sponsors, partners, donors, stakeholders, Band Aid grant recipient schools, partner colleges, and numerous educational institutions (local, provincial and national).

PUBLICITY & PROMOTION THROUGH 2010 JUNO AWARDS WEEKEND EVENTS & ADVERTISING

JUNO Awards Official Souvenir Program (3,000)

4-page feature on MusiCounts
1 full page, colour ad.

JUNO Awards Weekend Events Guide (30,000)

1/4 Page, colour ad

The Keg Presents Juno Cup: A Benefit for MusiCounts

MusiCounts logo on official Juno Cup poster (500)
MusiCounts ad on back cover and information on MusiCounts in official program (1,500)
Ads referencing MusiCounts ran in local newspapers for 1 month leading up to the event.
On site visual and verbal recognition

SOCAN and CMPA Present Songwriters' Circle: A Benefit for MusiCounts

MusiCounts ad on back cover of official program (1,100)
MusiCounts logo on official Songwriters' Circle poster (500)
Ads ran in local newspapers for 1 month leading up to the event
On site visual and verbal recognition

THE 2010 JUNO AWARDS NOMINEE COMPILATION CD

Distributed by Sony Music Entertainment Canada Ltd. this year, The 2010 JUNO Awards Nominee Compilation CD continues to be an effective tool raising both awareness and funds for MusiCounts, selling well over 15,000 copies across the country this year. A joint venture between Canada's four major labels (EMI Music Canada Inc., Sony Music Entertainment Canada Inc., Universal Music Canada and Warner Music Canada Ltd.) and The Canadian Academy of Recording Arts and Sciences (CARAS), all proceeds from sales are donated to MusiCounts.



MusiCompte and our Francophone Presence

In the 2009-2010 school year, MusiCompte made a concerted effort to maintain its presence in francophone communities across Canada through promotion, publicity and program initiatives.

Band Aid Musical Instrument Grants

Last year, applications for Band Aid grants were received from francophone communities in Québec, Ontario, Manitoba, and New Brunswick. Musical instrument grants totaling \$65,000 were awarded to music programs at 7 francophone schools located in these provinces.

MusiCounts Scholarships

This past year, scholarships were awarded to students with francophone backgrounds. Louis-Antoine Lassonde, of Musitechnic in Montréal, was the recipient of the MusiCounts Scholarship; while Jocelyn Bruno, also of Musitechnic, and Christopher Wares of Trebas Institute, Montréal, were both named a recipient of the 2010 MusiCounts Fred Sherratt Award.

Communications

- All key documents are made available in French and distributed to francophone school boards across the country
- All media releases are translated and distributed in both French and English
- Through our French website - www.musicompte.ca - we are able to effectively communicate with our partners, stakeholders and the public.
- Word is also spread to various francophone communities and educational institutions by communication with the Québec Music Educators Association, the Québec Provincial Association of Teachers, L'Association des enseignantes et des enseignants franco-ontariens, and The New Brunswick Teachers' Federation / New Brunswick Teachers' Association / Association des enseignantes et des enseignants du Nouveau-Brunswick.

In the upcoming year, MusiCompte will continue to enhance awareness and forge relationships in francophone communities across Canada.



Artist Support



Musicians for MusiCounts

School Presentations

54•40
Alanis Morissette
Audrey De Montigny
Barenaked Ladies
Billy Talent
Bob Ezrin
Bobs and Lolo
Brad Johnner
Cathryn Wellner
Dala
Dany Bedar
David Virelles
Doc Walker
Eva Avila
Farmer's Daughter
Feist
Great Big Sea
Gregory Charles
Hawksley Workman
Jann Arden
Jane Bunnett
Jelleestone
Jim Cuddy
Jimmy Rankin
Joel Plaskett
Julian Austin
Jully Black
Kalan Porter
Kathleen Edwards
Keshia Chanté
Kim Stockwood
Lenny Gallant
Matt Mays
Matthew Lien
Melissa O'Neil
McMaster & James
Sloan
Moist
Murray Lightburn **(The Dears)*
Natalie McMaster
Nickelback
Nikki Yanofsky
Remy Shand
Rex Goudie
Ryan Malcolm
Sam Roberts
Sarah Harmer
Sarah McLachlan
Serena Ryder
Shania Twain
Shaye
Susan Aglukark
The Ennis Sisters
The Moffats
The Tragically Hip
The Trews
Tina Turner
Wide Mouth Mason

Teacher of the Year Award

Anne Murray
Céline Dion
Michael Bublé
The Rolling Stones
The Tragically Hip

Juno Cup

Aaron Lines
Aaron Pritchett
Allan Hawco **(Republic of Doyle)*
Andrew Cash
Andrew Usenik **(Ten Second Epic)*
Barney Bentall
Bill Keeley **(Pilot Speed)*
Brad Keller
**(Creaking Tree String Quartet)*
Brent Butt
Classified
Cory Telford **(Crush)*
Craig Northey **(Odds)*
Dave Marsh
**(Joel Plaskett Emergency)*
David Francey
Default
Dominic Mancuso
Dustin Bentall
Eagle & Hawk
Evan Cranley **(Stars/BSS)*
Francois Lamoureux
Gavin Brown
George Canyon
Gord Bamford
Gravy **(Shout Out Out Out Out)*
Greg Keelor **(Blue Rodeo)*
Gred Millson **(Great Lake Swimmers)*
Great Big Sea
illscarlett
Jason Plumb
Jay Bodner **(Eagle & Hawk)*
Jeremy Taggart **(Our Lady Peace)*
Jim Cuddy **(Blue Rodeo)*
Jimmy Bowskill
Jon Gallant **(Billy Talent)*
John Dinsmore
**(Kathleen Edwards, NQ Arbuckle)*
John-Angus MacDonald
**(The Trews)*
Kathleen Edwards
Kevin Parent
Luke Doucet
Mark Sasso **(Elliott Brood)*
Matthew Barber
Matt Johnson **(54-40)*
Matt Minglewood
Measha Brüggergosman
Patrick Birtles **(Ten Second Epic)*
Paul Aucoin **(Hylozoists)*
Paul Hawley **(Hot Hot Heat)*
Paul Murphy **(Wintersleep)*
Peter Kesper **(NQ Arbuckle)*
Randy Curnew
Raven Kanataktá **(Digging Roots)*
Rex Goudie
Rich Aucoin
Rich Bomber **(Mad Bomber Society)*
Richard Underhill
Rob Higgins **(Dearly Beloved)*
Rusty Matyas **(Waking Eyes)*
Sam Roberts
Sarah Harmer

Songwriters` Circle

Alan Doyle **(Great Big Sea)*
Alex Cuba
Alpha Yaya Diallo
Amanda Stott
Amelia Curran
Amy Millan
Bahamas
Buck 65
Buffy Sainte-Marie
Burton Cummings
Carolyn Dawn Johnson
Colin James
Corb Lund
Chris Thorsteinson & Dave Wasyliv
**(Doc Walker)*
Dallas Green
**(Alexisonfire / City and Colour)*
Danny Michel
Esthero
Gordie Sampson
Hawksley Workman
Ian Thomas
Jacob Hoggard **(Hedley)*
Jann Arden
Jay Malinowski
**(Bedouin Soundclash)*
Jeremy Fisher
Jim Cuddy & Greg Keelor
**(Blue Rodeo)*
Joel Plaskett
Jully Black
Kathleen Edwards
Kellylee Evans
Liam Titcomb
LIGHTS
Marc Jordan
Martha Wainwright
Michael Kaeshammer
Murray McLaughlin
Ndid Onukwulu
Randy Bachman
Ron Sexsmith
Sarah Slean
Serena Ryder
Shaye
Susan Aglukark
Tegan Quin **(Tegan & Sara)*
Tomi Swick

Public Service Announcements

Addictiv
Alan Frew
Alicia Keys
Avril Lavigne
Bedouin Soundclash
Belinda Brady
Belly
Billy Talent
Boys Like Girls
Brian Melo
Crash Parallel
Daughtry
David Guetta
David Usher
Dragonette
Duffy
Elise Estrada
Estelle
Eva Avila
Faber Drive
Fete Dobson
Feist
Finger Eleven
Garou
Geddy Lee & Alex Lifeson **(Rush)*
Good Charlotte
Gregory Charles
Headley
Hilary Duff
Jason Mraz
Jesse McCartney
Joel Plaskett
Jordin Sparks
Joss Stone
Jully Black
Justin Bieber
Kalan Porter
Kardinal Offishall
Katherine McPhee
Kelly Clarkson
Kevin Parent
Kreesha Turner
KT Tunstall
Lady GaGa
Leona Lewis
Lights
Live on Arrival
Maroon 5
Mel C
Michael Bublé
My Chemical Romance
Natasha Bedingfield
Naturally 7
Nelly Furtado
Nickelback
Nikki Yanofsky
Ron Sexsmith
RyanDan
Sean Kingston
September
Serena Ryder
Sheryl Crow
Simon Collins
Simple Plan
Skye Sweetnam
State of Shock
Sum 41
Suzie McNeil
The Stereos
The Used
Three Days Grace
Tokio Hotel



2009-10 MECC Board of Directors & MusiCounts Advisory Committee

MusiCounts' achievements and initiatives this past year have had a tremendous impact on students, scholars and music teachers from coast to coast. This has been made possible thanks to the unbelievable support and unwavering commitment provided by the MECC Board of Directors and the MusiCounts Advisory Committee.

MECC Board of Directors

Ed Robinson, Chairman, MECC & MusiCounts
Melanie Berry, President & CEO, MECC & MusiCounts
Steve Kane
Randy Lennox
Humphrey Kadaner
Bruce Allen
Vivian Barclay
Deane Cameron
Shane Carter
Vinny Cinquemani
Rob Farina
Paul Haagenson
Ralph James
Aideen O'Brien
Julien Paquin
Ed Robertson
Patti-Anne Tarlton
Chris Taylor
Louis Thomas

MusiCounts Advisory Committee

Ed Robinson, *Chairman*, MECC & MusiCounts
Melanie Berry, *President & CEO*, MECC & MusiCounts
Deane Cameron
Jim Cuddy
Ross Davies
Denise Donlon
Bob Ezrin
David Kines
Randy Lennox
Margaret McGuffin
Aideen O'Brien
Johnny Reid
Ross Reynolds

MusiCounts, the Canada's music education charity associated with The Canadian Academy of Recording Arts and Sciences (CARAS), is helping to keep music alive in schools across Canada. MusiCounts' mission is to ensure that children in Canada have access to a comprehensive music program through their school. MusiCounts includes Band Aid musical instrument grants, the MusiCounts Teacher of the Year Award and other music education initiatives.

www.musiccounts.ca

www.musicompte.ca

Charitable Registration Number: 10684 2057 RR0001



Enriching the Lives of Young Canadians

Music is a truly universal language that has been proven time and time again to benefit youth in many ways including the following:

- Impacting students academically, socially and developmentally
- Enhancing cognitive development, actually making children smarter
- Building teamwork skills
- Establishing self-discipline
- Encouraging focus
- Increasing positive attitudes
- Helping to lower school drop-out rates
- Celebrating cultural diversity and bridging cultural gaps
- Contributing to the establishment of a vibrant community
- Generally investing in the future of young Canadians

Thank You!

MusiCounts would like to acknowledge our key sponsors, donors and supporters who believe in the importance of music education and the impact that it can have on our future generations.

EMI Music
Canada



SONY MUSIC



UNIVERSAL MUSIC CANADA



WARNER MUSIC
CANADA

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A
Astral Media®

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SATELLITE RADIO

SHORE
104.3 fm

 **Baldwin**

corus
ENTERTAINMENT

ROGERS

98.1 CHFI

KISS
92.5
HIT MUSIC



RBC Foundation®



Keeping Music Alive

We are grateful for the generous support of the Canadian music industry, recording artists, corporate partners, friends and supporters whose unwavering commitment to music education is an inspiration to thousands of young Canadians across the country.

To date, more than \$3 and a half million has been donated to school music programs in need, impacting 214 post-secondary music program graduates and over 250,000 students, their schools and communities, as well as five extraordinary music teachers.

Please visit us at www.musiccounts.ca



The Canadian System
of Recording, Live
and Perform

Le système canadien
de enregistrement
et de performance

Astral Report: 2009\2010

Traditionally when we open the doors of Dixon Hall Music School each September (we only close them for August!) there are usually several students who have moved away, gone to university or just gave up. But in September 2009, only 2 students, out of a total of well over 200, didn't come back and only then because they had moved far away from our Sumach St. location.

Such is the reputation of Dixon Hall Music School in the Regent Park community that students/families do not want to lose their lesson time here. Even with many families being moved out of Regent Park as it is being redeveloped, students still show up for their weekly lessons from wherever their current home is.

September to December meant music, music and more music to our families. We had lessons, recitals and families were also treated to concerts like the Yamato Drummers of Japan, The Shanghai Symphony Orchestra and The Nutcracker.

On Monday March 15, we loaded up a school bus with drums, violins, guitars, amplifiers, sleeping bags and not quite enough food to last the week

The destination was once again Hart House Farm, a 150-acre property on the Niagara Escarpment, owned by the University of Toronto. This was our 3rd March Break Camp and 8 students came with two teachers and myself.

3 of the students hadn't attended the camp before, but were familiar with the farm through our summer music camp. Because the talent level of the students ranged from advanced to relative beginner, students were divided into 2 groups, combining the talent levels.

The emphasis this year was on group activities. I wanted to make sure that everyone got involved and supported each other in all our activities. Although we had individual lessons, the groups worked together on ear training, theory, choir each morning and each day they were required to "dissect" a popular song – break down its structure, instrument usage, key signature and various other theoretical applications, then present their findings to the other group and the teachers. We also played indoor games that required very little in the way of materials, just imagination and cooperation. As a result, the farmhouse reverberated with laughter all week.

Since the weather was gorgeous, we hiked all over the farm trails. It is very gratifying for me to see these kids become more and more familiar with the landscape of the farm, to the point that they ask to go to specific locations. And this year we explored even further, to the ruins of an old house where we all dug for buried treasure (!) and to an old trail used by quarry workers years ago. And of course the stars at night were beautiful.

By Wednesday, campers were already complaining that we would have to leave on Friday. Some of these kids have been coming to the farm for 8 years now and it is evident to me that they see it as a comfortable, inclusive environment to learn, practice and be kids again. Overall, the consensus was that next year we have to go for at least 7 days. And even though it takes me a couple of days to recover from camp, I wholeheartedly agree.

In addition to regularly scheduled lessons from January to June, many students also took optional lessons in July. During that time, our students performed in recitals at Dixon Hall Music

School and in the community, took Royal Conservatory exams (scoring an average of 85%) and attended music camps throughout Ontario. In fact, this year we offered 6 different camps for our students, providing 70 days of camp experience.

The summer closed out with 9 of our students enjoying the last golden days of August at the National Music Camp, one of Ontario's oldest music camps.

These students and many others are able to experience affordable music education and wonderful cultural opportunities thanks to the commitment and generosity of Astral Media Radio. I am very grateful for your support.

Sincerely,

Bob
Bob McKittrick
Director, Dixon Hall Music School



58 Sumach Street
Toronto, Ontario M5A 3J7
T 416.863.0499 x 234____
F 416.863.9981
bob.mckittrick@dixonhall.org
www.dixonhall.org

summer music camp



FINAL REPORT FOR ASTRAL RADIO
Submitted November 5, 2010

The 11th Annual imagineNATIVE Film + Media Arts Festival was an overwhelming success, with a projected 12,000+ in attendance this year, and a marked increase in attendance at festival screenings. This year, the festival opened to a sold out house (815) for the New Zealand hit *Boy* by Oscar-nominated Taika Waititi. Other full-house events included The Beat Music Night, presented by Astral Radio, featuring Martha Redbone hosted at Lee's Palace (over 400 in attendance), and the interactive screening and Q & A co-presented with Isuma.TV of *Inuit Knowledge and Climate Change* by director Zacharias Kunuk. This interactive screening included a one-hour skyped Q & A with audiences from the arctic and around the world. Closing Night was moved to a larger venue this year, resulting in our highest Closing Night attendance to date with over 600 in the audience for Ontario-based poet and first-time filmmaker, Armand Garnet-Ruffeau's *A Windigo Tale*.

A special focus this year was on the festival's presentation and support of new media works, which was highlighted by a very special exhibition hosted by A Space Gallery entitled *RE: counting coup*, curated by new media artist Cheryl L'Hirondelle. This exhibition opened in September 2010, ran through Nuit Blanche, and welcomed thousands of new visitors to imagineNATIVE's offerings. Two artist talks were hosted as part of this exhibit, which helped to continue to promote the importance of recognizing the innovators in new media who exist in the Indigenous arts community. Further to this, imagineNATIVE opened its first-ever New Media and Radio Lounge, hosted at the Native Canadian Centre of Toronto, and welcomed hundreds of community members the opportunity to explore the web-based new media submissions at this year's festival and listen to curated radio works through our festival website.

This year's Industry Series of workshops and panels were a resounding success, with over 400 in attendance from Thursday to Saturday. imagineNATIVE is the only Indigenous festival in Canada that offers these training sessions, as well as access to an international industry in attendance to meet with visiting artists. Highlights from this year included an inspiring discussion with guest artist Taika Waititi, hosted by imagineNATIVE programmer and filmmaker Danis Goulet. Two pitch sessions saw eight original ideas pitched to a panel of commissioning editors from such broadcasters as CBC, TVO, NBC, APTN and Entertainment One. Additionally, an inspiring session was moderated by curator and artist Cheryl L'Hirondelle that featured artists whose works were featured in the *RE: counting coup* exhibit. This discussion offered insight into the relationship of concept, materiality and identity in the midst of contemporary influences and how it informs a new media artist's practice. This featured artists Jordan Bennett, performance artist James Luna, new media artist Archer Pechawis, Lisa Reihana, and a Skyped talk from KC Adams, who is currently based in Australia.

Rounding out the week was our Awards Ceremony, held at The Mod Club Theatre, and

hosted by the incomparable Billy Merasty. This year over \$13,000 in cash and upwards of \$11,000 in services were given out to Canadian and international Indigenous filmmakers. This year was the inaugural year of the Ellen Monague Award for Best Youth Work, given out in memory of former imagineNATIVE Board Member and filmmaker. This award was given to a Samoan/Maori filmmaker, Kurt-E who lost his battle to acute leukemia early in the fall of this year. This award represents the continued dedication of imagineNATIVE to support young filmmakers, and foster a new generation of talent in the Indigenous film community.

Media attention garnered by this year's festival was impressive. Working with established festival publicist, Ingrid Hamilton of GAT, helped to secure articles in The Globe and Mail, Toronto Star, NOW Magazine, EYE Weekly, Xtra!, National Post, online at CBC.ca/arts, CTV.ca, CP24 mobile site, and on numerous television and radio stations including several CBC programs, CKCU, APTN, and Bravo!. This year imagineNATIVE also received extensive coverage through medialNIDGENA.com, CBC.ca/arts and CBC.ca/aboriginal, and received millions of hits via our social networks on facebook and twitter. Further details about the festival, including award winners, press releases, industry attendees, program, and photo albums, can be found online at www.imagineNATIVE.org.

ASTRAL RADIO PRESENTS THE BEAT

This year imagineNATIVE programmed a unique line-up of artists, including old school soul, funk, and rock singer Martha Redbone (www.martharedbone.com), up-beat contemporary RnB and pop singer songwriter Inez, and local hip-hop collective Red Slam. Each of these groups combines their brand of RnB and hip-hop with traditional Native music and stories. The idea in programming this year's edition of The Beat was to appeal to a slightly different demographic than our usual rock and roll crowd. Instead, a line-up of RnB and hip-hop was program that breathed new life into this popular event. After years at the Hard Rock Café on Yonge, it was decided to move to a different venue that could draw both the festival crowd and attract a local audience. Lee's Palace – a seminal Toronto concert venue – was selected, and proved to be an excellent choice with additional promotion done through Lee's print and online promotion, and attracting over 400 (exact numbers to be confirmed by TIFF Box Office, but this was a sell-out event).

This year the formula for the event was slightly different – it was the first time a non-Canadian artist was invited to perform, and the first time we created a mentorship opportunity for an up and coming group. Established RnB singer, Martha Redbone (USA) was brought in a day early to spend a day with local hip-hop collective Red Slam, comprised of 6 young, Aboriginal singers and musicians based in Toronto, and mid-career artist Inez. The group spent a full day being mentored by Martha, and through this created an original piece that they performed later that night with Martha.

Though this event did sell out, it is always helpful to receive additional promotion through radio and otherwise. imagineNATIVE generally utilizes local college and university stations, and its media partner Aboriginal Voices Radio to promote the event. However, having access to mainstream stations owned by Astral would be helpful. For 2011, we would like to work with Astral earlier in the year in order to secure online promo spots (imagineNATIVE can create a radio spot) or at least arrange on-air give-aways for the event and festival in general. These spots are very valuable to promoting our festival to a wider audience, and this bodes well for funders and sponsors alike.

Once again, The Beat was a central event at the imagineNATIVE Festival. Not only does it allow our visiting filmmakers the opportunity to be exposed to the incredible musical talent that exists across Indian Country, but it also allows festival delegates the chance to connect and enjoy being part of the international community of Indigenous artists that this festival brings together each October.

ASTRAL RADIO'S PROFILE

As part of this sponsorship, Astral is one of the highest profile sponsors at imagineNATIVE. This means the following profile opportunities are offered:

Exclusive Presenter of THE BEAT Music Night

- Logo on NOW Magazine Centre Pg. spread ad for festival AND for event
- Logo placement on back page of catalogue – full page color ad for The Beat presented by Astral Radio
- Full page ad and event description inside festival catalogue – logo placement.
- Pre-screening slide advertising Astral's presentation of The Beat (shown prior to each screening program)
- Press release advertising The Beat with mention of Astral's support
- Verbal thanks at Opening Night Screening as presenter of The Beat
- Logo on banner and event signage on site at Lee's Palace
- DVD trailer (played twice during event) to promote Astral station.
- Verbal thanks as presenter of The Beat throughout event
- Opportunity to speak at opening of event and give-out branded items (Astral's Movie Network provided 3 gift bags as contest prizes)

Print recognition:

- Programme book (10,000 copies)
 - Full-page colour ad in prominent position in catalogue
 - Logo in Gold position on sponsor page
 - Logo on Award page beside "Best Radio" award
- Posters (2,500 distributed across Toronto)
 - Logo in Gold position

- External print advertisement (NOW Weekly centre page spread – 120,000 copies distributed with a readership of 400,000)
 - Logo in Gold position
- Logo on Awards Page as presenter of Best Radio Award.
- Logo on Opening and Closing Night Screening tickets

Theatrical Trailer

- Logo at end of promotional trailer, played before all imagineNATIVE screenings

Recognition at Festival Events (12,000 attendees)

- Logo in Pre-Screening promotional slide
- Opportunity to present your company's branded material on-site at screenings and panels
- In-Theatre (Bloor Cinema, Al Green Theatre), cocktail receptions and Closing Night Awards, logo on sponsorship appreciation signage – logo in Gold position
- Branded seat-holder signage for your company at Opening and Closing Night screenings

Profile opportunities at Festival Events:

- Verbal mention as Gold sponsor on Opening Night
- Opportunity to speak and present "Best Radio" award at Closing Night Awards.

Delegate package (300)

- Opportunity to provide your branded material in all delegate bags

Press release (250 key media contacts in mainstream and Aboriginal media: GAT Communications)

- Listing at end of release

Website (650,000 visits/year)

- Logo in Gold position; hotlink to sponsor site

Pre-Festival Electronic Newsletter (2800 registered recipients):

- Listing as Gold sponsor & hotlink to sponsor site in electronic newsletter

Festival Passes

- 15 all-access screening passes – access to all screenings, panels and parties

Community Radio Fund of Canada
Le Fonds canadien de la radio communautaire

Annual Report
2009-2010
Rapport annuel



Community Radio Fund of Canada

325 Dalhousie Street, 2nd Floor
Ottawa, Ontario, Canada, K1N 7G2

Telephone: 613-321-3513
admin@communityradiofund.org

www.communityradiofund.org

November 12, 2010

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INTRODUCTION

It has been an exciting year for the CRFC. We launched our second call for funding applications and approved the distribution of more than \$160,000 to 22 recipients.

The initiatives supported this year provided training, mentorship and education and strengthened local programming. The CRFC is very pleased to be able to support the campus and community radio sector, helping stations carry out their mandates and better serve their communities.

This year also brought new and historic funding for the CRFC and those we support. In July, the Canadian Radio-television and Telecommunications Commission (the Commission) released an updated Campus and Community Radio Policy¹ that included:

- 0.5% from tangible benefits when there is an approved transfer of ownership or control of commercial radio undertakings. This came into effect when the new policy was published.²
- 15% of commercial radio licensees' basic annual contributions to Canadian Content Development (CCD) Contributions.³ Before these contributions come into effect, the Commission must review and approve the CRFC's Structural and Operational Plan, submitted on October 29, 2010, on the use of this new funding.⁴ The Commission will make the CRFC's plan available for public comment in the coming months.

This annual report documents our achievements and finances from September 1, 2009 to August 31, 2010. Overall, it was a year of opportunity for the CRFC and the campus and community radio sector. We are proud of our recipients for their excellent initiatives and achievements, and we are proud of the progress the sector has made. Congratulations to everyone involved!

Finally, thank you to our funders and other partners across the Canadian broadcasting system.



Ian Pringle
President



Melissa Kaestner
Executive Director

¹ Broadcasting Regulatory Policy CRTC 2010-499, 22 July 2010, www.crtc.gc.ca/eng/archive/2010/2010-499.htm

² CRTC 2010-499, paragraphs 106-110

³ This includes all commercial radio stations, including ethnic stations and spoken word stations, with revenues greater than \$1.25 million in the preceding broadcast year, as noted in CRTC 2010-499, paragraph 98.

⁴ CRTC 2010-499, paragraphs 93-99

STRUCTURE AND GOVERNANCE

About the CRFC

The CRFC's mandate is to provide support to the more than 140 licensed campus and community radio stations in Canada and to foster a well-resourced, dynamic, and accessible sector. It distributes funds under four priority areas.

1. Local Community News and Access

Local reflection in news, public affairs, arts, and culture; community access and outreach programming; and training and production, including:

- Production of local news and community affairs programs.
- Training for community news production staff.
- Support for official language minority and third-language news programming

2. Community Music and Expression

Programming and projects that highlight and promote local music and emerging artists, including:

- Support to stations for outreach, acquisition, and archiving of local music, particularly in under-represented genres.
- Assistance to record, digitize, and distribute recordings from local artists.

3. Emerging Distribution Technologies

Planning and implementation of systems to support new program delivery technologies, including:

- Training staff and volunteers in the practical use of new communications technology
- Research of digital distribution techniques appropriate for community radio content.
- Support for station computer technology and connectivity.

4. Sustainability and Capacity-Building

Skills and knowledge central to the ability of community radio stations to effectively serve their local communities, including:

- Assistance to stations in core competency areas like governance, management, programming, volunteer support, community relations, and development.
- Assistance to national community radio associations to provide key support services and resources to local stations.
- Support for stations in communities underserved by other media, including rural areas.

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

The CRFC is a federally incorporated non-profit organization. Its fiscal year runs from September 1 to August 31. It conducts an annual external audit and files annual reports each November with the Commission, funders, CRFC members, and other stakeholders.

The structure of the CRFC allows for accountable and transparent decision-making while also incorporating input from all stakeholders.

Members

Membership is open to campus and community radio broadcasting stations in Canada that have a valid licence under Public Notices CRTC 2000-12, 2000-13, or 2010-499, as well as to associations that represent at least 20 of these licenced stations.⁵ Stations and associations do not need to be members of the CRFC or any other community radio association to be eligible to apply for or receive funding.

As of August 31, 2010, the CRFC had 64 members. At the time of this report (November 9, 2010), it has 88 members. The complete up-to-date list is always available on the CRFC website.

Annual General Meeting

Every fall, the CRFC holds an Annual General Meeting (AGM) in Ottawa. Members are invited to participate in person or through a proxy. The CRFC uses proxy participation because the CRFC membership is national in scope and does not have the funding to support members' travel costs.

The next AGM will be held on November 19, 2010 at 1:30pm at the Arts Court Library, located at 2 Daly Avenue in Ottawa. It will focus on the presentation of this annual report and the CRFC's second audited financial statements. As well, the annual board elections will be held. This AGM will also see the presentation of two by-law amendments that clarify the powers of the board of directors concerning filling vacancies between annual elections and that incorporate the new campus and community radio policy with respect to eligible members.

Board of Directors



From left to right: **Jean Léger**, Vice-president (Secrétaire général, Fédération acadienne de la Nouvelle-Écosse, Halifax NS); **Jean-François Côté**, Director (Agent Senior de Développement des Collectivités, Service Canada, New Richmond QC); **Melissa Kaestner** (staff), Executive Director; **Shelley Robinson**, Ex officio NCRA (Executive Director, NCRA, Ottawa ON); **Serge Quinty**, Secretary/Treasurer (Communications Director, Fédération des communautés francophones et acadiennes du Canada, Ottawa ON); **Victoria Fenner**, Director (Owner/Creative Director of Sound Out Media, Hamilton ON); **François Côté**, Ex officio ARC du Canada (Secrétaire général, ARC du Canada, Ottawa ON); **Martin Bougie**, Ex officio ARCQ (Directeur général, ARCQ, Montreal QC); **Ian Pringle**, President (Education Specialist, Media; Commonwealth of Learning, Vancouver BC)

The role of the CRFC Board of Directors is to provide governance, conduct strategic planning, and develop and oversee the implementation of policy. The Board is made up of five to nine elected directors as well as three non-voting ex officio directors from the three founding campus and community radio associations.

⁵ [CRFC By-laws](#), By-law No. 1, Article 11.01(a)

As noted in the CRFC by-laws,⁶ elected directors cannot be directly affiliated with any potential recipient, meaning they cannot be a director, officer, staff member, or active volunteer⁷ of any campus or community radio station or related association.

In addition to the elected directors, the three community radio associations each appoint one representative as a non-voting ex officio director to the Board. As the associations are also eligible recipients of CRFC funding, their role on the Board is limited to providing advice and context. As a result, these directors:

- are non-voting members of the Board and do not factor into quorum requirements;
- cannot hold any officer positions or chair any committee;
- do not participate in board in-camera discussions, unless invited; and
- cannot sit on the program committee or any related sub-committee and so have no direct involvement in policies and decision-making related to the distribution of funding.

With a couple of exceptions, the Board has met monthly over the last year. In addition to its regular governance functions and duties, the Board also determined the parameters and policies that formed the basis of 2010 Structural and Operational Plan. This included determining the best practices around fund distribution and laying the groundwork for a new outcomes-based approach. This was introduced during the Commission's review of the campus and community radio policies in January 2010 and then outlined in October 2010.

The following changes have occurred with respect to the CRFC Board of Directors.

- In November 2009, the terms ended for **Ian Pringle** and **Serge Quinty**. Both directors stood for re-election and were approved unanimously.
- In January 2010, the CRFC Board moved to **expand the board by an additional two seats**. These will be filled at the 2010 AGM.
- In April 2010, the NCRA's ex officio director **Kevin Matthews** was replaced by **Shelley Robinson**.
- The terms for **Jean Léger** and **Jean-Francois Côté** will end in November 2010. They are both standing for re-election.
- The term for **Victoria Fenner** is also ending in November 2010; she will not be standing for re-election. The CRFC thanks Victoria for her two years with the CRFC, including serving as president for 2008-2009. Her seat will be filled at the 2010 AGM.
- Also leaving the CRFC is **Serge Quinty**, who has served as both secretary and treasurer for the last two years. The CRFC thanks Serge for his contribution, as well as his services regarding translation of board meeting minutes, letters, and press releases. His seat will be filled at the 2010 AGM.

Human Resources

The CRFC Board continues to employ Melissa Kaestner as its executive director. The last contract ended in June 2010, and was extended to August 27, 2010. This contract and extension was on a part-time basis. Following a performance evaluation in July, the CRFC Board voted to renew the contract on a full-time basis for six months until March 2011.



⁶ Ibid, By-law No. 1, Article 3.02(c)

⁷ Ibid, By-law No. 1, Article 1.01(b), "hosting or producing a radio show, volunteering for at least three (3) public or in-house events in the previous twelve (12) months, or is a member of any board/staff/volunteer committee."

Astral Media Radio

Astral Media Radio is the first funder of the CRFC. Their contribution arose from the Astral Media / Standard Broadcasting transaction approved in August 2007.⁸ In April 2008, the CRTC approved the funding partnership between Astral Media and the CRFC, and officially recognized the CRFC as an eligible recipient for Canadian Content Development (CCD) Contributions. The resulting contribution to the CRFC from Astral Media is \$1.4 million, spread out over seven years, beginning with the CRFC's 2007-2008 fiscal year. To date, the CRFC has awarded approximately \$320,000 of this funding to 42 recipients in the campus and community radio sector.



This partnership has worked so well that Astral approached the CRFC in Summer 2009 with another potential CCD opportunity totalling \$300,000. The Commission approved this contribution in December 2009.⁹

Rogers Broadcasting Limited

In July 2010, Rogers Broadcasting Limited included the CRFC as part of its benefits package for an application to acquire CHST-FM in London, Ontario. This application was filed in September 2010.¹⁰ If approved, this will result in \$160,000 in CCD revenues over seven years, or \$22,857 annually.



CHUM Radio

In January 2008, CHUM Radio approached the CRFC to manage \$700,000 over seven years for a cultural diversity program as part of their benefits package for a new Edmonton application.¹¹ They received conditional approval;¹² however, CHUM Radio informed the CRFC in August 2010 that they were not able to find a new viable frequency.



⁸ Broadcasting Decision CRTC 2007-359, 8 September, 2007, <http://www.crtc.gc.ca/eng/archive/2007/db2007-359.htm>

⁹ Broadcasting Decision CRTC 2009-794, 22 December 2009, <http://www.crtc.gc.ca/eng/archive/2009/2009-794.htm>

¹⁰ Broadcasting Notice of Consultation CRTC 2010-715, 27 September 2010, <http://www.crtc.gc.ca/eng/archive/2010/2010-715.htm>

¹¹ Broadcasting Notice of Public Hearing CRTC 2008-2, 28 March 2008, <http://www.crtc.gc.ca/eng/archive/2008/n2008-2.htm>

¹² Broadcasting Decision CRTC 2008-288, 17 October 2008, <http://www.crtc.gc.ca/ENG/archive/2008/db2008-288.htm>

Other Contributions

In the 2010-2011 year, the CRFC will begin receiving revenue from tangible benefits related to transfers of ownership in private radio transactions. The following is a list of relevant planned or submitted applications that the CRFC is aware of.

Projected Tangible Benefits	Description	Total Projected Tangible Benefits
Bell Canada purchase of CHUM Radio Division ¹³	Estimate based on the value stated for the 2007 purchase of CHUM, where 25% of the benefits package was radio. ¹⁴	\$1.24 million, or \$177,000 annually over seven years
COGECO purchase of 11 Corus stations ¹⁵	It was stated in its application to the Commission that this would be an \$80 million transaction.	\$400,000, or \$57,100 annually over seven years
Rogers Broadcasting purchase of CHBN-FM Edmonton ¹⁶	Based on evaluations included in Rogers' application	\$110,000, or \$15,714 annually over seven years
CTV purchase of CFXJ-FM (Flow FM) ¹⁷	Based on evaluations included in CTV's application	\$135,000, or \$19,286 annually over seven years

¹³ Bell Canada parent BCE buys CTV Inc. for \$1.3B, CTV.ca News Staff, 10 September, 2010, <http://www.ctv.ca/CTVNews/TopStories/20100910/ctv-bce-100910/>

¹⁴ Broadcasting Decision CRTC 2007-165: Transfer of effective control of CHUM Limited to CTVglobemedia Inc., 8 June, 2007, <http://www.crtc.gc.ca/eng/archive/2007/db2007-165.htm>

¹⁵ Broadcasting Notice of Consultation CRTC 2010-543, 3 August 2010, <http://www.crtc.gc.ca/eng/archive/2010/2010-543.htm>

¹⁶ Ibid.

¹⁷ Ibid.

HOW FUNDING WAS DISTRIBUTED

The CRFC currently manages two programs that were originally to be administered by Astral Media in 2007 – the *Radio Talent Development Program* and the *Youth Internship Program*. While there are differences in criteria, each program requires recipients to incorporate training/education/mentorship and local programming components to their proposed projects and initiatives. It has always been recognized that the sector is in need of more operations-related funding. To that end, the CRFC left the door open in terms of types of initiatives that would be eligible within the criteria, so long as the learning and programming components were present.

Changes in Policy and Procedure

Following the success of the funding distribution process from the previous year, the CRFC Program Committee was, for the most part, able to simply make minor adjustments to the application and assessment documents throughout November and December 2009. The most significant change was in the Application Guide (see Appendix 1). This year, the CRFC included a question-by-question guide on how to approach each question and clarification on what the selection committee would be looking for. Many applicants noted that this new section was informative and appreciated.

There was, however, a need to institute a few policy changes with respect to how applications would be assessed.

In the previous year, applications were scored on both need and merit. Upon review by the CRFC Board in January 2010, it was determined that there was a significant amount of ambiguity and subjectivity regarding defining and applying scores in the area of “need.” In some cases, the selection committee found itself in the position of making judgement calls on which applicants were more deserving of funding based on how rural an applicant was, the size of the population, and the size of the applicant’s operating budget.

After discussions involving the three associations and considering feedback from the program committee, the CRFC Board decided to move forward with a merit-only approach to the application assessment policies and process. By approving applications based on merit alone, it is easier for the CRFC to ensure it is awarding funding to recipients that have the capacity to spend their funding in accordance with their approved application and report on their expenditures and results.

The committee also developed an assessment mechanism regarding applications received from previous recipients. The new policy states that there is no priority given to new applicants over previous CRFC recipients – everyone is equal. However if a decision were to come down to two applications with the same score, where one station has received funding and the other has not, then the station who had not previously received funding would be chosen.

Additionally, if an applicant is a previous recipient and was not reliable with their most recent funding, did not adhere to the terms of funding agreement, or properly communicate problems, changes, or reason for lateness, this will impact their final score. Their application will be assessed on its merit first. Then, also based on a scoring system, a negative adjustment will be made to that score, resulting in a new and lower final score.

Call for Applications

The CRFC launched its second call for applications on February 10, 2010. As in the previous year, applicants were required to submit: a completed application form (see Appendix 2), a copy of their letters patent and first page of their CRTC licence, the most recent operating budget and audited statements (where available), a list of the board of directors and employees, and various biographical information.

As of the deadline on March 19, 2010, the CRFC received a total of 37 applications. Though this is lower than the 50 applications received for the previous call, the quality of the applications improved significantly.

The Selection Committee

To assess the applications, the Program Committee appointed the following three people to form the Selection Committee (from left to right):

- Blythe McKay, Development Communication Coordinator, Farm Radio International
- Lois Ross, Acting Director, Communications, Federation of Canadian Municipalities
- Kevin Crombie, Manager of Communications, Patented Medicine Prices Review Board



As in the previous year, the CRFC created a private interactive online space to facilitate the assessment process where all of the applications and relevant material were posted. Thanks to this resource, the committee could assess each application in full over a period of four weeks and share notes with each other.

The committee assessed the applications over the course of three weeks. Each application was reviewed and scored in the following areas:

- Timeline (5%)
- Training, Mentorship, and/or Education (25%)
- Local Programming (25%)
- Budget (10%)
- Value and Relevance of the Proposal (35%)

In terms of value and relevance, the selection committee looked at: clarity, relevance to CRFC and Commission policies and priorities, if there were innovative or original elements, benefit to the applicant and community, and if the proposal seemed manageable.

At the three-week mark, the committee submitted clarifying questions to some applicants through the CRFC executive director. They were limited to providing further details on information already submitted. Applicants had up to one week to provide their answers. Committee members then had one week to adjust their notes and scores accordingly.

In the sixth and final week of the assessment process, the selection committee met in person for a day-long meeting to discuss and finalize its decisions. The executive director assisted in this process by compiling committee scores and other relevant notes, and was present to provide support, but did not participate in the committee's discussions other than to provide general information on CRFC policies.

The committee recommended a total of \$164,513 to 22 recipients. 13 stations received \$87,660 through the Radio Talent Development Program while nine stations received

\$76,853 through the Youth Internship Program. The committee also chose two runner-up applicants under the Radio Talent Development Program. None of the remaining Youth Internship Program applicants scored high enough to be considered for funding this year.

The CRFC Board ratified the jury decisions on May 3. Notification was given to all those who were approved. Once they accepted, notification was then sent to all of those applicants who were not chosen for funding. Finally, on May 13, the CRFC announced the recipients.

Each recipient receives 90% of the total contribution when they sign a funding agreement with the CRFC (see Appendix 3). This agreement outlines the terms, responsibilities, approved activities, approved expenses, deliverables, and reporting mechanisms of both parties. The remaining 10% is issued once a final report has been received, assessed, and approved (see Appendix 4 for the final report form and Appendix 5 for the assessment form).

Year 2 Recipients

Radio Talent Development Program

Recipient	Funded Activities	Expenses	Total
CFIM Cap-aux-Meules, QC	<u>Nous écouter, c'est vous entendre</u> In-depth news features on subjects that concern and influence the Madelinot population: the availability of family doctors, the effects of land erosion, the local economy versus the mainland economy, Internet, the makeup of the school population and youth exodus, and the living culture of the Islands.	Salary	6,647 \$6,647
CFRC Kingston, ON	<u>Below the Line: Stories of Poverty and Struggle</u> Recruitment of 8-12 people experiencing or emerging from poverty to share their experiences with an audience through the creation of audio sound stories to be broadcast on air, archived on-line and on CD, and displayed as part of a sound installation during the Poverty Conference 2010.	Workshop Facilitator Honoraria Food/beverages for workshops Printing Workshop supplies Bus fares for participants Zoom H2 recorders Participant honoraria Programming distribution costs	150 120 30 30 270 250 2,500 50 \$3,400
CHES Erin, ON	<u>Erin History Project</u> Volunteers trained to produced a weekly half-hour radio on the history, pioneers and founders and the people who lived there, built businesses, went to war, caused scandal, and made the town what it is today, with short segments running throughout the week. Also includes a dedicated website that incorporates the programming, drawings, photographs, and other historical artifacts.	Project Co-ordinator Website Development Production Expenses	8,400 1,500 100 \$10,000
CHLY Nanaimo, BC	<u>CHLY News Program Development Project</u> A regional news program and training of local and regional volunteers as correspondents and contributors.	Wages Recorders and software Instructors Course Materials Web Expenses	6,516 300 1,600 100 500 \$9,016

Recipient	Funded Activities	Expenses	Total
CHRW London, ON	<u>London Social Cultural Project</u> A radio documentary series about the cultural and social history of London focusing on the 20th and 21st centuries in areas of music, literary, and theatre scenes as well as significant geographic locations and events.	Project Coordinator stipend Web Developer fee Volunteer honourarium	3,200 750 <u>1,000</u> \$4,950
CHUO Ottawa, ON	<u>Jambo Ottawa</u> Recruitment and training of volunteers and increased community involvement for a project that began in 2009 during Black History Month catering to Francophone communities within Ottawa.	Program Coordinator Community Coordinator Recorder	3,311 2,670 <u>300</u> \$6,281
CIVR Yellowknife, NT	<u>Promotion des arts et de la culture à Yellowknife</u> A two-hour weekly radio showcase featuring current events and activities in the area of arts and culture in Yellowknife, featuring local bands, exhibitions, summer festivals, and workshops through artist interviews and live performances.	Salary	<u>8,200</u> \$8,200
CJHQ Nakusp, BC	<u>Valley of Water: The Arrow Lakes & Columbia River Treaty</u> A documentary series that explores the history and the future of the Arrow Lakes on the Columbia River using interviews with experts, extensive research, and voices of the community.	Youth trainee wages Youth trainee benefits Materials Travel to CJLY	6,720 941 200 <u>155</u> \$8,016
CKBN Wôlinak, QC	<u>10 émissions intitulées les Loco Local</u> Live round table broadcasts with three or four youth who are very involved in their community and who are inspiring examples of leadership, vision, and passion.	Project Coordinator Program Director Travel of staff and equipment Materials Travel costs for invited guests	4,125 1,400 1,140 200 <u>600</u> \$7,465
CKDU Halifax, NS	<u>Birthing an Ancient Practice: A Place for Midwifery in Nova Scotia</u> An audio documentary that highlights the state of midwifery in Nova Scotia and features a variety of perspectives on the historical foundation, current activities, and future state of midwifery that will be broadcast, duplicated on CD, and available through a dedicated website.	Labour, editing & production Design of web & cd package CD production and materials CDs, USB flash drive Transportation	1,224 300 300 150 <u>50</u> \$2,024
CKIA Québec, QC	<u>Égalité : Genre Féminin</u> A program reflecting the lives and status of immigrant women addressing such issues as gender equality, social integration, culture, fairness, health and career opportunities.	Researcher Training	1,800 <u>5,000</u> \$6,800
CKOA Glace Bay, NS	<u>First Nations. First Music</u> A radio documentary tracing the history and evolution of aboriginal music on Cape Breton Island, especially of the Mi'kmaq people.	Participant 1 Wages Participant 2 Wages Employer Costs	4,500 4,500 <u>1,000</u> \$10,000
CKUT Montréal, QC	<u>Youth Radio Camp</u> Six week-long radio camps for youth ranging from age 10 to 17, teaching technical and creative skills necessary to produce spoken-word radio, with one hour-long programs produced at the end of each week including pre-produced material the campers have created.	Camp Facilitator Wages Camper Registration Fee Production Coordinator	1,120 2,540 <u>1,200</u> \$4,860

Youth Internship Program

Recipient	Funded Activities	Expenses	Total
CFBX Kamloops, BC	Youth Internship Program A 15-hour/week internship for a student to gain an in-depth understanding of a variety of duties associated with on-and off-air broadcasting, with the intern creating a spoken-word radio show that promotes local musical talent and cultural initiatives.	Wages Employer costs	5,760 749 \$6,509
CFMH Saint John, NB	Saint John Youth Radio A general-interest, spoken-word program produced by and for young people in Saint John that focuses on their interests and issues of concern, including culture, recreation, and current affairs, which will be accompanied by a web site and blog that archives podcasts of the show and allows listeners to comment on items from the show, or other issues of concern to them.	Transportation - ride clip cards Program Intern Honoraria - students Digital Field Recorders Materials for interns	525 5,150 3,725 300 150 \$9,850
CFRT Iqaluit, NU	Radio Iqaluit, reflet de la communautés Training and experience to a media studies intern in radio programming, radio hosting, and new media who will also produce a current events show throughout the internship, with nearly half being spoken-word, and explore new media as a way to improve communication with all residents of Nunavut.	Salary	10,000 \$10,000
CFUV Victoria, BC	Women's Collective Coordinator - Summer Position An internship focusing on the expansion of the training and recruitment arms of the station's Women's Collective to more quickly integrate women volunteers into the station, in particular to young women in high schools and the community.	Wages Employer costs	7,000 560 \$7,560
CIBL Montréal, QC	Stage diversité Internships to young members of Montréal's diverse ethnocultural groups that include an introduction to the Canadian media sector by producing a segment on the station's morning show that promotes the French language, enhances local development, and improves community services.	Intern wages Trainer Equipment Project coordinator	5,000 1,050 300 3,000 \$9,350
CITR Vancouver, BC	Live Summer Broadcast Coordinator A youth summer position focusing on developing the station's live broadcasting capacity by training volunteers in live broadcasting, developing the related training manual, and planning and executing a series of live broadcasts throughout the summer and fall that engage local community groups, festivals, and the public through street interviews, performances, and the visible production of these segments.	Wages Employer costs Transportation	7,840 605 350 \$8,795
CJLO Montréal, QC	CJLO After School Broadcast Training & Mentoring Program A training and mentorship program for up to ten "at-risk" high school students in the community and immerse them in a hands-on, technical environment and teach them the skills and motivation necessary to achieve success in the field of broadcasting.	Training Fees Wages Snacks & Drinks Printing of Training Documents CDs and recorder	3,600 2,280 350 300 200 \$6,730

Recipient	Funded Activities	Expenses	Total
CKDU Halifax, NS	New Roots Radio Project An eight-month hands-on training course in radio production for a group of 8 to 10 young people interested in acquiring the skills of community journalism who will work collaboratively under an experienced radio mentor to produce 10 episodes of a half-hour news magazine on immigration in Nova Scotia.	Project mentor salary Intern honoraria Travel and communications Technical expenses	6,080 3,000 300 <u>300</u> \$9,680
CKOA Glace Bay, NS	Future Broadcasters of Cape Breton Two internships for local youth considering a career in broadcasting that will lead to the development and production of a weekly radio program focusing on area high schools and their various activities, sports, and related matters.	Summer Radio Camp intern (1) Summer Radio Camp intern (2) Afterschool Program intern (1) Afterschool Program intern (2) Employer costs	1,050 1,050 2,700 2,700 879 \$8,379

Changes in Year 2 Recipients

One of the stations that was awarded funding in May, CFRT in Iqaluit, Nunavut, had to turn down the \$10,000 offered to them by the CRFC. This internship was part of a larger project focused on connecting Nunavut residents through new media. However, CFRT was not able to secure the additional funding and so was unable carry out the proposed internship.

Additionally, there have been minor changes approved with respect to timelines, deliverables, and re-allocation of funding within approved budget lines. The only notable change to date concerns CHRW in London. Their proposal involved hiring a qualified coordinator to oversee the aspects of their documentary project. They aimed to have this person in place by August 9, 2010, but they were not able to hire someone until September 13. They were planning on producing 4 one-hour programs by November 29, but given the delays in hiring a coordinator and assembling the necessary team of volunteers, they will instead produce four half-hour programs.

Year 1 Recipients

The CRFC awarded funding to 19 campus and community radio stations and one association in the 2008-09 fiscal year. Their first payments were issued during that year. One final report (from CKUT) was received, assessed, and processed in that same year. With the exception of CJPN and CKRH, all other final reports were processed in the 2009-10 year. For the purpose of filing a complete report on all Year 1 recipients, information regarding recipients processed in the 2010-11 fiscal year is also included below.

Radio Talent Development Program

Recipient and Assessment	Approved Budget	Actuals	Payment Status
CFAD Salmo, BC	Trainer Wages	700	700 CFAD spent
Salmo Community Radio Local News/Public Affairs Forum Developing a weekly local news and community interest program	Production Manager	1,600	1,600 \$1,117 less than
	Studio Rental	2,000	1,200 the approved
	Curriculum prep, etc	300	83 budget. As the
	Blank CDs	<u>100</u>	0 CRFC retained
	\$4,700	\$3,583	10%, or \$470, CFAD returned the remaining \$647.
CFAD accomplished all of its goals.			

Recipient and Assessment	Approved Budget	Actuals	Payment Status
<p>CFUV Victoria, BC Women's Collective Coordinator - Summer Position Expanding the training and recruitment arms of the station's Women's Collective to more quickly integrate women volunteers into the training process and to outreach in particular to young women in high schools</p> <p>CFUV accomplished all of its goals.</p>	<p>Wages \$2,970</p>	<p>\$4,667</p>	<p>The CRFC issued the final payment in full. CFUV assumed responsibility for the remainder of the expenses not covered by the CRFC.</p>
<p>CHLS Lillooet, BC Radio Legends Training youth in the production of new St'at'imc radio plays, other historical monologues, and current news</p> <p>This project has met many of its intended goals. Despite problems, the station considers it a success. The biggest factor was a series of forest fires in the area that saw the entire community evacuated from their homes. This impacted community support for the specific project and affected their timeline. For the project budget, this meant that students were not working as many hours and so the station spent less than budgeted on the wages.</p>	<p>Student Broadcasters 9,100 Mentor <u>650</u> \$9,750</p>	<p>6,037 <u>650</u> \$6,687</p>	<p>CHLS spent \$3063 less than the approved budget. As the CRFC retained 10%, or \$975, CHLS returned the remaining \$2088.</p>
<p>CHOQ Toronto, ON Dossiers Choq Producing 30-minute reports on local interest topics that stimulate public curiosity, part of an open content community education initiative designed to inform listeners, foster their critical judgement, and prompt them to action</p> <p>CHOQ accomplished all of its goals. Budget reallocations were approved.</p>	<p>Research and production 5,000 Equipment 250 Training 1,000 Remote studio rental 1,000 Transportation <u>100</u> \$7,350</p>	<p>5,766 418 300 1,000 <u>0</u> \$7,484</p>	<p>The CRFC issued the final payment in full. CHOQ assumed responsibility for the remainder of the expenses not covered by the CRFC.</p>
<p>CIVR Yellowknife, NT Recueillir et diffuser l'information locale, territorial Hiring a full time Francophone reporter to open a window on the Francophone community activities</p> <p>CIVR accomplished all of its goals.</p>	<p>Wages and benefits \$10,000</p>	<p>\$10,263</p>	<p>The CRFC issued the final payment in full. CIVR assumed responsibility for the remainder of the expenses not covered by the CRFC.</p>
<p>CJAI Stella, ON Local Oral History Broadcast Project Recording a new series of historical community remembrances for radio broadcast and for the local primary school library, history museum, and County Archives and with transcripts</p> <p>Due to significant upheaval at the station, CJAI was not able to complete this project or report on any work that may have been done.</p>	<p>Wages 1,350 Volunteer Development 220 Materials <u>750</u> \$2,320</p>	<p>0 0 <u>0</u> \$0</p>	<p>CJAI did not spend any of the approved budget. As the CRFC retained 10%, or \$232, CJAI returned the contribution in full, or \$2,088.</p>

Recipient and Assessment	Approved Budget	Actuals	Payment Status
CKBN Wôlinak, QC Culture rurale Producing a program on the cultural relationship between humans and the land, featuring those involved in the agricultural world as well as scientific reports and agricultural press reviews CKBN accomplished all of its goals.	Programming 240 Production 240 Transportation 500 Coordinator 4,500 Research archives and chronicles 1,500 Conduct and produce interviews 1,500 Employer costs <u>1,200</u> \$9,600	240 240 584 5,070 1,500 1,500 1,120 \$10,254	The CRFC issued the final payment in full. CKBN assumed responsibility for the remainder of the expenses not covered by the CRFC.
CKOA Glace Bay, NS The Celtic Connection Documentary Series Producing a series showcasing the Celtic connection between Cape Breton and Scotland & Ireland, including in-depth coverage about/from festivals/local centres and preservation of Gaelic CKOA accomplished all of its goals. Budget reallocations were approved.	Wages 9,850 Travel <u>150</u> \$10,000	9,780 274 \$10,054	The CRFC issued the final payment in full. CKOA assumed responsibility for the remainder of the expenses not covered by the CRFC.
CKUT Montréal, QC Training Track at June 2009 NCRC Offering bilingual, hands-on radio technical production workshops at a national radio conference, including sessions for women and those from cultural minorities CKUT accomplished all of its goals.	Participant fees 1,750 Travel subsidies 3,000 Additional studio rental 2,250 Technical expenses 300 Honouraria <u>1,350</u> \$8,650	2,199 3,000 2,250 300 780 \$8,529	CKUT spent \$121 less than the approved budget. As the CRFC retained 10%, or \$865, a reduced final payment of \$744 was issued to CKUT.
CKUW Winnipeg, MB The Winnipeg Files module of Green Planet Monitor Producing documentaries/dispatches on the global environment and development agenda from a Winnipeg perspective, reporting from Winnipeg streets, offices, schools and homes CKUW accomplished most of its goals. Volunteer focus and motivation was difficult to predict and control. Also of note was the fact that CRFC funding contributed directly to CKUW securing financial support from CIDA to continue the project.	Producer/Intern trainer 5,000	5,000	The CRFC issued the final payment in full.
NCRA (national) GroundWire Community News Network Capacity Improvement Hiring a coordinator to further develop a national collaborative news program made up of contributions of local news, headlines, reports and features not covered in other media The NCRA accomplished all of its goals. Budget reallocations were approved. Also, CRFC funding contributed directly to the NCRA securing financial support from CUPE and PSAC to continue the project.	Coordinator 5,800 Producers' Honorarium 2,400 Technical Supplies 300 Printing <u>0</u> \$8,500	5,803 2,400 247 63 \$8,513	The CRFC Issued the final payment in full. The NCRA assumed responsibility for the remainder of the expenses not covered by the CRFC.

Youth Internship Program

Recipient and Assessment	Approved Budget	Actuals	Payment Status
<p>CFRG Gravelbourg, SK Stage radiophonique pour un jeune Training an intern who will then produce a series of radio programs on the Francophone musicians of the community</p> <p>CFRG accomplished all of its goals.</p>	<p>Coordination 5,000 Participant costs <u>3,000</u> 8,000</p>	<p>5,000 <u>3,101</u> \$8,101</p>	<p>The CRFC issued the final payment in full. CFRG assumed responsibility for the remainder of the expenses not covered by the CRFC.</p>
<p>CFRO Vancouver, BC Aboriginal Language Learning Programming Mentorship Providing training and mentorship opportunities for aboriginal youth who will produce a live, weekly program about aboriginal language learning</p> <p>CFRO accomplished all of its goals. As well, the CRFC funding contributed directly to CFRO securing \$15,000 from the Vancouver Foundation to continue the project for another year.</p>	<p>Mentor Wages 1,000 Training Costs 1,000 Intern Wages <u>\$8,000</u> \$10,000</p>	<p>1,000 1,012 <u>\$8,000</u> \$10,012</p>	<p>The CRFC issued the final payment in full. CFRO assumed responsibility for the remainder of the expenses not covered by the CRFC.</p>
<p>CHES Erin, ON EDHS Partnership Creating a partnership with the high school to incorporate radio broadcasting in the school's Communication Technology courses and set-up student run radio programs and training opportunities</p> <p>CHES accomplished all of its goals. Budget reallocations were approved.</p>	<p>Wages 9,700 Production Equipment <u>300</u> \$10,000</p>	<p>9,399 <u>376</u> \$9,775</p>	<p>CHES spent \$225 less than the approved budget. As the CRFC retained 10%, or \$1,000, a reduced final payment of \$775 was issued to CHES.</p>
<p>CHLI Rossland, BC Be The Voice Exposing youth to the roles of operations within a community radio station, including developing an outreach-marketing plan and initiating a recruiting and training program that is created by youth for youth</p> <p>CHLI met most of its goals. There was a delay in getting the project started as they had problems recruiting youth in the beginning. The delay resulted in the station not being able to take on the fall interns.</p>	<p>Project Lead Honoraria 400 Internship Program Coordinator Wages 6,100 Summer Interns 2,600 Fall Interns 600 Technical Equipment <u>200</u> \$9,960</p>	<p>400 6,029 2,238 0 <u>200</u> \$8,868</p>	<p>CHLI spent \$1,092 less than the approved budget. As the CRFC retained 10%, or \$996, CHLS returned the remaining \$97.</p>

Recipient and Assessment	Approved Budget	Actuals	Payment Status
<p>CJPN Fredericton, NB Jeunesse radiophonique Providing training to eighth-grade students as part of an overall mandate to promote the inclusion of youth within Francophone media and to promote individual and collective pride in Francophone culture</p> <p>CJPN accomplished all of its goals. However, due to staffing changes, the original budget was lost and not adhered to. Once the CRFC discovered the error, CJPN submitted further documentation and a request that the program committee approve the changes in the budget. The committee approved CJPN's request. As well, CJPN submitted another request to the CRFC Board that it delay its repayment of unused funding. The Board approved CJPN's request.</p>	Honouraria 3,500 Studio Rental 4,000 Wages: Training and prep 0 Wages: Coordination 0 Wages: Assistant 0 Production honouraria 0 Photocopies 0 CDs 0 Paper 0 Transportation 0 \$7,500	0 0 680 1,272 400 1,584 14 34 43 10 \$4,036	CJPN spent \$3,464 less than the approved budget. As the CRFC retained 10%, or \$750, CJPN will be returning the remaining \$2,714. To date, they have paid \$1,000.
<p>CJRG Gaspé, QC La tournée régionale Training current communications and/or media technology students to produce and air interviews from which newscasts and audio clips will be derived</p> <p>CJRG accomplished all of its goals.</p>	Wages 7,560 Travel costs 1,600 \$9,160	8,046 1,732 \$9,779	The CRFC issued the final payment in full. CJRG assumed responsibility for the remainder of the expenses not covered by the CRFC.
<p>CKDU Halifax, NS Youth Now Radio Training eight interns to produce 20-30 minute segments for the ongoing program Youth Now Radio, focused on the voices of youth talking about their issues, in their voices, in their way</p> <p>CKDU accomplished all of its goals.</p>	8 Interns 8,300 Participant travel 1,320 CDs for Archiving 80 Remote broad. Equipment 300 \$10,000	8,300 660 62 278 \$9,320	CKDU spent \$700 less than the approved budget. As the CRFC retained 10%, or \$1,000, a reduced final payment of \$300 was issued to CKDU.
<p>CKJM Chéticamp, NS Formation de jeunes pour la relève Training a university student in all aspects of radio programming with the goal of running the station on their own for a day or two at a time</p> <p>CKJM accomplished all of its goals.</p>	Salary \$5,000	\$6,188	The CRFC issued the final payment in full. CKJM assumed responsibility for the remainder of the expenses not covered by the CRFC.
<p>CKRH Halifax, NS Drive Home Host Project Training a youth to produce a drive home show featuring local news and information that is relevant to the Halifax Francophone community</p> <p>CKRH accomplished all of its goals. Budget reallocations were approved.</p>	Programmer 200 Training 1,000 Intern wages 5,100 Studio rental (not CKRH) 3,250 Dedicated website 0 \$9,750	0 1,727 5,280 2,250 1,081 \$10,338	The CRFC issued the final payment in full. CKRH assumed responsibility for the remainder of the expenses not covered by the CRFC.

Overview

The financial activity of the CRFC is administered by our executive director, reviewed and approved by our treasurer, and reported to the board on a monthly basis.

Each month, the treasurer signs cheques and reviews account reconciliations, invoices, credit card expenses and the monthly financial report and statements. The CRFC Board receives the financial report one week prior to its meetings. Following an overview from the treasurer and an opportunity for questions, the board approves the report.

All accounting and bookkeeping is done by CRFC staff. ARC du Canada's Financial Consultant Maurice St-Pierre has consulted on several issues since the CRFC's inception including support with our accounting software (Simply Accounting), monthly and yearly budget forecasting, and providing assistance with respect to our audits.

The CRFC's major financial activities and transactions are in the area of the distribution of funding. The remainder of transactions are in the way of human resources, the website, board and selection committee meetings, and other general overhead expenses.

The CRFC also receives in kind contributions, primarily from ARC du Canada and the NCRA/ANREC. Of note, ARC du Canada provides us with an office space, time with their accountant, and Internet. This has all been done at no expense to the CRFC, and we thank them for their continuing contribution.

Audited Financial Statements

The CRFC engaged Marcil Lavallée to conduct the 2009-10 audit.

Notice to reader: To view a signed copy of the audit, please contact the CRFC.

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

FINANCIAL STATEMENTS
ÉTATS FINANCIERS

AUGUST 31, 2010
31 AOÛT 2010

 MARCIL LAVALLÉE

30 ans 1980
RISQUE À NOTRE ÉGALE
A PARTNER IN YOUR SUCCESS

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

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 MARCIL LAVALLÉE

30 ans 1980
RISQUE À NOTRE ÉGALE
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MARCIL LAVALLÉE

1

AUDITORS' REPORT

To the Members
Community Radio Fund of Canada Inc.

We have audited the statement of financial position of the Community Radio Fund of Canada Inc. as at August 31, 2010 and the statements of operations and changes in net assets for the year then ended. These financial statements are the responsibility of the Organization's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Organization as at August 31, 2010 and the results of its operations and cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

RAPPORT DES VÉRIFICATEURS

Aux membres
Le Fonds canadien de la radio communautaire Inc.

Nous avons vérifié l'état de la situation financière du Fonds canadien de la radio communautaire Inc. au 31 août 2010 ainsi que les états des résultats et de l'évolution des actifs nets de l'exercice terminé à cette date. La responsabilité de ces états financiers incombe à la direction de l'organisme. Notre responsabilité consiste à exprimer une opinion sur ces états financiers en nous fondant sur notre vérification.

Notre vérification a été effectuée conformément aux normes de vérification généralement reconnues du Canada. Ces normes exigent que la vérification soit planifiée et exécutée de manière à fournir l'assurance raisonnable que les états financiers sont exempts d'erreurs importantes. La vérification comprend le contrôle par sondages d'éléments probants à l'appui des montants et des autres éléments d'information fournis dans les états financiers. Elle comprend également l'évaluation des principes comptables suivis et des estimations importantes faites par la direction, ainsi qu'une appréciation de la présentation d'ensemble des états financiers.

À notre avis, ces états financiers donnent, à tous les égards importants, une image fidèle de la situation financière de l'organisme au 31 août 2010, ainsi que des résultats de ses activités et de ses flux de trésorerie pour l'exercice terminé à cette date selon les principes comptables généralement reconnus du Canada.

Marcil Lavallée

Chartered Accountants, Licensed Public Accountants

Comptables agréés, experts-comptables autorisés

Ottawa, Ontario
September 27, 2010

Ottawa (Ontario)
Le 27 septembre 2010

COMPTABLES AGRÉÉS | CHARTERED ACCOUNTANTS

500-714, chemin Montréal Road,
Ottawa ON K1L 8L8

Tél.: 613-745-8387
Fax: 613-745-9584

www.marcil-lavallee.ca
info@marcil-lavallee.ca

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Our Canadian and International Partners IAPA

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COMMUNITY RADIO FUND OF CANADA INC. / LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

STATEMENT OF OPERATIONS
FOR THE YEAR ENDED AUGUST 31, 2010

ÉTAT DES RÉSULTATS
EXERCICE TERMINÉ LE 31 AOÛT 2010

2

	2010	2009		
REVENUE			PRODUITS	
Grant - Astral Media			Subvention - Astral Média	
- Programs	\$ 159,059	\$ 134,479	- Programmes	
- Operations	55,000	40,000	- Opérations	
In-kind contribution	15,539	-	Contribution en nature	
Interest	2,356	2,800	Intérêts	
Membership fees	1,280	620	Cotisations	
	233,234	177,899		
EXPENSES			CHARGES	
Programs	159,059	134,479	Programmes	
Salaries and benefits	34,186	27,612	Salaires et avantages sociaux	
Professional fees	6,085	9,975	Honoraires professionnels	
Meeting expenses	9,318	8,851	Frais de réunion	
Website	134	6,437	Site Internet	
Translation	10,321	6,070	Traduction	
Office expenses	9,217	1,659	Frais de bureau	
Telecommunications	1,315	1,319	Télécommunications	
Insurance	1,213	778	Assurances	
Amortization of capital assets	223	335	Amortissement des immobilisations	
	231,071	197,515		
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	\$ 2,163	\$ (19,616)	EXCÉDENT (INSUFFISANCE) DES PRODUITS PAR RAPPORT AUX CHARGES	

MARCIL LAVALLÉE

30 ans / 30 years
PROGRES & NOUVEAUX SUCCÈS
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COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED AUGUST 31, 2010

ÉTAT DE L'ÉVOLUTION DES ACTIFS NETS
EXERCICE TERMINÉ LE 31 AOÛT 2010

3

	2010	2009	
BALANCE, BEGINNING OF YEAR	\$ 3,949	\$ 23,565	SOLDE AU DÉBUT DE L'EXERCICE
Excess (deficiency) of revenue over expenses	2,163	(19,616)	Excédent (insuffisance) des produits par rapport aux charges
BALANCE, END OF YEAR	\$ 6,112	\$ 3,949	SOLDE À LA FIN DE L'EXERCICE

 MARCIL LAVALLÉE

30 ans plus
associés à votre réussite
à l'avance en votre succès

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

STATEMENT OF FINANCIAL POSITION
AUGUST 31, 2010

ÉTAT DE LA SITUATION FINANCIÈRE
31 AOÛT 2010

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	2010	2009	
ASSETS			ACTIF
CURRENT ASSETS			ACTIF À COURT TERME
Cash	\$ 479,635	\$ 42,333	Encaisse
Accounts receivable	202,714	-	Débiteurs
Redeemable term deposit, 1.5%, matured January 29, 2010	-	151,645	Dépôt à terme rachaté, 1,5%, échu le 29 janvier 2010
	682,349	193,978	
CAPITAL ASSETS (note 4)	447	670	IMMOBILISATIONS (note 4)
	\$ 682,796	\$ 194,648	
LIABILITIES			PASSIF
CURRENT LIABILITIES			PASSIF À COURT TERME
Accounts payable and accrued liabilities	\$ 5,222	\$ 5,178	Créditeurs et frais courus
DEFERRED REVENUE	671,462	185,521	PRODUITS REPORTÉS
	676,684	190,699	
NET ASSETS - unrestricted	6,112	3,949	ACTIFS NETS - non affectés
	\$ 682,796	\$ 194,648	

ON BEHALF OF THE BOARD

AU NOM DU CONSEIL

Director, _____ administrateur

Director, _____ administrateur

 MARCIL LAVALLÉE

30 ans plus
associés à votre réussite
à l'avance en votre succès

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

NOTES TO THE FINANCIAL STATEMENTS
AUGUST 31, 2010

NOTES COMPLÉMENTAIRES
31 AOÛT 2010

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1. STATUTE AND NATURE OF OPERATIONS

The Community Radio Fund of Canada Inc. (CRFC) is a not-for-profit funding organization that solicits and distributes funds geared toward the development and sustainability of local community radio broadcasting in Canada. It provides the campus and community sector with the necessary resources to continue providing local programming and community access, as well as to develop and enrich this vital component of the Canadian broadcasting system.

The Organization was incorporated under the Canada Business Corporations Act as a not-for-profit organization, and is exempt from income taxes.

2. SIGNIFICANT ACCOUNTING POLICIES

Use of estimates

The preparation of financial statements in compliance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements, and the reported amounts of revenue and expenses during the period. Actual amounts could differ from these estimates.

1. STATUT ET NATURE DES ACTIVITÉS

Le Fonds canadien de la radio communautaire Inc. (FCRC) est un organisme sans but lucratif qui sollicite et distribue des fonds pour le développement et le maintien de la programmation locale dans les radios communautaires au Canada. Il fournit au secteur de la radio étudiante et communautaire les ressources susceptibles de promouvoir la programmation locale et l'accès communautaire ainsi que le développement et l'enrichissement de ce secteur essentiel du réseau de radiodiffusion canadien.

L'organisme est un organisme sans but lucratif incorporé en vertu de la Loi canadienne sur les sociétés par actions. Il est exonéré de l'impôt sur le revenu.

2. PRINCIPALES CONVENTIONS COMPTABLES

Utilisation d'estimations

La préparation d'états financiers selon les principes comptables généralement reconnus du Canada requiert l'utilisation de certaines estimations et hypothèses faites par la direction ayant une incidence sur les actifs et les passifs présentés et sur la présentation des actifs et des passifs éventuels à la date des états financiers ainsi que sur les postes de produits et de charges constatés au cours de la période visée par les états financiers. Les montants réels pourraient être différents de ces estimations.

MARCIL LAVALLÉE

30 ans 1980
ADONIS 1980 ADONIS
A PARTIR DE 1980 ADONIS

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

NOTES TO THE FINANCIAL STATEMENTS
AUGUST 31, 2010

NOTES COMPLÉMENTAIRES
31 AOÛT 2010

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2. SIGNIFICANT ACCOUNTING POLICIES (continued)

Revenue recognition

The Organization follows the deferral method of accounting for its programs grant. Revenue is recognized only when the expenditures related to the revenue source have been incurred in a year. Otherwise, such revenue is deferred until the related expenditures have been incurred.

Grants for operations are recorded in the year to which they relate.

Revenue from membership fees are recognized when they are received. Interest revenue is recognized when it is earned.

In-kind contributions

In-kind contributions are recorded when they are used in the normal course of the Organization's operations and when a fair value can be reasonably estimated.

Capital assets

Computer equipment is accounted for at cost. Amortization is calculated on its respective useful life using the diminishing balance method at an annual rate of 33%.

2. PRINCIPALES CONVENTIONS COMPTABLES (suite)

Constatation des produits

L'organisme comptabilise ses produits provenant de la subvention des programmes selon la méthode du report. Les produits sont constatés uniquement lorsque les charges liées à la source de produits ont été engagées au cours de l'exercice. Autrement, ils sont reportés et constatés une fois que les charges connexes ont été engagées.

Les subventions pour les opérations sont constatées à titre de produits dans l'exercice auquel elles se rapportent.

Les produits de cotisations sont constatés à titre de produits lorsqu'ils sont reçus. Les produits d'intérêt sont constatés lorsqu'ils sont gagnés.

Contributions en nature

L'organisme comptabilise les contributions en nature lorsque celles-ci sont utilisées dans le cadre du fonctionnement courant de l'organisme et lorsque la juste valeur des contributions peut faire l'objet d'une estimation raisonnable.

Immobilisations

L'équipement informatique est comptabilisé au coût et est amorti en fonction de sa durée de vie utile respective selon la méthode d'amortissement dégressif au taux annuel de 33 %.

MARCIL LAVALLÉE

30 ans 1980
ADONIS 1980 ADONIS
A PARTIR DE 1980 ADONIS

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

NOTES TO THE FINANCIAL STATEMENTS
AUGUST 31, 2010

NOTES COMPLÉMENTAIRES
31 AOÛT 2010

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2. SIGNIFICANT ACCOUNTING POLICIES (continued)

Financial instruments

The Fund has elected to classify its financial assets and liabilities in the following manner:

Held-for-trading financial assets and liabilities

Cash and term deposit are measured at fair value using the market price method. Gains and losses are recognized in the statement of operations in the period in which they arise.

Other financial liabilities

Accounts payable and accrued liabilities are measured at amortized cost using the effective interest method. Gains and losses related to derecognition of these financial liabilities are recognized in the statement of operations in the period in which they arise.

Financial instruments – disclosure and presentation

The Fund has elected to take advantage of the choice to apply the Canadian Institute of Chartered Accountants (CICA) Handbook Section 3861, "Financial instruments – disclosure and presentation" in place of Sections 3862, "Financial instruments – disclosures" and 3863, "Financial instruments – presentation".

2. PRINCIPALES CONVENTIONS COMPTABLES (suite)

Instruments financiers

Le Fonds a fait le choix de classer ses actifs et passifs financiers de la façon suivante :

Actifs et passifs financiers détenus à des fins de transaction

L'encaisse et le dépôt à terme sont évalués à la juste valeur selon la méthode du cours du marché. Les gains et les pertes sont présentés à l'état des résultats de l'exercice au cours duquel ils se produisent.

Autres passifs financiers

Les créateurs et frais courus sont évalués au coût après amortissement selon la méthode du taux d'intérêt effectif. Les gains et les pertes liés à la décomptabilisation de ces passifs financiers sont présentés à l'état des résultats de l'exercice au cours duquel ils se produisent.

Instruments financiers – informations à fournir et présentation

Le Fonds s'est prévalu du choix d'appliquer le chapitre 3861, « Instruments financiers – informations à fournir et présentation » du Manuel de l'Institut Canadien des Comptables Agréés (ICCA) au lieu des chapitres 3862, « Instruments financiers – informations à fournir » et 3863, « Instruments financiers – présentation ».

MARCIL LAVALLÉE

30 ans 1981
ASSOCIÉ À UN PROJET
D'INTÉRÊT PUBLIC
À PARTIR DE VOTRE SUCCÈS

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

NOTES TO THE FINANCIAL STATEMENTS
AUGUST 31, 2010

NOTES COMPLÉMENTAIRES
31 AOÛT 2010

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3. NEW ACCOUNTING STANDARDS

International financial reporting standards

The Accounting Standards Board (AcSB) has announced that all publicly accountable enterprises, subject to some exceptions including not-for-profit organizations, must adopt International Financial Reporting Standards (IFRS) as Canadian generally accepted accounting principles for fiscal years beginning on or after January 1, 2011. The Organization may elect to adopt IFRS. Management is currently assessing the impact of adopting the new standards.

3. NOUVELLES NORMES COMPTABLES

Normes internationales d'information financière

Le Conseil des normes comptables (CNC) a annoncé que toutes les entités canadiennes ayant une obligation publique de rendre des comptes, sous réserve de certaines exceptions dont les organismes sans but lucratif, adopteront les Normes internationales d'information financière (IFRS) à titre de principes comptables généralement reconnus du Canada pour les exercices ouverts à compter du 1^{er} janvier 2011. L'organisme peut choisir d'adopter les IFRS. La direction évalue actuellement les incidences qu'aurait l'adoption de ces nouvelles normes.

4. CAPITAL ASSETS

	Cost/ Coût	Accumulated Amortization/ Amortissement cumulé	2010	2009	
Computer equipment	\$ 1,206	\$ 759	\$ 447	\$ 670	Équipement informatique

4. IMMOBILISATIONS

5. CASH FLOWS

A cash flow statement has not been prepared because it would not provide any additional useful information in understanding the cash flows for the year.

5. FLUX DE TRÉSORERIE

L'état des flux de trésorerie n'est pas présenté, car il ne fournirait pas d'information supplémentaire utile pour la compréhension des flux de trésorerie de l'exercice.

MARCIL LAVALLÉE

30 ans 1981
ASSOCIÉ À UN PROJET
D'INTÉRÊT PUBLIC
À PARTIR DE VOTRE SUCCÈS

COMMUNITY RADIO FUND OF CANADA INC. /
LE FONDS CANADIEN DE LA RADIO COMMUNAUTAIRE INC.

NOTES TO THE FINANCIAL STATEMENTS
AUGUST 31, 2010

NOTES COMPLÉMENTAIRES
31 AOÛT 2010

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6. FINANCIAL INSTRUMENTS

Fair value

The carrying value of cash, term deposit as well as the accounts payable and accrued liabilities approximates their fair value, given their short-term maturities.

Credit risk

The Fund establishes allowances for doubtful accounts while keeping in mind the specific credit risk of clients, their historic tendencies and economic situation. Approximately 99% of the total accounts receivable is to be received from one entity.

7. CAPITAL DISCLOSURES

The Fund's main objective with respect to capital management is to maintain a sufficient level of net assets, thereby ensuring the continuity of the Fund and the ongoing fulfillment of its mission.

6. INSTRUMENTS FINANCIERS

Juste valeur

La valeur comptable de l'encaisse, du dépôt à terme ainsi que de des créditeurs et frais courus se rapproche de leur juste valeur étant donné que ces éléments viennent à échéance à court terme.

Risque de crédit

Le Fonds établit une provision pour créances douteuses en tenant compte du risque de crédit de clients particuliers, des tendances historiques et d'autres informations. Environ 99 % du total des débiteurs est à recevoir d'une entité.

7. INFORMATIONS À FOURNIR CONCERNANT LE CAPITAL

L'objectif principal du Fonds en termes de gestion du capital est de maintenir un niveau suffisant d'actifs nets pour assurer la pérennité du Fonds et ainsi pouvoir continuer à réaliser sa mission.

MARCIL LAVALLÉE

30 ans / 30 ans
PROFESSEUR ET FORMATEUR
À PARTIR DE VOTRE SUCCÈS

Banking and Investments

The CRFC banks with Caisse Populaire (Desjardins) in Ottawa. The services used are as follows:

- A standard operating/chequing account that does not earn any interest
- An "Enhanced Business Savings Account" that uses a fluctuating interest rate depending on the daily balance in the account
- A \$50,000 line of credit
- A Business Desjardins VISA credit card with a \$5,000 limit

Overview of Revenues

CCD Revenue:

1. As noted in the section concerning funding partnerships, the CRFC currently receives \$200,000 per year from Astral Media Radio to manage the Radio Talent Development and Youth Internship Programs. As per an agreement with the Commission, the CRFC currently retains 20% of the first \$200,000 of funding received through Canadian Content Development Contributions (CCD) for administration. The result is that \$160,000 is made available to the sector while \$40,000 is used by the CRFC to cover operational expenses. As noted in the audited financial statements, un-awarded funding is deferred to the following year. Please see Appendix 6 for the breakdown of this funding.
2. In 2009-10, the CRFC received an additional \$300,000 from Astral Media as a one-time contribution. This resulted in an additional \$15,000 for CRFC operations. In

August 2010, the Commission approved an additional allocation of \$40,000 of this contribution to be used for CRFC operations in the 2010-11 fiscal year. The remaining \$245,000 has been deferred.

3. On August 30, 2010, the CRFC was offered a one-time contribution from SIRIUS Canada in the amount of \$200,000. Although this amount can be seen on the CRFC's balance sheet for the 2009-10 year, the administrative allocation will not be used until the 2010-11 year. The entire contribution has been deferred.

In-kind contributions reflects services offered by various contributors, including ARC du Canada (office space, Internet, fax, office supplies), the NCRA (office supplies), and various translators, most notably, Serge Quinty.

Interest: The CRFC currently receives approximately \$200 each month in interest from the Desjardins savings account. As well, a cashable term deposit that was made in 2008-09 matured in January 2010. Given the current economic conditions in Canada, the CRFC will continue to the bulk of its money in the savings account, until such time as interest rates significantly improve.

Membership Fees: CRFC members pay \$20 per year in membership fees. In 2009-10, there were 64 members.

Overview of Expenses

CRFC Programs: This is the funding that is distributed to the sector. Please see Appendix 7 for the detailed breakdown of payments for Year 1 and Year 2 recipients of the annual Astral Media contribution as of August 31, 2010.

Salaries and Benefits reflect the costs associated with having our executive director. Melissa Kaestner was a salaried part time employee at 21 hours per week throughout 2009-10.

Professional Fees include accountants, consultants, the annual audit, and professional development (such as training for staff). The 2009-10 audit represents the bulk of the years fees, totalling \$5,085. The remaining \$1,000 is ARC du Canada's financial consultant (see in-kind contributions).

Meeting Expenses:

- \$358 went toward the AGM
- \$5,078 covered a board in person meeting and travel to the Commission's campus and community radio policy review
- \$1,716 was spent on the selection committee honouraria and meetings
- \$2,166 covered travel and registration associated with community radio conferences

Website: The CRFC website expenses include hosting charges through DreamHost and annual domain renewals.

Translation of all of our materials is another significant cost. The CRFC ensures that all materials, both internal and external, are provided in both official languages. This includes meeting minutes, press releases, newsletters, communications with stations, all materials related to the call for applications and assessment. In 2009-10, this also included all materials and submissions related to the Commission's policy review.

Office expenses include rent (see in-kind contributions) annual fees, bank charges, office supplies, printing and photocopying, postage, and our annual membership with Volunteer Canada.

Telecommunications currently only includes our telephone costs. In addition to regular telephone charges, the CRFC Board uses a teleconferencing service for its monthly meetings as does various committees when necessary.

Insurance: The CRFC has Directors' and Officers' Liability Insurance through Aon Reed Stenhouse. The CRFC receives a discount through its membership with Volunteer Canada.

Amortization of capital assets: This currently represents the depreciation costs associated with the CRFC's laptop computer.



APPLICATION GUIDE

Radio Talent Development Program

Youth Internship Program

February 2010

These programs are made possible through a financial partnership with



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SECTION 1 – ABOUT THE CRFC

About the CRFC

The Community Radio Fund of Canada (CRFC) exists to provide support to more than 140 campus and community radio stations in Canada and to foster a well-resourced, dynamic, and accessible sector. It was founded in November 2007 by l'Alliance des radios communautaires du Canada (ARC du Canada), l'Association des radiodiffuseurs communautaires du Québec (ARCQ) and the National Campus and Community Radio Association (NCRA/ANREC). The CRFC is certified by the Canadian Radio-television and Telecommunications Commission (CRTC).

Mission Statement

The purpose of the Community Radio Fund of Canada is:

- to facilitate the development of high quality and accessible community-oriented and not-for-profit audio programming and related services for all Canadians;
- to contribute to a sustainable community media sector in Canada that reflects the diversity of the communities it serves by building the capacity of community radio stations, broadcasters, producers, and distributors;
- to solicit and distribute contributions and other forms of support to producers and distributors of Canadian community-oriented and not-for-profit audio programming, and for such other purposes that support the aims of community broadcasting in Canada; and
- to promote the engagement of Canada's community media sector with listeners, communities, government, and other stakeholders, and develop community media as an essential Canadian cultural institution.

Program Priorities

Support from the CRFC focuses on areas that are essential and often difficult to fund from other sources under the following areas:

- **Sustainability and Capacity-Building:** Skills and knowledge central to the ability of community radio stations to effectively serve their local communities.
- **Local Community News and Access:** Local news, public affairs, arts, and community access and outreach programming, including training and production.
- **Community Music and Expression:** Programming and projects that highlight and promote local and emerging music and musicians of all genres, and community expression of all types.
- **Emerging Distribution Technologies:** Planning and implementation of systems to support new program delivery technologies, including digital, satellite, Internet, and wireless network distribution.

SECTION 2 – ABOUT OUR AVAILABLE PROGRAMS

The CRFC currently administers two programs: the Radio Talent Development Program and the Youth Internship Program. Both were created by Astral Media and are now run by the CRFC.

These programs aim to, among other goals, achieve the objectives set forth in the CRTC policy on the development of Canadian content, which reads as follows: « ... [Canadian Content Development] CCD contributions should be dedicated to initiatives that will provide high quality audio content for broadcast. » It further states that all CCD initiatives must involve direct expenditures, and must be allocated to the support, promotion, training, and development of Canadian musical and spoken word talent, including journalists.

Radio Talent Development Program

The goal of the Radio Talent Development Program is to develop innovative local interest programming. The components of this program are producing local-interest content in the area of spoken word and providing training, mentoring, and/or education to those producing this content.

Content and Format

The programming content must be of interest for the community served by the station and should be locally oriented. Topics could be in such areas as (but not limited to): youth, environment, health, education, sustainable development, services with the community, immigration, economy, municipal business, employment, etc.

There is no time limit for any individual program, nor is there a set requirement of how many shows must be produced. However, the project must not exceed 16 weeks. Radio programs can be pre-recorded or broadcast live. For programs lasting more than 15 minutes, musical content will be accepted, but it may not make up more than 20% of any individual piece or program. Types of programming may include news, public affairs, documentaries, interviews, etc.

Upon project completion, stations will be asked to submit a final report that will include, among other information, requesting copies of the programming that has been produced and a report from those who have received the mentorship, education, and/or training.

Youth Internship Program

The Youth Internship Program is aimed at stations who are seeking to work with young Canadians in search of mentorship, education, and or training in broadcasting within a community-oriented radio station. Its goal is to increase station capacity and outreach through recruitment, hiring, and training of young talented radio programmers while contributing new and innovative programming to stations. While the focus of this program is on mentorship, education, and/or training, interns will be responsible for producing programming by the end of their internship. This production may not be the focus of the internship, however, the programming should be a reflection of what the intern has learned.

Parameters

Contributions are available to eligible stations for internships and/or orientation and training of interns for a period of 6 weeks to 8 months. Interns must be between 16 and 30. Internships may be full time or part time. You may also apply to this program for matching contributions, such as in conjunction with government student work placement programs.

Unless the nature of a proposed internship dictates the content, we encourage producing innovative programming geared towards local Canadian musical talent development in various genres. However, no matter what the content is, interns will be responsible to produce broadcasts with a minimum of 15% locally-focused spoken word content.

Upon project completion, stations will be asked to submit a final report that will include, among other information, requesting copies of the programming that has been produced and a report from those who have received the mentorship, education, and/or training.

SECTION 3 – HOW TO APPLY

Criteria for both programs

Eligibility

Applications must be received from:

- a not-for-profit station who holds a community-oriented radio broadcasting licence Canada (as set out in Public Notices CRTC 2000-12 and 2000-13); or
- a not-for-profit association that represents campus and/or community radio broadcasters (must be duly registered in Canada and hold its activities predominantly in Canada).

Each station or association may submit an application to each program, but you cannot submit more than one proposal per program for each call for applications. If submitting one proposal to each program, you must use separate application forms. Proposals covering more than one year will not be accepted.

Application Documents

Applicants must submit all of the following documents with their applications:

- **Completed application form and document checklist.**
- A resolution from the board of directors authorizing the application and initiative as well as identifying the official signer who will be responsible for the project.
- A copy of the first page of your letters patent, provincial or federal charter, etc.
- A copy of the first page of your most recent valid CRTC licence.
- Audited financial statements of the last fiscal year (if you do not have audited statements, you may submit statements that have been reviewed by an accountant outside of your organization).
- Current operating budget of your station or association for the current fiscal year.
- List of Board members and staff responsible for station direction.
- Biographical information. You may include any or all of the following:
 - Your most recent annual report
 - Other materials of a similar nature
 - Please do not include event posters, promotional items like pins, CDs, etc.

For Collaborative Applications: Collaborative applications among stations, associations, and/or other partners may be submitted to achieve a common goal. However, one of the applicants must be designated as the lead and legal partner. This partner must sign and submit the application and will be responsible for all communications with the CRFC. You must include a document that lists all associated partners and a brief biographical description of each one. Also include a letter of understanding from each collaborative partner that indicates their role and responsibility of each partner.

Eligible amounts

Financial support or contributions will be between \$500 and \$10,000. Any application exceeding \$10,000 will be automatically rejected.

Eligible and Non-eligible expenses

The CRFC reserves the right to accept or reject any expense not compliant with the goals and objectives of the programs.

Examples of eligible expenditures related to a project or activity:

- Wages and honoraria
- Specific costs associated with interns/participants
- Travel expenses, if justified
- Studio rental
- Training fees
- Technical expenses up to \$300 (minidisks, USB keys, CDs, editing software, etc.)
- Web activities

Examples of expenses that are not eligible:

- Any expenses covered by another program, no matter the source
- Capital equipment (soundcards, computers, office software, furniture, soundboards, transmitters, etc.)
- Advertising and promotion material
- Expenses incurred in preparing this application
- Auditing fees, legal fees, or fines
- Recoverable taxes, tuitions, or related fees
- Interest fees on late payments

Applicants will not be able to recover any percentage of contribution revenue for the purpose of administration.

Please Note: If your application is approved, any expense not included in your financial agreement will not be reimbursed.

Assessment

Each program has its own eligibility criteria, primarily based on types of projects, activities, and/or expenses.

Applications for funding are judged on their merit, subject to the availability of funds. A selection committee of individuals who have no direct link to a campus or community radio station or with any association representing these stations will assess each application by applying scores in the following areas:

- The value and relevance of the application in terms of goals and objectives of the program and the CRFC
- The originality and the innovative elements of the application
- The strength of the training/education/mentorship elements of the application
- The strength of the on-air/recorded local programming elements of the application
- How realistic the timeline is
- How realistic the budget is
- How the proposed project/initiative/internship benefits the station or association and those it serves
- The quality of the presentation

Payment schedule

If your application is successful, a first instalment of 90% of the total contribution will be paid when the CRFC receives two signed copies of the standard funding agreement. The remaining 10% will be paid only when the CRFC receives your final report.

Completing the Application Form

We have used the forms function in Microsoft Word to create our application form. Simply click on a field to type in your answers.

Question 1: Please indicate which program you are applying to. Remember, if you are submitting to both programs, you need to submit separate forms.

Questions 2-9: This is the basic information for us to know who you are and how to contact you if we have questions about your application.

Questions 10-12: These questions are designed to provide basic information about you. You will not be judged on who you are, how many staff and volunteers you have, or who you serve.

Question 13-14: Only answer these questions if you are collaborating with others with respect to administering your project and/or interns. If you would like to highlight any promotional sponsors or others, feel free to do so under the last question. A collaborative application would involve sharing workload, material and financial resources, supervising staff and/or volunteers, sharing administrative tasks, etc.

Question 15: Your project does not have to have a name. It could be the title of a position. Although please note that what you answer here is how the CRFC will refer to your project in press releases and on our website.

Question 16: There is no word/text limit here. However, you should be clear and concise. This is the opportunity to clearly communicate your project or internship to the selection committee and how it relates to CRFC priorities and the criteria of the specific program. If your answer is longer than one paragraph, then your first paragraph should be an overview. This will be the text that appears on our website and in your funding agreement.

Question 17: Describe what you want to achieve. For those more familiar with granting/funding terminology, you can frame your answer in outcomes as well. You should include specific outputs, deliverables, results, products, etc.

Question 18: We want to know your action plan. You should include important dates, deadlines for certain deliverables, training end-dates, start dates for certain aspects of programming, etc. Where applicable, you should include descriptions for activities.

Question 19-20: These are important questions. Under each of our programs, training, education, and/or mentorship is key. This is your opportunity to communicate to the jury what you are doing in this area. Be clear and concise. If the jury does not understand this aspect of your proposal, it will affect your final score. Do not assume that the jury will understand your current human resources situation, training/educational resources you have access to, etc. Please note, you do not have to produce training manuals, handbooks etc. But if you are going to, it is good for the jury to know.

Question 21: Like question 19, this is another important question. While the idea behind each of these programs is to provide a learning experience for individuals, the programming that is produced is also very important. Again, this is your opportunity to communicate to the jury what you are doing in this area, so be clear and concise.

Questions 22-23: These questions are about finding out why you are doing this project and everyone that will benefit from it.

Question 24: This is an important question. How will you be able to evaluate the outcome of this project or internship? If your application is approved, you will need to report on this in your final report. You should include both quantitative and qualitative aspects.

Question 25: Be detailed in your response. Think about accountability as well as how reasonable your supervision plan is.

Question 26-27: This should include how volunteers will be involved in the programming, if different volunteers/staff will be providing training, supervision, etc.

Question 28: This is the total project cost, including all of the foreseen expenses.

Question 29: This is specifically the amount you are requesting from the CRFC.

Question 30: This could include your station or association, sponsors and/or partners, in kind donations, etc. If there is no difference, this can be left blank. You will not be scored on whether you are contributing costs to your project, if you have in kind contributions, etc.

Question 31: You must be explicitly clear which expenses will be covered by the CRFC. This is extremely important if you have other cash or in kind contributors to your project. If your application is approved, this information will be used in your funding agreement and your final report. When providing details, you may want to indicate why a particular expense is important. Do not assume that the selection committee will know why your expenses are important to your particular application. Important: All costs must absolutely be related to the CRFC's program priorities, the program you are applying to, and to your project/internship.

Question 32: If there is anything else you would like to say about your application, now is the time to do it.

Document Checklist: *Please make sure to complete this section of the form.*

Declaration: If this person is someone other than a station manager or board president, please make sure that the person's name and title is included in the board resolution.

Deadline

The CRFC will accept applications until **March 19, 2010** at midnight in your time zone.

- By post: your application must be clearly postmarked up to and including March 19.
- By email: you must ensure that your outgoing message is sent on or before March 19. You may be asked to verify this fact, so please ensure you keep the copy of your sent message.

Submitting an Application

You must submit all documents required for the assessment of the application. **The CRFC reserves the right to reject all applications that it deems incomplete.**

Please send one complete paper copy to:
Community Radio Fund of Canada
325 Dalhousie Street, 2nd Floor
Ottawa, Ontario K1N 7G2

Please ALSO send as much of your application as possible by email to:
applications@communityradiofund.org

You will receive a notice by email and/or fax that your application has been received. If your application is approved, you will receive notice either by email or fax.

Please do not consider that your project is approved **until the CRFC specifically notifies you to that effect.**

In the event that your application is funded :

- It should **not start earlier than May 25, 2010.**
- It must begin **no later than August 16, 2010.**
- You will be required to review, sign, and return a funding agreement to the CRFC before your project can begin.

The CRFC plans to announce the list of recipients during the week of May 10, 2010. This is subject to change and is only offered here as a guideline.



CRFC Application Form
February 2010

Radio Talent Development Program

Youth Internship Program

**Please read the program guidelines
before completing this application form.**

INFORMATION ABOUT THE APPLICANT

1. Is this application for the *Radio Talent Development Program* or the *Youth Internship Program*?
2. Organization name:
3. Complete physical address:
4. Complete mailing address (if different from the physical address):
5. Contact person and title:
6. Telephone:
7. Fax:
8. Email:
9. Website:
10. Tell us about your station. (Please be brief and concise.)
11. How many active volunteers and staff do you have?

Full-time staff:

Part-time staff:

Volunteers:

Others:

12. Tell us about your community in one paragraph. For example, are you in an urban/rural/remote area? What is your population? Are there any other community-oriented stations in your area? Is your listenership concentrated in your local area or do you serve a more regional listenership?

13. If this is a collaborative application, please provide the following information:
Names of collaborative partners:

History of working together:

14. Are you, as the applicant, prepared to accept responsibility for the management, reporting, supervision, and outcome of your proposal?

INFORMATION ABOUT YOUR APPLICATION

15. Name of your project or internship(s):

16. Describe the project or internship.

17. What are its goals or objectives?

18. What is its timeline? Include the start and end date, as well as important dates throughout the project or internship.

19. Describe all mentoring, training, and education components you are incorporating.

20. Will you be producing any manuals, handbooks, and/or other similar materials?

21. Describe the on-air and/or recorded programming that will be produced.

22. How is this project or internship relevant and important to your station and your community?

23. Who will benefit from your project or internship, and how will they benefit?

24. How will you know if your project achieved its goals?

25. If you are proposing interns or other waged positions, please describe how these positions will be supervised.

26. How many volunteers and volunteer hours will be involved in this project? Include any details you feel are relevant.

27. How many staff and staff hours? Again, include any details you feel are relevant.

DOCUMENT CHECKLIST

You must submit the following documents along with this completed form. Complete this section of the application form to verify that you have included them.

- Completed application form and document checklist**
- A resolution from the board of directors authorizing the application and initiative as well as identifying the official signer who will be responsible for the project.
- For partnerships only: letter(s) of understanding regarding each associated partner
- A copy of the first page of your letters patent, provincial or federal charter, etc.
- A copy of the first page of your most recent valid CRTC licence
- Audited financial statements of the last fiscal year (if you do not have audited statements, you may submit statements that have been reviewed by an accountant outside of your organization)
- Current operating budget of your station or association for the current fiscal year
- List of Board members and staff responsible for station direction
- Biographical information

DECLARATION (to be completed for print version only)

As a legal signing authority of my station or association, I confirm that the information contained in this application and the accompanying documents is true, accurate, and complete. I acknowledge that if this application is approved, we will be required to enter into a formal, legally binding agreement with the Community Radio Fund of Canada that will outline the terms and conditions of the contribution.

Signature

Date

Print Name

Print Title

All applications will be treated as confidential and will not be published or disclosed during the process. The CRFC will publicly announce which applications have been successfully awarded funding, including a brief summary of each project and/or internship as well as their respective amounts. Should your application receive funding, some or all of the information you provide here may be reported to the CRTC and/or the funder of these programs, Astral Media.



FUNDING AGREEMENT: file number

This document is the Funding Agreement ("Agreement") between the
COMMUNITY RADIO FUND OF CANADA ("CRFC")

and

recipient ("Recipient")

for the project/initiative/internship

project ("Project")

starting on [date]

and ending on [date]

and/or upon receipt of the final report.

The CRFC shall provide up to **\$.00** ("Contribution") to the Recipient for the purpose of carrying out the Project. 90%, or **\$.00** shall be distributed at the beginning of the Project, with the remaining 10%, or **\$.00** to be issued upon receipt of the final report.

Payment of the Contribution is limited to this amount for the above period and does not imply any commitment or agreement to any further funding. Should the Contribution generate any other revenue for the Recipient, such as bank interest, or new advertising and/or sponsorship revenue, the Recipient has absolutely no obligation to report on or remit any portion of said revenue to the CRFC. This Agreement pertains solely to the funding specified herein.

This Agreement outlines the parameters of the CRFC's Contribution and the Recipient's obligations, as well as the results that the CRFC expects the Project to achieve. It also contains the approved expense budget for the Contribution.

The Recipient shall not make any changes to the project or the Agreement without the prior written consent of the CRFC.

All changes require the signatures of both parties and will be appended to this Agreement.

By signing this Agreement, the Recipient is legally agreeing to the following terms and conditions.

SECTION 1: CRFC'S STANDARD EXPECTATIONS AND REQUIREMENTS

1. Framework: The CRFC distributes funds geared toward the development and sustainability of local community radio broadcasting in Canada. The CRFC will meet this mandate by providing the campus and community sector with the necessary resources to continue to provide local programming and community access, as well as to develop and enrich this vital component of the Canadian broadcasting system.

2. Description of the Project: text

3. CRFC's Expectations of the Funded Organization: To receive the first advance payment of the Contribution, the Recipient must provide two originally-signed copies of this Agreement (one originally-signed copy will be returned to you).

4. Standard Conditions: The CRFC attaches the following Standard Conditions to its funding, which are designed to reflect the CRFC's own responsibilities, the responsibilities of any funded organization, and good practices in the grants and contributions sector.

- 1) Use the funds only for the purpose of carrying out the Project and shall expend those funds only in accordance with the approved budget outlined below.
- 2) **Keep proper and up-to-date records showing how the Contribution has been used.** For the purposes of this subsection, "proper" is defined as keeping and maintaining all records, invoices and other documents relating to the funding and expenses in a manner consistent with generally accepted Canadian accounting principles.
- 3) Provide the CRFC with such periodic progress reports and other information that may be required from time to time. Immediately notify the CRFC in writing of any material change affecting finances or Project activities throughout the Contribution duration.
- 4) Provide a final report on how the Contribution was used and the impact it had. **This report is due on [date].**
- 5) Apply such concepts as equal opportunity and non-discrimination, both as an employer and in the provision and availability of services.
- 6) With regard to any job posting which is funded by a Contribution, ensure that it is openly advertised and filled following competitive open interview and hiring procedures and with due regard to all relevant legislation and regulations.
- 7) Strive to achieve best practice in the voluntary and community organization sectors, particularly with respect to equality and anti-discriminatory policies.
- 8) Acknowledge the support of the CRFC in relevant printed materials by using the CRFC's approved logo or incorporated name and acronym.
- 9) Repay to the CRFC forthwith on demand, all or part of the Contribution (as may be specified by the CRFC Program Committee and/or Board of Directors) if the Recipient:
 - a) is dissolved, wound-up, disbanded, declared insolvent or bankrupt or otherwise ceases to operate (whether the subject of formal proceedings or not).
 - b) ceases to be a Canadian not-for-profit station who holds a community or campus radio broadcasting licence (as set out in Public Notices CRTC 2000-12 and 200-13) or a Canadian not-for-profit association that represents campus and/or community radio broadcasters.
 - c) has failed to comply with any Contribution Conditions or any other obligations under this Agreement.
- 10) Acknowledge that the Recipient is responsible to be cognisant of and comply with all relevant federal, provincial, and/or municipal legislation, regulations, by-laws, and/or policies.
- 11) Ensure that the Project is carried out in all its aspects without a conflict of interest by any person associated with the Project or the Recipient in whatever capacity.
- 12) Ensure the existence of, purchase, and/or maintain adequate insurance, which could include property insurance, casualty insurance, and/or general liability insurance. Adequate insurance coverage must be

maintained for the duration of the Contribution. This insurance will not be paid for by the CRFC or this Contribution.

5. Applicable Law: This Agreement will be interpreted in accordance with the laws of Canada or any court order.

6. Limitation of Liability: The CRFC, its officers, employees, and agents shall not be liable for any incidental, indirect, special or consequential damages, injury, or any loss or use of revenue of the Recipient arising out of or in any way related to the Project or this Agreement.

7. Indemnity: The Recipient agrees to indemnify and save the CRFC, its officers, directors, employees, and agents harmless from and against any and all costs, claims, demands, expenses, actions, causes of action, and for any and all liability for damages to property and injury to persons (including death) howsoever caused, arising out of or in any way related to the Contribution or to the Recipient. The CRFC holds this indemnity in trust for parties who are not parties to this Agreement.

8. Reliance by the CRFC: The Recipient represents, warrants, agrees, and acknowledges that the CRFC has relied on the representations and warranties contained herein in providing the Contribution, and that the information contained in the application continues to be correct and contains no material misrepresentations.

9. Ownership and Use of Material: All material/content of any kind produced and/or submitted by the Recipient pursuant to this Agreement, including audio programming and all other information contained within and appended to the final report, and all copyright and other intellectual property rights in that material/content shall belong to the Recipient and/or creator(s). The CRFC does not accept any responsibility or liability for the use of copyright material without permission.

The Recipient represents and warrants that:

- a) all material/content submitted is its own original work and/or is covered under any relevant copyright tariffs;
- b) that the material does not and will not infringe on any third party's copyright, patent, trademark, trade secret, or other proprietary rights, rights of publicity or privacy, or moral rights;
- c) the material does not and will not violate any law, statute, ordinance or regulation;
- d) the material is not and will not be defamatory, trade libellous, pornographic or obscene; and
- e) all factual assertions which have been made, and will be made, to the CRFC are true and complete.

The Recipient agrees to indemnify and save the CRFC, its officers, directors, employees, and agents harmless from any and all damages and costs, including reasonable attorney's fees, arising out of or related to breach of the representations and warranties described in this section.

The Recipient grants the CRFC the non-exclusive license to make unlimited use of the submitted material for the purpose of, but not limited to, compiling summary reports, reporting results to various stakeholders, and creating impact stories/statements for distribution on the CRFC website in perpetuity. The Recipient hereby grants the CRFC the right to distribute and use, on a non-exclusive basis, any submitted programming content. The CRFC shall have the right to use, market, store, distribute, reproduce, display, perform, transmit, and promote any submitted content, in perpetuity, on a non-exclusive basis without payment to the Recipient. The Recipient agrees that making this content available to the public through the CRFC website, and any other distribution or any use for promotional or marketing activity is not a "sale or license." The CRFC shall also have the right to use the submitted material in order to promote the CRFC mandate and mission and, in doing so, to use the Recipient's name(s), biographical material, and any logos, marks or trade names without any payment to the Recipient or any other persons.

10. No Partnership or Joint Venture: It is expressly acknowledged and agreed that nothing in this Agreement, including any current or future amendments and/or reports, or the advance of any funds to the Recipient creates or causes to be created any form of partnership or joint venture between the CRFC and the Recipient.

11. Violation of Agreement, Withholding Payment, and/or and Termination: If the Recipient violates any of the provisions of this Agreement, including any current or future amendments and/or reports, the CRFC has the right to withhold any payment or to terminate this Agreement.

Failure to comply with the conditions laid out in this Agreement may result in payments of the Contribution being withheld until matters are resolved to the satisfaction of the CRFC. The CRFC may also withhold payment or terminate this Agreement, if, in the CRFC's opinion, the CRFC: (a) is not satisfied with the Recipient's progress (in accordance with the expectations listed herein and with CRTC CCD Contributions policies); (b) determines that the Recipient is unable to complete the Project in a satisfactory manner; or (c) determines that the Recipient is not complying with CRFC policy or the Conditions outlined above.

Any failure to resolve such matters or any breaches of the terms and conditions of this Agreement may, with reasonable notice, result in the Contribution being withdrawn. The Recipient will have fair opportunity to participate in such an assessment/decision process.

If this Agreement is terminated, the CRFC will withhold any further payments of the Contribution. The Recipient may be required to repay any unspent portion of the Contribution to the CRFC. The Recipient will repay the funds that have been spent if, in the CRFC's sole opinion, such funds have not been spent in accordance with Agreement.

Any decision by the CRFC to terminate this Agreement will be final and legally binding.

SECTION 2: APPROVED PROJECT BUDGET

The following constitutes the approved budget for the Project:

Expense	Amount
Total	

Any part of these funds that have not been used or accounted for by the Recipient by the end of the funding period during the term of the Agreement shall belong to the CRFC. The Recipient shall use the funds only for the purposes agreed upon by the CRFC or shall return them to the CRFC immediately unless the CRFC directs otherwise.

SECTION 3: EXPECTATIONS AND REQUIREMENTS

The Recipient shall fulfill and complete the goals and outputs as indicated in the Project proposal.

The CRFC acknowledges that actual delivery may vary from the outputs described in the Project proposal. The CRFC also acknowledges that there will be an element of risk in the delivery of the Project (for example, unexpected needs, changes in personnel, or unexpected costs), all of which may impact the results of the Project. Where this is the case, the Recipient will obtain approval from the CRFC for any changes. However, the CRFC reserves the right to deny any requests for changes, as it must ensure that expenses are spent and deliverables are

met according to the Canadian Radio-television and Telecommunications Commission ("CRTC")'s policy regarding Canadian Content Development (CCD) Contributions.

SECTION 4: REPORTING AND EVALUATION

1. Final Report: In order to assess the impact of its funding, as well as to effectively report to all of its stakeholders, the CRFC requires all funded organizations to **file a final report regarding the Funded Project no later than 30 days after the Funded Project is completed, or [date]**. The CRFC Final Report Form contains all necessary questions to be answered and lists supporting documents required to make the final report complete.

Before the final payment of any Contribution is made, the Recipient must provide one original copy of the following documents to the CRFC, properly completed, retaining a copy for its own records:

- a) The signed final report form
- b) Additional documents and deliverables outlined in the final report form

2. Evaluation and Audit: The CRFC or its auditor may conduct or commission an evaluation or audit of the Contribution. The Recipient will participate in any such evaluation or audits, and make its records, books, supporting documentation, and reports available.

AUTHORISATION

IN WITNESS WHEREOF the parties have executed the Agreement made as of the date first written above.

- [RECIPIENT] is submitting two originally-signed copies of this agreement to the CRFC prior to the beginning of this Project to: Community Radio Fund of Canada, 325 Dalhousie Street, 2nd Floor, Ottawa, Ontario, K1N 7G2.
- [RECIPIENT] shall not make any changes to the project or the Agreement without the prior written consent of the CRFC.
- [RECIPIENT] will submit the Final Report Form and other necessary documents and programming **no later than [date].**

Authorized Signatory for the Recipient

Title

Date

Witness for the Recipient

Title

Date

Melissa Kaestner

CRFC
Executive Director

Title

Date

Serge Quinty

CRFC
Secretary/Treasurer

Title

Date



FINAL REPORT FORM

Thank you for filling out this Final Report Form. The CRFC greatly values the information you are about to provide, which will be used in two ways.

First, it will be our way to measure the success, impact, and challenges that you and other recipients experienced throughout your project. Second, we will be compiling this information for the purposes of generating an impact report that will be submitted to the CRTC and our funder, as well as other potential funders and industry stakeholders, including the campus and community radio sector. For this impact report, the quantitative data that will be presented will not be associated with any one individual recipient. However, the CRFC may quote specific recipients regarding project successes, impacts, and challenges. If you have any questions, please do not hesitate to contact the CRFC.

Use this Final Report Form to report on your project. Please make sure to use data that you have measured and is verifiable as much as possible and with evidence where appropriate. All questions may not be relevant to you. Simply indicate N/A (not applicable) for questions that do not apply.

The following must be submitted no later than 30 days after completion of the funded project:

- This completed and signed form
- Where applicable, a one to two page testimonial from each funded intern/staff person describing their overall experiences and what they learned. They should include:
 - Title, job description, duration, tasks they performed
 - The training/education/mentorship they received and what they learned from it
 - Concluding thoughts: did they like it, is it what they thought, would they do it again, etc.
- Your "budget vs. actual" report or "income statement" as of the end of the month in which the project ended, generated by your accounting software and/or accountant.
- Copies of all project receipts, pay stubs, etc.
- One copy of any completed resources/materials produced through your project (such as training guides, promotional materials, etc.) in digital and any published formats. Please provide a table of contents as well as a short summary of each resource describing the contents and who developed it.
- A copy of the finished programming generated throughout and/or at the end of your project. You can submit this on a CD(s) as MP3(s) or WAV(s), or you can post it online and provide a direct link(s) to the MP3 file(s). Please attach a detailed table of contents and/or URLs.

Please mail one complete copy to:

Community Radio Fund of Canada, 325 Dalhousie, 2nd Floor, Ottawa, Ontario, K1N 7G2

Please ALSO email us a digital copy of the completed form to:

m.kaestner@communityradiofund.org

If you have any questions, please do not hesitate to contact the CRFC:

m.kaestner@communityradiofund.org or (613) 321-3513.

SECTION 1: STATION INVOLVEMENT AND IMPACT

1. How did your organization benefit from the CRFC contribution? Check all that apply.

- New training opportunities for new staff
- New training opportunities for new volunteers
- New training opportunities for current staff
- New training opportunities for current volunteers
- Improved staff training and development
- Increased capacity to deliver programming/services/programs
- Increased number of partnerships/networks formed in the community
- Increased station participation in local community life and/or activities
- More active participation of programmers/volunteers
- Enhanced volunteerism by recruiting, training, or diversifying the volunteer base
- Improved technological capacity
- Raised profile
- Other, please specify:

2. In your application, you estimated the number of volunteers/staff and their hours that would contribute directly to the project.

The estimated volunteer involvement was:

- The same More Less
Comments?

The estimated staff involvement was:

- The same More Less
Comments?

3. Were any new volunteers recruited as a result of the project? How many?

- No Yes . How many?

4. How did your project benefit those outside your station/association? Please check all that apply.

- New and innovative programming for listeners
- Enhancement/improvement of our services, programs, or events
- New and/or improved awareness or profile of an issue(s)
- Improved knowledge/resources available to other not-for-profits in your community
- Improved knowledge/resources available to the local, regional, and/or national community broadcasting sector
- Established a model that will or could be used by other organizations
- Other, please specify:

5. If you have any articles, stories, testimonials, or evidence for any impacts indicated in question 4, please feel free to share them here or attach them to your report. (If you don't have any, simply leave this question blank.)

SECTION 2: TRAINING/EDUCATION/MENTORSHIP

6. In your application, you described your training/education/mentorship plan. Did you carry out this plan as described?

- Yes No. Please indicate the changes:

7. How many people directly benefited from the training/education/mentorship component of your project? Please include all board, staff and volunteers, and specify those that were women, youth, other marginalized groups, etc.

- 8. What will happen with the positions you created? Will you continue to have them as paid positions, seek new funding, make them volunteer positions, etc.? (If you didn't create any positions, simply leave this question blank.)**
- 9. Describe any related resources that were produced.**
- 10. Will you continue to use these materials? Will you share them? With who?**
- 11. Was your supervision plan successful? Please identify any issues that arose around the supervision of interns, new staff, and or project volunteers.**

SECTION 3: PROGRAMMING/CONTENT

12. In your application, you described the programming that would be produced. Was the programming produced as described?

- Yes No. Please indicate the changes:

13. How many hours of on-air programming were produced?

14. What percentage was spoken word?

15. What percentage was Canadian content?

16. How and when was the content distributed and/or broadcast?

17. Describe the nature of any content that was distributed in other ways than over-the-air (online, podcasting, CDs, etc.).

18. Was there any active community participation?

19. For Youth Internship projects, how did the content reflect what the intern learned?

20. Describe any listener feedback you received as a result of this programming.

SECTION 4: RESULTS

21. Overall, did you achieve all, some, or none of your expected goals?

- All goals achieved Some goals achieved No goals achieved

22. What goals were not achieved?

23. If you were not able to achieve all of your expected goals, indicate why by checking all the reasons that apply.

- Delays in getting started
 Organizational / staffing changes (internal reorganization, board changes, etc.)
 Under-estimated time to complete the work
 Under-estimated resources needed for the work
 Loss of funding / revenue from other sources
 Lack of community support / partnerships needed for the work
 Other, please specify:

24. If there were any unexpected results or outcomes, please describe them.

25. Did you receive any additional revenue as a direct result of the CRFC contribution? If so, what?

26. What are the key things you learned, and what, if anything, you would do differently next time?

***If your project received any media coverage,
please share copies with us as part of your final report.***

SECTION 5: FEEDBACK

27. Is there anything else you would like to say about your project?

28. Do you have any other comments?

SECTION 6: FINAL REPORT SUMMARY

Station:

Mailing Address:

Contact Person, Phone, and Email:

Document Checklist

For information regarding these required documents, please refer to page 1 of this form.

<input type="checkbox"/> I have completed sections 1-5 of the final report form.	I have not completed all of the sections because:	
<input type="checkbox"/> I am including a testimonial from each funded intern/staff person.	I am not including a testimonial because:	Not applicable <input type="checkbox"/>
<input type="checkbox"/> I am including a complete station Budget vs. Actual report as of the end of the month the project was completed.	I am not including a report because:	
	This report is not from QuickBooks, Simply Accounting, etc. because:	
<input type="checkbox"/> I am including a copy of the resources/training materials that were produced through our project.	I am not including a copy because:	Not applicable <input type="checkbox"/>
<input type="checkbox"/> I am including a copy of the programming that was produced through our project.	I am not including a copy because:	

Reimbursement Request

Please record all amounts spent regarding your approved expenses. If you spent more than what was approved, you must still record the actual spent so that your receipts, invoices, etc. match your reported figures accurately.

Approved Expense	Approved Amount	Actual spent	Required documents	Included	Details/Explanation
			Copies of all relevant pay stubs	<input type="checkbox"/>	
			Copies of invoice(s)	<input type="checkbox"/>	
			Copies of receipt(s)	<input type="checkbox"/>	
			Copies of your internal expense claim forms	<input type="checkbox"/>	
			Copies of registration forms	<input type="checkbox"/>	
Totals					

Other than your submitted financial reports and receipts/pay stubs/etc., is there anything else regarding finances that you wish to report?

I certify that the information given in this final report is, to the best of my knowledge, true and complete.	
Name	Position
Signature	Date
Signature of Board president/chair	Date

CRFC Final Report Assessment

BENEFICIARY	name of recipient
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FINAL REPORT DOCUMENTS

Received	Yes or No	Comments
Completed and Signed Form	yes	
Testimonials	Yes	
Financial Statements	yes	
Receipts, Invoices, etc.	yes	
Resources/Materials	n/a	
Programming	No	Due to a loss in the station's hard drive, they are unable to provide audio copies.

FINANCIAL INFORMATION

Approved		Actual		
Expense Items	Amount	Expense Items	Reported	Approved
Project Lead Honoraria	500	Project Lead Honoraria	400	400
Internship Program Coord. Wages	6,000	Internship Program Coord. Wages	6,000	6,000
Summer Interns	2,500	Summer Interns	3,000	2,200
Fall Interns	500	Fall Interns	500	500
Technical Equipment	200	Technical Equipment	227	200
Total	9,700	Total	10,127	9,300

OTHER COMMENTS

The report was three weeks late, but responded promptly after a one-week late notice. Based on the final report, this project has met its intended goals and has been a success. It is also noted that this initiative was promoted highly in the community. They included lots of photos and articles in their final report. The financial portion of their final report was complete.

FINAL PAYMENT APPROVAL

The station assumes the amounts that was not approved by the CRFC. The station used \$9300 of the approved \$9700. They received \$8730, so their final payment is \$570.

RECOMMENDATION FOR FUTURE FUNDING

Yes.

AUTHORIZATION

Approved by CRFC Program Committee	Serge Quinty, CRFC Secretary-Treasurer
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Community Radio Fund of Canada

Analysis of Deferred Contributions on Funding Received To Date
Astral Media Radio

	Opening Balance	Awarded	Not Committed	Payable	Paid	Receivable	Received	Withheld	To be recommitted	Deferred Payable	Balance for deferred
Radio Talent Development Program											
Year 1 Contributions: Received 2007-08, Allocated 2008-09											
2007-2008	80,000	0	80,000	0	0	0	0	0	80,000	0	80,000
2008-2009	80,000	78,840	1,160	7,019	71,821	0	0	0	1,160	7,019	8,179
2009-2010	8,179		1,160	0	5,342	0	4,823	1,677	7,660	0	7,660
Year 2 Contributions: Received 2008-09, Allocated 2009-10											
2008-2009	80,000	0	80,000	0	0	0	0	0	80,000	0	80,000
2009-2010	87,660	87,660	0	8,767	78,893	0	0	0	0	8,767	8,767
Year 3 Contributions: Received 2009-10, Allocated 2010-11											
2009-2010	80,000	0	80,000	0	0	0	0	0	80,000	0	80,000
Total to be Deferred (Year 2 and Year 3 balance)											88,767
Youth Internship Program											
Year 1 Contributions: Received 2007-08, Allocated 2008-09											
2007-2008	80,000	0	80,000	0	0	0	0	0	80,000	0	80,000
2008-2009	80,000	79,620	380	16,962	62,658	0	0	0	380	16,962	17,342
2009-2010	17,342		380	1,000	13,291	2,714	97	2,671	5,862	1,000	6,862
Year 2 Contributions: Received 2008-09, Allocated 2009-10											
2009-2010	85,862	76,853	9,009	7,686	69,167	0	0	0	9,009	7,686	16,695
Year 3 Contributions: Received 2009-10, Allocated 2010-11											
2009-2010	80,000	0	80,000	0	0	0	0	0	80,000	0	80,000
Total to be Deferred (Year 1 Payable, Year 2 & 3 Balances)											97,695
TOTAL											186,462

Community Radio Fund of Canada

Schedule A: Summary of Contributions: Owing vs Paid

Funding Year 1

as of August 31, 2010

Recipient	Awarded	Start Date		End Date		To be returned	Withheld	Used	%	Notes
		Payable	Paid	Payable	Paid					
Radio Talent Development Program (RTDP)										
Amherst Island Radio Broadcasting	CJAI	2,320	2,088	18-May-09	101	clr				
Association franco-culturelle de Yellowknife	CIVR	10,000	9,000	1-Jun-09	90	clr				
Coastal Community Radio Co-operative	CKOA	10,000	9,000	1-Jul-09	110	clr				
Coop. de solidarité radio comm. Nicolet-Yam.	CKBN	9,600	8,640	4-Aug-09	96	clr				
La Coopérative radiophonique de Toronto	CHOQ	7,350	6,615	6-Jul-09	116	clr				
Lillooet - Camelsfoot TV & Radio Ass.	CHLS	9,750	8,775	22-Jun-09	97	clr				
National Campus/Community Radio Ass.	NCRA	8,500	7,650	8-Jun-09	105	clr				
Radio McGill	CKUT	8,650	7,785	1-Jun-09	107	clr				
Salmo FM Radio Society	CFAD	4,700	4,230	15-Jun-09	104	clr				
The Univ. of Victoria Student Radio Society	CFUV	2,970	2,673	17-Jun-09	109	clr				
The Winnipeg C/C Radio Society	CKUW	5,000	4,500	1-Jul-09	100	clr				
Totals		78,840	0	70,956	0		4,823	1,677	72,340	86%
Youth Internship Program (YIP)										
Asso. comm. fransaskoise de Gravelbourg	CFRG	8,000	7,200	31-Aug-09	130	clr				
CKDU-FM Society	CKDU	10,000	9,000	8-Jun-09	99	clr				
Erin Community Radio	CHES	10,000	9,000	19-May-09	89	clr				
La Coopérative Radio Chéticamp	CKJM	5,000	4,500	18-May-09	92	clr				
Radio-Halifax-Metro	CKRH	10,000	9,000	15-Oct-09	132	clr				
Radio Frédéricton	CJPN	7,500	6,750	1-Aug-09	94	clr				
Radio Gaspésie	CJRG	9,160	8,244	1-Jun-09	98	clr				
Rossland Radio Cooperative	CHLI	9,960	8,964	6-Jul-09	91	clr				
Vancouver Co-operative Radio	CFRO	10,000	9,000	16-Jun-09	103	clr				
Totals		79,620	0	71,658	1,000		4,291	2,671	74,138	82%

* Highlighted items: These are to be deferred to 2010-2011.

Summary	Radio Talent Development Program	Youth Internship Program	Total
Available funding	80,000	80,000	160,000
Current Payable	0	1,000	1,000
Total Paid	77,163	75,949	153,112
Total Year 1 Distributed	77,163	76,949	154,112
Repayments	4,823	2,811	7,634
Adjusted Year 1 Commitments	72,340	74,138	146,478
Withheld	1,677	2,671	4,348
Year 1 Commitments not used	1,160	380	1,540
Total to be redistributed	7,660	5,862	13,522
Balance	0	0	0

Community Radio Fund of Canada

Schedule B: Summary of Contributions: Owing vs Paid

Funding Year 2

as of August 31, 2010

Recipient	Awarded	Start Date		End Date		To be returned	Withheld	Used	%	Notes
		Payable	Paid	Payable	Paid					
Radio Talent Development Program (RTDP)										
Diffusion communautaire des Îles Inc	CFIM	6,647	5,982	21-Jun-10	214	cr	665	20-Aug-10		
Radio Queen's University	CFRC	3,400	3,060	12-Jul-10	223	cr	340	30-Oct-10		
Erin Community Radio	CHES	10,000	9,000	7-Jun-10	213	cr	1000	27-Aug-10		
Radio Malaspina Society	CHLY	9,017	8,115	2-Aug-10	236	cr	902	19-Nov-10		
Radio Western	CHRW	4,950	4,455	16-Aug-10	240	cr	495	5-Dec-10		
Radio Ottawa Inc.	CHUO	6,281	5,653	16-Aug-10	242	cr	628	1-Dec-10		
L'Association franco-culturelle de Yellowknife	CIVR	8,200	7,380	24-May-10	215	cr	820	3-Sep-10		
Nakusp Roots Music Society	CJHQ	8,016	7,214	2-Aug-10	237	cr	802	15-Nov-10		
Coop. de solidarité radio communautaire Nicole	CKBN	7,465	6,718	1-Jun-10	208	cr	747	31-Aug-10		
CKDU FM Society	CKDU	2,024	1,822	1-Jul-10	222	cr	202	30-Sep-10		
Radio Basse-Ville Inc.	CKIA	6,800	6,120	15-Aug-10	238	cr	680	21-Nov-10		
Coastal Community Radio Cooperative Ltd.	CKOA	10,000	9,000	16-Aug-10	239	cr	1,000	17-Sep-10		
Radio CKUT	CKUT	4,860	4,374	24-May-10	209	cr	486	23-Aug-10		
Totals		87,660	0	78,893			8,767	0		
Youth Internship Program (YIP)										
Kamloops Campus/Community Radio Society	CFBX	6,509	5,858	16-Aug-10	241	cr	651	15-Apr-11		
Campus Radio Saint John Inc.	CFMH	9,850	8,865	7-Jun-10	211	cr	985	7-Feb-11		
CFRT Radio Iqaluit	CFRT	10,000	9,000	1-Jul-10	221		1,000	31-Jan-11		
University of Victoria Student Radio Society	CFUV	7,560	6,804	25-May-10	219	cr	756	31-Aug-10		
Radio communautaire francophone de Montréal	CIBL	9,350	8,415	1-Jun-10	217	cr	935	21-Sep-10		
Student Radio Society of UBC	CITR	8,795	7,915	14-Jun-10	210	cr	880	1-Oct-08		
Concordia University Radio	CJLO	6,730	6,057	25-May-10	216	cr	673	4-Dec-10		
CKDU FM Society	CKDU	9,680	8,712	1-Jun-10	212	cr	968	31-Jan-10		
Coastal Community Radio Cooperative Ltd.	CKOA	8,379	7,541	12-Jul-10	224	cr	838	31-Dec-10		
Totals		76,853	0	69,167			7,686	0	0	0%

Summary	Radio Talent Development Program	Youth Internship Program	Total
Available funding	87,660	85,862	173,522
Current Payable	8,102	7,686	15,788
Total Paid	79,558	69,167	148,725
Total Year 2 Distributed	87,660	76,853	164,513
Repayments	0	0	0
Adjusted Year 1 Commitments	87,660	76,853	164,513
Withheld	0	0	0
Year 2 Commitments not used	0	9,009	9,009
Total to be redistributed	0	9,009	9,009
Balance	0	0	0



National Aboriginal Achievement Foundation

**Industry in the Classroom Series
Radio Broadcasting in the Classroom**

**Summary Report
30 June 2010**

**Prepared for Astral Media by:
National Aboriginal Achievement Foundation**

Radio Careers in the Classroom Summary Report

About the National Aboriginal Achievement Foundation

The National Aboriginal Achievement Foundation (NAAF) is a nationally registered non-profit organization devoted to excellence and to providing the tools necessary for Aboriginal youth to achieve brighter futures. NAAF encourages and empowers Aboriginal young people by providing important career information, by connecting youth with industry and by providing financial support for post-secondary studies in all disciplines. NAAF also celebrates Aboriginal success with the National Aboriginal Achievement Awards, showing all of Canada the accomplishments of Aboriginal peoples and demonstrating to youth that anything is possible for them to achieve.

About Taking Pulse

“Connecting Youth and Careers”

Taking Pulse works to connect First Nations, Inuit, and Métis youth to meaningful careers in a variety of industries. The principle objective of this innovative and collective effort is to increase Aboriginal participation in the Canadian workforce while simultaneously addressing the very high dropout rate of Aboriginal students.

The Taking Pulse initiative began in 2001 from broad-based consultations that engaged educators, provincial and federal officials, private sector representatives, and Aboriginal people from across Canada in collaborative discussions on identifying issues and recommending positive solutions.

Building on the success of NAAF’s other Industry in the Classroom curriculums, Railway, Health, Inuit Health, Justice, Taking Pulse began to develop the “Radio Broadcasting Careers in the Classroom” with the support of Astral Media.

About Industry in the Classroom

Industry in the Classroom is a series of 2.5 hour curriculum modules designed to increase awareness amongst Aboriginal youth about the various career opportunities in the Canadian workforce and open doors to employment. Through these curriculum modules students are recruited to careers in various industries and are motivated to stay in school.

NAAF has partnered with Canadian corporations, federal departments, national organizations, and other private sector companies to implement Industry in the Classroom. Aboriginal educators and youth participated in focus groups and directed the curriculum’s design.

Delivery of the modules are made available to high schools that have a significant population of Aboriginal students, including day schools, First Nations schools, provincial public schools, private schools, and training centres. NAAF identifies a national Aboriginal role model/champion coupled with an industry-specific Aboriginal expert for a maximum group of 25 Aboriginal students per session. Included with the workshop is an

interactive curriculum manual for educators, promotional materials, scholarship information, and an industry-specific, Aboriginal-produced video that shows students career possibilities reality type show with real life Aboriginal professional mentors and interviews real life radio professionals.

Student Evaluation Form

The Student Evaluation Form consists of fourteen questions: eleven multiple choice and three questions that allowed students to make short written comments. We have aggregated the responses to each question and summarized the student's comments.

In general, our analysis consisted of grouping or tallying the responses based on the corresponding options: strongly agree, somewhat agree, undecided, somewhat disagree, and strongly disagree.

Questions 1 through 5 and 10 through 11 pertained to the classroom module/session; questions 6 and 7 pertained directly to the video; and questions 8 and 9 sought feedback on the session presenters. A blank copy of the evaluation form is attached.

Evaluation Report

The "Radio in the Classroom" module, complete with curriculum manual, resource materials, and video was delivered to 10 provincial and First Nations schools across Canada and two large forum Blue Print for the Future Career Fairs. These schools were located as follows:

Alberta	Manitoba
British Columbia	Saskatchewan
Ontario	

A good cross-section of our target population – Aboriginal students in grades eight to twelve – participated in the sessions.

- Overall, 209 students participated in a classroom delivery session.
- A total of 160 Student Evaluation Forms were completed and returned by participating students.
- In addition 190 students attended NAAF's Blue Print for the Future Career Fair Radio broadcasting workshops that were held in Thunder Bay, ON and Saskatoon, SK.

The response to the program both verbally and through the evaluation forms was resoundingly positive and the vast majority of participants expressed a desire to have NAAF return with other industry segments.

Summary Comments

Following the delivery of the "Radio Careers in the Classroom" curriculum students were given a Student Evaluation Form consisting of fourteen questions designed to measure the students' level of interest in and satisfaction with the program. Please note: all schools that participated in the module were asked to evaluate the session and each student was given a questionnaire although not all students opted to complete it.

Additionally, some students did not answer every question. Also taking into consideration time constraints, evaluation forms are not completed at Blue Print for the Future career fair.

As with NAAF's previous deliveries of the Industry in the Classroom series, the evaluation results are very encouraging and indicate students very much enjoyed the presentation and video and found them interesting, informative, and entertaining.

Student Evaluation Form

The Student Evaluation Form consists of fourteen questions: eleven multiple choice and three questions that allowed students to make short written comments. We have aggregated the responses to each question and summarized the student's comments.

In general, our analysis consisted of grouping the responses based on the corresponding options: strongly agree, somewhat agree, undecided, somewhat disagree, and strongly disagree.

Questions 1 through 5 and 10 through 11 pertained to the classroom module/session; questions 6 and 7 pertained directly to the video; and questions 8 and 9 sought feedback on the session presenters. A blank copy of the evaluation form is attached.

The Student Evaluation Results

Participant Profiles:

Aboriginal Identity:

93.5% (150) responded

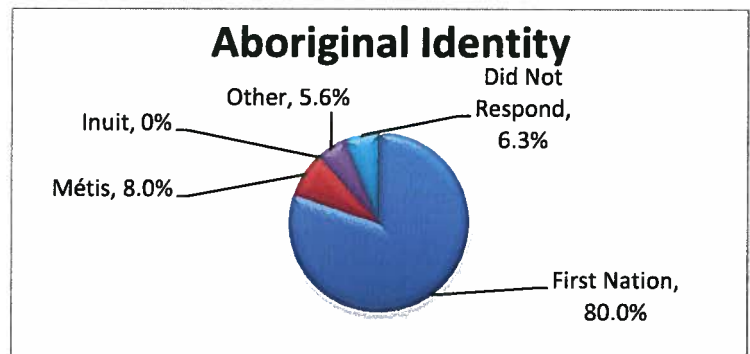
First Nations, 128 = 80.0%

Métis, 13 = 8.0%

Inuit, 0 = 0%

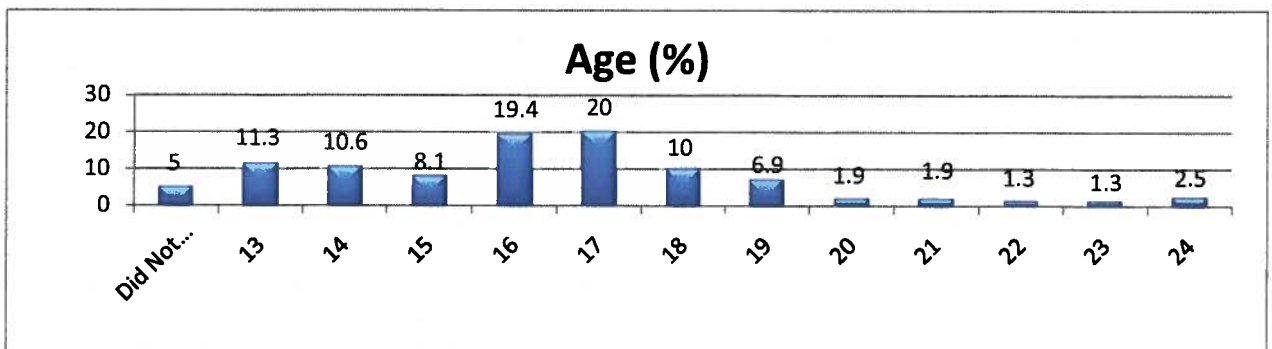
Other, 9 = 5.6%

Did Not Respond, 10 = 6.3%



Age: 95% (152) responded

The ages ranged from 13 – 24, the module was presented to an alternative high school for returning students to obtain their high school diploma.



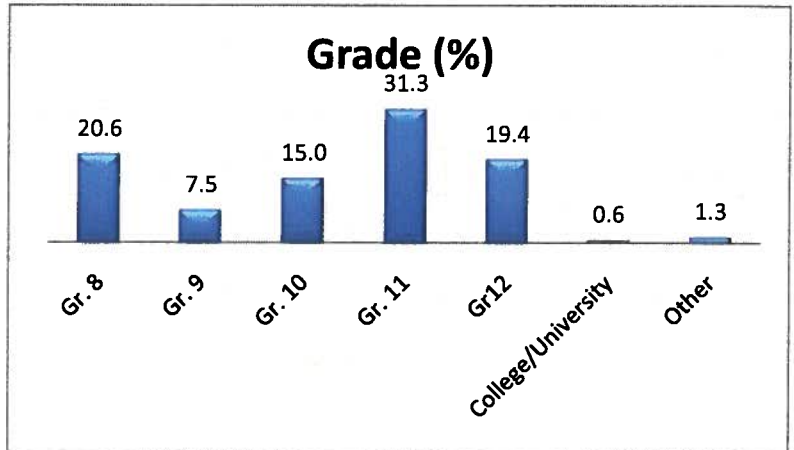
Gender: 95.6% (153) responded

Male, 63 = 39.4%
 Female, 90 = 56.3%
 Did Not Respond, 7 = 4.4%

"The session materials, video gave me confidence. I have a new goal." First Nation, Female, Age 16

Grade Level: 95.6% (153) responded

20.6% (33) Grade 8
 7.5% (12) Grade 9
 15.0% (24) Grade 10
 31.3% (50) Grade 11
 19.4% (31) Grade 12
 .6% (1) College/University
 1.3% (2) Other
 4.4% (7) Did Not Respond



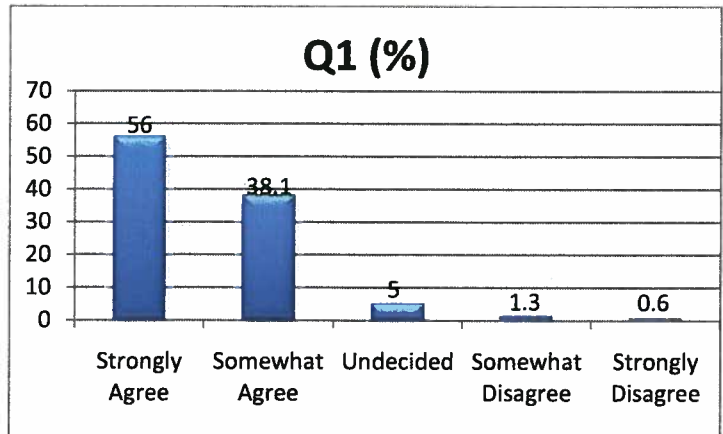
Classroom Module/Session

In the first portion of the evaluation the students are asked to evaluate on a scale the module session.

Q1. Session extremely helpful in providing me with new information about the industry.

100% (160) responded

55.0% (88) Strongly Agree
 38.1% (61) Somewhat Agree
 5.0% (8) Undecided
 1.3% (2) Somewhat Disagree
 0.6% (1) Strongly Disagree



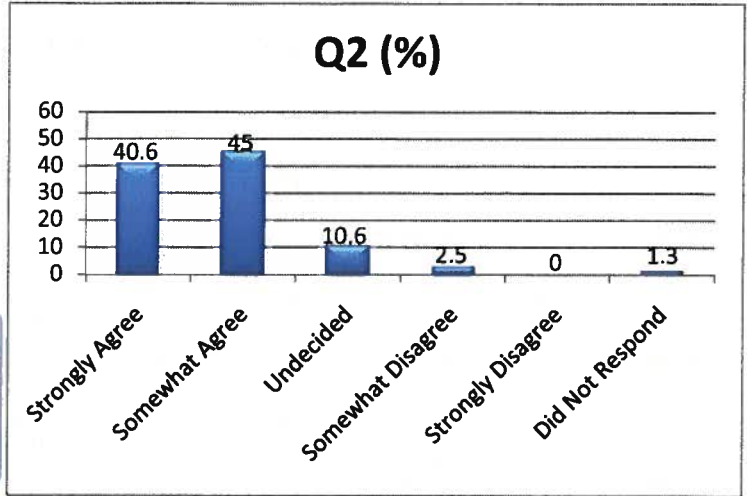
"Nice meeting you. I am really interested in the presentation might go to college." First Nation Male, Age 17

Q2. The session module is an excellent tool for promoting careers in the industry.

98.8% (158) responded

40.6%	(65)	Strongly Agree
45.0%	(72)	Somewhat Agree
10.6%	(17)	Undecided
2.5%	(4)	Somewhat Disagree
0%	(0)	Strongly Disagree
1.3%	(2)	Did Not Respond

*"I think this can be improved by adding more group activities."
First Nations Male, Age 14*

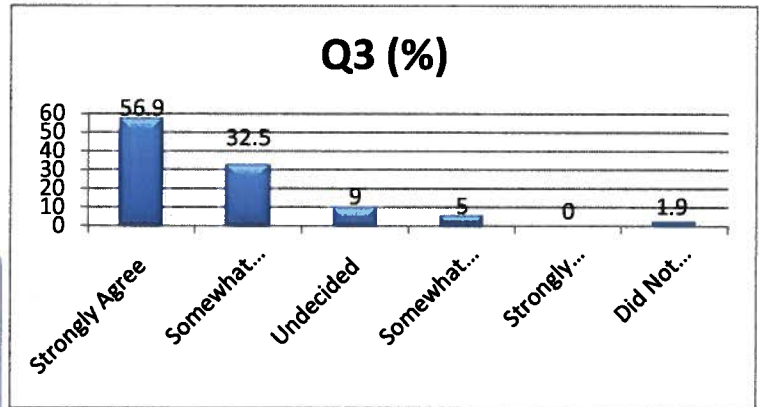


Q3. Materials and handouts provided during the session were excellent.

98.1% (157) responded

56.9%	(91)	Strongly Agree
32.5%	(52)	Somewhat Agree
9%	(9)	Undecided
5%	(5)	Somewhat Disagree
0%	(0)	Strongly Disagree
1.9%	(3)	Did Not Respond

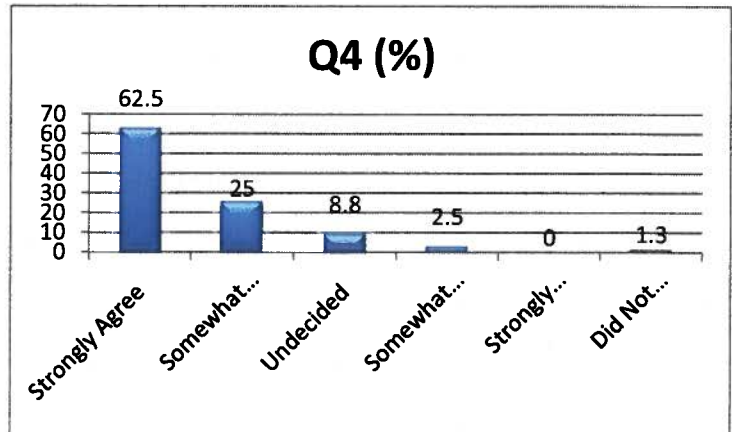
*"It was an interesting experience and I would definitely do it again."
First Nations Female, Age 14*



Q4. Overall, the session was a positive learning experience which I really enjoyed.

98.8% (158) responded

62.5%	(100)	Strongly Agree
25.0%	(40)	Somewhat Agree
8.8%	(14)	Undecided
2.5%	(4)	Somewhat Disagree
0%	(0)	Strongly Disagree
1.3%	(2)	Did Not Respond

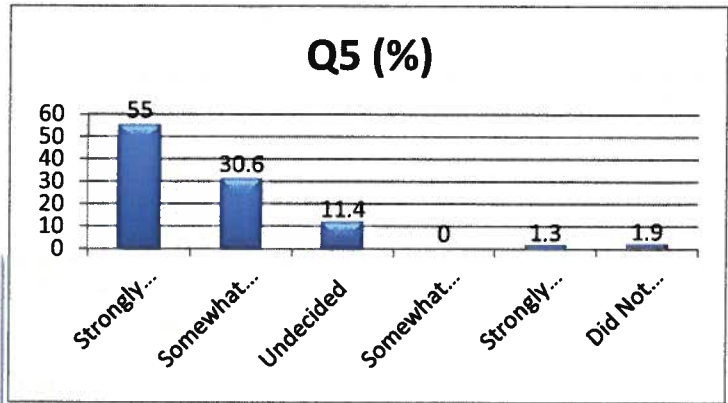


Q5. I would invite the Foundation back to present information on other industries.

98.1% (157) responded

55.0%	(88)	Strongly Agree
30.6%	(49)	Somewhat Agree
11.4%	(18)	Undecided
0%	(0)	Somewhat Disagree
1.3%	(2)	Strongly Disagree
1.9%	(3)	Did Not Respond

"I love the whole presentation, hope you come back with a different career." First Nation Female, Age 16



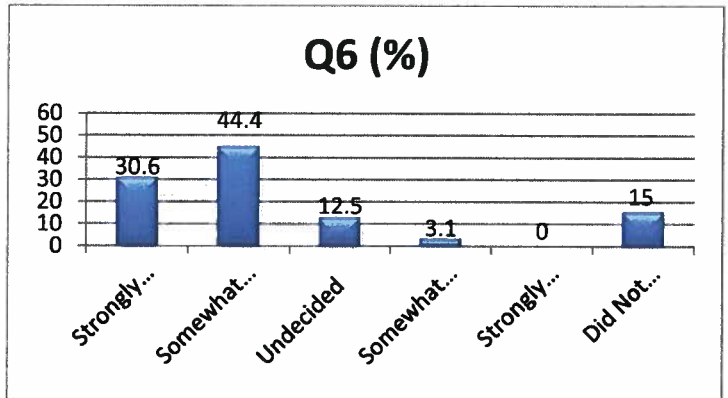
Video

The second portion of the Student Evaluation Form the students are asked to evaluate on a scale the video they are shown during the session.

Q6. I learned a lot about the industry from the information provided in the video.

90.6% (145) responded

30.6%	(49)	Strongly Agree
44.4%	(71)	Somewhat Agree
12.5%	(20)	Undecided
3.1%	(5)	Somewhat Disagree
0%	(0)	Strongly Disagree
9.4%	(15)	Did Not Respond

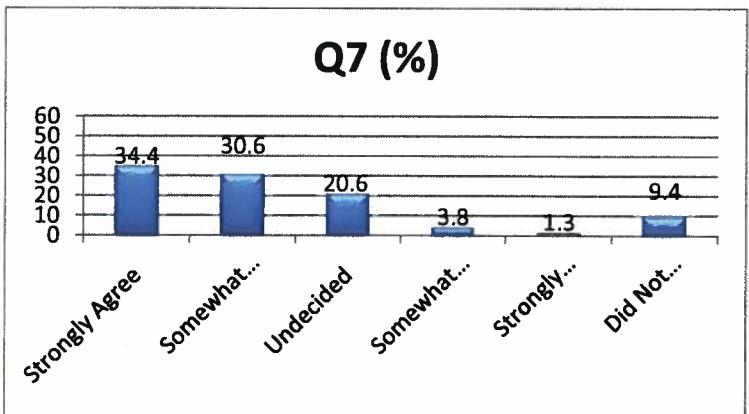


Q7. The video was great – I liked the way the information was presented.

90.6% (145) responded

34.4%	(55)	Strongly Agree
30.6%	(49)	Somewhat Agree
20.6%	(33)	Undecided
3.8%	(6)	Somewhat Disagree
1.3%	(2)	Strongly Disagree
9.4%	(15)	Did Not Respond

It could be improved if: "we had time to do everything." First Nations Female, Age 16



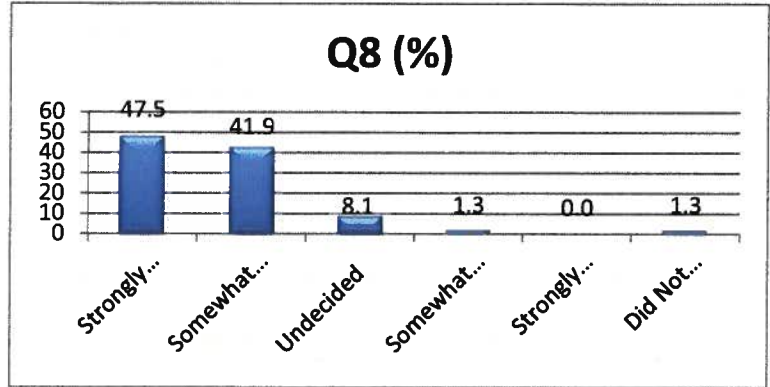
Session Presenters

In the third portion of the evaluation the students are asked to evaluate on a scale the presenters (facilitators).

Q8. I found the session presenters interesting and motivating – they held my attention for the whole session.

98.8% (158) responded

47.5%	(76)	Strongly Agree
41.9%	(67)	Somewhat Agree
8.1%	(13)	Undecided
1.3%	(2)	Somewhat Disagree
0%	(0)	Strongly Disagree
1.3%	(2)	Did Not Respond

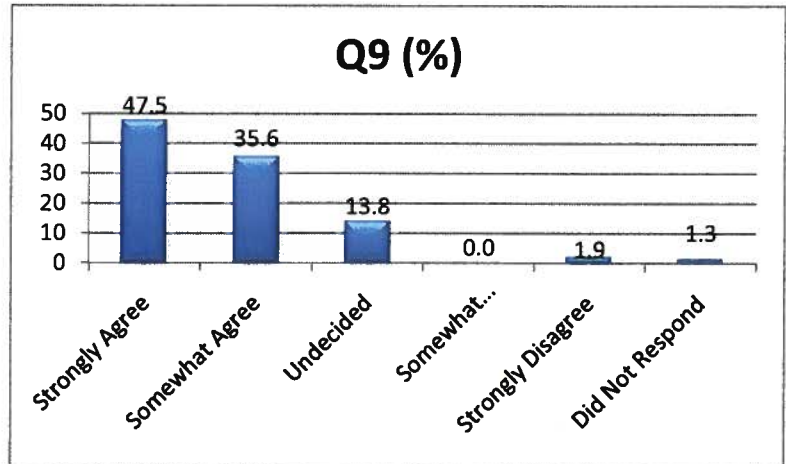


"I really liked this session, it was fun and I learned about radio broadcasting"
First Nations Female, Age 17

Q9. The presenters answered my questions and presented the information in a way that was easy to understand.

98.5% (158) responded

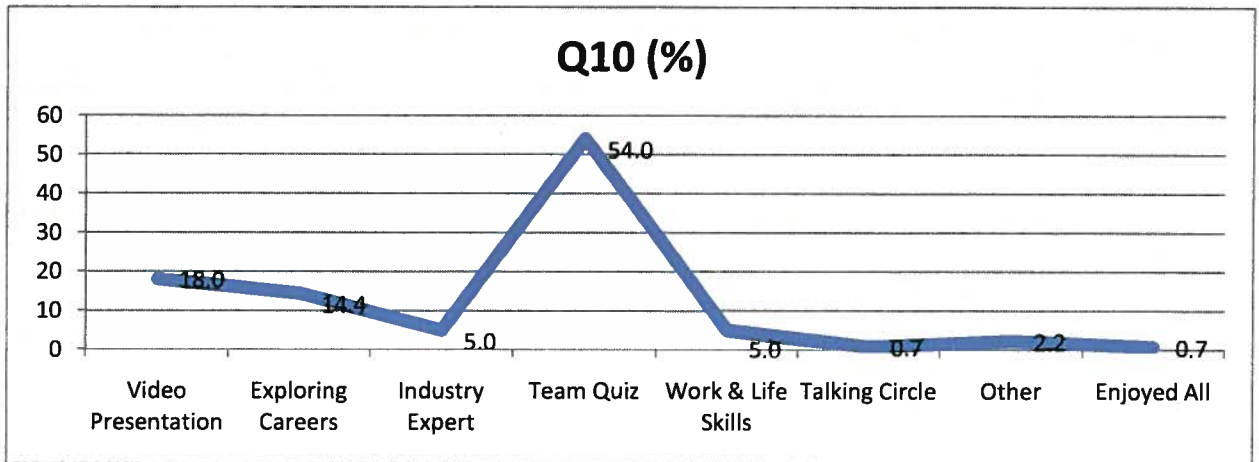
47.5%	(76)	Strongly Agree
35.6%	(57)	Somewhat Agree
13.8%	(22)	Undecided
0%	(0)	Somewhat Disagree
1.9%	(3)	Strongly Disagree
1.3%	(2)	Did Not Respond



"It could be improved if we have more Aboriginals in the broadcasting career."
First Nations Male, Age 19

Q10. Pick the activity that you enjoyed the most.
86.3% responded with 139 multiple responses

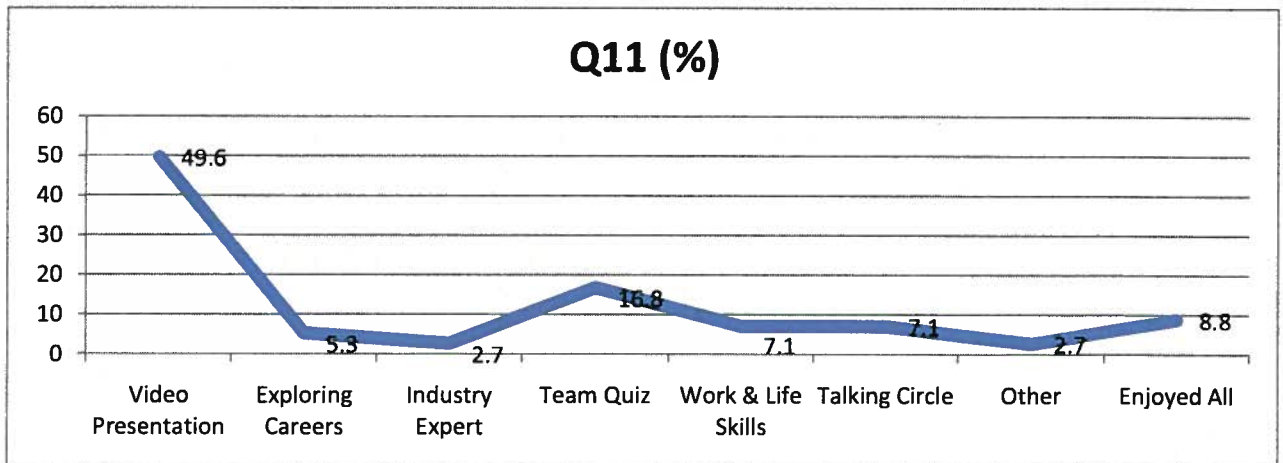
18.0% (25)	Video	5.0% (7)	Work & Life Values
14.4% (20)	Exploring Careers	0.7% (1)	Talking Circle
5.0% (7)	Industry Expert	2.2% (3)	Other
54.0% (75)	Team Quiz		
.7% (1)	Enjoyed Them All		



"I really enjoyed it a lot, learned something new today." First Nations Female, Age 19

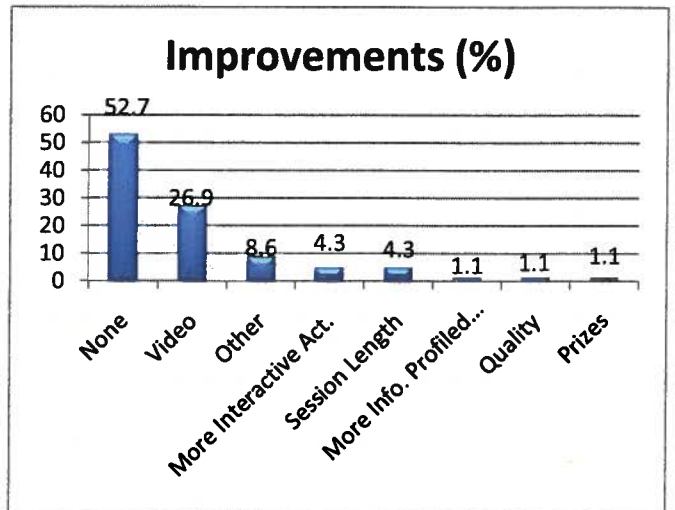
Q11. Pick the activity that you enjoyed the least.
70.6% responded with 113 multiple responses

49.6% (56)	Video	7.1% (8)	Work & Life Values
5.3% (6)	Exploring Careers	7.1% (8)	Talking Circle
2.7% (3)	Industry Expert	2.7% (3)	Other
16.8% (19)	Team Quiz	8.8% (10)	Enjoyed Them All



Q12. Tell us how you think the session, materials, video, or information can be improved.
57.5% responded with 93 multiple responses

- 52.7% (49) None
- 26.9% (25) Video
- 8.6% (8) Other
- 4.3% (4) More Interactive Activities
- 4.3% (4) Session Length
- 1.1% (1) More Info. on Profiled Careers
- 1.1% (1) Quality
- 1.1% (1) Prizes



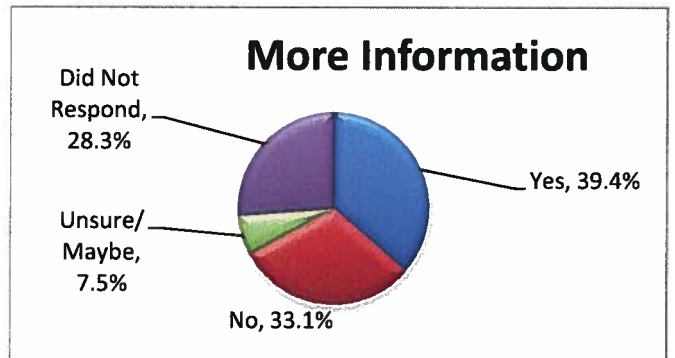
"Video can be improved by longer time with contestants and mentors – question and answer period." First Nations Female, Age 19

Interest in Careers & More Information

In the fourth portion of the evaluation the students are asked if they were interested in the careers and if they would like more information.

Q13. Would you like more information on the careers presented in this module.
80% (120) responded

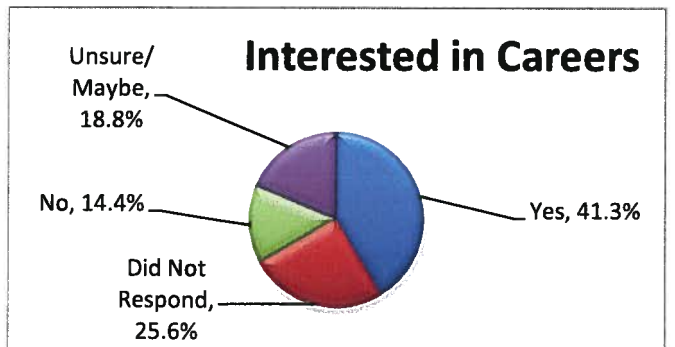
- 39.4% (63) Yes
- 33.1% (53) No
- 7.5% (12) Unsure/Maybe
- 20.0% (32) Did Not Respond



*"A Program Director, I saw how good they had worked." First Nations Male, Age 16**

Q14. Are you interested in any of the careers presented today.
81.3% (130) responded

- 41.3% (66) Yes
- 25.6% (31) No
- 14.4% (18) Unsure/Maybe
- 18.8% (37) Did Not Respond



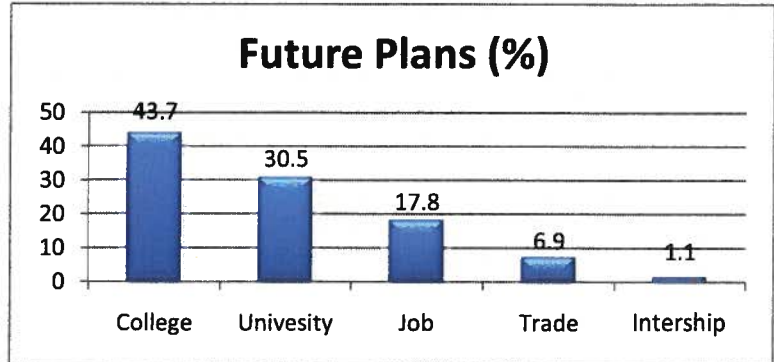
*On-Air Announcer/Sales Representative/
Program Director/Engineer/
Commercial Copywriter/*

Future Plans

The next portion of the evaluation students are asked about their future plans. 90.6% of the students responded with 174 multiple responses. (Students were allowed to make multiple choices for this question.)

After high school, do you plan to:
90.6% with 174 multiple responses

43.7%	(76)	Go To College
30.5%	(53)	Go To University
17.8%	(31)	Find a Job
6.9%	(12)	Train in a Trade
1.1%	(2)	Internship Training



What careers(s)/job(s) interests you the most?

Student Remarks:

Doctor
Teacher
On-Air Radio Announcer
Nursing
Army/Justice
Mechanic
Animator/Cartoonist
Construction

Iron Worker
Environmental Studies
Music Industry
Engineers
Accounting
Hair/Makeup
Medical
Photography

Comments

In the next portion of the evaluation students were asked to share comments, a few are listed below.

"It was really good and I enjoyed it."

"It was great."

"It helped me about reaching my goals."

"I loved it."

"Good presentation."

"Thanks for being here."

"I had a great time talking and laughing."

"I found this module very interesting."

"This sessions was super fun. It was awesome."

"Youth worker."

"Good job the workshop was fun."

"Everything was helpful information."

"I had fun. Thank you for coming. I really enjoyed it!!"

RADIO CAREERS IN THE CLASSROOM
2009-2010 DELIVERY SCHEDULE

<u>SCHOOL NAME</u>	<u>DATE</u>
1. J. C. Hill Middle School, Ohsweken, ON	May 2009
2. Blue Print for the Future, Saskatoon, SK	November 2009
3. Amos Okemow Memorial School, God's River, MB	November 2009
4. Tsuu T'ina Junior/Senior High School, Tsuu T'ina, AB	December 2009
5. Fernie Secondary School, Fernie, BC	January 2010
6. Eagleview Comprehensive School, Onion Lake, SK	February 2010
7. Chief Napew Memorial School, Pierceland, SK	February 2010
8. Blue Print for the Future, Thunderbay, ON	February 2010
9. Aatse Davie School, Fort Ware, BC	March 2010
10. N'swakamok Native Alt. School, Sudbury, ON	March 2010
11. Kitaskinaw School, Enoch, AB	March 2010
12. Canoe Lake School, Canoe Narrows, SK	March 2010
13. Charles Sinclair – Scheduled and Cancelled	February 2010



Contribution d'Astral Media à la Radio Enfant

Rapport d'activités

De septembre 2009 à août 2010

Présenté le 15 octobre 2010



STUDIO

Fondation Radio Enfant
855 boul de la Gappe
Maison de la culture
Studio 310
Gatineau, J8T 8H9
Québec, Canada

TÉLÉPHONE

819-243-6226

ADRESSE ÉLECTRONIQUE

info@radioenfant.ca

WEB

www.radioenfant.ca

15 octobre 2010

Raj Shoan

Directeur Affaires Réglementaires
ASTRAL MEDIA RADIO
15, rue Taschereau,
Gatineau (Québec) J8Y 2V6

OBJET : Bilan des réalisations de la radio enfant 2009-2010

Monsieur,

La Fondation Radio Enfant vous présente un bilan de réalisation des activités de radio enfant pour l'année 2009 - 2010.

Comme convenu dans notre entente, nous avons concentré nos activités à la création radio-phonique par et pour les enfants, surtout en milieu scolaire. Nous avons travaillé dans la région de la capitale canadienne, c'est à dire l'Outaouais québécois, Ottawa et aussi à Montréal et à Québec.

Nos activités de radiodiffusion consacrées à l'expression de nos jeunes reçoivent toujours autant d'appuis du milieu scolaire que des organismes sociaux et des médias.

Les enfants et les adolescent apprécient leur participation à une expérience réelle de radiodiffusion que rend possible la contribution financière d'Astral Media. Nous poursuivons nos efforts pour établir sur des bases solides, la production radio pour les 4 à 18 ans.

L'appui d'Astral Média à cette initiative de radio enfant est une marque de confiance à l'égard des enfants et des adolescents qui désirent prendre leur place sur les ondes.

Monsieur Shoan, je vous prie d'accepter nos considérations distinguées,

Cordialement,

Michel Delorme
Directeur

Mise en contexte

La radio enfant

L'initiative de radio enfant a pour but de développer des services radiophoniques qui répondent aux besoins, aspirations et intérêts des enfants (4-18). L'activité « radio enfant » est une initiative éducative et de participation citoyenne des enfants et des adolescents à la communication médiatique. La majeure partie des activités se réalise en milieu scolaire. Au cours de l'année 2009-10, la Fondation Radio Enfant a concentré ses activités dans les régions de l'Outaouais, de l'Est-Ontarien et à Montréal.

La contribution d'Astral Média qui fait l'objet de ce rapport est de 50 000\$, décision CRTC-2007-359 et de 18 462,45\$, décision CRTC-2009-481

Objectifs	Cibles	Résultats
L'appui financier accordé par Astral Media sert au développement de la programmation radiophonique pour les enfants (4-18)	Susciter la participation directe des enfants et des adolescents à la réalisation d'une programmation radiophonique originale.	Des productions radiophoniques diffusées sur les ondes de la radio communautaire enfant-ado de Gatineau-Ottawa, sur le web de radioenfant.ca et sur les ondes de radios locales de courte durée.
	Les milieux scolaires (É) et communautaires (C) et les initiatives personnelles (P) sont principalement ciblés	

Les productions réalisées au cours de la troisième année du soutien d'Astral Media aura permis de produire dans les différents milieux dont celui de Montréal et dans la région de l'Outaouais plus de 31 productions.

Un appui essentiel

L'appui financier d'Astral Media à la production radiophonique demeure la seule contribution financière à la production radiophonique dédiée aux enfants. Aucune contribution du ministère de la Culture et Communication de Québec et du ministère du Patrimoine à Ottawa n'est disponible. La radio pour les enfants est exclue du financement public découlant des programmes d'aide aux médias communautaires du Québec et de celui du ministère du Patrimoine canadien.

Bilan

L'appui financier d'Astral Media aura permis à la Fondation Radio Enfant de réaliser plus de 31 activités de production, de formation et de diffusion. Le financement d'Astral a, dans la plupart des cas, été jumelé à un financement local pour réaliser les productions de la radio en milieu scolaire.

Activités de productions 2009 - 2010	Date	Astral
Festival des Montgolfières, Gatineau	Septembre	2 500 \$
Festival des Récoltes, Wakefield, Qc	Octobre	1 500 \$
Formation, production avec jeunes Optimistes (16 mercredi)	Sep-Déc	1 500 \$
Formation - réseau des radios des écoles secondaires	Sep-Déc	1 500 \$
Radio Algonquine - suite au projet à Kitigan Zibi - plan d'activités pour 2010	Sept-Nov	1 500 \$
Production à Ottawa - 5 écoles et centre culturel Shenkman et MIFO	Oct-nov	2 500 \$
École Le Plateau, Montréal - production et diffusion 29 jours	Décembre	2 000 \$
École St-André Apôtre, Ahuntsic, Montréal - production, diffusion 29 jours	Décembre	2 000 \$
Production Académie Trivium et écoles privées de Gatineau	Oct-nov	1 500 \$
Comptines, histoires, chansons , pour déjeuner avec Kilou et Exercimino	Nov.Dec.Jan	1 000 \$
Jeunes-ARCO : réalisation et pré-production d'émissions musicales	Nov.Dec.Jan	1 500 \$
Choralies des fêtes à Gatineau - promotion et production	Décembre	2 500 \$
Radio enfant à Gatineau 1670 AM - Programmation d'ouverture	Nov-Déc	3 000 \$
Écoles George Étienne Cartier et Riviera	Décembre	750 \$
École Montessori des Vallées, Chelsea	Décembre	750 \$
Enviro-éducation - capsules éducatives	Décembre	1 000 \$
Collège Saint Alexandre, Gatineau	Décembre	750 \$
École secondaire Buckingham	Décembre	750 \$
École Nouvelles Frontières de Gatineau	Décembre	750 \$
École Notre-Dame de la Joie, Luckville - Qc	Février	1 500 \$
Tournoi hockey Optimistes Midget	Février	2 000 \$
Atelier de formation et de production - tous les mercredis	Jan-Mai	1 000 \$
Canadian Parents for French - Ottawa	Mai	750 \$
Choralies CS-Draveurs 20e - Diffusion - 5 jrs	Mai	1 500 \$
Tournée 8 de écoles : enregistrement, entrevues	Mai	3 000 \$
Radio ado - Centre de formation Relais de la Lièvre-Seigneurie	Mai	1 800 \$
Enfants Clubs Optimistes - ateliers de formation	Février-juin	2 200 \$
Les scouts de l'Outaouais	Janv. à juin	800 \$
Projet 80 - Centre-Sud Montréal	Mars-Avril	2 000 \$
Commission Jeunesse Gatineau	Avril à Juin	950 \$
Production radio-théâtre sur le décrochage scolaire Théâtre Jeunesse	Mars-Avril	500 \$
Capsules éducatives Loisirs et sports de l'Outaouais	Avril	750 \$

Fondation Radio Enfant - Rapport des créations radiophoniques avec les enfants et les adolescents pour 2009-10

Production Gala Entrepreneuriat-social FRIJ - radio école	Avril	150 \$
Production Les petits Mozart avec Jean Claude Lévesque	Mars	350 \$
Production avec les jeunes - montage et programmation au 1670 AM	Avril à Juin	1 000 \$
Ottawa -Semaine de Relâche, Centre Shenman et MIFO	Mars	1 000 \$
Gatineau semaine Relâche -Formation et production	Mars	1 500 \$
Montréal - École Pierre-de-Coubertin - 5 jours de radio 20 au 26 avril	Mai	750 \$
Hochelaga-Maisonneuve - avril à Juin : Fondation Docteur Julien	Janv. à juin	2 500 \$
Saint-André Apôtre et Sophie-Barat - Production et formation	Mai - juin	762 \$
École Franco-Jeunesse - Ottawa - production de matériel scolaire - mai	Mai	1 750 \$
Institut Saint-Joseph - Québec	Mai	1 200 \$
École St-André Apôtre, Sophie-Barat et St-Gertrude, Mtl	Mai-Juin	2 500 \$
Tournée des festivals de l'Outaouais	Juillet-Août	1 000 \$
Merveilles de sable et les Grands Feux	Juillet	500 \$
Les 49e Jeux du Québec à Gatineau (20 juillet au 6 août)	Juillet-août	3 500 \$
Camps d'été pour les enfants à la radio (deux semaines)	Juillet-août	2 000 \$
TOTAL		68 462 \$

Présentation des productions

La Fondation Radio Enfant a produit une série d'activités radiophoniques en milieu scolaires et communautaires. En voici un bref aperçu et les résultats en termes de production radiophonique.

Festival des Montgolfières, Gatineau

Comme à chaque année depuis 5 ans, la radio enfant installe ses équipements au coeur du plus grand festival de la région de l'Outaouais. Pendant trois jours, les festivaliers déambulent devant la tente où des enfants et des adolescents prennent les ondes. Les artistes et artisans du festival sont invités à venir au micro pour parler du festival des Montgolfières.

Festival des Récoltes, Wakefield, Qc

Pour fêter les récoltes de tous genres, les citoyens de Wakefield invitent à une série d'activités où se mêlent les ondes de la radio enfant. Son accent sur la culture des Premières Nations s'entend bien à la radio enfant. On fête l'histoire et les cultures autochtones. Trois jours de bien-être entre le chemin de fer de Chelsea et la rivière Gatineau avec les enfants présents en ondes, comme dans un jeu.

Formation, production avec jeunes Optimistes (16 mercredi)

Les jeunes membres des clubs Optimistes de Gatineau viennent apprivoiser la production radio, au studio de la radio à la Maison de la Culture de Gatineau. Tous les genres radiophoniques sont exploités, la diction et l'écoute font partie de la formation offerte par Nathalie Bernard, directrice de la radio enfant-ado de Gatineau-Ottawa.

Formation - réseau des radios étudiantes des écoles secondaires

Toutes les écoles secondaires ont un studio de radio pour la musique et les annonces de l'école. L'idée toute simple est de relier ces studios à la radio ado pour ouvrir les portes de ces studios sur les ondes de la radio régionale. Un

Fondation Radio Enfant - Rapport des créations radiophoniques avec les enfants et les adolescents pour 2009-10

premier pas a été fait pour établir ce réseau de production et diffusion pour en faire un outil d'information et de divertissement. Sous la conduite de Nathalie Bernard, ce réseau de radios étudiantes prend forme.

Radio Algonquine - suite au projet à Kitigan Zibi - plan d'activités pour 2010

À la suite du succès de l'intervention de l'équipe de la radio enfant au printemps 2009, nous avons effectué une relance, comme convenu, pour poursuivre la production et diffusion à l'école primaire de Kitigan Zibi. Nous avons conçu et proposé une série d'activités. La direction de l'école a décidé de poursuivre cette pratique pour l'année 2010, sous une autre forme par des productions régulières sur les ondes de la radio locale autochtone.

Production à Ottawa - 5 écoles et centre culturel Shenkman et MIFO

La radio enfant poursuit ses actions en faveur d'une plus grande participation des enfants d'Ottawa. Nous avons travaillé de concert avec le MIFO et le centre culturel Shenkman d'Ottawa pour offrir les facilités nécessaires pour diffuser en direct sur les ondes de la station 1670 AM. Un programme de formation a été proposé et une production pour la semaine de relâche de mars. Toutefois, le nombre d'inscription n'aura pas permis le maintien des activités. Nous sommes cependant fiers des activités dans la communauté franco-ontarienne en milieu scolaire et auprès de jeunes qui ont saisi l'occasion de s'en faire un projet de carrière, que celui de travailler à la radio.

École Le Plateau, Montréal - production et diffusion 29 jours

L'école Le Plateau, école à vocation musicale, offre des apprentissages en musique et en matières académiques. Les élèves proviennent des écoles primaires de milieux défavorisés. La plupart des élèves débutent à l'école Le Plateau en 2e année. L'objectif de l'école est de permettre aux élèves de faire l'apprentissage de la musique. La radio enfant a installé une radio FM de faible puissance pour diffuser au coeur de la métropole, des programmations musicales. Le concert annuel et des sessions en classe ont été mis en ondes tout au long de la période des fêtes. Une belle programmation disponible sur demande !

École St-André Apôtre, Ahuntsic, Montréal - production, diffusion 29 jours

École d'un milieu favorisé de Montréal, les élèves ont été à la hauteur des attentes. Ils ont produit pour la période des fêtes, une programmation originale et de qualité par sa diversité, notamment. C'est sous la direction de Joanne Teasdale que la grille des programmes s'est créé. Les élèves ont fait de très belles entrevues avec des personnalités, interprété des chansons et raconté des histoires. Cette radio enfant est possible grâce à la création à l'école d'un studio radio.

Production Académie Trivium et écoles privées de Gatineau

Plusieurs écoles privées qui offrent des formations en musique et chant ont établi des contacts avec la radio enfant afin d'offrir aux enfants des occasions de se faire entendre au grand public. La radio poursuivra ses actions en ce sens pour développer une programmation originale.

Comptines, histoires, chansons , pour déjeuner avec Kilou et Exercimino

Production de chansons, courts messages avec les personnages Kilou et Exercimino pour encourager à une bonne alimentation et de l'exercice tous les jours .

Jeunes-ARCO : réalisation et pré-production d'émissions musicales

Production avec les jeunes impliqués dans l'apprentissages de la musique notamment par la méthode ARCO permettant aux plus jeunes, l'apprentissage du violoncelle.

Chorales des fêtes à Gatineau - promotion et production

La radio enfant a reconduit sa production annuelle du concert des chorales des écoles de la région à la Maison de la Culture, incluant les participations des chorales en studio pour présenter leur répertoire des fêtes.

Radio enfant à Gatineau 1670 AM - Programmation d'ouverture

La radio enfant-ado a été mise en ondes peu avant le temps des fêtes, en décembre 2009. Pour souligner cet événement, la radio a présenté une programmation spéciale rediffusant les productions des dernières années.

Écoles George Étienne Cartier et Riviera

L'école accueille la radio afin d'enregistrer une série de chansons chorales et de témoignages des enfants. Plusieurs ont préparé des contenus sur le décrochage scolaire, une série de messages réfléchis et écrits par et pour les enfants. Après un bon montage audio, les capsules ont été en ondes à la rentrée scolaire.

École Montessori des Vallées, Chelsea

Un garçon nous invite à son école pour produire des capsules éducatives à propos des sciences, de l'environnement et de la nutrition. C'est le projet de Félix, un garçon qui a suivi les ateliers de formation avec nous pendant un camp de vacance d'été. Félix a proposé à son enseignante de nous inviter à venir rencontrer son école.. Bravo Félix pour ton initiative !

Enviro-éducation - capsules éducatives

La radio enfant est partenaire de l'organisation enviro-éducation pour la sensibilisation et l'éducation à l'environnement. Nous produisons de courts messages et des reportages sur les bonnes habitudes de protection de l'environnement et la reforestation en milieu urbain. La radio a participé à l'opération de plantation d'arbres à Gatineau. Des reportages et des entrevues ont été réalisés autour de l'événement, où plus de quinze jeunes ont participé. L'organisme Enviro-Éducation a attribué à la radio enfant-ado, une reconnaissance au gala organisé pour reconnaître les gestes et projets concrets des jeunes.

Scouts Gatineau

La radio a accueilli les troupes de scouts en studio pour réaliser une mini-série, intitulée : «Parles-nous de ce que tu fais et de tes expériences les plus *«trippantes»* parmi les scouts. Ce projet pilote invitait les scouts à s'exprimer, parler d'eux et de leurs expériences les plus captivantes en nature.

Collège Saint Alexandre, Gatineau

La radio a offert plusieurs ateliers de formation aux étudiants du collège privé Saint-Alexandre de Gatineau. Nous avons réalisé une série d'émissions hebdomadaires tout le printemps qui ont été transmises au collège et sur les ondes de la radio enfant CJEU 1670AM. Les jeunes étaient invités à enregistrer des histoires, des contes et des poèmes. La radio poursuit sa collaboration avec le collège St-Alexandre et plusieurs jeunes fréquentent le studio de la radio avec régularité. Cette expérience nous permet de poursuivre notre production radiophonique au créneau horaire des jeunes adolescents, en fin d'après-midi, à raison d'une heure par semaine sur les ondes du 1670AM.

École secondaire Buckingham

La radio enfant-ado a tenu six sessions de formation avec trois différents groupes pour aboutir à la présentation d'une journée radio diffusée en direct de l'école secondaire de Buckingham. Le studio était installé au café Zouk de l'école, où plus d'une centaine d'élèves sont venus participer à la journée radio ! Tous fussent enchantés de cette

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expérience, enseignants, étudiants de même que la direction. Cette expérience enrichissante et inspirante pour plusieurs sera reprise cette année.

École Nouvelles Frontières de Gatineau

La radio enfant a offert des ateliers de formation en vue de la production d'émissions radio avec une dizaine d'élèves. Nous allions à l'école sur l'heure du midi rencontrer et travailler avec les élèves. Ils ont réalisé des entrevues avec des artistes de la région et produit quinze émissions diffusées à l'école et sur les ondes de la radio enfant.

École Notre-Dame de la Joie, Luckville - Qc

Petite école au pied des derniers remparts du parc de la Gatineau, l'école Notre-Dame de la Joie, Luckville fêtait son 20e anniversaire. Pour souligner cet événement, les élèves ont produit une journée radio retransmise sur les ondes de la station 1670 AM.

Tournoi hockey Optimistes Midget

Pendant une semaine, toutes les équipes de hockey de niveau midget, ont défilé à l'aréna Beaudry au 35e rendez-vous organisé par le club Optimiste de Touraine. Les studios de la radio ont été installés sur place pour couvrir les compétitions avec des descriptions fort éloquentes des parties, faites par les jeunes.

Atelier de formation et de production

Tous les mercredis, Nathalie Bernard offre aux jeunes l'opportunité de se familiariser à la radio et commencer quelques émissions. La radio enfant-ado de Gatineau-Ottawa a élaboré et organisé un programme de formation sous forme d'ateliers et de diffusion, autant du studio de la Maison de la culture que du centre francophone des Arts d'Orléans à Ottawa. Plusieurs jeunes d'Ottawa viennent à la radio enfant pour y produire des émissions.

Canadian Parents for French - Ottawa

Canadian Parents for French (CPF), le réseau de parents qui font la promotion et l'organisation d'activités pour les jeunes qui veulent apprendre le français. Le CPF a demandé encore une fois à la radio enfant, de diffuser la cérémonie de remise des prix du Concours national d'art oratoire 2010. Ce concours invite des élèves d'écoles secondaires du Canada à se mesurer pour remporter un des cinq grands prix sous forme de bourses d'études. L'activité a lieu à l'Université d'Ottawa, en mai de chaque année. La radio enfant a effectué l'enregistrement, le montage et la diffusion des interventions des lauréats à la station et sur les web radioenfant.ca et celui du CPF. Les parents ont été avisés de la diffusion des performances de leurs jeunes à la radio. Les réactions ont été, encore une fois, élogieuses pour le travail de l'équipe radio.

Choralies CS-Draveurs - Diffusion - 5 jrs et tournée des écoles : enregistrement, entrevues

Grand rendez-vous des chorales de la région de l'Outaouais avec la visite de celles d'Ottawa, de Montréal et de différentes régions du Québec. Pendant 5 jours défilent à la Maison de la Culture de Gatineau au rythme de deux spectacles par jour 30 chorales et 1500 élèves. Une tournée de la radio enfant dans les écoles participantes a été organisée encore cette année, pour capter les prestations des chorales. En studio au moment des journées concert, chaque chorale vient en ondes présenter son spectacle. La retransmission en direct des cinq jours de concerts présentés à la Maison de la Culture a lieu à la radio enfant au 1670 AM ainsi que sur le web.

Enfants Clubs Optimistes - ateliers de formation

Depuis le début de nos activités, la radio enfant reçoit l'appui des Clubs Optimistes de la région. En contrepartie, nous offrons aux jeunes membres des clubs, une formation et l'opportunité de réaliser des émissions en direct du studio de la radio. Nous offrons un encadrement et une formation continue aux jeunes Optimistes !

Commission Jeunesse Gatineau

La radio enfant est présente aux activités de la Commission Jeunesse de Gatineau par les informations diffusées à l'attention des jeunes. La radio offre aussi de la formation et une série d'émissions pour assurer une présence continue des organismes des jeunes en ondes.

Production radio-théâtre sur le décrochage scolaire Théâtre Jeunesse

La production de plusieurs petites scènes radiophonique sur le décrochage scolaire.

Capsules éducatives Loisirs et sports de l'Outaouais

Une visite dans les camps de jour de l'Outaouais pour la production de capsules d'information et de promotion sur les activités de plein air offertes par la Ville de Gatineau.

Production Gala Entrepreneuriat-social Fonds Régional Investissement Jeunesse

La radio enfant a participé au Gala entrepreneuriat-social, à l'occasion duquel, elle a été inscrite comme finaliste pour la qualité de son travail auprès des jeunes de la région. Elle a fait la démonstration de son implication auprès des jeunes et ses réalisations ont été appréciées. Une lettre d'appui a été présentée par le club Optimiste de Touraine.

Production Les petits Mozart avec Jean Claude Lévesque

Nous avons produit des captations des jeunes musiciens dans le cadre de leur formation. Les jeunes musiciens présentaient leur pièce et de petites anecdotes sur la musique et les différents instruments. Nous avons plusieurs productions de chansons et pièces de musique présentées sur les ondes de la station radio enfant.

Ottawa -Semaine de Relâche, Centre Shenman et MIFO

La radio enfant-ado de Gatineau-Ottawa a élaboré et organisé un programme de formation sous forme d'ateliers et de diffusion, autant du studio de la Maison de la culture que du Centre Francophone des Arts d'Orléans. Le tout était prêt à se réaliser, mais faute de participation, nous avons dû remettre l'activité. Elle sera reprise avec une plus grande campagne de promotion.

Gatineau semaine Relâche -Formation et production

À l'occasion de la semaine de relâche au Québec, du 22 au 26 mars, la radio enfant a offert un camp radiophonique de la relâche. Une équipe de dix jeunes sont venus au studio présenter une belle programmation et des informations aux jeunes pour faire de la relâche, une période enrichissante.

Montréal - École Pierre-de-Coubertin - 5 jours de radio 20 au 26 avril

Production et diffusion à faible puissance de 2 jours de radio par les élèves de 6e année de l'école anglophone primaire à Saint-Léonard, à Montréal. Toutes les émissions ont été réalisées dans le cadre du cours de français. Une belle expérience que le personnel de l'école reprendra en janvier 2011.

Hochelaga-Maisonneuve - avril à Juin : Fondation du Docteur Julien

La Fondation du Docteur Julien qui oeuvre dans les quartiers défavorisés de Montréal a invité la radio enfant à offrir une formation aux jeunes du Centre d'Interventions de Hochelaga-Maisonneuve. Nous avons offert des ateliers de formation et de production les samedi en matinée pendant les mois d'avril à juin.

Saint-André Apôtre et Sophie-Barat - Production et formation

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Pour la diffusion de fin d'année, les élèves de l'école primaire Saint-André Apôtre se sont joint aux élèves de l'école secondaire Sophie-Barat pour présenter une programmation très diversifiée. Les élèves ont fait encore une fois, de bonnes entrevues avec des personnalités, interprété des chansons et raconté des histoires..

École Franco-Jeunesse - Ottawa - production de matériel scolaire - mai

À l'occasion du 30e anniversaire de la première école française à Ottawa, les élèves de 6e année ont produit des émissions radio avec contes, chansons et blagues. Cette production a été diffusée la journée de la célébration de la première fête nationale des franco-ontariens.

Institut Saint-Joseph - Québec

École privée de Québec, les élèves ont produit, une programmation originale de deux jours à Québec et sur les ondes de la radio enfant à Gatineau. Cette diffusion s'est prolongée pendant cinq jours à Québec.

École St-Gertrude, Montréal

Un professeur de français pratique la lecture dynamique en classe. Nous avons réalisé des enregistrements afin de développer une production littéraire pour les jeunes. Cette expérience sera reconduite l'an prochain.

Radio ado en direct du Centre de formation Relais de la Lièvre-Seigneurie

Depuis deux ans, la radio enfant-ado installe son studio et son antenne à l'école de métiers «Relais de la lièvre-Seigneurie». Le centre devient une radio pendant quatre jours diffusé dans la localité de Buckingham de Gatineau. Les jeunes s'initient aux métiers de la radio : annonceur, animateur, présentateur, technicien, etc. Plus de 250 jeunes sont passés en ondes. Pour réaliser cette programmation, les jeunes se sont préparés un mois à l'avance tant au niveau de la recherche que du contenu. Nous estimons que la cote d'écoute a atteint plus de mille auditeurs. Plusieurs personnalités et enseignants ont participé, interviewés par les jeunes. Il y a eu une rediffusion pendant le weekend pour que les parents puissent écouter leur jeune.

Projet 80 dans le Centre-Sud à Montréal

La radio enfant a réalisé une première activité au centre communautaire «80 ruelle de l'Avenir ». Nous avons installé une radio enfant qui diffusa pendant 14 jours, une programmation dédiée aux enfants du quartier. Le projet 80 est une centre communautaire dont la vocation est d'offrir des activités de loisir, des services sociaux et éducatifs aux enfants, aux adolescents et aux parents. Au centre «80, ruelle de l'Avenir » fut aménagé à l'annexe de l'école Garneau, six ateliers thématiques dont un centre multimédia. C'est à partir de ce centre que la radio fut mise en ondes.

Tournée des festivals de l'Outaouais

La radio enfant rayonne dans une partie importante de l'Outaouais. Nous avons proposé aux organisateurs des différents festivals d'été de produire des émissions et des capsules d'information sur leurs Nous avons intitulé cette production «La Tournée des Festivals».

Merveilles de sables et les Grands feux du Lac Leamy

La radio enfant a assuré une présence très animée à l'occasion de ces deux activités d'été très choyées par la population de la région de la Capitale nationale. Nos jeunes animateurs et animatrices ont assuré la présence des jeunes en ondes pour décrire ces festivités.

Les 45e Jeux d'été du Québec à Gatineau

Gatineau recevait l'élite sportive des jeunes québécois, cette été. La radio enfant a été présente tout le long de ces jeux avec des équipes de reportages et des émissions en direct pour des informations continues sur les compétitions et les activités culturelles.

Deux camps d'été à la radio

La radio enfant a offert deux camps d'été aux jeunes qui souhaitent s'initier à la radio et à ses différents métiers. Les jeunes du camp ont été associés aux reportages et aux émissions d'information sur les activités estivales de la région de l'Outaouais.

En guise de conclusion

Notre objectif pour l'année 2009-2010 était de doubler les d'activités de formation et de production et le nombre d'écoles participantes. Nous y sommes arrivés surtout grâce à la mise en ondes de la station sur la bande AM au 1670. Nous avons aussi profité de l'été pour compléter les installations du site de diffusion par l'installation du service d'électricité qui a nécessité un investissement complémentaire de 88 000\$. La mise en ondes de la station AM à Gatineau a créé une nouvelle dynamique incitant à une plus grande participation des jeunes à la radio.

La lutte au décrochage fut aussi un élément important de nos activités. Nous sommes convaincus que la radio peut rejoindre les jeunes adolescents pour les encourager à s'ouvrir au monde et poursuivre leur formation.

Au cours de l'année, Astral a ajouté un seconde contribution financière à la suite de l'attribution d'une licence à Ottawa (CRTC 2009-481). Cette contribution a été affectée aux activités de la radio enfant dans la région d'Ottawa-Gatineau. Nous avons déjà établi les bases de cette production, notamment avec le Mouvement d'Implication Francophone d'Orléans (MIFO).

La contribution d'Astral Media est non seulement très appréciée mais vitale pour permettre à la radio enfant de poursuivre ses activités. Pour compléter notre rapport, la Fondation Radio Enfant présentera à Astral sur support papier, une annexe qui fera voir les jeunes à l'oeuvre à la radio enfant.

Merci pour la confiance qu'Astral Média accorde à la Fondation radio enfant pour susciter la participation des jeunes à la radiodiffusion.

Bien vôtre

Michel Delorme

15 octobre 2010