



Astral Media Radio G.P.

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November 30, 2012

**VIA CGKey**

Mr. John Traversy  
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 2011-2012  
(Broadcasting Decision CRTC 2007-359)**

Dear Mr. Traversy:

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 fifth 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 2011-2012

Part B – Annual Report on Incremental Spending on Original Local Programming and Television Benefits Expenditures for 2011-2012  
(CJCD-TV and CFTK-TV)

Part C – Spreadsheet Summary of Radio and Television Tangible Benefits Expenditures for 2011-2012

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.

If you need any additional information, please do not hesitate to contact the undersigned at your convenience.

Sincerely,

A handwritten signature in black ink, appearing to read 'Claude Laflamme'.

Claude Laflamme  
Vice-President, Corporate and Regulatory Affairs

Encl.

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**PART A**  
**ANNUAL REPORT ON RADIO TANGIBLE BENEFITS FOR 2011-2012**

***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 ground-breaking, innovative and demonstrates Astral Media Radio G.P.'s ("Astral") 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 the 2011-2012 broadcast year. 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 2011/2012 Broadcast Year***

#### **Canadian Music Week: 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 2011-2012, Astral is pleased to note that the band Ross and Tori was the national winner of the National Songwriting Competition; their winning song was entitled "*Still Love You*". Runners-up included Ria Mae, Man The Animal, John Boswell, Lucas Teague, Adrienne Taylor, Jennifer Joyce and many other promising Canadian artists. In addition, the CMW New Songwriter's Workshop toured eleven (11) different Canadian cities in 2011-2012.

#### **Canadian Music Week: Indies Awards**

The Canadian Independent Music Awards known as "The Indies" acknowledges, promotes and honours the achievements of Canadian and international independent artists in the independent music sector. With the enhanced support of Astral's funding, The Indies has been able to increase the number of high profile acts that performed at the event last March. The funding 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 2011-2012 include Pavlo, Passion Pit, Rich Aucoin, The Pack A.D., Dan Mangan, The Sheepdogs, Treble Charger, and Young Empires.

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

The Canadian Radio Music Awards (CRMAs) recognize excellence and outstanding professional achievement for Canadian artists on radio, and are one of the first real proving grounds for new Canadian talent. CMW has augmented the production values of this showcase for Canadian talent by creating a high quality music TV documentary show featuring live performances, videos and behind-the-scenes stories of the artists' success. Astral's 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 2011-2012, several prominent, emerging Canadian artists benefited from Astral funding at CMW, including Raghav, Neverest, Kira Isabella, Dragonette, Alyssa Reid, Fefe Dobson and The Sheepdogs. Astral directly funded equipment rentals, productions costs and promotion/publicity for these Canadian artists.

For further information, please see attached report from Canadian Music Week.

### NXNE: Top 60 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 sixty (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 fifth 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 2010-2011, NXNE began implementing the full metrics which it developed in the previous broadcast year to assess the usage of the Tip Sheet. It further continued to expand its promotion of the Tip Sheet and coordinated its efforts with social media. In 2011, NXNE decided to share its "NXNE Top 60 Tip Sheet" originally designed as a private list issued to national radio programmers and related industry on the public microsite <http://nxne.com/tipsheet/>. For the 2012-2013 broadcast year, NXNE intends to focus on the continued promotion of Canadian emerging artists.

### Songwriters Association of Canada

The Songwriters Association of Canada's (S.A.C.) 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 S.A.C. projects funded by Astral tangible benefits monies are:

- “Pro Demo Submissions” via an online site ([www.songpitch.ca](http://www.songpitch.ca)) – an electronic song market – which allows professional songwriters to upload demo recordings of their songs for specific artists / projects posted there; included in this site are the “SongPitch” and “Song Assessments” programs – a section of the S.A.C. website designed to facilitate online song assessments by song assessors and professional supervisors 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;
- “SongWorks” – a professional songwriting camp of 3-5 day length which brings some of Canada’s best talent together for intensive co-writing sessions that are hosted in major cities across the country. The sessions offer writers the opportunity to collaborate on artist driven projects often ending with tracks that are ready to be pitched;
- “Songwriting Workshops On-Demand” – a program which brings audio songwriting workshops (streaming or downloadable) via the Internet to songwriters that are otherwise unable to attend S.A.C.’s numerous live sessions due to the distance and travel required; and
- “Songwriting in the Schools” funds song writing mentors to go into Canadian elementary and secondary schools to promote and develop the craft of songwriting. Astral’s funding takes this concept to the next level and helps to bring some of these songwriting students together by means of technology and develop opportunities to create co-writing projects between schools across the country.

In the 2011-2012 broadcast year, the S.A.C took substantial steps in the advancement of Canadian songwriters and promotion of their craft of song writing with Astral’s tangible benefits monies.

With respect to the Pro Demo Submissions initiative, plans for developing a secondary module for the SongPitch program are underway. It was determined that compensation rules for the songwriter need to be better defined in order to ensure that the songwriter’s future rights are protected under the program. This has resulted in the development of Module 2 which will incorporate song requests from an artist manager or from artists themselves. Furthermore, to increase exposure for less experienced songwriters, the S.A.C. expanded its internal concert promotions to allow for greater showcase opportunities for songwriters; the application process includes YouTube links for the performances of selected works. This contest initiative was expanded in the summer of 2012 to include Open Chair in the famous S.A.C. Bluebird North evenings across Canada and the hugely successful SongWorks *camp*.

The SongWorks program continues to offer the opportunity for writers to be introduced to, and develop long-term relationships with, other songwriters and performing artists. Participation in the SongWorks program was limited to songwriters in regional communities across Canada. The first Open Chair has been designated for the Vancouver song camp. These aspiring songwriters will also reap the benefit of new exposure with the addition of a SongWorks song library. This private collection will be made available to a subscribed list of music supervisors and publishers.

With respect to the Workshops on Demand initiative, the S.A.C. launched in late 2011 the new Astral Webinar interview series. This series of workshops and presentations streamed and recorded by the S.A.C. are intended for live streaming and subsequent re-viewing on the S.A.C. website members page by songwriters across the country. Online participants logged in from Halifax to the Yukon. Live attendance via streaming averaged 30 participants.

With the Songwriting in the Schools initiative, the S.A.C. continued its commendable efforts in this regard. During the 2011-2012 broadcast year, the S.A.C. held numerous songwriting workshops across Canada with high profile songwriters and local up and coming artists. Feedback from this intimate style of workshop attests to its success in teaching students not only about the possible avenues of this craft as a career but also to new and innovative methods for creation and collaboration. Music School presentations concentrated primarily on the business of songwriting. Members of the S.A.C. Board visited colleges and institutes to talk to music students about the evolving digital music environment and its effect on the songwriter. The focus of the presentation was the challenges that music creators face in a rapidly changing environment and possible solutions to the continuing challenges of copyright infringement. Over 120 students signed up to receive news items and blog updates on the subject.

### 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 musicians, songwriters, and those who have contributed significantly to their legacy.

In the 2011-2012 broadcast year, SOCAN, Canada's performing right association, took steps as a music industry leader to ensure the future of the CSHF. Since that time, significant progress has been made to transition to a new CSHF organization, and a new board of directors will be appointed. This major reorganization was set in motion in order to concentrate the CSHF's energy and resources on the following three initiatives:

- The Physical and Virtual Halls of Fame – making the remarkable history of Canadian songwriters and their songs, past and present, available to the public in an educative, informative and entertaining way;

- The CSHF Website – keeping in touch with the public, and keeping the public informed of the CSHF story and activities; and
- The Educational Initiative – teaching young Canadians the history, art and craft of songwriting

along with the final objective of ensuring a stable and secure future for the CSHF as an independent, not-for-profit organization.

With its 2010-2011 tangible benefits funding, the CSHF and the Toronto Centre for the Arts (TCA) engaged the consulting firm Bespoke Cultural Collective to develop a feasibility study on the development of the future CSHF physical Hall of Fame including the TCA as host of the gallery. The CSHF, in partnership with the TCA and the SOCAN Foundation, also held a number of workshops throughout the Toronto area to provide to grades 11 and 12 music students exposure to the creative craft of “songwriting” and the history of songwriting in Canada.

For the 2012/2012 broadcast year, the CSHF will focus on the above-mentioned initiatives and the continuing development of the “If you could Read My Mind” concert series.

For further information, please see the CSHF’s attached report.

#### CARAS/MusiCounts

Astral is very pleased to be able to support MusiCounts, Canada’s music education charity associated with The Canadian Academy of Recording Arts and Sciences (CARAS) in their wonderful *Band Aid* program to provide musical instruments to young Canadian students in schools across the country. In 2011-2012, MusiCounts donated over \$600,000 towards the purchase of new musical instruments for school music programs, impacting 85 schools across Canada and awarded twenty-four (24) MusiCounts scholarships. Astral’s CCD funding assisted in the continuance of MusiCounts’ 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. Astral’s tangible benefits funds support the Dixon Hall Music School (DHMS), allowing them to serve many more students.

As a result of increased operating space in the year 2011-2012, the DHMS has been able to increase both lesson spaces and teaching hours, greatly benefitting the children in Regent Park, Moss Park and the St. Lawrence neighbourhoods. The waiting list for piano lessons is virtually non-existent and the school is now open 6 days of the week, 48 weeks a year. New families signed up for one of the school’s eighteen (18) different instruments/classes.



In the fall, the Dixon Hall Music School choir was invited to sing with K'Naan and, later, ten (10) of the school's students performed onstage at the Roy Thomson Hall with renowned classical pianist Lang Lang. This led to a feature of one of the Dixon Hall Music School's student on CBC's The National. The school also held its Music for Life 2011 annual fundraiser featuring its students and a special performance from Jim Cuddy.

In the spring of 2012, thirteen (13) students took part in the March Break Music Camp, an annual music camp that gets students out of their inner city environment for a week in the country. The Dixon Hall Music School also started a pilot project with My Regent Park, a Dixon hall program that works with at-risk youth in a mentoring capacity. Several young women began a recording project, learning composition and recording skills. They have almost completed their first song, a hip hop track. A couple of young women in the program and several of the school's students were invited to a songwriting clinic with professional songwriters, hosted at the University of Toronto. Also, several students performed alongside music majors at the University of Toronto in an evening recital.

Through a collaboration with NXNE (one of North America's largest music festivals), DHMS played host to rapper/motivational speaker Subliminal.

Astral's tangible benefit funding allowed the Dixon Hall Music School to offer thousands of youths music education, mentoring, and cultural enrichment through free concerts and workshops, and music and arts camps that gives them leadership skills and instill inner confidence.

For further information, please see attached report from the Dixon Hall Music School.

### imagineNATIVE

The imagineNATIVE Film + Media Arts Festival is the largest Indigenous media arts festival in the world, and the only in Canada which offers a sizeable scope of programs, training sessions, and a well-developed industry marketplace. Astral's CCD funding is specifically supporting the programming, the presentation and in part the creation of new radio works by Canadian artists during the 5-day international imagineNATIVE festival that takes place every October. This support assists in celebrating radio artists, musicians, and groups that represent the diversity of contemporary Aboriginal music, and encourages the participation and employment of Aboriginal people within various sectors of the radio broadcast industry.

In 2011-2012, Astral's tangible benefit funding assisted in the presentation of a Radio & New Media Lounge, held on the second floor of the TIFF Bell Lightbox. The Radio Lounge recorded an approximated total of 172 individuals who signed in at the lounge to listen to the Radio Works. In addition, Astral presented the award for Best Radio at the festival's Awards Ceremony to Northwest Territories-based Angela Sterritt for her piece Trailbreakers: Cindy Blackstock.

For further information, please see attached report from the imagineNATIVE Film + Media Arts Festival.

### The Community Radio Fund of Canada

The mandate of the Community Fund of Canada (CRFC) is to provide support to the more than one hundred and seventy (170) English and French campus and community radio stations in Canada and to foster a well-resourced, dynamic, and accessible sector. It is an organization that distributes funds for the development and sustainability of local community radio broadcasting. Astral was the first funder of the CRFC in the context of the Astral-Standard transaction.

The 2011-2012 broadcast year was the fifth year of funding for the Radio Talent Development Program and Youth Internship Program; these are the two programs conducted by the CRFC due to tangible benefit funding from Astral. Over the last year, the Year 3 recipients completed their initiatives and the CRFC awarded \$257,742 to the thirty-four (34) Year 4 recipients.

To date, the CRFC has awarded \$753,609 to fifty-three (53) different recipients for one hundred and one (101) different initiatives. This funding has supported the production of radio shows, news programming, documentaries, and special audio projects. In each case, projects approved for funding have provided training, mentorship or education and have strengthened local programming, including but not limited to the following:

- News features and news department development;
- Local history, arts, cultural, and youth programming projects;
- The hiring of employees, summer interns, and youth interns, including news directors, reporters, program directors, and dedicated project coordinators;
- The creation of educational programming like “Aboriginal Language Learning Programming Mentorship” and “Afterschool Broadcast Training Program”;
- Hyper-local programming that reflects the local community itself, such as “Radio-réalité” and “Le Nord inusité et spectaculaire”; and
- Investigative and in-depth documentaries like “Below the Line: Stories of Poverty and Struggle,” “Culture rurale,” and “Women in Sports Documentary Series”.

### INDSPIRE (formerly the National Aboriginal Achievement Foundation (NAAF))

Indspire is the former National Aboriginal Achievement Foundation. The new name combines the key notions of Indigenous and inspiration to highlight the Foundation’s exciting mandate.

In addition to the well-known Indspire Awards (formerly the National Aboriginal Achievement Awards), Indspire 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 CCD contribution permitted the creation of a two and a half hour module on the radio broadcasting industry, and to deliver that module to classrooms across the country.

In 2011-2012, the Radio in the Classroom module – complete with curriculum manual, resource materials, and video – was delivered to eleven (11) provincial and First Nations schools across Canada and to the Indigenous Youth Career Conference and the Indigenous Youth Education Day. These schools were located in Alberta, British Columbia, Nova Scotia, Northwest Territories, Ontario and Saskatchewan. In total, almost six hundred (600) students viewed the module and Indspire received 159 student evaluation forms with which to evaluate the impact of the module. The evaluation results were very encouraging and indicate that students very much enjoyed the presentation and video and found them interesting, informative and entertaining.

For further information, please see Indspire's attached report.

### 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, Eastern Ontario, Montréal and Québec regions in both official languages.

In 2011-2012, Fondation Radio Enfant used Astral's CCD funding to finance, in part, more than one hundred (100) unique productions in the National Capital, Montréal and Québec Regions and provide 365 days of on-air and online broadcasting. In addition, Fondation Radio Enfant also established valuable working partnerships with Festival des Montgolfières (Gatineau), Bal de l'Avenir (Montréal) and Festival international du film Jeunesse (Rimouski). Lastly, Fondation Radio Enfant continued its tremendous role in reaching out to youth by partnering with a plethora of local francophone schools. For further information respecting Fondation Radio Enfant's role in building the aforementioned effective partnerships, please see the attached report.

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**PART B**  
**ANNUAL REPORT ON INCREMENTAL SPENDING ON ORIGINAL LOCAL PROGRAMMING  
AND TELEVISION BENEFITS EXPENDITURES FOR 2011-2012 (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 2011/2012 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 2011/2012 Broadcast Year***

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

As noted in previous reports, Astral formed a partnership with Patricia Sims<sup>1</sup> 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 Dawson Creek and CFTK-TV Terrace. 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 focuses on the youth in these communities. DocJam is a collection of 30 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 2010/2011, 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. Furthermore, Patricia has completed production on Season 2 and all DocJam programs due to CJDC-TV and CFTK-TV under the Canazwest Pictures agreement to August 31, 2012 were received and aired in 2011-2012. Copies of the DocJam series are available for viewing by the CRTC, upon request. For more information about DocJam, please visit its website at the following link: [http://docjam.ca/?page\\_id=2](http://docjam.ca/?page_id=2).

Additional programs will be aired in 2012/2013 and will be produced under a new agreement with Render Digital Media Productions<sup>2</sup> (Render Digital) which replaces the Canazwest Pictures agreement completed in 2011/2012. The agreement with Render Digital states that 10 thirty-minute episodes will be produced under the title "Through the Northern Lens". The programs take the form of a local documentary style and will highlight local events, local opportunities, challenges, local people, and changes that affect everyday life in the communities of Terrace and Dawson Creek. The show will produce 5 episodes for Dawson Creek and 5 episodes for Terrace. The agreement states that the series will be aired in the latter half of 2012/2013 and carry on into 2013/2014.

Astral 2011/2012 expenditure<sup>3</sup>: \$73,175

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<sup>1</sup> 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.

<sup>2</sup> Render Digital Media Productions specializes in high quality commercial video production with top of the line HD cameras, the best editing tools, and professional videographers.

<sup>3</sup> In order to allow Patricia Sims to fully complete and deliver Season 2 and all DocJam programs due in timely fashion, Astral paid \$151,639 to Canazwest Pictures in 2010/2011, which represents an overpayment of \$39,232 over the annual commitment of \$112,407. In 2011/2012, Astral applied this overpayment and paid an additional sum of \$73,175 to cover the annual commitment. The new agreement signed with Render Media provides payments of \$112,407 per year for the remaining term of the licence.

### 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. This funding supports 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.

As with many programs targeted to the Aboriginal community in this region, this scholarship program has problems attracting students from the Peace and North regions of BC: distance, homesickness and a fear of the unknown are the biggest hindrances to its success. While a number of aboriginal students have been accepted, they often withdraw within the first term to return home; life in the “big city” of Vancouver is difficult and often times frightening for many aboriginal students from rural communities. The key finding from the above-noted collaboration was the need to expand the selection criteria for the program to include all first nations’ students in BC rather than simply to the Peace Region and Northern BC region.

In March 2011, BCIT and Astral participated in the Aboriginal Youth Conference in Prince Rupert and Open House in Terrace in order to increase awareness of these scholarships. Unfortunately, there were no qualified applicants in 2011.

In September 2011, a proposal was presented to the CRTC by Astral in order to change the geographic criteria for the awards to include all First Nations students in British Columbia. The Commission noted that all other aspects of the scholarship program would remain the same and approved the revised initiative on April 4, 2012.

Despite the challenges confronting the BCIT scholarship program, Astral remains committed to increasing opportunities for broadcasting careers for first nation’s students. BCIT graduates Robert Pictou and Lisa Girbav are both currently working for Astral at its CFTK-TV Terrace station.

The 2012 Astral Media Entrance Award was recently presented to Jillian Pasquayak, an Aboriginal student who is now living in the Vancouver area. Two (2) successful applicants have been selected to participate in the scholarship program for the 2012/13 school year.

Astral 2011/2012 expenditure: \$55,000

## Canadian Communications Foundation

The Canadian Communications Foundation (CCF) is a non-profit organization wholly dedicated to the chronicling of the history of radio and television broadcasting in Canada via its Internet website. The CCF 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.broadcasting-history.ca/index3.html](http://www.broadcasting-history.ca/index3.html)) and the continued creation and updating of its content. At present, the monies being received from Astral currently represent the Foundation's only significant annual income. As such, the dollars received are utilized in all areas of the Foundation's activities.

In 2011/2012, sections of the CCF website were updated or had new material added. Although the site is by now very comprehensive, new subjects are being added from time to time, as developments in technology or regulation offer new opportunities for broadcasters, and with them, the need for such developments to be covered on the Foundation's website. A substantial amount of new or updated material was added during the period in question as follows:

- Station group histories;
- Personality biographies;
- Program profiles; and
- Station history and listing updates.

Astral 2011/2012 expenditure: \$20,000

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**PART C**  
**SUMMARY OF RADIO AND TELEVISION TANGIBLE BENEFITS EXPENDITURES FOR 2011-2012**



**Standard CRTC Decision 2007-359**  
**Summary of Radio and Television Tangible Benefits Expenditures For 2011-2012**

Beneficiary	Payment No.	Date	Cheque No.			F'12
<b>RADIO</b>						
ACR-Radio Starmaker Fund	5 of 7	2012-07-23	136284			4 418 906
Factor	5 of 7	2012-07-23	136281			2 639 343
Musicaction	5 of 7	2012-03-28	133183			293 260
Canadian Music Week (Canadian Radio Star National Songwriting Competition)	5 of 7	2011-09-28	127882			325 000
Canadian Music Week (Indie Awards)	5 of 7	2012-03-01	132452			150 000
Canadian Music Week (TV production of the Canadian Radio Music Awards)	5 of 7	2012-03-01	132451			115 000
North by Northeast Conference inc. (NXNE Buzz Band - Tip Sheet)	5 of 7 & 1 of 2	2011-12-01	130004	62 500		
North by Northeast Conference inc. (NXNE Buzz Band - Tip Sheet)	5 of 7 & 2 of 2	2012-03-15	132826	62 500		125 000
Songwriters Association of Canada	5 of 7 & 1 of 2	2012-01-19	131360	75 000		
Songwriters Association of Canada	5 of 7 & 2 of 2	2012-04-18	133868	75 000		150 000
Canadian Songwriters Hall of Fame	5 of 7	2011-09-28	127884			75 000
Music Education Charity of Canada (CARAS:MusiCounts)	5 of 7	2012-06-04	134986			100 000
Dixon Hall Music School	5 of 7	2012-05-24	134657			50 000
Centre for Aboriginal Media (Imagine Native)	5 of 7	2012-02-16	131937			35 000
Community Radio Fund of Canada (CRFC)	5 of 7 & 1-2 of 3	2012-05-02	134144	133 332		
Community Radio Fund of Canada (CRFC)	5 of 7 & 3 of 3	2012-06-29	135643	66 668		200 000
National Aboriginal Achievement Foundation (NAAF)	5 of 7	2012-06-29	135660			50 000
Fondation Radio Enfant	5 of 7 & 1 of 2	2011-09-22	127731	22 500		
Fondation Radio Enfant	5 of 7 & 2 of 2	2012-05-24	134677	27 500		50 000
<b>Sub-total Radio</b>						<b>8 776 509</b>

Beneficiary	Payment No.	Date	Cheque No.	F'12
<b>TÉLÉVISION</b>				
Local Documentary Programming for Dawson Creek and Terrace (BC) - CanazWest Picture/0866648 BC Ltd	5 of 7 final	2012-06-04	134981	63 965
Local Documentary Programming for Dawson Creek and Terrace (BC) - Render Digital Media Ltd. (New agreement)	1 of 3	2012-08-02	12183	9 210
Astral Aboriginal Broadcast, Journalism Studies Scholarship and Internship Program (BCIT Foundation)	5 of 7	2012-01-26	131445	55 000
Canadian Communications Foundation	5 of 7	2012-05-17	134477	20 000
<b>Sub-Total Television</b>				<b>148 175</b>
<b>Total payment for fiscal year 2012</b>				<b>8 924 684</b>



**PART D**  
**ANNUAL REPORTS FROM**  
**RADIO TANGIBLE BENEFITS RECIPIENTS**

1. Canadian Music Week
  - a. Canadian Radio Star initiatives: National Songwriting Competition, Songwriter's Symposium and New Songwriter's Workshops
  - b. Indies Awards
  - c. TV Production of the Canadian Radio Music Awards
2. NXNE – Top 60 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. INDSPiRE (formerly the National Aboriginal Achievement Foundation)
10. Fondation Radio Enfant

Canadian Music Week

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Astral Media Radio presents Canadian Radio Star 2012



Astral Media Radio was a major sponsor of Canadian Music Week 2012 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

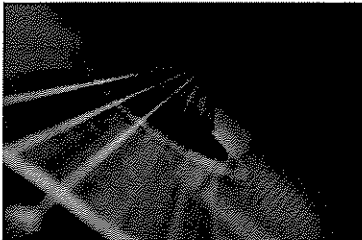
For each of these initiatives this report will include the following:

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:*

### **Ross and Tori \*\*NATIONAL WINNER**



SONG: "Still Love You"

Hometown: Winnipeg, MB Canada

Genre: Country

Date: Saturday March 24, 2012 @ 8:00PM

Venue: **Free Times Cafe**

Ross Roteliuk is a 25 year old singer/songwriter from Portage la Prairie, MB. Tori Doell is a 25 year old singer/songwriter from Gladstone, MB. Both Ross and Tori have backgrounds playing acoustic guitar and singing. Recently they have got together and started writing country/rock duets. Both artists have a long list of songs that follow the genre of country music. Ross and Tori are currently writing their first album. They've had the privilege of co-writing with Dave Wasyliw of Doc Walker/Gomie who's been an excellent influence and help. Dave is also the mastermind behind the production and recording. Their newest song is called "Still Love You" written by Ross Roteliuk and Tori Doell. Both Ross and Tori sing the lead vocals producing a beautiful and unique harmony.

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Astral Media Radio presents Canadian Radio Star 2012

**Ria Mae      \*\*RUNNER UP**



SONG: "Under Your Skin"

Hometown: Halifax, NS Canada

Genre: Pop

Date: Saturday March 24, 2012 @ 7:00PM

Venue: **Rivoli**

Date: Thursday March 22, 2012 @ 8:30PM

Venue: **Tranzac (Back Room)**

<http://www.myspace.com/riamaemusic>

Ria Mae creates slick pop songs with universal themes of longing, love lost and hearts found. Her debut, full-length album, *Under Your Skin*, is produced by Asif Illyas (MIR) and is nominated for a 2012 East Coast Music Award for Pop Recording of the Year. For the release of *Under Your Skin* on August 30, 2011, Ria went on tour with Melissa Ferrick and opened for her 17 dates in the US and in Canada. Ferrick is a Boston-based singer-songwriter with two decades of experience, 16 albums (Atlantic Records, W.A.R.?, Right On Records, MPress Records) and a rapid fan base. From Massachusetts to New York and Nashville, Mae and Ferrick made one stop in Toronto at The Horseshoe Tavern for the only Canadian date. Back in Halifax, Ria performed a sold-out CD release show and debuted a music video for the title track, "Under Your Skin." Ria is the runner up in the 2012 Radio National Talent Search, "Radio Star", and was the 2011 International Winner at the Mountain Stage New Song Contest in New York City. She was invited to showcase at CMJ in October 2011. 2012 will see her performing showcases at Folk Alliance in Memphis, Tennessee, Canadian Music Week in Toronto, Ontario and at the ECMA Festival and Conference in Moncton, New Brunswick on the Rising Star stage. A versatile artist, Ria performed the supporting lead role "Emily," a renegade homeless musician in *Snow*, a film written and directed by Rohan Fernando. Ria Mae's on-screen performance premiered at California's Cinequest Film Festival, won Best Score at the 2011 Atlantic Film Festival and will be in theatres across Canada in 2012.

***Regional Finalists by Market:***

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Man The Animal, We Fall Down, Hits 99.1, St. John's, NF



John Boswell, Blink, Big John 98.9, St. John, NB



Lucas Teague, Let You Go, Virgin 96 - Montreal, QC



Adrienne Taylor, Dreaming of Tennessee, The Bear 106.9, Ottawa, ON



Jennifer Joyce, Interruptions, 99.9 Virgin Radio, Toronto, ON

CCD Sponsorship Contribution Report:  
Astral Media Radio presents Canadian Radio Star 2012



Steve Fitzpatrick, Out of the Grey, Big Dog 92.7, Regina, SK



Angie Coombes, Feel Me, CJAY 92 - Calgary AB



Se7en Sided, Who We Were, The Bear 100.3 - Edmonton, AB



Joey Clarkson, Get Out, Virgin 95.3, Richmond, BC

## **PART 2: SONGWRITER'S SUMMIT**

**FRIDAY, MARCH 23RD**



**CCD Sponsorship Contribution Report:  
Astral Media Radio presents Canadian Radio Star 2012**

**CANADIAN**

**5:30PM - 7:30PM**

**(2 hours) □ FEATURED SESSION**

**TOM JACKSON: MASTER OF THE ARTIST MAKEOVER**

**Artist/ Performer □ Lori Nuic, Singer/ Songwriter, Lori Nuic, Canada**

**Featured Speaker □ Tom Jackson, President, Tom Jackson's Onstage Success, USA**

**SATURDAY, MARCH 24TH, 2012**

**BALLROOM**

**9:00AM - 9:15AM**

**(15 minutes) □ SONGWRITERS SUMMIT OPENING REMARKS**

**Opening Remarks □ Paul Williams, President & Chairman of the Board, ASCAP - NY, USA**

**BALLROOM**

**9:15AM - 10:15AM**

**(1 hour) □ PANEL**

**THE PUBLISHING SYMPOSIUM**

**Moderator □ Dina LaPolt, Attorney, LaPolt Law P.C., USA**

**Panelists □ Barbara Sedun, Senior Vice President, EMI Music Publishing Canada, Canada**

**Jodie Ferneyhough, CCS Rights Management, Canada**

**Mahito Sakai, Publisher/SVP Business & Gen. Affairs, Publishing, Admin & Corp. Planning, Sony Music Publishing (Japan) Inc., Japan**

**Todd Brabec, Author, "Music Money and Success", USA**

**Chad Richardson, Creative Director, Ole Music Publishing, USA**

**Anne-Marie Smith, EBA Entertainment Business Affairs Inc., Canada**

**SALON A**

**10:15AM - 11:15AM**

**(1 hour) □ PANEL**

**HELLO 'HALO': GETTING YOUR MUSIC IN GAMES**

**Moderator □ Sat Bisla, Founder, President, A&R Worldwide / MUSEXPO, USA**

**Panelist □ Tim Riley, VP, Music Affairs, Activision Publishing / Blizzard, USA**

**Brandon Young, Director of Music Affairs, Activision Publishing / Blizzard, USA**

**Alex Hackford, A & R, Sony Computer Entertainment America, USA**

**Randy Eckhardt, President, Eckhardt Consulting, USA**

**Natalia Romiszewski, Music Supervisor, Sound Language, USA**

**Introduction □ Johnny Hockin, The Much MTV Group, Canada**

**BALLROOM**

**10:15AM - 10:30AM**

**(15 minutes) □ PRESENTATION**

**On the Money: Examining Musicians' Revenue Streams**

**Presenter □ Kristin Thomson, Education Director, Future Of Music Coalition, USA**

**SALON B**

**10:15AM - 11:15AM**

**(1 hour) □ PRESENTATION**

**FACTOR: Still Funding After All These Years**

**Moderator □ Duncan McKie, President, FACTOR, Canada**

**Panelists □ Greg Van Bastelaar, Manager Funded Projects Department, FACTOR, Canada**

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Brent Bain, Manager, Submissions Department, **FACTOR**, Canada  
Allison Outhit, VP, Operations, **FACTOR**, Canada  
Philip Gumbley, Director, Operations, **FACTOR**, Canada

**BALLROOM**

10:30AM - 11:20AM

(50 minutes) **PANEL**

**LICENSING ISSUES IN CANADA: WHERE DO WE STAND**

**Moderator** **Christian Castle**, Attorney, Managing Partner, **Christian L. Castle Attorneys**, USA

**Panelist** **Graham Henderson**, President, **Music Canada & AVLA**, Canada

**Adam Parness**, Sr. Director Of Music Licensing, **Rhapsody**, USA

**Eric Baptiste**, CEO, **SOCAN**, Canada

**David Basskin**, President & CEO, **CMRRA**, Canada

**Ian MacKay**, President, **Re:Sound Music Licensing Company**, Canada

**Len Lytwyn**, Chairman & Executive Director, **Musicians Rights Organization Canada (MROC)**,  
Canada

**Jim Cady**, President, **Slacker Personal Radio**, USA

**BALLROOM**

11:30AM - 12:20PM

(50 minutes) **PANEL**

**MUSIC IN FILM & TV: THE ERA OF "THAT SONG"**

**Moderator** **Ron Proulx**, President, **Arpix Media Inc.**, Canada

**Introduction** **Johnny Hockin**, **The Much MTV Group**, Canada

**Panelists** **Richard Glasser**, Executive In Charge of Music Film/TV, **The Weinstein Co**, USA

**Mamie Coleman**, VP, Music & Production, **Fox Broadcasting Company**, USA

**Rochelle Holguin**, Sr. Director, MTV Creative Music Integration, **MTV Music & Talent Department**, USA

**Daryl Berg**, Executive Director, Music, **Shine America**, USA

**Chris Mollere**, Music Supervisor, **Fusion Music Supervision**, USA

**John Bissell**, Music Supervisor, **Mothlight Music**, USA

**SALON A**

11:30AM - 12:20PM

(50 minutes) **PANEL**

**CANADIAN MARKET OVERVIEW**

**Moderator** **Duncan McKie**, President, **FACTOR**, Canada

**Panelist** **Vivian Barclay**, General Manager, **Warner Chappell Music**, Canada

**Adrian Strong**, President, **DMD Entertainment**, Canada

**Ralph James**, President, **The Agency Group**, Canada

**Helen Britton**, Vice-President, **Six Shooter Records**, Canada

**Lloyd Nishimura**, President, **Outside Music**, Canada

□

**SALON B**

11:30AM - 12:30PM

(1 hour) **PRESENTATION**

**THE ELEMENTS OF A HIT SONG**

**Presenter** **Ralph Murphy**, VP International and Domestic Membership Group, **ASCAP - Nashville**,  
USA

**Jay Frank**, Founder / CEO, **Digsin**, USA

**SALON A**

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12:30PM - 1:30PM

(1 hour) **PANEL**

**VIEWS ON REVENUES: THE SONGWRITERS PERSPECTIVE**

**Moderator** □ Terry O'Brien, Education & Outreach Manager -Membership, **SOCAN - West Coast Office**, Canada

**Panelist** □ Greig Nori, Songwriter/Artist/Producer/Manager, **Bunk Rock Music**, Canada  
Rob Lanni, Co-President, **Coalition Music**, Canada  
Rick Jackett, Songwriter/Artist/Producer, **Finger Eleven**, Canada

**BALLROOM**

12:30PM - 1:20PM

(50 minutes) **PANEL**

**PRODUCERS PANEL: EVOLUTION OF A HIT**

**Moderator** □ Adrian Carr, Senior Mastering Engineer, **ACMastering**, Canada

**Panelist** □ Kevin Doyle, Owner, **Kevin Doyle Music**, CANADA

Bassy Bob Brockmann, Producer, **Bassy Bob Consulting**, USA

Dean Nelson, Engineer / Mixer, **OIART**, Canada

Dan Weston, Producer / Mixer, **Dan Weston**, CANADA

Adam Hurstfield, Exec Producer & President, **RockStar Academy / XOXO Entertainment**, Canada

Douglas Romanow, Producer/Engineer, **Douglas Romanow Music**, Canada

**CANADIAN**

12:30PM - 1:45PM

(1 hour 15 minutes) **FEATURED SESSION**

**KINGS OF SONGWRITING: CMW SONGWRITERS CIRCLE**

**Moderator** □ Paul Williams, President & Chairman of the Board, **ASCAP - NY**, USA

**Introduction** □ Ralph Murphy, VP International and Domestic Membership Group, **ASCAP - Nashville**, USA

**Participant** □ Don Schlitz, Songwriter / Performer, **Don Schlitz**, USA

Alan Frew, Singer/Songwriter, **Ole**, Canada

Dan Wilson, Singer, Multi-instrumentalist, Songwriter, Producer, , USA

George Merrill, Songwriter, , USA

**BALLROOM**

1:30PM - 2:30PM

(1 hour) **PANEL**

**ASK THE ARTISTS**

**Moderator** □ Jeff Leake, PD/MD, **XM/Sirius Satellite Radio Canada**, Canada

**Panelists** □ Kellylee Evans, Performer, **www.kellyleeevans.com**, Canada

Tyler Armes, Artist, **Down With Webster**, Canada

Branko Scekcic, **Dinosaur Bones**, Canada

Caroline Brooks, Artist, **The Good Lovelies**, Canada

Stevano Ugo, Executive Producer & Artist (UGO Crew), **Stevano U-G-O**

**SALON A**

1:30PM - 2:20PM

(50 minutes) **PANEL**

**DATA TECHNOLOGY, AND WHAT IT MEANS TO YOUR WALLET**

**Moderator** □ Peter Jenner, Manager /MD, **Sincere Management**, UK

**Panelists** □ David Basskin, President & CEO, **CMRRA**, Canada

Catharine Saxberg, Executive Director, **Canadian Music Publishers Association (CMPA)**, Canada

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Mark Isherwood, Director, **Rightscom Limited**, UK  
Trevor Guy, Vice President, **Last Gang Records**, Canada  
Jeff Price, Founder / CEO, **Tunecore**, USA

**SALON A**

2:30PM - 3:20PM

(50 minutes) **PANEL**

**MUSIC IN ADVERTISING: ART & COMMERCE IN PERFECT HARMONY**

**Moderator** □ Larry LeBlanc, Senior Editor, **Celebrity Access**, USA

**Panelist** □ Ryan Fitch, Music Producer, **Saatchi & Saatchi**, USA

Steve Knill, EVP, Music and Entertainment, **GMR Marketing**, USA

Julia Trainor, Music Supervisor, **mOcean**, USA

Barry Cole, President, **Spot music / Blue Mountain Music Publishing**, USA

David Hayman, Music Supervisor, **Supersonic Creative**, Canada

**Introduction** □ Johnny Hockin, **The Much MTV Group**, Canada

**BALLROOM**

2:45PM - 3:45PM

(1 hour) **CELEBRITY INTERVIEW**

**All Right Now: Celebrity Interview with Paul Rodgers**

**Celebrity Interview** □ Paul Rodgers, Music Legend/ Songwriter/ Performer, **Millennium Management/Chris Crawford**, USA

**Interviewer** □ Jeff Woods, Journalist, **Legends of Classic Rock**, Canada

**SALON A**

3:30PM - 4:20PM

(50 minutes) **WORKSHOP**

**HOW TO GET YOUR MONEY**

**Presenter** □ Jeff Price, Founder / CEO, **Tunecore**, USA

**SALON B**

3:45PM - 4:45PM

(1 hour) **PANEL**

**SOCAN: LIFE OF A SONG**

**Moderator** □ Rodney Murphy, Education & Outreach Manager, **SOCAN**, Canada

**Panelist** □ Dan Hill, Artist/Songwriter/Author, **Dan Hill**, Canada

Janet Baker, Director, Administration & Synchronization, **Sony/ATV Music Publishing (Canada)**, Canada

Jody Colero, Owner, **Silent Joe**, CANADA

**BALLROOM**

4:00PM - 4:50PM

(50 minutes) **PANEL**

**HOW ARTISTS ARE BEING DISCOVERED: A&R IN A NEW WORLD**

**Moderator** □ Larry LeBlanc, Senior Editor, **Celebrity Access**, USA

**Panelists** □ Patrik Larsson, A&R / Head of label, **Uniform Beat – a division of Playground Music Scandinavia**, SWEDEN

Sat Bisla, Founder, President, **A&R Worldwide / MUSEXPO**, USA

Mark Spicoluk, Senior Director of A&R, **Universal Music Canada**, Canada

Daniel Glass, President / CEO, **Glassnote Entertainment Group**, USA

Nathan Stein, Manager, A&R, **Bedlam Music Management / Dine Alone Records**, Canada

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Kavi Ohri, Vice-President, Business Development (US East), **Music Dealers, LLC**, USA

**SALON A**

4:30PM - 5:30PM

(1 hour) **MASTER CLASS**

**STREET IDOL**

**Moderator**  Joe Wood, President, **RDR Music Group/DMDS**, Canada  
**Judges**  Dulce Barbosa, President, **dB Promotions & Publicity Inc.**, Canada  
Cara Heath, President, **With a Bullet**, Canada  
Demetrius Nath, Owner, **Antiskeptic Entertainment**, Canada  
Yvonne Valnea, **Last Tango Productions**, Canada  
Amber Bell, **Dale Speaking Ltd**, Canada  
**Panelists**  Oscar Furtado, **Tandemtracks Promotions**, Canada  
Anya Wilson, Publicist, **Anya Wilson Promotion & Publicity**, Canada  
Lauren Tutty, Radio Promoter, **Lauren Tutty Promotions**, Canada  
Linda Dawe, President, **Music Solutions Inc**, Canada  
Andrea Morris, Director, Media Marketing, **AM to FM Promotions**, Canada

**BALLROOM**

5:00PM - 7:00PM

(2 hours) **TICKETED EVENT**

**CMPA Presents CMW & MUSEXPO GLOBAL SYNCH AND CONSUMER BRANDS  
SUMMIT 2012**

**Host**  Sat Bisla, Founder, President, **A&R Worldwide / MUSEXPO**, USA  
**Music Supervisor**  Mamie Coleman, VP, Music & Production, **Fox Broadcasting Company**, USA  
Michael Perlmutter, Music Supervisor, **Instinct Entertainment**, Canada  
Brandon Young, Director of Music Affairs, **Activision Publishing / Blizzard**, USA  
Tim Riley, VP, Music Affairs, **Activision Publishing / Blizzard**, USA  
Richard Glasser, Executive In Charge of Music Film/TV, **The Weinstein Co**, USA  
Daryl Berg, Executive Director, Music, **Shine America**, USA  
Rochelle Holguin, Sr. Director, MTV Creative Music Integration, **MTV Music & Talent Department**, USA  
Chris Mollere, Music Supervisor, **Fusion Music Supervision**, USA  
Ryan Fitch, Music Producer, **Saatchi & Saatchi**, USA  
Alex Hackford, A & R, **Sony Computer Entertainment America**, USA  
Randy Eckhardt, President, **Eckhardt Consulting**, USA  
Steve Knill, EVP, Music and Entertainment, **GMR Marketing**, USA  
Julia Trainor, Music Supervisor, **mOcean**, USA  
Natalia Romiszewski, Music Supervisor, **Sound Language**, USA  
Barry Cole, President, **Spot music / Blue Mountain Music Publishing**, USA  
David Hayman, Music Supervisor, **Supersonic Creative**, Canada  
Ron Proulx, President, **Arpix Media Inc.**, Canada

**SALON B**

5:00PM - 7:00PM

(2 hours) **WORKSHOP**

**WORDS & MUSIC: SONGWRITERS LISTENING SESSION**

**Moderator**  Shannon O'Neill, Events Coordinator, **Songwriters Association of Canada SAC**, Canada  
**Judge**  Vivian Barclay, General Manager, **Warner Chappell Music**, Canada  
Eddie Schwartz, SAC President/Songwriter/Producer, **Songwriters Association of Canada SAC**,  
Canada  
Barbara Sedun, Senior Vice President, **EMI Music Publishing Canada**, Canada

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Chad Richardson, Creative Director, **Ole Music Publishing**, USA

## PART 3: NEW SONGWRITER'S WORKSHOP

### **New Songwriter's Workshops:**

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

<b>City</b>	<b>Date</b>	<b>Time</b>	<b>Station</b>
<u>Winnipeg, MB</u>	Wednesday September 7, 2011	6:00 PM - 10:00 PM	Hot 103
<u>Regina, SK</u>	Thursday September 8, 2011	6:00 PM - 10:00 PM	Big Dog 92.7 FM
<u>Saint John, NB</u>	Thursday September 15, 2011	6:00 PM - 10:00 PM	98.9 Big John FM
<u>Halifax, NS</u>	Saturday September 17, 2011	12:00 PM - 5:00 PM	Q104
<u>St. John's, NL</u>	Sunday September 18, 2011	12:00 PM - 5:00 PM	99.1 Hits FM
<u>Edmonton, AB</u>	Thursday September 22, 2011	6:00 PM - 10:00 PM	The Bear 100.3 FM
<u>Calgary, AB</u>	Saturday September 24, 2011	12:00 PM - 5:00 PM	CJAY 92 FM
<u>Vancouver, BC</u>	Sunday September 25, 2011	12:00 PM - 5:00 PM	Virgin Radio 95.3 FM
<u>Ottawa, ON</u>	Thursday September 29, 2011	6:00 PM - 10:00 PM	The Bear 106.9 FM
<u>Montreal, PQ</u>	Saturday October 1, 2011	12:00 PM - 5:00 PM	Virgin Radio 96 FM
<u>Toronto, ON</u>	Sunday October 2, 2011	12:00 PM - 5:00 PM	Virgin Radio 99.9 FM
<u>Toronto, ON</u>	Monday October 3, 2011	6:00 PM - 10:00 PM	Virgin Radio 99.9 FM

### **Workshop SCHEDULE-AT-A-GLANCE**

Part 1: What's in a Song?

Part 2: Songwriting Revenue Streams (SOCAN)

Part 3: Music Publishing 101

Part 4: The Music Meeting (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 hooky strong melodies

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### SONGWRITERS REVENUE STREAMS

SOCAN is the Canadian copyright collective that administers the performing rights of more than 90,000 composer, author and publisher members, and hundreds of thousands of members of affiliated performing rights organizations (PROs) worldwide, by licensing the use of their copyright-protected music in Canada. They collect licence fees for the communication and public performance of their members music in Canada. These fees are then distributed as royalties to writers and publisher members and their international affiliates.

In this session you will learn:

- What a performance rights society does (ie. SOCAN)
- When you should become a member of SOCAN
- Copyright 101 and revenue streams
- About performance royalties
- Where the money comes from and the value of music
- How you get paid for public performances of your songs (TV, Radio, Concert, etc.)

### MUSIC PUBLISHING 101

Music publishers play a vital role in the development of new music by taking care of the business aspect and therefore allowing writers and composers to concentrate on the creative aspect.

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

### THE MUSIC MEETING (Song Review)

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:

Date & Location	National Songwriter (Presenting)	Local Songwriter (Panel Only)	SOCAN Presenter	Music Publisher	MC / Host	MD on Song Review Panel
Wed Sept 7, 2011 Winnipeg, MB	Steve Wilkinson	Jaylene Johnson	Terry O'Brien	Amy Eligh	Young Mike	Young Mike
Thurs Sept 8, 2011 Regina, SK	Steve Wilkinson	Jen Lane	Terry O'Brien	Amy Eligh	Jon Best	Jon Best

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Thurs Sept 15, 2011 Saint John, NB	Ralph Murphy	Jessica Rhaye	Rodney Murphy	Barbara Sedun	Paul Jensen	Paul Jensen
Sat Sept 17, 2011 Halifax, NS	Ralph Murphy	John Mullane	Rodney Murphy	Barbara Sedun	Tom Bedell	Tom Bedell
Sun Sept 18, 2011 St. John's, NL	Ralph Murphy	Sheri Ryan	Rodney Murphy	Barbara Sedun	Brian Bradley	Brian Bradley
Thurs Sept 22, 2011 Edmonton, AB	Dan Hill	Amy Heffernan	Terry O'Brien	Jodie Ferneyhough	N/A	N/A
Sat Sept 24, 2011 Calgary, AB	Dan Hill	Amy Heffernan	Terry O'Brien	Jodie Ferneyhough	Russ Empey	Russ Empey
Sun Sept 25, 2011 Vancouver, BC	Dan Hill	Andrew Allan	Terry O'Brien	Jodie Ferneyhough	Samantha Morelli	Jeff Winskell
Thurs Sept 29, 2011 Ottawa, ON	Dan Hill	Jeremy Fischer	Stephanie Falco	Jodie Ferneyhough	Scott Lear	Scott Lear
Sat Oct 1, 2011 Montreal, QC	Dan Hill	Jeremy Fischer	Stephanie Falco	Jodie Ferneyhough	Vinny Barrucco	Vinny Barrucco
Sun Oct 2, 2011 Toronto, ON	Dan Hill	Tom Barlow	Rodney Murphy	Jodie Ferneyhough	Maie Pauts	Maie Pauts
Sun Oct 2, 2011 Toronto, ON	Dan Hill	Ariana Gillis	Rodney Murphy	Amy Eligh	Maie Pauts	Maie Pauts



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**Participating Stations:**



Saint John, NB



Halifax, NS



St. John's, NL



Winnipeg's #1 Hit Music Station

Winnipeg, MB



#1 FOR THE MOST COUNTRY

Regina, SK



Edmonton, AB



Calgary, AB



Vancouver, BC



Ottawa, ON



Montreal, QC



Toronto, ON

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 ASTRAL MEDIA RADIO presents Canadian Radio Star 2012**

**Expenses Incurred:**

**NATIONAL SONGWRITING COMPETITION**

<b>EXPENSES</b>	<b>2012 ACTUAL</b>
Administration Fees	\$13,494.55
Advertising	\$7,924.23
Artwork Creative	\$5,685.07
Courier / Shipping / Postage	\$3,862.34
Facilitators / Speakers	\$4,850.00
Flights	\$2,200.00
Printing Materials (Flyers / Posters)	\$6,957.20
Hotel Room	\$2,349.22
Judges' Fees	\$1,200.00
National Songwriter Winners	\$12,500.00
Per Diems	\$800.00
Prizing	\$12,660.45
Event & Production Staff	\$3825.00
Script / V.O.	\$425.00
Songwriters' Association (S.A.C.)	\$2,500.00
Sound / Lights / Backline (Performance & Seminar)	\$10,975.20
Venue Costs	\$2,750.00
Website	\$8,500.00
<b>EXPENSE TOTAL</b>	<b>\$103,458.26</b>

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

**SONGWRITERS SUMMIT**

<b>EXPENSES</b>	<b>2012 ACTUAL</b>
Administration Fees	\$20,532.99
Artwork Creative	\$9,524.83
Casual Labour	\$10,200.00
Courier / Shipping	\$3,728.40
Database / Website	\$4,575.20
Equipment Rental/Production	\$17,212.08
Event Staff	\$35,259.00
Internet / Website	\$2,250.00
Professional Fees & Expenses	\$7,200.00
Promotional Materials	\$11,959.85
Speaker Fees / Per Diem	\$12,126.86
Venue Costs	\$22,850.00
<b>EXPENSE TOTAL</b>	<b>\$157,419.21</b>

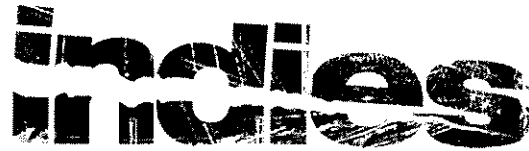
**CCD Contribution from Astral Media Radio** **\$110,000.00**

**CCD Sponsorship Contribution Report:  
 ASTRAL MEDIA RADIO presents Canadian Radio Star 2012**

**NEW SONGWRITERS' WORKSHOPS 2012**

<b>EXPENSES</b>	<b>2012 ACTUAL</b>
Administration Fees	\$16,515.97
Advertising	\$6,069.00
Artwork Creative	\$1,945.35
Audio Video / Lighting Services	\$7,790.00
Catering	\$3,107.74
Courier / Shipping / Postage	\$2,726.59
Event Staff / Per Diems & Expenses	\$2,588.51
Printing and Reproduction	\$6,063.30
Production / Event Managers	\$16,000.00
Public Relations / Promotion	\$12,500.00
Scripting / VO / Powerpoint/ Video	\$3,250.00
Speaker Airfare / Travel	\$12,766.08
Speaker Fees / Per Diem	\$14,981.41
Speaker Hotel	\$7,385.80
Venue Rental	\$4,908.23
Website	\$8,024.50
<b>EXPENSE TOTAL</b>	<b>\$126,622.48</b>
 <b>CCD Contribution from Astral Media Radio</b>	 <b>\$115,000.00</b>

CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012



ASTRAL MEDIA was a major sponsor of Canadian Music Week 2012 contributing \$150,000 in total toward the Production and Distribution of a Special Radio Podcast of the Canadian Independent Music Awards "The Indies".

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 2012.
2. **"Indie Winners" and Nominees** will list the artists that received an award and a description of what award they received and a complete list of nominees.
3. **"Expenses Incurred"** will detail how the CCD Sponsors' contribution enabled CMW 2012 to provide a television special plus live webcast and radio podcasts.

## **Featured Artists**

### **Pavlo**



Hometown: Toronto, ON

Genre: World

Date: Saturday March 24, 2012 @ 7:50PM

Venue: **Canadian Room**

CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012

## Passion Pit



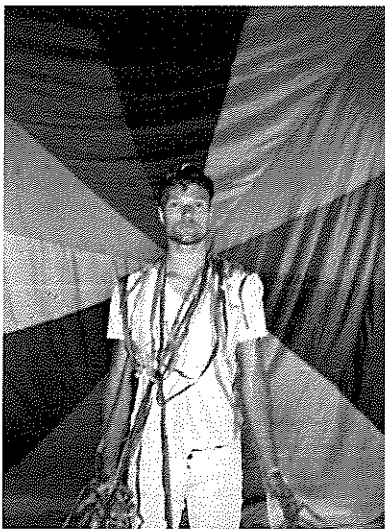
Hometown: Cambridge, MA

Genre: Indie Rock

Date: Saturday March 24, 2012 @ 11:15PM

Venue: **Canadian Room**

## Rich Aucoin



Hometown: Halifax, NS

Genre: Electronic, Experimental, Folk

Date: Saturday March 24, 2012 @ 10:25PM

Venue: **Canadian Room**

CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012

## The Pack A.D.



Hometown: Vancouver, B.C  
Genre: Alternative,Pop,Punk,Rock  
Date: Saturday March 24, 2012 @ 8:00PM  
Venue: **Canadian Room**

## Dan Mangan



Hometown: Vancouver, BC  
Genre: Alternative,Rock,Singer-Songwriter  
Date: Saturday March 24, 2012 @ 9:05PM  
Venue: **Canadian Room**

CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012

## The Sheepdogs



Hometown: Saskatoon, SK

Genre: Rock

Date: Saturday March 24, 2012 @ 9:45PM

Venue: **Canadian Room**

## Treble Charger



Hometown: Toronto, ON

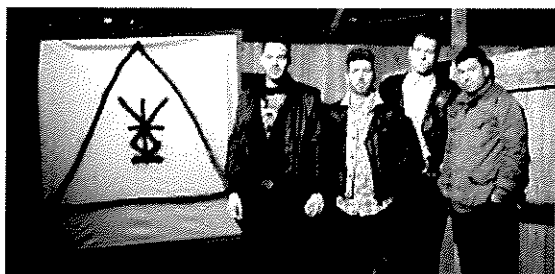
Genre: Rock

Date: Saturday March 24, 2012 @ 8:40PM

Venue: **Canadian Room**

CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012

## Young Empires



Hometown: TORONTO, ON  
Genre: Electronic, Pop, Rock, World  
Date: Saturday March 24, 2012 @ 8:20PM  
Venue: **Canadian Room**

### **Indies Award Winners:**

**FAVOURITE ALBUM OF THE YEAR**

Fucked Up – *David Comes To Life* (Matador/Beggars Canada)

**FAVOURITE SINGLE OF THE YEAR**

The Sheepdogs – *I Don't Know* (Dine Alone)

**FAVOURITE GROUP OF THE YEAR**

The Sheepdogs (Dine Alone)

**FAVOURITE SOLO ARTIST OF THE YEAR**

Dan Mangan (Arts & Crafts)

**FAVOURITE VIDEO OF THE YEAR**

Marianas Trench – *Haven't Had Enough* (604)

**FAVOURITE LIVE ARTIST/GROUP OF THE YEAR**

The Sheepdogs (Dine Alone)

**FAVOURITE ALTERNATIVE ARTIST/GROUP OF THE YEAR**

Library Voices (Nevado)



**CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012**

**FAVOURITE BLUES ARTIST/GROUP OF THE YEAR**

Suzie Vinnick (Independent)

**FAVOURITE CHILDREN'S ARTIST/GROUP OF THE YEAR**

Splash'N Boots (Splash Records)

**FAVOURITE COUNTRY ARTIST/GROUP OF THE YEAR**

Doc Walker (Open Road)

**FAVOURITE ELECTRONIC ARTIST/GROUP OF THE YEAR**

Deadmau5 (Mau5trap Recordings/Ultra)

**FAVOURITE FOLK/ROOTS ARTIST/GROUP OF THE YEAR**

Elliott Brood (Paper Bag)

**FAVOURITE FRANCOPHONE ARTIST/GROUP OF THE YEAR**

Coeur de Pirate (Grosse Boîte)

**FAVOURITE JAZZ ARTIST/GROUP OF THE YEAR**

Jill Barber (Outside)

**FAVOURITE METAL ARTIST/GROUP OF THE YEAR**

Protest The Hero (Underground Operations)

**FAVOURITE POP ARTIST/GROUP OF THE YEAR**

Neverest (VicPark Group/Fontana North)

**FAVOURITE PUNK/HARDCORE ARTIST/GROUP OF THE YEAR**

Fucked Up (Matador/Beggars Canada)

**FAVOURITE ROCK ARTIST/GROUP OF THE YEAR**

The Sheepdogs (Dine Alone)

**FAVOURITE URBAN ARTIST/GROUP OF THE YEAR**

The Weeknd (Independent)

**FAVOURITE WORLD ARTIST/GROUP OF THE YEAR**

Minor Empire (Independent)

**FAVOURITE INTERNATIONAL ALBUM OF THE YEAR**

Adele – 21 (XL)

**FAVOURITE INTERNATIONAL SINGLE OF THE YEAR**

AWOLNATION – *Sail* (Red Bull)

**FAVOURITE INTERNATIONAL GROUP OF THE YEAR**

Bon Iver (Jagjaguwar)

CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012

**FAVOURITE INTERNATIONAL SOLO ARTIST OF THE YEAR**

Adele (XL)

**FAVOURITE INTERNATIONAL VIDEO OF THE YEAR**

Gotye – *Somebody That I Used to Know (feat. Kimbra)* (Eleven)

**FAVOURITE INTERNATIONAL BREAKTHROUGH ARTIST/GROUP OF THE YEAR**

Young The Giant (Roadrunner)

**SIRIUSXM EMERGING ARTIST OF THE YEAR**

Rich Aucoin

**HALL OF FAME INDUCTEES**

Treble Charger

**Indies Award Nominees:**

**ALBUM OF THE YEAR**

Austra – *Feel It Break* (Paper Bag)  
City and Colour – *Little Hell* (Dine Alone)  
Feist – *Metals* (Arts & Crafts)  
Fucked Up – *David Comes To Life* (Matador/Beggars Canada)  
Mother Mother – *Eureka* (Last Gang)

**SINGLE OF THE YEAR**

Alyssa Reid – *Alone Again* (Wax)  
Crystal Castles – *Not In Love (feat. Robert Smith)* (Last Gang)  
Kristina Maria – *Let's Play* (MapleMusic)  
Raghav – *Fire* (Cordova Bay)  
The Sheepdogs – *I Don't Know* (Dine Alone)

**GROUP OR DUO OF THE YEAR**

City and Colour (Dine Alone)  
Hey Rosetta! (Sonic)  
Mother Mother (Last Gang)  
The Pack A.D. (Mint)  
The Sheepdogs (Dine Alone)

**SOLO ARTIST OF THE YEAR**

Coeur de Pirate (Grosse Boîte)  
Dan Mangan (Arts & Crafts)  
Feist (Arts & Crafts)  
Rich Aucoin (Sonic)  
The Weeknd (Independent)

**CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012**

**VIDEO OF THE YEAR**

Coeur de Pirate – *Adieu* (Grosse Boîte)  
Danny Fernandes – *Hit Me Up* (CP)  
Marianas Trench – *Haven't Had Enough* (604)  
Neverending White Lights – *Falling Apart* (feat. *Bed of Stars*) (MapleMusic)  
Timber Timbre – *Woman* (Arts & Crafts)

**LIVE ARTIST/GROUP OR DUO OF THE YEAR**

Deadmau5 (Mau5trap Recordings/Ultra)  
Hollerado (Arts & Crafts)  
Rich Aucoin (Sonic)  
The Sheepdogs (Dine Alone)  
Timber Timbre (Arts & Crafts)

**ALTERNATIVE ARTIST/GROUP OR DUO OF THE YEAR**

Braids (Flemish Eye)  
Destroyer (Merge)  
Grimes (Arbutus)  
Library Voices (Nevado)  
Sandro Perri (Constellation)

**BLUES ARTIST/GROUP OR DUO OF THE YEAR**

David Gogo (Cordova Bay)  
Harry Manx & Kevin Breit (Stony Plain)  
MonkeyJunk (Stony Plain)  
Suzie Vinnick (Independent)  
The 24th Street Wailers (Independent)

**CHILDREN'S ARTIST/GROUP OR DUO OF THE YEAR**

Jack Grunsky (Casablanca Kids Inc.)  
Mike Whittle (Independent)  
Splash'N Boots (Splash Records)  
The Kerplunks (Independent)  
Will Stroet (Independent)

**COUNTRY ARTIST/GROUP OR DUO OF THE YEAR**

Dean Brody (Open Road)  
Doc Walker (Open Road)  
High Valley (Open Road)  
Jason McCoy (Open Road)  
Tara Oram (Open Road)

**ELECTRONIC ARTIST/GROUP OR DUO OF THE YEAR**

Austra (Paper Bag)  
Crystal Castles (Last Gang)  
Deadmau5 (Mau5trap Recordings/Ultra)  
Junior Boys (Domino)  
Rich Aucoin (Sonic)

**CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012**

**FOLK/ROOTS ARTIST/GROUP OR DUO OF THE YEAR**

Blackie And The Rodeo Kings (File Under: Music)  
Bruce Cockburn (True North)  
Elliott Brood (Paper Bag)  
One Hundred Dollars (Outside)  
The Deep Dark Woods (Six Shooter)

**FRANCOPHONE ARTIST/GROUP OR DUO OF THE YEAR**

Coeur de Pirate (Grosse Boîte)  
Galaxie (C4)  
Jimmy Hunt (Dare To Care)  
Les Breastfeeders (Blow The Fuse)  
Malajube (Dare To Care)

**JAZZ ARTIST/GROUP OR DUO OF THE YEAR**

Colin Stetson (Constellation)  
Cory Weeds (Cellar Live)  
Diana Panton (eOne)  
Jill Barber (Outside)  
Sophie Milman (eOne)

**METAL ARTIST/GROUP OR DUO OF THE YEAR**

Devin Townsend (Inside Out/eOne)  
Fuck The Facts (eOne)  
KEN Mode (Profound Lore)  
Protest The Hero (Underground Operations)  
Untimely Demise (Sonic Unyon)

**POP ARTIST/GROUP OR DUO OF THE YEAR**

Alyssa Reid (Wax)  
Danny Fernandes (CP)  
Kristina Maria (MapleMusic)  
Mia Martina (CP)  
Neverest (VicPark Group/Fontana North)

**PUNK/HARDCORE ARTIST/GROUP OR DUO OF THE YEAR**

Abandon All Ships (Underground Operations)  
Cancer Bats (Distort)  
Chixdiggitt (Fat Wreck Chords)  
Fucked Up (Matador/Beggars Canada)  
Living With Lions (Black Box)

**ROCK ARTIST/GROUP OR DUO OF THE YEAR**

Sloan (Outside)  
The Pack A.D. (Mint)  
The Sheepdogs (Dine Alone)  
The Trews (Bumstead)  
Theory of a Deadman (604)

**CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012**

**URBAN ARTIST/GROUP OR DUO OF THE YEAR**

D-Sisive (Urbnet)  
Danny Fernandes (CP)  
JRDN (Kuya/Fontana North)  
Swollen Members (eOne)  
The Weeknd (Independent)

**WORLD ARTIST/GROUP OR DUO OF THE YEAR**

Aline Morales (Independent)  
Kiran Ahluwalia (Independent)  
Massiel Yanira (MapleMusic)  
Minor Empire (Independent)  
Pavlo (Fontana North)

**INTERNATIONAL ALBUM OF THE YEAR**

Adele – *21* (XL)  
Bon Iver – *Bon Iver* (Jagjaguwar)  
Fleet Foxes – *Helplessness Blues* (Sub Pop)  
M83 – *Hurry Up, We're Dreaming* (Naïve)  
Taylor Swift – *Speak Now* (Big Machine/Open Road)

**INTERNATIONAL SINGLE OF THE YEAR**

Adele – *Rolling In The Deep* (XL)  
AWOLNATION – *Sail* (Red Bull)  
Gotye – *Somebody That I Used to Know (feat. Kimbra)* (Eleven)  
Seether – *Country Song* (Wind-Up)  
Young The Giant – *My Body* (Roadrunner)

**INTERNATIONAL GROUP OR DUO OF THE YEAR**

Beirut (Pompeii)  
Bon Iver (Jagjaguwar)  
M83 (Naïve)  
Metronomy (Because)  
Wilco (dBpm/Anti)

**INTERNATIONAL SOLO ARTIST OF THE YEAR**

Adele (XL)  
Anna Calvi (Domino)  
Taylor Swift (Big Machine/Open Road)  
Tom Waits (Anti)  
tUnE-yArDs (4AD)

**INTERNATIONAL VIDEO OF THE YEAR**

AWOLNATION – *Sail* (Red Bull)  
Gotye – *Somebody That I Used to Know (feat. Kimbra)* (Eleven)  
Lana Del Rey – *Video Games* (Independent)  
The Black Keys – *Lonely Boy* (Nonesuch)  
Tyler, the Creator – *Yonkers* (XL)

**CCD Sponsorship Contribution Report:  
Astral Media Radio and The Canadian Independent Music Awards 2012**

**INTERNATIONAL BREAKTHROUGH ARTIST/GROUP OR DUO OF THE YEAR**

AWOLNATION (Red Bull)  
SBTRKT (Young Turks/XL)  
The Jezabels (Dine Alone)  
The Naked and Famous (Somewhat Damaged)  
Young The Giant (Roadrunner)

**EMERGING ARTIST OF THE YEAR**

Adrian Glynn  
Dinosaur Bones  
Imaginary Cities  
Indian Handcrafts  
Low Level Flight  
Nash  
Rich Aucoin  
The Pack A.D.  
Timber Timbre  
Wildlife

**Expenses Incurred:**

**INDIES EXPENSES**

	<b>2012 ACTUAL</b>
Administration Fee (15%)	\$27,029.76
Accomodations	\$6,150.50
Advertising/Artwork	\$20751.12
Casual Help / Professional Fees	\$23,164.80
Equipment Rental & Pre/Live/Post Production	\$70,187.00
Facility Rental/Catering	\$17,250.00
Per Diems/Passes/Talent Fees	\$37,775.00
Promotion/Publicity	\$4,920.00

**EXPENSE TOTAL** **\$207,228.18**

**CCD Contribution from Astral Media Radio** **\$150,000.00**

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



ASTRAL MEDIA was a major sponsor of Canadian Music Week 2012 contributing \$125,000 in total toward the Canadian Radio Music Awards (CRMA's). \$5,000 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 2012.
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 2012 to provide the artist with a viable showcase or a comparable benefit.

## Featured Artists

### Raghav



Hometown: Calgary, AB Canada

Genre: Pop, RnB

Date: Friday March 23, 2012 @ 12:30PM

Venue: **Canadian Room**

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

## Neverest



Hometown: Toronto, ON Canada

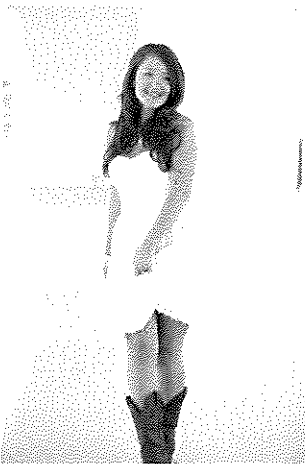
Genre: Pop, Rock

Date: Friday March 23, 2012 @ 12:30PM

Venue: **Canadian Room**

<http://www.myspace.com/neverestmusic>

## Kira Isabella



Hometown: Ottawa, ON Canada

Genre: Acoustic ,Country

Date: Friday March 23, 2012 @ :PM

Venue: **Canadian Room**



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

## Dragonette



Hometown: Toronto, ON Canada

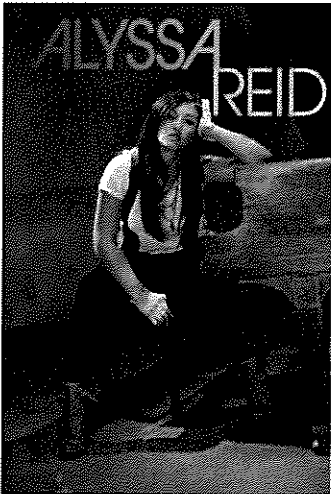
Genre: Electronic, Pop

Date: Friday March 23, 2012 @ 12:30PM

Venue: **Canadian Room**

<http://www.myspace.com/dragonette>

## Alyssa Reid



Hometown: Brampton, ON Canada

Genre: pop/r&b

Date: Friday March 23, 2012 @ 12:30PM

Venue: **Canadian Room**

<http://www.myspace.com/alyssareidmusic>

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

## Fefe Dobson



Hometown: Toronto, ON Canada

Genre: Rock Pop

Date: Friday March 23, 2012 @ 12:30PM

Venue: **Canadian Room**

<http://www.myspace.com/fefedobson>

## The Sheepdogs



Hometown: Saskatoon, SK

Genre: Rock N Roll

Date: Friday March 23, 2012 @ 12:30PM

Venue: **Canadian Room**

<http://twitter.com/thesheepdogs>

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

**CRMA Winners:**

ROCK  
THE SHEEPDOGS – I DON'T KNOW

CHR  
MARTIN SOLVEIG & DRAGONETTE – HELLO

DANCE/URBAN/RHYTHMIC  
MARTIN SOLVEIG & DRAGONETTE – HELLO

HOT AC  
ALYSSA REID – ALONE AGAIN

MAINSTREAM AC  
NEVEREST – ABOUT US

COUNTRY  
KIRA ISABELLA – LOVE ME LIKE THAT

FANS CHOICE  
FEFE DOBSON – STUTTERING

SOCAN SONG OF THE YEAR  
**STUTTERING** - Songwriters: Fefe Dobson / Claude Kelly / Michael Mentore / Jonathan Rotem  
Recorded by: Fefe Dobson

CHART TOPPER  
FEFE DOBSON

FACTOR BREAKTHROUGH ARTIST  
ALYSSA REID

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

**CRMA Nominees:**

**ROCK**

BLEEKER RIDGE - SMALL TOWN DEAD  
JONAS & THE MASSIVE ATTRACTION - BIG SLICE  
THE REASON - THE LONGEST HIGHWAY HOME  
THE SHEEPDOGS - I DON'T KNOW  
USS - N/A OK

**CHR**

ALYSSA REID - ALONE AGAIN  
ANJULIE - BRAND NEW CHICK  
MARTIN SOLVEIG & DRAGONETTE - HELLO  
RAGHAV - FIRE  
THESE KIDS WEAR CROWNS - JUMPSTART

**DANCE/URBAN/RHYTHMIC**

DEADMAU5 - SOFI NEEDS A LADDER  
KRISTINA MARIA - LET'S PLAY  
MARTIN SOLVEIG & DRAGONETTE - HELLO  
MIA MARTINA - LATIN MOON  
SUNLOVERZ FEAT. ROSETTE - FIRE

**HOT AC**

ALYSSA REID - ALONE AGAIN  
KRISTINA MARIA - LET'S PLAY  
MARTIN SOLVEIG & DRAGONETTE - HELLO  
NEVEREST - ABOUT US  
RAGHAV - FIRE

**MAINSTREAM AC**

ALYSSA REID - ALONE AGAIN  
JESSE LABELLE - EASIER  
JUSTIN NOZUKA - HEARTLESS  
MARTIN SOLVEIG & DRAGONETTE - HELLO  
NEVEREST - ABOUT US

**COUNTRY**

GOMIE - EVERYTHING WILL BE ALRIGHT  
KIRA ISABELLA - LOVE ME LIKE THAT  
MARLEE SCOTT - BEAUTIFUL MAYBE  
RYAN LAIRD - I'M YOUR MAN  
THE STELLAS - PERFECT

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

**FANS CHOICE**

ALYSSA REID – ALONE AGAIN  
FEFE DOBSON – STUTTERING  
HEDLEY – INVINCIBLE  
JRDN– LIKE MAGIC  
SHAWN DESMAN – ELECTRIC

**SOCAN SONG OF THE YEAR**

*ALONE AGAIN* - Songwriters: Alyssa Reid / Jamie Appleby / Raynford Humphrey / Thomas Kelly / Billy Steinberg – *Recorded by: Alyssa Reid*

*HELLO* – Songwriters: Martin Solveig / Martina Sorbara - *Recorded by: Martin Solveig & Dragonette*

*JET LAG* – Songwriters: Pierre Bouvier / Chuck Comeau / Beatrice Martin / Ryan Petersen / Nolan Sipe – *Recorded by: Simple Plan*

*LET'S PLAY* – Songwriters: Kristina Maria / Negin Djafari / Kristian Lundin - *Recorded by: Kristina Maria*

*STUTTERING* – Songwriters: Fefe Dobson / Claude Kelly / Michael Mentore / Jonathan Rotem - *Recorded by: Fefe Dobson*

**Expenses Incurred:**

<b>EXPENSES</b>	<b>2012 ACTUAL</b>
Administration Fee (15%)	\$ 27,054.95
Advertising/Artwork	\$ 4,244.66
Casual Help	\$ 7,721.16
Equipment Rental/Production	\$ 84,435.18
Facility Rental/Banquet	\$ 45,335.01
Per Diems/Passes	\$15,500.00
Promotion/Publicity	\$ 4,993.00
Promotional Materials	\$
Talent Fees	\$ 18,137.17
Talent Hotels	\$
<hr/>	
<b>EXPENSE TOTAL</b>	<b>\$207,421.13</b>
<b>CCD Contribution from Astral Media Radio – TV Production</b> (CRTC Broadcasting Decision 2007-359)	<b>\$115,000.00</b>
<b>CCD Contribution from Astral Media Radio – Live</b> (CRTC Broadcasting Decision 2007-156)	<b>\$5,000.00</b>







### Tip Sheet Overview

The NXNE End of Year 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.

Positioned as an end of year "round up" list to help the Canadian music industry discover some of the great music currently being produced here at home, The NXNE End of Year 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 Canadian submissions/artists who consistently mark high on the grading they received from the festival's first and second round listening teams.

A long-list of 80 is identified from approx. 2,000 Canadian artists that submit to the festival via Sonicbids. This list is comprised only of acts that have been offered a showcase slot at the festival.

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

### Tip Sheet History

Beginning in October 2008, NXNE gave radio programmers across the country access to the NXNE End of Year 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 year-round online presence with a publicly accessible microsite hosted on [www.nxne.com](http://www.nxne.com)



### Enhancement History:

1. 2009: 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.
2. 2011: 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.
3. 2011: Expanded promotion via nxne.com (profile 60 bands in 60 days).
4. 2011: Coordinated press releases via NXNE publicity team upon launch TS including targeted social media push to NXNE's 20K + audience on Twitter / Facebook etc.
5. 2011/2012: Included NXNE Twitter and Facebook icons on TS interface

### The Response

**"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!! "**

Blair 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





Metrics – Snapshot of traffic through the 2011/2012 product:

# Google Analytics

http://reg.nxne.com - http://reg.nxne...  
reg.nxne.com [DEFAULT]

Dec 1, 2011 - Oct 22, 2012

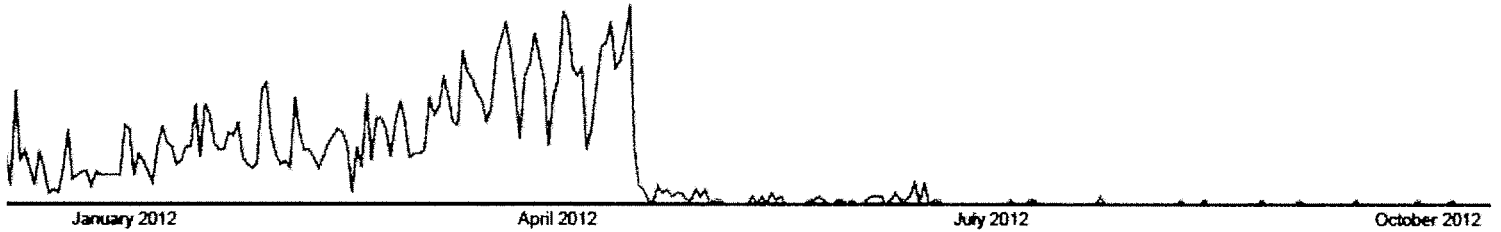
## Pages

% of pageviews: 100.00%

Explorer

Page Usage

Pageviews



Pageviews	Unique Pageviews	Avg. Time on Page	Entrances	Bounce Rate	% Exit	Page Value
<b>3,052</b>	<b>2,881</b>	<b>00:04:34</b>	<b>2,866</b>	<b>94.59%</b>	<b>93.91%</b>	<b>\$0.00</b>
% of Total: 53.57% (5,637)	% of Total: 56.96% (5,058)	Site Avg: 00:05:28 (-16.25%)	% of Total: 57.02% (5,026)	Site Avg: 99.77% (4.21%)	Site Avg: 88.22% (6.44%)	% of Total: 0.00% (\$0.00)

This data was filtered with the following filter expression: tipsheet

Page	Pageviews	Unique Pageviews	Avg. Time on Page	Entrances	Bounce Rate	% Exit	Page Value
1. /tipsheet/	3,012	2,841	00:04:34	2,826	94.52%	93.82%	\$
2. /top60tipsheet/index.cfm	37	37	00:00:00	37	100.00%	100.00%	\$
3. /top60tipsheet/	3	3	00:00:00	3	100.00%	100.00%	\$

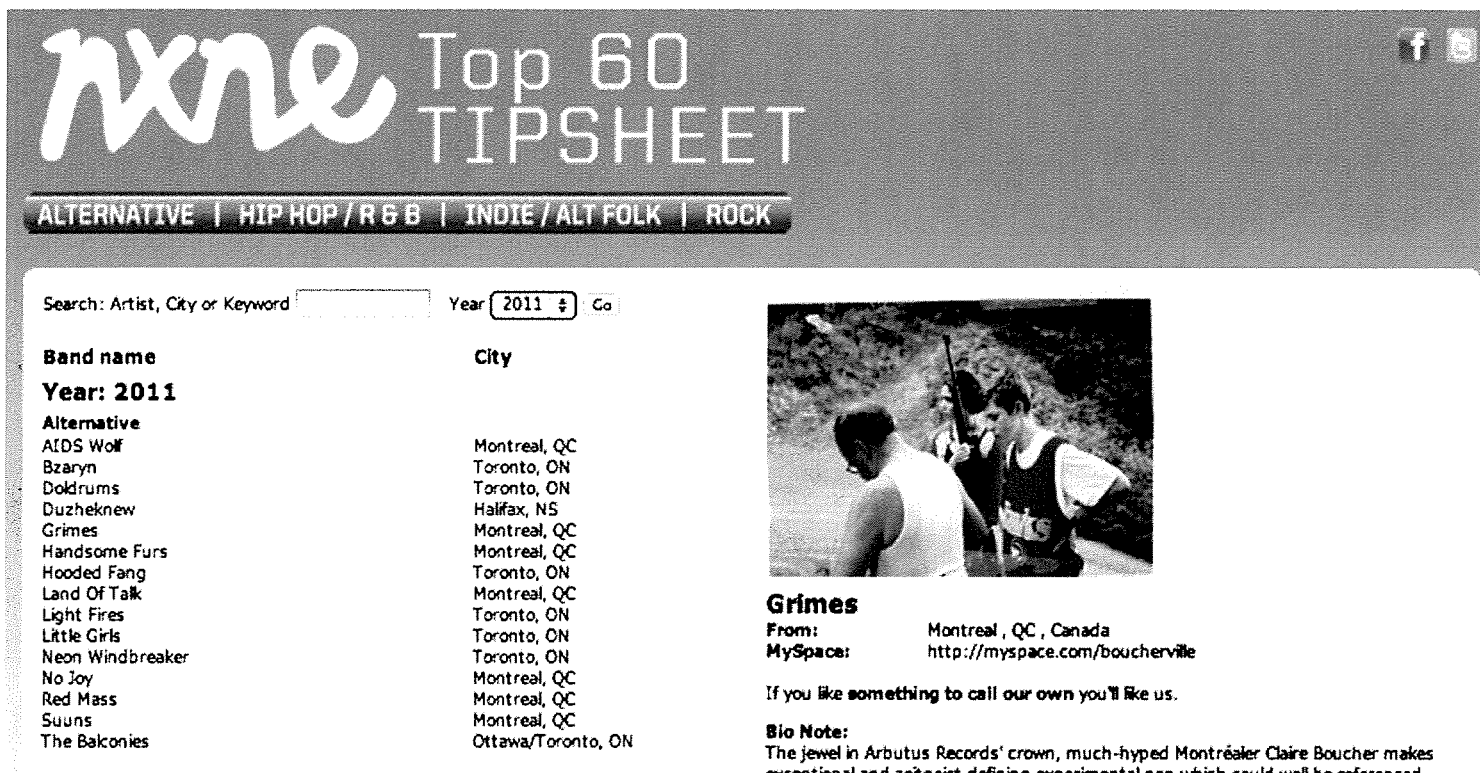
Rows 1 - 3



# Top 60 TIPSHEET

The Look (Screenshots of the 2011/2012 product)

Alternative




**nxne Top 60 TIPSHEET**

ALTERNATIVE | HIP HOP / R & B | INDIE / ALT FOLK | ROCK

Search: Artist, City or Keyword  Year  Go

Band name	City
<b>Year: 2011</b>	
<b>Alternative</b>	
AIDS Wolf	Montreal, QC
Bzaryn	Toronto, ON
Doldrums	Toronto, ON
Duzheknew	Halifax, NS
Grimes	Montreal, QC
Handsome Furs	Montreal, QC
Hooded Fang	Toronto, ON
Land Of Talk	Montreal, QC
Light Fires	Toronto, ON
Little Girls	Toronto, ON
Neon Windbreaker	Toronto, ON
No Joy	Montreal, QC
Red Mass	Montreal, QC
Suuns	Montreal, QC
The Balconies	Ottawa/Toronto, ON



**Grimes**

**From:** Montreal, QC, Canada

**MySpace:** <http://myspace.com/boucherville>

*If you like something to call our own you'll like us.*

**Bio Note:**  
The jewel in Arbutus Records' crown, much-hyped Montréaler Claire Boucher makes exceptional and zeitgeist defining experimental pop which could well be referenced half centuries hence as an example of original and exciting 2010s pop.

### The NXNE End-Of-Year Canadian Top 60 Tip Sheet

It's that time of year: the time of year for lists. And what music nerd doesn't love a good list, any time of year? In keeping with the season, we at NXNE HQ have compiled our list of the Top 60 Canadian artists from the 2011 festival and settled on a name: ...wait for it... "The NXNE End-of-Year Canadian Top 60 Tip Sheet."

The Tip Sheet is a curated roll-call of the top 60 Canadian artists that played the most recent NXNE festival this past June. You'll be familiar with some of the names on this list; others will be a discovery - something like actually being at the festival, come to think of it.

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Have a look around, stream some music, read a bio, and move on to the next one... It's fun. Enjoy!

### Contact

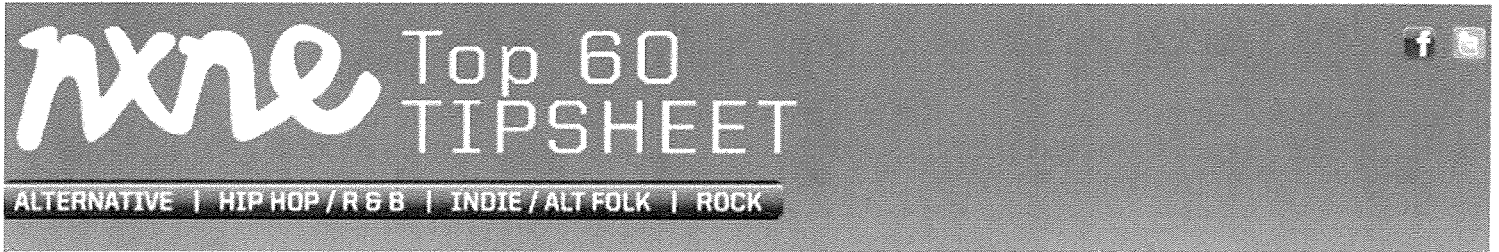
**NXNE FESTIVAL**  
MUSIC + FILM + INTERACTIVE  
189 Church St. Toronto Ontario  
M5B 1Y7  
Canada

Office +1 416 863 6963  
Fax +1 416 863 0828  
[top60@nxne.com](mailto:top60@nxne.com)





Hip Hop / R&B



Search: Artist, City or Keyword  Year

**Band name**

**City**

**Year: 2011**

**Hip Hop/R&B**

4D2  
 Abstract Artform  
 Boombox Saints  
 Church Chizzle  
 commodore84  
 Dead Bent  
 Def3  
 Jesse Dangerously  
 MAGNOLIUS  
 Magnum KI  
 Miles Jones  
 Reema Major  
 Shad  
 Tanika Charles & The Wonderfols  
 Thrust

Montreal, QC  
 Winnipeg, MB  
 Vancouver, BC  
 Toronto, ON  
 Montreal, QC  
 Toronto, ON  
 Regina, SK  
 Ottawa, ON  
 Toronto, ON  
 Winnipeg, MB  
 Toronto, ON  
 Toronto, ON  
 London, ON  
 Toronto, ON  
 Toronto, ON



**Shad**

**From:** London , ON , Canada  
**Website:** <http://www.shadk.com>  
**MySpace:** <http://www.myspace.com/shad>

If you like Common you'll like us.

**Bio Note:**

The eccentric London, Ontario rapper beat Toronto golden boy Drake to this year's Juno award for Rap Recording and it's likely you won't be able to catch his brand of witty, creative wordplay at venues this small again.

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 Canada

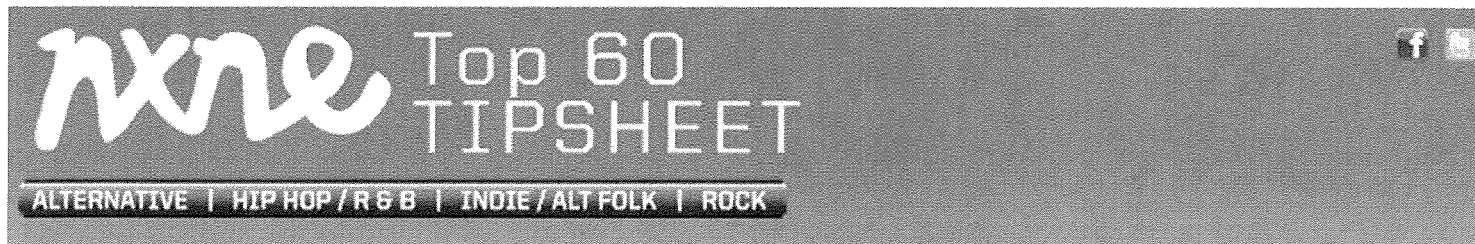
Office +1 416 863 6963  
 Fax +1 416 863 0828  
 top60@nxne.com





# Top 60 TIPSHEET

Indie / Alt Folk



**nxne** Top 60 TIPSHEET

ALTERNATIVE | HIP HOP / R & B | INDIE / ALT FOLK | ROCK

Search: Artist, City or Keyword  Year

**Band name**

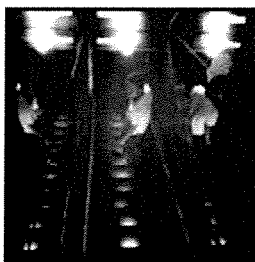
**City**

**Year: 2011**

**Indie / Alt Folk**

BRAIDS  
 Carolyn Mark  
 Chad VanGalen  
 Dirty Beaches  
 Forest City Lovers  
 Gentlemen Husbands  
 Jenn Grant  
 Jennifer Castle  
 Library Voices  
 New Country Rehab  
 No Gold  
 Powers  
 Snowblink  
 The Luyas  
 The Treasures

Montreal, QC  
 Victoria, BC  
 Calgary, AB  
 Vancouver, BC  
 Toronto, ON  
 Cobourg, ON  
 Halifax, NS  
 Toronto, ON  
 Regina, SK  
 Toronto, ON  
 Vancouver, BC  
 Toronto, ON  
 Toronto, ON  
 Montreal, QC  
 Toronto, ON



**Dirty Beaches**

**From:** Vancouver, BC, Canada  
**Website:** <http://www.dirtybeaches.blogspot.com>  
**MySpace:** <http://www.myspace.com/dirtybeaches>

If you like **Suicide** via **Roy Orbison** you'll like us.

**Bio Note:**

East Vancouver-ite Alex Zhang Hungtai makes fantastic minimalist, hollering lo-fidelity pop which echoes everything from Elvis, Joy Division and Link Wray.

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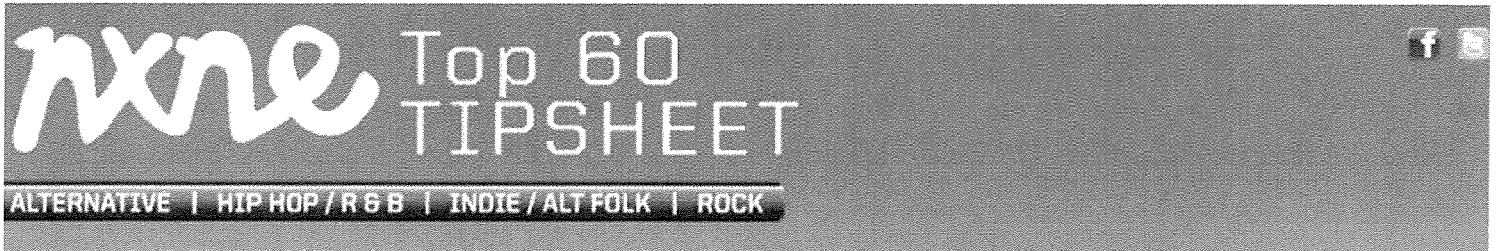
Office +1 416 863 6963  
 Fax +1 416 863 0828  
 top60@nxne.com





# Top 60 TIPSHEET

## Rock



ALTERNATIVE | HIP HOP / R & B | INDIE / ALT FOLK | ROCK

Search: Artist, City or Keyword  Year

### Band name

### City

#### Year: 2011

#### Rock

Black Lungs  
C'Mon  
Commandeers  
Die Mannequin  
Dirtymags  
Ell V Gore  
Fucked Up  
Give us the Daggers  
Indian Handcrafts  
Invasions  
Revolvers  
The Coppertone  
The Hoè Hoè's  
Uncle Bad Touch  
USA Out of Vietnam

Toronto, ON  
Toronto, ON  
Toronto, ON  
Toronto, ON  
Toronto, ON  
Toronto, ON  
Toronto, ON  
Toronto, ON  
South Simcoe, ON  
Toronto, ON  
Toronto, ON  
King City, ON  
Toronto, ON  
Montreal, QC  
Montreal, QC



### Fucked Up

**From:** Toronto, ON, Canada  
**MySpace:** <http://www.myspace.com/epicsinminutes>

If you like hardcore high water marks you'll like us.

#### Bio Note:

Right from the start this Toronto band have been pushing musical and conceptual boundaries. Forming ostensibly as a punk band, they took on hardcore and made it more intelligent, more deep and more fun.

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Looking Ahead – The End of Year 2012 Tip Sheet Identified

Alternative

Beliefs – Toronto, ON	Needles//Pins – Vancouver, BC
Cold Warps - Halifax, NS	Odonis Odonis – Toronto, ON
Cartoons – Toronto, ON	Purity Ring – Montreal, PQ
C T Z N S H P – Montreal, PQ	Rituals – Toronto, ON
Hussy – Toronto, ON	Yamantaka//Sonic Titan – Montreal, PQ
Indian Wars – Vancouver, BC	Phedre – Toronto, ON
Mac Demarco – Montreal, PQ	Walter TV – Montreal, PQ
Moon King – Toronto, ON	

Hip Hop/R&B

Aint No Love – Montreal, PQ	Red Slam Collective – Toronto, ON
The Antiheroes – Toronto, ON	Rich Kidd – Toronto, ON
BADBADNOTGOOD – Toronto, ON	Times Neue Roman – Toronto, ON
Blake Carrington – Toronto, ON	Tomasi – Toronto, ON
Blitz – Toronto, ON	Tre Leji – Toronto, ON
Conscience – Vancouver, BC	Tre Mission – Toronto, ON
Masia One – Toronto, ON	Wordburglar – Toronto, ON
Notes to Self – Toronto, ON	

Indie / Alt Folk

Army Girls – Toronto, ON	Jane's Party – Toronto, ON
Boxer The Horse – Charlottetown, PEI	Papermaps – Toronto, ON
Breeze – Toronto, ON	Plants and Animals – Montreal, PQ
Dusted – Toronto, ON	Rah Rah – Winnipeg, MB
Eight And a Half – Toronto, ON	Teen Tits Wild Wives – Toronto, ON
The Elwins – Toronto, ON	Tops – Montreal, PQ
Gregory Pepper – Toronto, ON	Young Empires – Toronto, ON
The Heartbroken – Toronto, ON	

Rock

Brasstronaut – Vancouver, BC	Ohh Baby Gimme Mores – Toronto, ON
Dearly Beloved – Toronto, ON	PKEW PKEW PKEW – Toronto, ON
The Effins – Toronto, ON	Say Domino – London, ON
Flash Lightnin' – Toronto, ON	Teenage Kicks – Toronto, ON
This Hisses – Toronto, ON	Topanga – Toronto, ON
July Talk – Toronto, ON	TV Freaks – Hamilton, ON
Little Foot Long Foot – Toronto, ON	Whale Tooth – Toronto, ON
The Mercy Now – Toronto, ON	



The Tip Sheet Database

**Stations by Province & Related Industry Served:**

**British Columbia:**

<b>Station</b>	<b>Call Letters</b>	<b>City</b>	<b>Format</b>
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	Chiliwack	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:**

<b>Station</b>	<b>Call Letters</b>	<b>City</b>	<b>Format</b>
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	Winnepg	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	Sarnia	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 Edge 102.1 FM	CFNY	Toronto	Rock



**Ontario (Cont):**

<b>Station</b>	<b>Call Letters</b>	<b>City</b>	<b>Format</b>
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):**

<b>Station</b>	<b>Call Letters</b>	<b>City</b>	<b>Format</b>
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:**

<b>Station</b>	<b>Call Letters</b>	<b>City</b>	<b>Format</b>
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:**

<b>Station</b>	<b>Call Letters</b>	<b>City</b>	<b>Campus</b>
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:**

<b>Station</b>	<b>Call_Letters</b>	<b>City</b>
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  
 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 19th 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 international 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, **NXNE Music** offers the hottest music and the freshest music-related ideas—all within a few km of each other. NXNE 2012 presented over 800 international, national and local acts across more than 50 official festival stages in downtown Toronto's famous club district.

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 Music Festival alumni include:** Iggy and The Stooges, The Flaming Lips, DEVO, Raekwon, Ghostface Killah, Fucked Up, De La Soul, Bad Religion, Descendents, Broken Social Scene, Feist, Of Montreal, Best Coast, Cults, Grimes, Portugal. The Man, Japandroids, Yukon Blonde, Purity Ring, The Pharcyde, Deerhoof, The Raveonettes, Yamantaka // Sonic Titan, METZ, Action Bronson, Big Freedia, Twin Shadow, A Place to Bury Strangers, OFF!, Surfer Blood, Ty Segall, Jeff The Brotherhood, Ted Leo & The Pharmacists, GZA, Kid Cudi, Black Lips, Sufjan Stevens, HEALTH, Wavves, The Dodos, Lower Dens, Diamond Rings, Killer Mike, Thee Oh Sees, Dum Dum Girls, Bleached, Dusted, The Men, Unknown Mortal Orchestra, PS I Love You, Zola Jesus, Ceremony, The Hundred in The Hands, Oberhofer, Doldrums, Mac Demarco, DIIV, Wild Nothing, John Maus, Daughn Gibson, Les Savy Fav, The Soft Pack, AA Bondy, The Death Set, Kid Sister, The Sonics, Bad Bad Not Good, Digable Planets, Warpaint, Cold Cave, No Age, King Khan & The Shrines, DFA 1979, Black Rebel Motorcycle Club, Glass Candy, Mudhoney, Dirty Beaches plus thousands more...



[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 400 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, PR, *Odd Future***

"It was perfect"

- **Melissa Auf Der Maur, *HOLE***

"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 End of Year End of Year 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, blogospher, next club date, tour, festival and beyond. Here's hoping the End of Year Top 60 Tip Sheet brings Canadian artists more meaningful support and new fans across the country.

As presented earlier in this document, the 2012 edition of the End of year Top 60 Tip Sheet has been compiled and will be launched live to [nxne.com/tipsheet](http://nxne.com/tipsheet) Tuesday November 13, 2012.

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 'C. Giles', with a long horizontal flourish extending to the right.

Crispin Giles,  
Manager, Music Programming  
NXNE

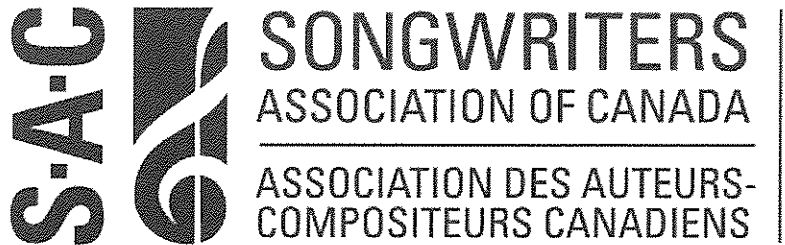
**Songwriters Association of Canada**

**ACTIVITY REPORT**

**TO**



**SUBMITTED BY**



**OCTOBER 31, 2012**

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## The S.A.C. Online Commitment

**GOING INDIE (in Urban Music) with Ayah**  
 Topics include:  
 \*Networking  
 \*Building a Team  
 \*Budgeting  
 \*Promotions  
 \*Project Mgmt.  
 23 April 2012, 8pm EST Webinar

**Vocal Warmups & Career Strategies for Songwriters with Micah Barnes**  
 Double Webinar  
 27 June 2012, 8-9pm, LIVE STREAMED

**ARE YOU READY TO DO YOUR TAXES?**  
 TAX TIPS FOR ARTISTS WEBINAR with Rock 'n Roll Accountant Jae Gold  
 Monday, February 6, 8pm EST.

**Channel U.S.A.C.**  
 U.S. Songwriters Association

**astral**

## **The Songwriters Association of Canada**

The Songwriters Association of Canada (S.A.C.) is dedicated to the advocacy and education of Canadian songwriters. The S.A.C. exists to nurture, develop and protect the creative, business, and legal interests of music creators in Canada and around the world.

The S.A.C. is a 1500+ 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 advancement of the craft and enterprise of songwriting through educational programs, networking opportunities, dissemination of business knowledge and other services;
- The right to benefit from, and receive fair compensation for the use of their work;
- A more favourable environment through the provision of a united national and international 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 S.A.C. is currently engaged in a global initiative to support the interests of songwriters around the world joining with the Songwriters Guild of America, Nashville Songwriters Association, La Société professionnelle des auteurs et des compositeurs du Québec (SPACQ) and the Screen Composers Guild of Canada (SCGC) as well as the 28 organizations that comprise European Composer and Songwriter Alliance.

## 2012/13 Board of Directors



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**Jean-Robert Bisailon**  
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**Web Committee Chair**



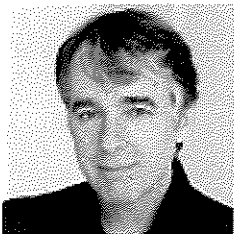
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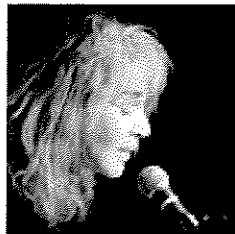
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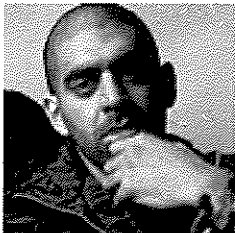
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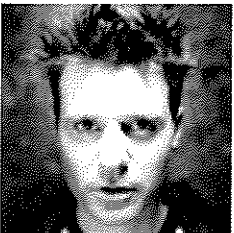
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**Greig Nori**  
**Director**



**Blair Packham**  
**Director**



**Carole Pope**  
**Director**

## **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.

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 limited. 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. has been producing quality events for the past twenty-nine 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.

We continue to listen to feedback from our songwriting community through the S.A.C. blog, event surveys and with the implementation of the 2010 Strategic Plan born from our member-wide survey. (Results are posted on [songwriters.ca](http://songwriters.ca)) Our greatest challenge continues to be the extent of our outreach. In 2012 we have continued our cross-Canada outreach thanks to our new online webinar interviews with participants logging on all the way from Fredericton to the Yukon.

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/Website**

In-depth reports and proposals were completed and delivered to our website programmers June 26<sup>th</sup> for the "SongPitch" program and the extended use "SongLibrary" program. Plans for enhancements to the film and television program are underway to make the processing more user-friendly for our song requestors. Major new purposes and improvements were identified:

#### **SongPitch**

For the Pitcher

1. Co-written and Published needs to have more than 3 fields - open to maximum number and allow percentages to be added manually - review and rethink display of these choices
2. Master Owner choice

For the Requestor

1. Allow requestor to rate each song \* - \*\*\*\*\* and allow for filtering of such
2. Allow display and filtering of date submitted
3. Add Quality dropdown for Pitcher:

For the Admin

1. Field to denote successful placement of song (i.e. winning song)
2. Requests that are not approved should not disappear – they should continue to appear in Non-Approved Songs but with a field showing Denied
3. Automatic notification to all Songpitchers should be turned off until the Admin authorized notification for each Pitch. It is understood that with a simple export of the MembershipInfo table all members who have asked to be notified will be listed

Plans for developing a secondary module for the SongPitch program are also underway. Module 2 incorporates the song request from, for example, an artist manager or artist themselves. In 2011 it was determined that compensation rules for the songwriter need to be better defined in order to ensure that the songwriter's future rights are protected under the program. This has resulted in the need for the development of a separate login module to accommodate the search for a song by an artist or artist manager. To create a full extension of the existing film and television program, a SongLibrary needs assessment and final report were prepared by management. Consultations were



conducted by Isabel Crack with Cheryl Link from Peer Music and Michael Perlmutter from Instinct Entertainment on metadata.

The following database diagrams best demonstrate the extent of its functionality and data tracking capabilities. Diagrams are separated into Searcher and Member data tracking.

**SEARCHER LIBRARY**

MAKE IT EASY FOR SEARCHER

Searcher id  
 New Role = Searcher  
 Name  
 Email  
 Company Name  
 Tel #  
 (same minimal requirements that we currently have in our user manager database)

M & S Library id  
 1. For artist  
 2. Film.TV  
 3. Radio  
 4. DJs  
 5. Live only  
 6. Labels

M & S - Library id -  
 Descriptions will differ for members versus searchers  
 1. Managers, Bands, Artists for live shows & new album or demo material  
 2. Placement in film/tv/documentary  
 3. Radio Programmers  
 4. DJs  
 5. Private event -- live singer/songwriters  
 6. A & R  
 7. Music Supervisors  
 8. Labels including Indies  
 9. Music Directors  
 10. Music Publishers

M - Songs  
 Genre  
 Quality  
 Sounds Like  
 Era  
 etc

LINKED TO:

Song Assessment Tables  
 Member Song Tables

Member id  
 View all songs on this member's profile

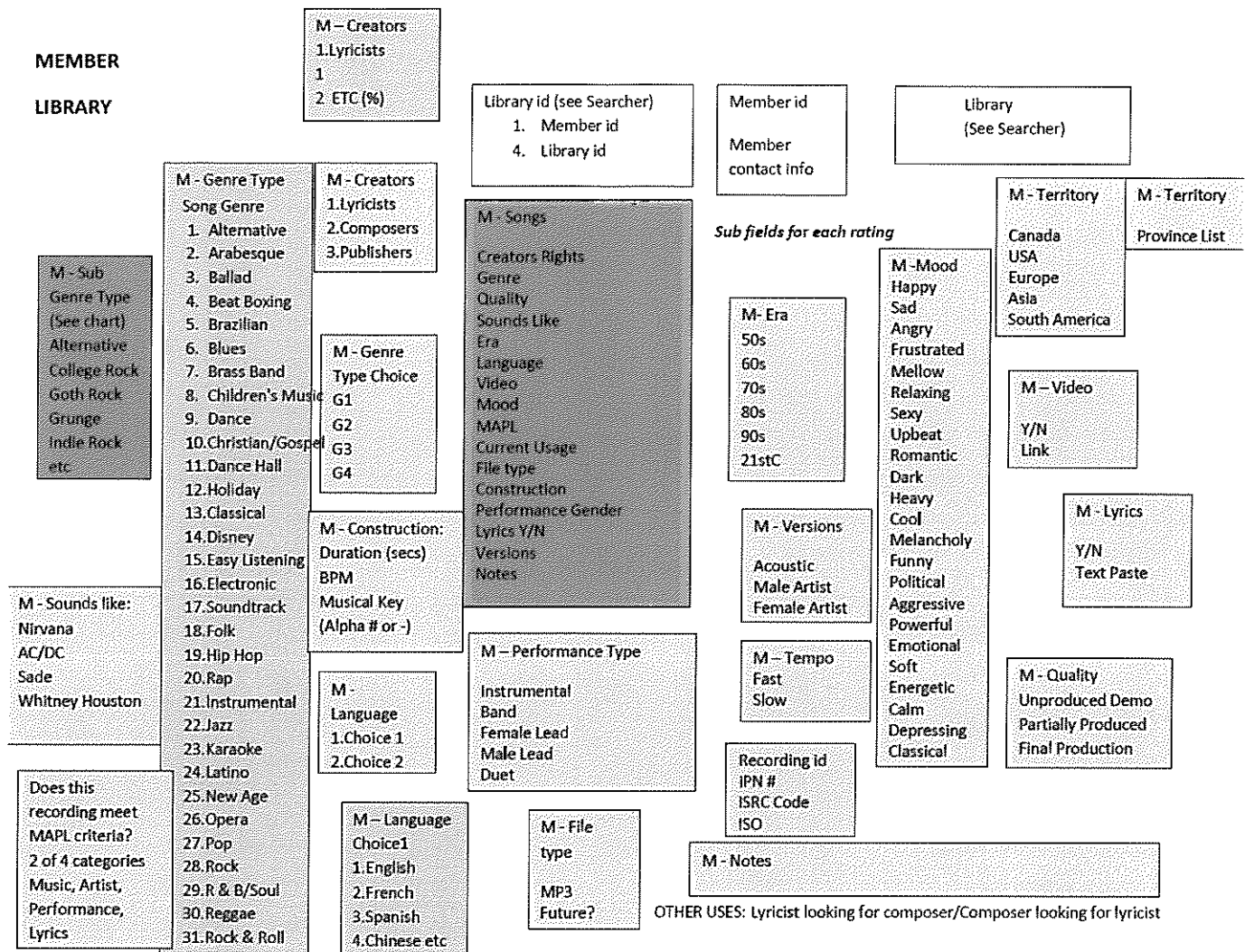
List of Ratings - \* - \*\*\*\*\*

M & S - Songs  
 Genre defined by Member  
 Rating defined by Searcher

S - Genre  
 Add genre  
 Limited choices & # of fields

S - Good for:  
 Film/TV  
 New Artist etc

S - Notes



Needs were outlined as the following:

### General Purpose

The idea behind the database is to be able to register and quickly classify a song in an organized manner through multiple categories. Standardization for all fields is required to allow for easy searching and filtering. In this way songwriters can classify their songs and managers or publishers who are looking for usable songs for projects can easily find the appropriate ones.

Member – SAC Member

### Functions

Searcher – By entering required information searcher can automatically sign up for access to chosen library i.e. Searcher must identify his role (library). If he is a Music

Supervisor, he will have access to the songs that have been authorized by our members to appear in the Music Supervisor library. Permission can be granted to one Searcher for multiple libraries but each library will be viewed separately on the Searcher display. Searcher will need to choose the specific library for viewing and filtering purposes.

## Basic Understanding

To create a database of uploaded songs that can be accessed by end users on their log-in to access a specific library. The current database of member songs is the starting point for the development of this extended use. All sub tables will be linked back to original song table. Many of the elements currently being stored in the Song Table will be accessible to the Searcher. Display for the Song Libraries will include Song Table fields, possibly Song Assessment Table fields.

## Features

All Searchers will be able to choose field items in order to **mark** each song they have listened to. Using these field identifiers, Searchers will be able to filter by these selections. User fields to include: genre, demo quality rating, preference rating, etc

From SAC perspective, Searcher needs only to set a rating from 1 star to 5 stars as an overall rating. No other conditions need apply. When a Searcher logs on the terms of use will appear on the screen and can only be bypassed by agreeing to the terms. When a Member chooses to upload a song to the library the terms of use will appear on the screen and can only be bypassed by agreeing to the terms. Terms of use TBD. Some of the fields will have related text descriptions. You can click on "What's this?" and be shown a text box with a link or a brief description i.e IPN and ISRC description.

Administrators will be able at any time to bring to the screen all Searchers and their chosen library (i.e. Music Supervisor). Admins will also be able to view and/or download all information added to the library by each Searcher. Admins will also be able to view and/or download all information attached to each member's songs. Information to be accessible will include all tables and sub tables where information can be entered by the Searcher or the Member as it is attached to each song id.

Stage 1 of the website programming has been completed with the delivery of the programming design of the full database structure. Anticipated acceptance of Stage 1 development to follow October 16<sup>th</sup> online meeting with Wired Solutions.

## **Other SongPitch**

Other opportunities have been afforded less experienced songwriters with the S.A.C.'s internal concert promotions.

## Performance Opportunity at RCM

Submitted: 9/6/2012

Deadline: 10/16/2012

Status: Opened

▼ [Change Status](#) ▼

**Project Type:** Performance Submission.

**Album Theme/Synopsis:** Seize this opportunity to enthrall attendees of a distinguished music event.

**Scene/Description:** You could have the chance to perform for a discerning audience of music connoisseurs, taking to the side stage in the foyer, following a concert by Dan Hill, Marc Jordan and Jane Siberry in Koerner Hall on Friday, Nov. 16, 2012. This acoustic side-showcase is hosted by the RCM/S.A.C.

**Looking for:** Open to all genres. **MUST** have the following: 1. Completed S.A.C. Profile including tracks and biography, 2. Completed an album, 3. Must agree to be photographed/videotaped.

**Budget:** \$50 Honorarium

**Additional Details:** YOUTUBE LINK OF LIVE PERFORMANCE MANDATORY! Please include in your submission. Travel expenses WILL NOT be covered. Please include a summary of your performance experience. Please submit once only.

**Lyrics Required:** No

Again in 2012 a contest was held via the SongPitch program for members to have a chance to play at our Annual General Meeting as well as several other private concerts allowing all members the opportunity to showcase their work in front of our Board of Directors and special guests. The application process was easily accommodated with mp3 music files downloaded to our website in combination with links to a YouTube performance. This contest initiative was expanded in the summer of 2012 to include Open Chairs in the famous S.A.C. Bluebird North evenings across Canada and the hugely successful SongWorks camp.



### Bluebird North Open Chair

*Share the stage with some of  
Canada's best songwriters!*

**SongPitch.ca Opportunity**

The Songwriters Association of Canada is saving one chair in the upcoming BBN Toronto for a talented S.A.C. member. Pitch yourself today!

**b l u e  
b i r d  
n o r t h**

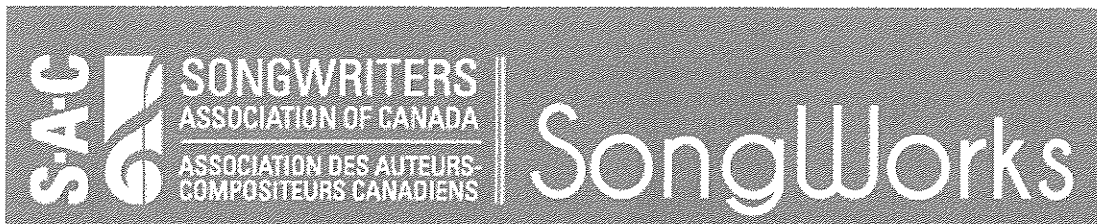
In the great tradition of Bluebird North, top songwriters share their songs along with the stories behind them.

Photo by Steve Nakatani, adapted under Creative Commons license.

[Click for details](#)

## 2. SongWorks

Thanks to the unequivocal success of these past 3 – 5 day professional workshops, the **SongWorks 2** program has at last been unveiled.



### How would you like to take part in a professional songwriting camp?

Deadline to Submit: 1 Oct. 2012

with special  
thanks to:



**SongWorks** is a professional songwriting camp hosted by the **Songwriters Association of Canada** to bring some of Canada's best talent together for intensive co-writing sessions that are hosted in major cities across the country. The S.A.C. is pleased to announce that members now have an opportunity to join this program by pitching themselves through **SongPitch.ca**.

*Click for details...*

The S.A.C. announced SongWorks 2 this year under the direction of Vince Degiorgio. The first part of this initiative includes a selection process. Again, our SongPitch program has been tailored for general applications to be uploaded and vetted as is currently done for our live concert application process. In mid October a selection committee will be determining which applicants will proceed to the final round of selection supervised by our program co-ordinator. Participation in SongWorks 2 will be limited to songwriters in regional communities across Canada (much the same as the current program operates). The first Open Chair has been designated for the Vancouver song camp. SongWorks 2 offers all aspiring Canadian songwriters this once in a lifetime opportunity to connect with professional writers in a well-established retreat setting.

These aspiring songwriters will also reap the benefit of new exposure with the addition of a SongWorks song library. This private collection will be made available to a subscribed list of music supervisors and publishers. Prior to uploading the library, all songs will be tagged for easy identification by genre, tempo and other categories. Staff will work with publishers and supervisors to best determine the library's organization. (see Demo Submissions/Website for detailed description)

## 3. Workshops On Demand

**Members Only**

- ▶ Songwriters Web Series
  - ▶ Work/Life Balance
  - ▶ Music in Film & TV
  - ▶ Tax Tips for Artists
  - ▶ Going Indie (in Urban Music)
  - ▶ Vocal Warm-Ups
  - ▶ Career Strategies



With Special Thanks to Astral Media.



Channel S.A.C. Songwriters Web Series

In late 2011 we launched the new Astral Webinar interview series. Online participants logged in from Halifax to the Yukon. Live attendance via streaming had an average attendance of 30 participants. The added ability to stream our presentations has allowed participation from across the country. (See below for specific statistics)

All these webinars were recordings for later viewing in the Members only section on Channel S.A.C. <http://songwriters.ca/channelsac.webinararchive.aspx>

Topics included Vocal Warm Ups, Urban Music, Tax Tips for artists, Getting your film into TV and film and Balancing work/life as a songwriter.

**Outreach via live streaming session:**

Warm Ups and Career Strategies included songwriters logged in from Quebec City, Kelowna, Calgary, Guelph, Kitchener, and Quesnel BC. (35 participants)

Channel S.A.C. Songwriters Web Series

**NEW! Career Strategies with Micah Barnes**

Micah Barnes, veteran artist career coach, lays down fundamentals towards building a career as a songwriter and/or artist. [Click to view.](#)

**NEW! Vocal Warm-Ups with Micah Barnes**

Learn the fundamentals of a good vocal warm-up. [Click to view.](#)



Work-Life Balance included songwriters logged in from St Stephens NB as well as rural towns throughout Ontario and Calgary AB. (14 participants)

**NEW! Work/Life Balance for Songwriters**

Juno Award winner, **Melanie Doane**, and Canadian hit songwriter, **Christopher Ward**, talk about the challenges and triumphs of balancing a successful songwriting career with raising a family.

[Click to view.](#)



Getting your music into film & tv included songwriters logged in across Canada from Halifax to Vancouver. (28 participants)

**Getting Your Music into Film & TV**

Music Supervisor **Michael Perlmutter** shares the secrets to getting his attention with your music!

[Click to view.](#)



Tax Tips for Artists included the majority of songwriters from Toronto and Vancouver but included participants in Yukon and Saskatchewan. (35 participants)

**Tax Tips for Artists with Jae Gold**

Rock 'N Roll Accountant **Jae Gold** whose client roster includes numerous radio, TV and Hollywood big screen personalities, as well as internationally recognized recording artists and songwriters, gives tax tips artists can take to the bank!

[Click to view.](#)

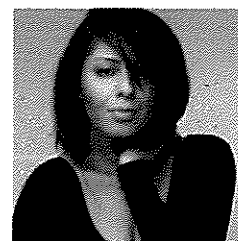


Going Indie included songwriters from a wide variety of centres including Victoria, Vancouver, Peace River, Edmonton, Winnipeg, Montreal and all across southern Ontario. (34 participants)

**Going Indie (in Urban Music) with Ayah**

This workshop is suitable for anyone with a passion for releasing their music independently, regardless of genre. **Ayah** has acquired extensive experience doing things on her own.

[Click to view.](#)



## 4. Songwriting In The Schools



*Rob Wells & Stacey Kaniuk at Nelson High School*



*Keisha Chante & Rob Wells at Vaughan Road Academy*

The S.A.C. has continued its series of songwriting workshops at the high school level. A seasoned songwriting veteran is paired with a new or upcoming songwriter or commercially recognizable artist to talk to the students about the art of songwriting. The goal of this program is to expose a new generation to a group of talented songwriters. We hope to inspire, and ultimately teach young people what it is to be a creator of songs and to listen to music with an awareness of its creators and a deeper understanding of the value of music in today's society. Although the program is delivered to encourage creativity in the art form, it also allows the students to benefit from hearing raw performances in an acoustic, "non produced" environment creating an even greater listening awareness. *"The S.A.C. School visit in Saskatchewan was a wonderful way to connect with the next generation of potential songwriters...it is such a great way to inspire and encourage students to follow their dreams and get writing"* Keith MacPherson, Mentor from St Joseph's High School in Saskatoon

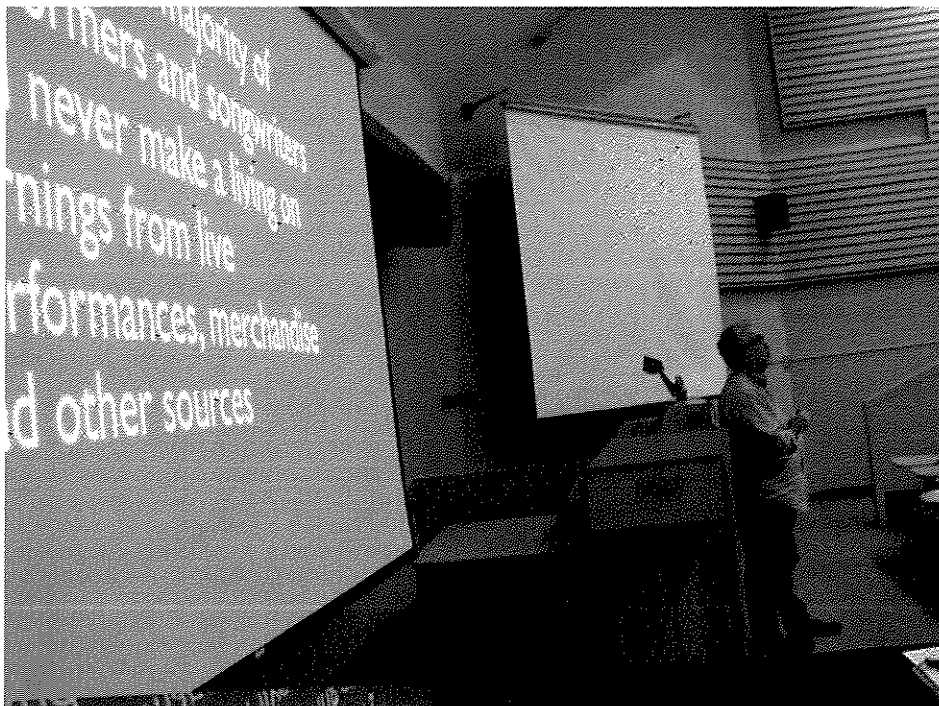
The S.A.C was thrilled to host a Songwriters Circle at the open school event as part of the 2011 Careers in Music Conference leading up to the Hamilton Music Awards at Mohawk College. The Circle consisted of Christopher Ward, Emma-Lee, Luke McMaster and Emm Gryner showcasing a wide variety of creation and style. There were approximately 300 students in attendance from Hamilton area schools: Pauline Johnson, Blessed Trinity C.S.S., Waterdown S.S., Brantford Collegiate, Westmount, Sherwood, Westdale, Bishop Ryan, Parkside, St Thomas More and Mohawk College. They were treated to an acoustic concert and heard the stories behind the songs. Many students stayed after the session to ask specific career and business related questions. One of the teachers wrote to the HMA staff following the event: *"Just wanted to say what a great conference day for HMA. My students were engaged and interested... all day! ...not to mention a great lineup of talented performers and interesting speakers... Hats off for a great day, see you next year!"*





*Christopher Ward & Emma-Lee at the McIntyre Theatre, Mohawk College*

2011/12 Music School presentations concentrated primarily on the business of songwriting. Eddie Schwartz, Greig Nori, and Blair Packham (all members of the S.A.C. Board) visited Seneca College, Fanshawe College, Trebas Institute and Harris Institute to talk to music students about the evolving digital music environment and its effect on the songwriter. Focus of the presentation was the challenges that music creators face in a rapidly changing environment and possible solutions to the continuing challenges of copyright infringement. Discussion ran into overtime at **every** presentation as students were thoroughly engaged. Over 120 students signed up to receive news items and blog updates on the subject.



*Eddie Schwartz at Fanshawe College*

## **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 with 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 in order to better serve the needs of the Canadian songwriting community.

***Thank you Astral!***

## Canadian Songwriters Hall of Fame

Canadian Songwriters  
Hall of Fame

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Panthéon des auteurs et  
compositeurs canadiens

November 10, 2012

Ms. José Landry  
Executive assistant and paralegal  
Corporate and regulatory Affairs  
Astral Radio  
1717 Boulevard René-Lévesque Est  
Montreal (Quebec) H2L 4T9

Dear José:

**Canadian Content Development Report**  
RE: THE CANADIAN SONGWRITERS' HALL OF FAME  
LE PANTHEON DES AUTEURS ET COMPOSITEURS CANADIEN

**VISION**

The CSHF/PACC is a non-profit organization whose mandate is to honour, celebrate and educate Canadians about the outstanding accomplishments of Canadian musicians, songwriters, and those who have contributed significantly to their legacy.

**THE HALL OF FAME**

The 2011-12 year brought a new focus to the organization: To develop and preserve the archival material for both a physical and virtual hall of fame.

**PHYSICAL HALL OF FAME**

In-depth review was conducted by the Bespoke Cultural Collective considering the development of CSHF physical hall of fame including the TCA as host of the gallery. The CSHF/PACC and the TCA engaged the consulting firm Bespoke Cultural Collective - a team of cultural strategists, architectural planners, and designers—to develop the Feasibility Study for the future Hall of Fame. The goals of the Study were to determine if the TCA facility was compatible with the development of a Hall of Fame exhibition, to articulate the Hall of Fame exhibition concept and overall implementation considerations. Exhibition, not surprisingly, was determined to be important on both a physical and socially integrated level.

# Canadian Songwriters Hall of Fame

Panthéon des auteurs et  
compositeurs canadiens



Bespoke research concluded that *"Our cultural institutions can no longer afford to rely solely on artifact displays and didactic intellectual materials to support interpretation. Contemporary institutions are vibrant, active, and socially involved content curators, aggregators and creators. They provide an access point to our history, but they also have an eye towards the future. The CSHF/PACC can actively program its exhibits with new, original and relevant content in order to grow its living legacy."* The results, Executive Summary and full Feasibility Study are available upon request.

## **VIRTUAL HALL OF FAME WEBSITE – Design and Maintenance**


2011 inductees of both past and present Canadian songwriters continue to be honoured in the CSHF website gallery educating the public on both the talent and history of Canadian songwriting.

Canadian Songwriters  
Hall of Fame


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Panthéon des auteurs et  
compositeurs canadiens

Pioneer Era



SONGWRITER

 Roméo  
Beaudry

 John  
Stromberg

GALA 2011

**WEBSITE – New Development**

This year attention turned to the Virtual Hall of Fame and the digitization of the entire collection of stored materials currently in secure storage. Materials include biographies on Canadian songwriters from before the turn of the century to the present day, original Canadian material stored on vinyl and tape cassette as well as historical data of recordings, photos and footage etc. Initial requests were submitted to Library and Archives Canada for an extensive digitization of all stored materials. In the meantime, materials continue to be stored by the CSHF for future use in a Virtual Library.

## Canadian Songwriters Hall of Fame

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Panthéon des auteurs et  
compositeurs canadiens

### **EDUCATION INITIATIVE**

The purpose behind the CSHF Education Initiative is to help enhance the mandate of the CSHF to educate Canadian students about the outstanding accomplishments of songwriters and those who have contributed significantly to their legacy in Canada. These songwriting educational initiatives were developed to provide exposure to students to the creative craft of "songwriting" and the history of songwriting in Canada, with workshops for grades 11 and 12 music students, with the resultant favourable assessment from the Toronto District School Board. The subsequent program was undertaken as a partnership with the TCA who were to host the workshops not held at schools with the co-operation of the SOCAN Foundation to provide guidance regarding business, technology and marketing of Canadian songwriters and their work. The partnership resulted in a number of workshops throughout the Toronto area.



### **THE CSHF GALA**

The April, 2011 Canadian Songwriters' Hall of Fame Gala was a great critical success, garnering enthusiastic support from both the press and the public, and was once again made available across Canada through our ongoing partnership with CBC radio; however, at a point when we were

already committed to the Gala and its production budget, we received word that due to the current economic downturn, certain of our sponsors were forced to either reduce their funding or to withdraw funding altogether. This left us with a shortfall, and any revenues we realized from the event had to be dedicated to reducing this shortfall. In light of this, it was the unanimous decision of the Board to conserve our resources by suspending production of a 2012 Gala, deferring the event to 2013. It was further decided to focus on seeking new sponsorships and exploring fundraising opportunities for future Galas, and the continuing development of the "If You Could Read My Mind" concert series.

### **ENSURING A SECURE FUTURE**

The end result of the Board's decisions was to set in motion a major reorganization in 2011 and 2012 in order to concentrate our energy and resources on the three initiatives outlined in the beginning of this report:

- the Physical and Virtual Halls of Fame - making the remarkable history of Canadian songwriters and their songs, past and present, available to the public in an educative, informative and entertaining way.
- the CSHF Website - keeping in touch with the public, and keeping the public informed of the CSHF story and activities.
- and the Educational Initiative - teaching young Canadians the history, art and craft of songwriting

along with the final objective of ensuring a stable and secure future for the CSHF as an independent, not for profit organization. I cannot stress enough how valuable the support of Astral has been to us. Your funding has been crucial to our core operation and we cannot adequately thank you for your faith in our passionate efforts to preserve and disseminate information on this important aspect of Canadian musical culture, Canadian songwriters, their history, and their songs.

Sincerest regards,

  
**Sylvia Tyson C.M.**

President, Canadian Songwriters' Hall of Fame





October 25, 2012

Claude Laflamme  
Vice-President,  
Corporate and Regulatory Affairs  
Astral Media Radio Inc.  
1717, boulevard René-Lévesque Est  
Montréal, Québec  
H2L 4T9

Dear Ms. LaFlamme,

On behalf of MusiCounts, we would like to express our appreciation for the direct funding of \$100,000 provided by Astral Media Radio Inc. in the fiscal year of 2011-2012 in support of the Band Aid grant program administered by MusiCounts, Canada's music education charity.

Each year, schools across Canada benefit from the Band Aid musical instrument grant program, which provides musical instrument grants in \$5,000 and \$10,000 allotments to schools whose music programs have great potential yet are in need of funding to ensure their sustained growth. The grants impact thousands of young Canadians and support diverse music programs that include everything from concert and jazz bands, to drum and guitar ensembles, from Pre K to Grade 12 in elementary, junior high, and high schools in urban, rural, remote and First Nations communities from coast to coast.

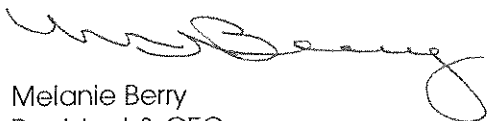
We are pleased to confirm the following:

- All of the funding provided by Astral Media Radio Inc. was allocated exclusively to the Band Aid Program administered by MusiCounts, specifically to support Canadian musical artists through the funding of music education in schools.

Please refer to the attached MusiCounts Year in Review report in order to see examples of the fine work that our charity was able to accomplish in the 2011-2012. None of the impact created through the programs that MusiCounts currently administers would be possible without the generous backing of Astral Media.

Once again, we thank you for your continued support and look forward to building on our relationship in future years.

Sincerely,



Melanie Berry  
President & CEO  
CARAS/The JUNO Awards & MusiCounts

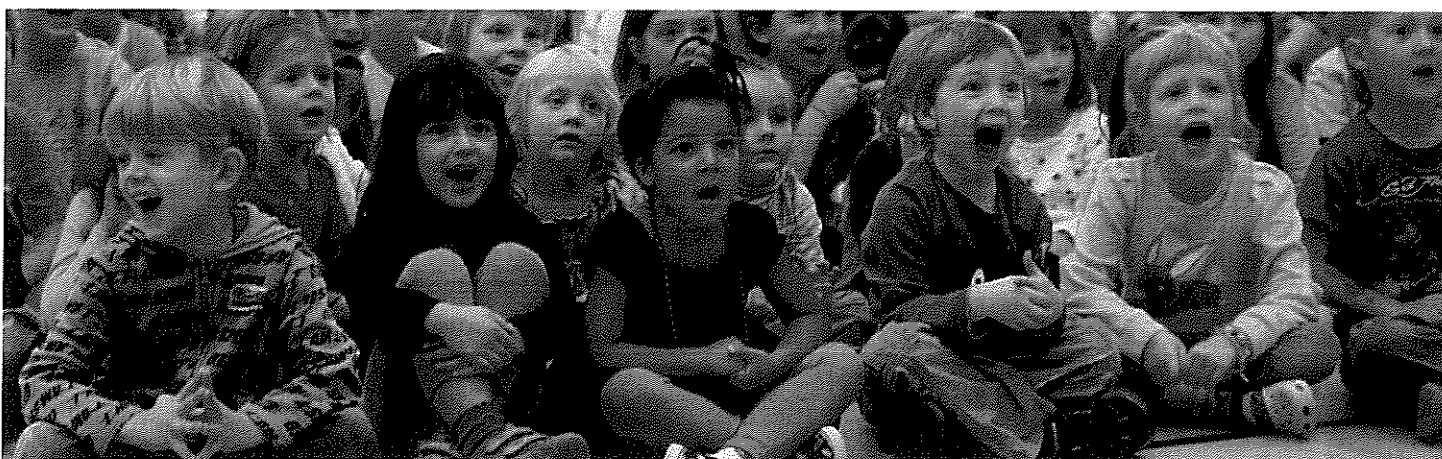


Allan Reid  
Director  
MusiCounts



# ABOUT MUSICCOUNTS

## MusiCounts – Keeping Music Alive in Canada



In 1989 The Canadian Academy of Recording Arts and Sciences (CARAS) began awarding scholarships to deserving post-secondary graduates. Eight years later in 1997, MusiCounts was born, awarding the first five Band Aid grants to school music programs located in different regions across Canada. Since then, MusiCounts has continued to grow, substantially increasing our impact each year by continuing to add meaningful and much needed programs and initiatives. It is our goal to continue strengthening these efforts and to ensure that all children in Canada don't miss out on the opportunity to be exposed to music.

In the 2011-2012 school year, MusiCounts was proud to purchase \$600,000 worth of new musical instruments for school music programs from coast to coast. 24 more scholarships were given to post-secondary graduates, giving them a much needed boost to help begin careers in the music industry

MusiCounts also continued to honour extraordinary music teachers by presenting the 7<sup>th</sup> annual MusiCounts Teacher of the Year Award, and one lucky school was awarded the MusiCounts Roland Jam Pak.

To date, close to \$5 million dollars has been donated through Band Aid grants, scholarships and awards, impacting 262 post-secondary music program graduates, an estimated 400,000 students, and hundreds of school communities. Thanks to the support of our sponsors, partners, and supporters, we will continue our mission to ensure that music classrooms in Canada will never go silent.



# BAND AID

## Band Aid Musical Instrument Grants

MusiCounts Band Aid grants are intended to equip school music programs with the necessities to give all of their students the chance to discover their talent, empowering them with skills that will help them excel both in the classroom and beyond! The grants are awarded in \$5,000 and \$10,000 allotments and go toward the purchase of musical instruments and educational equipment. The grants are given to schools whose music classes have great potential but require an injection of funding to ensure their sustained growth.



This 2011-2012 school year saw MusiCounts purchase \$600,000 worth of instruments and equipment for 85 schools and their communities, nation-wide. These grants supported a variety of music programs that are a reflection of the diverse culture in Canada. Music programs that benefitted from grants range from concert and jazz bands, to drumming and guitar ensembles, to steel pan groups. At a time where far too many children in Canada are still missing out on the opportunity to be exposed to quality music education, MusiCounts is proud to have been able to make such an impact in helping improve the lives of children through music. ♪

### 2011-2012 Band Aid Grant Recipient Schools:

Adam Robertson Elementary School, Creston, British Columbia  
Arborg Collegiate and Riverton Collegiate, Arborg, Manitoba  
Bowmanville Senior Public School, Bowmanville, Ontario  
Bridgeport Public School, Kitchener, Ontario  
Brighthouse Elementary, Richmond, British Columbia  
Canyon-Lister Elementary, Canyon, British Columbia  
Cardinal Heights Middle School, Hamilton, Ontario  
Delta Secondary School, Hamilton, Ontario  
Deninu School, Fort Resolution, Northwest Territories  
Dr Brass Community School, Yorkton, Saskatchewan  
Dunnville Secondary School, Dunnville, Ontario  
École au Coeur-des-Monts, Saint-Pie, Québec E  
École Dugald School, Dugald, Manitoba  
École élémentaire catholique Elda- Rouleau, Alexandria, Ontario  
École Jesus Marie, Beauharnois, Québec  
École La Prairie, Red Deer, Alberta  
École Langlois, Salaberry-de-Valleyfield, Québec  
École Monseigneur Blaise Morand, North Battleford, Saskatchewan  
École Notre Dame, Hull, Québec  
École Opasquia School, The Pas, Manitoba  
École secondaire Le Boisé, Victoriaville, Québec  
École secondaire Louis-Joseph-Papineau, Papineauville, Québec  
École secondaire Paul-Germain-Ostiguy, Saint-Cesaire, Québec  
Edith Cavell School, Moncton, New Brunswick  
Elijah Smith Elementary, Whitehorse, Yukon  
Emily Carr Elementary, Vancouver, British Columbia  
Erickson Elementary School, Erickson, British Columbia  
Fairbank Middle School, Toronto, Ontario  
Fogo Island Central Academy, Fogo, Newfoundland  
Forsyth Road Elementary, Surrey, British Columbia  
Fort Nelson Secondary School, Fort Nelson, British Columbia  
Goldcrest Public School, Brampton, Ontario  
Grande Prairie Public School District, Grande Prairie, Alberta  
Grenoble Public School, Toronto, Ontario  
Hadley Junior High School & Philemon Wright High School, Gatineau, Québec  
Hawthorne II Bilingual Alternative Junior School, Toronto, Ontario  
Hess Street Public School, Hamilton, Ontario  
Hillcrest High School, Ottawa, Ontario  
Holy Family, North Battleford, Saskatchewan  
Humber Summit Middle School, Toronto, Ontario  
John Paul II Collegiate, North Battleford, Saskatchewan  
King Edward Community School, Winnipeg, Manitoba  
Kitigan Zibi Kikinamadnan Elementary & High School, Maniwaki, Québec  
Lewisporte Academy, Lewisporte, Newfoundland and Labrador  
Listowel Central Public School, Listowel, Ontario  
Madoc Township Public School, Madoc, Ontario  
Manning Elementary School, Manning, Alberta  
Nelson A. Boylen C.I., Toronto, Ontario  
Oaklands Elementary School, Victoria, British Columbia  
Osprey Central Public School, Maxwell, Ontario  
Paris District High School, Paris, Ontario  
Park Street Elementary School, Fredericton, New Brunswick  
Patricia Heights Elementary, Edmonton, Alberta  
Pinewood Elementary School, Cranbrook, British Columbia  
Prairie Dale Middle School, Schanzenfeld, Manitoba  
Prince Charles Secondary, Creston, British Columbia  
Sackville High School, Lower Sackville, Nova Scotia  
Sinclair Laird School, Montreal, Québec  
Sir Ernest MacMillan Sr. Public School, Toronto, Ontario  
Springhill High School, Springhill, Nova Scotia  
St. Albert the Great, Calgary, Alberta  
St. James Regional High School, Port Aux Basques, Newfoundland and Labrador  
St. Mary Community School, North Battleford, Saskatchewan  
St. Paul Catholic Secondary School, Trenton, Ontario  
Sudbury Catholic District School Board Elementary Schools, Sudbury, Ontario  
Tamanawis Secondary, Surrey, British Columbia  
Thorncilffe Park Junior School, Toronto, Ontario  
Westminster Elementary School, Lethbridge, Alberta  
Westwood Middle School, Toronto, Ontario

# BAND AID CELEBRATIONS

## MusiCounts Announces the 2011-2012 Band Aid Grant Recipients & Present the First Instrument to Hawthorne II Bilingual Alternative School

*Special guests Ed Robertson of Barenaked Ladies and Canadian Space Agency Astronaut, Chris Hadfield*



On September 30, 2011, MusiCounts along with the help of special guests Ed Robertson of Barenaked Ladies and Canadian Space Agency Astronaut Chris Hadfield, announced the recipients of the 2011-2012 Band Aid grants. The event was also a presentation of the first instrument to 2011-2012 Band Aid grant recipient, Hawthorne II Bilingual Alternative School. Hawthorne II Alternative Bilingual School is a kindergarten through grade six elementary school. They have an enrollment of 200 students per year. It is the only school of its kind (Bilingual, Alternative) in the Toronto District School Board. They have had a music program for six years that has included vocal music but no instrumental music instruction. They have borrowed instruments from nearby schools when possible but with the 2011-2012 MusiCounts Band Aid grant, the school was able to purchase its own instruments, allowing for a more enriching musical education environment.

## Joel Plaskett Helps Celebrate MusiCounts Band Aid Grant Awarded to Sackville High

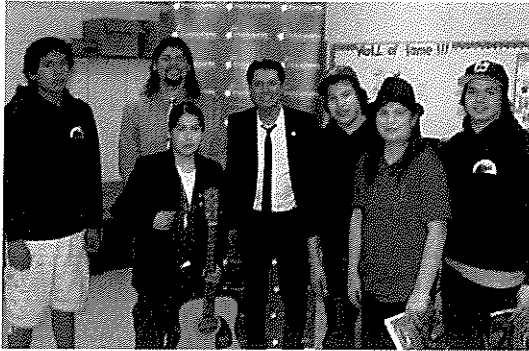
MusiCounts, along with the help of JUNO Award winning special guest singer-songwriter Joel Plaskett, celebrated the \$10,000 Band Aid grant awarded to Sackville High School. Plaskett, an East Coast favourite, talked about the importance of music education and performed for those in attendance. Performances were also given by the Sackville High School Concert Band, Jazz Band and Vocal Ensemble.

Music teacher Lara MacKenzie is thrilled that her musicians are being rewarded for their hard work and dedication to the school's music program. "The music students at Sackville High are very committed, attending rehearsals before school, after school and on their lunch hours." Some rehearsals start as early as 7:30 am and a number of MacKenzie's students are practicing music outside of school in community bands, choirs and their own rock bands. "I am very grateful for this generous gift and was happy that Joel Plaskett could help us to celebrate our grant today. I suspect this grant and celebration will have a lasting impact on our school and community."



## BAND AID CELEBRATIONS

### Kitigan Zibi School Celebrates MusiCounts Band Aid Grant at Traditional Feast and Science Fair



MusiCounts was pleased to be on hand at the Kitigan Zibi school in Maniwaki, QC for their traditional feast and Québec Aboriginal Science Fair. Two-time JUNO Award winner, Derek Miller, joined the festivities, performing two songs for everyone in attendance. The Kitigan Zibi school was awarded a 2011-2012 MusiCounts Band Aid grant and to celebrate they invited MusiCounts to attend their event.

Derek Miller said, "I'm really happy to be able to take part in such a wonderful event. To award a first nations school with some musical equipment will hopefully help some youth in a lifelong passion!"

The traditional feast and Québec Aboriginal Science Fair brought together 42 different First Nations communities from across Québec. In appreciation of the grant awarded to Kitigan Zibi school, a gift of a traditional native drum was bestowed to MusiCounts. The gift was accepted by Melanie Berry, President & CEO, CARAS/The JUNO Awards & MusiCounts.

Shirley Whiteduck, Principal of Kitigan Zibi School said, "The Kitigan Zibi School is thrilled to have been awarded a Band Aid Grant in 2011-2012. The music instruments that have been attained by the Kitigan Zibi School have motivated our students to a huge extent! The addition of brand new instruments to our First Nation school has worked as a student retention tool. Thanks to MusiCounts for making this valuable opportunity available to the students of the Kitigan Zibi School!"

The \$10,000 MusiCounts Band Aid grant enabled Kitigan Zibi School to purchase a variety of instruments, including acoustic and electric guitars, a keyboard, an electronic drum set and amplifiers.

### Cardinal Heights Middle School Celebrates \$10,000 MusiCounts Band Aid Grant with Special Guest, Keshia Chanté

Cardinal Heights Middle School is one of 85 schools nationwide that received a \$10,000 Band Aid grant from MusiCounts. The students showed off their sparkling new instruments at their November 23 assembly where JUNO Award-winning singer Keshia Chanté marked the occasion with a special performance.

Keshia Chanté performed a couple of songs off her new album and spoke to the students about how music has influenced her life and how it helped her get through school.



## BAND AID CELEBRATIONS

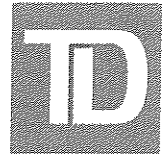
### MusiCounts Rolls Out the Green Carpet for the JUNO Awards with a Capital Region Band Aid Celebration at the Canadian War Museum, Sponsored by TD

MusiCounts kicked off JUNO Week in style with a MusiCounts Band Aid Grant celebration for five schools from around the Capital Region. The event, sponsored by TD Bank Group, took place at The Canadian War Museum and featured a performance by the Hillcrest High School concert band along with an inspiring performance by two-time JUNO Award winning artist, Johnny Reid.



"It was an honour to be invited by MusiCounts to be a part of this wonderful event celebrating music and the impact it has on our youth and school programs today," said Johnny Reid. "Watching the students perform, I could sense the pure excitement that they got from playing their new instruments. I strongly believe that is a feeling that every child in Canada should get the opportunity to experience."

The celebration was attended by music students from École élémentaire catholique Elda-Rouleau, Hillcrest High School, Hadley Jr. High School/Philemon Wright High School, Kitigan Zibi School and Notre-Dame Elementary School. Combined, these 5 schools received \$45,000 worth of MusiCounts Band Aid grants this school year. Marie Lemay, CEO of the National Capital Commission as well as the Mayor of Ottawa, Jim Watson, were also on hand for the festivities.



### MusiCounts Band Aid Celebration at Roy Thomson Hall, Sponsored by Slight Family Foundation

MusiCounts celebrated the Toronto District School Board recipients of the 2011/2012 Band Aid grants at Roy Thomson Hall. The event recognized the six schools from the TDSB that benefitted from \$60,000 worth of grants through a partnership with the Slight Family Foundation. The special occasion featured an intimate acoustic performance by 2012 JUNO nominee Alyssa Reid, as well as a presentation by Toronto Symphony member John Rudolph and flutist, Kathleen Rudolph.

The celebration was attended by music teachers and students from Fairbank Middle School, Grenoble Public School, Humber Summit Middle School, Sir Ernest MacMillan Sr. Public School, Thorncliffe Park Junior School, Westwood Middle School. Funded by the Slight Family Foundation, these 6 schools received \$10,000 each through the MusiCounts Band Aid grants to help support their music programs. Gary Slight, President & CEO, Slight Family Foundation and Slight Music was also on hand for the festivities, along with his daughter and recording artist, Ali Slight.



"There are so many positive benefits associated with music education, all of which are why we feel so strongly that every Canadian student should have this opportunity, especially the students here in Toronto, right in our own back yard," remarked Gary Slight.



# SCHOLARSHIPS

## The MusiCounts Fred Sherratt Award

Founded in 2008 in partnership with Bell Media, the annual award is named in honour of broadcasting pioneer, Fred Sherratt. This award 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 MusiCounts Fred Sherratt award serves as a spring board to help launch the careers of some of the country's most promising graduates from post-secondary music industry related programs.

Recipients receive a cash prize of \$3,500, a complimentary membership with CARAS, a trip to Toronto to attend the award ceremony, and a behind the scenes tour of MuchMusic and Bell Media radio.

### 2011- 2012 MusiCounts Fred Sherratt Award Recipients

# BellMedia

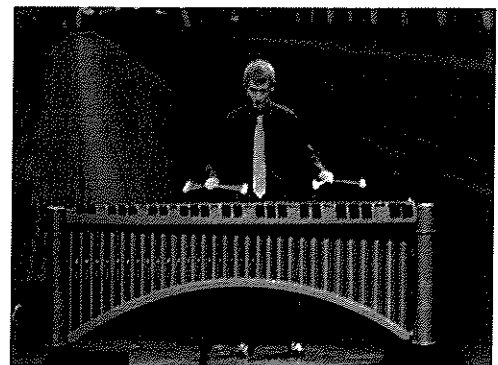


Stephen Murdoch- The Art Institute of Vancouver, Vancouver, BC  
Padraig Buttner-Schnirer- The Banff Centre, Banff, AB  
Keith Sinclair- Capilano University, North Vancouver, BC  
Adam Barnes- Fanshawe College, London, ON  
Sydney Leverenz- Grant MacEwan College, Edmonton, AB  
Lindsay Unwin- Harris Institute, Toronto, ON  
Aline Homzy- Humber College, Toronto, ON  
Daniel Smith- Musitechnic Educational Services Inc., Montréal, QC  
Dean Thiessen- Red Deer College, Red Deer, AB  
Mike Baelde- Selkirk College, Nelson, BC  
Matthew Colin MacDougall- St. Francis Xavier University, Antigonish, NS  
Cedrik Bertrand- Trebas Institute, Montréal, QC

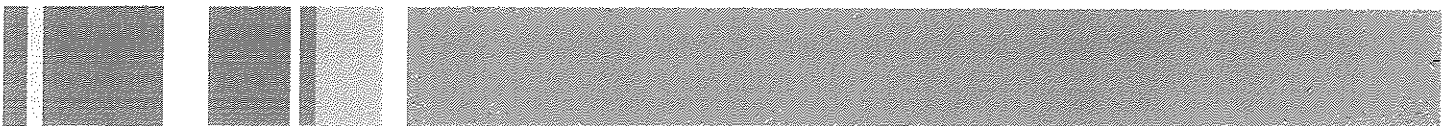
## MusiCounts Scholarships

This scholarship program which dates back to 1989 was the foundation that MusiCounts was built upon. Two decades later and now having nearly 200 scholarships distributed, the tradition continues with an additional 12 graduates from post-secondary music and recording arts & sciences programs receiving this award each academic year. The recipients receive a cash prize of \$1,000, a complimentary membership with CARAS and two tickets to The JUNO Awards broadcast.

Max Berge- The Art Institute of Vancouver, Vancouver, BC  
Sophie Gould- The Banff Centre, Banff, AB  
Marina Bennett- Capilano University, North Vancouver, BC  
Hanna Burley- Fanshawe College, London, ON  
Nicole Plamondon- Grant MacEwan College, Edmonton, AB  
Adam Png- Harris Institute, Toronto, ON  
Edwin Sheard - Humber College, Toronto, ON  
Zoe Belisle-Springer- Musitechnic Educational Services Inc., Montréal, QC  
Coltan Shell- Red Deer College, Red Deer, AB  
Nicolaj Berg- Selkirk College, Nelson, BC  
Jared Edward Farney- St. Francis Xavier University, Antigonish, NS  
Max Fruchtmann- Trebas Institute, Montréal, QC, Toronto, ON



Coltan Shell, Red Deer College, Red Deer, AB



### Jim Cuddy Named as MusiCounts Ambassador

MusiCounts was pleased to announce this year's Canadian Music Hall Of Fame inductee, Blue Rodeo's Jim Cuddy, has been named as a MusiCounts Ambassador. The personal passion and enthusiasm of an ambassador can powerfully convey the message of MusiCounts to increase the understanding and awareness of the importance of music education in Canada. The news of Jim's new title came on the day of the annual JUNO Cup that Jim has spearheaded since its' inception in 2003. The proceeds from JUNO Cup go to support MusiCounts initiatives.

"Jim Cuddy has been a long-time friend and supporter of MusiCounts. His dedication and passion to help spread the word about the work that MusiCounts does is remarkable." said Melanie Berry, President & CEO of CARAS/The JUNO Awards & MusiCounts. "Jim's strength as a pillar of the Canadian music industry and MusiCounts is clear through events like JUNO Cup. MusiCounts is honoured that Jim has accepted the title of Ambassador "

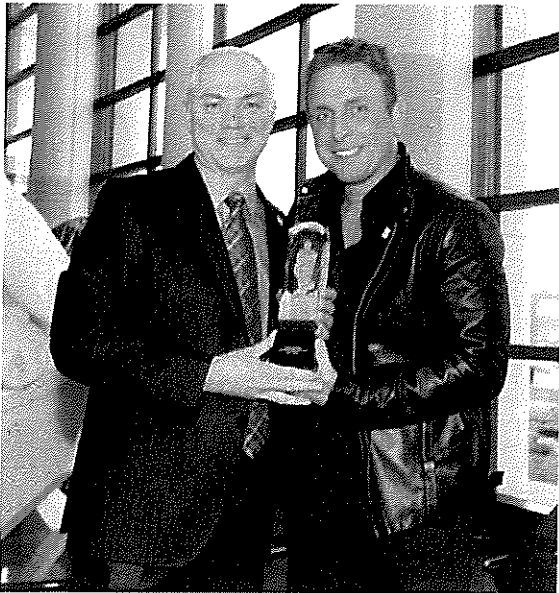
Jim is a driving force behind the annual JUNO Cup, the rockers vs. the NHL Greats that has become a highlight of JUNO Week. He served as a member of the MusiCounts Advisory Committee for the past seven years, providing valuable artist insight and perspective on how MusiCounts can thrive in its fundraising mission to put more instruments in schools to benefit the children. Jim is a shining example to other artists of how their support can help bring music to our schools.

"I am very proud to be an Ambassador for MusiCounts. Through the program I have seen a spark light up in so many kids because they got a new piccolo or a new violin and they hear a sound they never thought they could make. I feel like I represent many musicians who would love to inspire others to follow the path into the world of music." Jim Cuddy, singer-songwriter, JUNO Award winner and Canadian Music Hall of Fame inductee.



## TEACHER OF THE YEAR

### 2011/2012 MusiCounts Teacher of the Year Award presented to Hugh Johnston Sponsored by Johnny Reid



The 2011/2012 MusiCounts Teacher of the Year award was proudly sponsored by JUNO Award winner, Johnny Reid. The award was presented at the Chairman's Reception on March 30 during the 2012 JUNO Week in Ottawa to Hugh Johnston of Regiopolis Notre-Dame Catholic High School in Kingston, ON. Hugh also walked the JUNO Awards Red Carpet and was recognized during The JUNO Awards Broadcast on CTV

On May 11, 2012, Johnny Reid, along with Kingston's Mayor Mark Gerretsen and Melanie Berry, President & CEO, CARAS/The JUNO Awards & MusiCounts visited Regiopolis-Notre Dame High School, to celebrate this year's award recipient, Hugh Johnston. With more than 1000 students in attendance, other notable guests included Paul Langlois of The Tragically Hip, who were previous MusiCounts Teacher Of The Year sponsors.

Hugh's family and even his elementary school music teacher, Joy Goodfellow were in attendance. The Regiopolis Concert Band performed two songs, Johnny Reid's *Let's Go Higher* (musical arrangement by Hugh Johnston) and *Till We Meet Again* (musical arrangement by Mr Johnston's daughter, Samantha Johnston). The school band presented Johnny with the sheet music from the arrangements that they had performed.

During Johnny Reid's concert at the K Rock Centre that night, Johnny took a moment to recognize Hugh in the audience, thanked him for his hard work in music education and dedicated *Today I'm Gonna Try And Change The World* to him.

"Hugh Johnston represents dedication, passion and hard work for both his students and the surrounding community," said Johnny Reid. "I couldn't be more pleased to present the 2011/2012 Teacher of the Year award to such a deserving individual who I know will continue to impact the lives of many generations to come."

Hugh Johnston was presented with a \$10,000 cheque, plus a \$10,000 contribution to the Regiopolis-Notre Dame Catholic High School music program, an all-expense paid trip to the JUNO Awards, and a spectacular solid crystal statuette based on the JUNO Award design created by Canadian glass artist, the late Shirley Elford.

**EMI** Music  
Canada

# HUGH JOHNSTON

## Hugh Johnston Music Teacher, Regiopolis- Notre Dame (RND) Kingston, ON

The past 13 years of Hugh Johnston's 26-year career have been spent teaching at Regiopolis-Notre Dame (RND). Mr. Johnston is tireless in his efforts to promote the music program to the wider community, also running the Kingston Summer Music (KSM) program which he founded in 2000. He seeks out fundraising opportunities to support his program and to provide both students and members of the greater community with access to the highest quality of music instruction.

As one student put it, "Our wonderful music teacher, Mr. J., has transformed being in the band from geek to chic!"

Strong letters of support were provided for Hugh Johnston, but one specifically explained the impact he made on one particular student's life. Four years ago Natalie walked into a music class for the first time; intimidated by all the different musical instruments to choose from. There was one small problem; she only had one hand. The feeling of doubt overcame her and as her body was flooded with emotions, she picked up the trumpet, the same instrument that Mr. Johnston excels in. Her luck, the trumpet is designed for right-handed people; the very hand she is missing. Mr. Johnston noticed the worry on her face and he took some extra time to help her adapt to holding and playing the trumpet differently. Eventually, Mr. Johnston sent the trumpet away to get customized for a left-handed person by adding a ring to help hold the trumpet with ease. He used his own time to help her become comfortable playing the trumpet without making her slight disability something to get in the way of her goals. This type of commitment and dedication to music and students has seen the music classes grow over the years and has seen the RND Senior Concert Bands succeed at the highest levels.

Natalie testified, "Mr. Johnston's influence has extended far beyond the classroom. He not only inspired me to surpass a physical obstacle, but instilled in me an everlasting love for music. Mr. Johnston has shown me that with hard work and a little creative thinking, I can achieve anything. He is sure to remain a significant role model in my life."



*"I am truly honoured to be chosen as this year's MusiCounts Teacher of the Year and I accept this award on behalf of all teachers who strive to bring the love of music to their students. The financial award that this brings to the school is very significant and will have a lasting impact on the music program by providing instruments and resources that will be enjoyed for generations to come,"*

*- Hugh Johnston*

## MUSICOUNTS ROLAND JAM PAK

### MusiCounts Roland Jam Pak Presented by SiriusXM Canada



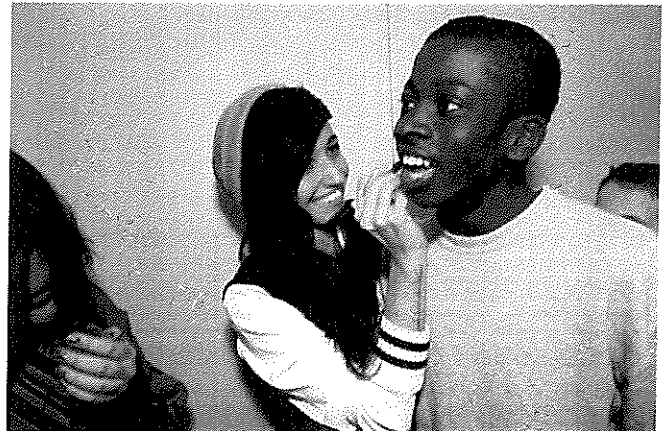
The MusiCounts Roland Jam Pak contest, presented by SiriusXM Canada, was open to all public Jr. High and Secondary Schools within Canada. All equipment and delivery of the Jam Pak to the winning school is provided by Roland Canada, with MusiCounts overseeing the selection process and SiriusXM Canada providing the financial support to administer the program. The \$12,000 Roland Jam Pak included a drum kit, digital piano, synthesizer, amps and a number of accessories to add to the school's instrument collection and music program.

On April 5, 2012, MusiCounts, Roland Canada, SiriusXM Canada and very special guest, JUNO Award winning artist, LIGHTS, visited Alpha Secondary School in Burnaby, BC to celebrate the school being awarded the MusiCounts Roland Jam Pak, presented by SiriusXM Canada. The celebration featured Alpha Secondary Schools' jazz band and a two song performance by LIGHTS who also spoke to the students about the importance of music education in schools.

The Roland Jam Pak will be used regularly by students to assist them in the technology/composition course. With these instruments, students will be able to fully utilize their composition processes and will be able to expand the use of the Roland Jam Pak through various performances and school concerts. This incredible prize from MusiCounts, Roland, and SiriusXM Canada allow families who typically could not afford an instrument for their child to now have a golden opportunity to be involved in a music program.

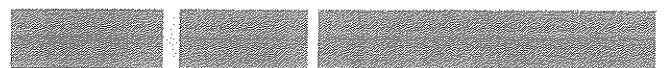
#### Alpha Secondary School Burnaby, BC

Alpha Secondary was built in the 1950s and is located in Burnaby, BC. In 2007, there were roughly 50 students in the music program, which has quadrupled in 5 years to approximately 25% of the school's 850 students registered in music courses. The Parent Advisory Committee (PAC) has been very supportive of the music program, and the staff and parents believe in offering students opportunities in school that they would not normally get elsewhere. Currently they offer Junior Band, Intermediate Band, Senior Band, Jazz Band, Guitar, Concert Choir and Music Technology/Composition.

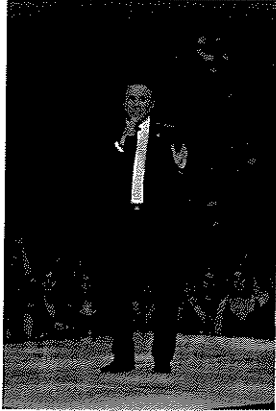


(((SiriusXM)))

Roland®

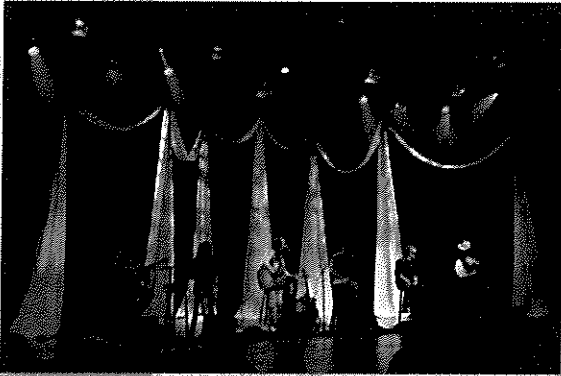


## MUSICOUNTS AT 2012 JUNO AWARDS WEEK



### The 2012 JUNO Awards Broadcast

MusiCounts Advisory Committee member, 2012 Teacher of the Year sponsor and dedicated supporter, Johnny Reid proudly spoke on behalf of MusiCounts on the 2012 JUNO Awards Broadcast. He spoke about the work he's done with MusiCounts and threw to a video that showed the Ottawa Band Aid grant celebration and his sponsorship of the Teacher of the Year Award. He also encouraged viewers to visit the website, learn more, and to donate.



### JUNO Songwriters' Circle

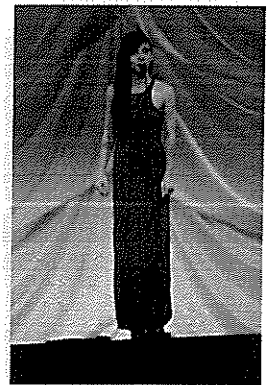
JUNO Songwriters' Circle brings together some of today's most talented Canadian singer/songwriters, sharing songs and stories on stage. Host JUNO Award winner, Dan Mangan lead the discussion, performed some of his hit songs and got up-close with audiences in this truly unique setting and not-to-be-missed event.

Special thanks to all the artists who participated in the event and who helped to make it such a success

**CMPPA SOCAN**  
CANADIAN  
MUSIC  
PUBLISHERS  
ASSOCIATION

### The 2012 JUNO Dinner & Awards Gala

At the 2012 JUNO Gala Dinner & Awards, Universal Music Canada's LIGHTS introduced MusiCounts and explained her involvement with the Roland Jam Pak. She urged the rest of the music community to join her in supporting MusiCounts by getting directly involved and helping spread the word about the cause.



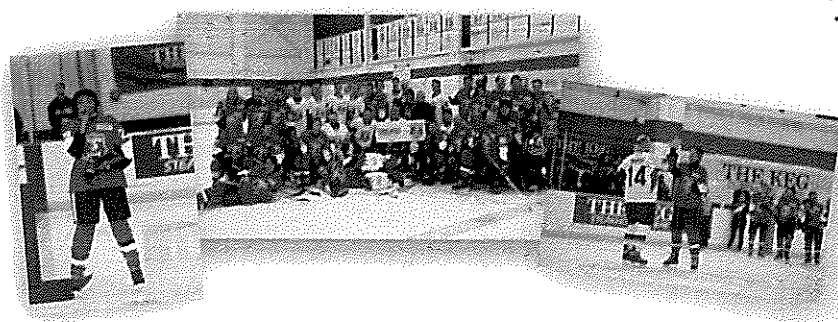
## MUSICOUNTS AT 2012 JUNO AWARDS WEEK

### JUNO Cup

The near-sold out crowd at the Steve Yzerman Arena were treated to a spirited game of hockey Friday night of JUNO Week. Presented by The Keg Steakhouse & Bar, the 2012 JUNO Cup again saw a squad of NHL Greats face-off against a rag-tag group of Canadian musicians and other members of the music industry.

The Rockers made a game of it with a big offensive showing in the third period, but the NHL Greats held on and won the 2012 JUNO Cup by a score of 12-10.

This intimate, family friendly event has grown to become a well-anticipated part of JUNO Week with the funds generated going to further support sustaining music education in Canada.



**THE KEG**  
STEAKHOUSE & BAR

### JUNO Hoops



Presented by Goodlife Fitness, JUNO Hoops bounced into its second year! The game featured University of Ottawa players on the court with Canadian musicians, including JUNO nominee, R & B artist JRDN. JUNO Hoops co-MVP and R&B star Ray Robinson; DJs Paq and T-Dot; host Kenny B. from HOT 89.9; and our guest coach, eTalk host, Tanya Kim were all present to make this event a great success! Special thanks to Jude Kelly and all others who helped make this an event that will be looked forward to for years to come.



**GoodLife**  
FITNESS.

"If we want music in the world, we have to give kids what they need, which is the opportunity."

- Johnny Reid



Photo Courtesy of Eli McFadden

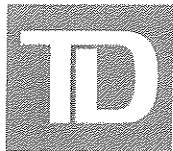
## KEY SPONSORS

The logo for Bell Media, featuring the word "Bell" in a large, bold, sans-serif font and "Media" in a smaller, regular sans-serif font to its right.

Bell Media continues to be one of the most impactful supporters of MusiCounts. In addition to the Fred Sherratt Awards, Bell Media annually contributes to the Band Aid grants program. Bell Media has consistently made an investment in the future of Canadian generations by supporting music education in Canada.

The logo for Astral Media, featuring a stylized lowercase "a" inside a circle followed by the word "astral" in a lowercase, bold, sans-serif font.

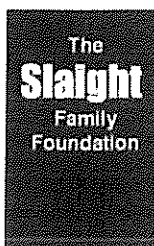
Astral Media has stepped up the plate once again to help MusiCounts put even more musical equipment into schools from coast to coast. By helping us properly equip schools and teachers with the resources needed to provide quality music instruction, we are providing children with the resources they need to build confidence, and to dream big!

The logo for TD Bank Group, consisting of the letters "TD" in a white, bold, sans-serif font inside a dark square.

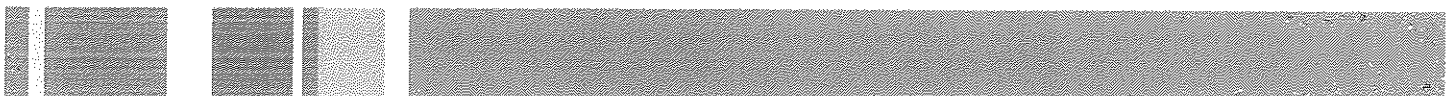
TD Bank Group has joined forces with MusiCounts to create a new program where we'll be providing grants to support at-risk youths in urban centres across the country. The MusiCounts TD Community Music Grants will allow us to broaden our reach and helps us to positively enrich the lives of even more students through the enjoyment of music.

The logo for SiriusXM, featuring the word "SiriusXM" in a bold, sans-serif font with a registered trademark symbol, enclosed in three sets of parentheses.

Sirius XM continues to send the message that access to music is important aspect of childhood education. This past year, MusiCounts held the "MusiCounts Roland Jam Pak" contest where SiriusXM Canada provided the financial support to administer the program. Many of the instruments purchased will end up in the hands of children who otherwise, may not have had the opportunity to learn an instrument in their childhood.

The logo for The Slight Family Foundation, featuring the text "The Slight Family Foundation" in a white, sans-serif font on a dark rectangular background.

In 2010-2011, MusiCounts, the Toronto District School Board, and the Slight Family Foundation created a five year partnership that annually awards an additional six schools in Toronto \$10,000 Band Aid grants to support their music programs. Through this partnership, some of the schools in the city that are in the greatest need of support will receive the funding that they so badly need. This means that thousands of children will be able to experience the joy of music.





## 2011-2012 BENEFIT EVENTS

### CIBC Miracle Day

Each year on Miracle Day, CIBC employees are joined by clients and special guests to help raise much needed money for children's charities. Every year since 1984, on the first Wednesday in December, CIBC's wholesale banking employees and participating CIBC Wood Gundy investment advisors have donated their fees and commissions to support children in need across the country. In the past 27 years, CIBC Miracle Day has raised over \$64 million in Canada. Thanks to the generosity of CIBC employees and clients, between four to eight schools in Canada will receive a Band Aid grant through MusiCounts, ensuring that children in Canada, regardless of socio-economic circumstances and cultural background, have access to a music program through their school. CIBC announced that a record \$4.15 million was raised for Canadian kids in need on CIBC Miracle Day held on December 7, 2011. The amount raised is the largest in the 27-year history of the campaign and will make 2012 a little brighter for kids who need it most. With the help of our good friends Alice Cooper and Jim Cuddy of Blue Rodeo, MusiCounts received a \$20,000 donation for each of their participation totalling \$40,000.



### Boots and Hearts Country Music Festival



MusiCounts is proud to be part of the Boots and Hearts Country Music Festival hosted by Republic Live on August 10-12, 2012 at Canadian Tire Motorsport Park in Bowmanville, ON. This festival featured award winning artists including: Tim McGraw, Kid Rock, Carrie Underwood, and many more! MusiCounts ran a raffle which included a chance to win one of two autographed Epiphone guitars signed by Kid Rock and Carrie Underwood as well as the Grand Prize of a trip for two to Saskatoon for the PotashCorp Country Music Week on Sept 7-10, 2012.

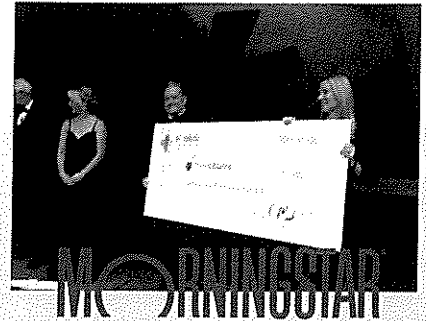
Prior to the festival, MusiCounts was invited to attend the launch of the Boots and Hearts Country Music Festival hosted by Republic Live at the Boiler House in Toronto. During the night, an exclusive VIP Cabana was auctioned off at an amazing **\$40,000** with all proceeds going to MusiCounts.

We'd like to send out a sincere thank you to Republic Live for choosing MusiCounts to be part of great festival. With this generous donation, anywhere from 4 to 8 schools will receive a Band Aid grant through MusiCounts in the 2012-2013 school year.

## 2011-2012 BENEFIT EVENTS

### Morningstar Canadian Investment Awards

MusiCounts would like thank Morningstar Research Inc., a Canadian subsidiary of Morningstar, Inc, for their continued support in sustaining the growth of music programs in schools across Canada. Morningstar held its 17<sup>th</sup> annual Morningstar Canadian Investment Awards Gala on Wednesday, November 30, 2011 at the Fairmont Royal York Hotel in Toronto.



As the industry's premier investment awards program, the Morningstar Canadian Investment Awards have a longstanding history of recognizing companies and individuals who have made a difference in the lives of investors through superior investment products, service, marketing and education. MusiCounts is the official charity partner of the Morningstar Canadian Investment Awards, a partnership that started in 2010. In addition to proceeds generated through the submission fees, MusiCounts provided a range of silent auction items including a signed Foo Fighters bicycle, Hedley Live Concert meet & greet to a VIP JUNOS package. The evening raised a total of over \$27,000 for the charity. MusiCounts is very grateful to be part of this amazing opportunity and we look forward to next year!

### House of Marley

United by music to create a better world and spread Bob Marley's vision of one love one world, The House of Marley launched their first collection of branded headphones in Canada in October 2011.



A portion of proceeds from the House of Marley sales will benefit 1Love.org. Through 1Love.org, a local contribution of \$1 for every headphone sold at a Future Shop stores in Canada, will benefit MusiCounts. The House of Marley donated a portion of all product sales throughout December to MusiCounts raising \$17,000! This will benefit an estimated 8,000 students nationwide. The House of Marley will continue to donate proceeds from every headphone sold through 2012 to MusiCounts.

MusiCounts is very grateful for the generosity of the Marley Family through the 1Love.Org Foundation.

### Perez Hilton's "One Night In Toronto"



Perez Hilton's "One Night In Toronto" event was held on June 17 at Club XS in Toronto. The event, produced in association with The BMF Media Group and Strut Entertainment, saw striking performances from My Name Is Kay, Anjuile, Ed Sheeran, Carly Rae Jepsen, Dragonette and featured DJ Jeffrey Tonneson spinning throughout the night. This year's "One Night In Toronto" partnered with MusiCounts, where 100% of event ticket sales were donated to the cause, raising \$10,000, which will fully fund one school music program through the MusiCounts Band Aid Grants.

Thank you, Perez!



## 2011-2012 BENEFIT EVENTS

### Gift of Music

Toronto's three time Stylus Award winner Kid Kut in collaboration with IV Play Entertainment held the 2nd annual Gift of Music event on December 8, 2011. It took place at the Hard Rock Café in Toronto and was hosted by no other than music pioneer, Michie Mee. The night was filled with performances from Divine Brown, August, Ms. Paige among many others. Through raffle draws, silent auctions and ticket proceeds, the 2011 Gift of Music event has raised a total of \$4,000 MusiCounts.

MusiCounts would like to express our gratitude to Kevin "Kid Kut" Keith, IV Play and everyone else who made this event so successful. Through your support, children will continue to grow and benefit through the joy of music in their schools.



### Château Cartier

Château Cartier  
HOTEL • CONFERENCE • GOLF • SPA

MusiCounts and Château Cartier in Gatineau, one of the preferred hotels for the 2012 JUNO Awards, developed a unique initiative to help support music education in schools and provide guests with a musical retreat. The Château Cartier donated \$1 for every room occupied from January 1, 2012 until the JUNO Awards in Ottawa, April 1, 2012 and raised a total of \$4,650.00. Guests staying on their premiere floors were able to borrow from a CD library of Canadian artists and potential JUNO nominees courtesy of Universal Music Canada; EMI Music Canada; Sony Music Canada; and Warner Music Canada.

### Polaris Music Prize

**POLARIS  
MUSIC  
PRIZE**

On Monday, September 29, 2011, the Polaris Music Prize held the second ever Polaris Music Prize viewing party at the Drake Hotel in Toronto. The event, in support of MusiCounts, provided fans that were unable to obtain a ticket to the Polaris Music Prize Gala, with an opportunity to watch the event and artists performing in a venue with other fellow music enthusiasts. In addition to the viewing party, an exclusive Polaris Music Prize package (included flights, accommodations and tickets to the Gala) as well as limited edition Polaris Music Prize posters signed by some of the 2011 short list artists were auctioned off on eBay with all the proceeds going to MusiCounts. In total, over \$3,000 was raised for MusiCounts. Congratulations to Montréalers, Arcade Fire, who took home the 2011 Polaris Music Prize!

## ADDITIONAL SUPPORTERS

### Other Benefit Events for MusiCounts

In addition to our featured third party supporters, MusiCounts would also like to acknowledge the following organizations and initiatives that all contribute to help to raise both funds and awareness to improve the state of Canadian music education.

Thank you for your support!

- Acres of Lions
- Czechoski Fridays (The Wheel Wells)
- Guataca T-Shirts
- Heartstrings TV
- Koba Entertainment's Toopy & Binoo Tour
- NYE 2011 by Starfish Events

### Major Record Labels Band Together in Support of MusiCounts

Without the unwavering support of the Canadian music industry, especially, EMI Music Canada, Sony Music Canada, Universal Music Canada, and Warner Music Canada, MusiCounts would never have been able to get to where it is today. From monetary funding to artists who are always willing to lend their support, MusiCounts is extremely thankful for the assistance of each of the major record labels here in Canada.

**EMI** Music  
Canada



SONY MUSIC



UNIVERSAL MUSIC  
CANADA



WARNER MUSIC  
CANADA



## MusiCompte & Presence in Francophone Canada

As a national charity, MusiCounts, or MusiCompte, continues to have a strong presence in francophone communities across Canada. Not only are we making an impact through our grants, but also through promotion, publicity and program initiatives that are done in both official languages. Applications for grants come from a variety of francophone communities spread across Canada, including those in Québec, Ontario, Manitoba, and New Brunswick. In 2011-2012 grants and scholarships totaling \$83,000 were awarded to music programs and post-secondary graduates located in these regions.

### Communications

- All key documents are made available in French.
- Through our French website - [www.musicompte.ca](http://www.musicompte.ca) - we are able to effectively communicate with our partners, stakeholders and the public in these communities.
- Worked closely with La Fédération des associations de musiciens éducateurs du Québec (FAMEQ) to help spread the word within Québec about opportunities for schools to apply for grants.



- Band Aid Recipients at École Secondaire Henri-Bourassa, Montréal, QC

# PUBLICITY AND EXPOSURE

## Publicity & Exposure

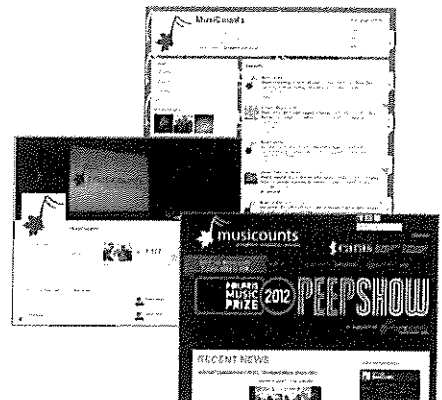
### Media Release & Distribution & Coverage

In the 2011-2012 school year, MusiCounts distributed a total of 14 separate media releases through CNW, in English and French. Media outlets that attended and covered MusiCounts events through the year included the Canadian Press, major network dailies, weekly and community papers.

### Website & Social Networking

www.musiccounts.ca and www.musicompte.ca continue to provide information about MusiCounts initiatives, and highlight ongoing endeavours and special events. Both CARAS and the JUNO Awards websites also promote awareness and provide links to the MusiCounts site. The sites are also supported by social networking tools, including YouTube, Facebook, and Twitter.

- The MusiCounts website had a total monthly average of about 2,300 visits.
- 77% of those visits were from unique visitors.
- The MusiCounts Facebook Fan page currently has over 1500 fans.
- Started on September 2011, the MusiCounts Twitter account, currently has over 1300 followers.
- In addition, videos posted by MusiCounts through our YouTube channel have been viewed almost 13,000 times.



### CARAS Newsletters

The CARAS newsletter, which includes a feature section on MusiCounts (3 editions), is distributed to all of the following databases and more:

- MusiCounts and JUNO Award Newsletter subscribers
- CARAS members
- JUNO Awards Host Committees
- MusiCounts and JUNO Award Sponsors/Partners/Donors
- Band Aid Grant recipient schools
- Partner colleges

# PUBLICITY AND EXPOSURE

## Publicity & Promotion @ JUNO Week 2012

### JUNO Awards Official Souvenir Program (3,000)

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

### The Keg Steakhouse & Bar Presents JUNO Cup: A Benefit for MusiCounts

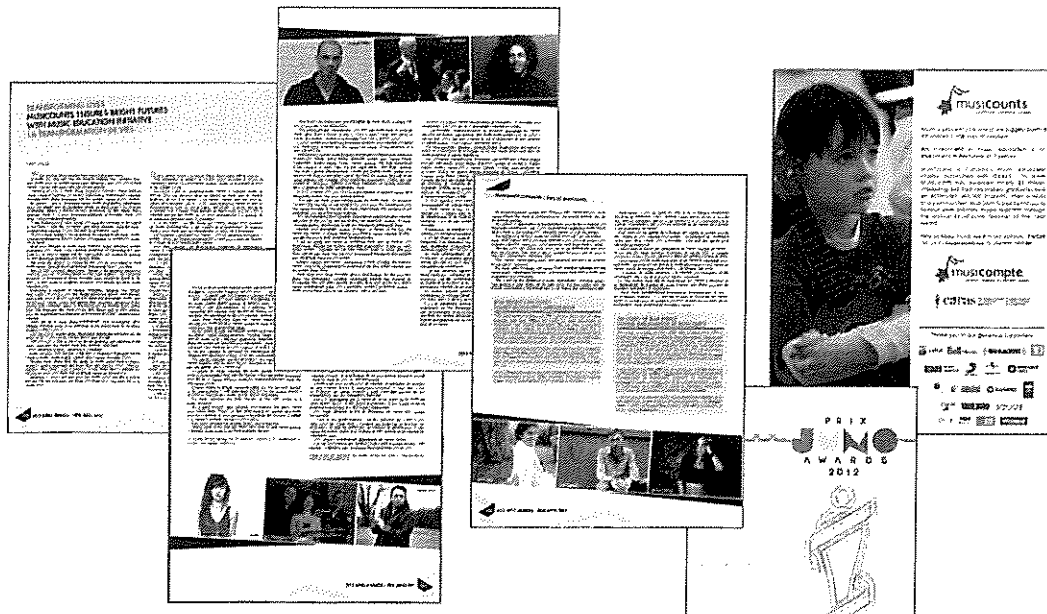
- MusiCounts ad on back cover and information on MusiCounts in official JUNO Cup program (2,000).
- Ads referencing MusiCounts ran in local newspapers for 1 month leading up to the event.
- On site visual and verbal recognition.

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

- MusiCounts ad on back cover of official program (900).
- Ads ran in local newspapers for 1 month leading up to the event.
- On site visual and verbal recognition.

### THE 2012 JUNO AWARDS NOMINEE COMPILATION CD

The JUNO Awards Nominee Compilation CD is an annual 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. The 2012 compilation was produced by Universal Music Canada. The annual project continues to raise monetary support as well as spread awareness for MusiCounts. This year's edition was another success, selling over 7,000 copies to date.



# CELEBRITIES AND MUSICIANS

## Celebrities and Musicians Who've Participated in MusiCounts Events in 2011-2012

### MUSICOUNTS AMBASSADORS

Jim Cuddy  
Nikki Yanoksky

### TEACHER OF THE YEAR AWARD

Johnny Reid

### ROLAND JAM PAK

PRESENTED BY SIRIUS XM CANADA  
LIGHTS

### BAND AID CELEBRATIONS

Alyssa Reid      Keshia Chanté  
Chris Hadfield      Joel Plaskett  
Derek Miller      Johnny Reid  
Ed Robertson

### JUNO SONGWRITERS' CIRCLE

Dan Mangan      Lindi Ortega  
David Francey      Max Kerman (Arkells)  
Kiran Ahluwalia      Terri Clark

### ROCKERS

AJ Johnson (Cuff the Duke)  
Barney Bentall  
Brad Rempel (High Valley)  
Chris Murphy (Sloan)  
Chris Page (Camp Radio)  
Classified  
Curtis Rempel (High Valley)  
Devin Cuddy  
Dinamo Azari (Azari +III)  
Dustin Bentall  
Evan Cranley (Feist/Stars)  
Greg Keelor  
Jim Cuddy (Blue Rodeo)  
John Berry  
Kellie Loder

### JUNO CUP

Kellylee Evans  
Kendel Carson  
Matt Sobb (MonkeyJunk)  
Matthew Barber  
Menno Versteeg (Hollerado)  
Michael Hollett  
Mike Boyd (Classified)  
Sam Roberts  
Scott Remila (City and Colour)  
Sean Dean (The Sadies)  
Shawn Hook  
Steve Marriner (MonkeyJunk)  
Tony Girardin  
Tyler Armes (Down With Webster)  
Vince Fontaine (Eagle & Hawk)

### NHL GREATS

Boyd Devereaux  
Brad Dalgarno  
Brad Marsh  
David Francey (Rocker)  
Gary Roberts  
Jason York  
Laurie Boschman  
Luke Doucet (Rocker)  
Paul Coffey  
Shaun Van Allen  
Troy Crowder

### JUNO HOOPS

#### TEAM BOUNCE

Gabriel Gonthier-Dubue  
JRDN  
Jason Simmons  
Jonathan 'jDiggz' Poirier  
Kellie Ring  
Michael L'Africain  
Moriah Trowell  
Stephen 'Steph-J' James  
Stuntman Stu

#### TEAM GROOVE

DJ Paq  
DJ T-Dot  
Jenna Gilbert  
Johnny Berhanemeskel  
Keyha Fresh  
Kristen Moyle  
Ray Robinson  
Rich London

Andy Sparks – Coach  
Tanya Kim - Honourable Coach

James Derouin – Coach  
Kristen Ray – Honourable Coach



## MECC BOARD OF DIRECTORS AND ADVISORY MEMBERS

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THANK YOU TO OUR SPONSORS  
MERCIA NOS COMMANDITAIRES



SUPPORTED SINCE INCEPTION BY  
ONT APPUYÉ MUSICOMPTÉ DEPUIS LE TOUT DÉBUT





Astral Report, September 2011- August 2012

September 2011 was a month of controlled chaos around here! For starters, our Music School underwent a massive renovation at our location at 58 Sumach St., thanks to the benevolence of a funder. Our operating space increased greatly as did our surroundings, leading to a much more comfortable and pleasing environment. As one mother put it, "Now it *feels* like a Music School".

As a result of our increased space and thanks to Astral's contributions, we have been able to increase both lesson spaces and teaching hours, greatly benefitting the children in Regent Park, Moss Park and the St. Lawrence neighbourhoods. In fact, in the fall of 2011 we eliminated our piano waiting list. You have helped us struggle from under a 2 year waiting list for our most popular instruments, to mere weeks. Families would move away before we could enrol them, but now the waiting list for piano lessons is virtually non-existent. Now, if a local mother comes in and tells us her neighbour wants to enrol her kids, we can tell her they can have lessons in days, not years. You've helped us better equip our students. Books can be ordered in greater quantities, instrument repairs are completed quickly, an old hard shell guitar case becomes a new, lighter fabric case for a young woman walking to and from her lessons. These things may seem small but to our families they are practical, perfect things. And we're now open 6 days of the week, 48 weeks of the year.

That fall, our choir was invited to Waterloo to sing with K'Naan, and later that fall 10 of our students performed onstage at Roy Thomson Hall with renowned classical pianist Lang Lang. This led to a feature on one of our students on CBC's The National. Big news for our little school! As fall changed to winter, Dixon Hall Music School held Music for Life 2011, our annual fundraiser featuring our students and a special performance from Jim Cuddy.

Throughout the early winter I worked on a partnership with Centennial College, who are starting a music program. They would like to host their program at Dixon Hall Music School starting in September 2013, using our facility in the weekday mornings.

In March, we left for Hart House Farm for our March Break Music Camp, an annual music camp that gets kids out of their inner city environment for a week in the country. 13 kids took part (our largest group yet) and absolutely outdid themselves, composing and performing their own songs, learning new songs and singing in our camp choir. They each tapped a maple tree and then collected the sap each day until we had boiled enough to make syrup for our pancakes on the last day. We had songs and marshmallows around the campfire, impromptu singing around the piano and nonstop practicing throughout the day. During the week a student from Ryerson came to the farm to interview me and capture some music. She is doing her graduating assignment on community music

schools and heard about us, so I invited her to the farm as it was the only time we would have for her to complete her project in time. She interviewed myself and 2 students, and was very impressed with their intelligence and talent. Other students attended arts camps at Harbourfront and at The Canadian Opera Company. After we came back we held one of our regular recitals at Dixon Hall, featuring French folk songs, The Beatles and Chopin among the repertoire.

In April, we started a pilot project with My Regent Park, A Dixon Hall program that works with at-risk youth in a mentoring capacity. Several young women began a recording project, learning composition and recording skills. They have almost completed their first song, a hip hop track. In May, a couple of young women in the program and several Music School students were invited to a songwriting clinic with professional songwriters, hosted at the University of Toronto. It was very successful and a good way to get the young women out of their "comfort zone", according to their mentor. Also in April several students performed alongside music majors at the University of Toronto in an evening recital.

I was also asked to speak at Sprockets, the Toronto International Film Festival for children, as they screened a movie about a music program in an economically depressed area of Ireland. I was asked to relate the Regent Park experience.

Throughout the spring new families appeared in our doorway, signing up for one of our 18 different instruments/classes. On June 5<sup>th</sup>, through a collaboration with NXNE (one of North America's largest music festivals), DHMS played host to rapper/motivational speaker Subliminal. It was a fantastic event, as Subliminal talked to our audience comprised of Music School students and parents, youth from My Regent Park and the drug awareness program, and 2 participants in the homeless persons' free dinner at Dixon Hall on Tuesday nights! He spoke at length about maximizing opportunities and the need to not be afraid to explore their creativity. He then opened up the floor for questions and there were a lot of questions! I finally had to curtail the questions and Subliminal had 2 youth, one of my teachers and one of the street people (a Trinidadian gentleman) come up to start a fresh beat. He built up with the contributions then had everyone hold out an object – pen, cell phone, wallet etc and he freestyled about these objects and the kids for about 5 mins. It was terrific.

Our regular lessons wrapped up at the end of June, but optional lessons continued on in July, and in mid-July 20 of us took off for our annual summer music camp, again at Hart House Farm. We had a fantastic time, working intensively on individual and group music, playing baseball each evening (it was the first time for several students), collecting free-range eggs for breakfast, swimming in the quarry pond and writing in journals about the day we had. It's marvellous to watch kids come out of their shell under clear skies and starry nights.

Overall, 65 students attended summer music and arts camps throughout the GTA and Ontario. It was a fitting end to our successful and boisterous school year.

Astral's investment in Dixon Hall Music School is an investment in Regent Park, a community in Toronto that is more known for its' bad stories than its' good stories, an area that has 56 different countries of origin and 47 different languages spoken, and where 41% of the population are children 18 years and younger. It is an investment that has allowed the Music School, which has been in the community for 34 years, to offer thousands of youths a positive, safe and culturally rich environment to grow up in. Through music education, mentoring, cultural enrichment through free concerts and workshops, and music and arts camps that expand the world for our kids by giving them leadership skills and instilling inner confidence, we want to push our students to be both better musicians and citizens. We want to prepare them for their next lesson and their life ahead. But truthfully, we couldn't achieve all these successes without your commitment and generosity. You have helped make a world of difference to young children and have helped us unlock the potential of so many children and youth in our gritty corner of Toronto.

We are a school of "first's", our students are second to none, and on behalf of those students and their families, I would like to thank Astral for your commitment and generosity to Dixon Hall Music School and the people that we serve.

Sincerely,



Bob McKitrick  
Director, Dixon Hall Music School



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ImagineNATIVE

## **2012 Festival Summary:**

The 2012 imagineNATIVE Film + Media Arts Festival was a milestone year for the organization as several key new benchmarks were set in attendance and programming initiatives. With more sold-out and near-capacity screenings than at any time in our history, the 13<sup>th</sup> edition of imagineNATIVE saw an increase in audiences to almost 13,000. The Festival presented 117 works by Indigenous artists from Canada, USA, New Zealand, Australia, Finland, Sweden, Norway, China, Russia and Chile, and showcased works in film, video, radio, musical performance, new media, and contemporary art.

imagineNATIVE programming was accessible and visible to literally millions of Canadians through innovative partnerships with Air Canada (which featured an imagineNATIVE-branded shorts programme on all its flights worldwide) and with Pattison Onestop (which co-presented The Stolen Sisters Digital Initiative commissioning project on all its TTC video monitors across Toronto). This coverage was incredibly valuable in promoting the Festival and all its programming.

Our sold-out Opening Night Gala World Premiere of The People of the Kattawapiskak River was presented at the Bloor Hot Docs Cinema with the remainder of the film and video works held once again at the TIFF Bell Lightbox. The Festival's Radio & New Media Lounge (presented by Astral Radio) was also housed at the Lightbox.

There were many highlights in 2012, including the following:

- Seven sold-out screenings, a new record for imagineNATIVE;
- Ticket Sales for screenings reached an all-time high, at nearly 4,000 tickets distributed through box office;
- Highest ever attendance at our International Spotlight series which this year shone on the Mapuche from South America;
- The Beat music night at Lee's Palace featured Native Canadian superstar George Leach with opening artist Nick Sherman;
- Awards given totalling \$13,500 in cash prizes and \$10,000 in services to artists;
- A unique "petit vernissage" featuring the incredible prints of Alanis Obomsawin, in celebration of her long-standing career and impact on the Indigenous arts community over six decades.
- Media Coverage by CTV, NOW Magazine, CBC, APTN, NAPT, Metro News, Media Indigena, Muskrat Magazine, Voices 106.5 FM Radio, Boom 97.3 FM, Point of View Magazine, and ARTE television.

## **Astral Radio's Support:**

Through Astral Radio's generous support of our radio programming, we have been able to elevate the presentation of radio/audio works at the Festival in recent years.



**Astral Radio Final Report  
imagineNATIVE Film + Media Arts Festival  
October 2012**

We are often asked why radio has a presence at a “film festival.” We respond by saying radio as a medium has a valid place at a “media arts festival” (which is what imagineNATIVE has been and will remain) particularly when radio continues to be a vital means of communication, entertainment, and information for so many Aboriginal Canadians and Indigenous people from around the world. We are proud to continue to support the creative and artistic expression of Indigenous artists working in radio and audio art and we thank Astral Radio for continuing to support imagineNATIVE’s initiatives in presenting diverse media portrayals of Aboriginal expression.

This year, imagineNATIVE hosted the Radio & New Media Lounge on the second floor of the TIFF Bell Lightbox and listed it not only as an Interactive Lounge, but also as a Festival hang out, which promoted viewership and traffic. Highly visible signage directing the public to the Lounge included Astral Radio’s logo as the presenting sponsor. This Lounge was open to the public for free from October 18-21, 2012 with three computer stations with headphones so that visitors could experience the works streamed on our website at the following link:

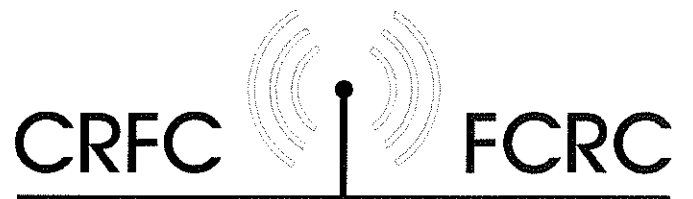
<http://imagnative.org/festival2012/radio/2012>

An approximated total of 172 individuals signed in at the lounge to listen to the Radio Works. This total represents a reduction in the attendance from 2011 when the Radio & New Media Lounge was held at the now-closed NFB Interactive Lounge. The NFB site was an ideal location as it was situated at the corner of an intersection in downtown Toronto with a high level of foot traffic. Despite the drop in total listeners at the Lounge, the 172 total is a successful result considering our average attendance per film screening is roughly under 100 people.

Astral Radio was also a returning presenter for the Best Radio award with a \$1,000 cash prize going to Northwest Territories-based Angela Sterritt for her piece *Trailbreakers: Cindy Blackstock* (which is accessible through the link above). We were incredibly pleased to have Meredith Shaw in attendance to present the award. Her enthusiasm and support of imagineNATIVE on the Awards Night, as well as on BOOM, was phenomenal.

The support given by Astral Radio over the years remains a cornerstone to the success and growth of imagineNATIVE over the past five years. With your consistent support we have been able to concentrate on growing imagineNATIVE into the world’s largest Indigenous festival of its kind and one of Canada’s most significant annual Aboriginal events of any kind. On behalf of everyone involved at imagineNATIVE we thank Astral Radio for supporting Indigenous artists and Indigenous art.

Community Radio Fund of Canada



Community Radio Fund of Canada  
Fonds canadien de la radio communautaire

2011 - 2012  
Annual Report



**Community Radio Fund of Canada**

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*InfoFund: News from the Community Radio Fund of Canada*

Find us on Facebook: <https://www.facebook.com/CrFcFcrc>  
and on Twitter: <http://twitter.com/fondsradiofund>

November 21, 2012

Cette publication est disponible en français.  
Pour obtenir plus de renseignements, veuillez nous contacter.

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## INTRODUCTION

The Community Radio Fund of Canada (CRFC) is pleased to present our 2011-2012 Annual Report. It's been a year filled with growth and change. Mostly, we are thrilled for the stations we helped support and the communities they serve.

Campus and community radio plays a huge, if often under-acknowledged, role in the Canadian media landscape. These stations are charged with providing direct access to the airwaves and serving the needs of Canadians as engaged listeners, creators and local citizens.

Collectively, these engines of local economic development employ more than 800 people, provide hands-on training and skills development for approximately 10,000 volunteers of all ages, backgrounds, and experiences, and each year broadcast nearly one million hours of programming that is local, participatory, and as diverse as the communities they serve.

The CRFC was founded to help grow and sustain the campus and community radio sector. Since we were certified by the CRTC in 2008, we have:

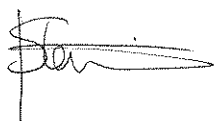
- Distributed more than \$1.75 Million to 82 campus and community radio stations in nine provinces and all three territories
- Funded 101 different projects under the *Radio Talent Development Program* and *Youth Internship Program*
- Launched *Radiametres: Measuring the development, participation and sustainability of campus and community radio stations*, a new program using an outcomes-based approach

We are so excited at reaching this last milestone that, while these recipients were announced on November 1, we are including them in this report.

The CRFC is grateful for the contributions from Canada's satellite and commercial radio broadcasters that make these programs possible.

We believe Canadian Content Development funding, with its focus on supporting the promotion, training, and development of Canadian musical and spoken word talent is brought to life through the work of the CRFC, from the stations that receive contributions, to the staff and volunteers who do the work, to the listeners tuning in to hear the sounds of their neighbours and neighbourhoods reflected.

This is a great place to be as we move forward, seeking to increase and diversify our sources of revenue, and beginning a new year of measuring our impact on campus and community radio as well as stations' impact on their communities.



John Harris Stevenson  
President



Melissa Kaestner  
Executive Director

### About the CRFC

The CRFC's mandate is to provide support to the more than 170 campus and community radio stations in Canada and to foster a well-resourced, dynamic, and accessible sector. It is an organization that distributes funds for the development and sustainability of local community radio broadcasting. The goal of the CRFC is to provide this support under the following program priority areas.

1. Local Community News and Access: Local reflection in news, public affairs, and arts and culture; community access and outreach programming, including training and production.

- 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.

- 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.

- 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

- Assistance to stations in core competency areas including 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 radio associations, the CRFC is a distinct organization with its own membership, board of directors, and decision-making processes.

The CRFC is a federally incorporated not-for-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.

## Members

Membership is open to campus and community radio broadcasting stations in Canada that have a valid licence from the CRTC under Public Notices CRTC 2000-12, 2000-13, or 2010-499, as well as to associations that represent these licenced stations. 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. At the time of this report (November 21, 2012), it has 89 members. The complete up-to-date list is always available on the CRFC website.

## Board of Directors

The role of the 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 and appointed voting directors, one of whom is a representative of commercial radio broadcasters.<sup>1</sup> Additionally, there are three non-voting *ex officio* directors from the three founding campus and community radio associations.

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

### 2011-2012 Board of Directors and Staff

**Pierre-Louis Smith** was nominated by the commercial radio broadcasters as their representative and appointed to the board as an *ex officio* director in February 2012. Currently, the terms of the *ex officio* directors (**Martin Bougie**, **François Coté**, and **Shelley Robinson**) are indefinite.

The terms are ending this November for all six elected directors. Three of these directors are standing for re-election: **Jean-François Côté**, **Roger Ouellette**, and **Anderson Rouse**. They, along with four other candidates, will go through the election process at the November 2012 AGM. The other three are not seeking re-election: **Jean Léger**, **Leslie Regan Shade**, and **John Harris Stevenson**. At this time the CRFC would like to thank them for their time and efforts serving on the board. Jean came onto the board as part of the first elected group of directors. Since then, he has served as vice-president and has been a member of the program committee. Leslie was elected in 2010. She has been the secretary and also a program committee member. John also was elected in 2010 and was one of the founding members in 2007. He has been president since he was elected. **Thank you Jean, Leslie, and John. Your contributions have made the CRFC stronger! We wish you all the best.**



From left to right:  
Pierre-Louis Smith, Anderson Rouse (treasurer),  
Melissa Kaestner (executive director), Shelley  
Robinson, John Harris Stevenson (president), Marie-  
Ève Laramée-Gauvreau (program officer), Jean-  
François Côté, Martin Bougie, Roger Ouellette, and  
François Coté. Absent: Jean Léger (vice-president)  
and Leslie Regan Shade (secretary).

---

<sup>1</sup> Broadcasting Regulatory Policy CRTC 2011-431, Community Radio Fund of Canada's Structural and Operational Plan, 20 July 2011, paragraphs 5-8, <http://www.crtc.gc.ca/eng/archive/2011/2011-431.htm>.



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 met in person in September 2012 to review its strategic plan and discuss development research and activities.

### **Annual General Meeting and the Canada Not-For Profit Corporations Act**

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

The fifth AGM will be held on November 30, 2012 at 11:00 am at the CRFC office in Ottawa. It will focus on the presentation of this annual report, the CRFC's audited financial statements, and board elections. Additionally, this AGM will also see the presentation of several by-law amendments. The new **Canada Not-for-profit Corporations Act (NFP Act)** establishes a new set of rules for federally incorporated not-for-profit corporations in Canada. These new rules will replace Part II of the **Canada Corporations Act**, the law that has governed federal corporations for nearly a century. The rules under the NFP Act are modern, flexible, and more suited to the needs of the not-for-profit sector. All not-for-profit corporations must make the transition by October 17, 2014. While most of the CRFC's by-laws are compliant with the NFP Act, there are a few changes the membership will need to approve.

The major change is with respect to the membership structure and rights. Under the NFP Act, the CRFC will no longer be allowed to have *ex officio* directors – referring to those directors that are appointed because of who they represent, specifically the directors representing the three community radio associations and commercial broadcasters. After consulting with Corporations Canada and a lawyer, the CRFC will now have three classes of members: stations, associations, and the collective of commercial broadcasters:

1. Stations have all regular rights of members, and full normal voting power. They nominate and vote for most of the directors.
2. Associations have all of these same rights, plus one additional right of nominating and voting on three positions that represent the associations, and they are the only members with this right.
3. The collective of commercial broadcasters is one member, and their rights are limited to nominating and voting for a person that represents them (a CRTC requirement). This member is the only member with this right. They will still receive notice of member meetings and be invited to attend and review related documentation, but they will have no other voting power other than electing their representative. Additionally, their \$20 fee is waived, but they will also not be included in member listings or member-only discussions/activities.

This structure allows us to meet our obligations around representation, but makes the process more transparent and, of course, in line with the NFP Act.

### **Development**

2012 was the first year that the CRFC could start to devote energy toward developing other sources of revenue. Until April 2012, the CRFC was focused on operationalizing the CRTC-approved **Structural and Operational Plan**, developing a new funding program with the newly-received funding, and hiring its first program officer.

The summer was geared toward research as well as creating a development framework, case for support, and brand identity. This was done by the executive director with training and expertise provided by the International Fundraising Consultancy, a global fundraising and management consultancy. The brand identity work was done in conjunction with a local design firm, GLS design.

The board discussed the results at its September 2012 meeting. After considering the current workload and capacity of staff and the organization, it was decided that the CRFC will employ a government relations/development director position to carry out the necessary focused work.

### **Human Resources**

The CRFC Board continues to employ Melissa Kaestner as its executive director. She has been with the organization since it opened its doors in April 2008 and also helped develop the fund from 2003-2007.

Marie-Ève Laramée-Gauvreau was welcomed as the first program officer in February 2012. After only one week in the position, she helped launch a call for applications for the programs the fund has been running since 2009, and she hasn't stopped since.

### **Policy Work**

In January 2012, the CRFC Board approved a comprehensive *Human Resources Policy*. It applies to all permanent and contract full-time, part-time, and casual employees as well as contractors, board directors, and volunteers. Additionally, it approved a *Workplace Safety Plan*, which outlines emergency procedures for situations occurring at the CRFC office as well as its commitment to providing a harassment-free environment.

The board also approved a *Conflict of Interest Policy* and terms of reference documents for the executive and nominations committees.

### **What's Ahead**

2013 is going to be another busy year.

In the area of human resources, as mentioned above, the CRFC will add a new person to the team in the area of government relations and development.

With respect to available programs, CRFC staff will be conducting a needs assessment and feedback process with the campus and community radio sector in the coming months. The new annual *Radiometres* program will be launched again in Spring 2013.

The CRFC will be unveiling a new website in the coming weeks as part of its branding exercise. The new site will not only have a fresher and updated look, it will also be compatible with mobile devices.

Finally, after only one year in its new office, the CRFC will be moving. The building has been sold and most tenants will be leaving by the summer of 2013. The CRFC invites readers to "stay tuned," or, better yet, subscribe to, the fund's newsletter, *InfoFund*, to stay up-to-date on all of the latest news.

### Commercial Radio Broadcasters

The following commercial radio broadcasters have contributed both voluntary and mandatory Canadian Content Development (CCD) contributions to the CRFC. First, the CRFC receives at least 0.5% of tangible benefits when there is a transfer of ownership or control of commercial radio undertakings.<sup>2</sup> Second, the CRFC receives at least 15% of commercial radio licensees' basic annual contributions to Canadian Content Development (CCD).<sup>3</sup>



#### **Astral Media Radio**

**Total commitments to date: \$1,766,695**

2007: The CRTC approved Astral Media's application to acquire Standard Radio Inc.<sup>4</sup> Arising from that decision, Astral is contributing a total of \$1,400,000 over seven years to the CRFC. This contribution resulted in the creation of our first two funding programs. 2009: Astral made a \$300,000 contribution to the CRFC as part of an amended CCD contribution.<sup>5</sup> 2012: The CRFC is receiving tangible benefits of \$66,965 over seven years from Astral's acquisition of CHHR-FM in Vancouver.



#### **Bell Media (BCE Inc.)**

**Total commitments to date: \$1,599,871**

2010: The CRFC is receiving \$137,871 in tangible benefits from CHUM Radio's (now Bell Media's) acquisition of CFXJ-FM in Toronto.<sup>6</sup> 2011: The CRFC is receiving tangible benefits of \$1,458,000 over eight years from BCE Inc.'s acquisition of CTVglobemedia.<sup>7</sup>



#### **COGECO**

**Total commitments to date: \$840,000**

2010: The CRFC is receiving \$840,000 in tangible benefits over seven years from a transfer of ownership of radio stations in Quebec from Corus Entertainment to COGECO. Approximately \$400,000 of these benefits are a voluntary contribution from COGECO.<sup>8</sup>



#### **Golden West Broadcasting**

**Total commitments to date: \$19,707**

2010: The CRFC is receiving \$7,497 in tangible benefits over seven years from a transfer of ownership of CKQV-FM in Vermillion Bay to Golden West

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<sup>2</sup> Broadcasting Regulatory Policy CRTC 2010-499, *Campus and Community Radio Policy*, 22 July 2010, paragraphs 106-110, [www.crtc.gc.ca/eng/archive/2010/2010-499.htm](http://www.crtc.gc.ca/eng/archive/2010/2010-499.htm).

<sup>3</sup> CRTC 2010-499, paragraphs 93-99, [www.crtc.gc.ca/eng/archive/2010/2010-499.htm](http://www.crtc.gc.ca/eng/archive/2010/2010-499.htm); Broadcasting Regulatory Policy CRTC 2011-431, *Community Radio Fund of Canada's Structural and Operational Plan*, 20 July 2011, [www.crtc.gc.ca/eng/archive/2011/2011-431.htm](http://www.crtc.gc.ca/eng/archive/2011/2011-431.htm).

<sup>4</sup> Broadcasting Decision CRTC 2007-359, 28 September 2007, [www.crtc.gc.ca/eng/archive/2007/db2007-359.htm](http://www.crtc.gc.ca/eng/archive/2007/db2007-359.htm).

<sup>5</sup> Broadcasting Decision CRTC 2009-794, 22 December 2009, [www.crtc.gc.ca/eng/archive/2009/2009-794.htm](http://www.crtc.gc.ca/eng/archive/2009/2009-794.htm).

<sup>6</sup> Broadcasting Decision CRTC 2010-964, 23 December 2010, [www.crtc.gc.ca/eng/archive/2010/2010-964.htm](http://www.crtc.gc.ca/eng/archive/2010/2010-964.htm).

<sup>7</sup> Broadcasting Decision CRTC 2011-163, 7 March 2011, [www.crtc.gc.ca/eng/archive/2011/2011-163.htm](http://www.crtc.gc.ca/eng/archive/2011/2011-163.htm).

<sup>8</sup> Broadcasting Decision CRTC 2010-942, 17 December 2010, [www.crtc.gc.ca/eng/archive/2010/2010-942.htm](http://www.crtc.gc.ca/eng/archive/2010/2010-942.htm).

Broadcasting.<sup>9</sup> 2011: The CRFC is receiving \$12,210 in tangible benefits over seven years from a transfer of ownership of CFIT-FM in Airdrie to Golden West.<sup>10</sup>



**Harvard Broadcasting**

**Total commitments to date: \$42,500**

2012: The CRFC is receiving tangible benefits of \$42,500 over seven years from Harvard Broadcasting's acquisition of CJNW-FM in Alberta.<sup>11</sup>



**Médias Nord-Côtiers**

**Total commitments to date: \$3,151**

2012: The CRFC is receiving tangible benefits of \$3,151 over seven years from Médias Nord-Côtiers's acquisition of KCCN-FM in Sept-Îles.<sup>12</sup>



**Newcap**

**Total commitments to date: \$26,646**

2012: The CRFC is receiving tangible benefits of \$26,646 over seven years from Newcap Inc.'s acquisition of CKKO-FM in Kelowna.<sup>13</sup>



**Rogers Broadcasting**

**Total commitments to date: \$270,000**

2010: The CRFC is receiving \$110,000 in tangible benefits arising from the transfer of ownership of CHBN-FM in Edmonton to Rogers Broadcasting.<sup>14</sup> 2010: The CRFC is receiving \$160,000 in tangible benefits, including an \$80,000 voluntary contribution, arising from the transfer of ownership of CHST-FM in London to Rogers Broadcasting.<sup>15</sup>



**Vista Broadcast Group**

**Total commitments to date: \$217,625**

2010: The CRFC is receiving \$745 in tangible benefits over seven years from a transfer of ownership of CJJM-FM in Espanola to the Haliburton Broadcasting Group<sup>16</sup> (now owned by Vista). 2011: The CRFC is receiving \$19,056 in tangible benefits over seven years from a transfer of ownership of CJCS-FM and CHGK-FM in Stratford to Haliburton<sup>17</sup> (now owned by Vista). 2011: The CRFC

<sup>9</sup> Broadcasting Information Bulletin CRTC 2010-855, 18 November 2010, Appendix 1, item 3, [www.crtc.gc.ca/eng/archive/2010/2010-855.htm](http://www.crtc.gc.ca/eng/archive/2010/2010-855.htm).

<sup>10</sup> Broadcasting Information Bulletin CRTC 2011-340, 20 May 2011, [www.crtc.gc.ca/eng/archive/2011/2011-340.htm](http://www.crtc.gc.ca/eng/archive/2011/2011-340.htm).

<sup>11</sup> Broadcasting Information Bulletin CRTC 2012-109, 20 February 2012, [www.crtc.gc.ca/eng/archive/2012/2012-109.htm](http://www.crtc.gc.ca/eng/archive/2012/2012-109.htm).

<sup>12</sup> Broadcasting Decision CRTC 2012-593, 26 October 2012, [www.crtc.gc.ca/eng/archive/2012/2012-593.htm](http://www.crtc.gc.ca/eng/archive/2012/2012-593.htm).

<sup>13</sup> Broadcasting Decision CRTC 2012-108, 20 February 2012, [www.crtc.gc.ca/eng/archive/2012/2012-108.htm](http://www.crtc.gc.ca/eng/archive/2012/2012-108.htm).

<sup>14</sup> Broadcasting Decision CRTC 2010-972, 23 December 2010, <http://www.crtc.gc.ca/eng/archive/2010/2010-972.htm>.

<sup>15</sup> Broadcasting Decision CRTC 2010-953, 22 December 2010, <http://www.crtc.gc.ca/eng/archive/2010/2010-953.htm>.

<sup>16</sup> Broadcasting Decision CRTC 2010-565, 12 August 2010, [www.crtc.gc.ca/eng/archive/2010/2010-565.htm](http://www.crtc.gc.ca/eng/archive/2010/2010-565.htm).

<sup>17</sup> Broadcasting Decision CRTC 2011-110, 21 February 2011, [www.crtc.gc.ca/eng/archive/2011/2011-110.htm](http://www.crtc.gc.ca/eng/archive/2011/2011-110.htm).

is receiving \$2,500 in tangible benefits over seven years from a transfer of ownership of CFSF-FM in Sturgeon Falls to Haliburton<sup>18</sup> (now owned by Vista). 2011: The CRFC is receiving \$27,500 in tangible benefits over seven years from a transfer of ownership of CFLZ-FM in Niagara Falls and CKEY-FM in Fort Erie to Haliburton<sup>19</sup> (now owned by Vista). 2012: The CRFC is receiving \$1,424 in tangible benefits over seven years from a transfer of ownership of CJFB-FM in Bolton and CFGM-FM in Caledon to Haliburton<sup>20</sup> (now owned by Vista). 2012: The CRFC is receiving \$166,400 in tangible benefits over seven years from a transfer of ownership of Haliburton Broadcasting to Vista.<sup>21</sup>

#### **Canada's Private Radio Broadcasters**

**Total commitments to date: \$610,597**

All commercial broadcasters, including those listed above, with revenues of \$1,250,000 or more contribute at least 15% of their required basic annual contributions to Canadian Content Development to the CRFC.

2011-2012: \$610,597

#### **Satellite Radio and Other Service Distribution Companies**

The following service providers have contributed voluntary CCD contributions to the CRFC.



#### **SiriusXM Canada (formerly Sirius Satellite Radio)**

**Total commitments to date: \$600,000**

2010: SiriusXM Canada gave a voluntary contribution of \$200,000 to the CRFC as part of its conditions of licence. 2011: SiriusXM Canada provided an additional voluntary contribution of \$250,000. 2012: SiriusXM Canada provided an additional voluntary contribution of \$150,000.



#### **Stingray Digital Group**

**Total commitments to date: \$150,000**

2012: Stingray Digital Group gave a voluntary contribution of \$100,000 over four years to the CRFC as part of its conditions of licence arising from a transaction involving Galaxie and the CBC/Radio-Canada. 2012: Stingray Digital Group gave a voluntary contribution of \$50,000 over four years to the CRFC arising from the transfer of ownership of MaxTraxx to Stingray.

<sup>18</sup> Broadcasting Decision CRTC 2011-111, 21 February 2011, [www.crtc.gc.ca/eng/archive/2011/2011-111.htm](http://www.crtc.gc.ca/eng/archive/2011/2011-111.htm).

<sup>19</sup> Broadcasting Decision CRTC 2011-364, 8 June 2011, [www.crtc.gc.ca/eng/archive/2011/2011-364.htm](http://www.crtc.gc.ca/eng/archive/2011/2011-364.htm).

<sup>20</sup> Broadcasting Decision CRTC 2012-148, 14 March 2012, [www.crtc.gc.ca/eng/archive/2012/2012-148.htm](http://www.crtc.gc.ca/eng/archive/2012/2012-148.htm).

<sup>21</sup> Broadcasting Decision CRTC 2012-577, 19 October 2012, [www.crtc.gc.ca/eng/archive/2012/2012-577.htm](http://www.crtc.gc.ca/eng/archive/2012/2012-577.htm).

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## FUNDING DISTRIBUTION: RADIOMETRES

2011-2012 marks a milestone in the distribution of funding by the CRFC. On July 3, 2012, the Fund launched a new program titled *Radiometres: Measuring the development, participation and sustainability of campus and community radio stations*. The funding for *Radiometres* is provided by Canada's private radio broadcasters through a portion of their Canadian Content Development (CCD) contributions, a funding mechanism established by the Canadian Radio-television and Telecommunications Commission (CRTC). For this first round of funding, the CRFC offered one million dollars to the sector.

*Radiometres* is an outcomes-based approach program. This approach is focused on funding what the stations need and then measuring how successful they are in getting there. Under *Radiometres*, three outcomes have been established to reflect some of the key goals of the campus and community radio sector, the CRTC, and the Canadian broadcasting system. So long as a station's request fits under CRFC priority areas, CRTC requirements, and at least one of the following three outcomes, this program is flexible when it comes to the activities that are undertaken by the station.

In order to determine whether *Radiometres* truly meets sector expectations, the CRFC held a consultation with the three community radio associations (Alliance des radios communautaires du Canada, Association des radiodiffuseurs communautaires du Québec and the National Campus and Community Radio Association) as well as five interested member stations. From June 6 to 20, 2012, representatives from these stations and associations reviewed the proposed program guidelines and application form and then made recommendations for improvement. The CRFC revised the documents accordingly prior to formally launching *Radiometres*. The guidelines and application form are provided as Appendix 1.

### Call for Applications

The call for applications for this new program was identical to the other programs managed by the CRFC. In addition to filling out the application form (see Appendix 2), applicants had to provide copies of the first page of their letters patent and CRTC licence as proof of eligibility. They also had to attach their operating budget for the current year, their latest financial statements, a list of board members and station employees, and any other relevant station information. Since this was a new program, applicants were strongly encouraged to contact the CRFC to discuss their project proposal. The CRFC program officer answered questions and assisted nearly 60 stations before the application deadline of August 21, 2012. A total of 63 applications were received by that date.

### Assessment

The program officer did a preliminary analysis of all applications received to ensure that applicants are eligible and that applications are complete, comprehensible and adhere to the terms and conditions of the program. She also contacted applicants to request additional information or details, when required.

An independent selection committee was struck to evaluate the applications and make recommendations. The committee was made up of (from left to right):

- **Claude Charbonneau**, Culture and Communications Consultant
- **Geneviève A. Bonin**, Assistant Professor and Coordinator, Journalism program, University of Ottawa
- **Omar Dabaghi-Pacheco**, Video journalist, CBC/SRC



Before assessing the applications, an orientation session was offered to committee members in order to give them the tools and documents necessary to fulfill their mandate, in addition to answering their questions and/or concerns. Applications were then divided equally between each member of the selection committee. The committee had three weeks to undertake a thorough analysis of their applications. In order to facilitate their discussions during the final evaluation meeting, committee members also familiarized themselves with the applications not specifically assigned to them.

Applications are judged on their merit, subject to the availability of funds, by the selection committee. Each application is assessed by using an assessment grid and applying scores in the following areas:

- Value and Relevance of the Proposal (30 %)
- Contribution to the Outcome (15 %)
- Strength and Measurability of the Outputs (15 %)
- Timeline (10 %)
- Budget (10 %)
- Capacity of the Station to Manage the Project, Budget and Timeline (10 %)
- Financial Needs (10 %)

The final in-person meeting was held on October 12, 2012. During this meeting, committee members discussed funding applications, compared their results, justified the not-funded applications and presented their final recommendations. The program officer 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 and programs.

The committee recommended a total of \$998,847 to 57 recipients. The CRFC Board ratified the jury decisions on October 16. Notification was then sent to all applicants. Finally, on November 1<sup>st</sup>, the CRFC announced the recipients through a press release.

The CRFC and funding recipients enter into a funding agreement (Appendix 3). This agreement outlines the terms, responsibilities, approved activities, approved expenses, deliverables, and reporting mechanisms of both parties.

The funding is issued throughout the term in the following manner:

- 75% is issued once the CRFC receives two signed copies of the contribution agreement.
- 10% is issued following the assessment of a mid-term report on all projects lasting three months or more, which is due half-way through the project.
- The final 15% is issued following the assessment of a final report, which is due thirty days after the completion of the project.

### Radiometres Year 1 Recipients

The following tables outline each project with its approved budget. A schedule detailing all disbursements and payables as of November 16, 2012 is included with the financial report.

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#### **CFBO 90.7 FM Dieppe, N.B.**

##### ***Le BO guide***

CFBO Radio Beauséjour will prepare a general guide on volunteering at the station. The guide will include training information, a user guide, a list of relevant resources, information on the volunteer recognition program, and a template for internal communications. All of Radio Beauséjour's policies, including those regarding labour, will be included. The guide will be thorough and have a long shelf life. The project manager will also provide training to 40 active station volunteers.

##### Budget

Salary for Project Manager	\$7,500
	<u>\$7,500</u>

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#### **CFFF 92.7 FM Peterborough, Ont.**

##### ***Local Content Project***

CFFF wishes to establish and activate standardized and improved methods to better gather, promote, and promulgate music and spoken word materials supporting local artists and the aural arts across the community. These procedures have come about through disparate and diverging volunteer and related efforts. The project is to create the organisational infrastructure to bring former and future efforts together to enhance local music and spoken resources.

##### Budget

Salary for Local Content Project Manager	\$16,845
Orientation & Training	2,155
Job Posting & Outreach Publicity	500
Transportation	250
Technical Costs	250
	<u>\$20,000</u>

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#### **CFID 103.7 FM Acton Vale, Que.**

##### ***Émission Info Mag***

CFID will broadcast a late-day news show recapping local and regional news. This will help the station increase its local programming hours and meet the CRTC's spoken word programming requirements. The show will feature a major news segment, interviews with local newsmakers, and coverage of local and national sports.

##### Budget

Salaries and Honorarium for Journalists	\$15,000
Technical Equipment	500
Publicity and Promotional Material	1,000
Transportation	1,500
	<u>\$18,000</u>

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#### **CFMH 107.3 FM Saint John, N.B.**

##### ***A Production Director for Volunteer Support and Production Improvements***

Campus Radio Saint John will hire a Production Director to help better support volunteers and improve training and production. The Production Director would work with the Programming Director to create additional training opportunities for DJs beyond the standard orientation. This would include hosting production seminars, creating training documents, creating a DJ handbook, developing and improving best practices, and better informing volunteers. This project is directly related to improving the content created by the volunteers (both news and music), the implementation of new technologies (and the related training), as well as developing skills and capacities for the future. It will help with station management, programming, volunteer support, and development.

##### Budget

Salary for Production Director	\$17,000
Salary for Programming Director	3,000
	<u>\$20,000</u>

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**CFRC 101.9 FM Kingston, Ont.*****Independent Music Archiving Project***

CFRC's Independent Music Archiving Project will support the recording, distribution, cataloguing, and archiving of local music artists, through the development of a comprehensive catalog of CFRC music library holdings, digitization and distribution of out-of-print local music recordings, completion and distribution of a documentary on Kingston's local music scene, and recording of current and emerging local music artists for inclusion in a compilation album to be distributed as a CD and digital download.

**Budget**

Wages for Music Coordinator	\$2,200
Wages for Database Developer	5,000
Wages for Recording and Mastering Engineer	3,500
Honorarium for Music Programming Manager	250
Honorarium for Graphic Designer	250
Honorarium for Documentary Production	500
Technical expenses	500
Advertising and Promotion	2,250
Refreshments and Thank-yous	300
Office Supplies	250
Project Coordination	500
	<hr/>
	<b>\$15,500</b>

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**CFRH 88.1 FM Penetanguishene, Ont.*****Revitalisation de Vague FM par l'action bénévole***

Project goals are to recruit, train and support volunteers from Simcoe County and to develop community outreach tools. Specifically, the station will create a daily live noon hour show called "Les midis communautaires", hosted by members of local organizations. The station will also add more volunteer-produced shows to its programming, increase the number of visitors to its website by adding a calendar of local activities, events and conferences, and establish a database of potential members.

**Budget**

Salary	\$3,050
Transportation	2,120
Salary for Website Developer	750
Consultant Fee	9,072
	<hr/>
	<b>\$15,622</b>

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**CFRO 102.7 FM Vancouver, C.-B.*****People Power: Reinigorating Volunteerism at Co-op Radio***

"People Power" will focus on improving the experiences of volunteers at Co-op Radio by more effectively engaging new and current volunteers in the work of the station. A Volunteer Coordinator will help the station to improve how they recruit, orient, train, communicate with, involve, and appreciate volunteers. They will create and develop systems that will be sustainable in the long-term, which will help Co-op Radio achieve its mission as a volunteer-run co-operative community station.

**Budget**

Wages for Volunteer Coordinator	\$6,336
Membership Fee	109
Consultant Fee (training)	550
Outreach	500
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	<b>\$7,495</b>

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**CFRT 107.3 FM Iqaluit, Nun.*****Renaissance de CFRT 107,3 FM Nunavut***

CFRT will recruit community members in order to fill various volunteer roles: hosts, technicians, producers, webmasters, etc. The station will also work with the French-language school to provide students with a stimulating introduction to radio. The project will include training and support for all involved community members. CFRT will rework a training manual and provide information sessions and radio workshops.

**Budget**

Salary for Product Director	\$20,000
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	<b>\$20,000</b>

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**CFRU 93.3 FM Guelph, Ont.*****EduRadio***

EduRadio will consist of a series of three initiatives which will enrich the relationship of CFRU with educators and students in Guelph. First, the station will formally collaborate with students and professors at the University of Guelph regarding for-credit academic radio projects, for which the station will provide a paid Production Assistant. This Production Assistant will also work with on-campus media organisations to design radio outlets for their articles. Second, the station will design and implement a pilot Day Camp program. This will be offered to three different age groups over the course of three 5-day camps. This will be staffed by a Day Camp Coordinator and two Day Camp Assistants. Lastly, CFRU will design a workshop about media literacy, alternative media, and campus and community radio to present at area high schools, at the University, and at the day camp.

**Budget**

Salary for Producer	\$9,500
Salary for Media Literacy Workshop Author	1,750
Salary for Day Camp Coordinator	4,250
Salary for Day Camp Assistants	3,500
Day Camp Supplies	1,000
	<u>\$20,000</u>

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**CFUV 101.9 FM Victoria, B.C.*****Community News & Affairs Director***

The Community News & Affairs Director will be a full-time position that will support and coordinate the recruitment, training and production of local news and community affairs programming. This person will present workshops for the many third-language programmers in interview skills, news production, and reading to improve the quality and extent of news.

**Budget**

Community News & Affairs Director	<u>\$19,200</u>
	<b>\$19,200</b>

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**CFYT 106.9 FM Dawson, Yuk.*****Year-Round Station Manager***

CFYT will hire an individual to manage the station in order to make progress on the radio's long term vision and allow needed consistency to fulfill some areas of station's vision and expand the reach of the station.

**Budget**

Salary for Station Manager	<u>\$20,000</u>
	<b>\$20,000</b>

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**CHBB 95.9 FM Norris Point, N.L.*****VOBB Community Use Survey***

VOBB does not have a comprehensive view of listener preferences, stakeholder/business preferences, stakeholders to best promote their services to, visitor and community opportunities available in the Bonne Bay area, mechanisms for revenue generation for VOBB, or community involvement preferences. Without this critical information, VOBB risks becoming irrelevant to the community at large by not reflecting the tastes and interests of the community, nor providing a valued service to local partners and stakeholders. In turn, community participation in the governance, programming, and content development of the station will be diminished. This can be avoided by conducting an extensive in-depth survey in which respondents can let us know exactly how they feel VOBB should serve the communities of Bonne Bay.

**Budget**

Survey Administrator Wages	\$5,696
Printing	500
Survey Dissemination	500
Travel	500
Consultant fee	5,000
Advertising	200
	<u>\$12,396</u>

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**CHIP 101.7 FM Fort-Coulonge, Que.*****Production de bulletins d'informations locales anglophones et de capsules à contenu culturel en français***

CHIP intends to provide local news broadcasts reflective of the needs and realities of Pontiac's English-language community. These news bulletins will feature various reports as well as interviews with regional political and business leaders. In addition, CHIP will improve its cultural offerings in French by presenting information clips on art- and culture-related themes (features on local musicians, stage actors, visual artists, etc.), and by covering album releases and exhibits.

**Budget**

Salary for News Reporters	\$5,000
Salary for Trainers	1,000
Salary for arts and culture information clips	5,000
Travel and Accommodation	1,000
	<u>\$12,000</u>

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**CHLY 101.7 FM Nanaimo, B.C.*****Overcoming Barriers to Live Local Content via Effective Utilization of Emerging Technologies***

Overcoming Barriers will research and develop the technology, methodology, and equipment necessary to enable low barrier entry to the production of quality broadcasts from a variety of live events. This includes regularly scheduled radio shows, live music from indoor and outdoor venues, spoken word performances, lectures, and political or news coverage. Overcoming Barriers will develop the training materials and curriculum to assist with continued training of volunteers who will deploy these technologies. CHLY-FM will hold training sessions to train volunteers and interested persons in rural or remote communities to use the remote broadcast technology. A key component of the project is the regular broadcasting and recording of live events. The content will then be archived for future distribution on a variety of platforms. Live broadcasts and the artists they feature will be extensively promoted prior to the broadcast event - benefitting both performer and venue.

**Budget**

Project Coordination	\$9,000
Technical Training	5,000
Studio Training	800
Remote Crew Training	800
Specialized Training	1,000
Software	500
Advertising and Promotion	1,000
Travel	1,500
	<u>\$19,600</u>

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**CHMA 106.9 FM Sackville, N.B.*****The Word Project***

The station wants to prepare an action plan to increase high quality, locally-reflective spoken word programming through: the hiring of two part-time spoken word coordinators; the development of training and operations manuals for all aspects of spoken word production and broadcast; the creation of new locally-reflective spoken word programming; the creation and delivery of spoken word workshops; the creation of a spoken word artist program which would invite spoken word artists, and artists interested in the spoken word, all of which would have some connection to Sackville, to perform on-air or to offer workshops to local residents.

**Budget**

Salary Spoken Word Director 1	\$9,200
Salary Spoken Word Director 2	9,200
Speaking Fees	500
Spoken Artist Fees	500
Printing Costs	250
Technical Expenses	350
	<u>\$20,000</u>

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**CHOD 92.1 FM Cornwall, Ont.*****Farmation d'un journaliste-animateur***

CHOD will hire a reporter/host and provide initial training in journalism, hosting, and radio editing. Initially, this new staff member will work with the morning show's host and prepare and deliver regional and national news on air. The reporter/host will conduct live and pre-recorded interviews and prepare news stories. After this introductory period, the employee will prepare and host the drive home show, from 3 p.m. to 6 p.m., Monday to Friday, and will write local, regional, and provincial news stories. Interviews and reports will be broadcasted in the afternoon and again in the morning show the following day. Spoken word programming will have a strong emphasis on regional and provincial news, and on community, social, cultural, and leisure activities throughout Eastern Ontario.

**Budget**

Salary for Reporter/host	\$14,135
Salary for Trainer	5,865
	<u>\$20,000</u>

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**CHOQ 105.1 FM Toronto, Ont.*****Bénévoles branchés***

The station aims to bolster and sustain the involvement of skilled Francophone community members in its broadcasting and Web programming activities. Citizen involvement will lead to more abundant and higher quality spoken word programming, and to a more complete representation of Toronto's cultural diversity. Specifically, CHOQ will recruit a larger number of qualified volunteers and involve them in its programming; offer more support to current volunteers; launch a volunteer training initiative; increase the amount and the quality of local spoken word programming; and make the station's website more interactive.

**Budget**

Honorarium for Volunteer Coordinator	<u>\$20,000</u>
	\$20,000

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**CHOW 105.3 FM Amos, Que.*****Radio Boréale : une radio qui s'ouvre à ses auditeurs***

Radio Boréale will conduct market research to determine its ratings and to evaluate listener satisfaction. The data will help station management evaluate the possibility of establishing a satellite broadcast team in Val-d'Or.

**Budget**

Honorarium for Market Research	\$12,000
Transportation	2,000
Project Coordination	6,000
	<u>\$20,000</u>

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**CHRW 94.9 FM London, Ont.*****Radio Western Website Program Director & Assistant Website Program Director***

A Website Program Director and Assistant Website Program Director will develop a Website Programming Strategy, Social Media Strategy, and create training documentation with regards to the use of these new and emerging distribution technologies and how they can best be integrated with Broadcast media. They will conduct training sessions and with feedback from users, recommend changes to existing and additions of new website features to the website designer responsible for chrwradio.ca. They will also create documentation which will be used to train the volunteers required to sustain and expand website programming and development once the project is completed.

**Budget**

Wages for Website Program Director	\$8,400
Wages for Assistant Website Program Director	9,152
Software (Report-IT Mobile Apps)	500
Honorarium for Speaker	500
Honorarium for Speaker Event Coordinator	300
Advertising for Speaker Event	300
Advertising of Website project	500
	<u>\$19,652</u>

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**CHSR 97.9 FM Fredericton, N.B.**

***Integrating with the Community: Finding New Roots Back in the Community***

The project will improve volunteer recruitment and retention as well as engage in community events and with the community by hiring a Community Volunteer Coordinator. This will generate more awareness of CHSR through partnering with local campus/community organizations. CHSR is in a unique climate of being the only alternative broadcast source with a long rooted history in the University of New Brunswick, St. Thomas University and the Fredericton community. This is a great opportunity for the station to reintegrate itself in the university and community culture by becoming the number one source for information on local arts and cultural content, campus and regional athletics, and community issues. By building a strong group of volunteers to actively participate in on and off campus events for broadcast, CHSR will be seen as an active supportive hub essential to the life in the region.

Budget

Salary for Project Supervision	\$2,100
Salary for Community Coordinator	14,400
Promotional/Recruitment Materials	2,000
Portable Equipment	500
	<u>\$19,000</u>

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**CHYZ 94.3 FM Québec, Que.**

***Revitalisation de la participation des bénévoles à CHYZ***

CHYZ will hire a Volunteer Coordinator to bolster and sustain volunteer involvement in day-to-day station operations. Volunteers will also benefit from various training opportunities. This initiative targets university students in a participatory and cooperative spirit. Students will broaden their horizons by getting involved in governance, programming, and content development activities.

Budget

Salary for Volunteer Coordinator	\$11,275
Intranet Fees	1,500
Costs for Videos	1,500
	<u>\$14,275</u>

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**CICK 93.9 FM Smithers, B.C.**

***Volunteer Participation Project***

CICK will create and develop the Volunteer Participation Project. This will include supporting wages for a part-time position at the station and for short-term positions. The primary position (Volunteer Support Coordinator) will contribute to the essential leadership and organization that will drive CICK's outreach efforts, ensuring that the work of our volunteers is organized, coordinated, efficient, and, most importantly, achieves necessary goals. This project will provide the station with the means to enlist more volunteers to create and deliver local content and keep their volunteers engaged on a long-term basis.

Budget

Volunteer Support Coordinator Wages	\$12,500
Orientation Manual	2,000
Public Workshops	600
Advertising/Promotion	1,500
Project Coordination	1,000
Printing Costs and Editorial Honorarium for SIC magazine	1,800
Wages for Technician	600
	<u>\$20,000</u>

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**CIDI 99.1 FM Knowlton, Que.*****A stronger community with CIDI***

The station will organise and supervise a major recruitment campaign for new members and volunteers, reach out for new listeners, partner with different organisms and municipalities, and find sponsors to support the new programming on "Changes" for the development of the community.

**Budget**

Wages for Supervisor	\$2,300
Wages for Coordinator	5,850
Communication Delegate (Honoraria and Travel Expenses)	10,000
Wages for Technician	1,000
Equipment	500
Communication material	350
	<u>\$20,000</u>

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**CIEU 94.9 and 106.1 FM Carleton-sur-Mer, Que.*****Nouvel Horizon***

A new radio host position will be created to enhance succession planning and to improve and increase the station's spoken word programming.

**Budget**

Salary for Radio Host	<u>\$20,000</u>
	<b>\$20,000</b>

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**CILU 102.7 FM Thunder Bay, Ont.*****Local News Director***

The station will hire a full time Local News Director to create and broadcast a regular, two-hour local-only news and arts show every week in order to create awareness of issues and situations within our community and to bring more of our fantastic local music and arts scent to our community.

**Budget**

Salary for Local News Director	\$17,918
Wages for Production Manager	642
	<u>\$18,560</u>

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**CINQ 102.3 FM Montreal, Que.*****Montréal Pluriel***

Montréal Pluriel, a 60-minute weekly show, will feature interviews, analyses, and reports on current events seen through the eyes of Montreal's diverse cultural communities. The show will facilitate dialogue between members of these groups and will be a discussion forum for community-specific news as well as general news in Montreal.

**Budget**

Salary for Coordinator	<u>\$20,000</u>
	<b>\$20,000</b>

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**CITR 101.9 FM Vancouver, B.C.*****Programming Quality Initiative***

CITR plans to hire two individuals, a New Systems Coordinator and Training Coordinator, to improve the quality and representation of content at the station. These two individuals will be responsible for: a) implementing a new logging tracking system that will integrate with their new digital library; b) educating programmers about CRTC regulation and what it means to be compliant; c) developing training materials and training CITR's 100+ programmers to use the new digital library, the new on-air software (SAM broadcaster), and the new tracking system for compliance with CRTC regulation; and d) creating training and resources for the spoken word programmers to increase the local spoken word percentage and diversity of CITR's program grid.

**Budget**

Salary for New Systems Coordinator	\$14,784
Salary for Training Coordinator	4,704
Training Materials	300
Workshop Honoraria	200
	<u>19 988 \$</u>

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**CITU 104.1 FM Petit-de-Grat, N.S.**

***CITU s'envole : Renforcer la capacité et assurer la pérennité de Radio Richmond***

Radio Richmond intends to bring together and actively involve members of every community it serves in its governance and programming. The station also aims to increase the number of local artists featured on air.

Budget

Salary	\$13,693
Office Supplies	403
Technical Equipment	500
Publicity	460
Transportation	1,944
Facility Rental	3,000
	<u>\$20,000</u>

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**CIVL 101.7 FM Abbotsford, B.C.**

***Fundraising Drive Research and Development Coordination***

The station will hire a full time Fundraising Drive Coordinator to research, coordinate, and run a one or two week on air community membership and fundraising drive in conjunction with station staff management and volunteers, as well as CIVL's community partners.

Budget

Salary for Coordinator	\$20,000
	<u>\$20,000</u>

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**CIVR 103.5 FM Yellowknife, N.W.T.**

***Taïga Territoriale***

CIVR plans to actively involve its listeners in its work by holding turnkey radio production workshops in four northern communities. Broadcast live and through webcasts, these workshops will reach out to Francophones and pique their interest for the production of local radio shows. Each of the four communities is unique and provides its own perspective, which will serve to broaden the horizons of the station's programming. In addition to generating excitement for French language community radio in these communities, it aims to recruit community members and involve them in local radio production.

Budget

Transportation	\$4,100
Salary for Hosts	4,200
Equipment	500
Promotional Material	1,600
Supplementary Fees for 125 GB Internet	1,645
	<u>\$12,045</u>

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**CIWS 102.7 FM Stouffville, Ont.**

***Expansion of Current Affairs Programming***

Whistle Radio wants to improve and increase its current affairs coverage. This involves three related programmes: a) to introduce a twice weekly 30-minute current affairs show, tentatively entitled Stouffville Now; b) to produce a documentary series (tentatively 13 shows) on the Oak-Ridges Moraine; and c) once #1 and #2 are running smoothly, the station would like to increase the frequency of its existing show called Fresh from once a week to twice and even three times a week.

Budget

Wages for Production Assistant / Current Affairs Coordinator	\$18,445
Equipment	500
Travel Allowance	1,000
	<u>\$19,945</u>

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**CJAM 99.1 FM Windsor, Ont.*****News Department Creation Project***

This funding will be used to build and grow a proper CJAM news department to better access various voices in the community that remain under-represented. The news department will respond to the need for news in the city not covered by mainstream media. It will better access Francophone communities, campus communities, the newcomer population, and other marginalized communities. CJAM will have one main coordinator to build and create the structure needed for this project. The ensuing leadership will then recruit new volunteers and programmers to host news shows.

**Budget**

Salary for News Director	\$16,000
Training	3,500
Equipment	500
	<u>\$20,000</u>

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**CJAS 93.5 FM St. Augustine, Que.*****Keeping the quality of Local News and Preserving Local Musicians' Music***

The station will increase quality news programming, preserve and increase a part of its local music, and provide the listening audience with quantity and quality news segments, especially at the local level, by subsidizing the salary of the Journalist at CJAS Radio.

**Budget**

Salary for Journalist	<u>\$11,550</u>
	<b>\$11,550</b>

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**CJLO 1690 AM Montréal, Que.*****CJLO's Community Recording Project***

CJLO will establish a program that will work with local artists who have the content but may not have the financial means or technical skill to produce their content in a radio acceptable format. CJLO will have bands apply for the program and then the station will record, mix, and master an EP for digital and CD format distribution. CJLO will work with 5 bands over the 10 months. With this project CJLO aims to provide a stepping stone for local artists in the community to learn about how to get their music played on the radio and create a physical product that they can use to achieve this goal.

**Budget**

Salary for Artist Liaison	\$900
Salary for Audio Engineer	12,900
CDs	500
Promotional posters	200
	<u>\$14,500</u>

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**CJLY 93.5 FM Nelson, B.C.*****Over the Mountains and Through the Valleys - Developing a Sustainable Spoken Word Department***

This project will address the change in structure in the station while responding to a demonstrated demand in the community for locally-produced spoken word programming. The project will establish a spoken word volunteer recruitment and training structure simple enough to be executed by a volunteer committee. It will also start a targeted outreach program among local community groups, on college campuses, in outlying rural and remote areas, and within third language minority communities.

**Budget**

Wages for Project Coordinator	\$11,826
Printing Costs	300
Design Costs	400
Travel Costs	700
Facilitators Honoraria (training workshop)	600
Equipment	404
Technical/Studio Trainer	3,209
Travel Accommodations	600
Bookkeeper Fees	300
Refreshments and Snacks (Info Sessions)	250
Spoken Word Website Update	500
	<u>\$19,089</u>

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**CJMD 96.9 FM Lévis, Que.*****Lévis en direct***

The station will broadcast local news live and on location. CJMD volunteer reporters will receive training and financial assistance to cover their research and other operational expenses.

**Budget**

Equipment	\$500
Salary (training plan)	1,250
Salary (training)	1,250
Publicity	500
Office Supplies and Printing	500
Transportation	1,000
Research Fees	1,500
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	<b>\$6,500</b>

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**CJMQ 88.9 FM Sherbrooke, Que.*****Local News Production, reporter***

The project is to hire a reporter to produce local news and disseminate it to the community. As the only English-language locally produced broadcaster in the region, the community needs a source of locally produced news in their language.

**Budget**

Salary for Journalist	\$19,600
Equipment	400
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	<b>\$20,000</b>

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**CJRG 94.5 FM Gaspé, Que.*****Le membership au coeur de notre dynamisme***

The station's goals are to renew and increase its membership and to improve member relations, in order to receive more detailed feedback from listeners and to adjust programming to community needs. Radio Gaspésie will use electronic communications tools and a member satisfaction survey, among other means, to gauge member satisfaction regarding its programming and services.

**Budget**

Honorarium (plan and tools)	\$6,500
Honorarium (calls)	2,500
Honorarium (database)	5,175
Equipment	500
Promotional Material	1,500
	<hr/>
	<b>\$14,675</b>

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**CJRM 97.3 FM Labrador City, N.L.*****Des oreilles au micro !***

CJRM's project aims to build a better understanding of community radio within its broadcast area. What are the inner workings of a radio station? How does it ensure its development? The station will hire an employee to manage public awareness and communications activities, build a network of contacts, and coordinate activities on the ground. CJRM will make itself as open as possible to its members and to local residents, whether it be through public information about its services, airtime, employment opportunities, or volunteer involvement in station governance.

**Budget**

Transportation	\$1,950
Accommodation	3,800
Communication / Promotion	1,100
Salary for Coordinator	11,000
Office Supplies and Other Related Fees	1,000
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	<b>\$18,850</b>

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**CJSE 89.5 FM Shédiac, N.B.*****Opération numérisation***

CJSE Radio Beauséjour will undertake large-scale digitization of works from Southeastern New Brunswick artists. Since the 1980s, an impressive number of artists have left a profound mark on the francophone music scene in the region. Radio Beauséjour has digitized a large number of its most popular musical selections. However, a significant part of the station's music holdings has yet to be converted to an electronic format. In order to continue its promotion of up-and-coming talents, CJSE will digitize most of its remaining holdings. The station's volunteer broadcasters will benefit from an easier access to these works and will be able to further diversify their music lineup.

**Budget**

Salary for Project Manager	\$14,131
	<u>\$14,131</u>

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**CJSW 90.9 FM Calgary, Alta.*****Fulltime Production Coordinator***

CJSW has always relied on its volunteer base for all pre-produced materials such as spoken word interviews, live in-studio performances, station identifications, and advertisements. With this project, CJSW will be able to hire a full time Production Coordinator. The Production Coordinator portfolio will reach beyond solely molding the sound of our station; the position will have a positive, immediate, and measurable impact on the news and spoken word programming, on-air performance of programmers, national syndication systems, volunteer support, and more. The position will have the most significant impact on helping to create skilled and sustainable volunteer participation in local content creation and operations as it will truly benefit the membership and listenership of CJSW.

**Budget**

Salary for Production Coordinator	\$20,000
	<u>\$20,000</u>

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**CJUM 101.5 FM Winnipeg, Man.*****CJUM Radio Skills Development 101***

CJUM has a plan to revolutionize its training program by bringing a wide range of expertise into the studio to help educate our volunteers — and in the process, build capacity at the station for years to come. CJUM will improve the quality of its broadcasts, better serve its listeners and the local musical community, and build a sustainable volunteer training base for years to come. The station will be able to offer a brand new training stream to volunteers - both new and existing - taught by industry certified engineers by hiring a dedicated volunteer training coordinator and bringing in production experts to further facilitate.

**Budget**

Salary for Production Trainers	\$6,000
Honoraria for Training Sessions	6,000
Salary for Volunteer Coordinator	4,500
Equipment	500
	<u>\$17,000</u>

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**CKDU 88.1 FM Halifax, N.S.*****CKDU Production Coordinator***

CKDU would like to integrate a part-time position into the current staff collective that specializes in facilitating, maintaining, and coordinating news and spoken word audio production, specifically for the purpose of broadcast. The goals of the position are to increase news and spoken word content for broadcast while supporting CKDU Programmers in meeting their weekly quota for on-air spoken word content. Furthermore, the Production Coordinator will be working on building infrastructure for the CKDU Spoken Word Department in the format of documentation, training manuals, training sessions, and outreach materials with the currently active CKDU News Collective. The Production Coordinator can offer the listener a deeper access into Halifax's local news, public affairs, arts and culture, while providing production and reporting training to CKDU Members, who will in turn become more confident and fruitful broadcasters, and overall raise the quality and profile of CKDU 88.1FM in Halifax.

**Budget**

Wages for Production Coordinator	\$14,030
Technical Expenses	500
Mentorship	1,000
Promotional Materials	430
	<u>\$15,960</u>

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**CKGI 98.7 FM Gabriola Island, B.C.*****Ramping up to 'On Air Start-Up'***

CKGI is looking to develop the essential ingredients of its spoken word and music departments, including annotated training demonstration discs, mentor/volunteer manuals, suitable digital recorders, program scheduling, emergency broadcast protocols, recruitment of mentors and volunteer programmers, and supporting the mentor/volunteer training program.

**Budget**

Consulting Fees	\$16,500
Equipment	500
Printing Manual	500
Travel Expenses	250
Program Schedule	100
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	<b>\$17,850</b>

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**CKHA 100.9 FM Haliburton, Ont.*****The Canoe FM Volunteer Management Program***

The Canoe FM Volunteer Management Program will serve to create, implement, and evaluate a comprehensive volunteer program that will be consistent and sustainable over time. Central to the project will be the creation of print materials: volunteer handbook, orientation manual, volunteer training modules and volunteer records, feedback and evaluation data. The project will also include volunteer training sessions designed to meet the unique needs of administrative/office, on air broadcast, fundraiser, committee, programmers, remote broadcaster, promotional/marketing, accounting, and volunteers serving as members of the Board of Directors in leadership roles. Finally, the project will include innovative and regularly planned radio and community activities designed to support, recognize, and appreciate volunteers.

**Budget**

Project Coordinator	\$8,000
Training Presenters/Experts Fees	3,900
Training Session - Refreshments	500
Office Supplies	500
Professional Printing Costs	500
Advertising Costs	1,100
Equipment	300
Website Updates	2,000
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	<b>\$16,800</b>

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**CKJM 106.1 FM Chéticamp, N.B.*****Place à nos artistes***

Coopérative Radio Chéticamp will produce its third music compilation featuring artists from the local area. A committee will select the featured artists, and an artistic director will work one-on-one with each artist to produce musical arrangements. The goal is to provide a uniform quality product that is equally satisfactory for the artists. CDs will be made available for sale in local shops and through the station's online store.

**Budget**

Salary for Music Director	\$5,000
Salary for Producer	2,000
Salary for Technician	2,000
Salary for Musicians	6,000
Artists Fees	3,600
CD	500
Design	900
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	<b>\$20,000</b>

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**CKLU 96.7 FM Sudbury, Ont.****Community Involvement and Program Director**

CKLU is looking to fund the wages of one individual who will communicate with clients and volunteers regarding ongoing, new, and upcoming station endeavors. The new employee will be trained to understand and utilize station policies and procedures, studio equipment, and office software. S/He will become equipped with the skills to properly train new volunteers and to schedule our on-air programming. The hired individual will be expected to maintain and gain station business contacts within the Sudbury and Laurentian University community. S/He will also be encouraged to draft new and creative ideas for CKLU events, ventures, and/or projects. The purpose of this grant is to greatly expand the diversity of our community participation and to ensure our relevance within the City of Greater Sudbury and Laurentian University community through governance, programming, and content focus.

**Budget**

Salary for Community Involvement	\$20,000
	<u>\$20,000</u>

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**CKMA 93.7 FM Miramichi, N.B.****La Voix de l'Acadie d'ici... une voix qui rayonne!**

MirAcadie will focus its activities on cultural and community development, and will improve its programming by presenting a wide slate of content well suited to the needs and interests of the Francophone community in the Northumberland area. MirAcadie will hold an important fundraising campaign to ensure its own sustainability and to enhance community development. The station will also train volunteers in order to cast a broader net and involve more community members in management, hosting, technical and governance activities.

**Budget**

Salaries	\$11,200
Honorarium for Trainers	1,000
Publicity and Promotional Material	900
Honorarium (cultural programs, news and local development)	3,500
CD Production	3,200
Transportation	200
	<u>\$20,000</u>

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**CKMS 100.3 FM Waterloo, Ont.****Creating Collaborative Community News**

The project will create a daily news/culture show by Waterloo region residents for Waterloo region residents. This project will help re-establish CKMS as the "go-to" place for a critical reflection on the local, national, and international news and events that impact all the communities in the region, with specific attention towards youth, student, and new Canadian communities. It will also establish new links to the artistic and cultural communities in the region through collaboration opportunities, and build the capacity for a more informed local population with the tools to create and broadcast their stories as they want them told. This project will bring together students, front-line community workers, and other volunteers and seeks to stretch across cultural boundaries and generational divides.

**Budget**

Recording Equipment	\$500
Salary for Project Coordinator	6,480
Salary for Production Editor	4,320
Salary for Production Assistant	4,320
Honorarium for Workshop Presenter	1,350
Wages for Web Application	1,000
Promotional Material	30
	<u>\$18,000</u>

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**CKOA 89.7 FM Glace Bay, N.S.*****Improving Local News and Spoken Word Programming***

The station is looking to improve and expand upon its local news and spoken word coverage. Under the new community radio regulations, CKOA would like to strive to improve and expand upon its local news and spoken word programming produced by the station to meet or exceed the 15% locally produced spoken word requirement. This would allow the station to become less reliant on acquired spoken word programming which in some cases has little to no local flavour. The main goal is to produce additional and better quality local newscasts and public affairs programming. The plan is to provide mentoring and training to the news and programming staff and volunteers to enable them to become more focused and efficient in producing better quality newscasts and spoken word programming with emphasis on local content.

**Budget**

Salary for Trainer	\$7,946
Salary for Staff Coordinator 1	4,330
Salary for Staff Coordinator 2	7,724
	<u>\$20,000</u>

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**CKRH 98.5 FM Halifax, N.S.*****Nouvelles locales : le cœur du succès à long terme***

CKRH will hire a full-time producer/researcher to establish high quality programming in three areas: local news, public affairs, and special broadcasts. This new employee will build a strong network on behalf of the station within the Halifax metropolitan area, which will ensure the long-term viability and cost-effectiveness of the producer/researcher position.

**Budget**

Salary for Producer/Researcher	\$19,596
Software	404
	<u>\$20,000</u>

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**CKRP 95.7 FM Falher, Alta.*****Réactualisation de CKRP-FM***

The station intends to enhance its community involvement through staff and volunteer training, with an aim to increase its listener base. CKRP will establish a committee, overseen by the board of directors, to manage and promote the station's activities with the assistance of employees. Training will also be provided to volunteers in order to organize and update all station files, to create new programming and to ensure proper equipment operation. In addition, the station plans to hold musically themed evening broadcasts and to promote itself by attending various local events.

**Budget**

Training	\$930
Travel Expenses and Publicity	2,480
Musical Events	6,200
	<u>\$9,610</u>

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**CKUT 90.3 FM Montreal, Que.*****Digitalization Development and Coordination***

Radio CKUT wishes to implement a digitalization system in order to facilitate the intake of new digital submissions and create a database and system management program in order to digitalize the newest releases received by the station.

**Budget**

Salary for Digitalization Development Coordinator	\$13,780
Equipment	500
Promotional Materials and Instruction Manual	300
	<u>\$14,580</u>

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**CKUW 95.9 FM Winnipeg, Man.****Training 2.0**

The goal of this project is to update CKUW's training program to include web-based resources and short instructional videos. Revising the training would include porting the materials to a web-ready format so that trainees could access the manuals on their smart phones, tablets, and other devices. This would allow trainees to come to the workshops well prepared and volunteers could refer to training materials at any time. The station also wants to create high-quality training videos that cover some of the key areas of radio production.

**Budget**

Training Videos	\$11,000
PDF Manual Design in eBook Format	4,000
Project Coordination	5,000
	<u>\$14,580</u>

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**CKVI 91.9 FM Kingston, Ont.****Youth Radio Feature Exchange Project**

This collaborative project will team up youth from Kingston's "The Cave" with Toronto's Radio Regent. Both stations will empower diverse youth to create and produce radio documentaries & PSAs around art, culture, and social justice themes that are relevant to their lives and reflective of their communities. This project will enable youth from diverse backgrounds to develop core competencies related to programming and development; this will occur through training and mentorship opportunities related to the creation and broadcast of radio features and spoken word programming.

**Budget**

Salary for Project Coordinator 1	\$9,936
Salary for Project Coordinator 2	9,936
	<u>\$19,872</u>

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**CKVL 100.1 FM LaSalle, Que.****Démarrage d'un nouveau poste de journaliste et d'agent de développement**

CKVL will hire a student to work as a reporter/webmaster and development officer. The student will prepare informational spots regarding community events and will contribute to audience development by establishing partnerships with local organizations.

**Budget**

Salaries	\$17,802
Travel Expenses	600
Technical Expenses	500
Training Expenses	200
	<u>\$19,102</u>

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**CKXL 91.1 FM Winnipeg, Man.****Amélioration de la programmation**

Envol, the only French language community station in its broadcast area, will improve its programming through a four-part project. First, the station will hire a music director, who will improve the playlist and better match it to listener preferences and interests. Second, the station will prepare an introduction for each musical selection. Third, podcasts will be uploaded to the station website and made available to all listeners, thereby widening the reach of CKXL's music programming. Finally, the station will undertake a number of production and editing activities to not only provide new discoveries to music lovers, but also improve the overall quality of music broadcasting.

**Budget**

Salary Music Director	\$19,500
Software	500
	<u>\$20,000</u>

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## FUNDING DISTRIBUTION: RADIO TALENT DEVELOPMENT PROGRAM AND YOUTH INTERNSHIP PROGRAM

Since 2008, the CRFC also manages two programs that were originally to be administered by Astral Media – 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.

### Call For Funding

The CRFC launched its fourth call for applications on February 29, 2012. As in the previous years, applicants were required to submit: a completed application form, a copy of their letters patent, the 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 April 11, 2012, the CRFC received a total of 44 applications from 38 applicants. 35 applications were approved.

### Assessment

Project proposals under the *Radio Talent Development Program* and the *Youth Internship Program* were evaluated by an independent selection committee comprised of (from left to right):

- **Heather Gilberds**, PhD Candidate and Research Associate, Carleton University
- **Jerri Southcott**, Manager, Video Services, Health Canada
- **Natalie Bernardin**, Executive Director, Association des professionnels de la chanson et de la musique
- With **Marie-Ève Laramée-Gauvreau**, CRFC Program Officer



The evaluation process was generally the same as in previous years. A two-hour orientation session was held on May 3, 2012. This meeting was offered to committee members in order to give them the tools and documents necessary to fulfill their mandate, in addition to answering their questions and/or concerns. Applications were then divided equally between each member of the selection committee. The committee had three weeks to undertake a thorough analysis of their applications. In order to facilitate their discussions when evaluating proposals, committee members also familiarized themselves with the applications not specifically assigned to them. A private interactive online space to facilitate the assessment process where all of the applications and relevant material were posted was also made available the committee members.

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

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

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.

On May 21, 2012, the selection committee met in person for a day-long meeting to discuss and finalize its decisions. The program officer 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 \$267,742 to 35 recipients. Initially, the CRFC planned to distribute a total of \$160,000. However, after hiring its program officer, the Fund increased its capacity to manage more recipients and so chose to distribute funding left over from earlier contributions it had received. In the end, \$108,358 was awarded to 16 recipients under the *Radio Talent Development Program* and \$159,384 was provided to 19 recipients under the *Youth Internship Program*. The CRFC Board ratified the jury decisions on May 22. Notification was then sent to all applicants. Finally, on June 5, the CRFC announced the recipients through a press release.

The funding is issued throughout the term in the following manner:

- 90% is issued once the CRFC receives two signed copies of the funding agreement.
- The final 10% is issued following the assessment of a final report, which is due thirty days after the completion of the initiative.

#### **Changes In Policy And Procedure**

This year, no significant changes were made to the funding distribution procedure. However, the CRFC's new program officer read all applications before forwarding them to the selection committee. She also contacted some applicants early on in the decision process to request additional details as required. To facilitate the selection committee's work, the program officer was able to provide summary information (such as the applicant names and project descriptions) in the assessment grid.

#### **Changes In Year 4 Recipients**

Radio Anticosti (Quebec) had to turn down the CRFC's funding offered through the *Youth Internship Program*, citing a lack of available accommodation on Anticosti Island. The station was unable to find appropriate accommodation for an intern.



#### Year 4 Recipients

The following tables outline each initiative with its approved budget. A schedule detailing all disbursements and payables as of November 16, 2012 is included with the financial report.

#### **Radio Talent Development Program**

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##### **CFMH 107.3 FM Saint John, N.B.**

###### ***Knowledge Hall – Community Lecture Series***

This project seeks to bring the radio station out into its community through a series of public lectures held once a week for one to two months this summer. The lecturers will be drawn from the community and will be asked to deliver a 20 minute talk about a subject which they have some level of expertise in, but which is not necessarily their vocation. Examples would include asking a local musician to talk about their passion for comic books, or a local sommelier about his love of jazz, or a heart surgeon about how they make the world's best apple pie. The 20 minute talks will be followed by Q&A, the highlights of which will also be included in the radio program produced from each lecture.

###### Budget

Salary	\$7,200
Transportation	500
CD	50
Postal Fees	50
Equipment Location	200
	<u>\$8,000</u>

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##### **CFRO 102.7 FM Vancouver, B.C.**

###### ***Good Morning Vancouver! Strengthening Independent Public Affairs Programming***

This project will provide support, training and mentorship to the morning program, as well as to the more than 200 volunteers who regularly produce the 32 unique public affairs programs that air on Co-op Radio. The station will create opportunities whereby current public affairs programmers are able to share their content material, skills and resources with each other. As an alternative to the mainstream stations, CFRO wants to produce and air a regular, local and independent news broadcast. They will hire a Public Affairs Coordinator to oversee this project and coordinate this work.

###### Budget

Wages for Morning Show and Training Coordinator	\$6,337
Wages for Programming Coordinator	1,500
Wages for Technician	1,500
Wages for Financial Administrator	650
	<u>\$9,987</u>

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##### **CFUT 91.1 FM Shawinigan, Que.**

###### ***Radiodiffusion de la 47e finale des Jeux du Québec à Shawinigan***

From July 26 to August 3, 2012, Shawinigan will host the 47th finals of the Jeux du Québec. The station will broadcast the finals and produce informative and descriptive radio segments on a variety of themes, such as athlete training regimens. Above all, this project aims to provide listeners with the very best information available before, during, and after the games.

###### Budget

Salary for Hosts	\$9,800
Transportation	50
Equipment	100
	<u>\$10,000</u>

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**CHMA 106.9 FM Sackville, N.B.*****CHMA Summer Quest Radio Camp***

The station will provide a daily radio workshop component to the existing summer-long camp programs being offered by Mount Allison University. Youth aged 7 to 12 years old as well as those aged 12 to 17 will learn all about radio and how to produce spoken word programming. The programming will then be aired on CHMA.

**Budget**

Salary	\$7,350
Printing Costs	300
Equipment	300
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	\$7,950

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**CHOW 105.3 FM Amos, Que.*****L'été dans ma MRC!***

CHOW plans to hire a summer intern who has an interest in radio broadcasting. The station will provide coaching to help the intern explore this interest through historical research on the Regional County Municipality's 16 small towns (excluding Amos itself). The intern will focus on summer attractions and events as well as conducting interviews.

**Budget**

Salary	<hr/>
	\$4,600
	<hr/>
	\$4,600

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**CHRW 94.9 FM London, Ont.*****Women in Sports Documentaries***

A team of 6 volunteers from the community and the university working on a series of twenty five-to-seven minute-long documentaries examining former Female Western Athletes, such as Marnie McBean Olympian Rower, and Michelle Mommersteeg from the Mustang basketball team. The documentaries will look into what these women accomplished as athletes, the challenges of being a woman in sports and how their time as Mustang Athletes shaped these women as people.

**Budget**

Honorarium for Documentary Maker	\$1,800
Wages for Documentary Maker Coordinator	2,047
Wages for Staff Supervisor	1,431
	<hr/>
	\$5,278

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**CHUO 89.1 FM Ottawa, Ont.*****Specialty Programming Content Development***

This bilingual project focuses on specialty programming related to various local and national days of observance and commemoration such as International Women's Day, Franco-Ontarian Day and Black History Month as well as community radio specific events such as the yearly Homelessness Marathon organized by CKUT in Montreal and the newly minted International Radio Day. This content would come in the form of interviews, vox pops, and short audio pieces.

**Budget**

Wages for Production Coordinator	\$1,000
Stipends for Trainers	1,000
Training Resources	200
Translation	250
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	\$2,450

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**CIDI 99.1 FM Ville de Lac Brome, Que.*****Démarrage d'un nouveau poste de chercheuse-coordonnatrice pour la programmation***

The station will hire a researcher/coordinator who will work on audience development, seek out local talent, coordinate interviews on behalf of radio hosts, conduct interviews, and provide media coverage. This person will also coordinate social and cultural events for all ages. The station will broadcast this content throughout the Brome-Missisquoi region.

**Budget**

Salary	<hr/>
	\$10,000
	<hr/>
	\$10,000

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**CIVR 103.5 FM Yellowknife, N.W.T*****Le Nord inusité et spectaculaire***

This project will lead to the creation of three radio documentaries on themes related to the exotic and spectacular nature of Canada's Far North, featuring subjects such as the region's fragile natural environment and tourist attractions. The station will work in partnership with reporters from *L'Aquilon* newspaper. Participants will also be trained in radio production.

**Budget**

Salary For Coordinator	\$1,100
Honorarium for Journalists	3,000
Honorarium for Survey	500
Office Supplies	200
Transportation	300
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	\$5,100

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**CJII 106.5 FM Brandon, Man.*****Spoken Word Coordinator***

The Spoken Word Coordinator will work closely with the Station Manager creating programming that will showcase the diversity of residents in Southwestern Manitoba. Duties of the coordinator will include the arranging, sourcing, recording, and editing of spoken word shows for broadcast on CJ-106 that highlights the growth of youth sub-cultures in Brandon.

**Budget**

Salary for Spoken Word Coordinator	\$3,000
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	\$3,000

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**CJLY 93.5 FM Nelson, B.C.*****Documentaries on cooperatives***

2012 is the International Year of Cooperatives and the West Kootenay region is a hotbed of cooperatives - there are 11 in Nelson alone, a town of 10,000 people. In this project, the station will profile 8-10 of the most interesting co-ops in the area by creating a series of five half-hour documentaries.

**Budget**

Producer Contract for Production	\$5,000
Office Supplies	100
Salary for the Administration of the Project	220
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	\$5,320

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**CJPN 90.5 FM Fredericton, N.B.*****Initiation à la radiophonie***

Forty-eight Grade 6 students from École Sainte-Anne will receive an introduction to radio broadcasting. They will learn how to research topics, write stories, and read them on-air, as well as the basics of hosting a radio show.

**Budget**

Salary	\$1,000
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	\$1,000

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**CJRG 94.5 FM Gaspé, Que.*****Sur la route gaspésienne***

"Sur la route gaspésienne" will be a series of one-hour broadcasts, from noon to 1 p.m. every weekday, that will provide information on tourist attractions and the history of the Côte-de-Gaspé and Rocher-Percé region. This unique spoken word show will help tourists get acquainted with the region and will allow the local population to get reacquainted with their history and local attractions.

**Budget**

Salary	\$9,240
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	\$9,240

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**CKOA 89.7 FM Glace Bay, N.S.*****I am Acadian***

This project will produce a radio documentary with emphasis on the spoken word. The concept is to explore the history of the Acadian population and the vibrant Acadian communities of Cape Breton. Many know of the expulsion of the Acadians in 1755 here in Nova Scotia, but the journey and story of how the Acadian people and their culture have survived and the many contributions they've made to our communities will be explored throughout this documentary. The station plans to examine the Acadian language which is French but has evolved into quite a unique language to the Acadian people and varies somewhat from the French spoken in Quebec and France. Their music has also been passed down through generations and some of our island's finest young musicians come from our Acadian communities.

**Budget**

Salaries	\$10,000
	<u>\$10,000</u>

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**CKUW 95.9 FM Winnipeg, Man.*****Find Your Voice Radio***

In 2011, Find Your Voice and the Winnipeg Millennium Library published *The Past is Another Country*, an anthology of stories by New Canadians. The collection represents the experiences of writers from China, Ethiopia, India, Kenya, Korea, Macedonia, Nigeria, the Philippines, Poland, Taiwan, and Uzbekistan. The aim of Find Your Voice Radio is to bring to the airwaves a series of 16, pre-recorded 30 minute episodes that feature stories, experiences, issues and challenges of New Canadians.

**Budget**

Salary for Coordinator	\$5,400
Salary for Consultant	1,050
	<u>\$6,450</u>

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**CKVL 100.1 FM LaSalle, Que.*****Escauade Connexion Radio 2012***

The project goals are to train the broadcasters of tomorrow, produce original content, enhance local development and community involvement, and promote LaSalle's community radio station through local community outreach.

**Budget**

Salaries	\$9,108
Transportation	400
Equipment	300
Training Costs	175
	<u>\$9,983</u>

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**Youth Internship Program**

**CFBX 92.5 FM Kamloops, B.C.**

***Youth Internship Program***

This funding will be used to create a 15-hour-per-week position allowing a student to gain an in-depth understanding of the duties associated with on-and off-air roles in broadcasting. The internship will also help to promote local talent and cultural initiatives by expanding the radio show Locally Produced that is now in its second year, or by developing a new program that is still in line with these goals. Duties of the intern would be assisting in the music library, helping out at station events, learning to use production software, conducting interviews for and producing those shows, and hopefully making this programming available to other sector stations.

Budget

Salary	\$6,509
	<b>\$6,509</b>

**CFFF 92.7 FM Peterborough, Ont.**

***Summer Events Intern Correspondent***

The SEIC will be responsible for seeking out, researching, and producing regular programming that will promote and provide information on a wide range of local events, active community members/groups and organisations within Trent Radio's broadcast range. The SEIC will also produce a 5-part series featuring the Peterborough Folk Festival, its history, members and current successes.

Budget

Salary	\$5,445
	<b>\$5,445</b>

**CFIM 32.7 FM Cap-aux-Meules, Que.**

***Stagiaire journaliste***

The station will hire a news reporter in order to enhance the on-location news coverage already provided by its other journalists. The intern will also learn CFIM's work methods and will receive assistance in preparing and hosting public affairs shows or documentaries.

Budget

Salary	\$10,000
	<b>\$10,000</b>

**CFRC 101.9 FM Kingston, Ont.**

***CFRC Youth Programming Internships***

CFRC's Youth Programming Internships will recruit, train and mentor 5 youth between the ages of 16 and 30 for specialized, broadcast content-oriented, internships in the areas of Sports, Youth, News, Arts and Outreach programming.

Budget

Salary for Sports Programming Coordinator	\$1,650
Salary for Youth Programming Coordinator	1,760
Salary for News Programming Coordinator	2,816
Salary for Arts Programming Coordinator	1,485
Salary for Outreach Programming Coordinator	2,200
Technical Expenses	89
	<b>\$10,000</b>

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**CFRU 93.3 FM Guelph, Ont.*****Spoken Word Programming Assistant***

This project will improve the quality of spoken word programming by increasing the support and training offered to volunteers (and to new volunteers in particular) in the area of spoken word programming. This will be accomplished through the work done over the course of a 6 month Spoken Word Programming Assistant internship position.

**Budget**

Salary for Spoken Word Programming Assistant	\$9,635
Software	300
	<u>\$9,935</u>

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**CFUV 101.9 FM Victoria, B.C.*****Women's Collective Coordinator***

The Women's Collective Coordinator's job will be to help in the recruitment, training and empowerment of female volunteers. The Coordinator will organize monthly meetings for the Women's Collective, which includes any and all women within the station to help produce the weekly hour-long Public Affairs program *Women On Air*.

**Budget**

Salary for Women's Collective Coordinator	\$9,440
	<u>\$9,440</u>

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**CHAA 103.3 FM Longueuil, Que.*****Concours radiophonique sous les feux de la rampe***

The station will hold the fourth edition of the "Sous les feux de la rampe" radio contest. Young up-and-coming singer-songwriters from Montréal's South Shore will have the opportunity to showcase their talent on air. Thirty-five one-hour radio shows featuring the contest finalists will be produced and broadcast by young people ages 16 to 30. Listeners will be able to vote for their favourite performers. Every week, a finalist will be selected. The winner is to be crowned during the grand finale gala, broadcast live on 103.3 FM.

**Budget**

Salary	\$5,250
	<u>\$5,250</u>

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**CHOD 92.1 FM Cornwall, Ont.*****Stage de formation en animation et en production audio***

The intern(s) will host a live three-hour daily weekday show featuring the music of Canadian artists, with a special emphasis on artists from Eastern Ontario. The program will also provide coverage of large-scale community events as well as interviews with community members. The intern or interns will be trained in research, writing, speaking, interview techniques, and radio hosting.

**Budget**

Salaries	\$9,449
	<u>\$9,449</u>

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**CHQC 105.7 FM Saint John, N.B.*****Stage programmation CHQC***

The project's main goal is to hire an intern who will provide support to the station's day-to-day operations. In addition to providing relevant work experience to a young intern in a linguistic minority setting, this initiative will improve regular news coverage of the local francophone community. CHQC also intends to increase its public profile and its presence at cultural or sports events.

**Budget**

Salary	\$10,000
	<u>\$10,000</u>

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**CIBL 101.5 FM Montréal, Que.*****La radio comme extension des médias sociaux***

The project aims to further the integration of social media within radio programming and to enhance listener involvement and interaction. The station will hire an intern to work as a journalist and reach out to listeners through social media, which will enhance citizen participation before, during, and after CIBL's shows. This means the station will also be reaching out to younger listeners by using new communication platforms. The intern will go on-air throughout the day with messages, questions, and ideas in ways that will increase the exchange between the station and its listeners.

**Budget**

Salary	\$9,000
Manual Production	200
Design	300
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	\$9,500

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**CICK 93.9 FM Smithers, B.C.*****CICK Youth Programming Initiative 2012***

The CICK Youth Programming Initiative is about reaching out to youth in Smithers and encouraging students from Smithers Secondary School to get involved in radio. CICK will provide youth with the skills and knowledge necessary to: interview and collect stories and music, establish a relationships with local community organizations, cover stories that reflect the local community, and create live radio programming. The intern will produce and present these stories weekly, for twelve weeks, on CICK's *NorthWest at Noon* program.

**Budget**

Technical Equipment	\$280
Salary	3,600
Transportation	50
Honoraria	2,400
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	\$6,330

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**CITR 101.9 FM Vancouver, B.C.*****Cancon Coordinator***

The goal of this project is to provide career development and opportunity for one intern interested in music broadcasting and the music industry, and to support and create programming featuring local musicians. CiTR will hire a Cancon Coordinator to support the activities of our music department, support the local music community through programming, and support programmers and local artists by organizing workshops. The station wants to build capacity to improve the quality and quantity of our Canadian content.

**Budget**

Wages for Cancon Coordinator	\$7,053
Wages for Music Department Manager	1,383
Workshops	800
Backline Rental or Purchase	300
	<hr/>
	\$9,536

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**CIWS 102.7 FM Stouffville, Ont.*****Paid Student Intern***

The station will hire an intern for a period of 6 months to work 35 hours a week to develop additional radio programmes which require a coordinator. In addition there are editing duties which need to be done, especially the preparation of repeats of shows that were broadcast live. Entering new music into the computers also needs help. There are a huge variety of jobs that could be done by an intern and this would release existing volunteers to do more.

**Budget**

Salary	\$9,000
Travel	500
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	\$9,536

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**CJBE 90.5 FM Port-Menier, Que.*****Stage en production***

Radio Anticosti will produce documentary-type programming on the stories, legends, and places to see on Anticosti Island. The show will be pre-recorded and broadcasted twice per week. The station will also produce a cultural show that introduces listeners to francophone music from all regions of Canada and will feature interviews and news from the world of arts and entertainment. This will be a weekly live show.

**Budget**

Salary	\$10,000
	<u>\$10,000</u>

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**CJLO 1690 AM Montréal, Que.*****CJLO After School Broadcast Training & Mentoring Program***

This project would involve eight students from public high schools around the city to come into CJLO and be paired up into groups of two once a week for 10 weeks. These groups will be assigned a mentor who would be responsible for helping them as they develop their show idea throughout the program. An in-depth look at how a radio station runs and how to produce programming themselves would be provided to the groups. The program will culminate in the students producing a show live on-air for the last two weeks of the program.

**Budget**

Stipends for Coordinators and Mentors	\$5,000
Food and Drinks	200
Materials	100
	<u>\$5,300</u>

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**CJRM 97.3 FM Labrador City, N.L.*****Être entendu et écouté par sa communauté : un savoir-faire radiophonique***

Rafale FM will offer a series of training workshops to young volunteers on an annual basis. These workshops will help the station in its volunteer recruitment efforts and enhance the volunteers' creative spirit. Participants will learn effective communication and listening skills. Throughout the workshops, the volunteers will become increasingly comfortable with the new technologies that are an integral part of modern radio broadcasting.

**Budget**

Transportation	\$2,995
Accommodation	1,305
Office Supplies	250
Salary for Trainers	4,350
	<u>\$8,900</u>

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**CKDU 88.1 FM Halifax, N.S.*****Young Poets for Change***

The internship will hire one youth intern who has proposed to execute a project in youth engagement at the radio station. The project will tap into a niche community of young spoken word poets who have been requesting such a service be provided, and introduce youth in Halifax to their campus-community station.

**Budget**

Labour	\$4,675
Internship Positions	1,500
Materials and production of CD package	300
Technical Costs	300
	<u>\$6,775</u>

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**CKRH 98.5 FM Halifax, N.S.**

***Un producteur, des milliers d'auditeurs...***

CKRH will hire a full-time production youth intern to help ensure the quality of Radio Halifax Métro's radio shows, the dynamism of the station and its credibility in the eyes of advertisers. This person will also support producers and volunteer hosts. The youth intern will benefit from training, mentoring, and learning opportunities. This project will also contribute to the development of the next generation of skilled and energetic members of the francophone community radio sector.

Budget

Salary	<u>\$10,000</u>
	<b>\$10,000</b>

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**CKUT 90.3 FM Montréal, Que.**

***Homelessness Marathan Outreach and Production Coordinator***

In 2013 CKUT and stations across the country will create the eleventh annual Homelessness Marathon. Last year was the first time that CKUT hired a Homelessness Marathon-specific coordinator. The creation of this coordinator position was instrumental in increasing the quality of the Homelessness Marathon, engaging more volunteers and community members than ever, conducting improved outreach and promotions, and creating a full Homelessness Marathon training guide. The objective of the position is to work with the Community News Coordinator at CKUT to coordinate the national broadcast, with a specific focus on outreach to stations, encouraging stations to take on producing and hosting one to two hours of the broadcast live in their cities, and improving the news capacities of sister stations by providing tools for producing homelessness radio.

Budget

Salary	<u>\$7,515</u>
	<b>\$7,515</b>

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**Year 3 Recipients**

All of the initiatives from the third year recipients, which were approved in May 2011, have been completed. The following tables outline each initiative with its approved budget and indicate the final approved and reimbursed expenses and assessment. Except where noted, all final payments (10% of the total funding) were issued in full. A schedule detailing all disbursements and payables as of November 16, 2012 is included with the financial report.

***Radio Talent Development Program***

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**CFIM 92.7 FM Cap-aux-Meules, Que.**

***Radio-réalité***

This project sheds new light on artists from the Îles de la Madeleine through "reality radio" reporting. Members of the public will vote to select local artists to be featured in this eight-episode miniseries. Each 15-minute episode will feature a reporter joining the artist during a typical daily activity, in order to provide a new insight on the artist's personality, their sources of artistic inspiration, or the various ways they are involved in their community. **Project Assessment:** CFIM accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Salary	\$4,585	Salary	\$4,585
	\$4,585		\$4,585

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**CFMH 107.3 FM Saint John, N.B.**

***Vested Interest – Volunteerism Radio Program***

This is a program to provide volunteer groups and volunteer-driven organizations an opportunity to tell the city about what they do, why they do it, and what benefits the community sees from their efforts. As an organization that relies on its volunteers, CFMH understands the importance of promoting activities and the need for volunteers. The station will partner with these groups to promote the hard work that they do as well as the help they could use. The volunteer agencies will be provided with air-time provided that they program the slot. Additionally, the programming will feature discussions relevant to the organizations and the local community like homelessness, teen pregnancy, seniors' facilities, animal welfare, and more. **Project Assessment:** CFMH accomplished all of its goals. CFMH spent \$1,301 less than the approved budget. As the CRFC retained 10%, or \$723, CFMH returned the remaining \$508 to the CRFC.

<u>Budget</u>		<u>Final Budget</u>	
Program Coordinator	\$7,429	Program Coordinator	\$6,128
Transportation	500	Transportation	500
	\$7,929		\$6,628

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**CFRO 102.7 FM Vancouver, B.C.**

***Training Symposium: Radio Free Skool***

The project will provide an expanded training program for current public affairs programmers at Co-op Radio. Volunteers will gain new broadcast skills through a training symposium called Radio Free Skool. It will be free and feature workshops including writing for radio, digital editing, and Podcasting. Workshops will focus on the production of programming for a special broadcast called "Bringing It Home: Human Rights Locally for International Human Rights Day" on December 10, 2011. A coordinator will be hired for the workshops and mentoring the programmers for the broadcast. **Project Assessment:** CFRO accomplished all of its goals. Request for budget changes was approved by the CRFC.

<u>Budget</u>		<u>Final Budget</u>	
Venue Costs	\$800	Venue Costs	\$1,469
Intern honorarium	2,500	Intern honorarium	2,500
Honorarium for workshop presenters	2,800	Honorarium for workshop presenters	1,800
Training manual, handouts, promotional posters	500	Training manual, handouts, promotional posters	131
Programming Coordinator	1,000	Programming Coordinator	1,500
Technical Coordinator	500	Technical Coordinator	500
Financial Administrator	375	Financial Administrator	575
	\$8,475		\$8,475

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**CFRU 93.3 FM Guelph, Ont.****CFRU News Coordination Internship**

CFRU currently has many volunteers interested in learning how to produce news content, but there are no employees with dedicated hours or adequate experience in coordinating a news team. This four month internship will support the development and training of news gathering and production skills for volunteers so that there can be ongoing dedicated local news production and content at CFRU. The intern will design and implement trainings for volunteers, and support news team meetings he/she would also develop a sustainability plan so that once the internship was completed, the news team could continue producing news and welcoming new people to the group on their own. **Project Assessment:** Most of the goals of the project were met. Number and diversity of volunteers was lower than expected and the coordinator needed more training than anticipated. Request for changes to the timeline was approved by the CRFC.

<u>Budget</u>		<u>Final Budget</u>	
Salary	\$7,200	Salary	\$7,200
	<u>\$7,200</u>		<u>\$7,200</u>

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**CIBL 101.5 FM Montréal Que.****Parcours en direct**

CIBL 101,5 Radio-Montréal celebrated its 30th anniversary last year with a broadcast of the final show of the FrancoFolies de Montréal throughout Québec and the Francophonie. This was a station first! On June 15, 2010, CIBL hosted the Rock Party des FrancoFolies featuring Les Trois Accords, Fred Fortin, Ariel and Gigi French live in concert and broadcast for the first time on community radio stations in Québec and throughout the world. This year, CISM and CIBL will undertake a joint training and learning project in order to produce approximately ten original spoken word programs, featuring music from and interviews with up-and-coming artists. The content will be made available to all community stations through a dedicated blog and website. **Project Assessment:** CIBL accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Salary - Research & Coord.	\$7,000	Salary - Research & Coord.	\$7,000
Salary - Training	1,800	Salary - Training	1,800
	<u>\$8,800</u>		<u>\$8,800</u>

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**CITR 101,9 FM Vancouver, C.-B.****CITR's Coverage of the 2011 North American Outgames**

CITR will hire an Outgames Project Coordinator and the necessary team of assistants and producers to provide extensive coverage of Vancouver's 2011 Outgames. This coverage will include live broadcasts, interviews and/or highlights of sporting events, the Human Rights Conference and the cultural events and celebrations that accompany the games. The week will end with a live broadcast of the March of Athletes in the Vancouver Pride Parade. The paid coordinators and producers will mentor and train adults and youth from CITR's volunteer membership, in addition to those new members recruited from PRIDE UBC and the local LGBTQ youth organizations, including the Gab safe space run by Qmunity in Vancouver. **Project Assessment:** CITR accomplished all of its goals. Request for budget changes, including a new expense, approved after the submission of final report.

<u>Budget</u>		<u>Final Budget</u>	
Coordinator	\$1,920	Coordinator	\$0
Assistant	1,080	Assistant	2,287
Sports Coordinator	960	Sports Coordinator	1,136
Conf/Culture Coordinator	960	Conf/Culture Coordinator	957
Technical Coordinator	1,080	Technical Coordinator	1,136
Broadcast Producers	1,500	Broadcast Producers	1,674
Volunteer Honoraria	1,500	Volunteer Honoraria	1,200
CITR Program Coordinator	192	CITR Program Coordinator	349
Travel Costs	480	Travel Costs	168
Accommodation	300	Accommodation	0
		Internet	194
	<u>\$9,972</u>		<u>\$9,972</u>

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**CJJJ 106.5 FM Brandon, Man.****Spoken Word Coordinator**

The Spoken Word Coordinator will work closely with the Station Manager creating programming that will showcase the diversity of residents in Southwestern Manitoba. Duties of the Spoken Word Coordinator will include the arranging, sourcing, recording and editing of spoken word shows for broadcast on CJ-106 that highlights the burgeoning immigrant population of Brandon, MB. Project Assessment: CJJJ accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Salary	\$2,500	Salary	\$2,500
	<u>\$2,500</u>		<u>\$2,500</u>

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**CJMP 90.1 FM Powell River, B.C.****Beyond Survival Development Project**

This is a training program for CJMP members to learn how to produce a weekly one-hour spoken word show as a team. Each team has two hosts, a technician, producer, and two researchers who will learn to collaborate in order to produce high quality shows that run regularly. Through training, members will develop skills and passion for media that they will share with the community as they develop shows for and by the community into the future. Project Assessment: CJMP accomplished all of its goals. Following the submission of an incomplete and late final report, some expenses were not approved due to insufficient proof that the money was spent (receipts/invoices). CJMP spent \$982 less than the approved budget. As the CRFC retained 10%, or \$521, CJMP returned the remaining \$461 to the CRFC.

<u>Budget</u>		<u>Final Budget</u>	
Researcher	\$500	Researcher	\$500
Producer(s)	640	Producer(s)	640
Technical Supplies	300	Technical Supplies	208
Travel for Guests	250	Travel for Guests	0
Training Workshop	1,600	Training Workshop	1,600
Two Hosts	1,280	Two Hosts	1,280
One part-time host	640	One part-time host	0
	<u>\$5,210</u>		<u>\$4,228</u>

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**CKDU 88.1 FM Halifax, N.S.****The Boat People: Refugee Laws, Human Smuggling and a History of Boat Migrants in Atlantic Canada**

"The Boat People" is a three-part documentary series exploring the history of the arrival of refugees to Atlantic Canada by boats not officially sanctioned by the government of Canada. It will focus on telling the stories of two particular events: the arrival of 153 Tamil migrants off the coast of Newfoundland in 1986, and the arrival of mostly Sikh refugees to Charlesville, Nova Scotia the following summer. The first two parts of the documentary series will focus on highlighting first person narratives of those who were aboard the boats or who witnessed their arrival. The third part of the documentary series will focus on the portrayal of these events in the mainstream media, and the impact these events had on the evolution of Canadian refugee legislation. This project aims to give local relevance to the national phenomenon of the arrival of boat migrants, while telling compelling cultural stories that are an important part of the region's history. Interns will develop skills in the areas of journalism, audio production, and documentary making. Project Assessment: CKDU accomplished all of its goals. CKDU spent \$14 less than the approved budget. As the CRFC retained 10%, or \$369, a final payment of \$355 was issued.

<u>Budget</u>		<u>Final Budget</u>	
Labour (Research, Editing and Production)	\$2,488	Labour (Research, Editing and Production)	\$2,488
Design of Web and CD package	300	Design of Web and CD package	300
Materials and Production of CD package	300	Materials and Production of CD package	286
H2 Zoom recorder, 1 pair headphones, USB flash drives	300	H2 Zoom recorder, 1 pair headphones, USB flash drives	300
Mentorship Honoraria	300	Mentorship Honoraria	300
	<u>3,688</u>		<u>\$3,674</u>

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**CKUW 95.9 FM Winnipeg, Man.****Work It Out**

"Work It Out" is an entertaining exercise radio series featuring a fun, simple, concise workout routine that one can do at home. This fast paced and entertaining program will appeal to all listeners and encourage healthy living. Work It Out will feature an interactive online component where users can check out videos of CKUW volunteers engaging in simple exercise routines, post their own fun work out videos, get expert advice from personal trainers, check out nutritious recipes, and more. CKUW will be utilizing facilities and expertise from the University of Winnipeg Wesmen Athletics Department. Local music artists will get involved by creating unique instrumental workout music for the program. Project Assessment: CKUW accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Producer	\$5,500	Producer	\$5,500
Performers	1,600	Performers	1,600
Honorarium (program work-shopping & script development)	1,600	Honorarium (program work-shopping & script development)	1,600
Equipment	300	Equipment	300
Website	800	Website	800
	<u>\$9,800</u>		<u>\$9,800</u>

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**CKVL 100.1 LaSalle, Que.****LaSalle, ma ville, mon histoire!**

This project rests on collaborative work between high school students and senior citizens. Students will act as the voice of seniors, who will provide insights on the city's living history. Ville LaSalle will celebrate the 100th anniversary of its founding in 2012, and its history will be showcased through a series of sound and digital creations. Volunteers from the Société historique Cavalier-de-LaSalle will provide historical research support throughout the project and will select significant local sites and events to be featured in the broadcasts. Project Assessment: CKVL accomplished all of its goals. The station experienced many delays. Two changes to the project timeline were approved. CKVL sent its final report after the deadline. This report was incomplete. In light of the recipient's lack of communication, transparency, and collaboration, the CRFC denied a request to reallocate funding between expense categories. As the CRFC retained 10%, or \$655, a final payment of \$355 was issued.

<u>Budget</u>		<u>Final Budget</u>	
Coordinator Honoraria	\$5,250	Coordinator Honoraria	\$5,250
Interview Recording	300	Interview Recording	0
Transportation	200	Transportation	200
Photocopies, USB keys, etc.	50	Photocopies, USB keys, etc.	50
Website Creation	750	Website Creation	750
	<u>\$6,550</u>		<u>\$6,250</u>

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**CKXL 91.1 FM Winnipeg, Man.****Faire de la radio, c'est comment? Journalisme et animation**

The management team of Envol 91 has noticed that radio training helps francophone high school students play a more active role in student activities, use French more frequently and improve their abilities in written and spoken French. CKXL will therefore produce seven one-hour radio broadcasts while working with one or more grade 5 to grade 12 classes from one or more French immersion schools or from schools of the Division scolaire franco-manitobaine. Students will receive three days of training in basic radio skills. The shows will be pre-recorded in Envol's studios before being broadcast. Project Assessment: CKXL accomplished all of its goals. Request for reallocation of funds was approved by the CRFC at the end of the project.

<u>Budget</u>		<u>Final Budget</u>	
Travel	\$300	Travel	\$300
Printing, stamps, paper	500	Printing, stamps, paper	500
Salary and MERCs	7,700	Salary and MERCs	7,700
	<u>\$8,500</u>		<u>\$8,500</u>

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**Youth Internship Program**

**CFBX 92.5 FM Kamloops, B.C.**

***Youth Internship Program***

This funding will be used to create a 15-hour-per-week position for a student to gain an in-depth understanding of the duties associated with on- and off-air roles in broadcasting. The internship will also help to promote local talent and cultural initiatives by developing a radio show that focuses upon those local artists and their crafts. Duties of the intern would include: assisting with station databasing and archiving; assisting in the music library; learning how to use production software for in-house shows and syndication; assisting at station events; development and maintenance of new and existing cross-genre spoken-word shows about local arts and culture, musical and otherwise; possibly making that programming available to other campus and community stations. The intern would conduct the guest interviews and produce the programming for air. **Project Assessment:** CFBX accomplished all of its goals. CFBX spent \$165 less than the approved budget. As the CRFC retained 10%, or \$651, a final payment of \$486 was issued.

<u>Budget</u>		<u>Final Budget</u>	
Wages	\$5,760	Wages (including Employer costs)	\$6,343
Employer costs	748		
	<b>\$6,508</b>		<b>\$6,343</b>

**CFFF 92.7 FM Peterborough, Ont.**

***Summer Events Intern Correspondent***

The goal of this internship is to create an employment and learning opportunity for a youth from which they will gain experience in all areas of radio production and programming, enhance media awareness of activities and services in the Peterborough region, and create exceptional programming to be broadcast via the facilities at Trent Radio. The Summer Events Intern Correspondent will be responsible for seeking out, researching, and producing regular programming that will promote and provide information on a wide range of local events, active community groups and organisations within Trent Radio's broadcast range. **Project Assessment:** CFFF accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Wages	\$5,313	Wages	\$5,313
	<b>\$5,313</b>		<b>\$5,313</b>

**CFRC 101.9 FM Kingston, Ont.**

***CFRC News and Focus Programming Internship Program***

CFRC will recruit four youth between the ages of 16 and 30 for paid internships. Two youth will serve consecutively as coordinators of local news programming; another will coordinate focus programming in celebration of Black History Month and the fourth will coordinate focus programming for International Women's Day. The goals of this project include developing CFRC's local news offerings, increasing volunteer participation, and providing youth with opportunities for meaningful and gainful work experiences that focus on personal growth, empowerment, community-building and skill-based learning. **Project Assessment:** Most of the goals have been met. Participants had varying levels of experience. This made the implementation of training and mentoring plans difficult. CFRC did not produce the planned number of programming hours because of a lack of available airtime. Request for reallocation of funds approved by the CRFC.

<u>Budget</u>		<u>Final Budget</u>	
Wages	\$4,400	Wages	\$4,400
Travel Expenses	120	Travel Expenses	86
Training	440	Training	440
Technical Expenses	300	Technical Expenses	334
	<b>\$5,260</b>		<b>\$5,260</b>

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**CHOW 105.3 FM Amos, Que.****Stage 2011 - Animateur-journaliste**

For the summer of 2011, Radio Boréale will hire a student intern in the field of journalism or communications to host its morning show, prepare news broadcasts, and produce advertising content. The goal of this initiative is to enable the intern to learn the basics of radio hosting and journalism in a real-life work environment, under the supervision of industry veterans, including a journalist with 40 years of experience and a well-known host and advertising expert. Project Assessment: CHOW accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Wages	\$4,000	Wages (including Employer costs)	\$4,600
Employer costs	600		
	<u>\$4,600</u>		<u>\$4,600</u>

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**CHRY 105.5 FM Toronto, Ont.****Mic'd Up: Community Connect Program**

Mic'd Up will connect with young people aged 12-17 years with skill sets used to deliver community broadcasting and work to develop youth-targeted public service announcement segments and full-length youth-led shows for broadcast on-air and through CHRY new-media outlets. This initiative will encourage participants to critically dissect relevant local topics and voice thoughtful opinion from a youth perspective. Their work will establish an ongoing platform for young people in the community to publicly voice their perspective, which is traditionally marginalized in other media outlets. Project Assessment: CHRY accomplished all of its goals. Recipient submitted an incomplete final report 2 months after the deadline. Recipient did not spend funds according to the funding agreement. In the end, the FCRC approved \$4,579 in expenses. As the first payment of 90% issued to CHRY was also \$4,579, no final payment was issued.

<u>Budget</u>		<u>Final Budget</u>	
Program Facilitator	\$788	Program Facilitator	\$789
Support Staff	1,968	Support Staff	1,972
Employer Benefits	317	Employer Benefits	318
H1 Handy recorders and accessories	300	H1 Handy recorders and accessories	258
Promotions	375	Promotions	381
Program Supplies	640	Program Supplies	151
Facility & Event Costs	700	Facility & Event Costs	710
	<u>\$5,088</u>		<u>\$4,579</u>

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**CICK 93.9 FM Smithers, B.C.****CICK Youth Programming Initiative**

The CICK Youth Programming Initiative is about reaching out to youth in Smithers and encouraging students from Smithers Secondary School to get involved in radio. CICK will provide youth with the skills and knowledge necessary to: interview and collect stories and music, establish a relationships with local community organizations, cover stories that reflect the local community, and create live radio programming. The intern will produce and present these stories weekly, for twelve weeks, on CICK's NorthWest at Noon program. Project Assessment: CICK accomplished all of its goals. CICK spent \$600 less than the approved budget. As the CRFC retained 10%, or \$655, a final payment of \$65 was issued.

<u>Budget</u>		<u>Final Budget</u>	
SD memory cards, batteries, portable recorder	\$250	SD memory cards, batteries, portable recorder	\$250
Wages (training)	2,800	Wages (training)	2,800
Internship honoraria	3,000	Internship honoraria	3,000
Travel expenses	600	Travel expenses	0
	<u>\$6,650</u>		<u>\$6,050</u>

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**CIEU 94.9 FM and 106.1 FM Carleton-sur-Mer, Que.**

***Relève en information régionale***

Diffusion Communautaire Baie-des-Chaleurs will provide an internship to a student completing his or her studies in communications. The intern will be able to put into use the training and knowledge acquired through their studies. This new journalist will work under the watchful supervision of two veteran journalists and will prepare daily reports on local and regional issues, cover events in person and attend press conferences. The intern will also host live news broadcasts. **Project Assessment:** CIEU accomplished all of its goals. However, they intended to offer a job to the intern after the internship, but she declined.

<u>Budget</u>		<u>Final Budget</u>	
Wages	\$10,000	Wages	\$10,000
	<u>\$10,000</u>		<u>\$10,000</u>

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**CIVL 101.7 FM Abbotsford, B.C.**

***Community News Editor***

CIVL's Community News Editor will be trained in reviewing, selecting, writing, producing, and scheduling different lengths and volumes of appropriate news programming for consistent airing of local and relevant international news content. The purpose would be to serve the Fraser Valley with unbiased, relevant local news content that focuses on environmental, academic, municipal/regional political, and community issues and events that are otherwise non-existent on the FM band in the area. **Project Assessment:** CIVL accomplished all of its goals. CIVL spent \$489 less than the approved budget. As the CRFC retained 10%, or \$588, a final payment of \$99 was issued.

<u>Budget</u>		<u>Final Budget</u>	
Salary	\$5,883	Salary	\$5,394
	<u>\$5,883</u>		<u>\$5,394</u>

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**CJLO 1690 AM Montréal, Que.**

***CJLO After School Broadcast Training & Mentoring Program***

CJLO will seek up to ten high school students in the community between the ages of 16 and 18 for a training and mentorship program. This program will immerse them in a hands-on, technical environment; teaching them the skills and motivation necessary to achieve success in the field of broadcasting. The students will work closely on a weekly basis with CJLO staff in different departments to learn all of the different elements in creating a radio program with the end goal of producing a two-hour show that will air at the end of the program. **Project Assessment:** CJLO accomplished all of its goals. CJLO spent \$305 less than the approved budget. As the CRFC retained 10%, or \$639, a final payment of \$334 was issued.

<u>Budget</u>		<u>Final Budget</u>	
Project Coordinator Training Fees	\$63	Project Coordinator Training Fees	\$62
Project Coordinator Wages	938	Project Coordinator Wages	938
Mentor & Workshop Leader	2,025	Mentor & Workshop Leader	2,000
Mentor & Program Leader	2,625	Mentor & Program Leader	2,625
Program Leader	338	Program Leader	300
Snacks and Drinks	200	Snacks and Drinks	91
Blank CDs and Printing	200	Blank CDs and Printing	68
	<u>\$6,389</u>		<u>\$6,084</u>

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**CJSF 90.1 FM Burnaby, B.C.*****Aboriginal People in Relation to the Law in Canada***

The project will see the production of ten hours of programming that provides a review of the history, the impact of law, and the sovereignty arguments with respect to Aboriginal relationship to the lands. A local Haida-Kootenay elder and programmer will train a small group of Aboriginal interns as they become involved in project planning, interviewing, editing and post-production aspects of the radio content produced, and will emerge with a strong working knowledge of spoken word radio production as well as content and historical knowledge. **Project Assessment:** CJSF accomplished all of its goals. Request for budget and timeline changes were approved by the CRFC. Reallocation of funds approved both during the project and after the submission of the final report.

<u>Budget</u>		<u>Final Budget</u>	
Project Coordinator	\$3,200	Project Coordinator	\$3,500
Intern Coordinator	2,400	Intern Coordinator	2,100
Youth Intern	1,750	Youth Intern	3,000
Youth Intern	1,750	Youth Intern	1,400
Training and workshops	600	Training and workshops	0
Zoom portable recorder	200	Zoom portable recorder	0
Travel	100	Travel	0
	<u>\$10,000</u>		<u>\$10,000</u>

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**CKJM 106.1 FM et 92.5 FM Chéticamp, N.S.*****Formation de jeunes pour la relève***

Coopérative Radio Chéticamp will train a university student to take over some hosting duties during the holiday and summer employee vacations. CKJM also wishes to give its programming a more dynamic youth orientation. The university student will therefore train and supervise school-aged volunteers from the region. **Project Assessment:** CKJM accomplished all of its goals. CKJM spent \$1,279 less than the approved budget. As the CRFC retained 10%, or \$835, CKJM returned the remaining \$444 to the CRFC.

<u>Budget</u>		<u>Final Budget</u>	
Wages	\$7,350	Wages (including MERCs)	\$7,071
MERCs	1,000		
	<u>\$8,350</u>		<u>\$7,071</u>

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**CKOA 89.7 FM Glace Bay, N.S.*****Cape Breton's Next Wave***

This project will produce a radio series with emphasis on the spoken word. The concept is to examine the young community leaders of Cape Breton. Much has been made in news reports and several economic studies regarding our community's aging and declining population. However, CKOA would like to shed light on the number of young professionals staying or returning to Cape Breton. Two youth interns will help coordinate and produce this radio series over the course of sixteen weeks. **Project Assessment:** CKOA accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Intern wages	\$9,600	Intern wages (including Employer	\$10,000
Employer costs	400	costs)	
	<u>\$10,000</u>		<u>\$10,000</u>

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**CKRH 98.5 FM Halifax N.S.*****Producteur délégué / animateur***

CKRH will hire and train a youth intern to work as an associate producer and host. The intern will acquire relevant experience as a radio producer and will considerably increase his or her production and editing skills. The intern will also have an opportunity to improve or expand his or her radio hosting abilities. **Project Assessment:** CKRH accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Wages	\$8,379	Wages	\$8,379
	<u>\$8,379</u>		<u>\$8,379</u>

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CKUT 90.3 FM Montréal, Que.

***Homelessness Marathon Outreach and Production Coordinator***

In February 2012, CKUT and stations across the country will create the tenth annual Homelessness Marathon. A youth intern will be hired as the Homelessness Marathon Outreach and Production Coordinator to coordinate the national broadcast, with a specific focus on outreach to stations, encouraging stations to take on producing and hosting one to two hours of the broadcast live in their cities, and improving the news capacities of sister stations by providing tools for producing homelessness radio.

**Project Assessment:** CKUT accomplished all of its goals.

<u>Budget</u>		<u>Final Budget</u>	
Intern Wages	\$6,592	Intern Wages (including Employer	\$7,515
Employer Costs	923	Costs)	
	<u>\$7,515</u>		<u>\$7,515</u>

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### 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. For the most part, all accounting and bookkeeping is done by CRFC staff. In 2012, the CRFC began working with an accountant, Groupe Conseil SL.

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.

### 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 \$20,000 limit

### Audited Financial Statements

Please see Appendix 4 for the 2011-2012 audited financial statements. Once again, the CRFC engaged Marcil Lavallée to conduct the audit. The following notes offer further explanation.

### Overview of Statement of Operations

#### **Program Activities:**

- Revenue from Canadian Content Development contributions: As noted in the audit, the CRFC uses the deferral method of accounting, which means that revenue is recognized when the related expenditures are incurred. Therefore, the program expenses are equal to the revenues received, and the revenue that has not been awarded is deferred to the following year.
- Program Expenses: This is the funding that is distributed to the sector. Please see Appendices 5 and 6 for the detailed breakdown of payments for Year 3 and Year 4 recipients of the annual Astral Media contribution as of August 31, 2012. This year, a total of \$243,929 of funding from Astral Media Radio was distributed to Year 3 and Year 4 recipients (\$102,836 for the Radio Talent Development Program and \$141,093 for the Youth Internship Program).

#### **Operations Activities:**

- Revenue from Canadian Content Development contributions: As per an agreement with the CRTC, the CRFC retained 15% of the first \$1,500,000 of funding received through Canadian Content Development Contributions (CCD) for operations. The CRFC retained 5% for operations on all amounts above \$1.5 Million. Unused portions are not deferred, however, the CRFC tracks these amounts to ensure that all CCD-related operational revenue is used only for approved expenses.

- Operating Expenses
  - Salaries and Benefits reflect the costs associated with having the executive director and program director.
  - Rent: this is for the CRFC office at 325 Dalhousie from November 2011 to August 2012.
  - Meeting Expenses: This included the 2011 AGM, honoraria and expenses for this year's two selection committees, attendance by staff and directors at the annual conferences of ARC du Canada, ARCQ, and the NCRA, as well as other meetings attended by the executive director.
  - Professional Fees include a lawyer (for policy and by-law work), accountant, the annual audit, and professional development (such as training for staff).
  - Translation of all 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.
  - Office expenses include annual fees, bank charges, office supplies, printing and photocopying, postage, and our annual memberships with Volunteer Canada, the Ontario Nonprofit Network, Imagine Canada, and Capacity Builders. In 2011-2012, the CRFC also furnished its new office.
  - Telecommunications includes monthly telephone costs, a teleconferencing service, and internet.
  - Insurance: The CRFC has Directors' and Officers' Liability Insurance and General Liability Insurance for its office through The Co-operators.
  - Website: This includes hosting charges through DreamHost and annual domain renewals.
  - Amortization of capital assets: This represents the depreciation costs associated with the CRFC's computers and major office furniture.

#### **Other Revenue:**

- Interest: The CRFC received approximately \$650 each month in interest from the Desjardins savings account.
- Membership Fees: CRFC members pay \$20 per year in membership fees. In 2011-12, there were 80 members.
- In-kind contributions: These reflect services offered at no monetary cost by various contributors. In 2011-12, ARC du Canada donated two months of office space

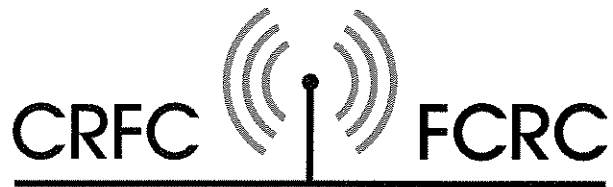
#### **Overview of Statement of Financial Operation**

##### **Assets**

- Cash:
  - As of August 31, 2012, the CRFC had \$28,877.13 in the chequing account and \$2,041,146.30 in the savings account.
  - Most of the cash received in 2011-2012 was from the broadcasting industry. \$1,036,752.28 was related to tangible benefits, and \$610,597.04 came from annual contributions to CCD. As annual contributions to CCD are based on the revenues of the commercial radio broadcasters, the details are not included in this report and instead are filed separately with the CRTC.
- Accounts Receivable: As of August 31, 2012, two commercial radio broadcasters had amounts outstanding related to both tangible benefits and annual contributions to CCD. For reasons of confidentiality, these amounts are not disclosed here.
- Pre-paid Expenses: This includes the last month of rent paid in advance to Union du Canada as well as rent and employee benefits for September 2012.
- Capital Assets: This represents the current value of the CRFC's computers and major office furniture.

### Liabilities

- Accounts payable and accrued liabilities: Most of this amount is the 2011-2012 audit, an accrued liability that is paid upon completion of the audit. The remainder reflects expenses paid with the CRFC's VISA card, which is always paid automatically in the following month.
- Deferred Revenue: This is the current cash received and accounts payable amounts that is available for distribution in subsequent years.
- Net assets: This is the CRFC's accumulated surplus. The excess of revenue over expenses for 2011-2012 was \$73,152, with \$54,615 in CCD-related operational revenue. The remainder is related to interest and membership fees as well as accumulated surpluses from previous years.



Community Radio Fund of Canada  
Fonds canadien de la radio communautaire

# GUIDELINES

## *RADIOMETRES*

*Measuring the development, participation and sustainability  
of campus and community radio stations*

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## SECTION 1 – INTRODUCTION

### About the CRFC

The Community Radio Fund of Canada (CRFC) is an independent not-for-profit funding organization. Its mandate is to provide support to the 175 licensed campus and community radio stations in Canada and to foster a well-resourced, dynamic, and accessible sector. It is an organization that distributes funds for the development and sustainability of local community radio broadcasting.

The goal of CRFC is to provide this support under the following program 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.
- Support for stations in communities underserved by other media, including rural areas.



## About the program

The CRFC is pleased to launch its first call for funding applications for *Radiometres*, a program for the development, participation, and sustainability of campus and community radio stations in Canada.

In July 2010, the Canadian Radio-television and Telecommunications Commission (CRTC) published its new *Campus and Community Radio Policy* (CRTC 2010-499), which included funding from Canada's private radio broadcasters through a portion of their Canadian Content Development (CCD) contributions. These contributions are intended to fund initiatives that help create and promote quality audio content for broadcasting. The funding distributed under *Radiometres* comes from these CCD contributions.

CCD initiatives are geared toward the support, promotion, training, and development of Canadian musical and spoken word talent. The *Campus and Community Radio Policy* recognizes that CCD should strengthen volunteerism, programming, and community participation, and that it should be directed primarily at enhancing programming and volunteer training.

To meet both the requirements of the CRTC and the needs of campus and community radio sector, the CRFC has established *Radiometres*, an outcomes-based approach program. This approach is focused on funding what the stations need and then measuring how successful they are in getting there. Under *Radiometres*, three outcomes have been established to reflect some of the key goals of the campus and community radio sector, the CRTC, and the Canadian broadcasting system.

So long as a station's request fits under CRFC priority areas (page 3), CRTC requirements, and at least one of the following three outcomes, this program is flexible when it comes to the activities that are undertaken by the station.

### Here are the three outcomes of the *Radiometres* program:

1. High-quality, locally-reflective music and spoken word programming.
2. Skilled and sustainable volunteer participation in local content creation and operations.
3. Diverse community participation in governance, programming, and content.

Under this program, the CRFC will support projects submitted by campus and community radio stations that aim to achieve these outcomes in the long term. This will lead to stronger and more vibrant local community broadcasting in Canada.

## SECTION 2 – ELIGIBILITY

### Who is eligible?

Eligible recipients are not-for-profit stations who hold a CRTC-issued campus, community-based campus, campus instructional, or community (type A or B) radio broadcasting licence in Canada (as set out in Public Notices CRTC 2000-12, 2000-13, or 2010-499).

The CRFC accepts collaborative applications. However, one of the applicants must be designated as the lead and legal partner and must be eligible for funding. This partner must sign and submit the application and will be responsible for all communications with the CRFC. A letter of understanding that indicates the roles and responsibilities of each partner is required.

Any previous recipient with outstanding reports or amounts owed to the CRFC will not be eligible for any new funding until the previous file is closed and all monies have been paid out or received.

### Which projects are eligible?

Applicants can submit a funding application for a project that addresses the program outcomes in a way that is also in line with at least one the CRFC program priority areas (page 3). Each application must include the steps to follow in order to achieve these results as well as a way to measure its progress. The CRFC has provided an application form to help applicants provide the requested information.

### What amount is eligible?

Applicants can submit proposals up to \$20,000. Total funding available under the program is \$1,000,000.

### What expenses are eligible?

Eligible expenses include direct project expenditures. This means that all requested expenses to be covered by the CRFC in the funding application must be directly related to your project. The expenses do not need to be new and unique to your station's budget, but you must be able to show how each expense contributes to your proposed activities, and in turn, your proposed goals.

The CRFC reserves the right to accept or reject any expense not compliant with the goals and objectives of the program or with CRTC CCD-related policies.

If your application is approved, any expense not included in your funding agreement will not be reimbursed by the CRFC.

Examples of eligible expenditures related to a project or activity:

- Wages and honoraria, including mandatory employment-related costs (MERCs);
- Project coordination costs;
- External training fees;
- Technical expenses up to \$500 (portable recorders, USB keys, CDs, editing software, etc.);
- Advertising and promotional material about the project;
- Travel expenses, if relevant to the project;
- Website costs related directly to the project activities (this cannot include hosting or domain fees, or regular maintenance or upgrading of the existing website);
- Applicable sales taxes that the recipient has to pay on eligible expenses of the project.

Examples of expenses that are not eligible:

- Capital equipment (computers, office software, furniture, soundboards, transmitters, etc.);
- General administrative fees or overhead fees (indirect costs, often a percentage of the total project budget);
- Existing studio or equipment rental or maintenance
- Advertising and promotional material about the station;
- Technical briefs submitted as part of any Industry Canada/CRTC licencing process;
- Registrations, travel, or accommodations associated with attending conferences;
- Expenses incurred in preparing this application;
- Auditing fees, legal fees, or fines;
- Recoverable taxes, tuitions, or related fees;
- Interest fees on late payments.

What is the eligible funding period?

Funding term can start at the earliest on November 5, 2012 and at the latest on January 7, 2013. The end date of the project must be on or before August 31, 2013.

Applications spanning more than one funding term will not be accepted. Applicants can be funded for the same project two years in a row or more as long as there are measurable goals for each year. If submitting applications that are similar to your previously funded applications, applicants are encouraged to demonstrate that they are not creating a dependency on the CRFC for the future continuation of the project.

## SECTION 3 – HOW THE APPLICATION PROCESS WORKS

**Before starting an application for funding, it is suggested that you:**

1. Communicate with the CRFC to discuss your proposal.
2. Read the guidelines, especially Annex A titled *Tips for writing your application*.
3. Compile the required mandatory documentation.

### **Application deadline**

The CRFC will accept applications until **August 21, 2012** at midnight in your time zone.

1. **By post:** send one complete paper copy of your signed application. Your envelope must be clearly postmarked on or before August 21 and sent to the following address:

Community Radio Fund of Canada  
325 Dalhousie Street, suite 903  
Ottawa, Ontario K1N 7G2

2. **By email:** ALSO send the Word version of your application form and as much of your supporting documentation as possible on or before August 21 to:

[applications@communityradiofund.org](mailto:applications@communityradiofund.org)

It is your responsibility to keep a proof of the date your application was sent. The CRFC will not accept applications sent by fax.

You must submit all documents required for the assessment of the application. It should also be noted that the CRFC will not search for or provide any material that is not included with your application, such as your CRTC licence or station information. The CRFC reserves the right to reject any applications that it deems incomplete.

For previous applicants, please resubmit all the required documentation. The CRFC will not access any previously submitted documents in the assessment of your current application.

You will receive an email confirmation that your application has been received. All funding applications will be pre-screened and assessed. You may be asked to provide clarifications on your application. You will have one week to provide your answers.

### Number of applications

- Each station may submit one application per call for funding.
- In the case of collaborative applications, the same project can only be presented once and by one station.
- Applicants may apply for funding under the program even if they currently are recipients of other programs administered by the CRFC.

### Required documentation

In addition to the signed application form, applicants must submit all of the following documents:

- A resolution from the board of directors authorizing the application and project 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 (and NOT the Industry Canada certificate).
- 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 for the current fiscal year.
- List of board members and employees.
- General information on your station such as an annual report, an organizational chart, or other informational documents.

If you are unable to provide all required documents, please contact the CRFC as soon as possible.

#### CONTACT PERSON:

Marie-Ève Laramée-Gauvreau  
Program Officer  
325 Dalhousie St., suite 903  
Ottawa, Ontario K1N 7G2

Phone: (613) 325-3513  
Toll free: (888) 583-1163  
Fax: (613) 482-5162

Email: [marie-eve@communityradiofund.org](mailto:marie-eve@communityradiofund.org)

## SECTION 4 – HOW THE EVALUATION PROCESS WORKS

### The CRFC will only assess applications submitted:

- By eligible applicants and for eligible projects.
- On or before the application deadline of August 21, 2012.
- As per application form and including the required mandatory documentation.

### Selection criteria

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, relevance, and strength of the application in relation to the CRFC's outcomes and program priorities as well as CCD objectives.
- How the application benefits the station and those it serves.
- The originality and innovative elements of the application.
- A realistic budget and timeline.
- The capacity of the station to manage the project, budget, and timeline.
- The financial need of the station.
- The quality of the presentation.

### Application approval

The CRFC will advise applicants as to whether or not their application has been successful. The CRFC plans to announce the list of recipients in October 2012.

The CRFC will enter into a funding agreement with successful applicants that outlines the terms, responsibilities, approved activities and expenses, activities and approved expenses, and reporting mechanisms of both parties. The agreement will also outline the expected results of the funding contribution along with measurable performance targets for the project.

### Recipient obligations

The projects will be monitored to ensure that funds are spent in accordance with the agreement. They will also be assessed to ensure that they effectively achieve their objectives.

During the funding period, recipients should immediately contact the CRFC in the event of any changes to the project, as described in the funding agreement (content, staff, budget, schedule, etc.). The CRFC will be able to offer support and provide guidance to recipients throughout the project.

In addition, all recipients are required to submit at least one report on the project. The due dates will be specified in the funding agreement.

1. Mid-term report: Recipients receiving funding over a period of three months or more will be required to submit a report halfway through the funding term, based on a format provided by the CRFC. This will include an update of activities, a summary of progress on achieving goals, explanation of any significant challenges or delays, and a financial summary. The report will be assessed by the CRFC.
2. Final report: All recipients must submit a final report no later than 30 days following the end date indicated in the funding agreement. The final report includes:
  - A final report form.
  - A station budget-versus-actual report that verifies the proper accounting of related expenses.
  - Copies of all receipts, invoices, pay stubs/payroll report, etc.
  - A copy of any completed resources/materials that may have been produced.
  - A copy of any related programming.

### Payment schedule

If your application is successful, a first installment of 75% of the total contribution will be paid when the CRFC receives two signed copies of the funding agreement.

For projects receiving funding over a period of three months, a second installment of 10% will be paid when the CRFC receives and approves the mid-term report. The remaining 15% will be paid when the CRFC receives and approves your final report.

For project covering a period of less than three months, the final 25% of the contribution will be paid when the CRFC receives and approves your final report.

If the planned percentage of funding allocated throughout your project jeopardizes its completion, you will be invited to contact the CRFC and submit a written request explaining why you should receive a higher percentage of the contribution before the end of your project.

## ANNEX A – TIPS ON HOW TO COMPLETE THE APPLICATION FORM

### **APPLICANT INFORMATION**

1. The legal name refers to the name of your organization, as indicated on your legal documents (letters patent, provincial or federal charter, etc.).
2. The address should include the following: street, city, province / territory, and postal code.
3. Please include a mailing address only if it differs from the physical address.
4. Please include the URL of your website. If your station does not have a website, simply indicate N/A.

Questions 5 to 7: Only answer these questions if you are collaborating with others with respect to administering your project. If this is your case, you will need to send a letter of understanding from each partner. A collaborative application would involve sharing workload, material and financial resources, supervising staff and/or volunteers, sharing administrative tasks, etc.

### **CONTACT INFORMATION**

Questions 8 to 12: Please indicate the name and title of the person in charge of the project and their contact information. This person must be authorized to act as such by your board.

### **STATION OVERVIEW**

13. Please provide the basic information about your station in order to give an overall picture of your situation (in a few paragraphs). It is suggested to include the following: brief history, mandate, organizational structure, number and function of employees (full-time, part time, contract or casual), number of volunteers, and financial and material resources. Do not assume that members of our selection committee know your station.
14. Please provide, in a few sentences, information that will help us understand which community (and communities) your station serves (rural or urban, population size, diversity, nature of your listeners, number of listeners, etc.).

### **PROJECT OVERVIEW**

15. The CRFC will use this title to identify your project in its communications (press releases, website, etc.). Your title can be either creative or descriptive.
16. There is no limit to the length of your response, but it is best to describe the project clearly and concisely. In addition to your summary, you should make connections with the program priorities of the CRFC (refer to pages 3 of this document). Your text may be reproduced in whole or in part, on the CRFC website and in your funding agreement, if approved.



17. Remember, your project must begin no earlier than November 5, 2012 and no later than January 7, 2013 and it must end no later than August 31, 2013.
18. This amount cannot exceed \$20,000.
19. This amount includes all estimated expenditures required to complete your project (funds requested from the CRFC, in addition to any amount invested by your station, partners or other funders for the project for which you are requesting funding). Your total budget can be the same as the amount requested from the CRFC.

#### **DETAILED DESCRIPTION OF THE PROPOSED PROJECT**

20. Of the three outcomes of the program, please choose one outcome you want to achieve through the implementation of your project. If more than one outcome can be achieved, select the most appropriate.
21. Please provide, in a few paragraphs, a description of the starting point of your project.
22. Please describe, in a few paragraphs, what you want to achieve through this project or, in other words, the changes that will occur at your station. But be careful, we want you to have reasonable outcomes for your project! Examples include local music featured on air or the contribution of volunteers to the station activities. This information will be included in the funding agreements.
23. Your project must be measurable quantitatively and/or qualitatively and this is how you will know how you have achieved success. This should be a simple answer, such as a number, a percentage, or a short phrase. Examples include increasing the amount of your local news coverage by 30 minutes, having five different communities represented on-air, or receiving positive listeners' feedback regarding the quality of spoken word programming. This information will be included in the funding agreements.
24. Indicate what you will do during this project, particularly with the funding requested from the CRFC. Examples include holding a training session, hiring a volunteer coordinator, or writing an orientation manual for volunteers.
25. This should include how employees and/or volunteers will be involved in the project and the estimated number of hours that they will work. Please add a short description for each item (for example, which tasks will be accomplished by the program director of the station). This does not necessarily mean you are requesting funding for these resources. We just want to know how other station people are involved and what kinds of hours they are contributing.
26. It may be money, time, partners, equipment, facilities, or expertise. Please add a short description for each item. As above, this does not necessarily mean you are requesting funding for these items. But this gives us a greater overall picture.
27. Specify the different milestones of your project and explain how your monitoring plan is adequate to achieve them. If you are hiring staff, describe in detail your supervision plan.

28. Risks are elements that could compromise the success of your project. This may be, for example, a lower participation in your activities, a hardware failure, the higher cost of material, delays, etc. Also indicate what you plan on doing to resolve these problems.
29. You should describe any prior relevant experience in managing financial contributions and/or station projects (including a timeline and a budget). If you don't have any prior experience, you can talk about activities that have involved have an action plan and spending money as well as how you were able to track progress.
30. This question is an opportunity for you to tell us why your project is important for your station and the community it serves. Show that the project is feasible, realistic, and effective. It's time to sell yourself!
31. Demonstrate how your project will be effective in the long term. Put forward the project's ability to have a lasting impact within your station and the community. This question is important as it will help the jurors to see the value of your project.

### **TIMELINE**

32. We want to clearly see your action plan and the feasibility of your project in a given period of time. Be as precise as you can. Don't forget, your project must take place between November 5, 2012 and August 31, 2013 inclusively. It must also start no later than January 7, 2013.

#### **Example:**

Activity	Date
Hire a volunteer coordinator	Week of Nov. 26
Production of an orientation guide	Dec. 3 to Jan. 4
Holding a two-day orientation session	Jan. 19-20

### **DETAILED BUDGET**

33. List all expenses of your project in the first column of the budget (e.g. wages) and include a short description and/or comment in the second column (e.g. \$12/hour, 30 hours/week for 12 weeks). You must be clear on which expenses will be covered by the CRFC. If your application is approved, this information will be used in your funding agreement. All costs must be related to the CRFC's program priorities, the program you are applying to, and to your project.
34. Additional contributions could come from your station, other funders or sponsors, partners, in-kind donations, etc. Please indicate whether the proposed amounts are secured or if they are to be confirmed (e.g., an amount is to be confirmed if you are still waiting for a response from another funding program that would be a partner in this project).

**OTHER INFORMATION**

35. If there is anything else you would like to say about your application, now is the time to do it.

**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.

## ANNEX B - DEFINITIONS

**Activity:** Action performed using an input. This is what you will do with CRFC funds.

**Financial Statements:** Typically, financial statements include at least the following three statements: balance sheet or statement of financial position, income statement or statement of activities, and a statement of cash flows. Audited financial statements include a notice to reader, review engagement, or auditor's report.

**In-kind Contributions:** Goods or services that are provided without charge by a third party or by the applicant. An in-kind contribution is considered a real contribution to the total expenses of the project.

**Input:** Resource used to carry out an activity. This is what you need to carry out the project and what the CRFC will fund.

**Operating Budget:** Document that lists the planned revenues and expenditures of a station for the year(s).

**Outcome:** The long-term end result. It reflects changes and new situations brought about by the funding. It is also a result of the outputs and activities made possible by funding and other inputs. They are measured over a longer period of time.

**Outcome-based Management:** Management approach that focuses on achieving outcomes, implementing performance measurement, learning, adaptation, and reporting.

**Output:** The direct products and results of the activities carried out. Outputs are clearly defined and measurable. Measurement of outputs contributes to the assessment of activities and evaluation of outcomes. Outputs are the concrete results that recipients will create or produce with CRFC support.

**Performance Indicator:** Quantitative or qualitative measures of the actual result of a project. Quantitative indicators include numbers and percentages (e.g. the number of hours of local programming broadcast per week or number of volunteers who received training). Qualitative indicators include measures of judgment or perceptions of a person or group with respect to something (e.g. the listeners' opinion regarding the quality of spoken word compiled in a survey).

**Project:** The CRFC no longer administers its programs under a project-based model. In the context of the application, a project is a planned set of activities to be executed over a funding term.

## ANNEX C – EXAMPLES

The following table provides a few examples of outputs, activities, and inputs under each of the three program outcomes.

Outcome	Outputs and Performance Indicators	Activities	CRFC-funded Inputs
High-quality, locally-reflective music and spoken word programming	1. Local news and public affairs coverage <u>Indicator:</u> Number of hours of programming; type and range of issues covered	Journalistic training for volunteers to cover municipal issues and elections	Trainer(s), staff time for coordination, training materials, transportation costs
	2. Local music featured on-air <u>Indicator:</u> Number of minutes of local creative content aired; number of local artist interviews	Launching a call for demos from local artists as part of a "local culture month"	Staff time for coordination, promotional materials
Skilled and sustainable volunteer participation in local content creation and operations	1. Skilled Production Volunteers <u>Indicator:</u> Number of volunteer hours logged; number of interviews/stories aired	Training for volunteers in story-based interviewing techniques and technical production	Trainer(s), staff time for coordination, training materials
	2. Voluntary contributions to programming and operations <u>Indicator:</u> Number of volunteers; Number of volunteer hours in non-programming positions/functions	Launching a volunteer recruitment campaign and providing orientation for volunteers	Staff time for coordination and training, promotional materials, venue and equipment rental for public event, transportation costs, training materials
Diverse community participation in governance, programming, and content	1. Community-access programming <u>Indicator:</u> Number of communities represented on-air; number of hours of programming	Launching an outreach campaign as well as providing orientation and training for community groups	Staff time for coordination and training, promotional materials, training materials, translation
	2. Community representatives involved in operations and governance <u>Indicator:</u> Number of representatives; number of hours of community contribution	Training for community representatives in operations and governance	Staff time for coordination and training

# Application Form

## *RADIOMETRES*

*Measuring the development, participation and sustainability  
of campus and community radio stations*

## **IMPORTANT!**

Before completing the application form, please read the program guidelines. It includes important information on the program and useful tips that will help you fill in the application form and submit a good application.

All sections of this application form must be completed in order for your application to be considered for funding. The CRFC reserves the right to ask for additional information in support of your application and to reject incomplete applications.

Please note that your answers must be clear, detailed, and easily understandable since the CRFC will rely on them to assess applications and award funding.

Prior to submitting an application, it is recommended that you contact the CRFC to discuss your project and application, either by phone at (613) 321-3513, toll free at (888) 583-1163, or by email at: [marie-eve@communityradiofund.org](mailto:marie-eve@communityradiofund.org).

The application form has been created using the forms function in Microsoft Word. Simply click on a field to type in your answers. If you have difficulties completing the form, please contact the CRFC.

## APPLICANT INFORMATION

1. Applicant legal name:
2. Complete physical address:
3. Complete mailing address (if different):
4. Website address:

Answer questions 5-7 only if you are submitting a collaborative application:

5. Name of partner(s):
6. History of working together:
7. As the applicant, are you prepared to accept the responsibility for the management, reporting, supervision, and outcome of the project? Select one:

## CONTACT INFORMATION

8. Name and title of contact person:
9. Phone:
10. Fax:
11. Email:
12. Preferred language of communication: Select one:

## STATION OVERVIEW

13. Description of your station:
14. Description of your community:

## PROJECT OVERVIEW

15. Name of the proposed project:

16. Project summary:

17. Anticipated project duration (DD/MM/YY): Start      End

18. Amount requested from the CRFC:

19. Total project budget:

## DETAILED PROJECT DESCRIPTION

In this section, you should make it clear the outcome you will be contributing to, the outputs that will be produced at the end of the funding term along with the relevant measurable performance indicators, the activities that the funding will be supporting, and the inputs that require CRFC support. [Annex B – Definitions](#) and [Annex C – Examples](#) are useful resources that will help you complete this section.

### Outcome

20. Select one outcome you want achieve with the completion of your project:

- High-quality, locally-reflective music and spoken word programming.
- Skilled and sustainable volunteer participation in local content creation and operations.
- Diverse community participation in governance, programming, and content.

### Outputs and indicators

21. Describe the current areas of what you want to improve:

22. Indicate the end result:

23. Indicate how you will measure the changes that will occur at the end of your project:

### Activities

24. Name and describe the activities you will undertake throughout the project:



**Inputs**

25. How many staff or volunteers will be involved in this project:

26. Identify other resources needed to achieve the goals and objectives of the project:

**Monitoring and evaluation**

27. Explain how you will implement and monitor the ongoing progress of your project:

28. Identify the risks associated with your project:

29. Demonstrate your capacity to undertake the proposed project:

30. Demonstrate how this project is relevant and important to your station and your community:

31. Demonstrate the sustainability of your project:

**TIMELINE**

32. Include the activities mentioned in question 24 and indicate the start and end date.

Activity	Date

\* Activities must take place between November 5, 2012 and August 31, 2013 inclusively.

## DETAILED BUDGET

**33. Include the total budget of your project.**

Expenses	Details	Costs requested from the CRFC	Costs paid by applicant	Costs paid by other partners or funders
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
		\$	\$	\$
<b>Total</b>		<b>\$</b>	<b>\$</b>	<b>\$</b>

*\* Unsure of the eligibility of your expenditures? Contact the CRFC.*

**34. If the total project budget is not the same as the amount you are requesting from the CRFC, provide information on your other source(s) of funding:**

## OTHER INFORMATION

**35. Is there anything else you would like to add in your application?**

## DECLARATION

As a legal signing authority of my station, 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, my station 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.

I have included:

- A completed and signed application form
- A resolution from the board of directors authorizing the application and project
- For partnerships: letter(s) of understanding regarding each associated partner
- A copy of the *first page* of our letters patent, provincial or federal charter, etc.
- A copy of the *first page* of our most recent valid CRTC licence
- An audited financial statements of the last fiscal year
- The current operating budget for the current fiscal year
- A list of board members and staff responsible for station direction
- General information about your station
- Other (please specify):

\_\_\_\_\_  
Authorized signature (for print version only)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Print Name and 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, possibly including a brief summary of each project and approved expenditures. Should this application receive funding, some or all of the information you provide here may be reported to the CRTC and/or included in CRFC annual reports.



**CONTRIBUTION AGREEMENT: number**

This document is the Contribution Agreement ("Agreement") between the

**COMMUNITY RADIO FUND OF CANADA ("CRFC")**

and

**RECIPIENT ("Recipient")**

**WHEREAS** the CRFC distributes funds geared toward the development and sustainability of local community radio broadcasting in Canada in order to provide the campus and community sector with the necessary resources to continue to offer local programming and community access, as well as to develop and enrich this vital component of the Canadian broadcasting system;

**WHEREAS** the CRFC is responsible for the program entitled "Radiometres: Measuring the development, participation and sustainability of campus and community radio stations" ("Program");

**WHEREAS** the objective of the Program is to assist campus and community radio stations in conducting activities aimed at supporting: a) high-quality, locally-reflective music and spoken word programming; b) skilled and sustainable volunteer participation in local content creation and operations; or c) diverse community participation in governance, programming, and content;

**WHEREAS** the Recipient has submitted to the CRFC an application for the funding of a project entitled **Name of Project** ("Project");

And **WHEREAS** the CRFC wishes to make a contribution to the Recipient toward the implementation of the Project;

**THEREFORE**, in consideration of their respective obligations set out below, the parties agree as follows:

**1. PURPOSE AND MAXIMUM AMOUNT OF CONTRIBUTION**

The CRFC hereby makes a contribution to the Recipient solely for the implementation of **Name of Project**, in accordance with the terms and conditions specified in this Agreement.

Subject to all conditions set out in this Agreement, the CRFC shall provide up to **Amount** ("Contribution") to the Recipient for the purpose of carrying out the Project. Amounts are subject to satisfactory proof that the expenditures have been incurred.

**2. DURATION**

Subject to termination, this Agreement covers the eligible activities described below for the period commencing on **Start Date** and ending on **End Date**. Only goods and services rendered within the prescribed time period shall be considered as eligible expenditures.

**3. PROJECT DESCRIPTION**

**Project Description**

**Project Outputs**

**Performance Indicators**

**4. APPROVED EXPENSES**

The following constitutes the approved eligible expenses for the Project:

Expenses	Amount
<b>Total</b>	

Any part of these funds that have not been used or accounted for by the Recipient by the end of the funding period 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.

**5. PAYMENT**

1. 75%, or **\$amount**, shall be distributed at the beginning of the Project when the CRFC receives two originally-signed copies of this Agreement.
2. The remaining 25%, or **\$amount**, shall be issued upon receipt and approval of the Final Report.
- or**
3. 10%, or **\$amount**, shall be issued upon receipt and approval of the Mid-term Report.
4. The remaining 15%, or **\$amount**, shall be issued upon receipt and approval 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 no obligation to report on or remit any portion of said revenue to the CRFC. This Agreement pertains solely to the funding specified herein.

**6. REPORTING AND EVALUATION**

**Mid-term Report:** In order to assess the progress and proper use of funding, the CRFC requires all funded organizations with projects lasting ninety (90) days or more to file a Mid-term Report regarding the funded Project approximately half-way through the Project term. The CRFC Mid-term Report Form contains all necessary questions to be answered to make the report complete. This report is due on **date**.

**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. The CRFC Final Report Form contains all necessary questions to be answered and lists supporting documents required to make the final report complete. This report is due on **date**.

Before the final payment of the 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

As well, the CRFC requires a digital copy of the final report form as well as digital copies of as much of the supporting documentation as possible.

**Evaluation and Audit:** The CRFC or its auditor may conduct or commission an evaluation or audit of the Contribution. The Recipient agrees to participate in any such evaluation or audits, and make its records, books, supporting documentation, and reports available.

**7. EXPECTATIONS AND REQUIREMENTS**

The Recipient shall fulfill and complete the outputs and activities indicated in the Project application.

The CRFC acknowledges that actual delivery may vary from the outputs described in the application. 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.

**8. NOTICE**

Either party may change the contact information shown in this Agreement by informing the other party in writing.

All notices must be sent to the following addresses:

To the CRFC:

Community Radio Fund of Canada  
325 Dalhousie Street, Suite 903  
Ottawa, Ontario K1N 7G2  
Tel.: 613-321-3513 / 1-888-583-1163

To the Recipient:

Name of official contact  
Title  
Address  
Email:  
Tel.:

**9. AUTHORIZATION**

This Agreement, including the following "CRFC's Standard Expectations and Requirements" and subsequent amendments, constitute the entire agreement between the parties with respect to the Project.

**The Recipient shall not make any changes to the Project, Budget, or Agreement without prior consent of the CRFC. All amendments require the signatures of both parties and will be appended to this Agreement.**

The Recipient will submit a Mid-term Report no later than **date** and a Final Report no later than **date**.

By signing this Agreement, the parties acknowledge that they have read, understood and agree to the terms and conditions.

IN WITNESS WHEREOF the parties have executed the Agreement, in duplicate, through duly authorized representatives.

**The CRFC:**

**The Recipient:**

\_\_\_\_\_  
Melissa Kaestner  
Name (Print)

\_\_\_\_\_  
Name (Print)

\_\_\_\_\_  
CRFC Executive Director  
Title

\_\_\_\_\_  
Title (Authorized Signatory for the Recipient)

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date

\_\_\_\_\_  
Name (Print)

\_\_\_\_\_  
Name (Print)

\_\_\_\_\_  
Title (Board Representative for the CRFC)

\_\_\_\_\_  
Title (Board Representative for the Recipient)

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date

## CRFC'S STANDARD EXPECTATIONS AND REQUIREMENTS

**1. 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 the Recipient along with the first payment.

**2. 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 expend those funds only in accordance with the approved budget of the Project.
- 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) Immediately notify the CRFC in writing of any material change affecting finances or Project activities throughout the Contribution duration.
- 4) Provide the CRFC with such periodic progress reports and other information that may be required from time to time.
- 5) Provide a Mid-term progress Report on the Project and budget, if applicable.
- 6) Provide a Final Report on how the Contribution was used and the impact it had.
- 7) Apply such concepts as equal opportunity and non-discrimination, both as an employer and in the provision and availability of services.
- 8) 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.
- 9) Strive to achieve best practice in the voluntary and community organization sectors, particularly with respect to equality and anti-discriminatory policies.
- 10) Acknowledge the support of the CRFC in relevant printed materials by using the CRFC's approved logo or incorporated name and acronym.
- 11) 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, 2000-13, or 2010-499) 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.
- 12) 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.
- 13) 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.
- 14) 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.

**3. Applicable Law:** This Agreement will be interpreted in accordance with the laws of Canada or any court order.

**4. 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.



**5. 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.

**6. 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.

**7. 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.

**8. 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 CRFC 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.

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

**FINANCIAL STATEMENTS  
ÉTATS FINANCIERS**

**AUGUST 31, 2012  
31 AOÛT 2012**

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

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**INDEPENDENT AUDITOR'S REPORT**

To the Members of  
Community Radio Fund of Canada Inc.

We have audited the accompanying financial statements of the Community Radio Fund of Canada Inc., which comprise the statement of financial position as at August 31, 2012, the statements of operations and changes in net assets for the year then ended, as well as a summary of significant accounting policies and other explanatory information.

*Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

*Auditor's Responsibility*

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 comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

**RAPPORT DE L'AUDITEUR INDÉPENDANT**

Aux membres de  
Le Fonds canadien de la radio communautaire Inc.

Nous avons effectué l'audit des états financiers ci-joints du Fonds canadien de la radio communautaire Inc., qui comprennent l'état de la situation financière au 31 août 2012, les états des résultats et de l'évolution des actifs nets pour l'exercice clos à cette date, ainsi qu'un résumé des principales méthodes comptables et d'autres informations explicatives.

*Responsabilité de la direction pour les états financiers*

La direction est responsable de la préparation et de la présentation fidèle de ces états financiers conformément aux principes comptables généralement reconnus du Canada ainsi que du contrôle interne qu'elle considère comme nécessaire pour permettre la préparation d'états financiers exempts d'anomalies significatives résultant de fraudes ou d'erreurs.

*Responsabilité de l'auditeur*

Notre responsabilité consiste à exprimer une opinion sur les états financiers, sur la base de notre audit. Nous avons effectué notre audit selon les normes d'audit généralement reconnues du Canada. Ces normes requièrent que nous nous conformions aux règles de déontologie et que nous planifions et réalisons l'audit de façon à obtenir l'assurance raisonnable que les états financiers ne comportent pas d'anomalies significatives.

COMPTABLES AGRÉÉS | CHARTERED ACCOUNTANTS

500-214, chemin Montréal Road,  
Ottawa ON K1L 8L8Tél.: 613-745-8387  
Fax: 613-745-9584[www.marcil-lavallee.ca](http://www.marcil-lavallee.ca)  
[info@marcil-lavallee.ca](mailto:info@marcil-lavallee.ca)Nos partenaires canadiens et internationaux **BHD™**  
Our Canadian and International Partners **IAPA**

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the organization's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

*Opinion*

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Community Radio Fund of Canada Inc. as at August 31, 2012, as well as the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted principles.

*Marcil Lavalée*

Chartered Accountants, Licensed Public Accountants

Ottawa, Ontario  
October 31, 2012

Un audit implique la mise en œuvre de procédures en vue de recueillir des éléments probants concernant les montants et les informations fournis dans les états financiers. Le choix des procédures relève du jugement de l'auditeur, et notamment de son évaluation des risques que les états financiers comportent des anomalies significatives résultant de fraudes ou d'erreurs. Dans l'évaluation de ces risques, l'auditeur prend en considération le contrôle interne de l'organisme portant sur la préparation et la présentation fidèle des états financiers afin de concevoir des procédures d'audit appropriées aux circonstances, et non dans le but d'exprimer une opinion sur l'efficacité du contrôle interne de l'organisme. Un audit comporte également l'appréciation du caractère approprié des méthodes comptables retenues et du caractère raisonnable des estimations comptables faites par la direction, de même que l'appréciation de la présentation d'ensemble des états financiers.

Nous estimons que les éléments probants que nous avons obtenus sont suffisants et appropriés pour fonder notre opinion.

*Opinion*

À notre avis, les états financiers donnent, dans tous leurs aspects significatifs, une image fidèle de la situation financière du Fonds canadien de la radio communautaire Inc. au 31 août 2012, ainsi que de ses résultats d'activités et de ses flux de trésorerie pour l'exercice clos à cette date, conformément aux principes comptables généralement reconnus du Canada.

Comptables agréés, experts-comptables autorisés

Ottawa (Ontario)  
Le 31 octobre 2012

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

**STATEMENT OF OPERATIONS  
FOR THE YEAR ENDED AUGUST 31, 2012**

**ÉTAT DES RÉSULTATS  
EXERCICE CLOS LE 31 AOÛT 2012**

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	2012	2011	
<b>PROGRAM ACTIVITIES</b>			<b>ACTIVITÉS LIÉES AUX PROGRAMMES</b>
Revenue from Canadian content development contributions	\$ 243,929	\$ 168,445	Produits de contributions au titre du développement du contenu canadien
Program expenses	243,929	168,445	Charges de programmes
	-	-	
<b>OPERATIONS ACTIVITIES</b>			<b>ACTIVITÉS LIÉES AUX OPÉRATIONS</b>
Revenue from Canadian content development contributions	229,847	102,659	Produits de contributions au titre du développement du contenu canadien
<b>Operating expenses</b>			<b>Charges de fonctionnement</b>
Salaries and benefits	97,278	56,641	Salaires et avantages sociaux
Rent	24,173	7,200	Loyer
Meeting expenses	8,666	18,790	Frais de réunion
Professional fees	14,189	12,390	Honoraires professionnels
Translation	9,444	11,139	Traduction
Office expenses	20,222	2,906	Frais de bureau
Telecommunications	2,709	1,807	Télécommunications
Insurance	1,730	1,346	Assurances
Website	130	126	Site Web
Amortization of capital assets	1,112	149	Amortissement des immobilisations
	179,653	112,494	
	50,194	(9,835)	
<b>OTHER REVENUE</b>			<b>AUTRES PRODUITS</b>
Interest	7,815	4,331	Intérêts
Membership fees	1,600	1,900	Cotisations des membres
In-kind contribution - rent	1,200	9,835	Contribution en nature - loyer
	10,615	16,066	
<b>EXCESS OF REVENUE OVER EXPENSES</b>	<b>\$ 60,809</b>	<b>\$ 6,231</b>	<b>EXCÉDENT DES PRODUITS SUR LES CHARGES</b>

**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, 2012**

**ÉTAT DE L'ÉVOLUTION DES ACTIFS NETS  
EXERCICE CLOS LE 31 AOÛT 2012**

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	2012	2011	
<b>BALANCE, BEGINNING OF YEAR</b>	<b>\$ 12,343</b>	<b>\$ 6,112</b>	<b>SOLDE AU DÉBUT</b>
Excess of revenue over expenses	60,809	6,231	Excédent des produits sur les charges
<b>BALANCE, END OF YEAR</b>	<b>\$ 73,152</b>	<b>\$ 12,343</b>	<b>SOLDE À LA FIN</b>



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

**STATEMENT OF FINANCIAL POSITION  
AUGUST 31, 2012**

**ÉTAT DE LA SITUATION FINANCIÈRE  
31 AOÛT 2012**

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	2012	2011	
<b>ASSETS</b>			<b>ACTIF</b>
<b>CURRENT ASSETS</b>			<b>ACTIF À COURT TERME</b>
Cash	\$ 2,070,023	\$ 616,598	Encaisse
Accounts receivable	54,022	267,982	Débiteurs
Prepaid expenses	4,986	450	Frais payés d'avance
	<b>2,129,031</b>	<b>885,030</b>	
<b>CAPITAL ASSETS (Note 4)</b>	<b>5,527</b>	<b>298</b>	<b>IMMOBILISATIONS (note 4)</b>
	<b>\$ 2,134,558</b>	<b>\$ 885,328</b>	
<b>LIABILITIES</b>			<b>PASSIF</b>
<b>CURRENT LIABILITIES</b>			<b>PASSIF À COURT TERME</b>
Accounts payable and accrued liabilities	\$ 7,726	\$ 5,360	Créditeurs et frais courus
Deferred contributions	2,053,680	867,625	Contributions reportées
	<b>2,061,406</b>	<b>872,985</b>	
<b>NET ASSETS – unrestricted</b>	<b>73,152</b>	<b>12,343</b>	<b>ACTIFS NETS – non affectés</b>
	<b>\$ 2,134,558</b>	<b>\$ 885,328</b>	

*Commitments (Note 6)*

*Engagements (note 6)*

ON BEHALF OF THE BOARD

AU NOM DU CONSEIL

Director, \_\_\_\_\_, administrateur

Director, \_\_\_\_\_, administrateur

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

**NOTES TO THE FINANCIAL STATEMENTS  
AUGUST 31, 2012**

**NOTES COMPLÉMENTAIRES  
31 AOÛT 2012**

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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 MÉTHODES 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.

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

**NOTES TO THE FINANCIAL STATEMENTS  
AUGUST 31, 2012**

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**2. SIGNIFICANT ACCOUNTING POLICIES (continued)**

**Revenue recognition**

The Organization follows the deferral method of accounting for its programs' contributions. 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.

Contributions related to 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**

Capital assets are accounted for at cost. Amortization is calculated on their respective estimated useful life using the diminishing balance method using the following annual rates:

Computer equipment	33%
Office furniture	20%

**2. PRINCIPALES MÉTHODES COMPTABLES (suite)**

**Constatation des produits**

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

Les contributions liées aux opérations sont constatées à titre de produit dans l'exercice auquel elles se rapportent.

Les produits de cotisations des membres sont constatés 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**

Les immobilisations sont comptabilisées au coût et sont amorties en fonction de leur durée de vie utile estimative respective selon la méthode de l'amortissement dégressif selon les taux suivants :

Équipement informatique
Mobilier de bureau

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

**NOTES TO THE FINANCIAL STATEMENTS  
AUGUST 31, 2012**

**NOTES COMPLÉMENTAIRES  
31 AOÛT 2012**

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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:

*Loans and receivables*

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

*Held-for-trading financial assets and liabilities*

Cash is 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 the derecognition of these financial liabilities are recognized in the statement of operations in the period in which they arise.

**2. PRINCIPALES MÉTHODES COMPTABLES (suite)**

**Instruments financiers**

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

*Prêts et créances*

Les débiteurs 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 actifs financiers sont présentés à l'état des résultats de l'exercice au cours duquel ils se produisent.

*Actifs et passifs financiers détenus à des fins de transaction*

L'encaisse est évaluée 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 créditeurs 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.

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

**NOTES TO THE FINANCIAL STATEMENTS  
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**NOTES COMPLÉMENTAIRES  
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**2. SIGNIFICANT ACCOUNTING POLICIES (continued)**

**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”.

**3. 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.

**4. CAPITAL ASSETS**

	Cost/ Coût	Accumulated Amortization/ Amortissement cumulé	2012	2011	
Computer equipment	\$ 3,344	\$ 1,600	\$ 1,744	\$ 298	Équipement informatique
Office furniture	4,203	420	3,783	-	Mobilier de bureau
	\$ 7,547	\$ 2,020	\$ 5,527	\$ 298	

**2. PRINCIPALES MÉTHODES COMPTABLES (suite)**

**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 ».

**3. 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.

**4. IMMOBILISATIONS**

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

**NOTES TO THE FINANCIAL STATEMENTS  
AUGUST 31, 2012**

**NOTES COMPLÉMENTAIRES  
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**5. 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. COMMITMENTS**

The commitments entered into by the Fund under a lease agreement total \$118,030. Payments for the next five years are as follows:

2013	\$	27,570
2014	\$	28,320
2015	\$	28,470
2016	\$	28,850
2017	\$	4,820

**5. 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.

**6. ENGAGEMENTS**

Les engagements pris par le Fonds en vertu d'un bail totalisent 118 030 \$. Les versements pour les cinq prochains exercices sont les suivants :

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

**NOTES TO THE FINANCIAL STATEMENTS  
AUGUST 31, 2012**

**NOTES COMPLÉMENTAIRES  
31 AOÛT 2012**

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**7. FINANCIAL INSTRUMENTS**

**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 87% of the total accounts receivable is to be received from one entity. The Fund considers that no risk arises from that situation.

**Fair value**

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

**8. COMPARATIVE FIGURES**

Certain comparative figures have been reclassified to be consistent with the current year's presentation.

**7. INSTRUMENTS FINANCIERS**

**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 87 % du total des débiteurs est à recevoir de une entité. Le Fonds évalue qu'aucun risque important ne découle de cette situation.

**Juste valeur**

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

**8. CHIFFRES COMPARATIFS**

Certains chiffres comparatifs ont été reclassés afin de rendre leur présentation conforme à celle de l'exercice courant.

Community Radio Fund of Canada  
 Schedule B: Summary of Contributions: Owing vs Paid  
 Funding Year 3  
 COMPLETED

Recipient	Awarded	Start Date		End Date		To be returned	Withheld	Used	%	Notes
		Payable	Paid	Payable	Paid					
<b>Radio Talent Development Program (RTDP)</b>										
Diffusion communautaire des Îles inc	CFIM	4,585	4,127	29-Jun-11	362	chr				
Campus Radio Saint John Inc.	CFMH	7,929	7,136	20-Jun-11	347	chr				
Vancouver Co-operative Radio	CFRO	8,475	7,628	22-Aug-11	368	chr				
CFRU 93.3FM	CFRU	7,200	6,480	22-Jul-11	382	chr				
Radio communautaire francophone de Montréal	CIBL	8,800	7,920	10-Aug-11	363	chr				
Student Radio Society of UBC	CITR	9,972	8,975	14-Jun-11	358	chr				
Assiniboine Campus-Community Radio Society	CJJJ	2,500	2,250	22-Aug-11	385	chr				
Powell River Community Radio Society	CJMP	5,210	4,689	13-Aug-11	364	chr				
CKDU FM Society	CKDU	3,888	3,319	13-Jul-11	375	chr				
CKUW 95.9 FM	CKUW	9,800	8,820	22-Jul-11	386	chr				
Radio communautaire de LaSalle	CKVL	6,550	5,895	22-Aug-11	383	chr				
La Radio communautaire du Manitoba inc.	CKXL	8,500	7,650	22-Aug-11	389	chr				
<b>Totals</b>		<b>83,209</b>	<b>0</b>	<b>74,889</b>	<b>0</b>	<b>5,822</b>	<b>969</b>	<b>2,498</b>	<b>79,742</b>	<b>96%</b>
<b>Youth Internship Program (YIP)</b>										
Kamloops Campus/Community Radio Society	CFBX	6,508	5,857	22-Aug-11	389	chr				
Trent Radio	CFFF	5,313	4,782	30-May-11	346	chr				
CFRC Radio	CFRC	5,260	4,734	20-Aug-11	367	chr				
Radio Boréale CHOW FM 105.3	CHOW	4,600	4,140	13-Jul-11	376	chr				
CHRY Community Radio Inc.	CHRY	5,088	4,579	20-Jun-11	345	chr				
Smithers Community Radio Society	CICK	6,650	5,985	14-Jun-11	357	chr				
Diffusion Communautaire Baie-des-Chaleurs inc.	CIEU	10,000	9,000	19-Jun-11	351	chr				
UFV Campus and Community Radio Society (CIV)	CIVL	5,883	5,295	22-Aug-11	377	chr				
Concordia University Radio	CJLO	6,389	5,750	1-Aug-11	362	chr				
CJSF Radio	CJSF	10,000	9,000	22-Jul-11	384	chr				
Coopérative Radio Chéticamp Ltée	CKJM	8,350	7,515	30-May-11	344	chr				
Coastal Community Radio Cooperative Ltd.	CKOA	10,000	9,000	22-Aug-11	366	chr				
Coopérative Radio Halifax Métro Limitée	CKRH	8,379	7,541	31-Aug-11	392	chr				
Radio CKUT	CKUT	7,515	6,764	15-Aug-11	365	chr				
<b>Totals</b>		<b>99,935</b>	<b>0</b>	<b>89,942</b>	<b>0</b>	<b>7,090</b>	<b>444</b>	<b>2,903</b>	<b>96,588</b>	<b>97%</b>

Summary	Radio Talent Development Program	Youth Internship Program	Total
Available funding	83,209	99,639	182,848
Current Payable	0	0	0
Total Paid	80,711	97,032	177,743
Total Year 2 Distributed	80,711	97,032	177,743
To Be Returned	969	444	1,413
Adjusted Year 1 Commitments	79,742	96,588	176,330
Withheld	2,498	2,903	5,401
Commitments not used	0	-296	-296
Total to be redistributed	3,467	3,051	6,518
Balance	0	0	0



Community Radio Fund of Canada  
 Schedule B: Summary of Contributions: Owning vs Paid  
 Funding Year 4  
 as of August 31, 2012

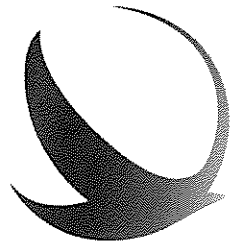
Recipient	Awarded	Start Date		End Date		To be returned	Withheld	Used	%	Notes
		Payable	Paid	Payable	Paid					
<b>Radio Talent Development Program (RTDP)</b>										
Campus Radio Saint John Inc.	CFMH	8,000	7,200	18-Jun-12	536	800	7-Sep-12	7,200	90%	
Vancouver Co-operative Radio	CFRO	9,987	8,988	18-Jun-12	539	999	17-Aug-12	8,988	90%	
Radio campus communautaire francophone de	CFUT	10,000	9,000	18-Jun-12	538	1,000	17-Aug-12	9,000	90%	
Attic Broadcasting	CHMA	7,950	7,155	18-Jun-12	523	795	Aug 31, 12	7,155	90%	
Radio Boréale CHOW FM 105.3	CHOW	4,600	4,140	18-Jun-12	525	460	31-Aug-12	4,140	90%	
Radio Western	CHRW	5,278	4,750	20-Aug-12	560	528	10-Dec-12	4,750	90%	
Radio Ottawa	CHUO	2,450	2,205	15-Aug-12	561	245	15-Nov-12	2,205	90%	
Radio Communautaire Mississquoi	CIDI	10,000	9,000	18-Jun-12	522	1,000	7-Oct-12	9,000	90%	
Société Radio Taiga	CIVR	5,100	4,590	16-Aug-12	576	510	31-Aug-12	4,590	90%	
Assiniboine Campus-Community Radio Society	CJJJ	3,000	2,700	27-Aug-12	574	300	23-Nov-12	2,700	90%	
Kootenay Cooperative Radio	CJLY	5,320	4,788	27-Aug-12	580	532	22-Aug-12	4,788	90%	
Radio Fredericton	CJPN	1,000	900	18-Jun-12	542	100	5-Oct-12	900	90%	
Radio Gaspésie	CJRG	9,240	8,316	18-Jun-12	540	924	7-Sep-12	8,316	90%	
Coastal Community Radio Cooperative Ltd.	CKOA	10,000	9,000	25-Jun-12	533	1,000	12-Oct-12	9,000	90%	
CKUW 95.9 FM	CKUW	6,450	5,805	19-Jun-12	534	645	4-Oct-12	5,805	90%	
Radio communautaire de LaSalle	CKVL	9,983	8,985	10-Jul-12	549	998	31-Aug-12	8,985	90%	
<b>Totals</b>		<b>108,358</b>	<b>0</b>	<b>87,522</b>	<b>0</b>	<b>10,836</b>	<b>0</b>	<b>97,522</b>	<b>90%</b>	
<b>Youth Internship Program (YIP)</b>										
Kamloops Campus/Community Radio Society	CFBX	6,509	5,858	27-Aug-12	556	651	30-Apr-12	5,858	90%	
Trent Radio	CFFF	5,445	4,901	18-Jun-12	544	544	31-Aug-12	4,901	90%	
Diffusion communautaire des Îles Inc	CFIM	10,000	9,000	27-Aug-12	568	1,000	14-Dec-12	9,000	90%	
CFRC Radio	CFRC	10,000	9,000	27-Aug-12	567	1,000	26-Apr-12	9,000	90%	
CFRU 93.3FM	CFRU	9,935	8,942	17-Jul-12	559	993	1-Feb-13	8,942	90%	
University of Victoria Students Radio Society	CFUV	9,440	8,496	4-Jul-12	546	944	18-Jan-13	8,496	90%	
Radio communautaire de la Rive-sud Inc FM 100	CHAA	5,250	4,725	18-Jun-12	532	525	15-Nov-12	4,725	90%	
Radio communautaire Cornwall-Alexandria Inc	CHOO	9,449	8,504	27-Aug-12	569	945	8-Mar-13	8,504	90%	
Coopérative radiophonique - La Brise de la Baie	CHQC	10,000	9,000	18-Jun-12	531	1,000	6-Oct-12	9,000	90%	
Radio communautaire francophone du Montréal	CIBL	9,500	8,550	25-Jun-12	524	950	31-Dec-12	8,550	90%	
Smithers Community Radio Society	CICK	6,330	5,697	18-Jun-12	537	633	20-Sep-12	5,697	90%	
Student Radio Society of UBC	CITR	9,536	8,582	11-Jul-12	551	954	21-Dec-12	8,582	90%	
Whistler Community Radio	CIWS	9,500	8,550	25-Jun-12	541	950	21-Dec-12	8,550	90%	
Concordia University Radio	CJLO	5,300	4,770	20-Aug-12	562	530	21-Mar-13	4,770	90%	
Radio communautaire du Labrador	CJRM	8,900	8,010	27-Aug-12	575	890	31-Oct-12	8,010	90%	
CKDU FM Society	CKDU	6,775	6,098	1-Jul-12	543	677	1-Sep-12	6,098	90%	
Coopérative Radio Halifax Métro Limitée	CKRH	10,000	9,000	11-Jul-12	550	1,000	21-Dec-12	9,000	90%	
Radio CKUT	CKUT	7,515	6,764	15-Aug-12	563	751	15-Mar-13	6,764	90%	
<b>Totals</b>		<b>148,384</b>	<b>0</b>	<b>134,447</b>	<b>0</b>	<b>14,937</b>	<b>0</b>	<b>134,447</b>	<b>90%</b>	

Summary	Radio Talent Development Program	Youth Internship Program	Total
Forecasted available from May 9th Email *	167,485	167,092	334,577
Available funding	168,467	168,051	336,518
Current Payable	10,836	14,937	25,773
Total Paid	97,522	134,447	231,969
Total Year 4 Distributed	108,358	149,384	257,742
To Be Returned	0	0	0
Adjusted Year 4 Commitments	108,358	149,384	257,742
Withheld	0	0	0
Commitments not used	60,109	18,667	78,776
Total to be redistributed	60,109	18,667	78,776
Balance	0	0	0

\* Note:  
 The CRFC board decided to add the 2011-12 Astral contributions to Funding Year 4 by email on May 9, 2012 (email on file). The amounts forecasted were based on activity up until May 9, 2012. As several final payments had not yet been processed, there is a variance due to recipients using less than 100% of their funding contribution (i.e. amounts withheld and to be returned). Confirmed/audited amounts are included in the "Available funding" line to the left, but the forecasted amounts are included above the line for posterity.

**INDSPIRE**

**(formerly the National Aboriginal Achievement Foundation)**



# Indspire

Indigenous education,  
Canada's future.

L'éducation des autochtones.  
L'avenir du Canada.



## **Radio Careers in the Classroom**

### Summary Report

May 15, 2012

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## About Indspire

Indspire is the former National Aboriginal Achievement Foundation. Our new name combines the key notions of Indigenous and inspiration to highlight our exciting mandate. Indspire is best-known for our many programs that help Indigenous youth succeed. They include bursaries and scholarships, career conferences for youth, interactive classroom learning modules, the Indspire Institute and its Indspire Awards (formerly the National Aboriginal Achievement Awards). Indspire's focus is on supporting, innovating, and fundamentally transforming Indigenous education.

## About Industry in the Classroom

*"Connecting Youth and Careers"*

Industry in the Classroom 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 Indigenous participation in the Canadian workforce while simultaneously addressing the very high dropout rate of Indigenous students.

The Industry in the Classroom initiative began in 2001 from broad-based consultations that engaged educators, provincial and federal officials, private sector representatives, and Indigenous people from across Canada in collaborative discussions on identifying issues and recommending positive solutions.

Building on the success of Indspire's other Industry in the Classroom curriculums, Railway, Health, Inuit Health and Justice, Taking Pulse began to develop the "Radio Broadcasting Careers in the Classroom" with the support of Astral Media.

Industry in the Classroom is a series of 2.5 hour curriculum modules designed to increase awareness amongst Indigenous 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.

Indspire has partnered with Canadian corporations, federal departments, national organizations, and other private sector companies to implement Industry in the Classroom. Indigenous 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 Indigenous students, including day schools, First Nations schools, provincial public schools, private schools, and training centres. Included with the workshop is an interactive curriculum manual for educators, scholarship information, and an industry-specific, Indigenous-produced video that shows students career possibilities in the context of a reality type show with real life Indigenous professional mentors and interviews real life radio professionals.

# Evaluation Report

The "Radio in the Classroom" module, complete with curriculum manual, resource materials, and video was delivered to 11 provincial and First Nations schools across Canada and two large Soaring: Indigenous Youth Career Conference and one Indigenous Youth Education Day. These schools were located as follows:

- Alberta
- British Columbia
- Nova Scotia
- Northwest Territories
- Ontario
- Saskatchewan

A good cross-section of our target population – students in grades six to twelve.

Overall, 176 students participated in a classroom delivery session.

- A total of 159 Student Evaluation Forms were completed and returned by participating students.
- In addition, 438 participants attended Industry in the Classroom broadcasting workshop at Soaring: Indigenous Youth Career Conferences that were held in Halifax, NS, Yellowknife, NWT and Indspire's Indigenous Youth Education Day in Vancouver, BC.

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 Indspire 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 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. Due to time and scheduling constraints, evaluations forms are not completed at Industry in the Classroom workshops held at Soaring conferences.

As with Indspire's previous deliveries of the Industry in the Classroom series, the evaluation results are very encouraging and indicate that students very much enjoyed the presentation and video and found them interesting, informative and entertaining.

## Student Evaluation Form

The responses from the Student Evaluation Form were aggregated and the comments made by the students were summarized.

In general, our analysis consisted of grouping the responses based on the corresponding options: strongly agree, somewhat agree, undecided, somewhat disagree, and strongly disagree.

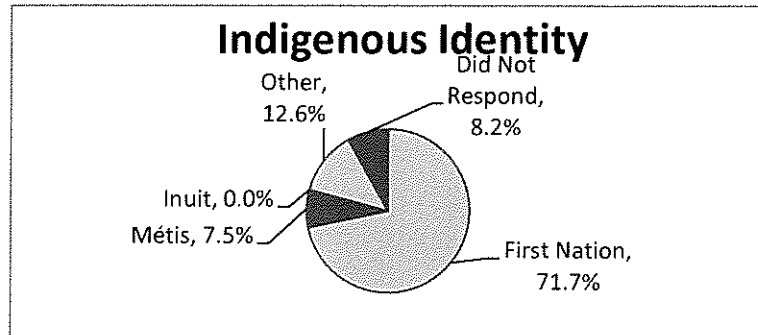
Questions 1 through 5 pertained to the classroom module/session, two questions asked if the students were interested in the careers presented and if they had interest in additional information.

# Student Evaluation Results

## Participant Profiles:

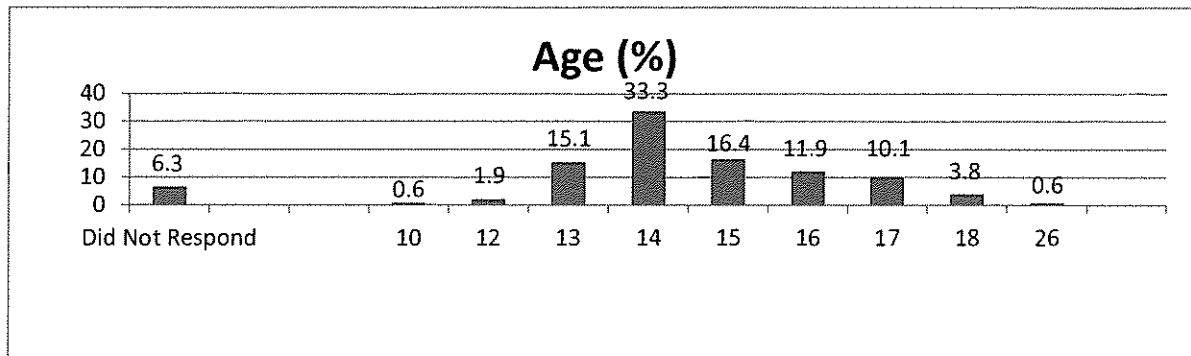
Indigenous Identity:  
91.8% (146) responded:

First Nations, 114 = 71.7%  
Métis, 12 = 7.5%  
Inuit, 0 = 0%  
Other, 20 = 12.6%  
Did Not Respond, 13 = 8.2%



Age:  
93.7% (149) responded:

The ages ranged from 10 – 26.

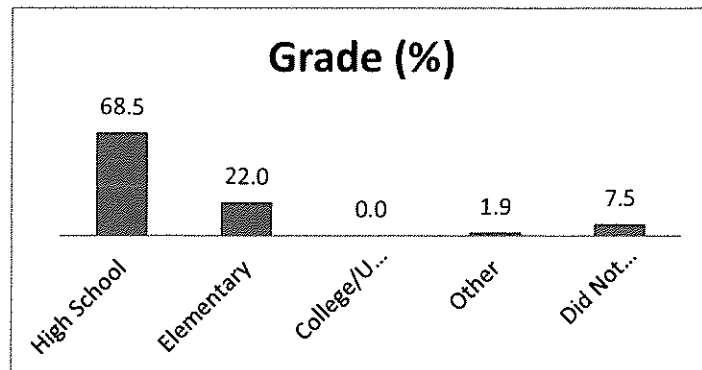


Gender:  
97.6% (162) responded

Male, 69 = 43.4%  
Female, 84 = 52.8%  
Did Not Respond, 6 = 96.2%

Grade Level:  
92.5% (147) responded

68.5% (109) High School Grades  
22% (35) Elementary Grades  
0% (0) College/University  
1.9% (3) Other  
7.5% (12) Did Not Respond



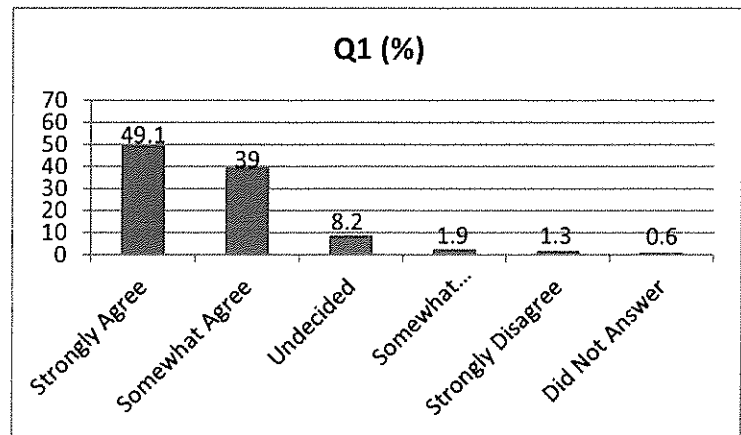
# Classroom Module/Session

The evaluation asks the students to evaluate on a scale the module session.

## Q1. Session extremely helpful in providing me with new information about the industry.

99.4% (147 responded):

49.1% (78)	Strongly Agree
39.07%(62)	Somewhat Agree
8.2% (13)	Undecided
1.9% (3)	Somewhat Disagree
1.3% (2)	Strongly Disagree
.6% (1)	Did Not Answer



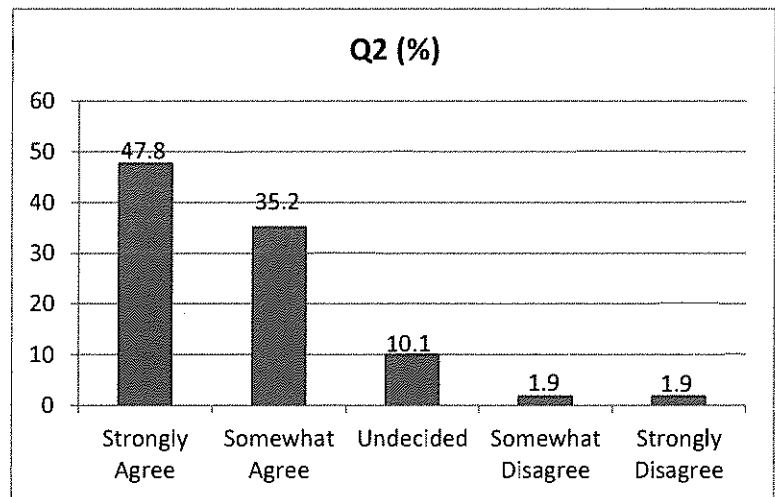
"It was awesome, I liked it and I learned a lot loved how the presenter explained."

First Nations Female, Age 14

## Q2. The session module is an excellent tool for promoting careers in the industry.

96.9% (154) responded:

47.8% (76)	Strongly Agree
35.2% (56)	Somewhat Agree
10.1% (16)	Undecided
1.9% (3)	Somewhat Disagree
1.9% (3)	Strongly Disagree
1.9% (2)	Did Not Respond
3.1% (5)	Did Not Answer



"Very motivational."

First Nation Female, Age 17

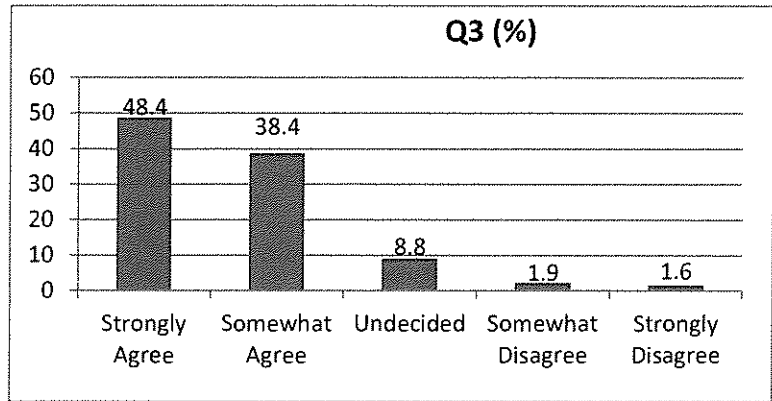


**Q3. Materials and handouts provided during the session were excellent.**

99.4% (157) responded:

- 48.4% (77) Strongly Agree
- 38.4% (61) Somewhat Agree
- 8.8% (14) Undecided
- 1.9% (3) Somewhat Disagree
- 1.3% (2) Strongly Disagree
- 1.3% (2) Did Not Respond

"It was great."  
First Nation Male, Age 15

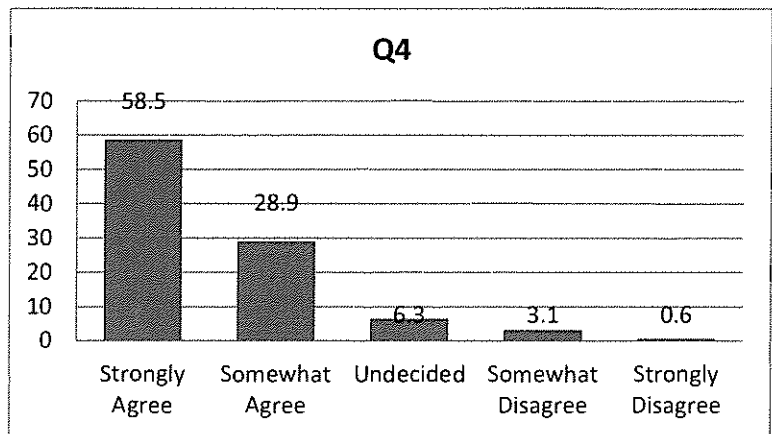


**Q4. Overall, the session was a positive learning experience which I really enjoyed.**

97.5% (155) responded:

- 58.5% (104) Strongly Agree
- 28.9% (47) Somewhat Agree
- 6.3% (9) Undecided
- 3.1% (4) Somewhat Disagree
- .6% (1) Strongly Disagree
- 2.5% (4) Did Not Respond

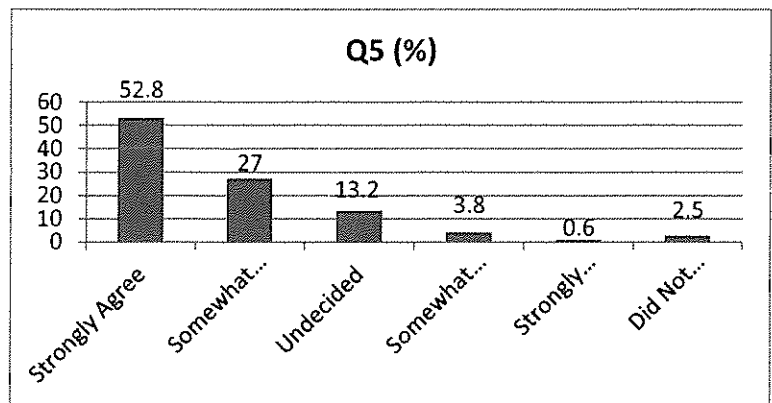
"I had a great time, gained confidence to talk in front of class, Thanx."  
Métis Female, Age 13



**Q5. I would invite the Foundation back to present information on other industries.**

97.5% (155) responded:

- 52.8% (84) Strongly Agree
- 27.0% (43) Somewhat Agree
- 13.2% (21) Undecided
- 3.8% (6) Somewhat Disagree
- .6% (1) Strongly Disagree
- 2.5% (4) Did Not Respond



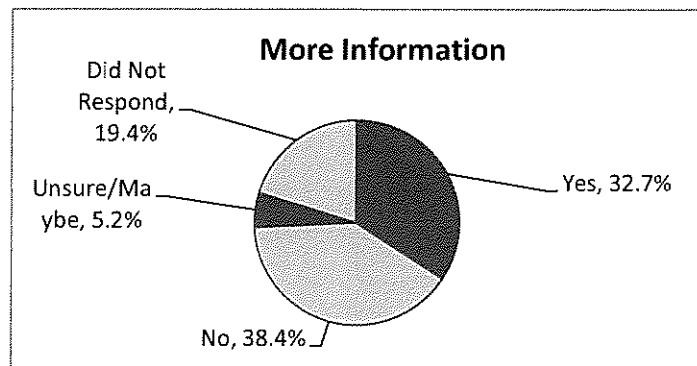
## Interest in Careers & More Information

In addition the evaluation asks the students if they were interested in the careers presented and if they would like more information.

**Would you like more information on the careers presented in this module?**

79.2% (126) responded:

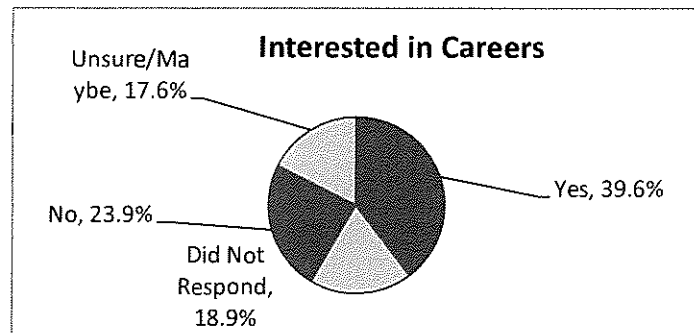
- 32.7% (52) Yes
- 38.4% (61) No
- 5.2% (13) Unsure/Maybe
- 19.4% (31) Did Not Respond
- 1.3% (2) Could Not Determine



**Are you interested in any of the careers presented today?**

81.1% (129) responded:

- 39.6% (63) Yes
- 23.9% (38) No
- 17.6% (28) Unsure/Maybe
- 18.9% (30) Did Not Respond



“Very well presented kept me interested!”

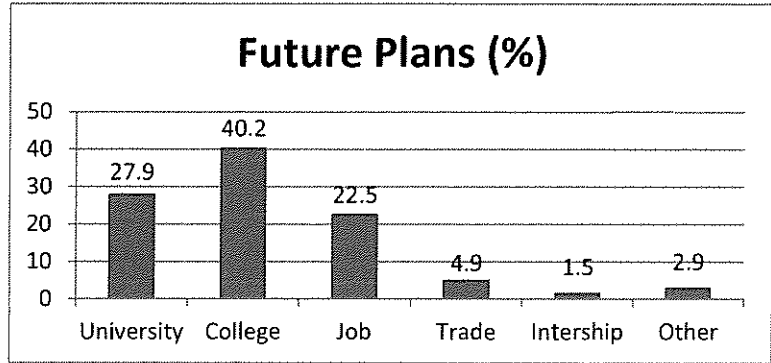
Métis Female. Age 13

## Future Plans

The next portion of the evaluation students are asked about their future plans. The students responded with multiple responses. (Students were allowed to make multiple choices for this question.) 93.7% (149) responded

After high school, do you plan to:

- 27.9% (71) Go To University
- 40.2% (55) Go To College
- 22.5% (24) Find a Job
- 4.9% (22) Train in a Trade
- 1.5% (1) Internship Training
- 2.9% (6) Other



“This was very educational and helped me get ideas of what I can be.”

Métis, Female, Age 15

**What careers(s)/job(s) interests you the most?**

*A sampling of the student remarks are:*

Trades  
 Military  
 The Forces  
 Physician  
 RCMP  
 Engineering  
 Paramedic  
 Writing  
 Lawyer  
 Social Work

Veterinary Services  
 On Air Announcer  
 NHL  
 Singing  
 Mechanics  
 Sales Rep  
 Program Director  
 Photographer  
 Medical Lab Technician  
 Radio

## Student Comments

In the next portion of the evaluation students were asked to share comments, a few are listed below.

- “Great!! Very Inspirational”
- “Thank You for a wonderful presentation”
- “It was really great & super interesting!”
- “It was awesome, accurate and super.”
- “We thank you for coming.”
- “I thought it was very helpful and it showed us that radio can be fun.”

## RADIO CAREERS IN THE CLASSROOM

### 2011 - 2012 DELIVERY SCHEDULE

<u>SCHOOL NAME</u>	<u>DATE</u>
1. W. C. Eaket Secondary School, Blind River, ON	April 2011
Blueprint for the Future, Halifax, NS – two workshops	May 3, 2011
2. Little Pine First Nation, Payton, SK - CANCELLED	August 9 <sup>th</sup> , 2011
3. Ashmont Secondary School, Ashmont, ON – Radio	October 5, 2011
Blueprint for the Future, Yellowknife, NT – two workshops	October 22, 2011
4. Mount Baker Secondary School, Cranbrook, BC – Radio	October 28, 2011
5. John C. Yesno Education Centre, Eabamet, ON	November 2, 2011
6. Berwick District School, Berwick, NS	November 15, 2011
7. North East School Division, Nipawin, SK CANCELLED	December 14, 2011
8. Quesnel Junior School, Quesnel, BC	January 9, 2012
9. Correalui High School, Quesnel, BC	January 10, 2012
10. Lach Klan Junior Secondary School, Kitkatla, BC	February 2, 2012
11. Education Series, Vancouver, BC – five workshops	February 22, 2012
12. Chief Napeweaw Comprehensive School, Frog Lake, AB	February 29, 2012

\*Please note, while 10 deliveries were agreed upon Indspire was able to deliver an additional session because it was coupled with another delivery in the same area at the same time sharing the costs.





**Contribution d'Astral Media  
à la production radio enfant  
Décisions CRTC  
2007-359 et 2009-481**

**Fondation Radio Enfant**

**Septembre 2011 à août 2012**

Rapport de production présenté le 25 octobre 2012



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25 octobre 2012

**Mme Claude Laflamme**

Vice-présidente Affaires Réglementaires  
ASTRAL MEDIA RADIO  
1717, boulevard René-Lévesque Est,  
Montréal (Québec) H2L 4T9

**OBJET : Radio enfant-ado, bilan de réalisation : septembre 2011 - août 2012**

Madame Laflamme,

La Fondation Radio Enfant vous présente son bilan de la réalisation des activités de radio enfant pour l'année 2011-2012. Comme il a été convenu dans notre entente, nous concentrons l'appui financier d'Astral Média à la production de contenus radiophoniques par et pour les jeunes, surtout en milieu scolaire et communautaire. Nous travaillons dans la région de la capitale canadienne, soit l'Outaouais québécois, et l'Est ontarien mais aussi à Montréal et dans plusieurs régions du Québec. Nous avons développé des collaborations dans le but de créer un réseau les jeunes francophones des Amériques, dont la Radio Jeunesse sera un pivot central de l'expression radiophonique des jeunes. Pour arriver à ce réseau, nous avons établi les bases d'un système dans le but de réaliser la radio jeunesse en permanence d'ici trois ans en provenance de partout du Canada.

Pour 2011-12, les productions radiophoniques dédiées aux jeunes ont pu se réaliser grâce à des partenaires comme le Centre de la francophonie des Amériques, la ville de Gatineau et le gouvernement québécois par son programme de coopération francophone au Canada. Ces collaborations ont donné une autre envergure à l'initiative de la radio enfant-ado.

À la base de cette initiative, la Fondation s'assure que les réalisations répondent au besoin des jeunes d'avoir accès à la radio et s'y exprimer. Nous établissons et animons des réseaux d'échanges et de diffusion pour les jeunes. La contribution d'Astral Media à la radio enfant, constitue un exemple tangible au développement de nouveaux talents, notamment ceux des enfants à la radio. C'est dans cette perspective, que la Fondation Radio Enfant poursuivra ses efforts pour établir sur des bases solides, la production radio pour les jeunes de 4 à 18 ans.

Madame Laflamme, 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 jeunes à la communication médiatique. La majeure partie des activités de production se réalise en milieu scolaire. Au cours de l'année 2011-12, la Fondation Radio Enfant a réalisé ses activités dans les régions de l'Outaouais et un peu partout au Québec.

**La contribution d'Astral Média qui fait l'objet de ce rapport est de 50,000 \$ découlant de la décision CRTC-2007-359 et de 72,555.50 \$, de la décision CRTC-2009-481.**

Objectifs	Cibles	Résultats
Soutenir le développement de la programmation radiophonique pour les enfants (4-18)	Susciter la participation directe des jeunes de 4 à 18 ans à la réalisation d'une programmation radiophonique.	Ajouter à la programmation canadienne des productions radiophoniques émanant des jeunes, en ondes dans la région de la capitale canadienne au 1670AM, sur le web et par le biais de radios locales de faible puissance FM et courte durée.
	Établir avec le milieu scolaire et communautaire un réseau de production pour les jeunes.	

Les productions réalisées au cours 2011-12 auront permis de produire dans les différents milieux du Québec et dans la région de l'Outaouais et au Canada francophone plus de *100 productions*.

## Le seul soutien financier à la radio au service des enfants !

Astral Media est le seul radiodiffuseur privé à assurer une contribution à la production radio dédiée aux enfants. Nous savons que les enfants forment le groupe de notre société le plus mal servi par la radio. Même si nous avons multiplié nos représentations auprès du gouvernement québécois pour obtenir un soutien, on refuse toujours d'ouvrir le programme d'aide à la radio communautaire dédiée aux enfants. La radio pour les enfants est exclue de l'aide publique autant au Québec qu'au fédéral. Par sa contribution, Astral Media a permis d'actualiser un peu, la Loi de la Radiodiffusion qui stipule que la programmation radio ne doit pas répondre aux seuls aux besoins des hommes et des femmes, mais aussi considérer ceux des enfants.



## Bilan

L'appui financier d'Astral Media a permis de réaliser plus d'une centaine d'activités de production et offrir 365 jours de diffusion en ondes et sur le web. Les artisans de la Radio Enfant ont offert de la formation, des consultations et une présence en ondes. La contribution d'Astral a été, dans plusieurs cas, combiné à celui de partenaires pour réaliser des projets de productions de plus grandes envergures.

Productions radiophoniques - Septembre 2011 à août 2012	CRTC	Date	Budget
Festival des Montgolfières, Gatineau (5 jours de production)	2009-481	Septembre	3 000 \$
Bal de l'Avenir, Centre-Sud, Montréal	2007-359	Septembre	2 750 \$
Rimouski - Festival international du film Jeunesse	2007-359	Sept-Oct	5 901 \$
Production de la station - lancement de la programmation	2009-481	Septembre	3 000 \$
École Carle, Gatineau	2009-481	Sep-Déc	1 500 \$
La commission jeunesse de Gatineau	2009-481	Sep-Août	7 500 \$
École Pierre-de-Coubertin, St-Léonard, CS English de Mtl	2007-359	Décembre	2 850 \$
École Saint-André Apôtre (CSDM)	2007-359	Déc-Jan	500 \$
Programmation jeunesse des fêtes	2009-481	Déc-Jan	7 000 \$
École primaire internationale du Mont- Bleu	2009-481	Février	3 500 \$
Camp de la relâche (mars)	2009-481	Mars	2 250 \$
Le jeunes artistes et talents de la région du Pontiac	2009-481	Avril	1 500 \$
École Massé, Gatineau	2009-481	Mai	3 500 \$
Les Chorales de l'Outaouais 2012	2009-481	Mai	4 000 \$
Canadian Parents for French	2009-481	Mai	1 500 \$
Concours oratoire Optimiste	2009-481	Mai	1 000 \$
Secondaire en spectacle	2009-481	Juin	1 500 \$
Festival Franco Ontarien	2009-481	Juin	1 500 \$
Merveilles de sable et Grands feux du Lac-Lemay (3 jours)	2009-481	Juillet	3 000 \$
Tournée des festivals de l'Outaouais (5) Reportages	2009-481	Juil-Août	3 000 \$
Radio Jeunesse des Amériques	2007-359	Jan-Juillet	10 000 \$
Radio Web - Jeunesse - Formation-production-programmation	2007-359	Fev-Mrs	8 000 \$
À la petite école de la chanson - Petite-Vallée, Gaspésie	2007-359	Fév-Juillet	10 000 \$
Camp d'été 2012 (formation, production et programmation)	2009-481	Juil-Août	9 500 \$
Radio Jeunesse aux Jeux de 2014	2007-359	Juin-Août	2 000 \$
KarV, l'anti-gala 2011	2007-359	Août	2 500 \$
La Coupe Soccer de l'Outaouais (ARSO)	2009-481	Août	2 000 \$
Programmation, encadrement et formation pour CJEU 1670 AM	2009-481	Sep-Août	10 000 \$
Frais de diffusion AM et web	2007-359	Sep-Août	8 300 \$
		<b>TOTAL</b>	<b>122 551 \$</b>
	<b>GRTC2007-359</b>		<b>52 801 \$</b>
	<b>GRTC2009-481</b>		<b>69 750 \$</b>

## **Présentation des initiatives de productions radio**

La quatrième année de partenariat avec Astral Media s'est faite sous le signe de la Jeunesse. Les notions «enfant et ados» ont été fondues dans celui de jeune. Le Conseil jeunesse, les organismes de jeunes, le Fonds d'investissement Jeunesse ont permis à la Fondation Radio Enfant de réaliser une variété d'activités radiophoniques en milieux scolaires et communautaires. De concert avec le Centre de la Francophonie des Amériques, la Fondation a réalisé des productions radiophoniques et sur le web avec des jeunes de partout. La Fondation a poursuivi ses actions en matière de persévérance scolaire en travaillant avec la Table de concertation en Outaouais. La Fondation et le Centre de la Francophonie des Amériques ont démarré un réseau de productions radiophoniques pour les jeunes francophones. En même temps, pour la première fois, la radio enfant était présente au 30e Festival de la chanson de Petite Vallée pour transmettre une programmation locale à Ottawa-Gatineau et sur le web.

Voici une brève présentation des activités de la Fondation résultant du soutien accordé par Astral Media à la production radiophonique des jeunes de 4-18 ans.

### **Festival des Montgolfières, Gatineau**

Depuis 8 ans que la radio enfant-ado s'installe, à la rentrée scolaire, son studio au coeur du plus grand festival de l'Outaouais, celui des montgolfières de Gatineau. Pendant quatre jours, les festivaliers peuvent voir les jeunes prendre les ondes. Les personnalités de la région, les artistes invités et les artisans du festival sont venus au micro pour parler de leur carrière et participer à la réalisation radio au 1670AM et sur le web.

### **Bal de l'Avenir**

Pour une troisième année, la radio enfant était présente au Bal de l'Avenir avec la Fanfare Pourpour. Sous la forme d'un rituel festif, cette semaine d'activités artistiques permet d'accompagner les jeunes à la rentrée scolaire pour les élèves du quartier Centre-Sud de Montréal. Des ateliers avec la Fanfare Pourpour ont permis aux jeunes de créer des chansons au coeur d'un grand défilé. La Radio Enfant était présente au studio de la Ruelle de l'Avenir, en ondes au 105,9 FM à faible puissance et retransmis à la station de Gatineau-Ottawa. Les jeunes du quartier Centre-Sud sont venus à la radio comme journalistes apporter en ondes leur créativité. La radio FM du Centre-Sud a été en ondes pendant une semaine. Des groupes de l'école Garneau ont été formés en journalisme écrit et à la radio afin de couvrir les événements du Bal de l'Avenir et d'en informer la population du quartier.

### **Rimouski - Festival international du film Jeunesse**

Pour une seconde fois, la radio enfant s'est rendue au Festival international du film jeunesse de Rimouski à la fin septembre pour le 29e. Le Carrousel du film offre des activités d'éducation cinématographique, de production d'images en mouvement et de rendre accessible le cinéma jeunesse international aux jeunes de 4 à 17 ans. Pendant la durée du festival, la radio enfant-ado fut installée au coeur des activités, dans le Café Zoom, là où les jeunes des écoles environnantes ont pu faire de la radio pendant 10 jours. Cette programmation fut retransmise à Gatineau-Ottawa et sur le web.

## **Production de la station, sa promotion et le lancement de la programmation**

Des activités de production ont été réalisées sur le territoire auprès de plusieurs organismes jeunesse. Au début de l'année scolaire, une invitation fut lancée aux organismes jeunesse de la région, la Table Jeunesse de l'Outaouais (TJO), à la commission jeunesse de Gatineau, aux maisons de jeunes, aux carrefours jeunesse emploi, aux écoles primaires et secondaires, au Cégep et à l'Université du Québec en Outaouais. Une réponse positive, 95% des gens invités ont répondu à l'appel ! Plusieurs ont décidé de participer à la grille de l'automne 2010 et d'autres ont décidé qu'ils seraient plus à l'aise de participer celle de l'hiver 2012. Depuis, l'équipe de la radio offre de la formation et un encadrement aux équipes participantes. C'est avec beaucoup d'enthousiasme et de dynamique que les jeunes prennent l'assaut des ondes. C'est une expérience qui regroupe, rassemble et unit les jeunes !

### **« La radio à l'école ! »**

L'équipe de la radio enfant a appuyé les enseignants de huit écoles qui souhaitent intégrer la production radio à leurs activités scolaire. Les écoles sont invitées à produire une heure par semaine. Une formation et l'encadrement sont offerts aux enseignants.

École Carle, CSD  
École Pierre-de-Coubertin, St-Léonard  
École Saint-André Apôtre de Montréal  
École primaire internationale du Mont- Bleu, Hull  
École Massé, Gatineau  
École les Ursulines de Québec,  
École «Le petit Séminaire de Québec»  
La Table Jeunesse de l'Outaouais  
La commission jeunesse de Gatineau

## **Tables jeunesse de l'Outaouais en ondes au 1670AM**

La commission jeunesse fut en ondes au 1670 AM pendant 10 semaines grâce à la production radio. La réalisation d'une série de dix émissions fut un grand succès auprès des auditeurs jeunes et parents. L'émission avait pour but de faire connaître des personnalités, des entreprises, et des organismes de la région, plus d'une centaine d'entrevues ont été réalisées. Voici quelques entrevues que vous pourrez retrouver sur le site de la CJ. En exemple (Françoise Boivin) (Maxime Petneaud Jobin) (Joseph de Sylva) (Denise Lafrenière) (Sylvie Goneau) (Boulangerie Grains de vie St-André Avelin) (Potager Hardley) (Véronique Aubin de tel jeune) (Léa Nieminen a gravi le mont Kilimandjaro) (l'artiste Ivy, Slamer) (Mixmania-10 artistes) (Sophie Tremblay Savonnerie de la Petite Nation) (Monique Dieber, Pontiac) (Dépanneur Sylveste) (Herboristerie- Petite Nation) la maison de Thé de Hull.....

L'entente sera reconduite jusqu'en 2014 avec l'objectif de créer des échanges en vue des jeux de la jeunesse francophone à Gatineau de l'été 2014.

### **École Saint-André Apôtre (CSDM)**

L'école St-André-Apôtre de la CSDM a repris les ondes pendant la période des fêtes pour présenter les émissions de deux écoles du quartier soit l'école secondaire Sophie-Barat. Les élèves de ces deux écoles ont produit pour la période des fêtes, une programmation originale et de qualité par sa diversité. Mme Joanne Teasdale qui a été mise à la disposition par la CSDM a conçu et organisé la grille des programmes. Les élèves ont fait de très belles entrevues avec des personnalités, réalisé de mini-programmes, interprété des chansons et raconté des histoires. Cette radio enfant est possible grâce à la mise en place d'un studio radio à l'école St-André-Apôtre. 23 déc. au 11 janvier 2011

### **École Pierre-de-Coubertin (CS English-Montréal)**

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 réalise pour une seconde année, du 15 au 21 décembre 2010.

### **Programmation des fêtes**

Pendant la période des fêtes, la radio ouvre ses ondes aux jeunes, qui viennent présenter leurs musiques et leurs vœux des fêtes. Nous avons retransmis les spectacles des chorales et autres concerts réalisés par les jeunes.

### **Optimiste - concours d'art oratoire**

Depuis le début de nos activités, la radio enfant reçoit l'appui des Clubs Optimistes de la région. En contrepartie, nous offrons un appui tangible aux Clubs Optimistes de la région, dans leurs activités auprès des jeunes. Les jeunes des clubs peuvent recevoir une formation et l'opportunité de réaliser des émissions en direct du studio de la radio. La radio fut présente au concours d'art oratoire et a retransmis sur ses ondes les présentations des jeunes.

### **Semaine de relâche du Québec (mars)**

À l'occasion de la semaine de relâche au Québec, la radio enfant a renouvelé son invitation aux élèves à participer à un camp radiophonique. Une équipe d'une douzaine de jeunes est venue au studio présenter une programmation et des informations aux jeunes pour faire de la relâche, une période enrichissante.

### **Radio Jeunesse**

Le Centre de la francophonie des Amériques (CFA) et la Fondation Radio Enfant ont poursuivi l'objectif de créer une radio jeunesse. Le but est de créer un espace radiophonique animé par les jeunes qui viendrait de partout en Amérique. Cette radio jeunesse sera éducative, ludique et francophone. Elle s'adresse aux jeunes francophones et francophiles vivant dans les Amériques. Nous avons saisi deux occasions qui s'offraient, soit le Forum de la francophonie canadienne et du Forum mondial de la langue française à Québec pour permettre aux jeunes de s'exprimer sur les enjeux de l'avenir du français.

Pendant ces deux événements en mai et juillet, une station a diffusé, à 25 watts au 105,5 FM, de l'Hôtel Hilton un signal qui été retransmis à la station 1670AM de Ottawa-Gatineau et sur le web. Les contenus abordés par la radio jeunesse étaient ceux des deux forums soit l'économie, le travail et la formation; les référé-

rences culturelles; l'univers numérique; la diversité linguistique, une richesse. La thématique a été abordée sous l'angle de la jeunesse comme autant de défis qui se posent aux jeunes. Pour le Forum canadien, nous avons assemblé une programmation de 35 heures en provenance de toutes les composantes francophones et acadiennes du Canada. Ces deux expériences nous permettent d'enclencher les activités de réseautage pour les jeunes qui viendront aux Jeux de la jeunesse francophone à Gatineau en 2014.

### **Choralies en Outaouais**

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.

### **ARSO - Soccer Outaouais - radio officielle**

Radio Enfant est devenue la radio officielle du soccer de la région. Le soccer jouit d'une grande popularité dans la région auprès des jeunes. Toutes les équipes sont regroupées au sein de l'Association régionale du soccer en Outaouais (ARSO). Une entente de coopération a été convenue entre la radio et l'ARSO pour diffuser de l'information sur les activités du soccer dans la région et la couverture en direct de certains tournoi.

### **Canadian Parents for French**

Nous avons renouvelé notre entente de production avec l'organisme «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. La radio Enfant, a diffusé la cérémonie de remise des prix du Concours national d'art oratoire en mai 2011. 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. 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. Le CPF apprécie le travail de l'équipe radio.

### **La radio de la petite école de la chanson**

La radio enfant a participé au Festival de Petite Vallée. Ce fut dix jours de programmation en direct du 21 au 30 juin. La radio a installé une antenne à 50 watts sur place pour sa diffusion FM, et retransmis sa programmation à Gatineau au 1670 AM et sur le web. Plus de 300 jeunes ont chanté un hommage à Michel Fugain, plus de 1000 personnes sont réunies à l'Église du Village, la radio est installée en permanence au Café de la vieille forge de Petite-Vallée ! Pendant toute la semaine, une programmation artistique pour et par les jeunes ! Plus de 20 jeunes Gaspésiens s'inscrivent pour vivre et animer à la radio ! Ce fût un grand succès qui sera reconduit l'année prochaine !

### **Merveilles de sable et Grands feux du Lac-Lemay (3 jours)**

La radio a pris l'habitude d'être présente sur les lieux de ce rendez-vous familial en plein coeur de l'été - «Les merveilles de sable ». C'est l'occasion pour les jeunes animateurs de prendre un contact direct avec la population et faire participer d'autres jeunes à la production radio dans un cadre festif.

## **Camp d'été : formation et production**

Pendant tout l'été, Radio Enfant a offert aux jeunes des camps radiophoniques. Plus de 25 jeunes ont pu faire de la radio au cours de l'été. Nous avons accueilli une moyenne de 4 jeunes par semaine à la radio dans le cadre des camps d'été. Nous avons eu deux inscriptions venant de l'extérieur de la région, un participant de Montréal et un de Hawkesbury, les parents séjournaient dans la région afin de permettre cette expérience à leurs enfants. Une formation radiophonique adaptée pour les jeunes de 10 à 14 ans. Cela a permis à quatre jeunes de travailler à la radio pendant l'été comme animateur de camp de jour. Chaque jour les jeunes avaient une sortie à l'extérieur du studio, en voici quelques exemples : rencontre de la députée Maryse Gaudreault pour une entrevue, visite de la maison du Gouverneur général, visite de la SPCA et participation aux tâches, visite au musée des sciences et technologies, musée des sciences de la nature, maison des auteurs de l'Outaouais, les jeunes ont pu assister à quelques conférences de presse et points de presse. Nous avons réalisé une soixantaine de sorties pendant l'été. Les jeunes revenaient avec des propos à dire et à commenter. Ces reportages furent enrichissants et éducatifs pour les jeunes. Les parents ont été enchantés de la programmation de notre camp d'été. Nous avons reçu plusieurs invités en studio pour des entrevues de qualités par les jeunes. La réalisation d'une émission en direct chaque jour de 13 h à 16 h et en rediffusion de 17 h à 21 h pour le plaisir des parents et de la famille !

## **Karv l'anti-gala 2011**

Encore une fois, Astral Média, l'instigateur de l'anti-gala - KARV 2011 a invité son équipe d'animateurs et animatrices à venir occuper une place de choix à cette rencontre entre les grands de la TV et la relève ! Ce gala est organisé comme une vraie activité média pour nos jeunes qui organisent leur présence longtemps d'avance. C'est une façon de remercier nos jeunes bénévoles pour leur participation à la radio. Cet événement jeunesse permet à nos jeunes de découvrir leurs vedettes préférées dans un contexte très simple et familier hors de l'ordinaire. Pour sa 8e édition, KARV, l'anti.gala a repris sa formule gagnante, le gala devant public à l'allure VRAK.TV! La radio était présente pour couvrir l'événement et rencontrer les vedettes. Elle établit une belle relation avec VRAK TV! Quatre journalistes de Radio Enfant ont réalisé leur reportage radio de main de maître. Radio Enfant a été mise en valeur.

## **Jeunes-ARCO : réalisation et pré-production d'émissions musicales**

Production avec les jeunes impliqués dans l'apprentissage 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.

## **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.

### **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.

### **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 activités estivales. Nous avons intitulé cette production «La Tournée des Festivals». Ajoutant une valeur à leurs activités, les organisateurs de différents festivals d'été, la radio s'est donc promenée d'un festival à l'autre au cours de l'été 2012.

### **En guise de conclusion**

Pour une quatrième année, la Fondation Radio Enfant a pu faire profiter le financement d'Astral Média aux jeunes. Deux décisions du CRTC, la #2007-359 et la #2009-481, ont accordé un budget de 120 000\$ à la production radiophonique en faveur des jeunes (4 à 18 ans). Notre objectif était pour cette année d'aller en profondeur avec des groupes restreints afin de diversifier les sources d'expression, d'étendre dans la région de l'Outaouais le rayonnement de la station. Ce but a été atteint.

La contribution d'Astral Media est non seulement appréciée, mais essentielle pour donner aux jeunes une place à la radio. Merci pour la confiance qu'Astral Média accorde à la Fondation radio enfant pour réaliser ses activités.

**Cordialement,**

**Nathalie Bernard  
Michel Delorme,  
25 octobre 2012**

Pour le conseil d'administration de la Fondation Radio Enfant

