Terms marked with an asterisk are explained in the [Glossary](#).
Please refer to the glossary as need be. It can be a usefull tool to assist you with your application.

Before you start your funding application, we highly suggest that you read the following tips on how to write a successful application to the CRFC :

- Start preparing your application <u>as soon as possible</u>. Do not wait until the deadline!
- Read the [Radiometres Guidelines](#) carefully. They are available on our website.
- Collect and update all mandatory documents to go along your application form. Make sure to have an electronic copy of all required documents.
- Use a word processing software to compose your text, and revise your grammar and spelling. Then copy and paste the information into the online application form. You will be sure to have a backup copy.
- Keep in mind the assessment criteria and program results when formulating your answers.
- Submit a coherent project and demonstrate that your project is well structured and that you have the capacity to achieve it.
- Be concise and clear. Go straight to the point! Avoid writing long, vague, redundant or general statements about your project.
- Focus on the accomplishments you want to achieve during the funding period and not on problems or issues that you are experiencing.
- Do not assume that the CRFC knows your station, can read between the lines or guess what you are trying to say.
- Ask someone who is not familiar with the station and your project to review your funding application and provide constructive comments.
- Contact the CRFC to talk about your project and get feedback on your draft application.

SECTION 1: YOUR STATION

1. Please provide basic information about your station.

It is suggested to detail the following elements:

- *A brief history of the station;*
- *Your mandate;*
- *Your organizational structure as well as the number and function of employees (full-time, part time, contract or casual) and the number of volunteers;*
- *Your financial and material resources;*
- *The highlights of your programming schedule;*
- *A description of the community you serve (rural or urban, population size, number of listeners, nature and diversity of your listeners, etc.).*

CFUZ is an online station with active volunteers currently creating podcast-style content for a 24 hour per day stream. We continue to move forward towards our goal of a full-time FM broadcasting station.

Penticton, and the Okanagan Valley of southern BC in general, has never experienced community radio, and our application to the CRTC represents the first broadcast licence granted to a community radio station in the area.

In existence since 2010, online streaming since 2014, and established in our studio since early 2016, CFUZ currently maintains a 24/7 online stream consisting of local music and spoken word programs, music mixes, and some syndicated programming.

CFUZ has worked diligently to establish a volunteer infrastructure as a result of our CRFC funded Tuning In To Our Volunteers project. This project has been very beneficial to us as we experience ongoing growth in our organization.

Though our current CRFC-funded Listen UP! Speaker Series, we are introducing experts in community radio, public radio, podcasting, music and the arts to our community. Workshops and public talks are giving our volunteers and community members the ability to gain a broad spectrum of ideas and skills that will set us off in the right direction as we move towards the FM broadcast phase. Overall, we are learning about the power of community radio in Penticton.

The CFUZ mandate is to aspire to reflect the diversity of the South Okanagan by broadcasting programming that presents the opinions and concerns of many cultural groups, ages, genders, sexualities and abilities. The CFUZ mission is to engage and enrich the South Okanagan through quality radio programming that empowers, educates and entertains.

Governed by the Peach City Community Radio Society Board of Directors, the station operates exclusively under the efforts of members and volunteers. The 9 member Board is extremely active in the daily operations of the station and consists of a President, Vice President, Treasurer, Secretary, Membership Director, Communications Director, Volunteer Director and 2 Directors at Large. There are over 75 members in good standing. Six committees exist to manage Programming, Music, Production, Support/Fundraising, Technical and Outreach objectives. We have no staff at this point, with the exception of a contract coordinator for our current CRFC Radiometres project.

CFUZ maintains a functioning radio studio for the benefit of our members and volunteers. This facility provides programmers with the capability of recording audio content in a studio environment, as well as the ability to stream live to our internet stream for scheduled broadcasts. Consistent and effective fundraising efforts led by our members and volunteers have allowed the Society to acquire the necessary

FM broadcast equipment, prepare the facility technically, and cover basic operational costs as we work towards live-to-air broadcast capability in the latter part of 2018.

Currently, our programming schedule contains a diversity of musical genres and subject matter, reflective of the number and level of volunteerism to date. We proudly hear quite often that the quality of programming at our station is that of what one might expect from a far more mature organization. Some highlights include music programs which have been produced for more than 4 years (Left Off the Dial, Old Time Country Show) as well as a number of relatively new programs which have reached an impressive level of professionalism and are quite polished despite having only produced 10-20 episodes (A World of Chant, Blue Cafe, Doc Fever). Our programmers regularly contribute to nationally-led efforts such as the 2018 NCRA Homelessness Radio Marathon, and the Rendez-vous de la francophonie programs, as well as facilitating the live broadcast of community events such as electoral candidate forums and our annual Okanagan Vinyl Fest.

CFUZ is based in Penticton, a community of approximately 40,000. Penticton is a popular tourist destination with its warm sunny climate, location between two great recreational lakes and its many wineries. Penticton is a popular place for retirees with a large part of the population being over 65. There is a thriving arts community and a growing music scene, and a multitude of community organizations representing the many people, events and initiatives in the South Okanagan.

2. Over the past three years, what were the greatest achievements made by your station?

What are you particularly proud of? Have you carried out large-scale projects such as studio renovations or are you pleased by the increase in your advertising sales? Did you do something new and daring? Or have you received awards or mentions highlighting the quality of your work?

In 2016 we took a big step in securing a physical space in which to establish our station. After our original location fell through due to circumstances beyond our control and unavailability of our second choice location, we appealed to the community for assistance in finding a home. The Cannery Trade Centre, an historic building that currently houses artisans, restaurants, industrial businesses and a theatre, was able to offer us the perfect spot.

In early 2016, we achieved our fundraising goal to purchase studio and broadcast equipment. After many volunteer hours and volunteer elbow-grease, we transformed our space at the Cannery Trade Centre into a small office and sound booth. With $36,000 raised through personal and business donations we carefully outfitted our new studio and created flex space for our volunteers in which to work and train. Programmers have been utilizing the studio for recording programs on a weekly basis. The office is used weekly for training and meetings.

In 2017 we were successful in our CRFC Radiometres grant application. The grant is funding our Listen

Up! Speaker Series which features workshops and public talks for our members and the community at large. Topics pertain to community radio with the goal of enhancing the skills of our volunteers and inspiring more people to get involved. The 7 speakers come from diverse backgrounds:
- Rosemary Thompson; conductor and director of the Okanagan Symphony Orchestra
- Chad Saunders; director at Studio Bell -- the National Music Centre, and past station manager at CJSW
- Janet Rogers; Mohawk radio host, doc producer and poet
- Katie Jensen; podcast producer
- The Pack A.D.; female rock duo
- Campus/Community Radio Panel including CICK's Glen Ingram, CKUW's Victoria King and CJSW's Myke Atkinson
- Holger Petersen; host of CBC's Saturday Night Blues

In January 2018 we launched our live-stream capabilities. The studio is now functioning for live-stream broadcasts as well as podcast style program preparation. All current and new CFUZ programs will transition to live-to-internet broadcasting over the first part of 2018 as we solidify our broadcast procedures going forward. The goal is to train our programmers to broadcast live in anticipation of beginning our FM transmission later in 2018.

Solidifying our studio and transmission system over the course of the first half of 2018 is likely to be our greatest achievement, superseded only by the commencement of FM broadcast in the fall of this year.

3. What are the challenges and/or difficulties you are currently dealing with?

What is keeping you from fully achieving your mandate? It can be a significant turnover in staff, a precarious financial situation, technical problems, etc.

CFUZ continues to experience steady growth and positive feedback from the community. We recognize that at times, our organization suffers from a lack of skilled volunteers to share the workload involved with growth. Through our outreach and programmer training efforts, we are continually welcoming many new programmers to the mix, however there are only a small number of current volunteers with the ability to offer hands-on studio training - especially during or our live-to-stream growth towards an FM broadcast.

The majority of CFUZ created programs are music related. While we do have a small number of spoken word programs taking place or in the planning & development stages, we are lacking experienced, engaged and confident programmers who can help us increase our talk-based shows.

We are fortunate in that we have a knowledgeable group of technical volunteers who continuously work to bring our studio up to the standard needed, but knowledge sharing can be a slow process when those who are most involved are over-extended in terms of time.

Choosing to remain a volunteer-run station causes us to at times struggle with the organization and maintenance of the general and day-to-day duties that would otherwise be managed by a staff member. As a result, the station doesn't seem to progress in our development plan as quickly as our Board would prefer. To overcome this, we gradually but consistently find ways to increase the number of skilled volunteers in our midst. Our recruiting efforts focus on individuals with skills and passion, whom we groom to take on future leadership roles, eventually helping to share the workload and help our station grow in a manageable way.

4. For the next two years, what are your top priorities?

Please detail your action plan.

Our Board of Directors have identified two top priorities for the duration of 2018.

The top priority identified for CFUZ in 2018 is to fully implement the transition from an online streaming station to an FM broadcast station. Our volunteer Technical Committee meets regularly to work on installing, testing and documenting the computer and audio infrastructure necessary to reach this goal. Having a firm grasp on the computer infrastructure, they have currently turned their focus onto the FM broadcast system, antenna installation, and liaison with the municipal (City of Penticton) and federal (ISEDC, CRTC) bodies in order to provide the required permits and documentation to begin broadcasting in the fall of 2018.

Currently, two CFUZ programs are broadcasting live to the internet stream weekly, testing our equipment and procedures and providing feedback to the Technical committee, and paving the way for the migration of the rest of the programming slate to a live-to-stream format. The successful change to a live-to-stream regime provides our technical volunteers and our programmers with the confidence that our systems and procedures are solid prior to commencing an FM broadcast, making the transition to that medium as seamless as possible.

The second priority identified by the Board is to increase the overall number of program hours within our broadcast schedule. By increasing the number and frequency of training sessions offered to the public and members of the Society, we have streamlined our intake processing procedures, and as a result have welcomed new members and programmers at an increased rate over the past several months. The Programming Committee works with each individual program proposal to ensure that the premise is sustainable, and the hosts are not only well trained, but have the resources at hand to solve problems and progress their concepts with a minimum level of support. The Programming Committee is also actively working with 'veteran' programmers, providing them with the skills and resources to act as mentors to new recruits, taking the burden off senior volunteers and helping to disseminate institutional knowledge more efficiently, and build capacity as a result.

SECTION 2: YOUR PROJECT

5. Title of the project

Your title can be either creative or descriptive or both. The CRFC will use this title to identify your project in its communications.

Speak Out Community Collective

6. Description of your project

Describe your project clearly and concisely. If approved, your text may be reproduced in whole or in part on the CRFC's website.

This project will launch live, community-focused spoken word programming at CFUZ through the establishment of a Community Collective Coordinator and a weekly spoken word program highlighting important local organizations and community groups. Program guests will consist of representatives from community organizations engaging in on-air interviews with a rotating group of trained hosts. The result, in addition to an increased awareness of community initiatives, will be highly trained volunteers and the first live talk-based program on CFUZ.

The Coordinator will expand on previous station outreach to community organizations, in order to invite and include as wide an array of diverse community voices as possible to the program, strengthening existing partnerships, and creating many new ones in the process.

Training for volunteer hosts will include the art of researching, interviewing and general hosting for live radio, as well as technical training in live studio setup, management and troubleshooting.

The live spoken word program will complement the station's newly implemented live streaming format and will transition CFUZ from live stream to live FM broadcast in 2018.

7. What need(s)* do your project respond to?

Why do you want to undertake this project?

In general, the Speak Out project is a capacity building endeavour. It will directly increase the number of skilled volunteers capable of creating live, locally generated spoken word programming content from the CFUZ studio.

The opportunity to kickstart a community collective program through the Radiometres program will set us up for success and sustainability, allowing us to continue similar programming through volunteer efforts in the future. The Community Collective Coordinator will establish the tools and structure required to keep this community programming focused, freeing up other key resources within the organization to focus on other projects and initiatives.

This project will provide opportunities for community groups and individuals to visit the studio and to discuss ideas and information on the air of direct relevance to our community. This will add a diversity of voices to our broadcast and fills a need in the community for information sharing. The development of relationships between CFUZ and participating community groups will serve to demonstrate the value of a community radio resource in Penticton, and will serve to inspire these organizations to potentially seek further involvement in CFUZ.

8. Of the three results* of the program, please select one result you wish to achieve in the long term through the implementation of your project.

If more than one result can be achieved, please select the most appropriate. The CRFC is aware that a project can aim to achieve two or even three results. That's why we ask you to select the one that fits better with your project and develop your funding application accordingly.

Produce high-quality, locally-reflective music and spoken word programming.

9. Explain how your project will help you achieve the result selected in the previous question.

Describe the link between your project and the outcome you are aiming for in the long term.

Our current CFUZ programmers are creating their own programs - some pre-recorded from home, some pre-recorded in studio, and some live from the studio. The majority of our programming is music related and we have a small number of talk-based programs. A weekly live community collective program will add significant spoken-word content to the airwaves and archive.

Training for rotating collective program hosts will increase the number of programmers who are capable and confident in the studio. The training will range from preparation and research to interviewing and general hosting skills. Hosts will also be educated on use of the studio for live stream and eventual live FM broadcasting. The combination of training with regular mentorship by the Community Collective Coordinator will set hosts up for successful program episodes of high quality.

The true success of producing a program which is collaborative, or managed by a collective, is that it provides a sustainable model for a successful, high quality program. Hosts are only required to participate in 1 out of every 4 or 5 episodes, allowing them to explore their content in more depth, while balancing their volunteer commitment to the station with their personal lives.

The opportunity for local people (representative of non-profit and other groups, businesses, teams, musicians and events) to promote and discuss things important to them increases community engagement in a number of ways. The community becomes more aware of CFUZ, groups are able to share information by online radio, and the station builds partnerships with a growing number of community minded people. The addition of new voices adds to the diversity of the CFUZ sound.

Our core volunteers are dedicated and have a wide range of skills, but very few have a background in radio. Many are self-taught or have taken our workshops and now produce pre-recorded programs. Some of our volunteers who have expressed an interest in hosting programs are short of the confidence to take that step or are intimidated by the live studio set-up. This project will build on the training we have provided our volunteers to date by giving them further theoretical and hands-on training in live studio management, plus recording, editing and producing as needed. The end result is a more confident, and capable corps of volunteers producing better quality radio shows.

10. What are the goals of your project?

Your answer has to be closely tied to the selected result (question 8). Demonstrate what you want to achieve by completing this project. We suggest that you use a list format, including between 3 and 5 goals. Be careful not to set high goals you won't be able to reach!

Here are some examples:

- *Increase local music featured on-air.*
- *Have qualified volunteers involved in programming.*
- *Give access to the airwaves to community members.*

The objectives of this project are to:

1) Produce a weekly live, community focused spoken word radio program

2) Provide high quality training for CFUZ volunteers

3) Improve the on-air studio skills of CFUZ volunteers

4) Increase and expand the diversity of voices on CFUZ

5) Develop a database of community groups with key contact people

11. Demonstrate how this project is relevant, important, and innovative.

Put forward the project's ability to have an impact on your station and the community.

This project will build on the foundation we already have in place, and has the potential to take us a giant leap further. CFUZ has focused on setting policy for our members, building and facilitating training for all, and promoting the benefits and fun of community radio.

Our 2016-17 CRFC Tuning In To Our Volunteers project provided the infrastructure for our organization to handle more volunteers as we grow. Our 2017-18 CRFC project Listen Up! Speaker Series has been a well-timed training and community engagement effort. In addition to these projects, ongoing programmer development takes place through training and mentoring, via a selection of training sessions offered by our Programming Committee. The next logical step is to branch out with our newly acquired skills in order to create a community focused collective program. The project will benefit our community through the promotion of non-profit organizations, community groups and citizens in our local area. It will bring together a group of new hosts who will learn the technical side of running a live program in the studio as well as facilitating a talk-focused program with guests.

The connections made with the community groups will be a key part of developing new future content as well as building and maintaining strong partnerships. Outwardly, the community groups who participate will be able to use radio to increase their own presence and reach, sharing information in their own voice. Listeners will have the opportunity to become informed about cultural, business, social and economic community initiatives important in Penticton. As one of the first live spoken-word programs on CFUZ, the Speak Out project will have an immense impact on the station.

12. What is your plan to ensure the long-term viability of your project?

How will your project continue without the financial support of the CRFC?

With the help of a the Community Collective Coordinator, a group of 4-5 rotating hosts will be trained to host live spoken word programming featuring local community groups. The rotating hosts will be chosen based on their interest in continuing to assist with a shared regular community program or the intent to host their own similar program in the future. All hosts will experience programming with a mentor at first, then on their own, so that once the funded project ends they will be well equipped to host or train others on a regular basis in order to sustain the project.

A training module and materials will be created as a result of the funded project which can be used to train potential hosts of collaborative community programs in the future. Not only will the project conclude with an established local spoken word program, but a tried and tested training and mentorship structure. After the CRFC funding period completes, CFUZ will have well-trained hosts, a network of community voices who value community radio for getting the word out, and hopefully some new and loyal listeners.

SECTION 3: EXPECTED RESULTS

13. During the project, will you be producing new programming?   Yes

a. Please answer the following questions regarding the new programming you plan on producing during the project.

Please indicate the total number of hours of new programming you plan on producing during the project?	25
From that number, how many hours will be dedicated to spoken word?	25
From that number, how many hours will be musical?	0
From that number, how many hours will be Canadian content?	0

b. What themes will be covered by the programming (check all that applies)?

Arts and Culture

Children and Youth

Music

News and Public Affairs

Sports

Other (please specify): A focus on highlighting community groups and groups that provide community services.

c. In what format will your programming be presented (check all that applies)?

Call-in

Documentary

News/Talk Program

Interview

d. Who is your target audience?

Each week we will be interviewing a different community group or individual. Our goal is to reach out to people interested in; the arts, homelessness, cultural groups in the city, local sporting events, opportunities for youth, etc. The target audience will be those who are concerned or intrigued by community initiatives and issues of varying topics.

e. How is this programming particularly important for your community?

CFUZ is the only community radio station in Penticton. The commercial stations have limited local content and very rarely any features of length. CBC coverage is based in Kelowna, located 60 km away, and covers a large region in the Interior of BC so Penticton specific stories and information only make up a small portion of the broadcast. Interview/talk based programming featuring a different organization, event, story or issue every week will be a significant increase to the locally developed content of this type available to listeners.

The ability for locals to be directly involved in the sharing of their information on the air will ensure a genuine community voice.

f. Are you going to be broadcasting the programming produced as part of this project on-air?

Yes

g. Are you going to be distributing the content produced during the project in other ways than over-the-air?

Yes

g. i. How?

Streaming

g. ii. On which platforms?

Station's Website

14. Will you be recruiting new volunteers as part of this project?

Yes

How many are you aiming for?

1 to 5

15. Will you be offering training to volunteers (new and/or current)?

Yes

a. How many hours of training do you plan on offering to all volunteers during the project?

10

b. How many volunteers do you plan on training during the project?

4 - 5

16. Do you want to create new partnerships* or strengthen existing ones in your community?

Yes

What groups in your community do you want to include in your project and how do you plan on doing it? Check all that applies.

	Community Groups	Strategies to include them in your project

Advocacy Groups (unions, environmental groups, etc.)	✔	Reach out to our contact at South Okanaga Women In Need Society and invite a representative to be interviewed about their services and upcoming initiatives.
Artistic Community (visual arts, cinema, dance, theatre, etc.)	✔	Reach out to our contacts in the arts community and establish new contacts with other artist groups via a vigorous outreach campaign involving e-mail, info sessions, and cold calling.
Ethnocultural Groups (please specify which group(s) in your strategies to include them)	✔	Reach out to our contacts at the OneWorld Festival (through South Okanagan Immigrant & Community Services) to be interviewed about the festival and its reach.
Indigenous People	✔	Reach out to our contacts at En'owkin Centre and Ooknakane Centre and invite representatives to be interviewed about their services and upcoming initiatives. Reach out to the Penticton Indian Band and invite them to be interviewed about current initiatives and successes.
LGBTQ	✔	Connect with the South Okanagan Gay and Lesbian Association and any other group promoting diversity of sexual orientation and associated issues within our community and local area. These groups are notoriously underrepresented in our local media.
		Reach out to our contacts at the OSO and the Penticton Music Academy and invite representatives to be interviewed about their services and upcoming performances. With respect

Musicians	✔	to local bands, we plan on promoting CFUZ on social media and in local live music venues as a place for bands to get the word out about upcoming performances and recent releases. We already receive music submissions from local bands, so we will ensure that there is communication between our music department and our Coordinator.
Not-for-profit Organizations	✔	Reach out to our contact at the Community Foundation of the South Okanagan and invite a representative to be interviewed about their services and upcoming initiatives.
People with disabilities	✘	
Political groups / Municipal, provincial and/or federal MPs	✘	
Refugees/Immigrants	✔	Reach out to our contact at South Okanagan Immigrant and Community Services and invite a representative to be interviewed about their services and upcoming initiatives.
Religious Groups	✘	
Seniors	✔	We already have a great working relationship with the Penticton Seniors' Drop In Centre -- we hold our biggest annual fundraising event in their facility -- so we would reach out to them to invite them to be interviewed about the many services they offer seniors in our community.
Sports Associations	✘	
		Reach out to our contacts at Okanagan College and invite a representative to be interviewed about their

Universities (student associations, campus groups, professors, etc.)	✔	programs and upcoming initiatives. We will also reach out to the president of the Okanagan College Student Union.
Women	✔	Reach out to our contact at South Okanagan Women In Need Society and invite a representative to be interviewed about their services and upcoming initiatives.
Youth	✔	Establish connections with the Penticton Youth Centre. The centre is a new and exciting project in Penticton and we are optimistic that they will want to get the word out about what they are doing through CFUZ. They are supported by the Community Foundation of the South Okanagan, where we already have a good contact.
Other (please specify which group(s) in your strategies to include them)	✔	Reach out to our contacts in the schools and invite school representatives and student groups to be interviewed about projects and initiatives they are working on as well as upcoming sports events, drama and music performances as well as other school related activities.

17. Do you anticipate participating in local activities during the project?　　No

18. Please indicate what will be the <u>measurable results</u> of your project?

We suggest that you provide a list and limit your answer to less than 10 items since quality is more important than quantity.

Here are a few examples:

- *Number of local artists featured on the air, from 5 to 10 per week.*
- *Number of volunteer hours completed per week, from 50 to 72 hours.*
- *Number of community groups represented on-air, increasing from 5 different groups to 15 for the total duration of the project.*

The outputs of this project will include:

1) A series of 25 episodes of a community collective spoken word program (an increase from 0 hrs to 25 hours of programming)

2) A minimum of 13 community groups/entities represented on-air (an increase from 3 to 10)

3) A minimum of 4 volunteers and 1 contracted person trained to conduct live programming (an increase from 2 to 7).

4) A recurring training session and tools developed to educate volunteers on live studio broadcasting (an increase of training sessions from 4 to 5).

5) A minimum of two news releases highlighting the community collective program to create awareness within the greater Penticton community.

6) A program template and planning checklist to aid in the production of each episode.

7) A database of community groups and contact information for people in those organizations with whom we have built a relationship.

SECTION 4: TIMELINE

19. Start date of the project (at the earliest on September 1, 2018):   2018/09/01

20. End date of the project (at the latest on August 31, 2019):   2019/06/30

21. Identify all activities* you will be undertaking, the title of the person responsible for each task as well as the duration.

We want to clearly see your work plan and the feasibility of your activities in a specific timeframe. Be as specific as possible and remember that your activities should support the goals and expected results of the project.

	Acti	Title	Sept	Oct.	Nov.	Dec.	Jan.	Febr.	Mar.	Apr.	May	June	July	Aug.

	vitie s/St eps	of the pers on in char ge	.												
1	Hirin g Com mun ity Coll ecti ve Coor dina tor	Boar d Repr ese ntati ve (Pre side nt or Vice Pres iden t)	✔	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
2	Trai ning Coor dina tor on stud io use and othe r proc edur es relat ed to the job.	Hea d of Prog ram min g	✖	✔	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
3	Esta blish and add to data bas e of Com mun	Com mun ity Coll ecti ve Coor	✖	✔	✔	✔	✔	✔	✔	✔	✔	✔	✖	✖

#	Task	Responsible												
	ity Groups and Contacts	dinator												
4	Design collective program format	Community Collective Coordinator, Programming Committee	✖	✔	✔	✖	✖	✖	✖	✖	✖	✖	✖	✖
5	Reach out to Community Groups and line up interviews	Community Collective Coordinator	✖	✔	✔	✔	✔	✔	✔	✔	✔	✔	✖	✖
6	Develop training sessions	Community Collective Coordinator, Programming	✖	✖	✔	✔	✖	✖	✖	✖	✖	✖	✖	✖

		Dept												
7	Pilot program format	Community Collective Coordinator	✘	✘	✔	✔	✔	✘	✘	✘	✘	✘	✘	✘
8	Create Training Resources	Community Collective Coordinator	✘	✘	✔	✔	✘	✘	✘	✘	✘	✘	✘	✘
9	Facilitate Training for Volunteers	Community Collective Coordinator	✘	✘	✘	✔	✔	✘	✘	✘	✘	✘	✘	✘
10	Volunteers begin hosting programs	Community Collective Coordinator	✘	✘	✘	✘	✔	✔	✔	✔	✔	✔	✘	✘

Do you need more lines?   Yes

Identify all activities* you will be undertaking, the title of the person responsible for each task as well as the duration.

We want to clearly see your work plan and the feasibility of your activities in a specific timeframe. Be as specific as possible and remember that your activities should support the goals and expected results of the project.

	Activities/Steps	Person in Charge	Sept.	Oct.	Nov.	Dec.	Jan.	Febr.	Mar.	Apr.	May	June	July	Aug.
11	Monitoring deliverables	Board Representative (President or Vice President)	✖	✔	✔	✔	✔	✔	✔	✔	✔	✔	✖	✖
12	Write up and submission of mid-term report to CRFC	Board Representative (President or Vice President)	✖	✖	✖	✔	✔	✖	✖	✖	✖	✖	✖	✖
13	Write up and submission of final report to CRFC	Board Representative (President or Vice President)	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✔	✖
14			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
15			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
16			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖

17			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
18			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
19			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
20			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
21			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
22			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
23			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
24			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
25			✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖

22. What are the human resources and expertise required to complete your project?

Identify all employees and/or volunteers who will be directly involved in the project, and include relevant details.

	Title of the position	Hired specifically for the project?	Full time, Part time, Volunteer	Wage Per Hour	Number of hours per week spent on project's activities	Number of weeks worked throughout the project	Approximate number of hours worked for the duration of the project	Position kept at the end of the project
1	Community Collective Coordinator	Yes	Part time	26	10	39	394	No
2	Show host #1	Yes	Volunteer	20	7	10	70	Yes
3	Show host #2	Yes	Volunteer	20	7	10	70	Yes
4	Show host #3	Yes	Volunteer	20	7	10	70	Yes
5	Show host # 4	Yes	Volunteer	20	7	10	70	Yes
6	Show host #5	Yes	Volunteer	20	7	10	70	Yes
7	Head of Programming	No	Volunteer	20	10	10	100	Yes
8	Board representatives	No	Volunteer	20	1	48	50	Yes
9	Interview Skills Trainer	Yes		50	10	4	40	No
10								

Do you need more lines?   No

SECTION 5: BUDGET

23. Provide the total budget for your project.

List all expenses necessary to carry out your project, including relevant details, if necessary. Pre-defined categories of expenditure are included in the table to guide you, but you don't have to put an amount under each category. Salaries must match the information provided in your funding application (question 22).

You must clearly indicate what are the expenses you expect the CRFC to pay, in addition to any other amount invested by your station or other funders. The CRFC invites you to diversify your sources of funding. This additional funding could come from your station, sponsors, private or government partners, in-kind contributions*, etc. It is important to clarify whether the proposed amounts are confirmed or if they remain to be confirmed (for example, an amount is to be confirmed if you are still waiting for an answer from another funding program that would be a partner in this project).

The total amount requested from the CRFC must not exceed $ 50,000, but the total cost of your project may be greater than $50,000. Your total budget may also match the amount requested from the CRFC.

All amounts requested from the CRFC, without exception, must be eligible, related to the CRFC program priorities, the selection criteria of the Radiometres program, and to your project.

	Please include relevant details	CRFC	Your station	Other partners(s)	Name of funding body (only if you've selected 'Other')	Guaranteed (only if you've selected 'Other')
Salary* (please refer to question 22)	Coordinator will be paid on a contract basis out of Professional honoraria.	0	0	0		
	$18250. The coordinator will receive					

Professional honoraria* and per diems*	$10250 , paid out as specific project milestones are reached. The remaining $8000 will be paid as honoraria to the 4 - 5 show hosts as well as to volunteers who are supervising the coordinator and overseeing the project.	18250	0	0		
Technical equipment	$2000 for the purchase of mobile recording equipment (field recorders, headphones) as well as audio editing software (eg Hindenberg)	1650	350	0		
	$7800 -- part of the funds will be used to pay experts to run training					

Training	sessions on interview techniques, and researching and hosting skills. Remaining funds will be used for the production and printing of training materials.	7800	0			
Advertising and promotional material about the project	$2000 -- for the design and printing of flyers, posters and advertising. Also to pay for newspaper and online advertising.	2000	0			
Office supplies and stationery	$300 to cover paper, binders, and other sundry office supplies.	300	0			
Event-related costs	$500 for info sessions.	500	0			
	$1000 for station visits to					

Travel and subsidy	see how other stations run similar spoken word programs.	1000	0			
Rental (room, equipment, etc.)	$1500 for room rentals for training, info sessions, and project wrap up.	1500	0			
Other:						
Other:						
Other:						
Other:						
Other:						
Total		33000.0	350.0	0.0		

CRFC Total   33000

Your Station Total   350

Other Total   0

Total Cost of Project   33350

24. Demonstrate your financial needs for this project.

Why should we fund your project? Would the completion of this project be possible without the financial support of the CRFC? If your application is approved, how will this funding affect your overall financial situation? And if your project is not funded, what would be the impact on your station now and in the future? We also suggest that you provide highlights of your financial statements*, if necessary.

As CFUZ is run solely by volunteers, and as we are focusing volunteer time on preparing for FM broadcast in 2018, it is difficult to add additional projects to the people who are actively involved. In order to entice new people, it is beneficial for us to provide a structured project with financial incentives to ensure its completion. Once a project such as a community collective spoken word program is running successfully with a variety of people involved, it becomes much easier to maintain on a volunteer basis.

Without funding from the CRFC our efforts to kickstart this collective spoken word programming would be modest at best. The majority of our spoken word programming has come about through small grants through the NCRA's Rendez-vous de la francophonie program and through our participation in the NCRA's Homelessness Marathon. While a small number of our volunteers have produced really high quality programming through these efforts, it is not enough to be self sustaining.

Currently, we have been drawing down our internally restricted funds in order to finish outfitting our studio, purchasing an antenna, transmitter and associated expenses. In the fiscal year ended August 31st, 2017 we had a gross profit of only $2032. We do not currently have the financial resources to carry out this project on our own. If we do not receive funding for this project, we will continue to encourage our volunteers to produce spoken word programming, but we will just not have the resources to support them in a meaningful way.

SECTION 6: PROJECT IMPLEMENTATION

25. To assess your ability to implement the project, please indicate how you plan on monitoring and evaluating your project?

In order to do this, please describe what tools you will put in place to:

- *Evaluate the progress and success of the project;*
- *Follow and share the results obtained within your team;*
- *Respect the deadlines of your project;*
- *Ensure accountability for the funded project.*

The tools used do not have to be complex. These can include team meetings, verbal feedback, shared calendars, compiling data using an Excel file, documents you share on a server, lists, etc.

To help us monitor and evaluate the project we will use a number of tools and strategies. We like to use collaborative online tools such as Google docs and Trello to communicate and track progress. One or two board members will act as a liaison between the board and the Community Collective Coordinator in order to maintain clear leadership/direction and communication. Regular face-to-face meetings and online correspondence between the coordinator and board liaisons will help to ensure the project is on track. Both a spreadsheet and our accounting program will track the budget. The Community Collective Coordinator will be asked to give monthly project updates at CFUZ board meetings.

26. Identify the main risks* of your project as well as any strategies to overcome the risks identified.

Risks are elements that could jeopardize the success of your project.

To help you out, here is a list of potenial risks:

- *Project delays;*
- *Underestimation of the time required to do the work while planning the project;*
- *Late start due to difficulty in recruiting qualified candidate;*
- *Underestimation of the financial resources required to carry out the planned activities;*
- *Underestimation of the human resources required to undertake the planned activities;*
- *Instability/changes in human resources;*
- *Departure of a team member (illness, maternity leave, leaving for another job, retirement, etc.)*
- *Dependance on a single person to carry out the project;*
- *Insufficient number of volunteers to complete the planned work;*
- *Project that is no longer supported by the community and/or the parties involved;*
- *Lower participation to an event;*
- *Non-availability of partners, artists, interviewees, etc.;*
- *Lack of training time;*
- *Equipment failure and/or technical problems;*
- *Staff/volunteers not familiar with the technology;*
- *Lack of clear policies/guidelines;*

- *Not informing a partner of changes to the project;*
- *Not informing the CRFC of changes to the project.*

It is suggested to identify between 3 to 5 risks and to mention how you will overcome these problems if they occur.

The following are potential risks to our project and our strategies to overcome them.

Unreliability/instability of our human resources - if an unreliable Coordinator is hired - we plan to set up the contract in such a way that the contracted individual will only move forward in the position upon completion of step by step deliverables. Similarly, rotating hosts that have been trained will only receive honoraria and future opportunities if they prove to be reliable and prepared for their duties.

Community guests do not show up or are difficult to coordinate - the host & ultimately the Coordinator will always need to be prepared with backup content, guests, etc.

Project delays - if the project is delayed we will reassess our timelines and make adjustments to ensure that we meet our project goals. If significant changes need to be made to the timeline we will contact CRFC and request an extension to our project end date. With past grants we have found the CRFC staff to be very helpful and we know that we will be more successful if we maintain open communication with them regarding any potential challenges with the funded project.

Technical issues in the studio - this is always a risk but we have been testing and troubleshooting live stream broadcasting since January 2018 with few problems. An aspect of the training will provide options to hosts encountering problems.

SECTION 7 : CRFC FUNDING ACKNOWLEDGEMENT

27. In the event your project is approved, how will you recognize the funding received from the CRFC?

Please refer to the [Public Recognition Guidelines](#) while writing your answer.

We will recognize the funding received from the CRFC in a number of ways. On our website we will include the bilingual version of the CRFC logo on our homepage and/or where we list our funders. All printed training materials, as well as all other written materials regarding the project, will include the bilingual version of the CRFC logo as well as the CRFC acknowledgement text. At the beginning of each broadcasted episode produced through this project we will read the CRFC acknowledgement text. We will issue, in collaboration with the CRFC, a press release on the funded project. The text for the press release will be provided by the CRFC. The press release will include the CRFC logo and at least one quote form the CRFC. When we post about the project on social media we will tag the CRFC (Twitter @crfcfcrc and Facebook @crfcfcrc) and use the hashtag #mycrfcproject.

SECTION 8: OTHER INFORMATION

28. If there is anything else you would like to say about your project proposal, now is the time to do so.

Please add any other information that you consider relevant for the assessment of your application.

(No response)

29. OPTIONAL: Let's have fun! Send a video or an audio recording to the selection committee in charge of choosing successful applications saying why we should be funding your project.

To do so, simply click on 'Add Video File' or 'Add Audio File' on the right side of your screen (Additional Attachments) when you are completing the different sections of your application for funding.
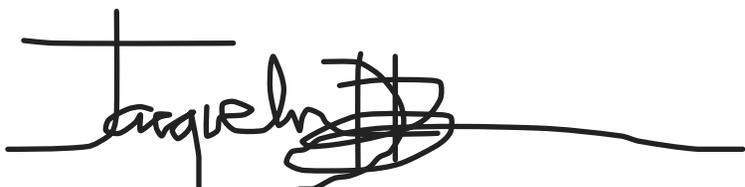
Important: Please note that this question will not be taken into account in the scoring of your application. We are testing other means by which applicants can provide information on their project.

SECTION 9: DECLARATION

As a legal signing authority of my station, I confirm that the information contained in the 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 was informed that 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 I've provided here may be reported to the CRTC and/or in CRFC reports.

Authorized Representative of the Station: