1. Station Name	Guidance Notes
What is the proposed station name?	*This is the name you expect to use to identify the station on air.*

Skylark

2. Community to be served	Guidance Notes
Define the community or communities you are proposing to serve. Drawing from various sources of data (e.g. from the Office of Population, Census and Survey) and in relation to your proposed coverage area, please determine the size of the population concerned and the make-up of the population as a whole, along with any relevant socio-economic information that would support your application. (Please tell us the sources of the information you provide.) **Answer in fewer than 300 words:**	It is a legislative requirement that a service is intended primarily to serve one or more communities (whether or not it also serves other members of the public) and we need to understand who comprises that community or communities. The target community will also be specified in the licence, if this application is successful. The legislation defines a 'community' as: people who live or work or undergo education or training in a particular area or locality, or people who have one or more interests or characteristics in common.

Skylark will be a station for all of Dartmoor National Park, a protected landscape in Devon overseen by Dartmoor National Park Authority (DNPA) and other local authorities, including Teignbridge and West Devon.

Created by and for the 33,600 people who live and work there, Skylark will also serve over 2 million visitors to the park each year.

Information provided by DNPA website, taken from http://www.dartmoor.gov.uk/learning/basic-factsheets

http://www.dartmoor.gov.uk/living-and-working/planning/planning-policy/background-evidence

and

https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/articles/characteristicsofnationalparks/2013-02-19

Dartmoor National park is 360 square miles or 954 square kilometres, about 20 miles from North to South and 20 miles from East to West. National Parks were created by The National Parks and Access to the Countryside Act 1949. Today about 90% of the land on Dartmoor is used for farming.

People are more likely to be unemployed, in part time work or self employed than the national average. The population is older population than the UK average - around 30% are over 60

Much of Dartmoor National Park is uninhabited, farmed landscape or conservation areas. People live and work in the following local centres:

Ashburton, Buckfastleigh, Chagford, Horrabridge, Moretonhampstead, Princetown, South Brent, Yelverton

and in these rural settlements:

Belstone, Bittaford, Bridford, Buckfast, Cheriton Cross / Cheriton Bishop, Christow, Cornwood, Dean/Dean Prior, Dousland, Drewsteignton, Dunsford, Hennock, Holne, Ilsington, Liverton, Lustleigh, Lydford, Manaton, Mary Tavy, Meavy, North Bovey, North Brentor, Peter Tavy, Postbridge, Scoriton, Shaugh Prior, Sourton, South Tawton, South Zeal, Sticklepath, Throwleigh, Walkhampton, Whiddon Down, Widecombe-in-the-Moor

Index of Multiple Deprivation statistics can be found at:

http://dclgapps.communities.gov.uk/imd/idmap.html

This shows that most of Dartmoor is in the 30 % most deprived areas overall - particular weaknesses being Education, skills and training, barriers to housing and services - in the bottom 10% and living environment - which is also in the bottom 10% for the country.

3. Proposed area	Guidance Notes
What is the area you propose to serve?	*Although we believe it is helpful to set guidance that frequency availability may often limit transmission powers to around 25 watts and the coverage radius to around 5km, we are adopting a more flexible approach and will consider applications for wider areas where applicants can demonstrate that the proposed coverage area will better serve the target community, and where it is technically possible.* https://www.ofcom.org.uk/__data/assets/pdf_file/0020/101459/community-radio-future-licensing-technical-policy-statement.pdf
Dartmoor National Park in its entirety - for a map please see http://www.visitdartmoor.co.uk/dbimgs/DARTMOOR%20MAP.pdf	

Programmes and programme output:

Definitions:

Studio location: The studio from which the service will be broadcast should be located within the licensed area.

Locally-produced: Locally-produced output is output made and broadcast from within the service's licensed coverage area. (It is anticipated that most stations will produce the bulk of their output themselves, in the locality. However, for some target communities it may be appropriate for fairly high levels of output to originate from outside the licensed area.)

Live output: is that which is produced by a presenter in the studio at the time of broadcast. (The amount of live output may vary between different services depending on the needs or expectations of the target community.)

Original output: output that is first produced for and transmitted by the service, and excludes output that was transmitted elsewhere before. Original output can be live or voice-tracked. Repeat broadcasts of original output do not count towards the minimum requirement.

Peak time: it may be helpful to state what material will be broadcast in 'peak time'. If you do, please say what you consider peak time to be for your target community (this may vary from station to station).

Automated output/voice-tracked material: most stations will carry automated output at some time. The amount of automated or voice-tracked material does not need to be specified in the Key Commitments.

Sustaining service/third party produced material: if you intend to broadcast material produced by a different organisation please state what it is and how much (per day or week as appropriate).

4. Programming output	Guidance Notes
Please fill-in all three questions below Question A asks you to <u>describe your programme service.</u> Question B relates to how your output will serve the <u>tastes and interests</u> of your target community. Question C is about how your service will <u>broaden the range of local</u> (non-BBC) <u>services</u> available in your area. Later in this form you will be asked to draft your own 'key commitments'. This will form the basis of your licence and is what Ofcom will judge you against. It should include a summary of your proposed programme output as set out below and reflect your commitment to cater for relevant tastes and interests, to broaden the range of relevant programmes and services and to provide a service with a distinct nature and content as set out in the Guidance Notes in the column opposite.	*The law requires applicants to state their proposals for providing a service that would:* *(i) cater for the tastes and interests of members of its target community or communities (or for any particular tastes and interests in those communities);* *(ii) broaden the range of programmes available on non-BBC local services (commercial and community stations) to members of the relevant community or communities;* *(iii) broaden the overall range of such non-BBC local services provided in the area concerned; and* *(iv) have a distinct nature, or provide distinct content, from any non-BBC local services with which it would overlap.* *Ofcom is required to consider the extent to which an applicant's proposals will cater for the tastes and interests of members of its target community or communities.* *Ofcom is also required to consider the extent to which proposals for a community radio station would broaden the range of programmes available by way of non-BBC*

local services (both commercial and community stations) in the area concerned (especially, the extent to which a proposed service would have a distinct nature or provide distinct content from any overlapping non-BBC local services).

The information given here should be more detailed than what you set out in your draft key commitments (later in this form), and will help us gain a fuller understanding of how you will serve your target community and what the station will sound like.

4. Programming output

A: Please tell us about your programme service. The following questions may help you describe your programme service (but should only be used as a guide):

- What will the service sound like?
- What music will you play?
- What are the main speech elements of the service and how will the social gain/community benefits you propose be reflected on-air?
- What is the likely music to speech ratio?
- Will this vary at different times of the day or week (or year)?
- Do you intend to broadcast live output? If so when and how much do you propose to do?
- Will you broadcast in languages other than English (what languages and how much)?
- Will your output be original i.e. specifically produced for your service?
- Will it be locally produced?
- Do you intend to repeat material?

Answer in fewer than 1,000 words:

Skylark will be a full time AM community radio service, broadcasting from high on Dartmoor National Park, to audiences in the park.

Unlike any other licensed radio service, it will broadcast no traditional programmes at all, but instead will form a continuous, and ever changing growing and evolving, soundscape made exclusively by people on Dartmoor. We will be developing new software to support this, in partnership with Plymouth University, Media Arts and Digital Arts departments.

This will be a new model for how a full time radio station can operate. We are drawing on the extensive experience of our friends and partners, and tuning in to worldwide movements in art and community radio. Skylark says – this is the future of radio. It can listen deeper, surprise us, be true to its location and involve everyone as makers.

Skylark stretches the boundaries of what community radio can be. The studio is the whole of Dartmoor, with recordings made by people in their own homes and communities, on recording devices and phones. It exploits the current changes in infrastructure, especially the very recently switched on 4G networks, and engages local residents with this change in empowering and creative ways, as they upload short features and live streams to the station. In one sense, the radio presenter is each person whose voice we hear. The voices will be clear, straightforward, unaffected and unprocessed. In another sense, the true radio presenter here is a robot. There will be a random element to the broadcast content, but the system will be designed to make decisions – for example, filtering options according to the time of day, the frequencies, or volume. We will be interested to hear unpredictable juxtapositions and new meanings that arise.

Skylark will broadcast on FM only, not to be heard anywhere else, and not streamed online. However, the individual stories and other recordings that are played out on Skylark will be archived in an online library that anyone can access.

The soundscape will be a composite composition of local voices, field recordings, new writing, unaccompanied song and improvised music, entirely recorded within the broadcast range of the station. Short segments will be continuously added to the composition and weighted accordingly so that at any time the radio will present items that participants have recorded in recent weeks. These

segments will appear at random, being and mixed, looped, overlapped and faded in and out, creating an ever changing collage of local life. For example, a listener to the station may hear the sound of a child playing a tune on a recorder, blended with a recording of a river. This will fade into the voice of a farmer talking about selling cattle, which then transitions into the bustling sounds of a market day in a local town. These individual segments will each appear many times over but in new formations each time, giving both a sense of continuity and freshness by poetically linking past remembrances and the present moment.

The majority of content for the station will be produced in workshops in local schools, history societies and other community groups. A great number of people will learn how to produce short audio features and how to submit them for broadcast. Individuals will be able to upload their own content to a portal, where it will be reviewed for broadcast. Over the first two years we will develop a network of simple community studios where people can drop in to record themselves or one another. Other types of workshops will run alongside those for content provision, for instance where people will be able make their own FM receivers, or where invited artists can share their skills and passions to inspire participants to increase the range of their contributions to the project.

Additional content will be drawn from existing archives, currently held by local history societies and museums, individuals and arts organisations.

The output will be entirely new and different at all times. We will be broadcasting one third music, one third speech, and one third other sound. Music will include new improvisations and compositions; new and archive recordings of traditional and classical music; other music recordings made on Dartmoor as appropriate. Speech content will include oral histories, readings of historic texts and out of copyright fiction and poetry, new poetry and writing created for the station, folklore and storytelling, descriptions.

All the output, at all times, will be both live and new. Though recordings will be used more than once, they will never sound the same twice as they blend with other recordings each time.

Live material in a more traditional sense will be generated by a number of listening points around the Moor, which send in live audio streams over 4G.

The sound of the station will be differ from day to night, and will change with the seasons and the weather.

B. What is the address of the proposed studio (if known)?

The studio is redefined - our studio is the whole of Dartmoor National Park, with everyone there invited to make recordings out and about, submit them to us, set up live streams and collaborate in their local communities.

We will also set up a network of microstudios. These will be placed in accessible community buildings, and offer a starting point, for example equipment to use or hire, or access to training and advice.

The epicentre is Princetown, and we envisage a lot of our activity taking place there, working closely with the museum and the visitors centre there. Here will our transmitter and antenna be based.

C: Based on what you have said above, how will your proposed radio service cater for the tastes and interests of your target community/communities?   **Answer in fewer than 400 words:**

Dartmoor's bleak beauty pervades literature, art and identity. From *The Hounds of the Baskervilles* to the *Hound of the Basket Meals* food van in Hound Tor car park, this influence is omnipresent. Its histories encompass bronze age settlements and post war farming and continue to change.

There is strong local interest in the heritage - not hidden, not below the surface, present at all times. for visitors and residents. Interest in the natural environment (its geology, its plants, animals, the effects of climate change) is an inevitable part of being on Dartmoor.

This is evident when one considers Dartmoor's land management - and there are different viewpoints

here, as some see it as a forest to be freely accessed and some as land which is be carefully managed. Post Brexit we will witness the changing use of the moor - loss of farming subsidies will entail an alteration in the way the moor is accessed and managed.

Dartmoor is a place of contrasts: military firing ranges, tourism, artists, sports people. We would seek to embrace these contrasts and challenges.

Visitors and residents take advantage of Dartmoor for running, kayaking, cycling and other sports. This community cannot be served wholly by a conventional radio station. Outside the BBC there is hardly anyone making content specifically for rural audiences. Obviously it is an area of great literary influence too, and there is a lot more to come: we will be part of bringing that literature into being.

Our radio will be used by shops and businesses who will need to pay no performance rights - our work will be copyright-free. The local infrastructure is central as a living manifestation of local culture evident in folklore, traditional music and dance, architecture - especially small churches and bell ringing. Craftspeople, small businesses, self employed people are all part of the local economy whom this project will serve.

One of the original ideas forming the National Parks were that they were to be places for the ordinary person to think and breathe: our radio will serve a contemplative function, in keeping with that ideal. Radio you can listen to while you are by a river, jogging, making something with your hands, driving a tractor. Because Skylark is the soundtrack of our lives, it can be the soundtrack to our lives.

D: How will your proposed community radio service add to the range of programmes available on non-BBC local services (commercial and community stations) to members of the relevant community or communities, add to the overall range of such services in the area concerned and be different and distinct from them? Please tell us which non-BBC local services your station will overlap with.
Answer in fewer than 400 words:

Skylark will be completely unlike any other radio service available in the local area, and will only play content not heard anywhere else.

Social gain

5. Social gain	Guidance Notes
Community radio is required to be for the public good and to bring community benefits, or social gains, to listeners and participants. The requirement for 'social gain,' is one of the key factors that makes community radio stations different from other radio services.	*Broadcasting legislation specifies a number of 'characteristics of community radio services'. Licence holders need to ensure their services conform to these characteristics, including in this case the delivery of social gain.*
Please tell us what community benefits your service will bring to your target community(ies) and/or the general public. Please include summaries of evidence to support your answer.	*The legislation sets out social gains that stations must provide. These are the achievement, in respect of individuals or groups of individuals in the target community, or in respect of other members of the public, of the following objectives –*
Your draft 'key commitments' (later in this form) should include a summary of your proposed social gain set out below.	*(a) the provision of a radio service to individuals who are otherwise underserved by such services,*
	(b) the facilitation of discussion and the expression of opinion,
	(c) the provision (whether by means of programmes included in the service or otherwise) of education or training to individuals not employed by the station, and
	(d) the better understanding of the particular community and the strengthening of links within it.
	Social gain may also include the achievement of other objectives of a social nature.[1]

[1] See Article 2(3) of the Community Radio Order 2004 and Ofcom's Notes of guidance for community

	Applicants are required to provide evidence that their service will result in significant social gain to the public or the target community(ies). Copies of letters or research reports etc. should not be submitted, but brief relevant extracts from them, which represent an accurate and comprehensive summary, may be included. If we wish to see the source material, we will ask for it.
	Ofcom is required to have regard to the extent to which your proposed service would result in the delivery of social gain to the public or target community.

Answer in fewer than 1,500 words:

The provision of a radio service to individuals who are otherwise underserved by such services:

The experiences, needs and concerns of our target communities in a sparsely populated rural area are very different to those in towns, cities and other areas nearby. Their needs and interests are not met by other media currently available. We will reflect the landscape and its voices back to itself.

Facilitation of discussion and expression of opinion:

Discussions will be intimate and authentic. We will be capturing 'listening project' style conversations, between people who know each other well, but also between people coming from very different viewpoints and backgrounds. There will be scope for each of the 33,600 Dartmoor inhabitants to have their voices heard and to contribute to the station. We will each get to hear and to know one another.

Provision of education and training:

An ongoing programme of training and support will begin before the station is launched. This will include workshops in schools, community venues and local history societies. We will work closely with our partner organisations on this, and expect to support some of this work through the Heritage Lottery Fund. Other training will be supported as part of our partners ongoing programme of work, for example DAISI, who organise arts workshops in Devon schools, and Med Theatre, a young people's theatre company based in Moretonhampstead.

Better understanding of the community:

This is Skylark in a nutshell.

Other objectives:

Broaden and challenge our perception of what a radio station is, and the positive impact it has on a community.

Address rural isolation on Dartmoor.

Further understanding of the moorland environment, the different approaches to land management, and help the community to protect and care for Dartmoor in the future.

Our research and understanding:

Skylark follows a collaboration between Soundart Radio and Sustainable South Brent since 2013. South Brent is a Dartmoor village, outside Soundart's licence range, who asked for a community radio project. In 2011-2012, Soundart ran a successful project with support of Arts Council England and Awards for All, in which community leaders were trained to produce outside broadcasts. Two of the Radio Anywhere Ambassadors went on to develop South Brent Radio. Now, participants would like to be part of a radio project where the licence area covers their village. They want to continue to make radio, however they feel that their current commitment - a full day of new content, once a quarter - is quite a lot for a small community. South Brent Radio is due to wind down at the end of 2017, when the current Awards for All funding period finishes. We need to build on their leaning and good work, and respond to other Dartmoor groups who have asked to make their own local radio projects, particularly

radio applicants and licensees.

in Buckfastleigh and Ashburton, by finding a new model of radio where communities can contribute, but not be overwhelmed by the commitment. An effective community radio project on Dartmoor needs to reach the whole of the moor, so that there are enough willing volunteers and resources to make it happen.

Everyone we have discussed Skylark with says the same thing - Dartmoor's big issue is isolation. This is reflected in the statistics available to us - the lack of access to education and services puts us in the bottom 10% of the country. Though we are in a beautiful, if bleak, environment, it is also one of the harshest places to live. Transport to many areas is limited to one bus a week. Children travel a long way to school – with the only secondary schools being placed right on the edge of the moor. Harsh weather conditions can leave people cut off. Some residents come from old farming families who have been based here for generations, and now live in social housing, having been priced out of home ownership and the historic buildings. Others have moved to the area, and we expect that Dartmoor, like everywhere in the UK, will become the new home of refugees and asylum seekers, and that the demographic will shift in the coming years. Reflecting these stories and experiences in our programmes will be vital.

In some villages and towns, there is hostility and misunderstanding between those with Devon accents and those without. In other communities, things are smoother. Settlements find ways of becoming cohesive and kind, by holding community events, building a sense of local culture and collaborating on challenges together.

Our partner organisations told us about their previous experiences.

Abby from Med Theatre, a young people's theatre company based in Moretonhampstead told us:

"Recently lots of the teenagers we work with have been sharing with us certain mental health issues that we feel are the result of living in a rurally isolated area. This could be geographical isolation, or the feeling of being isolated. It's hard for them. Thy find it hard to work through this in a school environment, something like Med Theatre is a special place for them where they can be themselves. there aren't the social status issues a school or youth group have, as they are coming to do creative work together and using this to process their issues rather than tackle them head on. We have had adult community members who take part in our intergenerational play for 8 - 80 in Jan to March every year, which is a very hard time when you are rurally isolated. People say they don't know what they would have done, they are simply stuck in the house feeling isolated. There is a real need for people to create art around their heritage, not just take part in theatre companies that produce already established texts."

R. Povall, formerly of Aune Head Arts who carried out many significant Dartmoor based arts projects told us:

"We did projects where we brought kids from urban and rural primary schools together. It was like they were from a different planet."

"So much was about overcoming isolation, particularly with older people, and giving people opportunities to celebrate where they were from. A lot of the farming projects gave people a hugely different understanding about what it means to be an upland farmer."

L. Hill from DAISI says:

"The mix of artistic output and practical technology that your outline talks about is also very appealing to the various needs and interests of young people. We've recently undertaken a consultation with schools about the barriers at the moment for them engaging with arts partnerships, and what helps them to be able to engage. A common response among those schools we spoke to was that arts projects that included some sort of public-facing event or exhibition, and linked them with their wider local community, were features which supported them to get involved."

Dartmoor National Park Authority say:

"The Dartmoor National Park Management Plan, 'Your Dartmoor' brings together a wide range of

people and organisations to agree a set of common goals and actions for Dartmoor. The action plan defines a number of widely agreed priorities which includes 'making the most of cultural heritage… helping people to discover more about Dartmoor's heritage' an aspiration that 'Skylark FM' will clearly help to realise."

RIO say:

We understand the potential personal and community benefit that this type of cultural intervention can produce. There is huge potential for this to be a catalyst for a wide range of cultural content that brings people together, begins to break the cycle of isolation felt in rural areas and adds a rich tapestry to the life of people who live in and visit the moors.

Smooth Space say:

Dartmoor is exposed to the weather systems that blow in from the Atlantic. Its elevation, compared to the surrounding topography means it catches the wind and rain. Plants and for that matter all endemic life on the moor has to adapt to these conditions. The shape of the habitats thus created is defined by the harshest conditions they meet. For instance, the high altitude oak woodlands are composed of a lowland species that has grown a canopy at ground level, completely dispensing with a trunk. The combination of being exposed to the extremes in weather and biota already near or at the limit of their adaptive capacity means they the moor will be among the first places to feel the impact as as 'extreme weather events' become more frequent and more extreme.

The RSPB says:

A prosperous future for the National Park is inseparable from the people who live, work in and visit the it. In these changing times it's vital that everyone is involved in shaping the future of this special place. And also that everyone has the opportunity to be heard. The RSPB therefore welcomes this fascinating idea of establishing a community radio station that could help provide a creative platform to give voice to people who love the Moor, celebrate its natural diversity and contribute to a healthy and sustainable future.

Access and participation:

6. Participation in the service	Guidance Notes
How do you propose to ensure that members of your target community (or communities) are given opportunities to participate in the operation and management of the service? Your draft 'key commitments' (later in this form) should include a summary of your proposed participation objectives as set out below. **Answer in fewer than 400 words:**	*Legislation specifies a number of 'characteristics of community radio services'. Licence holders need to ensure their services conform to these characteristics, including in this case providing opportunities to participate in the operation and management of the service. Ofcom requires information as to how this would be achieved.* *What will be the involvement of members of the target community in the radio station? How many volunteers do you anticipate will be involved in your service per year?*

Skylark is designed to maximise participation and ownership at all levels.

Dartmoor residents will be on the board and management committee

We work closely with Dartmoor based organisations, as well as DNPA.

All content will be made by members of the target community

Outreach/training programmes include microstudios - community centres, schools etc where people can contribute, borrow equipment and access support. There will be an online portal for submissions.

We will work in every school on Dartmoor in the first three years.

We will also host two open meetings a year – an AGM and another full community meeting, that will be widely publicised on notice boards and in local newsletters. These will take place in a variety of

community venues, be accessible and transparent. In between these meetings, anyone can raise an issue to be discussed at board meetings, and if need be can attend a board meeting to put their point across in person. At each AGM there will be an opportunity for local people to nominate themselves for the board.

A wider management committee of approx. 15 people will support the work of the board. The management committee will consist of representatives from our partner organisations, and other local people.

7. Access to facilities and training	Guidance Notes
Set out the practical (formal and informal) mechanisms which you will use to ensure that members of your target community can gain access to your facilities that would be used for the provision of your service and to receive training in their use. Your draft 'key commitments' (later in this form) should include a summary of your proposed access and objectives for training people in the use of the facilities as set out below. **Answer in fewer than 400 words:**	*Ofcom is required by the legislation to have regard to the provision each applicant proposes to make to allow for access by members of the target community to the facilities to be used for the provision of the service and for their training in the use of those facilities.*

This is a deliberately ambitious project. The scale of the project will increase our chances of attracting the level of sponsorship and grant funding needed to educated and engage enough people to co-produce a full time radio station of new and innovative content.

We will work with our partner organisations to deliver training for all ages, in all moorland communities. Initially we will focus on the 'local centres' listed in Q1, and in reaching people our partners are already working with.

We will contact every school on Dartmoor, and aim to reach all of them within the first two years, with at least one workshop for a whole class in each school.

It is important to us to find the right business model for this work. We anticipate accessing a range of funding streams, including Heritage Lottery Fund, smaller grant making bodies, and in building a network of local business members. Though the station will have no on air advertising, the website, which will host the recorded content and attract many visitors, will have opportunities for sponsorship.

Another income stream which will help to fund core costs whilst providing training and support will be residential weekends marketed at visitors to Dartmoor and taking place in hostels or camping barns.

Training will cover a wide range of skills. We envisage there being many strands, small projects which make up the whole. Training will not be limited to radio production, but will include writing and composition skills, as well as informing people about our natural and built histories and helping us all to learn to listen and communicate better.

One of our first challenges will be to launch a crowdfunding campaign to acquire an electric powered vehicle as a mobile studio that can visit all settlements, bringing equipment, expertise and joy.

Sustainable training deliberately builds obsolescence in - we will be training people in how to pass their skills on, and how to create content with the simplest of tools, such as mobile phones or even older, household phones. This is a project we will manage intensely and the beginning, then drop to a skeleton management team, with community volunteers and partner organisations taking up the mantle.

Ensuring accountability:

8. Accountability	Guidance Notes
Please set out your proposed community	*Broadcasting legislation specifies a number of*

accountability mechanisms. These should cover matters such as: How will members of your target community: ● make contact with your service, and ● influence the operation of the service? How will suggestions or criticisms from members of your target community (or communities) be considered and acted upon? Your draft 'key commitments' (later in this form) should include a summary of your proposed accountability measures as set out below. **Answer in fewer than 500 words:**	*'characteristics of community radio services'. Licence holders need to ensure their services conform to these characteristics. One is that, in respect of the provision of the service, the provider makes itself accountable to the community (or communities) the service is intended to serve.* *Ofcom is required to have regard to the provision each applicant proposes to make in order to ensure its accountability to the relevant community (or communities).*

It will be clear and straightforward for members of the community to contact us. They will be able to get in touch by phone, through the website or by visiting the microstudios and/or attending workshops.

At all times, they have influence and control over the content, as the invitation to make content is always open.

Community meetings will be held twice a year. Additionally, people can attend board meetings to raise concerns, or contact a board member directly.

Suggestions and criticisms will be acted on by guiding the editorial direction to ensure it is in keeping with the wants and needs of local people, ensuring we accurately reflect the wide range of views and people on Dartmoor.

All content will be checked prior to broadcast to ensure it meets the standards of the broadcast code.

Guidance notes: station's draft key commitments

Please draft the Key Commitments for your proposed service. There is a blank key commitments template overleaf. If your organisation is awarded a licence, the key commitments you draft here will be included in your licence. (Please note: Ofcom may require amendments if, for example, we feel changes are required to better reflect your application proposals).

Your draft Key Commitments should be consistent with, and, where appropriate, summarise the answers you have already given in this application form.

It is important that you draft your own commitments rather than just copying what may have been done by others. You should keep in mind that it will be a condition of any licence to meet the Key Commitments: something you must do at all times and for breach of which you could face sanctions including revocation of the licence. So, you should think carefully about what you will be committing to.

We would expect key commitments to be brief and no more than one page long.

KEY COMMITMENTS: to be completed by the applicant

[Guidance is given in italics.]

Station name *[As in section 1 of this application]*	Skylark
Licence area *[State the proposed coverage area as set out in section 3 of this form.]*	Dartmoor National Park
Description of character of service Skylark will be a station for Dartmoor National Park. All broadcast output will be created from the sounds of the lives of those who live and work there, and the voice of the natural environment. Skylark will reflect all aspects of Dartmoor life and give expression to a wide range of voices and perspectives. A huge, invisible public artwork for the area, it will broadcast locally only and not be heard anywhere else in the world.	

The service broadcasts:

Music. The main types of music[2] broadcast over the course of each week are:

Traditional music; improvised music; locally composed and recorded music; music created from field recordings and voices.

- Speech. The main types of speech output[3] broadcast over the course of each week are:

Conversations; oral Histories; readings of historic texts and out of copyright published works; new poetry; plays and stories; folklore; descriptive texts.

- Over the course of each week programming is broadcast in English, other languages spoken in the local area, and animal voices.

- The service provides original output[4] for a minimum of *24* hours per day.

- The service provides locally-produced output[5] for a minimum of *24* hours per day.

[The text below is included in the Key Commitments in all community radio licences, and does not need to be amended or augmented. Every service is required to comply with these requirements, but the details of how each service does so do not need to be included in the Key Commitments]

The studio is located within the licensed coverage area.

The service provides a range of community benefits (social gain objectives mandated by statute) for the target community, both on-air and off-air, and in doing so, achieves the following objectives:

- the facilitation of discussion and the expression of opinion,

- the provision (whether by means of programmes included in the service or otherwise) of education or training to individuals not employed by the person providing the service, and

- the better understanding of the particular community and the strengthening of links within it.

Members of the target community contribute to the operation and management of the service.

The service has mechanisms in place to ensure it is accountable to its target community.

[Please note: If awarded a licence, the key commitments you draft here will be included in your licence. (However, Ofcom may require amendments if, for example, we feel changes are required to better reflect your

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[2]   e.g. mainstream pop, urban etc.

[3]   e.g. local news, what's on etc.

[4]   Original output is output that is first produced for and transmitted by the service, and excludes output that was transmitted elsewhere before. Original output can be live or voice-tracked. Repeat broadcasts of original output do not count towards the minimum requirement.

[5]   Locally-produced output is output made and broadcast from within the service's licensed coverage area.

application proposals).]

About your organisation:

9. Company details	Guidance Notes
The legislation requires that: • Community radio services should not be provided primarily for commercial reasons or for the financial or other material gain of the body providing the service or the individuals involved in it • Any profits produced may only be used to either improve the future provision of the service or for the delivery of social gain to members of the public or the target community	
Provide the name of the body corporate (e.g. company) submitting this application and the type of body corporate. Please provide copies of the company's Memorandum, Articles of Association and Certificate of Incorporation (or, where it is another type of body corporate, its founding documents and those which set out its objectives and rules of operation)	*Only a body corporate can hold a community radio licence. A body corporate is almost always a (registered) company, although it can also include, for example, some bodies created by statute (an individual or a registered charity on its own is not a body corporate).* *Your application must therefore be submitted on behalf of a registered company (or other body corporate). There are different types of company (e.g. a company limited by shares, a community interest company, a company limited by guarantee) and we need to know what kind of company is applying for a licence.* *We will not consider a licence award to a company if it has not yet been registered. If the application is successful the licence will be awarded to the body corporate (e.g. company) submitting this application.*
Company (or other body corporate) name:	Skylark Sounds
Date of registration:	2017
Company registration number:	10919090
Type of company (or other body corporate):	Company Limited by Guarantee
Where your body is not a company, please explain how it meets the requirement to be a body corporate:	

10. Ownership	Guidance Notes
Please provide details of who controls and who owns the body corporate (e.g. company) applying for this licence, and on what basis this control and ownership is achieved. (If this will be different once the station starts broadcasting please say so (a licence is not issued until broadcasting starts.) The information provided must include: • all the subscribers, members, shareholders, or whatever is appropriate for the applicant company (or body corporate), and state the extent of their interest (e.g. % shareholding) (if the company will be controlled by members, but the members are not yet recruited, please say so). (You will also be asked about the board of directors in 11 & 12 below.) • details of any individual, company or other body that may exert control over the applicant.	*Ofcom needs to know about the ownership of the company (or other body corporate) applying for this licence, and any issues regarding its control. We will also consider how the company (or body corporate) will be run (this will usually be specified in the Articles of Association of the company).* *In relation to exerting control over the applicant, the information provided should include the name and address of any individuals or corporate bodies in accordance with whose wishes the applicant's affairs are or will be conducted in most cases or in significant respects.*
Members have not yet been recruited.	

Our current board are also the current subscribers.
Directors are the same as the subscribers, names listed below.

Ability to maintain the service:

11. Management and operations	Guidance Notes
With regard to the applicant please provide: • A list of directors, indicating who is the managing director and/or chair **(please see question 12 regarding directors' details)**. • An indication of management structure (e.g. management committee or equivalent, if applicable), and/or • Information about who would be responsible for the day to day management and running of the station (there is a separate question regarding other staff below). Explain the role(s) in the station, job titles, and indicate whether paid or voluntary, full or part-time (and the number of hours). **Answer:**	*In addition to the notes above on ownership, Ofcom is also required to evaluate the human resources involved in the running of a community radio station. Answers should demonstrate how those who have relevant experience will work for the station. In addition, a diagram or organisation chart may help paint a clearer picture.*

Their are four company directors leading on this project: Stephanie McKie Jackson Tony Whitehead Sarah Washington Michael Umney The board will work closely with project manager Lucinda Guy, through regular meetings and conversations to launch the project, and keep it on track. We are also in constant conversation with our partner organisations, and looking at joint funding bids with them. A management committee, drawn from partner representatives will advise the board, at quarterly meetings. Other individuals who care about the project will be invited onto the management committe as well. We have a database of experienced freelance practitioners who have previously worked with Soundart Radio, DAISI and Aune Head Arts who will carry out the outreach work of the project, creating content and delivering training.

12. Management and operations	Guidance Notes
Please provide information regarding each director as set out below (some or all of which may be regarded as confidential). In addition if any individuals have been identified for management roles at the proposed station, please give further information in this section. **Answer (for each director):**	*Ofcom needs to know about the proposed directors and chair of the applicant.* **Some or all of the information given in this section will usually be removed from the publicly available copy of this application form**. *(All community radio applications forms will be made available on our website.) If you request that any information be removed, please indicate which (and why by email to community.radio@ofcom.org.uk).*

See separate document - continued on another page due to formatting problems.

13. Staffing structure	Guidance Notes
What is the staffing structure of your proposed radio service? Provide a job title for each position and indicate whether the individual will be paid or will work in a voluntary capacity, will be full or part-time (indicate the number of hours for part-time posts). This may be provided as a diagram or organisation chart. **Answer in fewer than 400 words, plus organisation chart (optional):**	*The legislation requires that Ofcom has regard to the applicant's ability to maintain the proposed service (as well as to ensure the applicant is fit and proper to hold the licence). As well as its ownership, management and operations, the proposed staffing of the station is relevant to these considerations.*

Lucinda Guy - paid, part time, project manager

12 freelance artists - paid for sessional work

Volunteers - key volunteers at management committee and board level

Community volunteers - key volunteers will be Skylark Ambassadors who will provide guidance in their local communities

Other volunteers - at least 10% of Dartmoor residents (3,400) will be engaged in producing content for the station, including young people.

14. Applicant's experience	Guidance Notes
Please describe the history of your group, and any relevant experience of the group, or the individuals within the group, by answering the questions below.	*Ofcom is required to consider whether an applicant has the ability to run a community radio station for the licence period (up to five years). To aid our consideration we want to know about any relevant experience the applicant group as a whole, or the individuals involved, may have.*

A. Please provide a brief history of your group.
Answer in fewer than 300 words:

This project is new. This new group brings together the experience of individuals and organisations.

Skylark itself is in the process of registering as a Company Limited by Guarantee. Every aspect of its work has been tried and tested in some way by one of the core team and its close partners.

B. Please summarise the group's broadcasting experience (e.g. internet radio, Restricted Service Licences (RSLs)).
Answer in fewer than 150 words:

Soundart Radio - student licence (long term RSL) then community radio licence

Resonance - community radio licence

Radio Revolten - AM and FM temporary licence in Germany

Experience of working with many other broadcasters

C. Please summarise the relevant experience of the group or its members, in relevant non-broadcast areas (such as third sector, local business, fund-raising, training or education).
Answer in fewer than 150 words:

Much of this is covered in Q15 by our project partners and in Q12 directors' details.

D. Please summarise the radio broadcasting experience of key individuals in the applicant group (only if not already described above).
Answer in fewer than 150 words:

Evidence of demand:

15. Demand and/or support	Guidance Notes
Please provide a summary of evidence of demand and/or support for your proposed service. This may include a variety of information, for example: • summary of support from statutory or voluntary sector organisations which expect to contribute practically and/or financially to your operations, or which would expect to collaborate with you in joint activities; • evidence of interest generated through radio activity (e.g. RSLs, internet radio), community activity, training, voluntary sector work etc.; • results of research; • summary of support from local politicians, councils, educational or religious bodies etc.; • summary of support from local business or other sectors; • evidence of support from your proposed target community. **Answer in fewer than 1,000 words:**	*When considering community radio licence applications, Ofcom is required to take into account the extent of local demand for, or support for, the provision of the proposed service.* *It is for applicants to decide what evidence of demand or support they wish to submit. However, Ofcom does not believe that generic support for the establishment of a new radio service is as meaningful as evidence of considered support for a specific applicant's proposals. This means that Ofcom does not attach great value to numerous examples of similar generic or form letters of support by your group, or to petitions.* *Copies of letters or research reports etc. should not be submitted. However, your response here may include brief relevant extracts from such material and must represent an accurate and comprehensive summary of any such supporting evidence. If we wish to see the source material, we will ask for it.*

The strength of Skylark is its partnership work.

Dartmoor National Park Authority says:

We are very pleased to be working with you to support the development of a full time radio station for Dartmoor celebrating local voices, social history, culture and Dartmoor's special and unique environment.

It will provide a creative platform for a traditionally isolated and independent community to come together and create stories that reflect the uniqueness of the place, its landscapes, its working life and wildlife and the thoughts and hopes of those who live, work or enjoy it. It will provide the opportunity to not only reflect on the past, record the present but also to consider the future of Dartmoor by providing opportunities for informed debate.

Real Ideas Organisation says: RIO fully supports the proposed development of Skylark. The new station will add hugely to the cultural life of the moor and demonstrate an exciting and potentially powerful evolution in community radio. As the Bridge organisation for the Arts Council in the South West will support Skylark to engage with the schools and youth organisations that have a footprint in this geography.

MED Theatre say: this is exciting! We love it! This is completely in line with our ethos of generating original work inspired by Dartmoor. We work with around 60 young people outside of school, and many more in schools, devising and writing new theatre, music and poetry. We want them to get experience of audio production and broadcasting as well, and to have more outlets for their work. We have a lot of experience with HLF funding, and would like to link up regarding this.

Plymouth University: Media and Digital Arts staff and students will work with us to explore software development and producing content for it.

Soundart Radio says: Skylark and Soundart will be sister stations, drawing on expertise from the last ten years, and collaborating to develop stronger engagement in community radio in Devon. We could advise on projects, and help people with recording and editing. Some of Soundart's projects, eg 'The

radio craftperson's toolbox' which captured and remixed craft sounds, and 'Life and Landscape' and 'Living off the land' where we talked to local farmers, directly influence Skylark, and have tested interesting ways of finding and sharing stories and sounds with radio audiences.

Clockwork Moth says: We are a Dartmoor based theatre and arts company, inspired by nature and folklore, and would love to be involved in this project. We would be particularly interested in telling traditional stories and recording environmental sound.

The Devon Guild of Craftsmen says: 'We previously worked on a partner project with Soundart Radio who produced recordings of our Members at work in their studios. Many unusual sounds, captured for the first time, became a fascinating insight for listeners in broadcast, for use for sampling and around our venue. Preserving such 'craft sounds' really validated the local maker-culture of the South West. We'd welcome an opportunity to expand this activity with Dartmoor artisans, who could tell stories of their trade or process - allowing a continuing creative archiving and dissemination of rare heritage of local crafts in action. Projects like this are hugely valuable to local people as they provide innovative ways for audiences to experience culture in areas that, due to their rural isolation, have barriers to traditional venue-based cultural engagement'.

R. Povall of art dot earth, formerly of Aune Head Arts (Dartmoor arts organisation) says:

We have a lot of audio material, over 100 hours, that could be made available, including lots of different conversations with members of farming communities, from farmers describing their work, to kids and families talking about everyday life; and recordings of all the church bells. School children recorded favourite sounds and uploaded them to an online map. All our recordings have been signed off for further use in community projects. Aune Head Arts closed down a few years ago, but our new organisation, Art dot Earth, would be more than happy to partner with Skylark in the future, and we can share a lot of our learning about working on Dartmoor, as well as the audio.

DAISI, an arts and education organisation for Devon, says:

It sounds absolutely fascinating, as you say, a giant public art work of sound. I can well imagine outputs from projects that Daisi runs working well with this, and even our arts partnerships with local schools and non-formal young people's settings being shaped specifically to culminate in sharing the young people's work in this way. Our Youth Music project, Soundwaves, would be a natural candidate. Its art form is music, but the project is also targeted at more vulnerable young people for whom radio is an ideal medium, allowing them to share their work with audiences whilst retaining the level of anonymity that they each need.

S. Richards, folk song and folklore collector and composer says:

"For many years I have researched and documented the folklore and social life of Dartmoor and its surrounding villages. It is a network of inter-locking communities, each with a distinctive character yet all unified by the uniqueness of the moor. A radio station dedicated to this, and giving voice and sound to its complex but fascinating nature and culture could only be a good thing.

P. Exley, public affairs manager RSPB says:

Thanks for sharing your plans for a community radio station for Dartmoor - as someone who lives in the National Park, and has spent a lot of time working with local communities on the Moor, this is very exciting! The RSPB is passionate about Dartmoor's nature and landscapes. We are a lead partner in the current *Moor than meets the Eye* project, working with landowners and communities.

We would be delighted to work with the station on providing content.
Smooth Space say:

Smooth Space is art initiative based in the National Park, we have been observing Moorland habitats and conditions for a number of years now. We are very keen to collaborate with this new and exiting venture with a view to widening and deepening the sense and the reality of what changes in environmental conditions may mean. The Moor, a weather vane for us all for us all.

Recorder Consort and Medieval Consort R. Miller says – I run the Ashburton based Recorder

consort and medieval ensemble. It would be exciting to have a local radio station that really understands the landscape and culture here. Our role would be to research and record appropriate historic music for broadcast. This would be played by local professional musicians, alongside school children.

Ability to maintain the service – financial information:

16. Pre-launch financial information

In assessing an applicant's ability to maintain the service we need to know what funds and assets it holds, how much it intends to spend getting the station on-air (pre-launch expenditure), and predicted funding for the pre-launch period. Please note 'in-kind' income is dealt with in 18 below.

Please note the categories listed below are examples for guidance only and may not be relevant to all applications (and others may be relevant to your application and in which case they must be listed)

Existing Assets		Pre-Launch Expenditure		
Item	Amount	Item	Details	Amount
	£s			£s
Cash at bank/building society	0			0
Premises (value of buildings you own)	0	Premises lease/rent covering pre-launch	not using a fixed premises	0
Value of studio equipment you own (less any finance debt)	0	Studio equipment		£8,500
Value of transmission equipment (less finance debt)	0	Transmission equipment		£3,000
Outside broadcast equipment	0	Outside broadcast equipment	including micro studios and portable recording equipment	£6,000
Office equipment	0	Office equipment		£200
Premises (annual rental income)				0
Other items (these MUST be specified)		Other one off costs (please specify)	Electric Van - mobile studio	£17,000
		Staffing costs (gross)	1 pt time staff members £12,000 and freelancers	£20,000
		Publicity and marketing	including signs at entry points to the moor	£5,000
		Contingency (reserves)		£3,000
Total Assets:			Total set up costs:	£62,700

Income: Please provide information on predicted funding for your pre-launch period		
Secured cash funding:		
Name of Funder(s)	Terms and conditions placed on funding (if any)	Amount of pre-launch funding (£s)
Unconfirmed (not yet secured) cash funding e.g. grant**:**		
Crowdfunding campaign for vehicle		£17,000
Government subsidies towards electric vehicles		£4,250
Heritage Lottery Fund 'sharing heritage'		£10,000
Awards for All grant		£10,000
Grants for the Arts		£14,650
Devon Community Foundation		£2,000
Off air sponsorship	20 companies paying £20 a month for one year	£4,800
Total funds available in the pre-launch period:		**£62,700**
☐ Tick this box if you request Ofcom to withhold this information from the public copy of your application.		

17. Year 1 financial information - income

Please provide information on the predicted income for your first year of broadcasting. N.B. there is a legislative restriction on income from on-air advertising and sponsorship/commercial references (in summary, each station is allowed a 'fixed revenue allowance' of £15,000 per year from paid-for advertising and sponsorship; some stations may also be allowed up to 50% of their total relevant information per year (i.e. disregarding the fixed revenue allowance). See the 'Invitation of applications for community radio licences' for your region for further information).

Secured cash funding:

Name of Funder(s)	Terms and conditions placed on funding (if any)	Amount of year 1 total funding (£s)

Unconfirmed (not yet secured) cash funding: *e.g. grant / on-air advertising / sponsorship*

Heritage Lottery Fund		£25,000
income from activities eg schools contracts		£6,000
income from retreats and short breaks		£6,000
Off air sponsorship	Based on 30 companies paying £20 a month for 1 year	£7,200
Total funds available to fund the first year of operation:		**£44,200**

☐ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

18. Financial information – in-kind support

Please provide totals that reflect the in-kind support you expect to receive for the pre-launch period, and for year one. You may count some volunteer input as in-kind support – please see our guidance on this http://stakeholders.ofcom.org.uk/binaries/broadcast/radio-ops/volunteerinput.pdf

Pre-launch: Confirmed (secured) 'in-kind' support:

Details of 'in-kind' support provider	Terms and conditions placed this 'in-kind' support (if any)	Estimated equivalent value of support (£s)
Directors volunteer time		£2,000
Partner organisations - offer of time to develop project		£4,000
community volunteers		£8,400

Unconfirmed (not yet secured) 'in-kind' support e.g. volunteer input**:**

community volunteers of all ages		£80,000
Total 'in-kind' support available in the pre-launch period:		**£94,400**

Year one: Confirmed (secured) 'in-kind' support:

Details of 'in-kind' support provider	Terms and conditions placed this 'in-kind' support (if any)	Estimated equivalent value of support (£s)
Directors		£2000
Partner organisations		£4,000

Unconfirmed (not yet secured) 'in-kind' support e.g. volunteer input**:**

community volunteers of all ages		£80,000
Total 'in-kind' support available in year one of operation:		

☐ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

19. Year 1 financial information – outgoings

Please summarise year 1 outgoings – your expected operational expenditure to cover the first 12 months after the service has commenced broadcasting. (Add rows if necessary).

Please note the categories listed below are examples for guidance only and may not be relevant to all applications. Please add further items if required.

Outgoings	Please include any additional information/explanations that you think might be helpful to your application	Year 1 total (£s)
H.P./leasing/finance		
Staff	Subject to grant funding based on 0.3FTE plus multiple freelancers	£30,000
Premises	no cost for premises, as we are working in a small way with many existing venues.	0
Establishment/overheads		
General & administration	bookkeeping costs and financial management	£3,600
Legal & professional		
Volunteer expenses	travel expenses kept very low by using an electric van, running costs 2p a mile. Estimated use up to 200 miles a week for 50 weeks a year, totalling £200. Other volunteers may be using their own vehicles.	£600
Engineering		
- Transmitter operating costs	This is an estimate based on our experience of a transmitter service, but it is unlikely we will need this in year one.	£600
- Other (specify)	Cost of running additional streams to transmitter from locations around the moor	£400
Programming		
- Copyright fees	We will not be using any published music or recently published texts	0
- News service	We will not be using a news service	0
- Other (please specify)		
Sales costs/commission		
Marketing and promotion	postcards, newsletters etc.	£2,000
Audience research	Visiting communities to engage them as creators and listeners. This comes under the 'staff' cost outlined above	
Broadcast licence fees		£850
Others (these MUST be specified)		
	Total outgoings:	**£38,050**

☐ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

20. Year 1 financial information – commercial activities on air

During your first year of broadcasting would your proposed station carry any on-air advertising? (If so, please state the amount of income you anticipate from this source and its anticipated proportion of total income)	None	The legislation for Community Radio places limits on the amount of income annually from the sale of on-air advertising and sponsorship that can be generated.
If 'No' might your proposed service seek to carry on-air advertising at a later date? (If so, please state the amount of income you estimate from this source and its estimated proportion of total income)	No	
During your first year of broadcasting would your proposed station carry sponsorship or commercial references in return for payment? (If so, please state the amount of income you anticipate from this source and its anticipated proportion of total income)	No	
If 'No' might your proposed service seek to carry	No	

sponsorship or commercial references in return for payment at a later date? (If so, please state the amount of income you estimate from this source and its estimated proportion of total income)		

☐ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

21. Pre-launch financial information - contingency

If there is a shortfall between pre-launch predicted income and outgoings, please explain below how you would expect to cover any outstanding costs.

We will hold fortnightly finance meetings to check up on the progress of funding. There will be no spending commitment without funds in place. We are very aware of the issues community radio stations face, and the problems people run into, so have designed this as a very flexible project - more like an octopus than a shark, it can mould and fit the resources available to it.

☐ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

22. Year 1 financial information - contingency

If there is a shortfall between Year 1 income and Year 1 outgoings, please explain below how you would expect to cover any outstanding costs (see also 23 and 24 below).

Alternatively if there is a surplus at the end of Year 1, please explain what you intend to do with such additional resources.

As above (Q21)

☐ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

23. Financial information – loans and other borrowings

If any of your proposed funding (either set-up or operational) is in the form of loans e.g. from directors, individuals or organisations, please provide details as to who the loan is from and the terms of such lending, expected repayment terms, interest rate charged and other associated costs.

We do not anticipate using loan finance.

☑ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

24. Financial information – alternative funding streams

If there is a shortfall between income and outgoings, what arrangements have you explored and are in place to provide further financial and/or 'in-kind' support for your proposed service?

If you have any proposals for expanding and/or changing the funding model of your proposed service after the first year of operation, please provide details below:

We expect to frontload the project with funded workers in the first three years, gradually decreasing funding and spending as the community takes over running of the project, and costs are reduced. A sustainable business model will be developed, with income from business partners (who can sponsor online content but not on air content); a programme of retreats and activity weekends; and contracts with schools and social care organisations. The funded time period will allow us to get sustainable income streams up and running that will cover ongoing core costs.

Our experience tells us that business models need ongoing revision, learning and support to thrive, and we will be drawing on expertise of our contacts and partners for this, particularly RIO and the School for Social Entrepreneurs.

☑ Tick this box if you request Ofcom to withhold this information from the public copy of your application.

Broadcasting engineering:

Engineering notes
We require preliminary radio frequency (r.f.) engineering information and applicants are advised that this section is not intended to be exhaustive. We are asking for the basic engineering parameters necessary to determine the extent of frequency availability in an applicant's chosen area (after taking account of the requirements of neighbouring broadcasters); and to determine whether the proposed service area can be adequately served from this site. As a result, applicants should note the importance of identifying a transmission site that is suitable for the area they wish to serve.
While Ofcom would not wish applicants to go to unnecessary expense (we do not guarantee the availability of a suitable frequency and/or our ability to allocate it for broadcasting from the chosen transmission site), we do require precise details about the transmission site chosen. The questions following relate to this.
Applicants should provide evidence of negotiations or agreement with the site owner (e.g. whether a provisional agreement is in place). Any licence award will be based on the coverage area from the site identified in the application. If a licence is offered, Ofcom may not be able to agree to a change from the site put forward in this application (and any request for a change will need to be justified).
Applicants should read and be aware of the relevant part of the Ofcom Site Engineering Code which may be found at: http://stakeholders.ofcom.org.uk/broadcasting/guidance/tech-guidance/eng_code/

25. Engineering information		
Waveband:	This application is for an FM licence	Yes
	Do you understand the requirements for FM (VHF) and have you incorporated these below and in, for example, your start-up and other costs, detailed earlier?	Yes
Transmission site address:	What is the postal address and post code:	Hessary Pole, B3357, Yelverton, PL20 6RN *Please note - this is not the main Hessary mast, but a smaller one placed close to it*
	The NGR is a reference code comprising two letters and two groups of three numbers (e.g. SW 123 456). It is available from Ordnance Survey.	SX 58 741
	What is the height of the site, in metres, Above Ordnance Datum (AOD)?	505m
National Grid Reference (NGR):	In metres, what is the total height of the mast / building Above Ground level (AGL)?	12m
About the site's dimensions:	What is the height, in metres, of the transmitting antenna AGL?	approx 12m
	Please supply photographs of the transmitter mast / building and aerial location.	✔ enclosed
	Who owns the site and what are their full contact details?	
	Is this site already used for broadcasting and if so by whom?	Airband Community Internet
About the transmission site:	Delete as appropriate the yes/no answers which describe your situation regarding proposed site (it may be that you cannot answer all four questions):	
	Site identified?	Yes
Transmission site availability:	Provisional agreement with site owner in place?	Yes (informal - not written)
	Or under negotiation?	Yes
	Applicant group owns site?	No
	Other – please specify.	

Applicant group owns site?	No

How to contact you:

26. Public contact details	**Guidance Notes**
Provide the name of the person who will deal with enquiries from the press and public and the contact details for them.	*Ofcom will publish community radio licence applications, and from time to time statements which may include public contact details, on its website. A point of contact is required to deal with press and other enquiries from interested parties.*

Name:	Lucinda Guy
Email:	lucinda@soundartradio.org.uk
Website:	coming soon

27. Contact details for Ofcom	**Guidance Notes**
Provide the name of the person who will be Ofcom's primary contact and their contact details:	*Ofcom will need to contact your group in relation to this application.*

Concluding declaration:

28. Declaration

APPLICANT'S, DIRECTORS' AND OWNERS' OTHER INTERESTS

1. In relation to the applicant and any body's and/or individuals whose details are given in sections 11, 12 and 13 of this application, please state whether the applicant, any body or individual is (and if so identify that body or individual) involved in any of the activities set out in the table below, and the extent of the involvement or interest. For these purposes, the applicant includes associates of the applicant (i.e. directors and their associates and other group companies): (Note: if none of the following categories in this section apply, this must be clearly indicated by writing "none" in any appropriate box.)

Activity/involvement	By the applicant and/or a shareholder or member (section 11 of this application form)	By a director (section 12 of this application form)
a) Local authorities		**Stephanie Jackson - Town Councillor, Buckfastleigh**
b) Bodies whose objects are wholly or mainly of a political nature, or which are affiliated to such a body		
c) Bodies whose objects are wholly or mainly of a religious nature		
d) An individual who is an officer of a body falling within (c) above		
e) A body corporate which is an associate (as defined in paragraphs 1(1) and 1(1a) of Part I of Schedule 2 to the Broadcasting Act 1990) or a body falling within (b) or (c) above)		
f) An advertising agency or an associate of an advertising agency		
g) Other broadcasting interests (including radio, television, satellite and cable broadcasting and allied activities).	**Lucinda Guy - director of Soundart Radio, project manager of Skylark.**	

Other interests

2. Give details of any other interest or activity of the applicant which is or could be incompatible with the requirements imposed by or under Schedule 2 to the Broadcasting Act 1990 (as modified by the Community Radio Order 2004) and Articles 6 and 7 of the Community Radio Order 2004. Please also give details of any other participant in the applicant whose interest is or could be incompatible with those requirements. (You may need to seek advice about these matters)

Answer:

Other matters

3. In pursuance of its duties under Section 86(4) of the Broadcasting Act 1990 (as amended), Ofcom requires that the applicant should notify Ofcom of any matters which might influence Ofcom's judgement as to whether:

    (i)   the applicant;

    (ii)   any director of the applicant;

    (iii) any individual, or any director of a company, who will have an interest of 5 per cent or more in the applicant;

    may not be considered a 'fit and proper person' to participate in a radio licence. Such matters would include, for example, the following (whether they occurred in the UK or any other country): any unspent criminal conviction, any undischarged insolvency and/or bankruptcy orders, any disqualification from being a director of a limited company, and any adverse findings made by Ofcom (or its predecessor broadcast regulators), any other regulatory authority and/or any court or tribunal in respect of any regulatory matters.

Answer:

Do you confirm, to the best of your knowledge and belief, that:

4. The applicant is not a disqualified person in relation to the licence by virtue of the provisions of section 143 (5) of the Broadcasting Act 1996 (relating to political objects);

5. The applicant is not otherwise a disqualified person in relation to the licence by virtue of Part II of Schedule 2 to the Broadcasting Act 1990 or any other rule prohibiting its holding the licence;

6. No director, member or other person involved directly or indirectly in the management of the applicant group is the subject of a disqualification order as defined by section 145 (1) of the Broadcasting Act 1996;

7. No person (body corporate or individual) involved in the application has been convicted within the past five years of an unauthorised broadcasting offence and that the applicant will do all it can to ensure that no person (body corporate or individual) so convicted will be concerned in the provision of the service, the making of programmes included in it, or the operation of the radio station if the applicant is granted a licence; and

8. Any matters which might influence Ofcom's judgement as to whether the directors or members of the applicant group are fit and proper persons to participate in a radio licence have been made to Ofcom.

Applicants should note that Ofcom reserves the right to revoke a licence if at any time any material statement made is found to be false and to have been made by the applicant or any member or officer thereof knowing it to be false, and that in the circumstances of section 144 of the Broadcasting Act 1996, the provision of false information or the withholding of relevant information with the intention of misleading Ofcom could incur a criminal conviction and a disqualification from the holding of a licence.

✔ Please tick this box to confirm that the applicant agrees with the above statements.

Please tick the boxes below to indicate which additional documentation is included as part of this application. We are not willing to accept additional information with this application, other than that set out below:

Memorandum & Articles of Association

✔ Certificate of Incorporation

✔ Application Payment (UK £ 600.00) non-returnable

✔ Photographs of the transmitter mast / building and aerial location.

I hereby apply to Ofcom for the grant of a community radio licence and declare that the information given in this application and any additional documentation is, to the best of my knowledge and belief, correct.

Lucinda Guy

(Name of person)

Project Manager

(Title or position in the applicant group)

27/07/2017

(Date)