



CRTC

Diane Rhéaume, Secretary General of the Commission
Ottawa, Ontario K1A 0N2
(filed electronically)

March 15, 2006

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RE: Broadcasting Public Notice CRTC 2006-1
Call for comments on Commercial Radio Review

Dear Secretary General,

1. The National Campus and Community Radio Association/l'Association nationale des radios étudiantes et communautaires (NCRA/ANREC) is pleased to respond to the call for comments contained within Public Notice 2006-1. These comments were developed through consultations with various campus and community broadcasters across the country, including both small and large market stations.
2. The NCRA/ANREC respectfully requests that we have an opportunity to address the Commission at the public hearing on Monday, May 15, 2006 at the Conference Centre, Phase IV, 140 Promenade du Portage, Gatineau, Quebec. The NCRA/ANREC would like to appear at this public hearing to present our solutions for the community broadcast sector as they apply to this review, and to further clarify our positions on the Commercial Radio Policy presented below.
3. The NCRA/ANREC is the not-for-profit national association of organizations and individuals committed to volunteer-based, community-oriented radio broadcasting. We are dedicated to advancing the role and increasing the effectiveness of campus and community radio in Canada. We work closely with other regional, national, and international radio organizations to: provide developmental materials and networking services to our members, represent the interests of the sector to government and other agencies, and promote public awareness and appreciation for community-oriented radio in Canada.
4. Our membership consists of 27 community-based campus stations, 7 community stations, one each of Native, Internet, and closed circuit stations, 3 stations-in-development, and one association. Ranging from 5 to 18,200 watts, these stations are staffed by approximately 160 paid employees and 4500 volunteers. The total revenue of these member stations is \$4.1 million. Individual station revenue ranges from \$300 to \$415,000, with average station revenue at approximately \$110,000.



5. NCRA/ANREC stations are highly diverse, with more than 40 different languages being heard through our airwaves (in addition to English and French): Ahmaric, Arabic, Armenian, Azesi, Bangladeshi, Cantonese, Creole, Croatian, Eesti, Eritrean, Ethiopian, Farsi, Filipino, Finnish, German, Greek, Hindi, Inuinnaqtun, Inuktitut, Italian, Japanese, Khmer, Korean, Kurdish, Macedonian, Mandarin, Philippino, Polish, Portuguese, Punjabi, Russian, Salish, Serbian, Serbo-Croatian, Slovakian, South Asian, Spanish, St'a't'imc, Swedish, Tamil, Taqalog, Turkish, Ukrainian, Urdu, and Vietnamese.

EXECUTIVE SUMMARY

6. The NCRA/ANREC is concerned with the overall health of the broadcast system and the well being of our sector. We are contributing to this the review of the commercial policy because we believe that decisions made here will impact our sector directly and profoundly. We believe that regulation and policy resulting from this review – in such areas as emerging technologies, Low Power FM, Canadian content, support for emerging artists, and Canadian Talent Development – will impact our sector in future.
7. We support the notion that commercial radio should “focus on enhancing the access that Canadians have to Canadian music and other programming reflective of their communities and their country”. We believe all sectors of broadcasting should work together to explore and develop these opportunities. The Commercial Radio Review is an excellent opportunity for the Commission to examine the importance of community broadcasters to ensure our participation in improving and enhancing Canadian radio in partnership with our commercial radio sector.
8. Canada’s community radio sector faces many more challenges than our peers in the private and public sector as we attempt to participate in the various discussions of the radio broadcasting industry. When given the opportunity to comment on the same issues that our commercial counterparts are, our sector has to do so with considerably fewer resources. Our active participation in such issues as spectrum scarcity and the de-localization of radio in Canada could be supported by acknowledging that our sector requires far more resources than can be gathered by not-for-profit profit entities, and therefore, needs the assistance of the CRTC and the commercial radio sector.

EMERGING TECHNOLOGIES

9. It is safe to say that community broadcasters as a whole cannot afford to make the transition to digital broadcasting, as it is currently envisioned, without significant financial and regulatory support.



10. The introduction of new technologies is usually a challenge to the community radio stations. Whether it is the implementation of new equipment (from cart machine to minidisc to computer servers) or new infrastructure developments (upgrading from a tube transmitter to preparing for the investment of a complete digital upgrade), community stations struggle to find the expertise and knowledge to successfully integrate these advances in an affordable and timely fashion. If a station is trying to find the resources to maintain their analog recorders, they are most likely not going to have the energy or resources to acquire the latest in technology.
11. It is obvious that the Commission needs input on digital broadcasting from community broadcasters. We will most certainly be affected by this transition as much as the other broadcasters, especially given the lack of resources for our sector. As noted in Heritage Canada's Parliamentary report "Our Cultural Sovereignty: The Second Century of Canadian Broadcasting", these changes and discussions need to include input from the community radio sector.
12. With that said, a considerable challenge we deal with is a lack of the ability to discuss our issues on a regulatory level, and a prime example can be seen with this discussion on technology and the radio broadcast industry through Public Notice 2006-1.
13. The CRTC is responsible for ensuring that the radio broadcast industry reflects the *Broadcasting Act*, which states that there are three elements of broadcasting: private, public, and community (as noted in section 3.1.b). Furthermore, section 3.2 states:

It is further declared that the Canadian broadcasting system constitutes a single system and that the objectives of the broadcasting policy set out in subsection (1) can best be achieved by providing the regulation and supervision of the Canadian broadcasting system by a single public authority.
14. While the Commission does not play a direct role in the operations of the individual stations, holding companies, or networks, its policy and decision making have an impact on many levels of these broadcasters. There is action that the Commission can take to help ensure that all three sectors as a whole remain alive and relevant to the Canadian public that they serve.
15. The CRTC is an impartial organization, but through its actions, it creates the structures in which commercial media thrive and community media do not. Through decision-making processes and official CRTC documentation, commercial and public broadcasters have been given more consideration than community broadcasters. It is not our belief that this is intentional, but nonetheless, it is true. A prime example can be found in the public notice for this commercial radio review:

116. Any major changes to Canada's Transitional Digital Radio Policy will have to be closely coordinated with the Department of Industry and all participants in the radio sector. Nevertheless, the Commission considers that this is an appropriate



time to seek the views of the commercial radio sector and other interested parties, such as the CBC, with respect to the necessary conditions and regulatory approach to ensure a successful transition from analog to digital transmission and reception.

16. We need the CRTC and commercial radio sector to acknowledge that community broadcasters have limited resources to gain access to tower sites and digital transmitters, and efforts to coordinate with these financially-limited stations to secure space on these types of facilities must be the responsibility of each sector. As it stands now, the community sector is constantly in a reactive mode. The industry as a whole could benefit from public and commercial radio taking a more proactive role by engaging in better communication with community radio. We also ask that the Commission take a more proactive stance in its decision-making with respect to the impact of commercial and public applicants on local community broadcasters, and that the Commission be more willing to place conditions of licence on applicants when support is needed and requested.
17. We therefore request that some measures be put into place to ensure our place in the future of radio, whether it be through provision of space and bandwidth, or through meaningful funding mechanisms to make money and capital equipment available to individual stations.

Low Power FM

18. We understand from the call for comments that the examination of Low Power FM (LPFM) as part of the Commercial Radio Review is limited to low power commercial applicants. We would, however, ask that any decision the Commission makes concerning LPFM be made while considering that community broadcasters may be inadvertently affected by the wording of regulations designed to target commercial applicants.
19. LPFM has been both a gift and a ghetto to the community radio sector. Many organizations would not have been able to realize their goal of creating a community radio station without this category. As well, many stations do not feel they require more than 50-watt licenses to fulfill their mandates. However, long-term LPFM licensing is dangerous in that it provides no protection for stations who find themselves eventually boxed in, or worse, who lose their frequencies to high power applicants. We know the entire concept of LPFM needs to be examined. We are prepared to participate in redefining it when that time comes.

CANADIAN CONTENT, EMERGING ARTISTS, AND MAPL

20. With respect to Canadian content (Cancon), the NCRA/ANREC recommends that the level be maintained at 35%. All radio stations in Canada must balance promoting Canadian artists with their realistic ability to meet the requirement.



Raising Cancon requirements for any broadcaster, while allowing non-traditional broadcasters to be responsible for less overall Cancon, could impact the viability of stations in an increasingly technologically diverse communication environment. However, we do recognize that there is a need for emerging artists to have more opportunities for commercial airplay. We would like to see commercial broadcasters agree to a relevant incentive program to play emerging artists, and that the definition of an emerging artist be defined as released within in the previous 12 months.

21. Furthermore, the identification of emerging genres, such as Turntablism, should be recognized as distinct from prior definitions, such as 'montage'. Turntablism as defined by the NCRA/ANREC is "utilizing turntables as musical instruments, essentially to alter and manipulate the sound of recorded music, to create a new composition". Furthermore, in cases where the turntablists are Canadian, we ask that when performing live on-air their performance be considered as Cancon, as it is distinct from a 'montage' in that the artist is producing a new piece of music. We are prepared to speak to this at the hearing in May.
22. We believe that the current MAPL system be maintained. It is a fixed yet flexible system for determining whether selections are Canadian or not. Any initiative that determines the emerging nature of artists should exist separately, as outlined in our paragraph 20.

CTD FUNDING

23. It is a true measurement of passion and dedication to broadcasting that our sector has grown to what it is now, and a sure sign that our stations go beyond just being broadcasters; they are community-centred organizations. Their limited financial resources are often completely focused on the basic costs associated with running a radio station: staff, equipment, and facilities. Little of their operating revenue is left over to expand a station's ability to further promote local artists that have come to depend on them for support. One solution to this issue involves looking at the Canadian Talent Development Benefits program (CTD).
24. Given the role that our stations play in the area of incubating, developing, and promoting local and independent artists, we feel a re-examination and reconstruction of CTD commitments would benefit both commercial and community broadcasters, continuing the cooperation between all sectors of radio and music industries. With respect to the commitment that commercial radio broadcasters have made to increase their support to Canadian music initiatives such as FACTOR and MusicAction, we constitute an equally beneficial means by which CTD funding can support Canadian talent.
25. Community and community-based campus stations have long been recognized as contributing to the development of the Canadian music industry. Our contribu-



tion has more often been through labour than through money, we have performed the more direct and fundamentally important role of providing unrestricted and enthusiastic airplay to independent labels and unsigned artists. In fact, just over the last three years, nearly 5000 Canadian albums have charted at our stations, with more than 2500 albums coming from unsigned artists. (See Appendix I – “Charted Cancon Artists”.) Many of our stations also contribute extensively to local artist promotion and production. Additionally, since many musicians are drawn to radio as programmers, facilities are often made available through membership, and they tend to promote other artists in the scene.

26. Despite the acknowledgment of our role by the CRTC and commercial sector, we are sometimes overlooked as suitable candidates for CTD funding. When it is made available, immense strides are made towards developing Canadian talent in this country. The NCRA/ANREC, for example, has done some amazing things with funding from CORUS Entertainment by producing the “Dig Your Roots” program. We have helped bring independent artists not only to our stations but also to the public at large. The CDs have charted well in “!earshot Magazine” and “Chart Magazine”, have received rave reviews, and most importantly, have helped artists with their careers in the area of promotion and exposure. Many of our stations produce similar projects with the equal success, and some of our stations are able to go as far as organize and promote shows at no cost to the artists. All of this helps artists build local, regional, and national audiences, which help sell CDs and bring people to shows, two things that are bread and butter to artists. As well, our stations actively seek out demos from local artists, promote shows for free, conduct interviews, air live-to-air in-studio performances, and whatever else they can to help local and independent artists.
27. At the 1998 Commercial Radio Review, CIRPA and ADISQ stated that if the Commission does permit multiple station ownership, the benefits policy should be maintained and that support for Canadian music should increase. The current funding model allows allocation to the Radio Starmaker Fund, FACTOR/MusicAction, other Canadian talent development initiatives, and other eligible third parties directly involved in the development of Canadian musical and other artistic talent.
28. The NCRA/ANREC has partnered with the Alliance des radios communautaires du Canada (ARC du Canada), and the Association des radiodiffuseurs communautaires du Québec (ARCQ) to create the Community Radio Fund of Canada/le Fonds canadien pour la radio communautaire (CRFC) (See Appendix II – “CRFC Proposal”.) We are creating this fund to aid in the development of community broadcasting.
29. We ask that you support CRFC as an organization to receive funding and distribute funding to our stations as outlined in the attached proposal. We further propose that the CRFC be incorporated into the CTD funding model as a listed recipient in a manner identical to FACTOR or Radio Starmaker.



30. To this end, we ask the Commission, with the current CTD policy in place, to increase the minimum direct financial contribution to Canadian talent development representing the value of transactions involving transfers of ownership and control from 6% to 7% with the additional 1% allocated to the CRFC. Further, we ask the Commission to expand the policy to include new radio licenses and introduce it to all license renewals.

BEYOND CTD

31. The NCRA/ANREC feels there should be a revamping of the way commercial broadcasters distribute their financial contributions to include initiatives that are not directly involved in the development of Canadian musical or artistic talent. In prior hearings, notably when the Commission has been presented with applicants who commit CTD funding toward community sector stations or organizations, it has been decided that third party initiatives which contribute to the broadcasting system as a whole should be eligible to receive CTD contributions.
32. While this approach is an excellent method of extending funding to community sector projects, the existence of another class of contributions would support the development and health of the Canadian broadcast system and better serve the objectives of the *Broadcasting Act*. Recently, the United Kingdom has recognized the need for a community-access radio system. They have also established a means by which to fund that system, rather than have them rely completely on donations. Similarly, in Australia, the non-profit volunteer radio sector has been at least partially funded through a national system for the past decade.
33. Here in Canada, our sector faces a significant challenge of unstable and insufficient funding. Most community stations rely heavily on their local communities for fundraising and advertising, and community-based campus stations also face uncertainty with respect to revenue. As with all non-profit organizations concerned with the public good, seed funding, operating revenue, and development funding are limited, causing compromises in infrastructure, slowed growth and an inability to take advantage of technological change. While interest in and commitment to community broadcasting remains high, the ability to pursue our mandate under the *Broadcasting Act* is often limited.
34. The establishment of stable funding for non-profit radio in other countries acknowledges how much the community sector brings to the broadcasting system as a whole. In Australia, it is acknowledged that community broadcasters make an extensive variety of opinion available to the public – a concept that is reflected in our *Broadcasting Act* (section 3.1.ii). As well, community radio fulfills a mandate of the broadcast system to be reflective of a multicultural society.

“Community radio is implicitly about conveying, representing, producing and maintaining culture. In some ways, this is equally applicable to commercial radio. The difference is that community radio’s commitment to local regions



and marginalized groups not served by mainstream formats means they are able to represent a diversity of cultures not present elsewhere. . . Commercial radio is primarily concerned with selling audiences to advertisers and it cannot afford to offend its audience through the broadcast of radical political viewpoints, ethnic language programming, or music formats with specialist appeal. Importantly, smaller regional services do not offer commercial radio feasible returns for financial investment.”

(“Culture, Commitment, Community - the Australian community radio sector”, Griffith University, 2002, p. 13)

In this way, there is a clear reflection in Canada of both the requirements of the *Broadcasting Act* and the activities of community broadcasters.

35. While it is possible to seek funding from government sources, we believe that the broadcast system itself is capable of contributing to its own development. A possible solution to this issue is for the Commission to create of a category of funding that is outside of CTD.
36. We believe that it is reasonable to expect commercial stations to voluntarily contribute to community sector funding, however, the CRTC and the *Broadcasting Act* provide the argument as to why this should be a regulation. Commercial broadcasters are making use of public property and are expected to contribute back to the market they serve. For example, in the transfer of ownership between broadcasters, compensation is required that serves the public interest. The CRTC has stated in Public Notice 2006-1 that a mechanism is required for ensuring this, and that a benefits test is an appropriate measurement. Unfortunately, the benefits discussed are limited to CTD contributions. Without the requirement to think beyond this scope, commercial applicants, as well as the Commission, tend not to do so.
37. It must be noted that the public interest encompasses more than music. The public should have the right to access their airwaves, not only as consumers, but also as producers of opinion, art, and expression. The right to access the broadcast system means nothing without a mechanism for doing so. The effectiveness of community radio in providing the public with this opportunity is reflected in the thousands of volunteers who take the initiative to join, train, and become broadcasters. Behind them, there are thousands more who do not make the move to get involved, but steadfastly support the continuation of the stations through their donations.
38. Commercial radio and the CBC have severe limitations on time and opportunity for public access. Therefore, the public’s interest in this area is only served by means of community broadcasters. We are not proposing that a funding category specifically for community broadcasters replace listener donations, but we do believe that asking the public to provide all of the funding for community access, while not requiring it of the licensees who come into their market to use their airwaves, is an oversight in policy.



39. Therefore, we propose the introduction of a “community radio levy”, to be distributed to stations through the CRFC. We are prepared to bring details of this initiative to the hearing.
40. The Commission has asked interested parties to place on the record of this proceeding detailed financial information and other related studies, tabulations, statistics, etc. concerning the economic models they envisage as most effectively contributing to the fulfillment of the objectives noted above, and consistent with the objectives of the *Broadcasting Act*. The NCRA/ANREC is currently in the process of conducting a meta-analysis and survey design to help demonstrate the impact of our sector through listenership and other anecdotal and statistical information. It is our intention to present our findings at the review hearing.
41. Thank you for this opportunity to comment and for your attention. Should you wish to further information or clarification, please contact Melissa Kaestner, NCRA/ANREC National Coordinator, at (613) 321-1440 or melissa@ncra.ca.

Sincerely,

Melissa Kaestner, NCRA/ANREC National Coordinator
Chad Saunders, NCRA/ANREC Board of Directors
Tristis Ward, NCRA/ANREC Advisory Board

cc:

NCRA/ANREC Member Radio Stations
Alliance des radios communautaires du Canada (ARC du Canada)
Association des radiodiffuseurs communautaires du Québec (ARCQ)

Attachments:

Appendix I -- Charted Cancon Artists
Appendix II -- CRFC Proposal

!earshot Charted Cancon Albums

January 2003 to March 2006
Just the C's – for Cancon!

C'Mon			Kevin Cooke
Cadeaux			Rita Coolidge
Meryn Cadell			Afua Cooper
Cadence			Sheila Cooper
Cadence Weapon			Corduoy Kid
Cafe 501			Cort
Caiman Fu			The Corta Vita
Cain And Abel			King Cosmos
Cake Bomb Bolivia			The Costa Verde
Calamalka			Michael F Cote
Caledonia			Cottars
Call It Quits			Counterrevolutionaries
Marco Calliari			Country Church VS The Crotch Rockets
Cam The Wizard			Christa Couture
The Camaromance			Sharon Coward
Timothy Cameron			Cowboy Junkies
Amy Campbell			Doug Cox And Sam Hurrie
John Campbell			Cozmos Quazar
Shelly Campbell			Cracker Cats
The Campbell Sisters			Crackpot
Canary			Cradle To Grave
The Candidates			Sean Craig
Canefire			Paul Cram Orchestra
Canned Hamm			Cran
The Cannon			The Cranston Foundation
The Cansecos			Crash
Cantango			Crash Delicate
The Cape May			Crash Test Dummies
Capeech			Cravo E Canela
Capital			Andy Creeggan
Fred Caporale			Creek Road Crossing
Captain Tractor			The Creeping Nobodies
Pat Carey's Jazz Navigators			Creeps
Paul Cargnello			Laura Crema
Caribbean Pulse			Nonie Crete
Caribou			Cripple Creek Fairies
Mary Carl			Crisis
Dave Carmichael			Jay Crocker
William Carn			Crooked Stovepipe
The Carnations			Crouched Head
The Carnival Band			Allison Crowe
Ellen Carol			Greg Milka Crowe
Alain Caron			Susan Crowe
Juan Carranza			Mark Crozer
Carrie Catherine			Crunchlifter
Carrie Jane Grey			The Cruzeros
Francois Carrier Trio			The Cryin' Out Loud Choir
Carsick			Cryptopsy
Matt Carty			Crystal Skulls
Neko Case			Alex Cuba Band
Castle Project			Nick Cuda
Trevor Caswell			Cuff The Duke
Cat Burglaz			Lori Cullen
Catatonic Razorblade			Bill Culp
Nation			Curbside Prawjek
Catharsis			Amelia Curran
Catlow			Cursed
Caustic Pleasures			Justin Curtis
Caveat			CVG
Caveman			Cymbal
Censure			Cyr
Central Dispatch			Jeari Czaplá
	Ceremonial Snips		
	Chadbourne/Lussier		
	Chakavak Ensemble		
	Markus Chakra		
	Garnet Challenger		
	Chantal Chamberland		
	Champion		
	Alberta Champion		
	Channels 3 And 4		
	Chaos For Comfort		
	Character Traits		
	Tara Chase		
	Che Chapter 127		
	Cheap Suits		
	David Chenery		
	Chet		
	Cheval De Frise		
	Rita Chiarelli		
	The Chicharones		
	The Chickens		
	Chicklet		
	Children Of Celebrities		
	Chinese JetPilot		
	Chixdiggit		
	Chlorine Dream		
	Choclair		
	Yoon Sun Choi & Jacob Sacks		
	Choke		
	Chris Chown Band		
	Jim Christy		
	Chromeo		
	Chromeosphere		
	Chronic Ambition		
	Chronikalz		
	Andre Chrys		
	Annabelle Chvostek		
	Matt Cibinel		
	Nicola Ciccone		
	Cimarron		
	The Cinch		
	Cinderpop		
	Cinister Cee		
	Circle Research		
	Circlesquare		
	Cirque Du Soleil		
	Citizen Kane		
	Citizen Kill		
	City & Colour		
	City Field		
	The City Streets		
	The Clap		
	Dave Clark		
	The Clark Institute		
	Clark The Band		
	Clarknova		
	Classified		
	Clear Voyage		
	Cleia		
	Gordon Clements		
	Cleopatra		
		Clic	
		The Cliks	
		John Clinch	
		Closet Monster	
		Clothes Make The Man	
		The Cloudsmen	
		Clover Point Drifters	
		Clumsy	
		The Clumsy Lovers	
		Rob Clutton Band	
		Coal	
		Coat Cooke Trio	
		Jeremy Coates	
		Mary Cobham	
		Cobweb Society	
		Tom Cochrane	
		Bruce Cockburn	
		Code Pie	
		Steve Coffey And The Lokels	
		James Cohen	
		Leonard Cohen	
		Dustin Cole	
		Holly Cole	
		Chris Colepaugh & The Cosmic Crew	
		Nathan Coles Outfit	
		JF Coley	
		Colizhun	
		Collapsing Opposites	
		The Collective	
		Collectivo	
		Jason Collett	
		Pat Collins Quartet	
		Sonia Collymore	
		Colour TV	
		The Coloured Plates	
		Colouring Season	
		Columbus	
		The Comaromance	
		Casey Comeau And The Halfmillers	
		Fredric Gary Comeau	
		Comeback Kid	
		Commode & Bleulpulp	
		Company Dime	
		Complete	
		Concise	
		Ray Condo	
		Cone Of Silence	
		Conflicted Desire	
		Stompin' Tom Connors	
		The Constantines	
		Constantinople	
		Constellations	
		Contact	
		Contra	
		Contraction	
		Contrived	
		Controller.Controller	
		Neil Conway	
		Jesse Cook	
		Kevin Cook	



PROPOSAL

The Community Radio Fund of Canada Le Fonds canadien pour la radio communautaire

CRFC / FCRC

As proposed by:

National Campus and Community Radio Association
Association nationale des radios étudiantes et communautaires
NCRA/ANREC

Alliance des radios communautaires du Canada
ARC du Canada

Association des radiodiffuseurs communautaires du Québec
ARCQ

March 15, 2006

The National Campus and Community Radio Association (NCRA/ANREC), the Alliance des radios communautaires du Canada (ARC du Canada) and the Association des radiodiffuseurs communautaires du Québec (ARCQ) propose the creation of a funding body, to be known as the Community Radio Fund of Canada (CRFC), with a clear mandate to support the development of local Canadian community radio.

BACKGROUND

Canadians have access to an ever-growing number of media choices from around the world. Ironically, programming that reflects local communities and their concerns from both commercial and public broadcasters are declining. Canada's non-commercial community broadcasters, mandated to present community-oriented programming and access, struggle to maintain operations and respond to the increasing demands of their local communities. Despite having a large and diverse community radio sector, Canada is one of the few industrialized countries that has no mechanism in place at the national level to support local community broadcasting.

MANDATE

The goal of CRFC will be to assist community broadcasting to reach its full potential as a well-resourced, independent, diverse, vibrant, and accessible Canadian media sector.

The CRFC will be an arms-length, not-for-profit funding organization that solicits and distributes funds for the development and maintenance of local community radio broadcasting in urban and rural Canada. The CRFC will promote an open dialogue between stakeholders within the community broadcasting sector and government while maintaining its independence.

The activities of the CRFC will reflect the commitment of the community radio sector to principles of localism and access, respect for and promotion of the official languages of Canada, diversity and multiculturalism, high quality programming and innovation, and social justice. The CRFC will be available to all non-commercial, community and community-based broadcasters in Canada.

The NCRA/ANREC, ARCQ, and ARC du Canada have agreed to discuss how the CFRC would seek to: cooperate with Aboriginal radio stations and broadcasting organizations in areas of mutual interest; create partnerships between Aboriginal broadcasters and the CFRC where appropriate; and work toward common strategies for the development of Native broadcasting. These efforts must recognize the diverse philosophical and cultural orientations of the many Canadian Aboriginal nations, as well as the absolute necessity of Aboriginal leadership in the development of Native broadcasting.

FUNDING

Support for the CRFC will be solicited from governments, private broadcasters, and other donors. The goal of the CRFC will be to distribute funds nationally through grants and on a station-by-station basis to accommodate significant improvements in the sector within five years of establishment. The structure and functioning of the CRFC will be decided by its board of directors in collaboration with the NCRA/ANREC, ARC du Canada, and ARCQ.

The CRFC will need an annual investment of \$18 million, of which \$5 million would come from commercial radio. The estimated number of potential beneficiaries in 2006 is approximately 140 stations.

SUPPORT FOR COMMUNITY BROADCASTING

The CRFC will provide the not-for-profit community broadcasting sector with the resources needed to continue providing local programming and community access, as well as for the development and enrichment of this vital component of the Canadian broadcasting system. This support will focus on those areas that are both essential and often very difficult to fund from other sources.

The CRFC will support projects for the development of community radio in the following four areas:

1. Local news, public affairs, arts, and community access and outreach programming, including training and production.
2. Programming and projects that contribute to Canadian talent development and promote artists from emerging, under-represented, and diverse genres.
3. Planning and implementation of systems to support emerging programming distribution technologies, including digital, satellite, Internet, and wireless network delivery.
4. Sustainability and capacity-building activities, including such core competencies as governance, management, programming, volunteer support, community relations, technical infrastructure, and fundraising.

The CRFC will ensure that support for the sector is well-targeted, used efficiently, and delivered in a cost effective manner. Applications for funding will be judged on a combination of individual need and merit.

BIBLIOGRAPHY OF RESOURCES

The following models have been referred to throughout the NCRA/ANREC's development process. We mostly focused on countries that have similar geography and population.

United Kingdom

In November 2005, the United Kingdom's Office of Communications (Ofcom, a combination of CRTC and the broadcast regulation functions of Industry Canada) established a Community Radio Fund for British community broadcasters, as mandated in recent legislation. The fund is administered by a three-person panel (two appointed by Ofcom and one from the Community Media Association). Funding targets station development/capacity building and is given in lump sums. £500,000 (CAD\$1.0 million) has been budgeted for 2005/06.

<http://www.ofcom.org.uk/consult/condocs/crf/>

http://www.ofcom.org.uk/consult/condocs/crf/crf_statement/crf_statement.pdf

New Zealand

The government of New Zealand funds 11 "access radio" stations -- "radio for the people by the people... gives community groups the chance to make and broadcast their own programmes" -- to the tune NZ\$222,000 (CAD\$174,000) through the public broadcasting funding organization NZ on Air.

http://www.nzonair.govt.nz/radio_detail.php?pid=408&sid=400

Australia

Australia has a large community radio sector with active community radio associations and a federal funding mechanism in place to support community broadcasting called the Community Broadcasting Foundation. The CBF has 21 different granting programs, each supporting a different aspect of community broadcasting. Not all stations are able to qualify for all grants, but as a whole they reflect the values that make of the Australian community-broadcasting sector. The total CBF budget last year was AUS\$9.62 million (CAD\$8.19 million) for the support of roughly 225 grantees.

<http://www.cbf.com.au/>

United States of America

Many community radio stations in the United States qualify for funding from the Corporation for Public Broadcasting.

<http://www.cpb.org/stations/>

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