

CRTC Public Hearing 2007-5
“Diversity of Voices”

September 17, 2007

Presentation of

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

NCRA/ANREC



“Conversations in the community are essential to our future. As a global community we face so many challenges in the coming decades that the only way we can attempt to solve our problems is through discussion. That means discussion and debate at a local level, often in a local language. Community means a shared responsibility for our past, our present and, more importantly, our future. For me, successful community radio is still 90% community and 10% radio.”

- Leading international development activist Zane Ibrahim, at the CommunityFM conference, Manchester England, March 24, 2007

1. My name is Melissa Kaestner, and I'm the National Coordinator of the National Campus and Community Radio Association. I have worked in radio for 14 years, getting my start in commercial radio in the US in 1993. I found my passion for campus and community radio in 1997 at CHSR FM in Fredericton. From there, I went to Toronto and did a short stint as music director at CHRY FM before moving on to Montreal and then Ottawa to work with the NCRA more than five years ago. Currently, I am a volunteer at CHUO FM in Ottawa.
2. My name is Evan Light and I began volunteering at a small college radio in the woods of New Jersey in 1993 and have been active at CKUT in Montréal since 1995. I am a doctoral candidate in communications at Université du Québec à Montréal where I specialize in independent media and the democratic management of the radio spectrum. I also volunteer with AMARC – the World Association of Community Broadcasters – as a policy specialist and member of AMARC's North America steering committee. Today I am here as a board member of the National Campus and Community Radio Association representing the region of Québec.
3. My name is Joanne Penhale and I started at CJSF in Burnaby, B.C. five years ago as a volunteer programmer, and have since been involved as a board member, staff, and then again as a volunteer at two other community-oriented campus radio stations. I've also completed a post-grad journalism program and have worked in the private sector as a journalist. Both the non-profit and private sectors of media have their strengths, but I continue to volunteer in the campus and community radio sector because I respect its goals. Today I am representing the NCRA as a board member.
4. A month ago Evan and I drove across much of Canada in my '89 Corolla which only has a radio. We left from Victoria, went to Vancouver and up into northern B.C., across Alberta, Saskatchewan, and Manitoba, through northern Ontario, then down through northern Québec into Montréal. Each region was vastly different from the next – each rural community and city we drove through has its own distinct history, cultural identity, industries, landscape, and unique mix of people - all with stories to tell. On long stretches of the Trans-Canada Highway, we'd often hit the scan button on the radio and sometimes it was an hour before we'd pick up a frequency. Many times, what came through was CBC Radio One - programming almost entirely produced in urban centres. When we got lucky, we found community radio. Listening to these local broadcasts made me feel connected to the towns we were driving through – we heard voices of local, regular people from places we'd never been to, talking about something happening that night in the community, or playing the music they chose and love - music I'd never heard before. From region to region, however, the most typical radio we'd find sounded just like the radio I might find in Vancouver, or Victoria, or Toronto, and while it was better than nothing, it didn't reflect a unique, regional diversity.

5. The National Campus and Community Radio Association is a national association of volunteer-based, non-profit, community-oriented radio broadcasters. The NCRA represents 47 members, including campus, community, instructional and developmental stations in urban and rural locations across Canada. The programming of our stations is produced by an estimated 4,500 volunteers.
6. While each of our member stations has their own unique characteristics, generally reflective of the unique communities they serve, there are many qualities that campus and community radio stations have in common.
7. We have open participatory access assuring diversity of membership across ranges of age, income, education, race, ethnicity, language, gender, sexual orientation and ability. Our spoken word content is dictated by the needs and desires of the community each station serves, and the variety of music played by all our stations is vast – including local musicians, who sometimes go on to commercial success.
8. Our stations are independent and non-profit. They are not restrained by a need to turn profits for shareholders, satisfy advertisers, and they will never be at risk of being purchased or consolidated with other stations.
9. Each station fills its programming day with shows produced and hosted by volunteers from vastly different backgrounds – all drawn from the community - who make their own editorial decisions. On average, this amounts to more than 100 different independent editorial voices on each station per week.
10. The local impact of campus and community radio stations is huge. Because they are accessible and locally-oriented, the impact of the stations resonates through local communities. Stations interact with these communities in three primary ways:
 - a. By engaging local audiences with broadcasts on local topics that are relevant to their lives, and exposing audiences to ideas, information and music that is otherwise not readily available.
 - b. The physical station itself is a convergence point for people and groups with various backgrounds and perspectives, making stations sites for dialogue, network-building and cross-cultural exchanges.
 - c. Everyday local people, who often have no other interaction with media, are sought out by programmers to share their ideas and stories on-air, giving people a sense of validation and belonging in the community they live in.

11. For further evidence of our impact, we have included in our submission several testimonials from staff and volunteers about the nature and impact of c/c stations across Canada.
12. There is an increasing demand on the campus and community radio sector as commercial media becomes more centralized, homogenized, and less locally-oriented. Our stations have an enormous responsibility, which they take very seriously, to provide audiences programming that isn't available on other frequencies in the region. As more and more local stories are left uncovered by commercial media and the CBC, there is a greater demand on us to ensure those voices are heard.
13. While we have this responsibility, our sector has an overwhelming need for financial stability. The NCRA has partnered with ARC du Canada and ARC du Quebec to develop an independent funding body for Canadian community radio. Within two weeks of this hearing, an application will be filed for incorporation of the Community Radio Fund of Canada. We have submitted our current proposal (Appendix #2) for this fund as part our presentation today.
14. Through the Fund, community radio stations and associations hope to attain fiscal security so they can better uphold their role in the Canadian broadcasting sector. Some examples of initiatives that could be funded are:
 - a. Resource-building – some campus and community radio stations have difficulty acquiring simple equipment like portable audio recorders, computers and soundboards. A basic standard of technological resources would optimize capacity for volunteers.
 - b. GroundWire News – sustainable funding would allow the NCRA to launch a national newscast that covers topics untouched by commercial media and which covers a diversity of perspectives on national issues. The GroundWire News project already has a detailed plan and budget – but requires staff, with an estimated cost of \$10,000 to launch a pilot series.
 - c. Rural station development – Many small communities across Canada often have no local commercial media or CBC presence. With adequate resources, the NCRA can provide support to any group of people from these communities who want to have a local, independent, non-profit media presence.
15. Over the long term, it our desire to work with the CRTC and Canadian Heritage to develop mechanisms through which our sector can be adequately supported and maintained.
16. Commercial stations, for decades, have used the public airwaves for private profit. If a small percentage of these profits is directed toward the non-profit radio sector, we will be better enabled to give the public access to their own airwaves.

17. Among possible solutions, we recommend the Commission re-examine the distribution of CCD Benefits. As we've stated in our written submission and in previous audiences, we believe that the commercial broadcasting Benefits Policy, in its current form, does not adequately support the development of a richly diverse and innovative Canadian cultural sector. We call upon the Commission to re-examine the Benefits Policy in full, assuring that it contributes to the development of Canadian content as a cultural, rather than commercial product. The Community Radio Fund of Canada can play such a role as a guaranteed recipient of the Benefits Policy. We also recommend a more transparent and communicative benefits allocation process.
18. The Fund has sought, and continues to seek, voluntary partnerships with commercial media for funding, but has not had success to date. While we encourage these voluntary contributions from the commercial sector, sustainable funding for our sector cannot be assured without mandated contributions.
19. Ultimately, the NCRA wants every market, small and large, to have a sustainable community radio presence. However, license allocations for such stations are not currently guaranteed. For instance, Kelowna, B.C. is without a single community or campus-community broadcaster. While there is one in development, 11 commercial broadcasters have recently applied for licenses in this market. If all these applications are approved, spectrum scarcity could leave Kelowna and the surrounding area without an available frequency allocation for a community-based broadcaster, regardless of the obvious need and interest.
20. Additionally, unprotected developmental stations such as CJA1 on Amherst Island in Ontario are increasingly in danger of losing their frequencies to commercial applicants without notice or recourse, and are having difficulty locating another available frequency or lack the resources to move to high power.
21. Given this reality, the NCRA recommends the CRTC reserve a protected license in each market for at least one community radio station even where none currently exists, and work in collaboration with Industry Canada to ensure that a frequency remains available in each market to service these licenses.
22. Finally, in choosing or defining a digital broadcast standard, the NCRA recommends that the CRTC and Industry Canada consult equally with all three broadcasting sectors, assuring that digital transition and related policies are developed in the interest of furthering diversity of the broadcasting system.

23. We value the opportunity to present to you today, and invite all of the Commissioners, staff, and anyone in this room, to visit any of the NCRA campus or community stations across the country, or to just tune in. We welcome your questions. Nous sommes ouverts à vos questions à ce moment.

Appendix #1 : Testimonials from staff and volunteers about the nature and impact of c/c stations:

“We promote local artists by advertising and presenting performances and festivals in the community. We invite local and touring artists to visit our station and appear on-air. We’ve put together a compilation CD of local artists, which is sold and distributed. We have strong ties with local artistic groups such as the jazz and blues societies. We don’t have to twist our hosts’ arms to play Canadian music because it’s so abundantly awesome that they choose to play a lot of it, on their own.” – Kristen Rutherford, Volunteer Coordinator, CFCR 90.5 FM, Saskatoon, SK.

“Our station welcomes all new volunteers and works with them to develop skills which allow them to achieve their goals as new members. As we are located in Winnipeg’s central community, we have a broad range of community members from the working class to students to aboriginals to immigrants from across the globe. Spoken word shows are tailored to address issues and concerns of our diverse community, and music broadcasts showcase not only local talent, but unheard of talent from around the world. Our station is important not just for its alternative broadcasting, but also for its role as a community networking organization. I love my CKUW!” Leanne Shumka, CKUW 95.9 FM, Winnipeg, MB.

“As far as radio and television go, CFUV is the only media organization in Victoria where underrepresented voices can be heard (there are more opportunities in town as far as print and new media go). There are third-language voices which help their communities keep in touch with what’s going on in their home countries as well as keeping their languages alive in Canada. CFUV provides opportunities for those from marginalized communities (visible and sexual minorities, special needs) to develop skills and express their seldom heard viewpoints.” – staff, CFUV 101.9 FM, Victoria, B.C.

“The COOP radio station brings such an amazing spirit to our community. We have a call in talk show for YOUth and it has provided a voice to young people. The young people that are involved in this program are gaining great skills and confidence, while providing their peers with valuable information and local resources to access support. We feature weekly topics that hit on issues that YOUth face and there is a great response from the youth that listen and participate. The COOP radio provides staff and volunteers that genuinely care about their community, and the art of this form of media. Nelson has very few radio stations, thank goodness that the Kootenay Coop Radio is providing diverse and interesting programs to appeal to many humans in the area. Have I mentioned that the staff are amazing? They go above and beyond the call of duty to help other people out in the community. The radio station provides a comfortable atmosphere for all people. Way to go CJLY! Thanks for giving young people a voice in our community!” - Stacey Lock, CJLY Kootenay COOP Radio 93.5 FM, Nelson, B.C.

“With satellite TV, the Internet, CBC 1 and 2 and a handful of commercial radio stations available, why should Lillooet bother with its own radio station? We live in an increasingly urbanized world where we

are bombarded by images and sounds created in an urban environment for an urban audience. The politicians, journalists and pundits who we see, hear and read on a daily basis show a growing degree of what I call “unconscious urbo-centrism”; that is, they often reveal in their words that without realizing it, they have slipped into the belief that all Canadians live an urban lifestyle. Rather than merely griping about this, why not come up with a homegrown solution?

“That, of course, was not the explicit or even implicit agenda of the volunteers who met in 1999 to form the Radio Lillooet Society (now part of the Lillooet Camelsfoot TV and Radio Association). But as CHLS has developed over the years, many broadcasters – and hopefully many listeners – have come to realize the opportunities available to address our own community and its interests, issues and concerns.

“Lillooet is full of amazing people. We all know one or more local residents of whom we have thought: ‘The world should know about this person.’ Well, we can’t reach the world through Radio Lillooet (yet!), but we can inform our community, help to build new ties within it, and hopefully raise our profile – at least on a provincial level. All of which means that our voice, our non-urban voice, can be heard a little more clearly: a reminder that there are still places without traffic lights and parkades, highrises and movie megaplexes. A reminder that these places are still important.”- broadcaster, 100.5 FM Radio Lillooet, Lillooet, B.C.

“CFUV has been a voice in my life for 11 years; the other volunteers and the programs I enjoy have made a tremendous difference in the way I think and the way I live. I wish every community could have access to this type of information and music.” – Wendy Wall, programmer of Rootopia, 101.9 FM, CFUV, Victoria, B.C.

“We provide a diversity of editorial voices in that the individual programmers – over 140 – are the editors. They are the hosts and producers and programmers and voices and faces of our station. They are directly accountable to the communities that they serve through their presence in the community, through outreach, and through community-supported funding drives. Our programmers are not accountable to a handful of corporate advertisers; they are accountable to the several hundred donors and several thousand students that fund us, and beyond. There is enormous community support for the work that we do. Without it, we wouldn’t exist.” – Candace Mooers, staff, CKDU 88.1 FM, Halifax, N.S.

“Campus-Community Radio has been an important part of my life for the last 20 years. It has taught me about the communities I live in and exposed me to new artists in those communities from Windsor, ON. to St John’s N.L. and now Victoria B.C. I am constantly amazed by not just the diversity of the people that volunteer to program these radio stations but the diversity of the people that listen to these stations. CFUV 101.9 FM in Victoria, B.C. works hard to ensure equal opportunities to ideas, communities, and music styles.” – Rob Pingle, CFUV 101.9 FM, Victoria.

“CHSR FM provides the only independent/alternative radio outlet in Fredericton, N.B. and is a long-standing, vital presence in the community. It offers a voice for the marginalized members of the Fredericton community and has a long history – over 40 years – of doing so. In a smaller town such as Fredericton, campus/community radio is a powerful tool for all manner of groups (cultural, political, etc) and offers a space for everyone to express themselves.” – Scott Kitchen, CHSR 97.9 FM, Fredericton, N.B..

Appendix #2 : Community Radio Fund of Canada (please see attached documentation)

Appendix #3 : Dig Your Roots CDs



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

CRFC / FCRC

Proposal of / proposition de :

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

Alliance des radios communautaires du Canada

Association des radiodiffuseurs communautaires du Québec

December/décembre 2006

Table of Contents

Table des matières

Page 1	Proposal (English/anglais)
Page 3	Proposition (French/français)
Page 5	Program Priorities Breakdown (English/anglais)
Page 6	Governance and Fund Administration (English/anglais)
Page 7	Community Radio Support in Other Jurisdictions (English/anglais)

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.

À propos du fonds

La National Campus Community Radio Association (NCRA/ANREC), l'Alliance des radios communautaires du Canada (ARC du Canada) ainsi que l'Association des radiodiffuseurs communautaires du Québec (ARCQ) proposent la création d'un fonds, le Fonds canadien des radios communautaires/Community Radio Fund of Canada (FCRC), qui aura le mandat de soutenir le développement des radios communautaires au Canada.

Historique

Les Canadiens et canadiennes ont accès à un nombre grandissant de services venant de partout dans le monde. Ironiquement, la programmation locale chez les diffuseurs privés et publics est en déclin. Les radios communautaires et de campus, qui ont le mandat d'offrir une programmation locale qui reflète les préoccupations de leur auditoire, ont de la difficulté à se maintenir à flot alors que la demande des communautés est de plus en plus grande. Malgré l'importance et la contribution du tiers secteur de la radiodiffusion, le Canada est l'un des seuls pays industrialisés qui n'a pas de mécanisme afin de venir en aide aux radios communautaires et de campus communautaires.

Mandat

Le but du Fonds canadien pour la radio communautaire sera d'aider la radiophonie communautaire à atteindre son plein potentiel en tant que secteur médiatique canadien bien financé, indépendant, di, vibrant et accessible.

Le Fonds canadien de la radio communautaire sera un organisme sans but lucratif qui sollicitera et distribuera des fonds pour le développement et le maintien de la programmation locale dans les radios communautaires et de campus tant en zone urbaine qu'en milieu rural. Le FCRC encouragera un dialogue ouvert entre les représentants le secteur des radios communautaires et de campus communautaire et le gouvernement, tout en maintenant son indépendance.

Les activités du FCRC reflèteront l'engagement du secteur dans la programmation locale, l'accès à la communauté, le respect et la promotion des langues officielles. Le FCRC sera mis à la disposition de toute station qui détient une licence de radio communautaire ou de radio de campus/communautaire (avis public CRTC 2000-13 et 2000-12).

Financement du fonds

Le Fonds canadien de la radio communautaire sollicitera le support des gouvernements, des radios commerciales et d'autres donateurs pour son financement. Le but du FCRC sera de distribuer des fonds au niveau national par l'octroi de subventions qui permettront une amélioration significative

du secteur de la radio communautaire et de campus communautaire dans les cinq années suivant la mise sur pied du Fonds. La structure et le fonctionnement du Fonds seront établis par un conseil d'administration avec la collaboration de l'ARCC, l'ARCQ et la NCRA/ANREC.

Support pour les radios communautaires et de campus

Le FCRC donnera à notre secteur les ressources nécessaires pour continuer à offrir une programmation locale de qualité, l'accès de nos stations à la communauté ainsi que le développement et l'enrichissement de cette importante composante du système canadien de radiodiffusion. Le fonds supportera les domaines suivants qui sont essentiels au développement de notre secteur :

1. Les nouvelles locales, affaires publiques, arts, la formation, la production ainsi que l'accès à la communauté.
2. La programmation et des projets qui font la promotion ou le développement des talents musicaux locaux.
3. La planification et la mise en place de nouvelles technologies de diffusion tel que le digital, satellite, Internet et réseau sans fils.
4. Des activités d'acquisition de compétences incluant la gouvernance, l'administration, la gestion de la programmation, l'encadrement des bénévoles, les relations communautaires, les infrastructures techniques et la levée de fonds.

Le FCRC s'assurera que les contributions aux radios communautaires et de campus seront bien ciblées, utilisées efficacement et livrées de façon transparente. Les demandes de subventions seront jugées au mérite selon les besoins et les critères établis.

Budget

Le FCRC nécessitera un investissement annuel de 18 millions de dollars dont 5 millions proviendraient des radios commerciales. Nous estimons le nombre de bénéficiaires en 2006 à environ 140 stations.

Program Priorities Breakdown

The goal of the Community Radio Fund of Canada (CRFC) will be to provide not-for-profit community radio with support for local programming and other core activities, as well as for the development of the sector as a whole.

Support from the CRFC will focus on areas that are both essential and often difficult to fund from other sources. The needs of community radio stations will change over time; what follows are examples of current needs, prioritized by the CRFC Steering Committee.

1. Sustainability and Capacity-Building

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

- Station staff education, and assistance to stations in crisis, in areas of core competency including governance, management, programming, volunteer support, community relations, technical infrastructure, and development.
- Assistance to national community radio associations to provide key support services and resources to local stations.
- Development of community radio in areas underserved by existing media, particularly rural areas.

2. Local Community News and Access

Local news, public affairs, arts, and community access and outreach programming, including training and production.

- Support for production of local news and community affairs programs, and assistance to community news production staff at the local level.
- Assistance to stations to digitize and distribute spoken word and news programming to other with campus and community radio stations.

3. Community Music and Expression

Programming and projects that highlight and promote local and emerging music and musicians of all genres, and community expression of all types.

- Support to stations for local artist outreach, music acquisition, and music libraries.
- Assistance to stations to record, digitize and distribute recordings from local artists to other with campus and community radio stations.
- Support for programming focusing on local music, including live events, and sharing of this programming with other community radio stations.

4. Emerging Distribution Technologies

Planning and implementation of systems to support new program delivery technologies, including digital, satellite, Internet, and WiMAX distribution.

- Study of digital distribution techniques appropriate for community radio content.
- Support for essential station computer technology and connectivity.

Governance and Fund Administration

The goal of the Community Radio Fund of Canada will be to bring about significant improvement to the community radio sector within five years of establishment through the distribution of targeted support on a station-by-station basis. Support from the CRFC will be open to Canadian radio stations licensed by the CRTC as Community or Community-based Campus, and associations or groups of such stations. The estimated number of potential beneficiaries in 2006 is approximately 133 stations.

Governance

A Community Radio Fund of Canada Implementation Committee has been formed by the NCRA/ANREC, ARC du Canada, and ARCQ.

The governance structure and functioning of the Community Radio Fund of Canada will be determined by its three founding associations in consultation with the CRTC and relevant government departments. The CRFC will be an independent organization governed by its own Board of Directors. The directors of the CRFC will represent the full geographic, cultural, and linguistic diversity of community broadcasting in Canada.

To aid the Board, there will be two committees (in addition to an executive committee) overseeing all aspects of the operations of the fund: an audit committee and a governance committee.

- The audit committee will assist the board in fulfilling its oversight responsibilities by reviewing: the fund's accounting framework; financial and performance information; internal controls and risk tolerance; and compliance with financial legislation and regulations.
- The governance committee is responsible for overseeing and assessing the functioning of the board, its committees, and individual directors. The committee oversees the development, implementation and assessment of effective corporate governance principles and guidelines.

Program Administration and Accountability

Reporting of CRFC activities will include full outside auditing of accounts and regular reporting on individual funding programs. The next CRTC reviews of campus and community radio policies will provide an opportunity to review the medium-term effectiveness of the CRFC as a whole.

The Fund will be administered by full-time Program Administrators who will manage the application process and evaluate projects. Program Administrators will not be employees of any community radio association or station.

Administration expenditures for the CRFC will be comparable to such costs for other similar funding organizations, and will vary depending on the Fund's level of support. This expense line will include Board process, office costs, salaries for Program Administrators, financial administration, and auditing.

The Fund will conduct its activities in both of Canada's official languages.

Community Radio Support in Other Jurisdictions

In May 2006 the National Campus and Community Radio Association (NCRA/ANREC), with assistance from the European office of the World Association of Community Radio Broadcasters (AMARC), completed a study of community radio support mechanisms in several industrialized countries. This work was not exhaustive, as some countries identified as having community radio funding programs (including Denmark and Belgium) were not included because of lack of primary sources during the research period. The study was restricted to state-mandated support for community radio at the federal level.

The NCRA/ANREC has identified seven industrialized countries – Ireland, the United States, Australia, France, the Netherlands, New Zealand, and the United Kingdom – with national government-mandated community radio support programs. Support typically takes one of three forms: a direct station operational subsidy; targeted support for specific station operations (typically programming production and distribution, staff training and capacity building, and transmission and production equipment); or a combination of the two.

What follows is a summary of community radio support programs in the seven identified countries.

Australia

Granting Agency	Community Broadcasting Foundation, supported by Department of Communications, Information Technology and the Arts, Australia
Programs	Sector operation and development; local ethnic and indigenous program production; national program production, distribution and exchange; station infrastructure and operational support; training; national infrastructure development projects; sector coordination and research
Beneficiaries	228 (2004/05)
Support	AUS\$9.62 million (\$8.28 million) (2004/05)
Source	http://www.cbf.com.au/ & http://www.cbonline.org.au/

Australia has a large and diverse community broadcasting sector, with 460 independent community owned and operated broadcasting services including radio and television stations and remote indigenous services. Recent research indicates 45% of Australians listen to community radio each month. An independent federal funding mechanism, the Community Broadcasting Foundation, is in place to support community broadcasting. The CBF has over 20 targeted granting programs, each supporting a different aspect of community broadcasting, including support for university, ethnic, indigenous, and Radio for the Print Handicapped (RPH) services.

France

Granting Agency	Fonds de soutien à l'expression radiophonique (FSER), Direction du développement des médias, funded by levy on commercial advertising
Programs	New station subsidy; operations; equipment
Grants	676 (2004)
Support	• 24.6 million (\$35.3 million) (2004)
Source	http://www.ddm.gouv.fr/rubrique.php3?id_rubrique=40

There are roughly 600 “associative” or community radios in France. Funding for community radio is ensured by the federal Fonds de soutien à l'expression radiophonique (FSER), which is funded by a tax on the advertising revenue of commercial broadcast media. Each year, the radios submit accounts to be examined by FSER, who then decide how much money to allocate to each station. Support is available through three programs: new station subsidy; operational subsidy (operations, training of personnel, education and culture, program production and sharing, and social development); and acquisition and replacement of equipment. In 2004/05, FSER distributed 676 grants averaging • 34,965 (\$50,260) each.

Ireland

Granting Agency	Community Radio Support Scheme, Community Radio Forum of Ireland, supported by Broadcasting Commission of Ireland
Programs	Evaluation; capacity building
Beneficiaries	19
Support	• 58,000 (\$83,488) (2006)
Source	http://www.bci.ie/initiatives/crss.html

There are 19 community radio stations in Ireland, represented by the Community Radio Forum of Ireland (CRAOL), which was established in 1996. CRAOL is responsible for managing a Community Radio Support Scheme, which is funded by the Broadcasting Commission of Ireland and provides the budget for all of CRAOLs activities. The Community Radio Support Scheme was established in 1998 and provides funding to undertake evaluations, with the ultimate aim of building capacity within the individual stations and within the community radio sector. The 2006 budget for the Scheme is • 58,000, and grants are available up to • 5,000. BCI also funds program production through the New Adventures in Broadcasting program: • 120,000 to develop new, innovative and sustainable programming within the independent sector.

Netherlands

Granting Agency	Commissariaat voor de Media, through • I/household levy
Programs	Operational subsidy
Beneficiaries	~335
Support	• 7.7 million (\$11.08 million) (2007)
Source	http://www.olonprogrammabank.nl/publiek/200407953.html

The Netherlands has approximately 335 “lokale omroepen,” or local public-service radio and television broadcasters. On average, local stations have a yearly budget of roughly \$60,000. These broadcasters are represented by the Organisatie van Lokale Omroepen in Nederland (Olon), which is partly financed on a structural basis out of the government’s national media budget. In 1997, local governments were allowed Community Radio Support in Other Jurisdictions 3 by law to introduce a local form of radio license fee, which each household has to pay yearly for having a radio or television set in their homes. In 2007, this fee structure will be replaced by a direct national levy; all local community broadcasters in the country will be eligible to receive • 1 per household via the Dutch Media Commission, with total funding of • 7.7 million (\$11.08 million).

New Zealand

Granting Agency	NZ on Air supported by Minister of Broadcasting
Programs	Operational subsidy
Beneficiaries	11
Support	NZ\$2.02 million (\$1.41 million) (2005)
Source	http://www.nzonair.govt.nz/radio_detail.php?pid=408&sid=400

The government of New Zealand funds 11 community radio stations through NZ On Air, a national independent funding agency for public and local content on radio and television. The term for community radio in New Zealand is “access radio,” defined as “radio for the people by the people [giving] community groups the chance to make and broadcast their own programmes.”

Support for access radio is mandated under a 1989 Minister of Broadcasting directive to NZ On Air that states that “it is part of the general policy of Government in relation to broadcasting that access radio services should be available for a broad range of non-profit community groups.” Under the 1989 Broadcasting Act, NZ On Air has a responsibility to “ensure that a range of broadcasts is available to provide for the interests of women, youth, children, persons with disabilities and minorities in the community, including ethnic minorities.” Funding is in the form of operational subsidies, capped at NZ\$222,000 per station.

United Kingdom

Granting Agency	Community Radio Fund, Office of Communications, funded by Department for Culture, Media and Sport
Programs	Core costs of station management, salary subsidies
Beneficiaries	17
Support	£485,222 (\$1.02 million) (2005)
Source	http://www.ofcom.org.uk/radio/ifi/rbl/commun_radio/Communityfund/

In November 2005, the United Kingdom's Office of Communications (Ofcom) established a Community Radio Fund for British community broadcasters, as mandated under the Communications Act 2003 and following a public consultation. The fund is administered by a three-person panel, two appointed by Ofcom and one from the Community Media Association. Funding targets station

development and capacity building, almost all in the form of salary subsidies. In 2005/06, grants totaling £485,222 (\$1.02 million) were distributed to 17 radio stations, including a joint project to support community radio stations at the regional level.

United States of America

Granting Agency	Radio Community Service Grants, Corporation for Public Broadcasting, funded through Congressional appropriation
Programs	Operational subsidies; program production
Beneficiaries	~800
Support	USD\$69.1 million (\$76.5 million) (Local station subsidy and local programming only, 2003/04)
More Resources	http://www.cpb.org/stations/

The Corporation for Public Broadcasting (CPB) funds non-commercial broadcasting in the United States, including both public and community radio.

Unlike Canada, there are few clear regulatory distinctions between types of noncommercial radio. While WGNU Denver describes itself as “independent community radio” produced primarily by volunteers and does not broadcast National Public Radio (NPR) programming, it receives 15% of its USD\$520,000 budget from CPB. WGBH Boston, which describes itself as “public radio” and whose core schedule is made up of NPR and Public Radio International (PRI) programming, received a similar proportion of CPB support. Many community and college stations receive no CPB support whatsoever.

Most CPB support for radio flows to “public” NPR stations through Radio Community Service Grants totaling USD\$59.0 million (\$65.6 million), funding approximately 390 radio stations. Support for local radio program production from CPB totals USD\$10.1 million (\$11.2 million) annually, with another USD\$20.2 million (\$22.3 million) for radio program production at the national level.

DYR
DIG YOUR ROOTS



DIG YOUR ROOTS
« DÉCOUVRE TES RACINES »

DTR
DÉCOUVRE TES RACINES



Dig Your Roots is all about developing and promoting new Canadian music from the four corners of this culturally diverse and musically rich country. It is an exploration of independent talent from the Canadian underground. Its scope is wide ranging and focuses on original forms of music that are currently under-represented in the Canadian music scene.

Sponsored by Corus Entertainment Inc., the NCRA/ANREC produced a series of genre-specific compilations that coincided with live concert simulcast broadcasts. For each compilation, there was a nation-wide call for submissions, an online promotion involving artist MP3s, a panel of judges to choose the compilation artists, and a nation-wide tour of the compilation. Rather than artists going out on the road, this tour involved live coast-to-coast-to-coast simulcast broadcasts of regional concerts on radio stations across the country.

« Découvre tes racines » a pour but le développement et la promotion des actes musicaux indépendants provenant des quatre coins de ce pays culturellement divers et musicalement riche. C'est une exploration de talent canadien provenant du secteur sous-représentés et underground. Sa portée est étendue et se concentrera sur les formes originales de musique qui sont actuellement sous-représentées dans la scène canadienne de musique.

Le NCRA/ANREC, avec l'appui financier de Corus Entertainment Inc., a produit une série de compilations de DC dont chacune est axée sur un style musical spécifique, qui coïncideront avec des concerts simultanés diffuser en direct. Pour chaque compilation, il y avait un appel de soumissions à l'échelle national, une promotion en ligne faisant participer les artistes utilisant les MP3, et une tournée à travers le pays. Cette excursion a impliqué des spectacles diffusés en direct à travers le Canada sur les ondes des stations membre du ANREC.

Schedule of Compilations
Calendrier des compilations

Hip Hop -- 2003 -- « Hip Hop »
Spoken Word -- 2004 -- « Spoken Word »
Electronic Dance -- 2004 -- Danse électronique
Roots -- 2005 -- « Roots »
Aboriginal -- 2006 -- Autochtones
Creative Jazz -- 2007 -- Jazz créatif

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