



1. Should the minimum level of Canadian content for musical selections from category 2 increase to 40% from the current 35%?

1. The Alliance des radios communautaires du Canada (ARC du Canada), the Association des radiodiffuseurs communautaires du Québec (ARCQ) and the National Campus and Community Radio Association (NCRA) believe that the current Canadian content requirements are appropriate for our sector and further consider that many community radio stations could encounter problems if they were asked to increase their Category 2 musical selections to 40 percent.

2. Canadian content requirements are more problematic for NCRA stations as ARC du Canada and ARCQ members already have a requirement to play 65 % French music, most of which is Canadian. Many NCRA member stations also regularly exceed their Canadian content requirements as part of their commitment to their communities, particularly by playing local music that is under-represented in other broadcast media. That being said, as volunteer-driven stations it is hard to ensure and monitor that every volunteer programmer has always met the minimum level of Canadian content or properly recorded what is Canadian content on their show every week.

3. This is particularly the case if a programmer focuses on alternative music genres, where there is less diversity of Canadian content. For instance alternative hiphop and electronica are both nominally Category 2 musical genres but offer significantly less Canadian content than mainstream hiphop and dance music. Some stations have suggested that there may be ways to rework the music categories in order to better deal with these distinctions and to make it easier for programmers to discern between Category 2 and 3 selections.

4. Additionally, at least one station in a rural community has said that they believe they were exceeding their Canadian Content requirements but that because the artists were local and unsigned, they were not counted as Canadian by the Commission during an audit. This meant they were asked to provide documentation that the artists were Canadian, a time-consuming process, and the station was ultimately found not to be in compliance.

5. Smaller and rural stations can also face troubles gathering enough Canadian content as they are not always on the distribution lists of record companies. Additionally, the era of record companies sending music through the mail is ending. This is true in urban markets, and even more so in rural and semi-rural markets, where many stations are not registered on record company mailing lists. There are companies and individuals emailing stations mp3 selections of specific songs but this provides far less range of musical diversity and the atomization of distribution means there are a larger number of individuals to contact to receive less music. Smaller stations also don't always have the staff capacity to follow-up in order to get on (and remain on) these lists.

6. We do not believe that sending audio files as email attachments is an adequate solution. Among other

things, such emails may not be sent to the appropriate recipient; are subject to size limits for attachments; and could be blocked by anti-spam software.

7. Ironically, many large commercial stations in urban markets receive a large number of albums that never make it to air because they don't match the station's musical style. Because of the size of their market and their involvement in the music distribution network, these stations receive albums that would be put to far better use by small stations that actually broadcast these types of music.

8. At the same time, there are electronic tools that enable quick, efficient and cost-effective distribution of music, legally. Online distribution, whether it is undertaken by a distribution company or a music label, is a simple and non-restrictive approach. Rights holders upload their files to a remote server, which musical directors and programmers can then use to listen to music and download if they wish.

9. We believe that one possible solution to our stations not being on record company distribution lists is to centralize the process by having one list, administered by the associations, where companies and individuals can send music to be incorporated into an online database. That way we could share some category 2 and 3 musical selections through secure access to the database.

10. This method has proven its effectiveness. On January 1 of this year CBC/Radio-Canada implemented a Virtual Music Library to distribute audio files, and stopped sending hard copies to its regional stations. Station staff can listen to the contents of this music library and use it for programming purposes. The three associations believe that a similar system could help bridge the gaps in the supply of Canadian category 2 and 3 music. We know that this is not a solution for all of our stations, especially those with limited bandwidth who would have trouble downloading from such a server. But it could also help many stations currently struggling with this problem.

11. As a first step in evaluating such a system we will contact the CBC/Radio-Canada to see if it would be possible to have access to this library. Last year during the review of the campus and community radio policy, CBC/Radio-Canada said they recognized the importance of supporting our stations and made a commitment in that regard.

12. But since such a plan would take time and money, we ask that the Commission maintain the current levels of Canadian content until the distribution problem is more adequately addressed through this and other means. We further ask that the CRTC commission a study of this problem and the database as one possible solution. This could be similar to the recent CONNECTUS study on volunteerism within our sector.

13. Furthermore, smaller stations from all three associations already encounter significant difficulties in order to meet all their other regulatory requirements. Many of these stations operate with only one employee or even half of a full-time equivalent employee. Staff juggle many responsibilities, including finding appropriate music, coordinating volunteers, fundraising and managing the station's day-to-day affairs.

14. As monitoring of Canadian content by the Commission is assessed on a one-week basis, it only takes a few mistakes (or one host who normally plays almost all Canadian music to be temporarily replaced by one that doesn't) to make the station fall below the required level for that week, despite a longer term pattern of compliance and even over-performance. And assessed failure to comply can lead to shortened renewal periods or other even more dire consequences, particularly for stations that already struggle with staff capacity. Raising the minimum level of Canadian content only increases

these risks.

15. We therefore suggest that the Commission keep the current level of required Canadian content, with the understanding that c/c broadcasters are already committed by their mandate to serve their local communities to meet and exceed this requirement. We also recommend that if stations are found in non-compliance of meeting Canadian content requirements within one broadcast week, that the Commission broaden the assessment period to four broadcast weeks as a more representative broadcasting period.

2. Would it be appropriate to increase the minimum level of Canadian content for musical selections from category 2 to a level greater than 40%? If so, what level would be appropriate and why?

16. As stated in the previous answer, we anticipate that raising the required amount of Canadian content to 40 percent without addressing underlying concerns about music distribution, clarifying content categories and identifying local unsigned artists as Canadian could be problematic for many stations, even those that regularly exceed the current required levels. It also increases the regulatory burden on smaller stations. Increasing Canadian content requirements for Category 2 musical selections beyond 40 percent would only exacerbate these problems further.

3. Should the minimum level of Canadian content for musical selections from category 3 increase to 15% from the current 12%?

17. ARC du Canada and ARCQ member stations already have some difficulty in meeting the current special interest music requirements. An increase in the minimum level would again exacerbate this problem unless new measures are put in place to help stations meet the requirements. This also applies to many NCRA stations operating in small markets.

18. As above, many stations face major obstacles in obtaining material meeting the CRTC requirements under category 3. This difficulty is even greater for Canadian content. Jazz, blues, classical and other types of special interest music are not fully supported by a structured and professional music distribution network; stations are therefore hard-pressed to obtain such types of music.

19. We are also concerned that the development of “alternative” online music distribution through sites and applications such as MySpace, Facebook, iTunes and TuneCore will make it even more difficult for our members to acquire special interest music. A growing number of artists are using these new means, instead of sending music to their local campus and community radio stations, to reach their target audience. As a result, many stations are asking their volunteers to provide their own music. For volunteers the easiest way to find such music is to either illegally download it or spend their own money to acquire music to complement the station’s inadequate music library.

4. Would it be appropriate to increase the minimum level of Canadian content for musical selections from category 3 to a level greater than 15%? If so, what level would be appropriate and why?

20. Such an approach would only deepen the problem. Already many programmers must bring their own music from home in order to put a show together. They then bring the material back home at the end of the show, meaning when the volunteer is not at the station or leaves, the station has lost access to this material. In other words, many of these stations rely on resources provided by their volunteers to

meet CRTC requirements. As before this also means it is very easy for a station to fall below required levels of Canadian content if one or two volunteers misses even one week's show.

5. If the Commission were to increase the minimum levels of Canadian content for category 2 and category 3 musical selections, should the increases be the same for English- and French-language stations?

21. Though we believe that raising the minimum levels of required Canadian content is unnecessary and potentially problematic, we believe if the Commission were to increase the levels that a single regulatory policy should apply to all community and campus radio stations, regardless of the language of their licence.

22. We also believe that such an increase could apply differently depending on the size of a station's market as this recognizes that certain stations are less able to access a wide range of Canadian content.

6. If the Commission were to increase the minimum levels of Canadian content for category 2 and category 3 selections, should the increases be the same for stations operating in official language minority communities as for those that do not operate in such communities?

23. We must again answer that the same rules should apply to all stations, whether they operate in official language minority communities or not. The crux of the problem is not language. As mentioned previously, many of the difficulties stem from market size, location and whether stations are on record company mailing lists (be they physical mail or electronic mp3 files.) A station operating in a rural market with a population of 10,000, broadcasting in the majority language of its province does not have the same resources as a station located in an urban market with a population of 100,000, whether or not it serves an official language minority community.

24. That being said, we believe the current requirements are the best fit for all stations as they are free to regularly exceed them but don't risk being in non-compliance if they unintentionally fall below them.

7. As noted in the Policy, volunteerism in the campus and community radio sector is an important factor that distinguishes such stations from those in the commercial and public sectors. The Commission's preliminary understanding is that volunteerism for campus and community stations includes activities that include governance, fundraising, training, administration and programming, among others. Is this view appropriate? If not, why?

25. We agree that this view is appropriate. Volunteers from the communities our members serve are an important part of fulfilling the mandate of c/c radio and support our stations in diverse ways.

26. As not-for-profit organizations every station is required by law to have volunteers on their Board of Directors, which takes direction from members and guides the station in light of this direction. Citizens can also participate in operations, including producing programming; technical support; reporting, researching and helping develop content behind the microphone; event organizing; fundraising; and station administration work from answering phones to drafting new policies.

27. The CONNECTUS report "A Snapshot of Volunteerism in Canadian Campus & Community Radio" attached to this call for comments also supports this view. It concluded that "volunteers are ubiquitous in the campus and community radio sector...present in some capacity in every station

surveyed.” It also found that “volunteers perform a wide range of tasks including major roles in station governance and administration, programming, fundraising, community outreach, maintenance and other tasks.” For example, every station surveyed had some volunteers working in station administration; 94 percent had volunteers participate in fundraising activities; 90 percent in music department and programming support; and 84 percent in outreach and community presence.

28. Being tied to our communities so directly also means c/c stations are better able to produce programming that is, as stated in the 2010 Campus and Community Radio Policy, “rich in local information and reflection.”

8. Currently, the Commission does not impose any requirements or conditions of licence on campus and community stations with respect to the participation of volunteers in station operations and the production of programming (volunteer requirements). Should the Commission change this approach?

29. We believe, given the current levels of volunteer participation at c/c stations and the increased burden for stations created by new regulation, that the Commission’s current approach with respect to volunteer participation is appropriate.

30. The CONNECTUS report found that the 81 stations it surveyed had a total of 5949 volunteers. There are more than 140 licenced c/c stations in Canada so it is reasonable to conclude that the sector has at least 8000-10,000 volunteers. This underscores the contributions our sector already makes to the diversity of the Canadian broadcasting system and the ways it is distinct from commercial and public radio.

31. Given the range of experience at c/c stations it would be very difficult to effectively regulate volunteer participation in station operations. Some stations with no staff rely on volunteers for every aspect of governance, programming and administration. Others with more staff capacity mostly rely on volunteers for contributions to programming. Both meet the mandate of c/c radio. We will then mostly focus on the role of volunteers in producing on-air programming.

32. In terms of programming, the CONNECTUS report demonstrated that every station has some volunteers working in this regard however, stations must also balance this commitment with their mandate in section 3 g) of the Broadcasting Act that states that “the programming originated by broadcasting undertakings should be of high standard.” This requires more than just training a volunteer and putting them behind the microphone, particularly in communities where the station is trusted as one of the main sources of local information and volunteers may not have either the interest or skills to produce the full range of programming the community most wants to hear.

33. Stations also told us they faced a number of other challenges related to volunteer programmers. The first was related to stations’ ability to recruit volunteers. There are many different kinds of not-for-profit local community-service organizations essentially competing for a limited number of volunteers. The potential volunteers also have other demands on their time.

34. In Vancouver one station mentioned the need for people to focus on paid work due to the high cost of living and that they found it hard to raise public awareness about the station’s need for volunteers in a crowded media market. In Winnipeg there are four local campus and community radio stations all seeking volunteers, in addition to other local community organizations. In smaller communities there are fewer potential volunteers to draw on and yet smaller stations often also have few or no staff and

therefore require volunteers to make a larger time commitment and do a greater range of activities within the station while having less staff to recruit, train and supervise them.

35. Stations that serve large geographic areas also have trouble as volunteers have to travel long distances each week to produce their programs. This significantly adds to their time commitment and also incurs travel costs. For example at CHIP-FM in Fort Coulonge, PQ they cover travel costs for many of their volunteers who would otherwise not be able to continue their shows.

35. There are also communities dependent on one main industry, like mining or fishing, that either involve seasonal work or rotating shift work, making it hard for volunteers to commit to a regular show. This is similar to some of the challenges of campus-based stations, where students are away during February, December and over the summer.

36. Then, once volunteers are recruited, they need to be trained. For volunteers producing on-air programming this means they need to learn how to meet a station's regulatory requirements and to produce high quality programming. They also need to be monitored to ensure continued compliance. We found that, on average, stations provided more than 10 hours of training to volunteers before they went on-air. Stations have said that of those initially interested, many dropped off during the training when they realized all the work involved. In addition, volunteers required an average of at least 10 hours of staff supervision and ad-hoc training a week. This number was higher in urban stations with more volunteers. This means stations with no or few staff can struggle with the work of training and supervising many volunteers. There is also high turnover in volunteer positions.

37. As some volunteers improve they seek to professionalize and either want to become paid programmers at the station or get a job in commercial or public radio. This kind of training is an important part of c/c radio's contribution to the broader Canadian broadcasting system but does mean that recruiting and retaining committed volunteers is an ongoing challenge.

38. Finally, the more requirements stations face, the less time they have to devote to volunteer recruitment, training and supervision and the higher the chance that less well-trained and under-supervised volunteers will lead to inadvertent acts of non-compliance.

39. So, considering the data from CONNECTUS and our own research and experience, we conclude that there's already a significant rate of volunteer participation in all c/c station activities, including programming;

and considering all the challenges we've outlined in managing and developing volunteers and volunteer-produced programming;

and considering the number and complexity of existing regulations for stations in our sector;

and considering that many of our stations already struggle with a lack of resources;

we believe that stations are already providing significant opportunities for volunteers and that it is in the best interest of the c/c radio sector to not impose volunteer requirements.

9. If the Commission were to impose volunteer requirements, what should they be?

40. As outlined above, we don't believe such requirements are necessary. However if requirements are imposed, we believe they should be minimum standards that are flexible enough to account for the diversity of experience within the sector and that stations are encouraged to exceed the requirements in ways that meet their specific needs.

41. In particular, we think there should be different requirements based on the station's market size, as stations in smaller markets have a smaller pool of potential volunteers. For example, CKNA-FM in Natashquan, QC has a population of less than 500 people. Last summer they had a volunteer producing programming because she was in town to visit her grandparents, but when she left there was no one to replace her. There are still volunteers helping the station in other ways but currently there are no volunteers producing programming.

42. We have defined a market by the number of people within the signal range of the station, up to 50 km — as stations have told us that beyond that distance it is nearly impossible to recruit any volunteers. In the case of stations serving official language minority communities we suggest that market size be based on the size of the population that speaks that language as its mother tongue.

43. We propose that:

- In markets where the population is less than 10,000 people: no volunteer requirements.
- In markets where the population is 10,000-30,000 people: a minimum of 3.5 hours of volunteer-produced programming each week.
- In markets where the population is 30,000-100,000: a minimum of 7 hours of volunteer-produced programming each week.
- In markets where the population is 100,000 or more: a minimum of 14 hours of volunteer-produced programming each week.

44. Given that stations have different studio set-ups and that some volunteers need technical support in producing their shows, we are defining “volunteer-produced” programming as programming where at least volunteers are chiefly responsible for show content and host the program.

45. We have chosen to measure volunteer-produced programming because it is tangible and a significant part of what it means to be a community broadcaster, but stations also always have volunteers working on other station activities.

46. We also think that stations should have the freedom to incorporate volunteer-produced programming at any time during the broadcast week. Many volunteers are more able to volunteer on weeknights and weekends. This also allows the station the flexibility to provide the highest quality programming, whether done by volunteers or staff, during peak times.

47. Finally, we ask that if the Commission requires volunteer participation, that it measure volunteer participation rates at more than one point during the year to account for seasonal variations.

10. If the Commission were to impose volunteer requirements, should they be the same for campus and community stations?

48. The CONNECTUS report found that the 16 campus-based stations it surveyed had, on average, twice as many volunteers as the surveyed community stations. However they noted “while the average number of volunteers is much higher for campus radio than it is for community radio, both campus and community stations average a 1:1 ratio in terms of total station volunteers versus volunteers directly

involved in programming.”

49. Campus stations also face many of the challenges already outlined in recruiting, training and retaining volunteers. Students have many demands on their time, including part-time jobs, internships to gain professional experience and other campus and community organizations looking for volunteers. Some stations noted that both the number of incoming volunteers and the availability of volunteer time and commitment has been decreasing as tuition rises. As with community stations there is often lots of initial interest to get involved but participation can drop off during the training process as people realize all the work involved and that they can't play all hit music or produce Howard Stern-like shows.

50. Given that students are usually only in school September to April with breaks in December and February, with variable time demands throughout the school year for essays and exams, they can be inconsistent volunteers. Many stations find it hard to hold permanent slots on the program schedule for student programming when this means also regularly needing to find trained fill-in hosts when students are unavailable. These same factors also makes it harder to maintain student positions on the station's Board of Directors.

51. For potential volunteers from the community, the university is sometimes located far away from the rest of the community, requiring more travel, and in some places there is a “town and gown” sense of distinction between campus and the community, requiring more work to overcome a perception that the radio is only for students and faculty. There is also the ongoing problem of graduation, when even the best and most committed student volunteers finish school and may move away to find work.

11. If the Commission were to impose volunteer requirements, should they be the same for French-language and English-language stations?

52. Our research and experience shows regardless of the station's language licence, the most important factor in determining a station's ability to recruit volunteers is the size of the station's market.

53. For example, CIBL-FM, the French-licensed community station in Montreal, QC has 235 volunteers and almost all of their programming is volunteer-produced. This is similar to CFRU-FM, the English-licensed community-based campus station in Guelph, ON, where there are 240 volunteers and again, almost all programming is produced by volunteers.

54. Similarly, CIVR-FM in Yellowknife, NWT has a population of 800 Francophones, with 11 total volunteers, four of whom contribute to programming. And CJAS-FM in St. Augustine, QC has a population of 800 people, with eight volunteers, two of whom contribute to programming.

12. If the Commission were to impose volunteer requirements, should they be the same for stations operating in official language minority communities and those that do not operate in such communities?

55. We feel that if the size of the market for stations serving official language minority communities is adjusted to represent the number of people who speak that language as their mother tongue, then market size is the most important factor in determining a station's ability to recruit volunteers.

56. For example, CFIM-FM in Ile-de-la Madeleine has a population of 13,201 with 80 volunteers, 34 of whom contribute to programming. Similarly, CIFA-FM in Saulnierville, NS has a Francophone

population of 13,000. They have 38 volunteers, 25 of whom are involved in programming.

13. If the Commission were to impose volunteer requirements, should the Commission take a station-by-station approach, or should volunteer requirements apply uniformly to all campus and community stations?

57. Though we feel no requirements are necessary, we have proposed a model, above, that is dependent on four classifications of market size and requires what we believe to be an acceptable minimum for volunteer-produced programming. Stations will continue to have volunteers work in other ways at their stations and will be encouraged to exceed the programming minimums as it suits the specific needs of the station.

58. We have proposed more distinctions in communities with populations between 0-100,000 than used in the CONNECTUS study because our research and work with stations indicates that those in the lower range of this group have significantly more troubles recruiting volunteers, particularly to help with programming, than those stations in the middle and higher end of this range.

59. The CONNECTUS report also differentiates between stations in communities that have populations between 100,000-999,999 people and those of 1,000,000 people and above. Our research supports CONNECTUS' conclusions that stations in these groups generally have more volunteer participation than those in the lower categories and since we are proposing minimum standards only, which stations are free to exceed, one category of communities of 100,000 and above is sufficient.

60. We believe that this proposal addresses the ability of all c/c stations to recruit volunteers while avoiding the Commission having to deal with more than 140 stations on an individual basis.

14. If the Commission were to impose volunteer requirements, should they be based on station revenues? If so, how?

61. The CONNECTUS report found that "revenue appears to have little effect on the number of volunteers per station, except in the lowest revenue category." This reflects our research and experience and, once again, underscores that the most important factor in determining volunteer participation is market size.

62. The stations with the lowest revenue are also likely to be in smaller markets. This compounds their challenges in recruiting, training and retaining volunteers as they have a smaller pool of potential volunteers and less resources to help support them. This is also why we have proposed no minimum volunteer programming for these stations, though every station currently has volunteers working on programming and in other ways.

63. Also, we believe the decrease in volunteers in stations with revenues above \$750,000 is related to a few stations that are doing well in smaller markets. For example, CKRO-FM in Poke Mouche, NB has a population of 59,000 Francophones with an annual revenue of \$1.4 Million and 64 volunteers. Again, this underscores the idea that market size is the most salient determinant of a station's ability to recruit volunteers.

15. If the Commission were to impose volunteer requirements, should they be based on the size of the market, according to the most recent census, in which the station operates?

64. Yes, if the Commission chooses to impose volunteer requirements, they should be based on the size

of the market. The size of the market, using data from the most recent census, should be determined on the population reached by the station's current signal to a maximum of 50 km, beyond which it is unreasonable to expect volunteers to participate. In addition, the market size of a station serving an official language minority community should be based on the size of the population that speaks that language as its mother tongue.

16. Is the definition of market size noted above appropriate for the purpose of determining a station's capacity to engage volunteers?

65. No, the definition of market size in the CONNECTUS study are too broad for stations operating in markets of less than 100,000 people and this lack of distinction is particularly disadvantageous for those stations in communities of less than 10,000 people. These stations not only have a smaller pool from which to recruit volunteers but often also have smaller revenues and few to no staff.

66. Instead we have proposed a model, above, that is dependent on four classifications of market size and requires what we believe to be an acceptable minimum for volunteer-produced programming. Stations will continue to have volunteers work in other ways at their stations and will be encouraged to exceed the programming minimums as it suits the specific needs of the station.

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