

Submission
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INQUIRY INTO THE MUSIC AND ARTS ECONOMY IN NEW SOUTH WALES

Organisation: Community Broadcasting Association of Australia

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Inquiry into the music and arts economy in New South Wales

The Community Broadcasting Association of Australia (CBAA) welcomes the Committee's inquiry into the music and arts economy in New South Wales (NSW). As the peak body and the national representative organisation for community broadcasting across Australia, we value the opportunity to add our thoughts on creating and sustaining a vibrant and world class music and arts industry in both metropolitan and regional NSW.

Community broadcasting is a vital layer in NSW's music and arts ecosystem. More than 100 community stations provide an avenue for local musicians and artists to be broadcast on airwaves across the country, and also serve as a catalyst for building diverse and passionate music and arts communities. These communities support vibrant live music and arts scenes and the venues that host them across the state. Further, community broadcasting is an important conduit for skills, training and employment in the sector.

The CBAA champions community broadcasting by building stations' capability and creating a healthy environment for the sector to thrive. We work toward ensuring that community broadcasting is recognised as an excellent, innovative, sustainable, accessible, trusted and diverse industry, and a key pillar in Australian broadcasting that contributes to an open society and cultural vibrancy.

We are eager to provide input into this inquiry. In particular, we highlight the unique role of community broadcasting within the broader music and arts ecosystem, its important role in regional communities, and some recent examples of related policy and program success from across the country.

In doing so we hope to stimulate the Committee's deliberations and offer support for the NSW Government from the unique perspective of community broadcasting as it invigorates the music and arts sector across the state.

The unique value of community radio to a vibrant music and arts sector

The importance of the community radio sector to the Australian music and arts industry is significant, yet frequently underestimated.

Broadly, radio has remained, and continues to grow as an important site of 'audio entertainment' in Australia. Research facilitated by the commercial radio sector in 2016 and 2017, the Share of Audio study, shows that radio listening still dominates audio entertainment, sitting well ahead of music streaming, online music videos, and podcasts as the leading audio platform in Australia.¹

¹ <http://www.radioalive.com.au/Research-Insights/Share-of-Audio/2017/Share-of-Audio-2017>

Community broadcasting is Australia's largest independent media sector and an important public resource for information and cultural engagement. The 2016 National Listener Survey reported the highest listening levels for community radio on record – 5.3 million Australians tuned in to the over 450 not-for-profit, community-owned and operated radio services operating across the country each week. This is up from approximately 3.8 million in 2004.²

In the National Listener Survey, amongst the top reasons Australians give for tuning in to community radio are specialist music and Australian music, as well as local news and information shared by local voices and personalities.

Across Australia, no less than 36% of music broadcast on community radio is from Australian artists.³ Recent research indicates that figures this high may not be being achieved by others in the broadcasting sector.⁴

Community radio performs an important role in Australia's radio-landscape by supporting local music and music industries. Community radio, because of its different business model not only fills gaps that the national broadcasters and commercials cannot, but it actively champions local music and contributes to the health and vitality of local music scenes. This dedication and passion for local music and the local music industry is ingrained in its radio licence, which stipulates that community radio shall support local and underrepresented news, perspectives, music and culture. Community radio stations are created with an inherent value being placed on local and Australian music.

It is a common story that many local artists get their first radio play on community radio, which can be the start of long careers with continued support from community broadcasters. Some examples include:

- Dan Sultan – a popular, charting Indigenous performer whose connection to community radio was so strong he became the first Australian Music Radio Airplay Project (Amrap) Ambassador in 2014.
- Gotye – as a self-funded, self-recorded artist, Wally De Backer first submitted music to 2SER under the Gotye name in 2002, well before his international success in 2011 with 'Someone That I Used To Know'. His 2002 recording 'Boardface' was subsequently an album of the week on 2SER before the album got wider release through De Backer's first record deal. The only interview De Backer did after he won three Grammy Awards in 2013 was with 2SER.
- The Vines – a Sydney band who received their first airplay on FBI Radio and went on to global success.
- Wolfmother – another Sydney band who were first played on FBI, going on to become one of the world's biggest bands after releasing their debut album.
- Hermitude – a Blue Mountains based duo who submitted demo material to 2SER for airplay before recording their first album. They became involved in 2SER's revered 'Freaky Loops' events, known for fostering talent in the Australian hip hop scene. Hermitude went on to have number one albums in Australia and regularly tour the world to huge audiences.
- Courtney Barnett – a Melbourne artist who is now one of the biggest independent artists in the world that received strong initial support from community radio and continues to do so as her music gets wider notice.
- Jeff Lang – a blues and roots guitarist who doesn't fit mainstream radio formats, getting much airplay from community radio to build his great fanbase and touring cycle.

In 2016 the CBAA ran a campaign called "#KeepCommunityRadio", created in response to funding concerns for Community Digital Radio. A highly successful national Day of Action was conducted, with an online petition garnering more than 52,000 signatures. The corresponding social media campaign reached 950,000 people and included engagement from Australian artists on why community radio matters to them. We have attached some of these at the end of this submission.

Community radio in other states/territories

In Victoria, community radio outpaces commercial radio significantly, particularly the dedicated music stations. Victoria is the home to some of the most well-known community stations – Triple R, PBS, SYN and 3CR – and has, according to recent analysis, the highest community broadcasting membership per capita in the world. According to the 2017 Melbourne Live

² Community Broadcasting Association of Australia (2017). Community Radio National Listener Survey- Summary report of findings January 2017 [online]. Available at: <https://www.cbaa.org.au/broadcasters/get-data-national-listener-survey-station-census>

³ Community Broadcasting Association of Australia (2017). CBAA Programming & Community Development Census [online]. Available at: <https://www.cbaa.org.au/broadcasters/get-data-national-listener-survey-station-census/station-census>

⁴ <http://www.abc.net.au/news/2018-03-22/commercial-radio-missing-australian-music-quotas-researcher-says/9575146>

Music Census, more music fans in Melbourne listen to community radio stations Triple RRR, PBS FM and public radio station Triple J than any commercial station – this occurs no nowhere else in the world.

Victoria serves as a prime example of the importance of community broadcasting to a vibrant music and arts scene – both sectors reinforce each other. Here, there exists a symbiotic relationship between community radio, musicians, music critics, commentators and journalists, live music venues and local music industry (record and instrument stores, rehearsal and recording spaces, record labels, PR and management) contributing to the vitality of music. The uptake of new online streaming services has had significant implications for the traditional music industry – particularly through distribution – but has not supplanted the need for fostering support and promotion, which, for local artists, is largely carried out by community broadcasting.

Victoria's active support for community radio has allowed more local musicians and artists to be broadcast on its airwaves, which supports the growth of local, diverse and passionate music and arts communities, who in turn support venues and events across the state. In short, community radio underpins and drives a thriving music and arts scene and a thriving music and arts scene delivers significant value to the full diversity of Australian communities and regions. The more holistic approach to planning for and supporting Victoria's music and arts sector – with the active inclusion of community radio as an important factor – has allowed both sectors to flourish.

The Victorian Music Development Office – which leads a range of programs and projects to strengthen the local music industry – is co-located in a precinct with community radio stations. This approach, including the \$22m Music Works project, sees many of its programs run in collaboration with community radio, and ensures natural synergies and efficiencies are maximised – a one-stop shop for local musicians to work, learn, collaborate and do business.

The precinct is home to Music Victoria, community radio station PBS 106.7 FM and youth music organisation The Push. It includes hot desks and office spaces available for other local organisations and music and arts businesses of all sizes. This holistic policy and program design is forward-looking and highly encouraging.

The Victorian approach is a useful starting point for NSW in its considerations of how it would like its music and arts scene to develop. Other States are also developing aspects of their music and arts industries along the same lines. Queensland, South Australia and Western Australia are worthy of further investigation. Here, NSW could support artists based in Sydney to overcome challenges related to accessibility of creative spaces by offering affordable rehearsal, recording and networking spaces in a precinct location of a Music Industry Hub. Just as in the successful Victorian approach, co-location with community broadcasting through the CBAA, and its related projects and services, such as the Australian Music Radio Airplay Project (Amrap) and the Community Radio Network offers so much potential for the growth of Sydney's music scene.

Supporting the music and arts ecosystem across NSW

Since its creation, the CBAA has been committed to giving a space to those otherwise not heard on air with an eye to maintaining and supporting a diverse sector, supported by volunteers and community-minded individuals. In the music and arts ecosystem, we do this collaboratively with diverse partners including not-for-profit associations, community bodies, local governments, and youth, religious and cultural groups.

There are a number of key areas of policy development and programs that align with the strengths of and role played by community radio:

- Supporting sustainable and viable music careers for diverse NSW artists and industry through professional development opportunities.
- Stimulating industry development to ensure increased performance opportunities for local, young, emerging and early-career artists across the state.
- Supporting independent artists in their efforts to tour, record and promote their music.
- Nurturing emerging artists and industry professionals to ensure the industry pipeline is supplied.
- Supporting audience development through collaborative marketing campaigns and promotional campaigns for NSW music.
- Ensuring young musicians are celebrated, encouraged and supported through targeted skills and talent development programs.

Australian Music Radio Airplay Project (Amrap)

As part of our commitment to creating an environment where Australian music can thrive, the CBAA's Amrap initiative is an example of a dual community radio and music industry initiative facilitated with the support of the federal Department of Communications and the Arts. Through Amrap, the CBAA distributes and promotes contemporary Australian music to community radio stations nationwide and reduces barriers to entry for upcoming artists and producers. To date, Amrap has hosted content from over 9000 artists via unsigned music providers, record labels, and music business enterprises. To date, over 500,000 music files have been accessed for broadcast by community radio nationwide and Amrap continues to grow its presence in the Australian music scene.

Partnership and Sponsorship

Sponsorship and partnerships are a core part of community radio station operations, including events in both metropolitan and regional NSW. Partnering with venues, small businesses, and other community broadcasters contributes meaningfully to the vibrancy of night and day time economies in metropolitan Sydney and regional New South Wales.

Key examples of this include:

- Eastside Radio produces the Global Rhythms Festival each year in partnership with the City of Sydney and Sydney Fringe Festival.
- Koori Radio presents the annual Yabun Festival, a diverse line-up of music and more from Indigenous and Torres Strait Islander communities and hosts multiple outside broadcasts throughout NAIDOC Week.
- MusicNSW and FBI Radio partner to deliver Women in Electronic Music Masterclasses, aimed at building electronic music skills across song writing, production and more.
- 2SER presents and broadcasts live music events from the UTS venue The Loft (Live At The Loft).
- Fine Music Sydney has an annual Artist-in-Residence program for NSW classical artists, which is valued at \$10,000 and gives artists access to studios for recording, sound engineers, rehearsal facilities and promotional and marketing support.
- The CBAA's national Community Radio Network partners with LGBTIQ+ station JOY 94.9 to broadcast from the Sydney Gay & Lesbian Mardi Gras, allowing stations nationally to tap into this content.

Training and Education

Community radio also adds significant value as a conduit for training and education of its participants and employees. Community radio stations operate in towns and cities across Australia with the largest proportion located in regional areas (41%), a further 25% in rural areas and 34% across metropolitan and suburban locations. These stations directly support approximately 1020 full-time equivalent (FTE) jobs across the country – over 250 of which are in regional and rural communities and 25,000 volunteers.

Supporting music and arts in regional NSW

Community radio's role in regional Australia is particularly important. 124 hours of music programming goes to air each week on regional and rural stations, including 49 hours of Australian music programming. This is more than metropolitan and suburban community radio stations. Further, there is on average 57.5 hours of live performances by Australian musicians per year recorded by stations. That's around 10,000 hours of recorded performances of local artists by regional and rural broadcasters per year.

In regional NSW, community radio helps foster music and arts development by:

- Encouraging community and commercial radio in urban and regional areas to support NSW artists.
- Developing initiatives that foster a viable touring network in regional and remote NSW for NSW, interstate and international artists.
- Supporting regional councils in the development of council-specific music plans to stimulate local music economies.
- Assisting in development of online resources and support services to better support regional artists and communities.

For example:

- Bellingen's 2BBB provides a broadcasting stage at the annual Bello Winter Music Festival, presenting performances and interviews with local artists taking part.
- Taree's 2BOB-FM is a founding supporter of the Manning Valley region's annual Akoostik music festival.
- Byron Bay's Bay FM's broadcasts live from the Mullum Music Festival each year.
- Blue Mountains Radio's hosts regular 'Vocal Locals – A Celebration of Blue Mountains Music' live music events.

Policy support for community broadcasting

The NSW Government recognises and values the profound effect that the music and arts sector has on the community, and is committed to growing and promoting a diverse, accessible and inclusive arts and cultural environment across the State. The establishment of Create NSW is a most welcome initiative.

Community broadcasting provides a vital layer in NSW's music and arts ecosystem. It is an important tool and offers a unique, already-established business model for developing the music and arts economy at the grass roots.

In its deliberations and report, we hope the Committee:


- Recognises the role that community radio plays in supporting local music communities in the city / regions / domestic capital cities.
- Recommends that NSW State and local governments partner with community radio to develop collaborative precincts, infrastructure and facilities that support the Sydney and NSW live music and arts economies
- Recommends that the NSW Government advocates to federal agencies to ensure NSW residents are provided better access to community broadcasting in digital form on a free-to-receive basis.

The CBAA are committed to working closely with the NSW Government and this Committee to further share our ideas, experience and knowledge on this important topic. We would welcome the opportunity to appear before the Committee at its upcoming hearings.

Further, we believe input from our regional community radio stations would be invaluable to the Committee to gain a first-hand understanding of community broadcasting's role in regional music and arts. We would be pleased to assist the Committee in organising this.

As the peak body for the sector, and an active participant in research, policy and planning in broadcasting reform, the CBAA is well placed to provide further advice to the committee. We offer our further assistance and look forward to the opportunity to speak to the Committee during hearings.

Kind regards,


Jon Bisset
Chief Executive Officer