

NCRA/ANREC

The Future of Broadcasting Music Consultation

Final Report

February 4th, 2022

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Introduction

As learshot-distro.ca has come into use by both the music industry and the non-profit broadcasting sector, it has become apparent that musicians, artists, labels, promoters, publishers and distribution companies, are frustrated.. As such, the NCRA/ANREC received complaints from both sides and started consultations to address the issues raised between November 2020 and December 2021.

This final report outlines the steps that were taken in consultations and input collected resulting in a series of recommendations or next steps to undertake in order to assist both the music industry and broadcasters in distributing and receiving. The goal is to change how musicians distribute music (with new best practices), how broadcasters receive and process music (with new, industry standards) and how the NCRA/ANREC and other associations/groups who support these two areas can help facilitate positive changes.

Report Writers

The [National Campus and Community Radio Association/L'Association nationale des radios étudiantes et communautaires \(“NCRA/ANREC”\)](#) is a not-for-profit national association working to recognize, support, and encourage volunteer-based, non-profit, public-access campus, community and native radio broadcasters in Canada. We provide advice and advocacy for individual campus and community (“c/c”) stations and conduct lobbying and policy development initiatives with a view to advancing the role and increasing the effectiveness of our sector. Our goals are to ensure stability and support for individual stations and to promote the long-term growth and effectiveness of the sector.

This report is drafted by Executive Director of the NCRA/ANREC Barry Rooke, with support from Luke Smith (Director of Learning and Development) and Elosia Valez (learshot Distro Marketing and Outreach Coordinator). Additional review is provided by the !earshot Distro Committee and other NCRA/ANREC staff.

What is !earshot Distro?

The [learshot digital distribution system](#) (learshot Distro) is designed to replace the physical, antiquated system of sending CD's into campus and community radio stations in the hope that stations will put them into their libraries. The new system is designed to allow all facets of the music industry to upload content (new and their back catalogues) to an online library, to which stations and their programmers will be able to directly access those songs with enhanced

searchable functionality and reporting systems. It started production in 2017, and was formally released in November of 2020. It's owned and operated by the NCRA/ANREC, charges a small amount to artists/labels to upload a song (\$7/song, \$50/album) and is free for community radio stations across Canada to use. As of the writing of this report, there are over 16,000 songs available to be accessed.

Method

Information has been collected in multiple phases from multiple sources, these include but are not limited to:

1. Survey results from 40 broadcasters or music industry individuals who answered the questions found in appendix 1
2. 35 participants joined the June 24th working session with individual break-out rooms where 5-6 people discussed a series of questions (see appendix 2)
3. Additional survey results for those who did not attend the 23rd session but wanted to provide feedback (See appendix 3)
4. Information from our "[error reporting/feedback](#)" form with technical and non-technical issues.
5. Information was received via email, social media and phone calls from approximately 60 earshot distro users.
6. Participants from the Phase 2 of Consultations, 22 from the Music Industry and 14 from the Broadcasting Industry
7. Feedback from !earshot Distro users from a [September Newsletter Survey](#)
8. "[They Don't Come To Us](#)" report from consultations on racism in Campus/Community Radio sector in 2020

These information findings are then outlined below, and recommendations for the next steps are provided.



The Findings

The Findings from the input break down into 5 major categories:

1. Format
2. Distribution
3. Cost
4. Capacity
5. Accessibility & Diversity

1 - Format

Survey results identified there are contrasts and miscommunication between the broadcast and music industry around a standard for distribution of music. Radio stations accept music in a variety of formats, which often leads to the need to adjust metadata, audio levels and sizes of files to match their playback and storage systems, ensuring that the music provided is broadcast ready. This takes extra time, often which could be used for more productive work. As a result, stations are often frustrated that the content sent to them requires extra work and is not standardized or fit for broadcast.

However, the research shows that stations want different formats and types of content, as each system is unique to the local community. For example, many want lossless, others want mp3's for file storage limitations, some are restricted by the software they use for playback. They also typically want everything to be in one location, including a *one sheet*, artwork, tracklisting, and, if multiple songs, all together in one zip or folder. This confusion is further compounded by the fact that for many stations the music choices are made independently by volunteer programmers and not selected from an internal database. Content sent to stations often ranges from small mp3's attached to emails, to very large wav files (96 kHz, 32bit). Emails sent are often linked to purchases, or are to spaces (like Bandcamp/SoundCloud/YouTube) that do not allow for broadcasting rights permissions as required by copyright law for radio airplay

For musicians providing content directly to programmers and stations, there is also a lack of knowledge of what standard format or requirements are expected of them. The creation of a digester to convert to different formats was suggested, it was noted that Iearshot Distro has this functionality built-in (All files uploaded in high quality and distributed in wav or 320/128mp3). Musicians also have expressed their frustration with the station's lack of uptake and interactions when artists submit their music. Majority of artists receive no interactions or acknowledgement from

stations, even after reaching out to them following Outreach guidelines within Earshot Distro. It was shared on the BYTA report (page 23) that Radio is in the top 3 of the platform that receives audio files from others at 47% (along with Collaborators at 67% and other Artist at 54%) but when it came to who do receivers receive from Radio was last with 7% (page 25). “The overall receiving numbers are low from certain senders in the music sector (i.e. live music promoters, booking agents, publishers, journalists and radio), the pre-release audio files coming from those groups are overwhelmingly going to non-artists.” There is also a concern from radio stations that heavy files like wav files are too large and take too much time and space to download, while artists are concerned that their music won’t be played at it’s best quality possible.

Here are the standards used elsewhere:

1. [Yangaroo/DMDS](#) prefers 16 bit, 44.1 Khz WAV files
2. [PlayMPE](#) prefers 16 bit, 44.1 Khz WAV files, images a minimum of 750px
3. [CBC](#) accepts an email with the following attachments:
 - a. Digital file (WAV format preferred) or downloadable links
 - b. Album art and liner notes that list artist, composer and production credits
 - c. Artist biography and/or media kit with contact information(CBC does not reply to requests for radio play or tracking.)
4. [BBC](#) Radio uses 48 kHz 16bit as a standard. Typically, most stations in North America use 44.1 kHz 16bit.

2 - Distribution

Overall, there is a large mix of distribution channels in which artists send stations' content. Our Member Priority Survey of 2021 surveyed over 50 radio stations. We learned that some stations receive up to 350 tracks a week, the equivalent of over 22 hours of music. We asked stations how are they received music and we were told the following:

1. By email 71% of respondents
2. By physical mail 59% of respondents
3. [Earshot Distribution](#) 25% of respondents
4. Digital Form 18% of respondents
5. [DMDS/Yangaroo](#) 10% of respondents

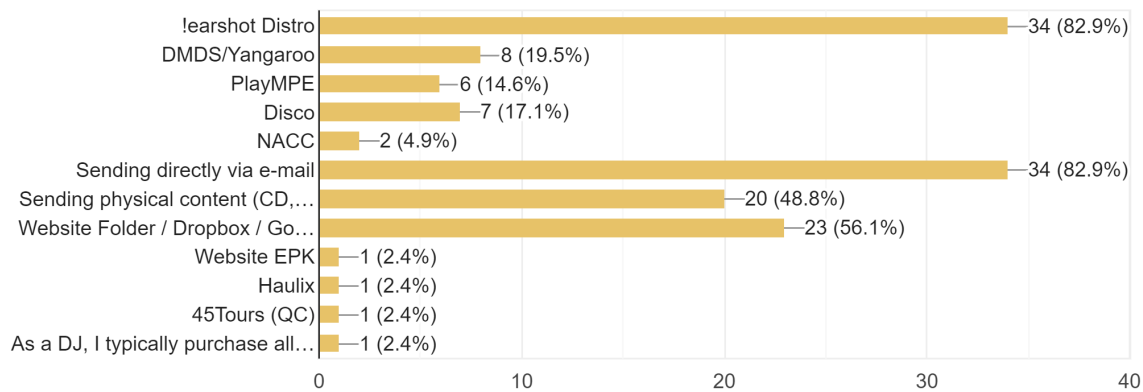
We asked our members if they are, or are heading towards a digital-only process for submissions and/or storage, The majority (79%) said they are. We asked our participants if they have an account

on Distro, we had 74% (40 stations) say that they did. As such, the industry is looking to a digital solution and are in need of a low-cost but highly functional method.

Survey results to 40 people in our pre-consultation questionnaire (Appendix 1):

Which of the following system/structures do you send or review music for non-profit (campus/community) radio stations?

41 responses



Research indicates that the music industry often does not read the submission processes for individual stations, which results in a large number of submissions being rejected before being reviewed. There are also often too many submissions, in general, for stations to review so they pick and choose through a variety of reasons such as location, genre and format submitted. Radio stations and hosts are also frustrated with “teaser” emails, which only waste time and that many hosts at stations do not use the station library and bring their own music.

The music industry is frustrated that their songs are not listened to or replied to when uploaded to services (including but not limited to !earshot Distro). They also have more success when emails are delivered to stations directly, but even then, it is known within the Music Industry that Radio stations rarely reply to emails or give any sort of acknowledgement/feedback which is understandably frustrating for the artists. Overall, they are frustrated that there is not a single space in which music can be submitted to reach everyone.

Given that the campus and community radio sector is powered by volunteers, and only about 10% of stations have a paid music director, there was a suggestion that a new tool be developed to help match musicians to the programmers who are most likely to play their music. In essence, a searchable directory or database of the programmers was suggested to make the music distribution process more efficient.

Also, note there are historical examples at a station level of volunteers misrepresenting themselves as official designates of their stations to artists to receive albums directly and using that as a pathway to expand personal libraries instead of station libraries.

The Music Directors Alliance

Over the spring and summer of 2021, the Music Directors from CJSW-FM, CJSF-FM, CFUV-FM, CITR-FM and CJLO-AM in conjunction with the NCRA/ANREC for Iearshot Distro formed a partnership to share music submissions.

These stations have created a joint music submission process and agreed to a joint standard in submissions, uploading each to their own website. The Music Director Partnership requires the following:

***Full release (.zip format) (required)**

The minimum standard for audio is WAV and a submission form that includes basic song and artist information.

3 - Cost

Findings indicate that the majority of labels and distribution companies feel professional distribution services are too numerous, expensive, that Iearshot Distro is more reasonable (but not as effective).

Independent artists find any fees for distribution to typically be a barrier, or they do not feel they get the value out of the system by using it (even with Iearshot distro, which is a more acceptable price point but the upload time also contributes to the overall cost perception). Stations indicated they would be willing to possibly spend money on a distribution system if it saved them time and accomplished their needs with less work. There is interest in group sourcing. They also indicate, in general, that they would like the system to be free for independent artists to use, charging only labels and distribution companies. A point was also brought up about Music Labels paying an annual fee based on the size of the label/number of artists.

One of the broadcasters noted that the campus and community radio sector also brings value through reaching a wide Canadian audience, but more concretely through paying royalties to SOCAN and others. It was noted that SOCAN currently uses a sampling model to monitor the artists played by the C/C sector, this is different from the commercial and public broadcasters who have continual monitoring. Given that the C/C sector often plays more emerging artists, and the music

played by our sector has a much lower individual frequency than the commercial sector, the sampling model disenfranchises the smaller and emerging artists. It was suggested that the NCRA/ANREC look into addressing this, however NCRA/ANREC members have been opposed to the potential for additional work put on the station to report. Some artists and stations reported that even though songs were submitted to SOCAN during reporting periods, no revenue was earned by the artist when they received their SOCAN reports.

4 - Capacity

The music industry indicated that stations and programs that have a more active social media presence are easier to service. When contacting individual show hosts as opposed to the station, there is more success especially with genre-specific programs. Stations complain there is not enough time to reply to all the requests, and many music industry professionals have given up on getting responses, especially if they are not larger organizations (Specifically independent artists).

Independent artists also indicated there is a barrier to releasing music when stations only ask for albums. These artists often do not have the funding, capacity or time to release a full album as it is a lot of work, and singles are an easy entry into creating content. Additionally, many genres are single-focused, and artist albums are pretty rare (Electronic, Hip Hop).

Stations indicate that capacity is a key issue and there is not enough time to review all of the content that comes in. There are various expressions of interest to work towards a more unified, multi-station approach for sorting content. Stations also stressed that as non-profits operating on minimal budgets, having a dedicated staff member was uncommon, and an expense that is increasingly hard to justify as hosts often produce remotely now and do not access a station library (physical or digital) as they had before COVID-19. Often programmers have such unique genres and methods of finding their own content, they do not use the station library, nor do they receive recommendations from the station's MD.

There was a discussion in one of the groups about how the relationship between the music industry and the campus and community radio sector can be further deepened. For example, by bringing together a stronger connection with FACTOR for access to learshot distro services by receiving other grants from FACTOR.

5 - Accessibility and Diversity

A common theme throughout the survey is that independent artists need additional support, as such, there should be two tiers of submissions available, free/low cost to independent artists and

major artists/labels or distribution companies should be paying more. Some stations indicated that they are willing to pay for the service, if the service were to be free for independent artists.

Campus and community radio has a long and proud history of showcasing a diversity of musicians including from less popular genres, and underrepresented artists. In our 'They Don't Come To Us' report it was discussed that some stations look to boost the number of musicians who identify as Black, Indigenous and People of Colour. In the past categories such as 'FemCon' have been used to boost the number of female artists and fronted bands being played in genres that have historically been dominated by men.

We would like to draw attention to the following excerpt from that report:

It is important to flag music as created by BIPOC folks so that those programmers who want to bolster the voices of BIPOC have an easier time to do so. Until music by BIPOC is more readily available, the active practice of prioritizing BIPOC would be tokenizing, but it has the intention to reduce the need of doing so in the future.

“I should be able to find whatever I want whenever I want. But who I want [BIPOC musicians] isn't there”

They Don't Come to Us, page 25

Our members often talk about the ethical obligation for our sector to elevate and empower voices that have historically been under-served. This can include purposeful tokenizations to bolster the diversity of music, and musicians being provided air-time.

learshot Distro makes use of the voluntary self-disclosure discoverability tags. These are to empower the musicians and bands to self-identify themselves so that programmers, and Music Directors who are looking to promote underrepresented voices, or programmers who have dedicated programming (such as a LGBTQ2S Program) can easily identify the artists that match. This practice has also been adopted by a significant number of stations.

Solutions

The following are recommendations for changes, areas for additional discussion and areas which we identified that are not able to be addressed.

1 - Format

Recommendations

1. All songs should be available in 44.1 kHz, 16bit Wav, and/or 320mp3
 - a. Metadata should be included (when possible) *Note not possible with Wav files.
 - b. Songs should be labelled as # (if from an album) Artist Name - Song Name (Remix - if applicable) [Record label -optional]. EG. 1 - Buffy Sainte-Marie – Power in the Blood [True North Records]
 - c. File names and Metadata should not have any special characters and be less than 260 characters long.
2. Songs should be mastered to Odb, without excessive compression
3. Songs with explicit language must be marked (EXPLICIT), and include a RADIO EDIT for all releases
4. Songs distributed outside of learshot Distro should be available for simple download (no payment required, no login required when possible) through a direct link, google drive/dropbox/OneDrive etc
 - a. If it is an album, it should be a folder with the individual songs labelled, not one big file that requires to be downloaded before it can be listened to
5. Artwork should be in 2000*2000 pixels PNG format
6. One-Sheet should include:
 - a. Name
 - b. Contact information
 - c. “Sounds like”
 - d. MAPL information
7. Stations prefer albums, but most will also accept singles
 - a. Artists should “Bundle” singles when possible, even if older so that each release (or EP) has more than one file
8. Singles vs Albums on Charts:
 - a. Though Charts is mostly albums, Charts do allow for Singles, when stations are creating the entry they are asked to indicate that by doing “Song Name (Single)”
9. Submission: Physical CD’s/Vinyl/Tape

- a. There is value in keeping physical copies, especially if they are local. But the priority is starting to shift to growing digital libraries, but for smaller stations making the switch to digital isn't something that can be done overnight.
- b. A downside of physical copies is that they take a long time to process since volunteers have to be shown how to input onto the system.

2 - Distribution

Recommendations

1. Create a single website/page about music distribution, minimum requirements for uploads, the offerings and the impacts that can be hosted on !earshot Distro website and other locations
 - a. Share this information with everyone and make it as known as possible that this is available (Draft below)
2. Develop a standardized intake form that stations accept music through (in collaboration with key station MD's) (Which has been done as of August 2021)
3. Encourage use of #hashtags and develop a simple hashtag search option (including a list of popular and/or recently used hashtags)
4. Research and develop partnerships with other distribution organizations to create an amalgamation of services and resources into one location (possibly !earshot distro). Possibly with an API
 - a. Explore <https://www.submithub.com/>
 - b. Explore partnerships with groups like CDBaby, PlayMP3, Yangaroo/DMDs. Bandcamp, etc.
2. Develop a plan of action to get more hosts to access to !earshot Distro
3. Develop a better notification system for stations that content is on the site that matches their needs (including but not limited to immediate emails on a new release, weekly or monthly digests)
4. Develop a plan of action to address automating charts and tracking requests so artists can see when and where their song was played on the radio
5. Develop automated emails to notify artists of who listened to their song/album, how long, which tracks, and if it has been downloaded. Helpful to know even if they're just listening; can follow up with stations



3 - Cost

Recommendations

1. NCRA/ANREC to propose further partnerships or private funding with industry individuals to help bring costs down through development or grant funding (including The Government of Canada) with support from the music industry
2. Include a notice of cost in the system when signing up.
3. Create a program to make the upload process for independent artists free
4. Discuss with broadcasters a fee to access distro (Maybe premium account for radio stations?)
 - a. Explore reporting to charts as an opportunity for individual shows who access learshot distro for music.

4 - Capacity

Recommendations

1. Develop a campaign to encourage stations to accept singles
2. Research the viability of social media and/or staff with a collective account that promotes material that comes into the sector (ie through distro, charts or just a combination of discovering great material).
 - a. #hashtag to use?
 - b. Multi-user accounts
 - c. An industry-wide individual in charge?
 - d. Platforms (Facebook, Twitter, Instagram, Tik-Tok) to be reviewed
3. Explore ways with broadcasters to better give access to specialty-focused genres where singles are primary
 - a. Possibly partnerships with key labels
 - b. Promotion/campaign
4. Work with stations to determine tasks that can be shared among MD's and stations that everyone needs to do (such as sorting, organizing, rating etc), potentially a "regional MD's" program

5 - Accessibility and Diversity

Recommendations

1. Provide pricing or discounts to make the uploads financially accessible for low-income or emerging musicians (for example MAPL!e Grant).
2. Promote the use of discoverability tags to increase the representation of BIPOC musicians in stations music libraries.
3. Explore additional ways in which stations can increase BIPOC representation in their on-air music selections.
 - a. Including training for MD's and Program Directors
 - b. Developing a national database of programs

The Music Director Alliance

The NCRA/ANREC office has been working with CITR-FM, CJSW-FM, CJLO-FM, CJSF-FM and CFUV-FM's Music Directors to develop a single universal submission form.

This single form will pool into a single place allowing all 6 stations to receive the music being sent to each. The Music Submission Form will help streamline the submissions from the music industry to these stations. Also, the six music directors will be working to upload or direct the musicians to add their tracks to learshot Distro. The form will also promote collaboration between the Music Directors, with things such as shared reviews to help streamline work.

learshot Distro is the third most common way for stations to receive music after physical mail, and digital submissions (through emails and website forms). This Music Submission form will help funnel those digital submissions onto Distro and free up some time and capacity at these stations! It creates larger buy-in at the station level, using our system to help solve some of the issues in this study. The Music Director Alliance and the NCRA/ANREC see the universal submission as a key step towards making learshot Distro the main point of entry for new music. The commitment to the universal form is for 8 to 12 months, at the end of which a single portal to EDDS will be introduced. The form is seen as a way to help transition to using Distro as a key music tool for stations.

This will launch in early 2022

“How to Distribute Music to Canadian Radio”

The following outlines the best practices, as recommended by the membership and approved by the sector in the distribution of music to not only campus/community radio stations but also CBC and commercial opportunities. Though the way musicians distribute music has changed in many ways, radio still proves that sharing your music locally and nationally is a great way to organically grow. Note this is a living document/website and may not be applicable to all stations/situations.

Labelling:

1. “Music submission” on the subject line
2. Songs should be labelled as # (if from an album) Artist Name - Song Name (Remix -if applicable) [Record label -optional) . EG. 1 - Buffy Sainte-Marie – Power in the Blood [True North Records]
3. Have all songs/album data properly labelled and include all relevant information and metadata
4. Noting any explicit language for tracks and providing radio-friendly versions.
5. All mp3 should have full metadata
6. Please include “Local Artist” and or main genre in your message subject, if applicable.


Formats:

1. MP3 format is preferred for most (320kbps or higher), however you should also include lossless wav or aiff
2. All artwork should be at minimum 1000*1000px
3. Send albums in a zip format
4. If submitting by a separate download link (those accepted are):
 - a. PlayMPE/Yangaroo,
 - b. Dropbox/Google Drive/OneDrive direct download link
5. Can also email with a link to !earshot Distro

(Note that content sent over Soundcloud, Bandcamp, etc. is NOT broadcast friendly as it does not include the proper rights, and cannot be played on air.)

Do NOTS:

1. Discourage submissions through Soundcloud
2. No Spotify link
3. "archive.zip"

- 
4. Do not send one song and ask to request the rest of the music; send the whole release.
 5. Do not attach songs individually to emails (when it is an album).

Extra things to include:

1. “Sounds Like”
2. Can-Con (yes or no)
3. Label if applicable
4. Artists bio/photos
5. High-resolution artwork
6. Tracklist
7. Date of release, date of availability for radio stations to play
8. Links to social media, websites, etc.
9. Tour information
10. Information/Timeline of the release

Recommendations:

1. Make a bundle/EP with all your singles. Not only will it be more likely to get the attention from radio stations, but it is also easier for them to actually listen to a body of music instead of a bunch of individual singles.
2. Albums are most likely to Chart and make it into the air.
3. To qualify as an album, your release must contain at least seven or more tracks, At learshot Distro it is the same price to upload an album UP TO 20 songs. Don't aim to just hit the minimum, take advantage and upload as many as you want in one go (you could combine EP's and Albums!).
4. If you upload your music to learshot, it is worth selecting the “Available to use for Podcasts” since you will be able to reach other audiences.

Additional Locations

- Contacts at Stations - Users of learshot Distro can access a list of radio stations and contacts when logged in under the “outreach” tab.
- Other channels to submit for both commercial and public radio (at a cost)
 - [Yangaroo/DMDS](#)
 - [PlayMPE](#)

- 
- [CBC](#)

Charts

For campus/community radio, our national charting system is located at www.earshot-online.com. Around 20 stations submit weekly charts to the site, which creates a national top 50. These charts are important because they not only represent the collective listener data for that week, but also are used by FACTOR as a gauge of success.

As such, getting charted (typically being played on more than 5 stations/week), gives you an opportunity to increase your FACTOR rating, opening up new opportunities for grant and support.

There is a list of stations that report to earshot-online on the website. Each station, like the rest of the sector, receives submissions through a variety of formats and, as this report outlines, there is no single submission focus.



Conclusion

The path to success for music distribution to radio in Canada will continue to change and adapt as technology progresses. We are in a period of time where a united group will help to expedite those changes. Faced with capacity and financial constraints, the music industry, broadcast industry and NCRA/ANREC as an association will need to come to work together to apply for new funding sources (through SOCAN or other sources), if we hope to break away from the current challenges we are facing.

Feedback

The NCRA/ANREC is always open to feedback and collaboration, feel free to submit via ncra.ca



Appendix #1 - Survey Results from Pre-Consultations (Cleaned)

https://docs.google.com/spreadsheets/d/1e9O0bB_97LEarx0GiX2N_e12IGOFck0vQ5LY2dCeLOM/edit?usp=sharing

Appendix #2 - Questions and notice for June 23rd meeting

June 15, 2021

In May and June of 2021, we asked the music industry and broadcasters to provide feedback to hopefully develop some next practices. We received submissions from more than 40 individuals and groups and are now moving forward with the second phase of consultations.

Please join us on June 23rd at 2 pm Eastern (11 am Pacific) via meeting.ncra.ca (google meet account) for a 1.5 hour facilitated working session. This session will outline our findings of the first survey, and then break out into smaller groups to further discuss issues. The list below are starting questions that each group will have an opportunity to discuss at their leisure (or anything else, it is up to the individual breakout group to decide what information they wish to discuss).

Please [register here](#) to participate (if you have not already done so, but registration is not required), or if you are unable to make the time, feel free to reply to the specific questions here..

1. Can we agree on a standardized format for distribution the sector would use?
 - a. Wav 44.1, mp3 320
 - b. Singles vs EP vs Albums (any preference)
 - c. Should we have an Albums base Charts, or Singles (or both?) at earshot-online.com
2. Can the sector agree on a system of where most people should be sending content through
 - a. learshot Distro? (what could be changed to make this easier)?
 - b. Do we accept content in the mail anymore?
3. Cost
 - a. Is learshot Distro fair at \$7/song or \$50/album?
 - b. If not, how can we compensate for development and management costs?
 - c. Can stations upload content at no cost?
 - d. Do we only charge Labels/Distro Companies and not independent artists?
 - e. Do we have a program like "MAPLle Grant" for those who cannot afford the funding
4. Capacity

- a. Are stations willing to work together to change their systems to free up capacity
 - b. Automated e-mail responses from stations?
 - c. Standard tracking forms or hours?
 - d. Website links and instructions that are standard across the sector promoted on stations
5. Communication
- a. What are ways we can reduce the amount of work
 - b. What automation technologies can we use
 - c. Are we willing to lobby SOCAN to build an automated playlist/chart/royalties system?
 - d. What should we change about our “outreach” offerings

Appendix #3 - Survey Results from Post-Consultations (Cleaned)

https://docs.google.com/spreadsheets/d/1e9O0bB_97LEarx0GiX2N_e12IGOFck0vQ5LY2dCeLOM/edit?resourcekey=null#gid=1026520875

Appendix #4 - Questions for Nov 14th and 19th meeting

1. Singles vs Albums on Charts (Currently only albums)
2. Submitting Physical CD's/Vinyl/Tape – is there a standard and should we be encouraging digital submissions over physical
3. Research and develop partnerships with other distribution organizations to create an amalgamation of services and resources into one location (possibly !earshot distro). Possibly with an API
 - o Explore <https://www.submithub.com/>
 - o Explore partnerships with groups like CDBaby, PlayMP3, Yangaroo/DMDs. Bandcamp, etc.
4. Developing a plan of action to address the physical distribution of CD's at radio stations
 - o Include this in a key consultation with radio station music directors
5. Develop a plan of action to get more hosts to access to !earshot Distro
6. Develop a better notification system for stations that content is on the site that matches their needs (including but not limited to immediate emails on a new release, weekly or monthly digests)

7. Develop a plan of action to address automating charts and tracking requests so artists can see when and where their song was played on the radio
8. Develop automated emails to notify artists of who listened to their song/album, how long, which tracks, and if it has been downloaded. Helpful to know even if they're just listening; can follow up with stations
9. More research into Podcast and takedown requirements/rules.
10. Discuss with broadcasters a fee to access distro (Maybe premium account for radio stations?)
 - Explore reporting to charts as an opportunity for individual shows who access learshot distro for music.
11. Research the viability of social media and/or staff with a collective account that promotes material that comes into the sector (ie through distro, charts or just a combination of discovering great material).
 - #hashtag to use?
 - Multi-user accounts
 - An industry-wide individual in charge?
 - Platforms (Facebook, Twitter, Instagram, Tik-Tok) to be reviewed
12. Explore ways with broadcasters to better give access to specialty-focused genres where singles are primary
 - Possibly partnerships with key labels
 - Promotion/campaign
13. Work with stations to determine tasks that can be shared among MD's and stations that everyone needs to do (such as sorting, organizing, rating etc), potentially a "regional MD's" program
14. Explore how to decrease cost for uploads by potentially increasing costs to stations. (Completed with Station upload form to come in fall of 2021 at no cost)
15. Explore additional ways in which stations can increase BIPOC representation in their on-air music selections.
 - Including training for MD's and Program Directors
 - Developing a national database of programs

Appendix #5 - September Newsletter Survey - from !earshot users

<https://docs.google.com/spreadsheets/d/1DqjSLyDIUXTzifqcXS4FJGeuWikv9X3i0lt6MyYlrJk/edit?usp=sharing>



Appendix #6 - CMICP Report

<http://www.cmcrp.org/wp-content/uploads/2021/11/GMICP-Report-Canada-2021-22112021-revised.pdf>

Appendix #7 - BYTA - The State of Music Sharing

As The NCRA/ANREC prepared this report on sharing with stations, BYTA looked at sharing of music before the completion of production (between artists, etc). The full report is here and addresses the following questions

- What platforms are people using?
- How do they prefer to send and receive files?
- Do they pay for file-sharing services?
- How do any of these things correlate with the various roles in the music ecosystem?

https://byta.com/resources/whitepaper/state-of-music-sharing-2021?utm_campaign=whitepaper_2021