

Is commercial radio in Australia meeting their minimum requirements for local content? »

by

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Abstract

Currently, there is no up to date academic research available on commercial radio stations across Australia and the self-regulating practices designed to ensure a suitable amount of local content is being played on air, in particular within peak airtime. This paper will examine Australian commercial radio focusing on support within the sector for Australian content, with the quota for local content set at 25% from 6 am until midnight for Category A stations (see appendix 1.1). The research will examine if stations are filling the required local content quota and if they are doing so within peak times of 6 am to 6.00pm or stacking Australian music in off-peak periods, aiming to understand if there is a connection between the local content quotas set by the Australian Communications and Media Authority and actual airplay.

With access to radio station playlists available from the Radio Monitor database, the research compares airplay on several commercial radio stations in Melbourne from Monday, June 5th to Sunday, June 11th, 2017 and also compares this data with airplay on national youth broadcaster, Triple J. The purpose of this data collection is to understand better the exact amount of support given to Australian content by commercial radio, which will help create a discourse around what should be the obligations of stations with regard to local content quotas.

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Chapter 1 - Introduction – Local Content Quotas

This paper examines Australian radio focusing on support within the commercial radio sector for Australian local content. It looks at the overarching effects of airplay on commercial radio for local artists and the Australian music industry. Australian commercial radio stations, are required under the Australian Music Code of Practice Guidelines ‘to promote the role of broadcasting services in developing and reflecting a sense of Australian identity, character and cultural diversity, by prescribing minimum content levels of Australian music.’ (AMPCOM, 2016 p.5) Australian government-funded national radio stations such as ABC, and Triple J do not fall under the above code, however, as a comparison, the research will look at the playlist of national youth broadcaster Triple J during the same period. Triple J is required to play a minimum of 40% Australian content, which is well above the 25% mandatory quota set for commercial radio.

Here, local content and Australian music is defined as work that is created and performed by Australian artists, either in Australia or overseas. The Australian local content standard was introduced in 1942 as a component of the Broadcasting Act to build and maintain local music as part of the Australian culture. In the years following, the local content quota was raised from the initial token amount of 2.5% to 5% in 1956, then to 10% in 1973 and was increased to 20% in 1976. In 1987 a compliance period was put into place from 24 hours a day to between 6 am and midnight, these amendments remained standard until 1992 when the new Broadcasting Services Act increased the local content quotas to 25% and made them part of a self-regulatory code for commercial and community broadcasters. In 2004, due to the Australia- United States Free Trade Agreement, caps on music quotas were set at 25%, and deregulation of the quota system was adopted.

By examining the online source, Radio Monitors and compiling data over a one-week period on several commercial radio stations in Melbourne the research aims to understand the exact amount of Australian content played on commercial radio. This data may then open the debate into how the Australian music industry can encourage compliance of the mandatory 25% minimum requirement of Australian content and what incentives the government could develop to maintain and support Australian content on commercial radio and digital platforms. Part of the ambition for this research would be to acquire data that will contribute to a body of knowledge about increasing

Australian content on service enterprises that offer both analog and digital commercial radio services.

The Australian music content quota requirements, which apply to commercial radio licensees are currently reflected in Code 4 of the Commercial Radio Codes of Practice. Code 4 commits commercial radio broadcasters to quotas of Australian music depending upon the individual station's predominant format. The maximum quota requires Category A stations, which predominately play Top 40, Mainstream rock, album orientated rock, Contemporary Hits, Alternative and pop music to transmit 25% Australian music. One-quarter of the music played must be new Australian music as stated in the Code of Practice, and that;

'radio stations whose format is within categories A, B or C of sub-clause 4.3 (a) must play a percentage of New Australian performances. For a Category-A station, the minimum level of New Australian performances in accordance to sub-clause 4-3 (b) should be not less than 25%. In sub-clause 4-3(c) of the Code of Practice it states that the minimum level of New Australian performances is subject to the release of such performances by the Australian record industry.' (AMPCOM, 2016 p.7)

AMPCOM and the CRA state that the quotas depend upon whether or not there are sufficient new Australian releases available that are suitable to each stations format. In the case that there is limited supply or a 'substantial decrease of Australian performances released, CRA may revise the percentage required of New Australian Performances as a proportion of total Australian performances'. (AMPCOM, 2016 p.7)

As stated in the Australian Music Performance Committee (AMCOM) Report 2016, 'New Music Performance means a sound recording of a previously unpublished performance of a music item performed by an Australian which has been on sale to the Australian public for a period not exceeding 12 months from the date which is recorded in 'The ARIA Report' as the date of its initial release'. (AMPCOM 2016 p.8) The Code of Practice 4 also states that musical items performed by Australians (Australian content) must be played during the monitored Australian Performance Period, which is the 126 hours per week between the hours of 6 am and midnight.

Please see attached (appendix 1.1) for the complete Code 4 of the Commercial Radio Codes of Practice.

In short, the ‘Code of Practice 4’ states:

The commercial radio industry is committed to supporting the music of Australian artists and composers and will continue to encourage the increased production by the record industry of Australian music relevant to stations formats and the preferences of the Australian listening audience.

According to the statistical snapshot report prepared by Music Australia for a music industry partnership developing a National Contemporary Music Plan, it states ‘the Australian Contemporary music industry; is a multi-billion dollar contributor to Australia’s economy and culture’, the industry currently contributes an estimated \$4 to \$6 billion annually to the Australian economy. (Music Australia, 2016) With these figures in mind, it is important to nurture and continue to develop the Australian music industry for its continued growth within the economy. Adhering to the minimum requirement of content quotas and ensuring that the Australian music industry is thriving and receives all the support it can from the multinational broadcasting companies will go a long way to strengthening the industries position with state and federal governments.

The paper proceeds as follows: Chapter 2, the literature review of various research and articles about the content quotas; Chapter 3 provides the background of the local content quotas. Chapter 4 examines the methods used for the research; Chapter 5 reviews the results of the research and discusses the outcomes and possible ways to move forward, and Chapter 6 concludes.

Chapter 2 – Literature review

There have been several studies in the last decade that include research on local content quotas and key stakeholders in the music industry. In these studies, including a research paper prepared for the Music Council of Australia, we find support for local content and the Australian music culture is strong and plays a key role in developing local music production. The author, Paul Mason, suggests that ‘these quotas are vigorously defended by the music community as being critical to the preservation of a local musical culture and industry’ (Mason, 2003 p.1).

It has been established that radio airplay has a clear effect on the production and consumption of music and as such, requirements for the broadcast of local music can be used as an efficient means of stimulating and maintaining local musical practice (Mason 2003 p.7).

In the book, ‘Changing Stations – The Story of Commercial Radio’ by Bridget Griffin-Foley, (Griffin-Foley p. 259) the history of local content quotas is traced back to 1942 when the first quota was introduced with 2.5 percent of radio time to be devoted to the work of Australian composers. With the development of local recording artists, the early 1950’s saw Australian composers and songwriters campaigning for an increase in the quota for Australian compositions. In 1956 the Broadcasting and Television Act doubled the quota to 5% in an ‘effort to improve perceptions of the commercial radio industry’s ‘Australianness’. In 1973, the local performance quota was increased to 10 per cent, and by 1976 the performance quota was once more increased to 20 percent. ‘Changing Stations’ gives a comprehensive insight into the introduction of the local content quota and details the changes in the Copyright Act, the Broadcasting Act and the establishment of the many incarnations of Australian broadcasting bodies including the Federation of Australian Radio Broadcasters (established in 1930), the Australian Broadcasting Control Board (est 1948), Australian Broadcasting Authority (est 1992), Commercial Radio Australia (est 2002) and the Australian Communications and Media Authority (est 2005).

Homan (2012 p.1041) examines the cultural quota debates in the context of local music content provision in Australia and New Zealand and states that ‘Battle lines have been formed between the music and radio industries, with the latter raising the continuing need for quotas.’ However, in the

past five years, since the studies cited here, there has been no significant research on this topic and in particular on the attitudes of commercial radio to Australian music, as Mason argues;

‘future discussions around the role of local content requirements should not focus simply on the quantity of local music broadcast, but rather seek to identify areas of local music practice that may require more support and determine how this can be meaningfully achieved through greater airplay.’ (Mason, 2003 p.14)

Since the Australian Music Performance code was put in place in 2001, there have been several studies conducted on radio quotas, and Australian music played on commercial radio (AMPCOM 2016), however a gap in the literature has been identified with regard to recent data on whether the commercial radio sector is meeting the local content requirements. The most up-to-date report on Australian Music content on commercial radio was by Hans Hoegh-Guldberg from 2011- 2012 for Music In Australia/The Music Trust, Knowledge Base. The report concludes that AMPCOM as the overseer of the elaborate system for monitoring of commercial radio stations in Australia believes that ‘compliance with the Australian Code of Practice is generally high in the five codes set up for different program formats, with nearly 100% for all except Category A which sets the highest quota, a minimum of 25%, for the most popular formats. Seven of the 49 stations under Category A fell short of the minimum quota in 2011-12.’ (Hoegh-Guldberg, 2013)

In a report commissioned by Music Council of Australia, titled Music and the Media: Government Regulation in Australia and Abroad’ Lyn Gailey states that the ‘compliance results reported to AMPCOM by Commercial Radio Australia are not subjected to independent scrutiny. It is a self-reporting exercise taken at face value’ and concludes that ‘it is possible that in the absence of quotas, those reporting Australian music compliance at or marginally above the required quota may not deliver the same outcome.’ (Gailey, 2012 p.13)

It is hypothesized that increased support and selection of Australian music on commercial radio would have a positive effect on the entire Australian music industry. With more Australian artists receiving commercial airplay, the artist’s music sales will increase, income from live shows would also increase, and the sector as a whole would benefit from follow-on effects of a much healthier

industry. As Paul Mason states ‘Airplay drives sales, which drives local signings; and quotas ensure that commercial stations look at the independent sector’ (Mason, 2003 p.6).

In the research paper commissioned by Australian Government and Australia Council and written by Associate Professor Shane Homan titled, ‘The Music recording sector in Australia: strategic initiatives,’ maintaining local content is an important factor in ensuring a healthy local music industry. Homan states that:

‘There was a consensus of opinion that the local content quotas for commercial radio broadcasters required investigation; if content rates could not be raised, then obligations could be tightened in relation to the times and spaces when Australian material was played. This has been a source of considerable tension between the music recording and copyright companies and Commercial Radio Australia.’ (Homan, 2012 p.13)

Conventional knowledge and previous research from the United States suggest that radio airplay stimulates the sale of music, ticket sales, and merchandise for recording artists. In a study by James N. Dertouzos PhD. on *‘Radio Airplay and the Record Industry and Economic Analysis’* written in 2008, the research finds that there is a symbiotic relationship between commercial radio and the record industry and that radio airplay is ‘providing the record industry with significant, incremental sales revenues or promotional sales benefit that ranges from \$1.5 to \$2.4 billion (US) annually.’ (Dertouzos, 2008 p.5) However, there is no current data or research focusing on Australian industry and the effects that commercial radio airplay has on the success of Australian artists. There is also inadequate data on commercial radios self-regulation of local content programmed during peak times throughout the weekday. It is understood that the Australian music industry is comparable to the American market and that the research above shows the findings would also be pertinent to Australia, with the impacts of radio support being very similar. International research has concluded that radio airplay directly affects not only performance revenues but also sales and copyright income for the artists lucky enough to be getting commercial airplay. As stated in *Radio Airplay and the Record Industry: An Economic Analysis*’ by James N. Dertouzos, Ph.D., ‘this study clearly demonstrates that radio airplay increases music sales and performing artists and record labels profit from exposure provided by radio airplay.’ (Dertouzos, 2008 p.5)

On the website Future of Music, Artists Revenue Streams, multi-method research has been conducted on cross-genre examination of how US-based musicians revenues are changing and why. In the research report, *'Does Radio Airplay Matter?'* by Kristin Thomas she states that it is 'well understood that consistent commercial airplay accompanies significant record sales, generates public performance royalties and burnishes a recording artists profile.' The research data also shows that not only does 'radio airplay contribute to an artists brand, but it is just one part of the larger marketing strategy, and for some musicians, airplay is perceived a major driver of record sales and other revenue streams.' The report also suggests that 'radio airplay is still important but in different ways than it has been in the past.' With the change in the very definition of 'radio' and in the way audiences listen to music, more research needs to be done looking at the impact of airplay on artist's revenue. (Thomas, 2012)

The popularity of radio and how music is discovered across the various avenues of Internet radio and streaming sites, including Soundcloud, Bandcamp and YouTube is examined by author and founder Anne Adams on the music blog LoudUp. (Adams, 2017) Statistics from the UK demonstrate that the popularity of radio is not fading with 47.9 million adults or 89% of the total population still tuning into the radio every week. Of that amount, 52% of those people tune into the radio through digital platforms including digital TVs, mobile phones, tablets, computers and other devices' showing that although there are various avenues to discover new music, over half the population are still tuning into commercial radio in the UK. (Adams, 2017). However, the blog explains that in the UK the connection between major label artists and commercial radio airplay plays a vital role in artists accessing airplay, stating that 'its clear to see that radio still has a lot of sway over an artists career, it's just that independent artists have to go about it differently than major label artists.' (Adams, 2017)

Opposing the local content quotas is Commercial Radio Australia, who supports the removal of the Australian music content quota requirement. CRA believes that 'greater effort needs to be expended at the production level to ensure that a wide range of quality Australian music content continues to remain both available and attractive to music consumers' (Commercial Radio Australia Ltd, 2011). In a submission to the Contemporary Community Safeguards Inquiry, July 29th, 2013 by Commercial Radio Australia Ltd, the report puts forth an argument by CRA, for continued self-regulatory status by commercial radio stations across Australia, contending that the sector is well suited to the self-regulatory model. While determinedly defending self-regulation,

they believe that the ‘current industry culture, combined with strong commercial incentives to comply with audience expectations and provide valued local content and a diversity of views, strongly implies that self-regulation would work as successfully as would coercive regulation, except with significantly less regulatory burden.’ As the CRA consider the continuation of the local content quota system and its effect on the Australian cultural landscape as a burden, this is a detrimental position for them. In arguing for continued self-regulation, Commercial Radio Australia also states that ‘pure self-regulatory models without any form of government or statutory involvement are rare, the application of such a model to the commercial radio sector is not without precedent.’ (Commercial Radio Australia Ltd, 2013)

When comparing similar research from Canada on local content quotas, the quota system CANCON and how the regulations and enforcement of CANCON help maintain a clear Canadian cultural identity, we see how the Canadian Government, by enforcing the minimum requirement of local content on Canadian radio, has assisted in building a robust and vibrant local music industry. Four different research papers were chosen for comparative analysis focusing on the Canadian Music Industry and in particular the local content quota system CANCON. The methodologies behind the research papers are varied using quantitative, qualitative and mixed method approaches and give a comprehensive view of the overall success of the Canadian quota system.

Since the introduction of CANCON in 1971 on AM Radio and 1976 on FM Radio, the local content quota on the radio was set at 35% Canadian domestic releases. Domestic or local releases are determined by a system called MAPL (Music, Artist, Production, Lyrics) and require two of the four criteria be met for a song to qualify (through citizenship and location) as Canadian content. In the years following the introduction of CANCON we see a marked increase of Canadian music being played on Canadian radio jumping from the average of 4- 7% to the required 35% - (cited from Skinner, Lorimer and Gasher p.174-175).

‘There are pervasive opinions that foreign content broadcast on domestic radio without limitation stifles the creation and access to local music, a critical part of a nation’s culture and commerce, and that local music is displaced by foreign music’ (Stein-Sacks 2012 Pg 1).

Homan writes in 'From Coombes to Crean: Popular music and cultural policy in Australia' that the content quotas have been invaluable in ensuring that domestic musicians and composers are heard on broadcasting formats that privilege international artists.' (Homan, 2013 p.389) In this paper, Homan examines several areas of contention with regard to minimum local content requirements on radio including the review into quotas on both analog and digital commercial radio devices in the Convergence Review in 2012. Submissions for the removal of the quotas and the maintenance of them were noted from both sides, however, in the final report dated March 2012, the Convergence Review recommended keeping the existing quotas and suggested extending them to 'digital broadcasting landscapes and soundscapes.' (Homan, 2013 p.391) The Review found that the quota system is generally effective, however, recommended due to the developing nature of Internet-delivered audio services, it would be problematic and futile to apply quotas of local content to such services at this time.

The Convergence Review has been a fundamental tool in an ongoing trend by the state and federal governments who are continually struggling with the intertwining issues of increasing divergence of production and consumption. The Review has found that the 'quota question' is still relevant especially with the decline of direct enforcement of the minimum requirement of local content and the multifaceted issue of fostering local production. The Review recommended that new media and the continued development and strengthening of the Australian cultural landscape needs to be reinforced and protected.

To summarise, it is concluded that while there is an academic discourse on the minimum requirements of Australian local content on both commercial radio and television, there is no research that specifically aims to delve into the exact amount of local content played. The literature focused around this discourse is typically, very encouraging of maintaining the minimum requirements on commercial radio. Support for upholding local content focuses around Australian music and the creative industries continuing to be an important cultural asset for Australia. In order for Australia to uphold its cultural identity, it is imperative that Australian music continues to be broadcast and easily available to the entire population.

Chapter 3 – Background on Quotas

As mentioned previously, there has been research on local content quotas with regard to their effect on the Australian culture, society and reflecting a sense of Australian identity, with authors vigorously defending the need for content quotas. However, there are no examples of research on the exact amount of Australian content played on commercial radio as it is assumed that the commercial radio sector in Australia continues to act in accordance with the self-regulatory rules set out by the Australian Government with regard to the minimum requirement of local content. Some leaders within the Australian music industry hypothesise that the local quotas are not being maintained and that this is presented by the lack of Australian artists on the ARIA charts and meager percentage of Australian artists reaching a certain level of achievement in Australia and internationally.

The debate on local content requirements on commercial radio has been taking place for over three decades. In 1982 the Australian Broadcasting Tribunal in consultation with Commercial Radio Australia believed that most stations were playing more Australian produced music than they needed to and highlighted the preference by CRA to remove the then 20% quota. ‘Over 100 submissions were made to the inquiry into Australian music on the radio with only three in favour of abolishing the quota.’ (Griffin-Foley p. 277) At this review, Midnight Oil’s lead singer Peter Garrett appeared and issued an open letter supporting the local content requirements stating that his band ‘wouldn’t have stayed alive if we hadn’t got the airplay we did.’ (Griffin-Foley p. 277) This argument has resurfaced many times over the past decades and continues to be a matter of concern for those within the Australian music industry, who feel that for Australian artists to survive and carve out a career they need the support of Australian broadcasters.

The Australian content requirements for broadcasting, on free to air radio have been self-regulated since the signing of the free trade agreement with the United States of America in 2004, coming into effect on January 1st, 2005. The Free Trade Agreement required that Australian content be capped at the maximum level at the time, which was 25%. This percentage was imposed by the USA and could not be increased at any time and was accepted under pressure by the Australian Government with limitations including consented changes to genre and ‘new music’ requirements,

providing that the 25% cap is not exceeded. Commercial and community radio are required to assign a specified minimum percentage of music broadcast time to Australian music content, which in turn would support Australian culture. This system is overseen by Commercial Radio Australia and music industry committee AMPCOM that represents the Australian Recording Industry Association (ARIA), the Phonographic Performance Company of Australia (PPCA), The Australian Music Publishers' Association Ltd (AMPAL), APRA AMCOS and the Musicians' Union of Australia and the Media Entertainment and Arts Alliance (MEAA).

As stated on AMPCOM's Annual Report for 2015-2016, the objectives of AMPCOM first and foremost is to:

'Maximise the exposure of Australian music on commercial radio, having due regard to the availability of appropriate broadcast-worthy material and the needs and preferences of the Australian listening public.' (p.3)

However, there is a lack of transparency with regard to the contents of reports commercial radio stations submit to APRA AMCOS and in turn AMPCOM. In conducting this research, it is understood that the group that makes up AMPCOM has not met in full for the past five years. There is no office or any way of contacting this committee other than approaching individual committee members. There is also no scrutiny of the reports sent through by commercial radio and no accountability for the annual reports represented. For this research, a request was put forward to APRA for access to the broadcast reports from the selected commercial radio stations; however, this request was denied with APRA's representative saying that this information was strictly confidential. *'The information our radio clients send to us is strictly confidential; we cannot pass on this data to anyone.'* (O'Neil, 2017) With this in mind, we ask ourselves 'what do APRA, and the radio stations have to hide and if radio content is broadcast publically, why is this information confidential?'

The research also examines New Zealand, who deregulated their content quotas also due to the Free Trade Agreement with the USA, removing their quota system completely in return for governmental financial support initiatives to help develop the NZ music industry. However, the mechanisms that have been put in place to support the local industry and the deregulated free market approach have affected New Zealand's creative industries significantly in the past decade. As New Zealand has more radio stations per capita than anywhere else in the world, NZ On Air

was established to administer funds collected by the broadcasting fee with a brief that included the provision for subsidising and supporting local music. The NZ On Air music schemes such as New Tracks, which promote NZ songs to radio, and Music Programs that sponsor radio and TV music programs that showcase New Zealand music and artists are, in effect the alternative to local content quota and has helped to improve the proportion of New Zealand acts played on radio. The local content percentage is currently sitting at approximately 10%. NZ On Air is aware of the significance of commercial radio support stating that the focus on getting more local music played on air, agreeing that ‘commercial radio remains important because its still the way the majority of people connect with music.’ (NZ On Air, 2017). To support New Zealand artists, NZ On Air has funding for the production of airplay ready material and the promotion of the songs to help market them to radio. In 2017 alone, NZ On Air also funded other initiatives to promote NZ Music by supporting commercial radio stations with financial benefits with a total of NZD \$935,000 going to eight commercial radio stations around the country.

Chapter 4 – Materials and Methods

Due to the lack of reports available that accurately determine the amount of Australian content being presented, primary data was sourced directly from Radio Monitors website. The guideline for the methodology is to extract data systematically from Radio Monitors over a period of one week from June 5th to June 11th, 2017. As a comparison, information from The Album of the Year and ARIA websites was gathered to assess the amount of Australian artists released during the 12 months prior to the research period in June. The aforementioned will indicate the appropriate availability of broadcast worthy material in the lead-up to the period of investigation.

This research notes not only the number of Australian acts broadcast during that period but also lists the percentage of music played from international territories with a comparison to the Australian content played. A comparative analysis is presented regarding the amount of Australian content released in the 12 months prior to the survey. The data collected is displayed in several bar graphs with a positivism philosophy to the research, relying on facts and the quantitative data obtained. The research approach for this study is a deductive approach, allowing the data collection to evaluate propositions or hypotheses related to the theory of the support of local content on Australian commercial radio. Advantages include relatively inexpensive ability to research the readily accessible radio airplay data.

The pie charts are utilised to show direct comparison of data – in this instance; we compare the airplay across the main commercial radio stations in Melbourne over a period of one week in June 2017. Using zero as the baseline for the percentage of content played and the pie charts (Table 1.1 to Table 1.11) show the percentage of music played per country of origin including artists from Australia, the United States, United Kingdom, European Union and Canada with all other countries grouped into ‘other’. The charts summarise the data collected and will show the average spread of data and the standard deviation of Australian content on commercial radio.

This data collection and research has sought to address the gap in the literature by developing a methodology for conducting retrospective chart review research for Australian airplay, and local content played on commercial radio. The content validity and reliability of this study, although a new design, measures the exact airplay of commercial radio stations by carefully monitoring every

song played over each 24-hour period over a one-week period. While this study aims to identify the amount of local content played on commercial radio, additional studies might attempt to further research the effect of airplay for local artists on their careers.

Chapter 5 – Results

Only by studying the effectiveness of the current system and the actual amount of local content played on commercial radio can we understand the place of Australian artists and their relevance in today's market. This researches motivation is to compel improvements to the uptake of local content. The intention of this research is to demonstrate the importance of Australian radio stations reaching the local content quota and that the self-regulated approach to the minimum requirement of Australian content is imperative to the longevity of the Australian music industry.

Research conducted across one week in June 2017 shows that of the three Category A and one Category C commercial radio stations in Melbourne, two of the three stations do not come close to 25% Australian content quota allocation and the Category C station is also well below to the 15% minimum requirement. The statistics show that out of the three radio stations not reaching the quotas, Nova Melbourne played the lowest percentage of Australian music. In addition, the local content played is designated to the final hour of the day between 11.00pm and midnight when the audience is significantly less than during the peak times of 6am to 6 pm. The graphs below show that of the music played on each of the commercial radio station, acts from the US get the most airplay, followed by the artists from UK, with Australian artists getting a small percentage of airplay. The ABC's National youth network; Triple J is upholding it's minimum requirements and doing it's best to cultivate and promote Australian local content, playing a diverse range of music. (Tables 1.1 to 1.10)

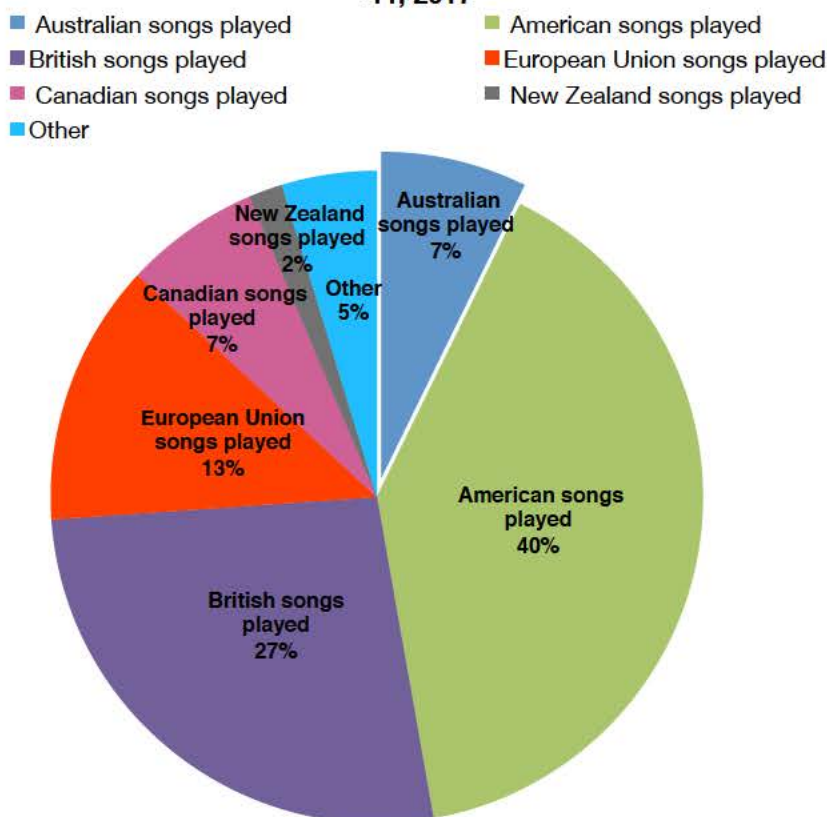
1.1 NOVA100 - Melbourne

Nova Melbourne played from 2.5% to 5.3% of Australian music between 6 am and 6 pm on Monday to Friday, upping the quotas on the weekend from 7.8% to 9.5% between 6 am and 6 pm, which is significantly below the 25% required. However, the quotas for Australian music played within a 24 hour period are slightly higher ranging from 5.9% to 8.9% Monday to Friday and from 5.8% to 9.1% on Saturday and Sunday. This research shows that out of approximately 280 songs played per day, Australian artists were represented with a minimum of 14 songs and the maximum of 32 songs played, and American artists were represented by a minimum of 106 songs and a maximum of up to 136 songs being played during the 24-hour period. (See Table 1.1) Overall, during the week commencing June 5th to June 11th, 2017 between 6 am and 6 pm, Nova

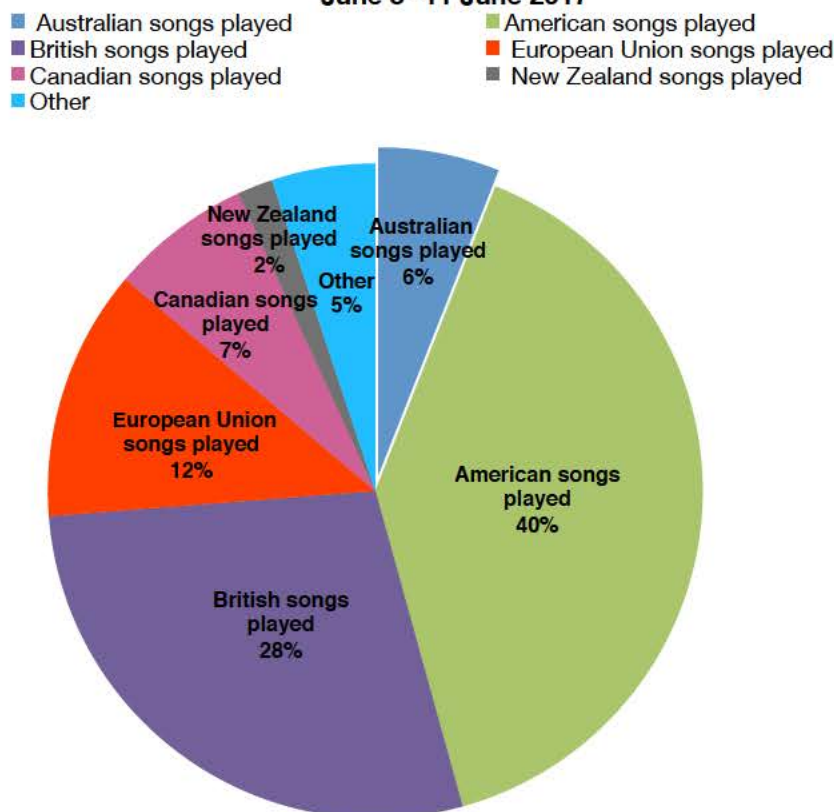
Melbourne played a total of 68 Australian songs compared to a staggering 437 American, 297 UK, 134 songs by artists from the European Union, 77 songs by Canadian acts and 20 from artists from New Zealand.

There were a total of ten Australian acts getting airplay on NOVA100, some of those acts received only one play across the week. Artists with the highest airplay were Sia, receiving a total of 25 plays across 3 songs, PNAU receiving a total of 23 plays of the one song, Amy Shark received 18 plays of her current single, Bliss n Eso Feat. Gavin James received 14 plays, Dean Lewis received 10 plays of his current single, Illy had a total of 12 plays, 6 of the song featuring Vera Blue and 6 plays of the track featuring McDougall. The artist receiving the most spins across two singles was Peking Duk, with the single featuring Ellipant receiving 23 plays and the single feature Aluna George receiving 18 plays across the week, giving the artist a solid 41 plays across the week. This airplay, however did not guarantee Peking Duk chart positions on the ARIA singles chart, week commencing June 5th, 2017.

Table 1.1. Nova100 Songs played across 24 hours, June 5 -11, 2017



**Table 1.2. Nova100 - Songs played between 6am and 6 pm,
June 5 -11 June 2017**



1.2 FOXFM Melbourne

Southern Cross Austereo's FOXFM Melbourne played 4.09% to 15% Australian content between 6 am and 6 pm from Monday to Sunday, with airplay on Saturday and Sunday at 13.9% and 15% respectively being played during the peak time between 6 am and 6 pm. The minimum requirement on local content played across the 24-hour period ranged from 3.1% rising to 16.1%. The research showed that FOXFM played from 223 to 304 songs daily throughout the week surveyed, on Friday, June 9th out of the 223 songs played, only 7 of these tracks were by Australian artists compared to 142 songs by American artists played during the 24-hour period. It's worth noting that FOXFM allocated most of the local content during the weekend however the Australian tracks were relegated to the hours between 6-7am and 11.00pm and midnight. The maximum number of songs by Australian artists played in one day was 49 on Sunday, June 11th compared to 114 songs by American artists and 70 songs by acts from the UK.

Of the total of 184 Australian tracks played across the week Australian singer/songwriter SIA had 29 plays of her most recent single *'Reaper'* closely followed by Dean Lewis's track *'Waves'* with 27 spins. Starley's *'Call On Me'* followed with 16 plays, Peking Duk featuring Aluna George with 11 spins and Peking Duk featuring Elliphant *'Stranger'* with 10 plays and The Veronicas *'The Only High'* with 7 spins across the week. Of the 42 Australian acts receiving airplay, the remaining artists received from 1 play up to 4 plays during that week.

Table 1.3. FOXFM Songs played across 24 hours, June 5 - 11, 2017

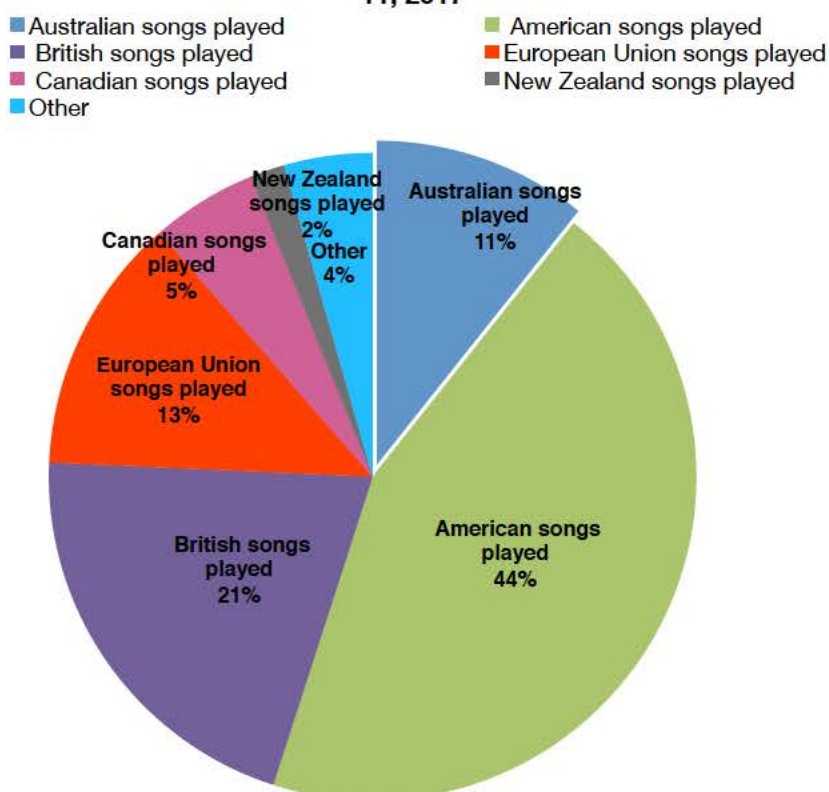
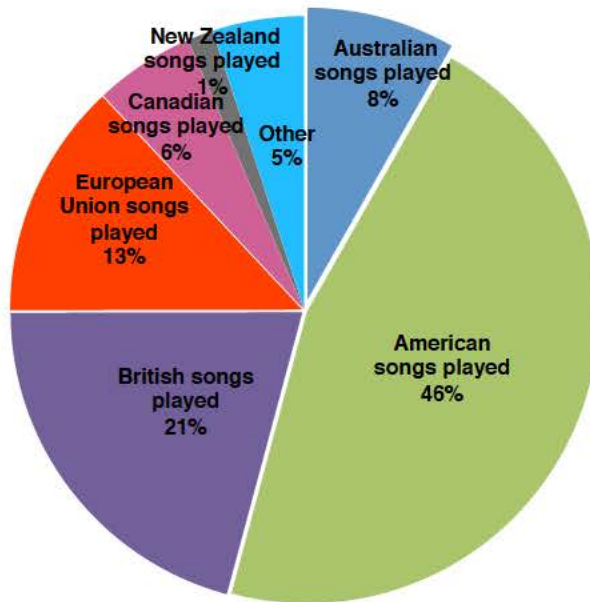


Table 1.4 FOXFM Songs played between 6am and 6 pm, June 5 -11, 2017

■ Australian songs played
 ■ British songs played
 ■ Canadian songs played
 ■ Other
 ■ American songs played
 ■ European Union songs played
 ■ New Zealand songs played



1.3 KIISFM Melbourne

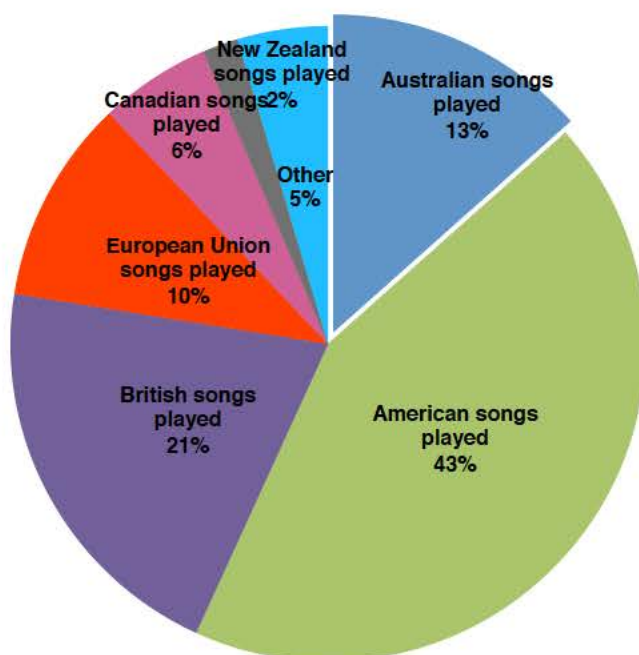
In the 2015-2016 Australian Music Performance Committee Annual Report, KIISFM is listed as a Category C format, which encompasses Soft Adult Contemporary/ Hits and Memories/Gold - Classic Hits and news and sports talk radio. Category C stations are required to play not less than 15% Australian content, with not less than 15% of new Australian performances as a proportion of the total Australian performances. During the week of June 5th to June 11th between the hours of 6 am and 6 pm, KIIS played 0.75% on Monday, June 5th and up to 8.8% on Friday, June 9th of Australian songs. Airplay on Saturday and Sunday made up a large percentage of the minimum requirements of local content from 14.4% to 21.7%. However, the majority of Australian songs were played from 6 am to 8 am and from 10 pm till midnight on Sunday, June 11th. On Saturday, June 10th of the 325 tracks played, only 37 of them were by Australian artists compared to 157 by American and 61 by acts from the UK.

Across the week, although KIISFM were not meeting their minimum requirement, they did play a substantially higher number of Australian artists compared to NOVA, who played from a selection

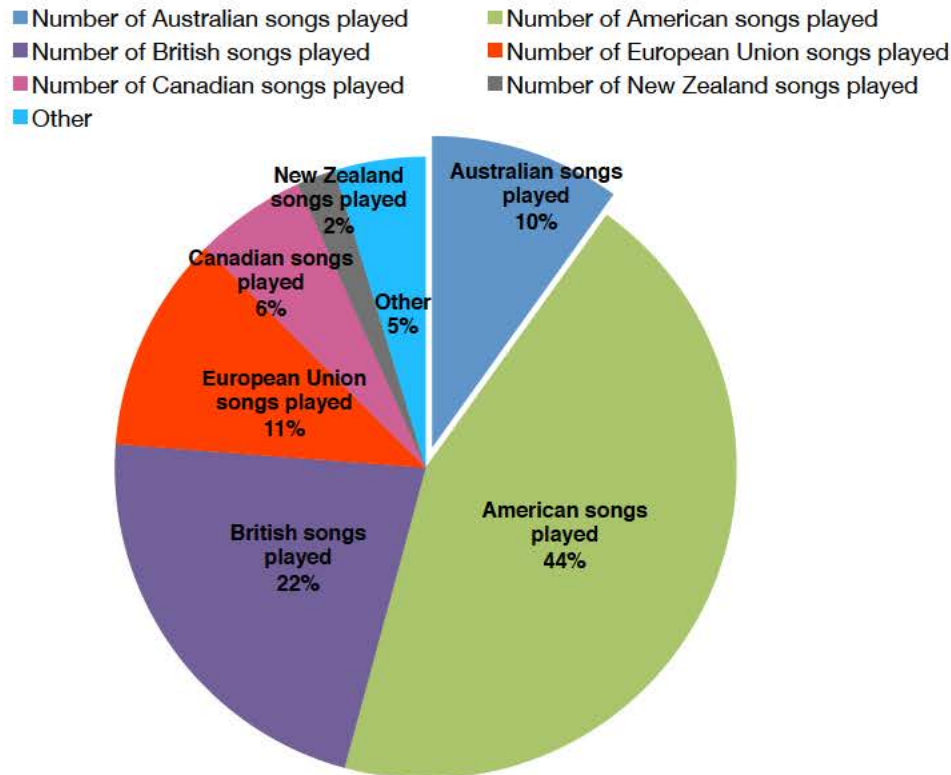
of ten Australian acts, KIISFM drew from a total of 53 different Australian acts. This variety in the amount of Australian artists receiving airplay, albeit some just one or two plays in the week, is evidence that there is a plethora of good Australian music available.

Table 1.5. KIISFM Songs played in 24 hours, June 5 - 11, 2017

- Number of Australian songs played
- Number of British songs played
- Number of Canadian songs played
- Other
- Number of American songs played
- Number of European Union songs played
- Number of New Zealand songs played



**Table 1.6. KIISFM Songs played between 6am and 6 pm,
June 5-11 2017**



1.4 TRIPLE M Melbourne

On the other end of the spectrum is Triple M, Southern Cross Austereo's rock station who is by all accounts doing their part in supporting Australian content, although this is not understood as support for new Australian music. During the survey week, Triple M's local content support ranged from 15.8% to 27.8% between 6 am and 6 pm Monday to Friday, with overall Australian content played over a 24-hour period ranging from 20.7% to 33.3%. The statistics for Triple M differ from other stations as the local content played is spread across the board and not stacked in off peak time slots between 10 pm and 6 am. However, the research shows that Triple M plays much less music than the other stations surveyed ranging from a total of 105 to 142 tracks played across the day. When comparing the amount of Australian artists played to the number of American artists played across the week, the percentage is approximately half with the maximum 50 Australian songs played compared to 81 songs by American artists and 45 by acts from the UK.

Of the Australian artists being played on Triple M Melbourne there were a total of 55 different acts, however only 14 of those acts had released new material within the period from June 2016 to May 2017. This shows that although Triple M is very supportive of Australian music, playing the most variety of local acts, they are playing a substantial amount of Australian artists from the 1980's and 1990's. See below table 1.7 and Table 1.8.

**Table 1.7 TRIPLE M Songs played across 24 hours, June 5
- 11, 2017**

- Australian songs played
- American songs played
- British songs played
- European Union songs played
- Canadian songs played
- New Zealand songs played
- Other

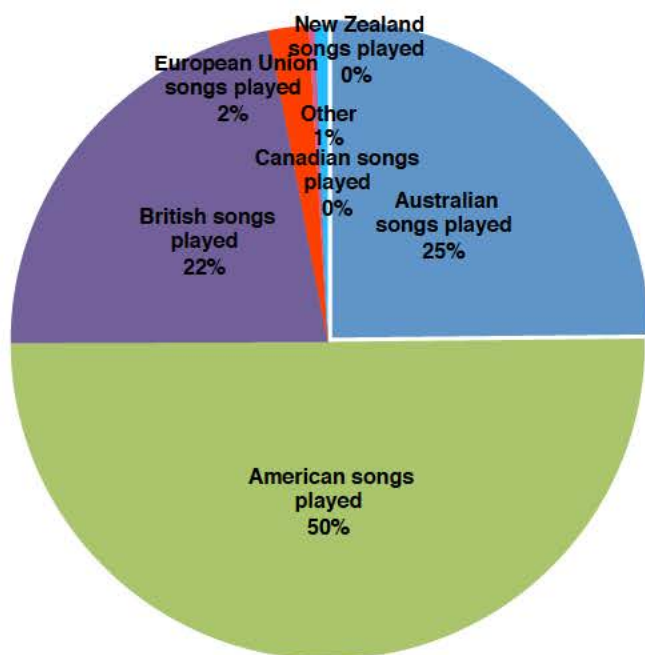
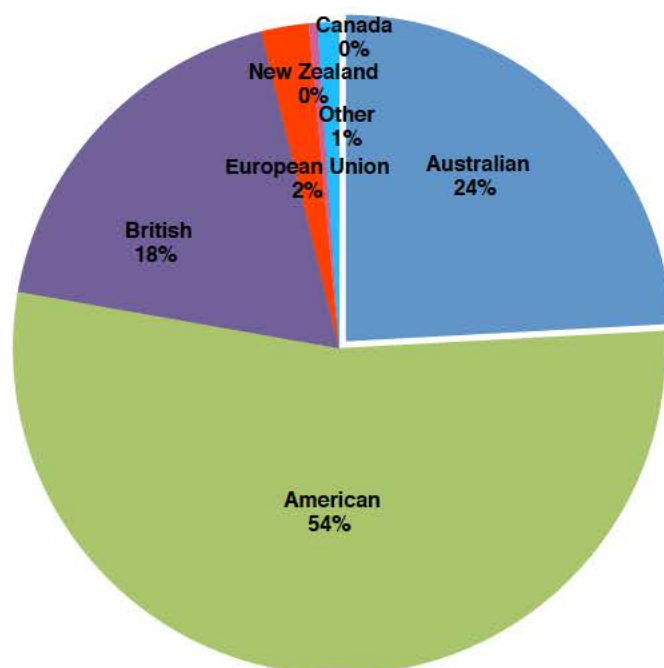


Table 1.8. TRIPLE M Songs played between 6am and 6 pm, June 5-11 2017

- Australian songs played
- American songs played
- British songs played
- European Union songs played
- Canadian songs played
- Number of New Zealand songs played
- Other

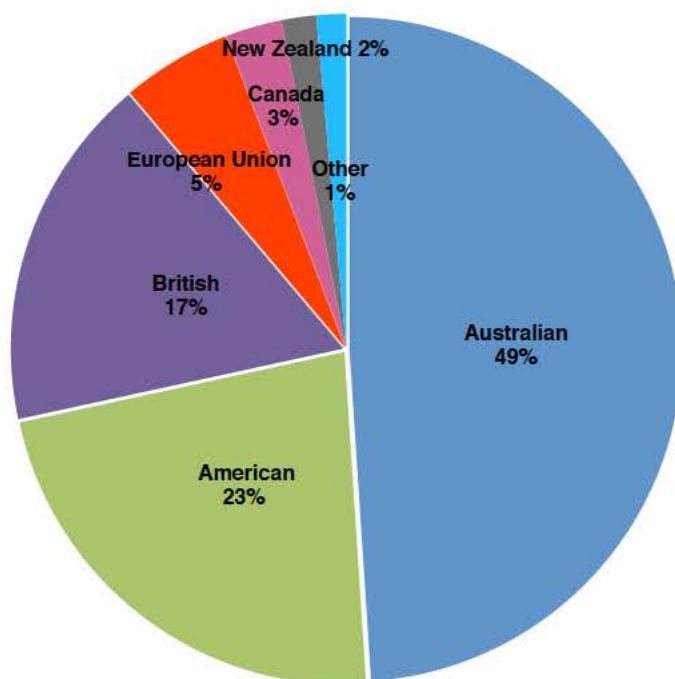


1.5 TRIPLE J National Youth Network

Over the week researched, Triple J played 47.7% up to 50% Australian content between the hours of 6 am and 6 pm Monday to Friday, reaching up to 53.9% Australian content within a 24-hour period. The maximum songs played throughout a single day totaled 249 tracks made up of 131 Australian songs compared to 56 tracks by American artists and 40 by UK artists. This shows that Triple J is effortlessly making the 40% minimum requirement of local content and also proves that there is sufficient Australian content available and worthy of airtime. Across the week from June 5 to June 11, Triple J played 824 songs by Australian artists compared to 381 by American acts and 290 by British artists.

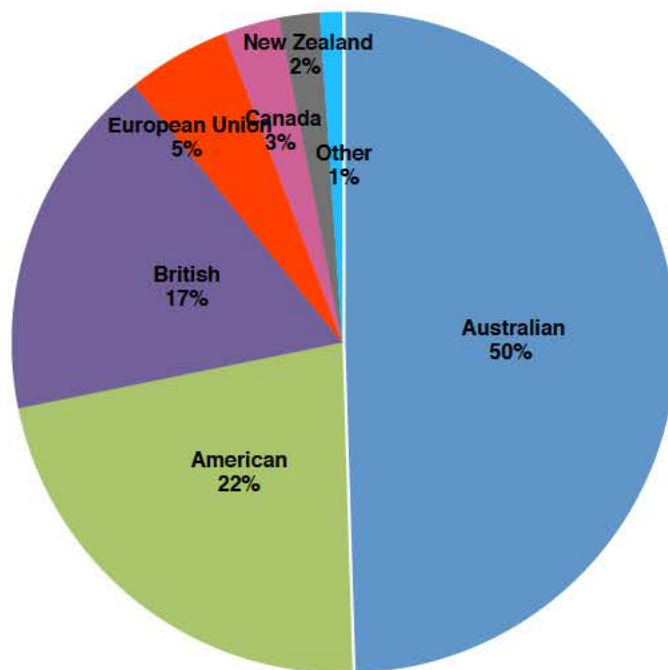
Table 1.9 TRIPLE J Songs played across 24 hours, June 5 - 11, 2017

- Australian songs played
- American songs played
- British songs played
- European Union songs played
- Canadian songs played
- New Zealand songs played
- Other



**Table 1.10 TRIPLE J Songs played between 6am and 6 pm,
June 5-11 June 2017**

- Australian songs played
- American songs played
- British songs played
- European Union songs played
- Canadian songs played
- New Zealand songs played
- Other



In addition to the research on playlists, through informal interviews with contacts within the industry, I had unofficial discussions with program directors from relevant radio stations regarding local content, with all claiming to support the quota of Australian content. When asked whether they preference Australian songs that have already had success internationally, most responded with ‘sometimes, depending on the artist.’ They believed that commercial radio has a social and cultural responsibility to support Australian content, and that music produced by Australian artists is very good. They also were supportive of the meta-narrative “*More Airplay = More awareness. We see it day in and day out. The more you spin a song, the more aware the audience is of that specific track. It's up to them to then either decided to buy it or stream it and encouraging people to continue to make music that reflects our culture and for punters to buy and support Australian music.*” This positive response reflects the findings that frequency aids familiarity and that the more the audience is exposed to Australian music, the more this will be reflected in the industry as a whole.

They indicate that there should be a requirement, however, based on a variety of mixed formats on Australian radio at the moment, but the quotas should be relaxed.” Finally, there was a resounding response to the question of whether the program directors would like to see more Australian music played on their radio stations with 100% of respondents saying yes, they would.

Research was also conducted to establish the amount of new Australian releases available using data from The Music Network and Album of The Year websites from June 2016 to May 2017. It is estimated that there were 290 registered Australian releases during this time and in the eight weeks prior to the radio research; from April 3rd to May 26th there were 44 Australian releases from both major label and independent artists. (See below Table 1.11). Of artists released within the twelve months up to June 2017, the following acts were the only acts receiving significant airplay on commercial radio; Amy Shark, Illy, Sia, Peking Duk (with various artists), Dean Lewis and Bliss n Eso all with substantial airplay on Nova, KIIS and FOXFM, followed by Birds of Tokyo, Samantha Jade, The Veronicas, Starley and Sheppard all getting from 10 to 16 plays within a week. The below table shows the number of releases within the twelve months leading up to the research, the artists and releases receiving significant airplay on commercial radio are predominantly new releases, as stated in Code 4, new releases are determined as ‘sound recording which has been on sale for a period not exceeding 12 months from the date recorded in ‘The ARIA Report’ as the initial release’.

Table 1.11. Australian Releases June 2016 – May 2017

Australian Album Releases – June 2016 to May 2017	
June 16	24
July 2016	24
August 2016	42
September 2016	37
October 2016	34
November 2016	23
December 2016	5

January 2017	8
February 2017	26
March 2017	23
April 2017	18
May 2017	26
TOTAL	290

Chapter 6 – Discussion

The results of the desktop research and also personal research listening to each of the designated stations for up to 10 to 12 hours per day, where each Australian song played was noted, the outcome of this was more shocking than expected with very little Australian music being played on commercial radio. Of the artists that were played, there were only six acts receiving frequent airplay, sufficient enough to translate to actual chart positions and sales. In the ARIA Singles chart for Week Commencing June 5th, 2017 there were a grand total of three Australian acts in the Top 50; # 22 Dean Lewis ‘Waves’, #33 Bliss N Eso Feat. Gavin James ‘Moments’ and #49 Starley ‘Call On Me – Ryan Riback Remix’.

One limitation of this research is that only one week was examined in one capital city in Australia. This week was chosen at random as it is assumed that had the research been conducted within a designated reporting period, the findings would be skewed. Regardless, as per AMPCOM’s Code it is stated that the AMPCOM monitoring period is the six month periods from January to June and July to December each year and, the Australian Performance period means the total period of 126 hours occurring in each week between the hours of 6 am and 12.00 midnight daily. With this period in mind, we have found that with the small amount of local content being played it is dubious whether these stations would come close to the minimum requirements, in particular playing Australian music within peak airtime.

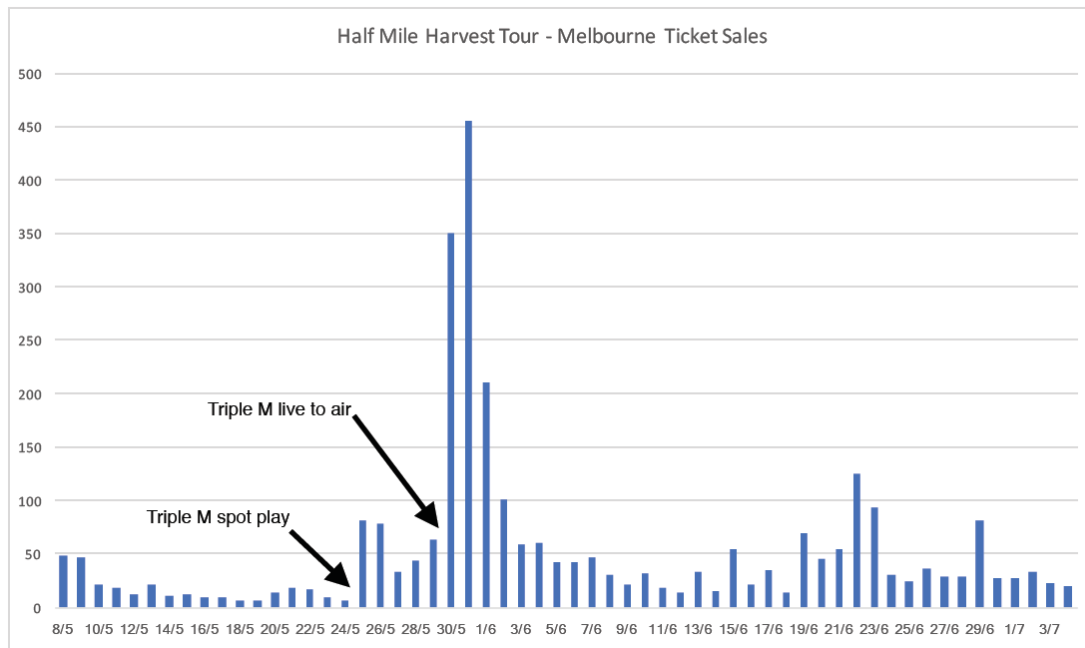
When looking at the impact that commercial radio airplay has on different factions of the music industry, one area of particular significance is the live music sector. It is hypothesised that when an artist is getting commercial airplay, this will, in turn, be beneficial to the artists live performance income. Radio airplay may not be the only way for an artist to find widespread exposure however, it remains a vital link in increasing their audience, and indeed attendance at shows, which also helps develop a larger fan base and increased sales. Commercial radio has a greater reach, in particular with the mainstream audience than community radio, which suggests that the culture of listening to the radio and using it as the underlining foundation to discover new music is alive and well in the 21st century, regardless of the ability to access all types of music from internet resources in the cloud. The music and the radio industry have enjoyed a reciprocal relationship for many years with the record industry using radio to promote its artists to hundreds of millions of radio listeners and in turn radio, benefiting from advertising revenue that is attracted

by the millions of listeners to the airing of the music. Hence, it is commonly understood that radio airplay, and in turn, the promotion of the music to an audience of millions will help stimulate the income of the artists, record label, concert promoter, artist manager and many other sectors within the music and record business.

Recently, a local Melbourne band called The Tesky Brothers, who were virtually unknown to commercial radio were featured on a segment on Melbourne radio station Triple M's Breakfast Show 'Live From Eddy's Desk' with Eddy McGuire. The Tesky Brothers formed in 2008 and up until 12 months ago, the band was playing their regular three sets on a Sunday afternoon to a loyal, local audience at the St Andrews Hotel in the Yarra Valley to a maximum of 50 people each week. With the independent release of their album *Half Mile Harvest* in early 2017, the band's popularity had risen not due to a large marketing budget or social media campaign but from word of mouth and support from specialty community radio shows. However, the act went from selling out smaller venues in Melbourne in early 2017 to four sold out shows at the Corner Hotel in July, with a capacity of 800 per night due to a single act of commercial radio support during peak time. The airplay and live performance on Triple M's Hot Breakfast is attributed to a significant amount of ticket sales for the bands Melbourne shows. When emailing the Marketing Manager at the Corner Hotel, Sally Mather explained '*The Triple M spot had a massive impact on ticket sales. We had maybe sold a couple of hundred tickets over a three- week period before the performance on the Breakfast show and then sold out three shows in a couple of days after that, and then a fourth show sold out over the next week.*' (Mather, 2017)

The Tesky Brother's manager, Jeremy Furze concludes that the appearance on commercial radio unquestionably made a difference to ticket sales and added the below daily ticket sales numbers and chart positions to support this hypothesis. (Table 1.12)

Table 1.12 The Tesky Brothers sales figures



My Sales (from January 2017 to May 2017)

RELEASES
\$9,706.96
From 933 Sold

+

SONGS
\$953.49
From 907 Sold

+

STREAMS
\$2,295.66
From 307,759 Plays

=

TOTAL EARNED [Show decimals](#)
\$12,956.12
In this period

[Download This Report](#)

Releases	Songs	Stores	Countries	Months
Sales Period	Releases Sold	Songs Sold	Streams	Total
Feb 2017	131	131	114,051	\$2,234.55
Mar 2017	60	81	100,908	\$1,404.64
Apr 2017	79	99	88,156	\$1,531.09
May 2017	663	596	4,644	\$7,785.83

Show rows: 10 Page 1/1

Gold Coast artist Amy Shark is another example of how commercial radio helped catapult the career of an unknown, unsigned artist into the mainstream. Shark's debut EP went to #2 on the charts and now sits at double platinum status due to one of the swiftest local industry infatuations in recent years. After winning the QMusic Pop Award for one of her songs, Amy was successful at getting a grant to cover costs of recording her debut. Once recorded her track 'Adore' was featured on Triple J Unearthed and was then added to Triple J. Before being signed to Sony Music, the track did what most unsigned artists dream of and crossed over to commercial radio

and was first picked up by Amy's local radio station, SeaFM on the Gold Coast. This is unheard of for an unsigned local artist, and it was this airplay that undoubtedly started the momentum for the single at commercial radio with Nova Melbourne quickly adding the track. Stu MacQueen from Amy's label Wonderlick (through Sony Music) says that he 'felt that if the track could navigate its way past all the media and industry roadblocks that separate a new artist from the public eardrums, that it would truly resonate and affect people. All the track needed to be was worked at commercial radio, and the song would do the rest.' (MacQueen, 2017) Since the release of her single 'Adore' the song has spent 240 days on the Australian iTunes Chart, after debuting at #83, the highest position for the single was #1 in January 2017 with the song having continual radio support since being released.

More recently, the discussion on minimum requirements on commercial radio was acknowledged during the 2017 Bigsound Conference in Brisbane in September with several keynote speakers addressing the issue publically, once again highlighting this topic and bringing it to the attention of the music industry and the public in general. Regardless of the changes in the way in which people consume music, radio is still a valuable media outlet and it's not unreasonable to expect commercial radio in Australia to support Australian artists. During her keynote speech at Bigsound, Australian signer and 40 year veteran of the music business, Tina Arena said when speaking on the issue of local content on commercial radio, *'All we ask for is the genuine voluntary commitment of support by commercial radio. There is room for so much great Australian music on all forms of radio, rather than a handful of international acts receiving high rotation airplay up to 10 times per day.'* (Arena, Sept 8, 2017) International artists' songs chart because they are played constantly and these charts positions could be shared with Australian artists. It has been shown that familiarity and frequency make hits and if Australian artists were given the same frequency of plays that international acts were given, the audience would become fans of Australian artists if they are able to hear them, they will not turn off, they will not turn away.

Chapter 7 – Conclusion

Currently there are more artists across all disciplines generating creative outcomes and stimulating the cultural industries in ways never seen before – this is evident in the amount of Australian artists releasing material. However, an insignificant percentage of the musical acts being released each year are benefiting from commercial radio airplay. As the research results demonstrate, out of an estimated 50 Australian artists receiving airplay over a one-week period, only 6 of these acts are receiving a significant amount of airplay to benefit their career, with only three acts receiving enough airplay to chart in the Top 50 singles charts.

To compete on a global level with online streaming and digital services, commercial radio stations in Australia need to distinguish themselves from the world market by supporting and playing more local content. Playing Australian artists will give commercial radio more content and would differentiate themselves from the global stations and content service providers, allowing Australians to hear Australian music on Australian commercial radio stations. CRA should be focusing on localising their programming to be competitive globally.

From the research conducted we can see that the self-regulation by commercial radio of minimum requirement of local content is not being met and that the overseeing board AMPCOM, is not transparent with its statistics and how the sector is monitored. This research also reinforces the continuing arguments for the support of local content and the development of a healthy and successful creative industry sector. The government and CRA need to acknowledge that there is also a significant level of support by the community for local content and culture. The perceived necessity of defending the local music against the continued and increasing dominance of international popular music and media is foremost in the music, TV and film industries. Reform for the support of local content could begin with addressing the relevance and transparency of AMPCOM, imputing a regulatory board that will review what is happening on commercial radio playlists and focus on implementing the mandatory minimum requirements of local content.

A collaborative approach by each sector within the music business is required to change the attitudes of commercial radio stations and in particular, the head of Commercial Radio Australia. It is important that the music industry consolidates to create communities of people listening to

common music, that we can all share and that is a part of the Australian culture. It's also important that Australia continues to cultivate a healthy, thriving music community and in turn a music industry that is economically viable for years to come, this can only be done with support across all sectors of the industry for our local musicians, songwriters and artists.

Stay tuned!

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Appendices

Commercial Radio Australia Limited ACN 059 731 467

CODE OF PRACTICE 4: AUSTRALIAN MUSIC

Purpose

- 1.1 The purpose of this Code is to implement the object, set forth in the *Broadcasting Services Act 1992*, of promoting the role of broadcasting services in developing and reflecting a sense of Australian identity, character and cultural diversity, by prescribing minimum content levels of Australian music.

The commercial radio industry is committed to supporting the music of Australian artists and composers. The quotas adopted by the industry depend upon the availability of Australian music to suit station formats. The commercial radio industry will continue to encourage the increased production by the record industry of Australian music relevant to stations formats and the preferences of the Australian listening public.

Broadcast of Australian Music

- 1.2 Subject to this Code, a licensee must ensure that during the Australian Performance Period, either:
- (a) the applicable proportion of the total time occupied by the broadcasting of music by the radio service consists of music performed by Australians; or
 - (b) in the case of a licensee which broadcasts musical items of a reasonably similar duration, the applicable proportion of the total number of musical items broadcast by the radio service consists of musical items performed by Australians.
- 1.3 (a) For the purposes of clause 1.2, the applicable proportion of total time or total number of musical items (as the case may be) in respect of a radio service must be determined based upon the predominant format of the service in accordance with the following scale:

Broadcast of Australian Music... continued

Category	Format of Service	Applicable Proportion
A	<ul style="list-style-type: none"> ➤ Mainstream Rock ➤ Album Oriented Rock ➤ Contemporary Hits ➤ Top 40 ➤ Alternative 	Not less than 25%
B	<ul style="list-style-type: none"> ➤ Hot/Mainstream Adult Contemporary ➤ Country ➤ Classic Rock 	Not less than 20%
C	<ul style="list-style-type: none"> ➤ Soft Adult Contemporary ➤ Hits & Memories ➤ Gold - encompassing Classic Hits ➤ Hip Hop 	Not less than 15%
D	<ul style="list-style-type: none"> ➤ Oldies ➤ Easy Listening ➤ Easy Gold ➤ Country Gold 	Not less than 10%
E	<ul style="list-style-type: none"> ➤ Nostalgia ➤ Jazz ➤ NAC (smooth jazz) 	Not less than 5%
F	<ul style="list-style-type: none"> ➤ All other formats of service (including, without limitation, programs which are predominately comprised of open-line, news, talk and sport content) 	N/A

Note: All formats subject to review as set out in Attachment "A".

Broadcast of Australian Music... continued

- (b) In the case of a radio service whose format is within categories A, B or C of clause 1.3(a), the broadcast of New Australian Performances as a proportion of total Australian Performances prescribed by this clause shall be in accordance with the following table, when calculated across all Australian Performance Periods occurring in any financial year, subject to clause 1.3(d).

Category	New Australian Performances As a Proportion of Total Australian Performances
A	Not less than 25%
B	Not less than 20%
C	Not less than 15%

- (c) The commitment on the part of licensees to play a minimum level of New Australian Performances in accordance with sub-clause 1.3(b) is subject to the release of such Performances by the Australian record industry in numbers that are substantially the same as those released in the financial year ending 30 June, 1998. If, in any financial year during the time that this Code is in force, there is a substantial decrease in the release of New Australian Performances, Commercial Radio Australia may revise the proportions of New Australian Performances as a proportion of total Australian Performances, contained at clause 1.3(b), after discussion with AMPCOM, provided that any change that may eventuate will not affect the licensees obligations under clause 1.2 and 1.3(a).
- (a) Clause 1.3(b) does not apply to a licensee that does not include New Releases in its weekly play lists, having regard to its format.

- 1.4 For the purposes of clause 1.3, the category into which a radio service falls must be nominated by the licensee and if any dispute arises as to the appropriateness of any such nomination the category will be determined by AMPCOM, on the basis of the predominant format of the service.
- 1.5 For the purposes of clause 1.2, where more than one performer is involved in a musical performance, the musical items concerned shall be regarded as being performed by an Australian if the performance is predominantly by one or more Australians.

Digital Only Services

- 1.6 This Code of Practice 4 does not apply to digital-only services.
- 1.7 This exemption will be reviewed in conjunction with the next material review of the Commercial Radio Codes of Practice.

Appendix 2

2.1

Total number of Commercial Radio Stations in Australia	260
Total number of Category A Stations	44
Total number of Category B Stations	73
Total number of Category C Stations	112
Total number of Category D Stations	19
Total number of Category E Stations	3

Appendix 3

Australian Music Performance Committee (AMPCOM)

The Australian Music Performance Committee (AMPCOM) is a voluntary association comprising representatives of Commercial Radio Australia Limited, the Australian Record Industry Association (ARIA), the Australian Music Publishers Association, the Musicians' Union and the Media Entertainment and Arts Alliance.

The objects of AMPCOM are:

- (a) To maximise the exposure of Australian music on commercial radio, having due regard to the availability of appropriate broadcast-worthy material and the needs and preferences of the Australian listening public.
- (b) To monitor the commercial radio industry's observance of Code of Practice 4 of the Commercial Radio Codes of Practice (Australian Music) registered by the Australian Communications and Media Authority ("the Code").
- (c) To monitor the music industry's production of Australian music performances and composition.
- (d) To monitor the effects of the Code on performers, composers, producers of sound recordings, musicians and broadcasters.
- (e) To review the operation of the Code and to recommend changes to CRA as considered necessary.
- (f) To consider such other matters, relevant to the above objects, as the Committee thinks fit.

In pursuance of the above objects:

- (a) The Committee must meet at least quarterly.
- (b) Commercial Radio Australia must use best endeavours to ensure that stations treat the Code requirements as a "safety net", in anticipation that the majority of licensees will exceed the requirements, subject to the availability of suitable material.
- (c) Commercial Radio Australia undertakes to provide regular half-yearly reports to AMPCOM on the performance by Commercial Radio Australia members in relation to the Code, and to produce and publish an annual report, which will show individual licensees' performances.
- (d) ARIA undertakes to provide regular reports on the production and availability of sound recordings featuring Australian and non-Australian music in the categories identified in the Code.

- (e) The parties agree that, having regard to the current nature of the Australian music industry and the extent to which Australian artists perform Australian compositions, the interests of Australian composers are protected by the Code.
- (f) AMPCOM will be responsible for deciding into which category each station's format falls if a dispute about that matter arises.

Appendix 4.1 – NOVA100

Songs played from 6am – 6pm, June 5th – 11th, 2017

Nova 100 Melbourne	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	7	49	37	14	8	1	6
6 Jun 2017	3	50	33	11	11	2	6
7 Jun 2017	3	46	36	16	9	1	6
8 Jun 2017	7	52	30	11	9	2	6
9 Jun 2017	6	42	36	13	8	2	7
10 Jun 2017	13	62	42	24	9	5	10
11 Jun 2017	16	64	44	25	10	3	6
TOTAL SONGS 6AM - 6PM	55	365	258	114	64	16	47

Songs played across 24 hours, June 5th – 11th 2017

Nova 100 Melbourne	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	26	116	87	31	16	2	12
6 Jun 2017	14	114	75	34	24	6	13
7 Jun 2017	16	118	75	36	22	5	13
8 Jun 2017	21	120	69	34	19	3	13
9 Jun 2017	23	106	75	34	17	6	16
10 Jun 2017	19	123	87	53	19	8	16
11 Jun 2017	32	136	88	49	23	5	15
TOTAL SONGS 24 HOURS	151	833	556	271	140	35	98

Appendix 4.2 – FOXFM

Songs played from 6am – 6pm, June 5th – 11th, 2017

FOXFM MELBOURNE	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	7	49	26	19	4	2	5
6 Jun 2017	7	55	24	20	5	1	3
7 Jun 2017	9	49	23	17	9	1	6
8 Jun 2017	5	53	25	13	10	3	5
9 Jun 2017	0	79	12	3	2	0	4
10 Jun 2017	19	52	31	20	8	2	12
11 Jun 2017	23	54	36	19	9	3	8
TOTAL SONGS 6am - 6pm	70	391	177	111	47	12	43

Songs played across 24 hours, June 5th to 11th, 2017

Fox 101.9 Melbourne	Australian songs played	American songs played	British songs played	European n Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	27	100	50	35	10	5	9
6 Jun 2017	19	109	51	34	11	4	7
7 Jun 2017	28	91	45	32	13	4	11
8 Jun 2017	25	94	45	28	17	6	8
9 Jun 2017	7	142	37	17	10	2	8
10 Jun 2017	31	121	63	46	14	4	18
11 Jun 2017	49	114	70	32	17	5	16
TOTAL SONGS 24 HOURS	186	771	361	224	92	30	77

Appendix 4.3 – KIISFM

Songs played 6am to 6pm, June 5th to 11th, 2017

KIIS 101 Melbourne	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	1	53	32	14	12	2	7
6 Jun 2017	5	60	24	13	7	3	5
7 Jun 2017	9	49	24	14	6	4	6
8 Jun 2017	4	59	29	13	10	2	7
9 Jun 2017	11	59	24	17	3	3	7
10 Jun 2017	25	69	38	21	9	3	8
11 Jun 2017	39	72	38	15	8	2	5
TOTAL SONGS 6AM - 6PM	94	421	209	107	55	19	45

Songs played across 24 hours, June 5-11, 2017

KIISFM	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	20	107	55	28	21	5	13
6 Jun 2017	24	104	61	22	14	6	10
7 Jun 2017	45	89	52	23	11	6	11
8 Jun 2017	30	121	46	23	13	4	12
9 Jun 2017	23	104	47	32	13	5	13
10 Jun 2017	37	157	61	36	17	4	13
11 Jun 2017	72	129	65	30	17	4	14
TOTAL SONGS 24 HRS	251	811	387	194	106	34	86

Appendix 4.4 – TRIPLE M Melbourne

Songs played 6am to 6pm, June 5th to 11th, 2017

TRIPLE M Melbourne	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	13	48	12	3	2	0	0
6 Jun 2017	19	38	16	2	0	0	1
7 Jun 2017	22	43	13	2	0	0	1
8 Jun 2017	22	44	13	1	0	0	1
9 Jun 2017	22	36	17	3	0	0	1
10 Jun 2017	8	20	7	0	0	0	0
11 Jun 2017	7	22	8	0	0	0	1
TOTAL SONGS 6AM- 6PM	113	251	86	11	2	0	5

Songs played across 24 hours, June 5-11, 2017

TRIPLE M Melbourne	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	27	74	25	4	2	0	0
6 Jun 2017	33	68	36	2	0	0	2
7 Jun 2017	35	70	29	3	0	0	1
8 Jun 2017	33	59	22	2	0	0	1
9 Jun 2017	26	50	24	4	0	0	1
10 Jun 2017	30	66	25	2	0	0	0
11 Jun 2017	48	81	45	2	1	0	1
TOTAL SONGS 24 HRS	232	468	206	19	3	0	6

Appendix 4.5 – TRIPLE J

Songs played across 24 hours, June 5th – 11th, 2017

Triple J	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	129	53	32	11	4	5	5
6 Jun 2017	131	56	40	12	3	3	4
7 Jun 2017	117	58	45	12	5	4	2
8 Jun 2017	130	42	40	11	11	5	2
9 Jun 2017	109	56	41	22	7	4	2
10 Jun 2017	108	65	43	11	8	3	5
11 Jun 2017	100	51	49	11	8	4	4
TOTAL SONGS 24 HRS	824	381	290	90	46	28	24

Songs played from 6am – 6pm, June 5th – 11th, 2017

TRIPLE J	Australian songs played	American songs played	British songs played	European Union songs played	Canadian songs played	New Zealand songs played	Other
5 Jun 2017	65	30	16	7	1	4	3
6 Jun 2017	65	29	25	4	3	2	2
7 Jun 2017	57	25	30	6	2	1	0
8 Jun 2017	68	22	23	8	4	2	0
9 Jun 2017	53	26	17	6	4	3	1
10 Jun 2017	70	38	24	5	5	2	2
11 Jun 2017	75	34	24	10	6	4	2
TOTAL SONGS 6AM - 6PM	453	204	159	46	25	18	10