

cbox

AUGUST 2011 || The Magazine of the
Community Broadcasting Association of Australia




community & radio AUSTRALIAN MUSIC

Australian Music || Playing it Loud! || CRN Special Broadcasts



One way to think about the music scene is as a highly complex eco-system, with each component connected into and supporting and nurturing the other.

	By → Adrian Basso CBAA President
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Music plays a big part in many people's lives and so it is no surprise to see music strongly reflected at community stations across Australia. Our sector supports local music at a station level, which is reinforced in our Codes of Practice, and, more broadly, by the fantastic work that is performed by the CBAA-managed Australian Music Radio Airplay Project (Amrap), which facilitates distribution and promotes Australian music to and through community radio stations.

One way to think about the music scene is as a highly complex eco-system, with each component connected into and supporting and nurturing the other. A forest has tiny plants, shrubs, creepers, established trees, insects, mammals, birds, seeds and the like. It provides shade for itself, propagates the next generation, fertilises the old and nurtures the young.

In the music scene we have emerging artists, established artists, old and powerful record labels, young start-up companies, music festivals, new and old venues, promoters, audiences and, of course, media outlets such as community broadcasters.

To have a truly thriving and diverse Australian music scene with a guaranteed bright future ahead of it, community broadcasting is critical. At the CBAA, we support radio stations in bringing music to the people in the knowledge that the contribution to the cultural life of Australia extends far beyond those listeners who happen to be tuned in at any time.





CBX is the triennial magazine of the Community Broadcasting Association of Australia.

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Cover image: The Trobes, Winners of BLU FM's 2011 Battle of the Bands. Photo: Mike Stone

THE 2011 COMMUNITY BROADCASTING STATION CENSUS IN THE FIELD NOW!

For the first time conducted on behalf of the CBOOnline Project for the community broadcasting sector by McNair Ingenuity Research. For more info contact info@cbonline.org.au





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**COMMUNITY RADIO
BROADCASTING
CODES OF PRACTICE**
www.cbbaa.org.au/codes

cbaaupdate

NEWS AND VIEWS FROM THE CBAA



By > **Kath Letch**

CBAA General Manager

➔ CBAA UPDATE

This edition of CBX features some articles on community radio and Australian music including the sector's Australian Music Radio Airplay Project (Amrap). It's a relationship that spans the entire development of community broadcasting and a very central part of what attracts community radio listeners and supporters. The community broadcasting sector has played a pivotal role in supporting emerging and established Australian artists as a natural outcome of being local broadcasting services, whether that's in regional and remote areas or the major capital cities. It's hard to reflect the full scale of that in a small magazine like the CBX with over 300 stations nationally so this edition is simply a small snapshot of just a few of the stories that could be told about community stations and their engagement with both local and Australian artists.

➔ CONFERENCE 2011

Planning for the annual CBAA National Conference is well underway for November. We're pleased to be working again with conference organiser Heidi Jephtha from 2EM Event Management. Heidi cut her Conference teeth last year in Hobart and we're delighted she's on board again for 2011. A draft program of sessions and workshops will be available soon on the CBAA website.

Please feel free to ring the CBAA and provide any feedback or suggestions for the conference – we're very keen to make it as relevant and worthwhile for stations as possible.

➔ SOCIAL MEDIA

You can now keep up to date with news, information and the occasional joke or two from the CBAA via our social media presence. We decided to extend the CBX name into the social media space for ease of use and consistency.

To find us on Facebook, just type in CBX into the Facebook search and "like" the page. On Twitter look for the user _CBX_ and follow us.

➔ CONVERGENCE REVIEW

The Federal Government's Convergence Review is underway. The Convergence Review is an independent review established to examine the policy and regulatory frameworks applicable to a converged media and communications environment in Australia.

The CBAA submitted an initial submission and highlighted how community broadcasting contributes unique characteristics and benefits to the media landscape by 'enacting diversity of media ownership and content, participation in media operations, production and programming, providing public interest outcomes, and the provision of meaningful local content'.

The CBAA submission calls for the role of community broadcasting to be 'clearly articulated and affirmed in any new legislation'.



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The Review has now issued an Emerging Issues Paper and an open call for submissions in response to the paper by October 28.

The full CBAA submission can be found at <http://www.cbba.org.au/news/convergence-review>

➔ CONTENT FUNDING

The Minister for Broadband, Communications and the Digital Economy, Senator Stephen Conroy announced \$12.5 million content funding over four years for community radio as part of the 2011 Budget.

The funding will support specialist content in the Ethnic & Multicultural, Indigenous, and Radio for the Print Handicapped sectors as well as the establishment of a new Content Development Fund. It's a very positive step that the Federal Government has allocated new content funding at this point of time for community

broadcasting and more information will be available on the CBF website for the September funding round.

➔ CBAA STAFFING

Rhonda Byrne has joined the CBAA as the Administration & Operations Manager. Rhonda replaces Alexandra Sabastian and joins us from Fairfax Media where she led an administration team with responsibilities for administrative, logistical and financial support to over 300 staff.

We have also welcomed Ellice Mol 'back' to the CBAA. Ellice had previously held a temporary communications role at the CBAA before heading to Afghanistan to learn documentary making. Ellice has also completed a Deutsche Welle Internship and is currently splitting her time between the DDN+ support role with CRN and working on CBAA communications.

➔ CMT0

Giordana Caputo has also joined the CMT0, taking up the position of Training Manager. An experienced broadcaster, producer, journalist and trainer, Giordana was a long-term worker and management team member of Brisbane's 4ZZZ where she managed community development and training projects.

➔ STATION CENSUS

The CBOOnline Project's Station Census is now in the field with some revised questions in the survey this year. The key findings from the Station Census will be presented at the annual CBAA Conference in November.

Keep up to date with other CBAA and sector news at www.cbba.org.au and the fortnightly CBAA Email Update (register on the website).



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CONTENT

**CULTURE & CONTENT
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www.cbba.org.au

CBAA
COMMUNITY BROADCASTING ASSOCIATION OF AUSTRALIA

COMMUNITY RADIO a powerful platform FOR AUSTRALIAN MUSIC

**AMRAP MANAGER CHRIS JOHNSON ON PROMOTING AUSTRALIAN MUSIC
IN A TURBULENT MEDIA LANDSCAPE.**



In 2005 News Corporation bought MySpace for 580m. In 2011 it sold it for just 35m.

After five years of record losses and a massive 40% reduction in site visits, News Corporation re-launched MySpace in November 2010 by forcefully standardising the layout of artist profile pages. Thousands of MySpace pages broke down; music players were moved aside for weight loss and alcohol advertising banners, alongside MySpace's own ads proclaiming "MySpace: Where Music is Free". This exacerbated the mass exodus from Myspace to other social networks.

The MySpace 'friends list' that musicians use to stay in contact with fans became useless, because their fans were simply no longer there.

A few weeks before, commercial radio successfully lobbied the Australian Communications and Media Authority

(ACMA) for an exemption from Australian music quotas on the digital radio platform. As a result, commercial digital radio is not required to broadcast any Australian music content until 2013. Commercial radio's move suggests they regard Australian music as an imposition to their business model and will proactively jettison local content in favour of international content that has already proven its popularity in the overseas market.

The Australian music sector should engage with every legitimate media platform to promote its music, but the above examples are cautionary tales for Australian musicians. As new media platforms are developed and sold, control of music and the ability to connect with fans can be compromised. Investing too much energy in untested or unwilling media outlets is risky, especially if you ignore proven and established media platforms.

Amrap regards community radio as the most credible of all community media platforms. Community radio stations maintain a not-for-profit structure, and a commitment to established codes of practice and objectives that support Australian content and culture. It's fascinating that alongside the rise of online and digital media, community radio's monthly audience rose to 54% of Australians aged 15 and over.

Over the past 40 years community radio has fostered a ready-made music-loving audience. They increasingly rely on community radio as a trusted source amongst the media chatter. I believe the music sector has only scratched the surface with community radio and

Amrap is devoted to assisting both sectors to fully realise their potential.

Four opportunities the Australian radio and music sectors can embrace together:

1. DEVELOP BUSINESS MODELS THAT SUPPORT THE LISTENER'S INTEREST IN AUSTRALIAN MUSIC

Independent national listener surveys indicate that community radio has attracted more listeners than ever before. Hearing Australian music is the second most popular reason why Australians listen to community radio after hearing local news and information.

This research inspires stations to further develop programming that gives priority to Australian music. In support of this Amrap has created a 'Music Mission Model' to show stations how they can use Australian music to attract and maintain loyal audiences.

Australian labels and unsigned musicians recognise the growth of community radio listenership, and its strong support of Australian music. They use Amrap to reach stations nationally via Airlt and Amrap's CD Mailout service.

2. TREAT COMMUNITY RADIO BROADCASTERS AS SUPER FANS & THEIR LISTENERS AS WILLING FANS

Music careers are often built on the endorsement of fans who recommend their favourite music to others. Amrap regards community radio music broadcasters as super fans: they are often experts in their genre, are a trusted source for listeners, and are usually connected with their music scene on and off air.

Community radio can use Amrap's new AirNet service to help their broadcasters spread their influence even further. Since March Amrap has assisted hundreds of broadcasters to use AirNet to easily find and promote online content that matches the music they air. AirNet is drawing listeners (and broadcasters) back to stations' websites to promote music in an engaging and responsible manner.

Amrap helps labels and unsigned musicians understand the influence of community radio to advance their music. They use Amrap's distribution services to get their music to the radio programs and broadcasters who are most likely to become their super fans.

Many community stations devote countless hours to educating listeners on new music, interviewing artists and providing latest music news and gig guides. This content clearly interests listeners. By contrast commercial radio broadcasts very little of this content and gives high rotation to a smaller playlist of artists.

Musicians need committed fans who will invest their ears, leisure time (and hopefully some cash) into their favourite music. They need fans who want to discover new music, and are not satisfied listening to a small collection of songs on repeat.

Amrap firmly believes that community radio listeners want to be fans, and we aim to connect musicians with receptive broadcasters who have receptive listeners. Amrap's Grants to Stations Fund has helped stations create music

content for their hungry audiences, and in 2011-12 will inspire stations to give listeners even more of what they want (www.amrap.org/inspire).

3. SUPPORT GREAT MUSIC REGARDLESS OF TRENDS

Many community stations broadcast a range of specialist music shows and air that genre regardless of mainstream trends. Conversely, many commercial or government stations stop airing an artist because they no longer fit the sound that's on trend at the time. Community radio enables musicians to sustain their careers beyond the trend cycle.

Community radio is not simply a pathway for music; it is a platform in its own right. Amrap works directly with the community and music sectors to strengthen this platform so great Australian musicians can use community radio to help sustain their careers.

Labels that are genuinely committed to building their artists' careers value community radio's commitment to great music. They forge long-lasting relationships between their artists and community stations.

4. CREATE AND INNOVATE FOR MUTUAL BENEFIT

Community radio has a long standing history of innovation. It pioneered the FM band to broadcast music with higher fidelity to listeners. It developed live music recording facilities and outside broadcast resources to support the promotion of Australian music.

It successfully lobbied for inclusion on the new digital radio spectrum to keep the Australian music flowing and successfully lobbied to fund Amrap to support Australian music.

Community radio can deliver the best of all worlds to the Australian music sector by enthusiastically adopting the best features of new media platforms to enhance radio services with the aim of supporting great musicians, so they can continue to produce great work.

Both sectors need infrastructure that is mutually beneficial and supports Australian musicians. As the MySpace and commercial radio examples have proven, it's dangerous to expect commercial platforms to provide this with consistency and integrity. Australian musicians deserve more, and community radio has proven it is a willing, responsible, transparent, accountable and influential Australian music platform.

With the support of Federal Government funding Amrap has consulted and developed infrastructure that connects community radio with the music sector. Our services and platforms are unique and have been designed and built in-house to meet the needs of both sectors. With our knowledge and commitment combined, community radio will become an even more powerful platform for Australian musicians.

www.amrap.org

AMRAP SERVICES AT A GLANCE

AirIt: Community radio's exclusive catalogue of Australian music. 100% free to approved musicians, labels and community radio.

During 2010-11: Over 100 Australian labels added 3,000+ tracks to AirIt 3,000+ unsigned musician tracks were approved & added | 1,000+ broadcasters & music directors from 200+ stations ordered 35,000+ tracks for airplay, airit.org.au

CD Mailout Service: distributes 'radio ready' CDs of new releases by Australian signed and independent musicians. Amrap matches and mails the CDs direct to stations that are likely to air the music.

During 2010-11: 19,667 CDs from 397 Australian music CD releases were distributed by Amrap to over 300 community radio stations. Amrap packaged and posted these CDs direct to stations and tracked results on behalf of musicians, amrap.org/mailout.

AirNet: Draws radio listeners online to interact with music that is aired on community radio stations Australia-wide. AirNet is a program webpage creator that finds artist images videos and information to match music aired on the program.

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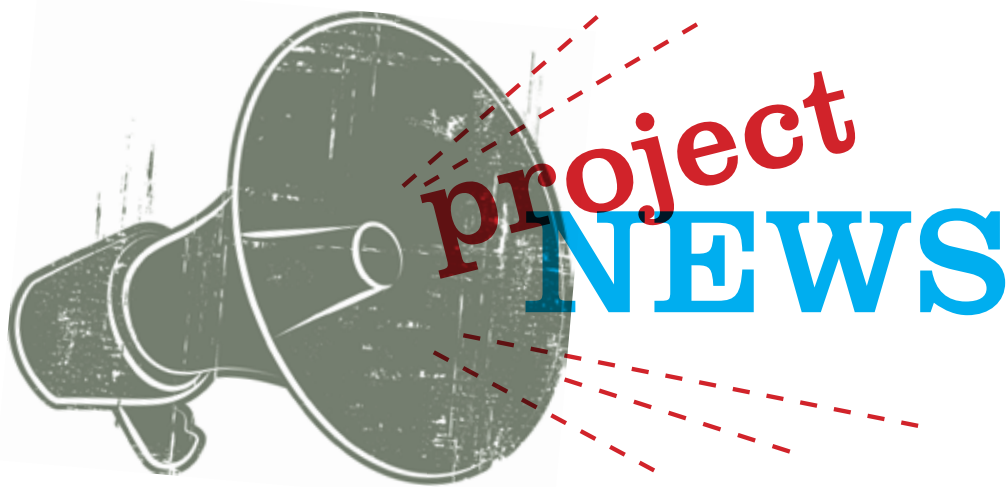
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THE CBAA MANAGES THREE PROJECTS ON BEHALF OF THE COMMUNITY BROADCASTING SECTOR:

Australian Music Radio Airplay Project (AMRAP) • Community Broadcasting Online Project (CBOnline) • Digital Radio Project (DRP)



CBONLINE CENSUS

The 2011 Station Census, which is being conducted on behalf of the CBOnline Project by McNair Ingenuity research, is now in the field. The data gathered is the only insight we get into the day-to-day operations of the stations in our sector and is vital for planning and lobbying purposes. Your cooperation in completing the Station Census is very much appreciated.

In the 2011-2012 financial year, the CBOnline Project will begin work on a range of online developments including an Open Source database to be offered to Sector Representative Organisations and stations alike; testing Drupal based web sites and hosting options for stations; and a mobile phone radio player that stations can use.

DIGITAL RADIO NATIONAL LAUNCH DRP

On Friday May 13, Senator the Hon. Stephen Conroy, Minister for Broadband, Communications and the Digital Economy officially launched the

establishment of community digital radio services in five capital cities.

The event took place at Triple R's Performance Space; it was attended by Adam Bandt, Federal Member for Melbourne, The Hon. Tony Staley AO and community broadcasters and sector representatives from around the country. Speakers included CBAA President, Adrian Basso and CBAA General Manager, Kath Letch. The event was hosted by Bryce Ives with a Welcome to Country delivered by Auntie Joy Murphy Wandin, Senior Wurundjeri elder of the Kulin alliance in Victoria. Entertainment was provided by The Tiger and Me.

The national digital launch was a significant moment in the history and development of community radio in Australia.

Community radio broadcasting has helped shape the media landscape in Australia, with its focus on localism and independence, it distinguishing itself from other media by providing local communities with access to,

and participation in, media production and station management.

Community radio stations provide news, information and culturally significant programs to a range of communities. They also provide services for distinct audiences with programs dedicated to indigenous communities, the vision impaired, religion, education, youth and specific music genres.

Access to digital radio services for the community-broadcasting sector has been made possible for metropolitan-wide community radio broadcasters thanks to Federal Government funding delivered via the Community Broadcasting Foundation to the Community Broadcasting Association of Australia's Digital Radio Project.

Photos. Top Left: NSW Governor Marie Bashir with station managers at the Sydney Digital Radio Launch. Centre: Senator Stephen Conroy & CBAA GM Kath Letch. Right: CBAA GM Kath Letch, MP for Melbourne Adam Bandt & CBAA President Adrian Basso.



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HELPING COMMUNITY BROADCASTING
REACH ITS FULL POTENTIAL

CBF KEY DATES

CURRENT CBF GRANT OPPORTUNITIES

GRANT CATEGORY	DUE DATE
General Grants	22 August 2011
Transmission Grants	22 August 2011
Indigenous Grants	2 September 2011
Ethnic Grants	2 September 2011
Training Grants	19 September 2011
CBOnline Grants	30 September 2011
Amrap Grants	30 September 2011

CONTACT A CBF GRANTS ADMINISTRATOR WITH
ANY QUESTIONS ABOUT YOUR GRANT APPLICATION:

Barbara Baxter – Ethnic and Transmission grants

Georgie Boucher – General, Indigenous and RPH grants

Jo Curtin – Training grants

Jon King – Amrap, CBOnline and Digital Radio grants

CONTACT THE CBF:

Phone: **03 9419 8055**

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Collingwood VIC 3066

Email: **info@cbf.com.au**

Web: **www.cbf.com.au**

ACROSS THE sector

THE COMMUNITY BROADCASTING SECTOR IS MADE UP OF THE FOLLOWING PEAK REPRESENTATIVE BODIES:
Australian Indigenous Communications Association (AICA) • Australia Community Television Alliance (ACTA)
Christian Media Australia (CMA) • Community Broadcasting Association of Australia (CBA)
National Ethnic and Multicultural Broadcaster's Council (NEMBC) • Radio for the Print Handicapped Australia (RPH)
In addition, the Community Broadcasting Foundation (CBF) is the sector's funding body.

CMA

Christian Media Australia Conference 2011 - Being Effective In a time of Change.

Packed full of inspiring and exciting content, the 2011 CMA conference included sessions on marketing, branding, fund raising, sponsorship sales, music programming, leadership, social media, new technologies and more. Keynote sessions included speakers from the USA, UK, New Zealand and Australia.

The conference was an opportunity for the CMA to launch 'SPARC' – Screen Producers Arts and Culture, a new initiative for those who believe that what they're doing professionally and creatively has an intrinsic relationship with their faith. Following the official launch at conference, SPARC events were held in Sydney, Melbourne and Brisbane.

Other highlights included awards to honour people for their services to the sector and also Australian Music showcases, including a breathtaking performance from Australian Idol winner Stan Walker.



Ajak Kwai. Photo: Steve Demchinsky

NEMBC

Amrap has partnered with the NEMBC to assist musicians from emerging communities to get airplay on Australian community radio stations.

Ajak Kwai, a Sudanese-Australian performer arrived in Tasmania 13 years ago as a refugee. After moving to Melbourne in 2006, Ajak continued her work in the community services sector as well as focusing on her music.

Ajak has to date released two albums and recently co-wrote with Sarah Blasko for the Asylum Seeker Resource Centre fundraiser compilation CD, 'The Key of Sea'.

Ajak's music is now included on the AMRAP Airlt catalogue under the ethnic-multicultural category.

CBF

An additional \$3 million of annual funding has been made available for community radio content development by the Australian Government. Access to new content funding will provide a long overdue injection of resources

into the community radio sector. The funding will be provided as \$1.5m for Ethnic, Indigenous and RPH content development and \$1.5m for a community radio Content Development Fund.

The CBF has undertaken a process of consultation with peak national community broadcasting sector representative organisations (AICA, CBA, CMA, NEMBC and RPH Australia) in relation to the administration and disbursement of the new funds. Content development grants are expected to be available later this year.

Community television (CTV) content production funding support can now be provided. CTV content funding will be drawn from the General Grants fund and is expected to be available later this year following consultation with the CTV sector. The Foundation welcomes this opportunity to provide a broader level of support to the CTV sector.

Changes to training support - Training grants will be offered in two rounds in 2011/12, closing in September and April. The Training Innovation Projects category will not be offered. This category is considered to have served its purpose, providing the sector with opportunities to trial new delivery methods targeting priority trainees. These training funds will now be directed towards the Training Delivery grants category.

Visit www.cbf.com.au for more information and to sign up to the CBF Update e-newsletter for monthly reminders of grant opportunities.

by invitation

COMMENTS ON THE ROLE OF COMMUNITY RADIO

Community radio is, for many APRA members, the source of their first broadcast performances and represents a significant milestone in their careers. Accessible, diverse with urban, regional and remote reach, community radio is central to the national media landscape in fostering Australian songwriters and composers.

Sally Howland
Head of Member Services
APRA/AMCOS

"Community radio has always been an essential outlet in particular for Australian recording artists whether they are grass roots, established, independent or signed to a major label. Community radio offers more cost effective sponsorship and localised promo as well as being a vital alternative to the commercial networks; they allow for airplay opportunities for recording artists of ALL music genres that may not otherwise be programmed. Community radio is an important part of our artist's promotional schedule. As commercial radio is driven by commercial realities, and is more

competitive than ever with very tight formats, community radio's role has become more pertinent than ever before. We love them and real artists love them!"

Michael Gudinski
(Mushroom Group of Companies inc
Frontier Touring, Liberation, Illusive,
Ivy League & Liberator labels)

Community radio has long provided local recording artists with an avenue for their music to be heard, allowing for the continued development of their creative work, fan-base and ultimately their career. Not only have many of the most recognisable artists from the Australian recording industry first had their voice heard on community radio, it has also launched the careers of many music industry professionals including music programmers, radio announcers, publicists etc, all of whom contribute to make the Australian music scene one of the most vibrant in the world.

Dan Rosen
CEO ARIA

"As we deal mainly in country music, community broadcasting is an essential tool that we use as part of our promotion on all new releases. Mainstream radio seem to steer clear

of Australian country acts so without the efforts of the Amrap AitIT team and the dedication of all the people that work at community stations we would be lost! The Australian music industry in general owes a lot to these people in helping break new independent undiscovered artists."

Will Osland
Managing Director, WJO Distribution -
Checked Entertainment.

"Community radio gives Aboriginal and Torres Strait Islander (ATSI) music artists an invaluable outlet for their music to be heard across a wide demographic and helps to sustain their ongoing career development. Without community radio Australian music, especially emerging and ATSI artists, would struggle to get heard at all. Community radio is absolutely vital for the ongoing development of the Australian music industry."

Michael Hutchings
Music Coordinator and Label Manager
Gadigal Music Record Label and
Recording Studio

"Community radio is, and will continue to be, one of the bedrocks of the independent music scene here in Australia. It's not only the accessible support through airplay they offer local



"Community Radio has been a great contributor to my career for the simple reason that country music in Australia does not get main stream air play, so the coverage we receive from our community stations have been a life blood for our music over many years. They are also big supporters of our live shows and tours which keep people in the loop as to our movements around the country... Big Love."

Troy Cassar-Daley

"I am, and always have been, a great fan of building communities. Community radio does just that, in a musical way. We are very grateful for the support we have received in the early stage of our career. As Mama Kin, I have toured to some pretty remote parts of Australia and I am constantly amazed that people know the music. This is obviously testament to the fact that community radio stations have been playing the tunes and spreading the love. It's great to see that an alternative to commercial radio can prosper and influence."

Mama Kin



"Community radio makes the world go round. It's fair to say that our music will never be played on commercial radio stations, and despite some play on the national youth radio station (JJJ), community radio is, by a wide margin, the primary point of exposure for us. Support from community radio stations in all states is not only extremely powerful in terms of reach, it's also very affirming and we have great respect for the quality and the commitment of the presenters. On top of it all, our independent record label relies heavily on the relationship it has with the community stations - without that I'm not sure we'd be doing much at all!"

Des Miller, Magnetic Heads

artists and bands but importantly the way they present new music to their listeners. The latter is one of the perhaps overlooked but key aspects of what community radio does.

It puts local upcoming artists alongside established international indie artists and in doing so levels out the playing field and says to the listener "this is all important music". Integration, rather than isolation! We owe a great debt to a whole number of community radio stations that have gotten behind our releases and not only given them airplay but also had the brains and passion to understand them."

Cam Merton

**General Manager
Hidden Shoal Recordings**

"Despite the power of 'online', radio plays a critical role in helping expose Australian artists to new audiences. And you would be hard pressed to find a stronger network than this country's community radio stations. First and foremost, they are stations run by music fans that are committed to finding and supporting our most exciting new artists. If the music is

great, they play it. Tapping into that network of stations has become an invaluable tool for artists looking to tour nationally and connect with audiences in every pocket of the country. We should count ourselves very lucky."

Craig Spann

**Australian Music Industry Network
(AMIN)**

"Community radio gives our artists vital air time by playing their music, conducting studio and phone interviews, live-to-air performances and recordings. Without the support of community radio across Australia, Rice Is Nice would lose a direct link to music lovers and true supporters of the independent spirit. It is a very important communication platform for our business."

Ben Shackleton

Rice is Nice Records

"At AIR we've found community radio people the BEST people to deal with. The people we've had the chance to deal with from Edge, SYN, 3RRR, FBI,

4ZZZ, 3CR and 3PBS are unified in their passion for music and their belief in independent music as an integral part of Australia's social and cultural fabric. When it all comes down to it, that is the same reason that AIR exists. I think a vibrant community broadcasting sector is the first ingredient needed to encourage the diversity, creativity and involvement which ultimately leads to the success of our music industry."

Nick O'Byrne

**General Manager
Australian Independent
Record Labels Association**

"Community radio is an important partner to the Australian music industry. Community radio and the music industry are linked inextricably in that both our talent pools can grow together both in their crafts and in their appreciation of art and the breadth of culture in the Australian community."

**Stephen Green
SGC Media**

**View more comments on the role of
community radio on the CBAA website**

PLAYING IT LOUD!



By → Danny Chifley
CBAA Admin Assistant

Community radio in Australia makes a vital contribution to the development of the Australian music industry. Many stations surpass the 25% Australian music quota set out in the Community Radio Broadcasting Codes of Practice. To give just a few examples, FBi Radio plays 50% Australian music, with half of that from Sydney, where the station is based. Brisbane's 4ZZZ is renowned for supporting local music and artists, with presenters required to meet its quota, and Melbourne's 3CR favours a minimum of 55% Australian content in its music programming. Not only do many stations exceed Australian music quotas, they also remain dedicated to supporting new Australian talent through programs on air and initiatives off air.

Community radio and the Australian music scene have developed hand in hand since the '70s with stations all around the country playing and supporting local music whether that's in the capital cities or small regional areas.

Blu FM in the Blue Mountains organise several initiatives to support local music, including a songwriting challenge and battle of the bands. Acts that perform in the Battle of the Bands get exposure on Blu FM throughout the competition.

The annual Blue Mountains Singer-Songwriter Challenge provides

a platform for emerging musicians to perform in front of their peers as well as alongside more seasoned performers. "It's an excellent opportunity for them to showcase their talent," says Blu FM President Ken Quinnell.

Home Brew Radio, aired on Triple H 100.1 FM in Hornsby and networked via the Community Radio Network (CRN), plays 100% Australian music, 100% of the time. Its regular live segment, 'The Brewing Room', features a mix of both established and emerging artists.

"Our commitment to breaking artists is to provide another avenue for airplay other than commercial radio," says Producer Phil 'Brommers' Bromley.

Melbourne stations have long held a solid reputation for supporting Australian artists across a broad range of genres including 3MBS with new classical compositions, 3RRR, 3CR, 3PBS and youth broadcaster SYN FM. Since it began broadcasting, 3PBS has featured local live music as part of 'The Easey Street Sessions' program. "We've had thousands of bands come through the station over the last 32 years," says 3PBS FM Music and Interviews Coordinator, Chelsea Wilson.

Of course, there's strong support for Australian music all throughout Australia. "We love local music!" says Music Director of Perth's RTR FM, Adam Trainer. "Between a quarter and a half of all of our musical content across the station is from local artists.

"RTR airplay is often the very first exposure that a lot of local artists

receive. Many acts go on to bigger and better things, but we often find that they still have a fond place in their heart for the station that helped get their music out there long before anyone else cared."

4MBS in Brisbane and 3RRR in Melbourne have both built live performance areas that are regularly used for music broadcasts and performances, as well as arts events. Radio Adelaide developed a Live Music Festival as a way of celebrating the diversity of live music performance. It features artists live in the studio for every single radio program across a full week of broadcasting as well as live crosses to gigs at Adelaide's favourite live music venues.

Another vital contributor is the CAAMA Radio network, which broadcasts Aboriginal radio to remote and regional Australia. Its focus is on Central Australia, where the station is situated.

"CAAMA gives a voice to those who don't have one," says Station Manager, Gerry 'G-Man' Lyons.

This voice is not to be underestimated, either, as it reaches an audience greater than one third of the country. Perhaps CAAMA's most unique commitment to local music is the many classes run by the station that help foster the careers of local artists. These regular workshops include tips on how to prepare for radio interviews, how to promote your music and how to develop an online presence.



NOT ONLY DO STATIONS EXCEED AUSTRALIAN MUSIC QUOTAS, THEY ALSO REMAIN DEDICATED TO UNEARTHING NEW AUSTRALIAN TALENT THROUGH PROGRAMS ON AIR AND INITIATIVES OFF AIR.

AFTRS

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Australian Government

Australian Film Television and Radio School

DISCOVERY SERVICES?

TRY COMMUNITY RADIO



By → Nathan Jolly

Editor of The Music Network

Community radio does not offer up icy cold cans of Coke. It does not boast a thunder-truck, give away wads of cash or promise no-repeat workdays.

Too often it is, however, falsely seen as a siphon in which the lower-end of the industry dumps its varied wares, for the finest to filter through to the holy grail of commercial radio play and major labels. For many artists, community radio isn't seen as a rite of passage, a lower rung of the airplay ladder or an easy way to be heard before making "the next step." It is a vital promotional tool, and often houses the largest concentrated push of many genres of music. Specialist shows focusing on niche markets are often the best way for many artists to be heard, and these programs can often be a focal point for various music scenes.

"Without community radio, so much of the music we work with would be in the wilderness," explains Sophie Best, founder of the popular touring company and label Mistletoe, who have released records from internationally acclaimed artists such as My Disco, Ross McLennan, The Bats, Beaches and Royalchord; artists who will never have an easy home at mainstream radio. "Our community stations are worth their weight in gold," Best explains. "We are forever grateful for the radical power of community radio to get so much amazing music 'out there' into our world."

We've heard all the tired talk about the changing model of the music industry; music piracy, the move to digital downloads, the perceived fall of the

role of the major label, and the cloud model: where music will be accessed not owned, with the wonders of the world beamed in on-demand. But there still needs to remain a way in which to find out which of this infinite influx appeals to the individual, and as the world becomes smaller and access becomes easier, the sheer amount of options can leave the uninitiated heading towards the hills. Which leaves community radio sitting in the same space it always has, serving the same purpose and remaining a reliable, steady companion.

"Even with the advent of new media circles, community radio offers a persistent glue to local music communities and the development of ongoing music clusters," offers up Paul Curtis, long-time manager of Regurgitator. While Regurgitator did climb the aforementioned rungs towards commercial and major label success, at the time of their initial signing to Warner, the band were very much a niche band in Brisbane, playing a heady mash of noise-rock and electronica. Not surprisingly, community radio stations were key in the rise of the Brisbane alternative scene (the success of Nirvana saw major labels clambering to sign anyone with a guitar and a distortion pedal). These same stations still act as a launch point for acts, but more

than that, they help to foster entire scenes that would crumble without this support.

"Back in the '90s, community radio stations like 4ZZZ and 3RRR were highly significant in feeding the genuine grassroots of musical growth in Australia. Sure Triple J had just gone national and thus a notable contribution as well" concedes Curtis. "But without the support of these community network stations it would not have helped extend the interest to the core local music scenes."

More than being a simple conduit, these stations offer up, for want of a better term, a sense of 'community'. Best knows more than most the draw of the community radio sector, having approached it from various angles: as an artist/label manager looking for on-air support, as a presenter and as a wide-eyed music lover.

"Ever since I was a teenager doing graveyard shifts on 3CR, from a long stint at 3PBS and now the occasional 3RRR fill, the thrill of community radio for me is always the sound of fangirls and fanboys sharing their musical discoveries with listeners, the same way we share music with friends," explains Best. "No other format can ever be that intimate and real."



Beaches



Regurgitator

radio days



SYN Training Videos

SYN has launched a set of training resources on its website syn.org.au

Designed to help young people across Australia and around the world create their own media, the SYN video tutorials and downloadable fact sheets that explore radio, television and digital media are available free.

The online training space has been developed as part of the Youth Make the Media project funded by the Youth Development and Support Fund through the Federal Office for Youth. **Access resources at syn.org.au/training**



Light FM

89.9 LightFM is using Instagram, an online photo-sharing application, to market their station. The application can be downloaded to smart phones and allows the user to share images using various filters via social networking sites such as twitter and facebook. "It helps add the 'vision' part to what we do in radio, and shows another side of the personalities behind our station. We also get to see our city through others' eyes" says Tim Malone, LightFM's Online Content Manager.

CBX PHOTO COMPETITION

CBX would like to thank the following stations for their submission to the CBX photo competition: 2NVR FM, todayscountry94one, OCR FM, Hope 103.2, 104.9 Lime FM, SWRFM, 4ZzZ, RTR FM and Blu FM. The winner of the photo competition is Blu FM with its picture of The Trobes, a band photographed during the stations annual Battle of the Bands competition. This photo is featured on the front cover. Congratulations Blu FM, and thank you to all the stations that sent in their pictures.



Paradise FM CELEBRATES 10 YEARS

It was a beautiful sunny afternoon at Ballina's Missingham Park on the banks of the Richmond River for Paradise FM's 10th birthday celebrations on 18 June.

Paradise FM was born in a small, windowless office, licensed to serve a mature audience in the Ballina Shire, a music format which to this day is extremely popular with their loyal listeners. In addition to playing the 'best music of all time', Paradise FM is a vital source of news, community information and entertainment.

Birthday celebrations included a free jazz concert from local high school bands and the Northern Rivers Big Band, as well as the drawing of the 10th birthday raffle.

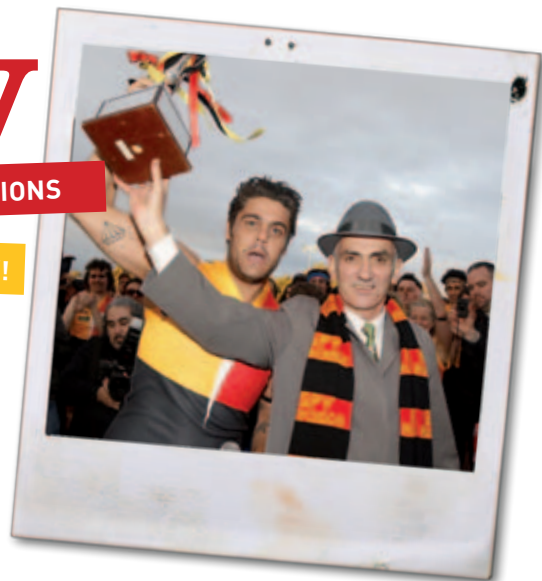
"What a great feeling!" said Station Manager, Jenny Ellenbroek. "It is just so good to be out there with our listeners in the heart of our community!"

Paradise FM has achieved much in ten years and is now a well respected voice for and in its community. There are great plans ahead to grow and improve what is already a great radio station. Paradise FM is a shining example of the power of radio as a positive and cohesive force in our communities.

Community Cup

MELBOURNE COMMUNITY RADIO STATIONS

TEAM UP TO PLAY THE FIELD FOR CHARITY!



By → Danny Chifley

CBAA Admin Assistant

The latest chapter in the eternal struggle between the Megahertz and the Rockdogs has concluded with a resounding victory to the musicians. Under the expert tutelage of the legendary Paul Kelly, the Rockdogs ran out winners 11.10.76 to the Megahertz 4.17.41. 2011. Success was not limited to playing the field as charity partner Reclink managed to raise \$200,000.

A crowd of 12,000 gathered at Elsternwick Park on Sunday 26 June to watch the motley assortment of Melbourne Rock 'n' Roll elite that is the Rockdogs, led by sultry crooner Dan Sultan, take on the Megahertz, a team comprising the finest athletes of Melbourne's 3RRR, 3PBS and SYN FM, helmed by debutante co-captains Jess McGuire and Maddy Mac.

Since 1997, the Community Cup has been a fixture on the Melbourne amateur sporting calendar, raising funds for a variety of charities and cultivating a sporting rivalry for the ages. The Rockdogs were out for vengeance after their controversial 2010 loss and wasted no time in stamping their authority on the game.

In keeping with Community Cup tradition, the match shared top billing with performances by sleazy pop punkers The Mercy Kills, the world's biggest girl group, The Rebelles and recently reformed rock legends, Tumbleweed. In addition to putting in the hard yards as part of the Rockdogs forward line, veteran campaigner Tim Rogers backed up post-game to front You Am I as they tore through a collection of their greatest hits. Brian Nankervis of RockWiz fame refereed the match in a costume that paid tribute to Nick Cave while organ enthusiast Barry Morgan performed the national anthem.

"The 2011 Community Cup was a blinder," says Megahertz Forward Pocket, Georgia Webster. "The elusive Melbourne winter sunshine was out, the bands were in form and the kids, dogs, and general rabble loved the half-time kick-to-kick."

Despite the end result, it is safe to say that fundraising for Reclink was the winner at the end of the day with public nudity a close second.

Above: Victorious Paul Kelly & Dan Sultan of 'The Rock Dogs'. Below: The winning team 'The Rock Dogs'.



Reclink Australia is a charitable organisation whose mission is to provide sporting, social and arts activities to enhance the lives of people experiencing disadvantage.



Shed some light on Census night

9 August 2011



THE CENSUS HELPS SHAPE A BRIGHTER FUTURE FOR OUR COMMUNITIES

Everyone in Australia must participate in the Census on 9 August.
You can fill in the paper form or complete eCensus online.

eCensus is fast, secure and easy. A Census Collector will deliver eCensus materials to your home, but won't need to come back if you use eCensus.

Census information is used by governments, businesses and communities to help plan for a brighter future.

To use eCensus go to **www.census.gov.au**
or for more information call **1300 338 776**.



For a brighter future



“...We try and include as many genres of music as we can so there is something that appeals to everyone.”

CRN SPECIAL BROADCASTS



By → **Martin Walters**

Satellite Operations
Coordinator

Community radio is often championed for the diversity of music it brings to the people. Through live broadcasts, it also plays a significant role bringing the people to the music. Through the Community Radio Network (CRN), stations are sharing their live broadcasts with listeners across Australia. Approaches are many and varied, from individuals recording DIY-style, to sizeable production teams managing complex real-time broadcasts.

Plenty Valley FM's broadcast from Whittlesea's Victorian Country Music Awards requires a high level of coordination. There are live crosses to multiple locations, a combination of stage and radio presentation, and windows for local sponsorship announcements for end-user stations to manage. Executive producer Brian King commences planning four months prior to the event, but admits it never ends, "The biggest challenge is being able to handle last minute running sheet changes," he says.

A different approach is taken at the Woodford Folk Festival, where the 4Zz crew presents a mix of live and pre-recorded festival content. Producer Gemma Snowdon says the biggest challenge is deciding which content to use. "After recording a week of breathtaking performances it's always difficult to have to cut one from the program. We try and include as many genres of music as we can so there is something that appeals to everyone."

These two broadcasts sit on the CRN calendar alongside long-time community radio favourites like Womadelaide, Tamworth, and the Mildura Country Music Festival. Other recent contributions have come from SWR FM, ArtSound, Beau FM and Heart FM in Poatina. CRN Technical Coordinator Ben Feggans would like to see even more stations contributing to the landscape of live broadcasts, "Outside Broadcast (OB) and recording equipment is more accessible than ever. If stations have an idea for a nationwide program we'd be keen to hear from them."

Brian King has some tips for producing OBs for community radio. "As executive broadcast producer, encourage and motivate the team, and most of all, ensure everyone feels at the end of the OB that they have done a good job," he says.

Coming soon to CRN is the Applecore Festival. This annual celebration of rock 'n' roll was recently recorded by 3CR in an ordinary backyard in Thornbury, and is going national for the first time, albeit on delay. While featuring a host of nationally recognised bands, it's hard to envisage something more community oriented than a festival from a residential backyard.

Wherever you are in Australia get out your eskies and BBQs, and allow yourself to be transported to festivities and live music events through community radio.

The Community Radio Network is a satellite/online audio distribution service managed by the CBAA and available as a subscription service to all Australian community stations.

out of the box

VOLUNTEER STORIES



People still want to create and make music, and want it to be heard. I'm never short of discovering a new artist or record and I get excited about presenting it to listeners.



By → **Neil Rogers**

Presenter of The Australian Mood, 3RRR

The term 'bowl me over with a feather', is an apt one in my case. I was a very shy teenager, and if someone had told me at 20 years of age that within a few years I would be on radio and would still be presenting an Australian music program nearly 30 years later, then you could have literally 'bowed...!'

I was given a small transistor radio for Christmas when I was 11. The first song I heard playing on my new radio was 'Black and Blue,' by Chain. In my teens I was introduced to 2JJ before moving to Melbourne in the late '70s.

I completed my University degree in 1981. One of my fellow students, Leonie Dickinson, who worked for Ian Stanistreet, manager of 3PBS at the time, knew that I had a keen interest in local music. She pestered me to come into the station, to help fold their monthly magazine. Within a short period, I had been trained on the panel and in January 1983 presented my first graveyard program.

By the end of the month, I had presented my first Australian music show and continued to do a monthly program at 3PBS until mid 1987, before being offered a weekly show at 3RRR, by Stephen Walker.

Since 1987 my program, The Australian Mood, has been on air every Thursday night, followed by Max Crawdaddy's 'Son of Crawdaddy'. We have been a double act for nearly 25 years!

Of course, the way that music is presented and delivered to radio has changed in that time. However, one thing has not. People still want to create and make music, and want it to be heard. I'm never short of discovering a new artist or record and I get excited about presenting it to listeners. One of the great things about radio and its immediacy is the interaction and feedback, suggestions and comments from listeners.

Radio for me is more than just presenting a program on air. I love hanging around the station with other like minded people and being able to help out in other ways. I have held a variety of off air roles at 3RRR including volunteer's representative on the Board and

Program Committee. Currently I help out the Music Co-ordinator by sorting out the weekly music mail and CD's.

I'm fortunate to have a friend, Aaron Jones, who volunteers his time each week to look after all the behind the scenes administrative work for my program (greeting guests, answering phones, putting the play list on the net, taking care of giveaways etc), an amazing effort! I also have a regular volunteer guest, Jeff Jenkins, a well known music writer who comes in once a month and presents a 30 minute segment of music news and new artists he has discovered. It is great to have Jeff's knowledge and passion involved in the program.

I love local Australian music! Being a presenter of an Australian music program has allowed me to get to know and meet so many talented and creative people and introduce their music to listeners. I firmly believe Australia makes some of the best music in the world. It is only the tyranny of distance that often holds some of our musicians back from becoming globally acknowledged. In short, 3RRR has given me more than I can ever hope to repay.

THE CBAA

The Community Broadcasting Association of Australia is the national peak body for community broadcasters, providing leadership, advocacy and support for our members and the sector as a whole.

CBAA membership

A full list of the CBA membership can be found at www.cbba.org.au

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On behalf of the sector, the CBAA manages three sector-wide projects: Amrap, CBOline and the Digital Radio Project.

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