



THE MAGAZINE OF THE CBAA



COMMUNITY  
BROADCASTING  
ASSOCIATION OF  
AUSTRALIA



# 37%

OF ALL MUSIC PLAYED ON

COMMUNITY RADIO EACH WEEK

IS AUSTRALIAN



NOVEMBER  
2018

**UNCOMPLICATE  
YOUR STORYTELLING.**



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## PRESIDENT'S COLUMN PHILLIP RANDALL

As the end of the year creeps up, it's a great time to reflect on the successes of the community broadcasting sector, as well as take stock of what's to come.

Statistics show that even more Australian music is being played on community radio each week, now at 37%. Community radio stations are supporting vibrant and diverse music scenes right across the country, through live music events, outside broadcasts, training events and partnerships, and of course, playing specialised and varied Australian music on the airwaves. P.4 highlights community radio's important place in Australia's music industry, read about the Colonel's 40 year journey supporting blues on p.22 and on p.24, read about recent OAM recipient, Helen Jennings' support of jazz and blues.

Community radio's role in regional Australia is also particularly important. On average, 140 hours of music programming goes to air each week on a regional or rural/remote station.

September saw an amendment to the Broadcasting Services Act, placing emphasis on ensuring community radio stations broadcast local content. We know that local programming is one of the great strengths of our sector. The definition of what constitutes 'local' content is even broader in the amended Act than what we have previously used in sector research. Under the new definition there will be an even higher amount of local content put to air right across the country.

Looking to 2019, we're proud to continue bringing you the latest in Australian music via the Australian Music Radio Airplay Project (Amrap) service, as we have done for the past 18 years. In September, the CBF released its findings from its investigation into the management of the Amrap initiative by the CBAA, following complaints raised by a former staff member in 2017 and in a public campaign in early 2018. We're pleased that the findings showed that Amrap-specific grant funds had been accurately used in delivering the service, and that there had been no mismanagement of Amrap by the CBAA. The allegations were taken very seriously by the CBAA board. The independent investigation was very thorough and the CBAA worked co-operatively at all times with the CBF and the investigator.

I look forward to catching up with you at the CBAA Conference from the 8-10 November, where we're proud to present a diverse and fascinating line up - get a sneak peak by reading more about prison radio on p.20. For those who can't make it, keep an eye on the CBAA website, Facebook and Twitter for live updates straight from the Gold Coast.



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The cover image statistic, "37% of all music  
played on community radio each week is  
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Programming and Technology Snapshot.



# cbaaUPDATE

By Jon Bisset, CBAA Chief Executive Officer

**IT'S BEEN AN EXCITING YEAR, WITH THE JULY 2018 NATIONAL LISTENER SURVEY RESULTS SHOWING THE HIGHEST LEVELS OF COMMUNITY RADIO LISTENING EVER - 5.7 MILLION PEOPLE TUNE IN TO COMMUNITY RADIO STATIONS ACROSS THE COUNTRY EACH WEEK. THAT'S 29% OF AUSTRALIANS.**

Listeners tune in to hear local voices and local personalities, telling local stories and sharing local news - to echo Phillip, localism is what our sector does best. To read about some stations connecting with their communities through great local storytelling, check out PBA-FM's tale on p.9 and 2MNO's and 3WAY's on p.10.

The CBAA is always looking for new ways to support the community broadcasting sector, while strengthening the services and support that we offer, ensuring that you can best meet the needs of your unique community. In this issue of CBX, you'll read tips for good governance (p.12), ideas for different partnership models (p.11 and p.18), and how to use free data (p.7).

Furthermore, I'd like to welcome and say thank you to the hard work of our newest team members this year, who've all been working closely with stations: Nick Baskerville (Communications

and Marketing Manager), who grew up broadcasting on KRR in Kandos Rylstone, NSW. Carolyn Saul (Research Coordinator), whose career has seen her produce and research in the independent documentary sector, work in various roles at the ABC and volunteer at 2ser. Vicky Rouse (Senior Manager, Business Development), who brings to the CBAA a wealth of experience from working in prison radio in the UK, winning the Radio Academy's 30 under 30 for her on-air social action campaigns. Jeannie Sotheran (Web Services Support Officer), who has volunteered at JOY and Eastside Radio, and has worked in both commercial radio and state broadcasting. Andrew Khedoori (Amrap Manager), brings 15+ years experience as 2ser's Music Director, and is joined by Mitch Fuller (Amrap Support Officer), whose travels have seen him work in film, TV, 2ser production, teaching and creative writing.

We also welcome back some familiar faces - Lachlan Wyllie to Amrap (Amrap Support Officer) and Rowena McGeoch (DRP Assistant) to the Digital Radio Project. And celebrate some role changes too: Helen Henry is now Senior Manager Stakeholder Engagement and Holly Friedlander Liddicoat moves to Program Coordinator (Government Relations).

We all can't wait to meet new friends and old at this year's CBAA Conference on the Gold Coast, 8-10 November.

We'll also be out and about at the First Nations Media Australia national conference, CONVERGE, from the 21-23 November in Sydney, and the NEMBC national conference in Perth 23-25 November - we look forward to seeing as many of you as possible, and hearing even more about the goings on at your station.

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BROADCAST

# Community radio's important place in Australia's music industry

By Holly Friedlander Liddicoat, CBAA

THIS YEAR, GOVERNMENT INQUIRIES HAVE SERVED AS OPPORTUNITIES TO HIGHLIGHT COMMUNITY BROADCASTING AS A VITAL LAYER IN THE AUSTRALIAN MUSIC INDUSTRY.

In submissions made to Federal and NSW government inquiries into the music industry, the CBAA shines a light on the more than 450 community radio services which provide avenues for local musicians and artists to be broadcast on airwaves across the country and streamed online around the world. These stations are catalysts for diverse and passionate music communities that support vibrant live music scenes and the venues that host them. They also play an important role in skills development and employment in the industry, and are a launchpad for Australian composers, songwriters, performers, and producers to expand their reach and better compete with international artists here and abroad. Community radio offers a unique, established business model for developing the music industry at the grassroots.

## AUSTRALIA-WIDE LISTENERSHIP CONTRIBUTES TO A VIBRANT MUSIC INDUSTRY

The 2018 Community Radio National Listener Survey reported the highest listening levels ever for community radio - over a quarter (29%) of Australians aged 15 years and older listen to community radio across the country each week.

Amongst the top reasons Australians give for tuning in to community radio are specialist music programs (34%) and Australian music (29%), as well as local news and information shared by local voices and personalities. Across Australia, no less than 37% of music broadcast on community radio is from Australian artists. This well surpasses the Community Radio Broadcasting Codes of Practice quota of 25% and reflects the sector's love and support for Australian music and dedication to supporting local arts and culture.

Community radio stations take Australian music seriously and many are leading in ensuring more is broadcast. For example, 4ZZZ in Brisbane has airplay quotas related to local music, new music and diverse

music, and is working to increase these by the end of 2019. Currently the station's Australian music quota is 30% (target 40%), local 15% (target 30%), new music 30% (remains), Indigenous (new target of 5%), and female and non-binary 30% (target 50%). The station reports that they are surpassing all established quotas and hitting target quotas well before their 2019 goal. Since the beginning of 2018, their Australian music airplay is averaging 60%.

It is a common story that internationally successful Australian artists get their first radio play on community radio, which can be the start of long careers with continued support from community broadcasters. Examples include artists such as Dan Sultan, Gotye, The Vines, Emily Wurramara, Wolfmother, Hermitude, Jeff Lang and Courtney Barnett.

## DIVERSE MUSIC AND OPPORTUNITIES ACROSS AUSTRALIA

The community radio sector provides a space for those not otherwise heard on air, and contributes to a diverse music industry. Stations are also able to do this

## Policy and program success in Victoria - a case study

Victoria is home to some well-known community stations such as Triple R, PBS 106.7 FM, SYN and 3CR, and has, according to recent analysis, the highest community broadcasting membership per capita in the world. According to the 2017 Melbourne Live Music Census, more music fans in Melbourne listen to community radio stations Triple R, PBS FM and public radio station Triple J than any commercial station - this occurs nowhere else in the world.

Victoria serves as an example of the importance of community broadcasting to a vibrant music industry - both sectors reinforce each other. Industry professionals have noted that a supportive and symbiotic relationship exists between community radio, musicians, music critics, commentators and journalists, live music venues and local music industry (record and instrument stores, rehearsal and recording spaces, record labels, PR and management).

The Victorian Music Development Office - which leads a range of programs and projects to strengthen the local music industry - will be co-located in a precinct with community radio stations from 2019. This co-location approach, including the \$22m Music Works project, sees many of its programs run in collaboration with community radio, and ensures natural synergies and efficiencies are maximised - a one-stop shop for local musicians to work, learn, collaborate and do business. The precinct will be home to Music Victoria, community radio station PBS 106.7 FM and youth music organisation The Push.

The co-location approach supports artists by offering affordable rehearsal, recording and networking spaces. The holistic policy and program design is forward-looking and highly encouraging, and a useful starting point for other states and territories to consider how to encourage the growth of their own local industries.

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through sponsorship, partnerships, training and education. Partnering with venues, small businesses, and other community broadcasters contributes meaningfully to the vibrancy of music and arts economies in metropolitan and regional Australia, and stations are well known for doing this, particularly by hosting live music events, festivals, broadcasting live from venues and more.

Community radio stations are also well known for training and mentoring programs for musicians and artists. For example, MusicNSW and FBI Radio partner to deliver Women in Electronic Music Masterclasses, aimed at building electronic music skills across songwriting, production and further.

Community radio's role in regional Australia is particularly important. On average, 140 hours of music programming goes to air each week on a regional or rural/remote station and community radio helps foster music and arts development by:

- Encouraging community and commercial radio in urban

and regional areas to support Australian artists.

- Developing initiatives that foster a viable touring network in regional and remote Australia, for both local and international artists.
- Supporting regional councils in the development of council-specific music plans to stimulate local music economies.
- Assisting in development of online resources and support services to better support regional artists and communities.

The CBAA supports stations to air more Australian music and specialist music radio programming through its Australian Music Radio Airplay Project (Amrap), Community Radio Network (CRN) and on digital radio through its Digital Radio Project (DRP). Contributions to Australian music are also recognised in the CBAA's national community radio awards.

While community radio stations are largely self-funded, government support remains a crucial aspect of the sector's sustainability. We

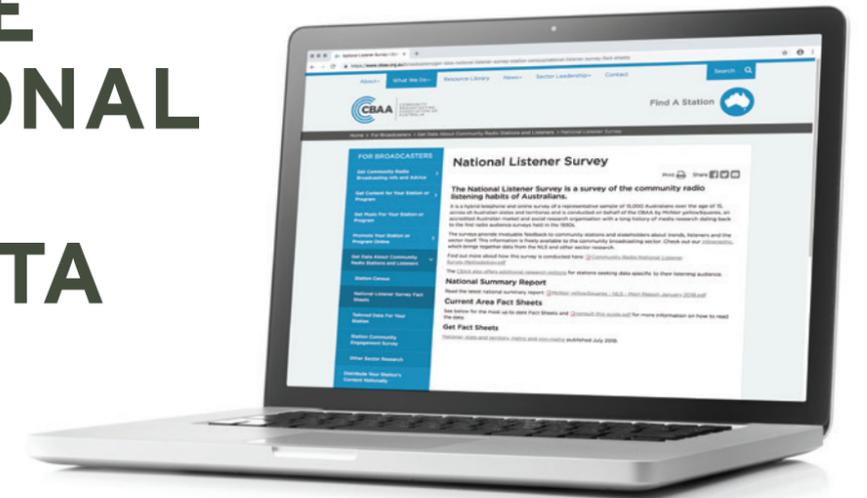
are extremely appreciative of the Government's decision to reinstate previous funding cuts to community radio in the 2017/18 budget (\$6.1m over two years) and for the provision of additional funding for digital radio rollout, enhanced news programming, improvement online presence and industry skills development. These additional resources have been vital to the continued growth of the sector.

The CBAA continues to work closely with the Commonwealth Government and political stakeholders to ensure that community broadcasting remains viable, including through requesting ongoing funding for the sector. Relying on yearly budget decisions creates an uncertainty that is not sustainable in the long term.

We know, and the thousands of community radio volunteers across Australia know, that community broadcasting is a crucial component of Australia's music industry. We take seriously our role in providing a voice for the sector in inquiries like these ones. All our submissions are available at [www.cbaa.org.au/submissions](http://www.cbaa.org.au/submissions).

# HOW TO USE FREE NATIONAL LISTENER SURVEY DATA

By Holly Friedlander Liddicoat, CBAA



**DID YOU KNOW THAT YOU CAN USE THE CBAA'S NATIONAL LISTENER SURVEY (NLS) DATA TO COMMUNICATE YOUR STATION'S IMPORTANT ROLE IN YOUR COMMUNITY TO GOVERNMENT, GRANT PROVIDERS AND POTENTIAL SPONSORS?**

Stories are meaningful when they are memorable, impactful and personal. Data can be a powerful 'impact' tool - adding factual information from a trusted source to your station's story and the documents that you use to persuade your supporters.

As a community radio station, you can use the CBAA's free NLS fact sheets, which include information on community radio listening nationally, in the five mainland capital cities, all states and territories and non-metro areas (e.g. non-metro Queensland). Choose the fact sheet most relevant to your station to create an example of what your listeners may be like, using these tips:

## IDENTIFY THE AUDIENCE OF YOUR PITCH

Do you want to sell more sponsorship? Or are you applying for a specific grant? The kind of information you want to convey will depend on your audience - what matters to them? Think about what they'll want to know. For example, when selling sponsorship, a business will often want to know how many people listen to your station or how big the community radio sector is (particularly if they are unfamiliar with it). The July 2018 NLS data saw 5.7 million people listening to community

radio each week. This is 29% of the Australian population. Your station is part of this huge sector. And 5% of those listeners don't listen to commercial radio or ABC/SBS - so by supporting your station, businesses are reaching listeners that they might not reach via other services.

## CONVEY YOUR STATION'S VALUE

Stakeholders, such as local government or partners, love a feel good story. You can use the data on why people listen to community radio to demonstrate its positive impact and importance to your community. Top reasons for listening include: for local information/local news and local voices/local personalities. This emphasises the power community radio stations have in connecting with their local communities. What does your station do to meet these needs? Data like this can be used to support discussions you might have with your local council regarding funding or residential support, for example.

The most popular time for listeners to tune in is between 5 am and 9 am and 9 am and 12 noon. This is useful data to share with sponsors, since it may assist to support the higher cost imposed on sponsorship spots scheduled for these times of day.

## PAINT A PICTURE OF YOUR LISTENER

Who might your listener be? The free NLS fact sheets provide a wealth of demographic information, such as age, gender, work status, occupation, gross annual income and whether someone identifies as Aboriginal or Torres Strait Islander. Consider putting together a few profiles of what some of your station's listeners might look like. This can help paint a picture to sponsors, who will be looking for a cross-over with their target market. For example, the 'average' Australian weekly community radio listener is female, 55+, is married or partnered with children at home, is the main grocery buyer, works full time and has a university degree.



## GET DATA

The free fact sheets are available at [www.cbaa.org.au/nls](http://www.cbaa.org.au/nls).

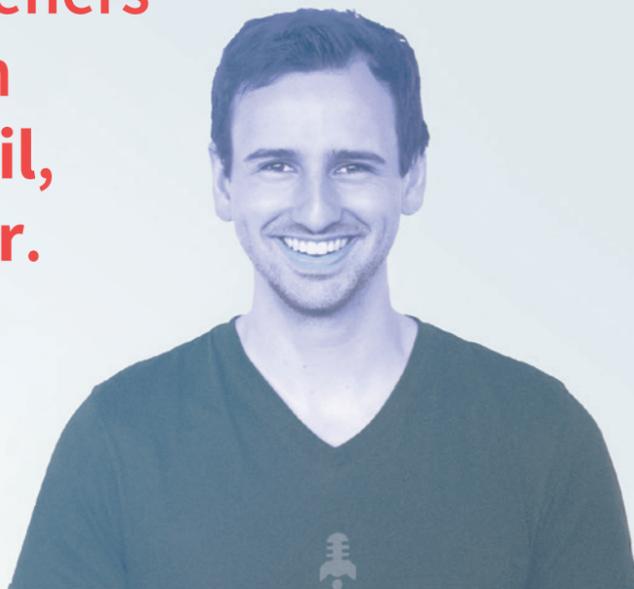
**Want to know if your station is eligible to access more tailored data?**

Get more information: [www.cbaa.org.au/get-data](http://www.cbaa.org.au/get-data) or email Carolyn Saul at [csaul@cbaa.org.au](mailto:csaul@cbaa.org.au)

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# Getting the Message Across

JESSICA HERMOSILLA

THE CBAA'S CHIEF OPERATING OFFICER

Jessica Hermosilla joined the CBAA team in 2017 and now oversees its organisational operations. Jessica is a Chilean American from New York, has two small boys aged five and seven, and her husband is Norwegian. Here Jessica shares more about herself and why she's involved in community radio:

## WHERE WERE YOU WORKING BEFORE YOU JOINED THE CBAA?

Prior to the CBAA I worked in the charity sector, with my career beginning in community arts. Over the years, I have worked in a broad range of areas from international humanitarian assistance with Doctors Without Borders in Africa, to most recently, at an arts and homeless charity in Sydney. I have worked across the frontline, in management and in operations. Over time, I found

that the best way I personally could support community growth was by doing the 'unglamorous' work that others steered away from (think the nitty gritty of budgets!). As well, I'm passionate about supporting others in the organisation who all hold a fundamental role in its success.

## WHAT'S THE IMPORTANCE OF THE COMMUNITY SECTOR TO OUR SOCIETY?

We live in a time where a lot of people are struggling. I see this everyday both professionally and personally. We have developed technology and other tools to support us in 'achieving more', but this signpost keeps moving. And I see people around me struggling to feel fulfilled and to keep up. I found working in the homeless sector that it often only

takes a moment or one poor decision to slide a person's whole life off track. I see the community sector as a safe space to support people through such challenging times.

## WHAT DO YOU LOVE ABOUT WORKING IN COMMUNITY RADIO?

In some ways I feel like I have found my community - people from broad cultural and artistic backgrounds who have chosen to come together to support a community voice. This is hard at times, as we do not all share the same viewpoint. But the core of what we do at the CBAA is to provide a conduit and voice to those who are often not heard. We do this through supporting stations to give a voice to their community as they define it. It challenges me every day. And I live for a good challenge.

## WHAT DO YOU SEE AS THE BIGGEST OPPORTUNITY FOR COMMUNITY RADIO?

As we have the highest listenership across the country that we've ever had, I think there is an incredible opportunity for us to effect change. This can either be political in nature, or small but impactful. We can bring awareness to what people are experiencing at the moment, giving it a medium with a voice.

Please come say hi at CBAA Conference if I haven't already met you!



# PBA-FM CELEBRATES 35 YEARS ON ADELAIDE'S AIRWAVES

By Nick Baskerville, CBAA

A LOT HAS HAPPENED IN THE PAST 35 YEARS, ESPECIALLY IN THE WORLD OF COMMUNITY RADIO. SINCE 1983, PBA-FM HAS BEEN A FIXTURE OF THE SALISBURY COMMUNITY IN ADELAIDE, AND IN 2018 WE THANK THEM FOR 35 WONDERFUL YEARS ON AIR.

The station was officially opened as 5PBA in 1983 by Dr Lynn Arnold, the state member for Salisbury who went on to become the state's premier.

Since then, PBA-FM has been proud to broadcast programs that represent the variety of different cultural and community groups that make up the Salisbury community. Their current schedule features 13 different non-English speaking programs.

As well as culturally and ethnically diverse programming, PBA-FM has a great partnership with the TWELVE25 Youth Enterprise Centre run by the City of Salisbury Council, who they joined forces with in 2007 to share workspaces. TWELVE25 is a program designed for young people to engage with their community in a positive and safe way. One way they do this is through a training program and pathway for TWELVE25 participants to make radio with the station.

As such, PBA-FM has a unique environment where youth from the enterprise centre can interact and work closely with many of the station's most experienced volunteers, some of which have been working at the station for the entire 35 year tenure - and are now in their 80s! PBA-FM fosters an environment where all volunteers learn from each other, no matter what their age, gender or background.



PBA-FM announcers Tom Aldred and Gary Lockyer. Image Credit Brett Sheridan/Blue Razoo Photography

This year, PBA-FM formed even closer ties with the Salisbury community as it took part in the Salisbury Writers' Festival, run in conjunction with the City of Salisbury and Writers SA. In attendance were representatives from PBA-FM's program *Words Out Loud*. The program features tips for writers, book reviews and interviews with local South Australian authors. This year the broadcasters launched their new initiative Well Versed - a poetic celebration and competition, whereby

poetry submissions will be judged and aired on PBA-FM during the Salisbury Secret Garden.

Many who have worked at the station over the years have had long and successful radio careers, including current Triple J breakfast announcer Liam Stapleton. PBA-FM is always on the look out for more volunteers, with a specific interest in getting more women involved at the station. To find out more, contact Sherina on (08) 8250 3735 or email [pbafm@pbafm.com.au](mailto:pbafm@pbafm.com.au).

The CBAA loves to hear about what's happening at your station - please feel free to get in touch on 02 9310 2999 or at [office@cbaa.org.au](mailto:office@cbaa.org.au)

# Community radio supporting connections

By Nick Baskerville, CBAA

At its core, community radio is inclusive and accessible, promoting harmony and contributing to a cohesive and culturally-diverse Australian society. In all station activities, community broadcasters work to oppose and break down prejudice on the basis of ethnicity, race, language, gender, sexuality, age, physical or mental ability, occupation, and religious, cultural or political beliefs. No matter one's life experience, all voices have a place on our airwaves.

Australians over the age of 60 make up 21% of the Australian population, and also contribute a large amount of time and passion to the community radio sector.

Last year the Community Broadcasting Foundation commissioned a research report by Dr Simon Order from Murdoch University titled *Community Radio: The Joy of Social Connection*. The report outlined the positive effects community radio can have in regards to building connections, particularly for

Australia's older generations, who may more typically experience depression due to feelings of isolation.

Order says that community broadcasting in Australia should be valued as a medium to "reduce social isolation and enrich community cohesion". We've profiled just two of the many community radio stations who champion the valuable work and involvement of their volunteers over 60.

## 2MNO



2MNO Monaro FM has been broadcasting in the Snowy Mountains regions of NSW since 1995 and with 19% of the population between 65 and 85, the station knows how invaluable it is to be reflective of their community, with 10 of their 29 presenters in their 'autumn years'. The seniors at the station play the kinds of music their peers relate to, such as Australian and American country music, semi-classical and opera - among many others! You might even hear a couple of songs sung in German - they do say Cooma was one of the first multicultural towns in Australia.

**When in the region, or at home, you can tune in to the variety of programs online via [www.2mno.org.au](http://www.2mno.org.au)**

## 3WAY FM



3WAY FM in Warrnambool, VIC has given their most prestigious honour to its oldest volunteer, Mona Swinton (pictured), by naming its annual awards after her - "The Monas". Mona is 96 years old and helped set up the station in 1990 - and has volunteered at the station ever since. After initially holding her own amateur radio licence and as a pioneer for CREW FM (Community Radio Endeavour Warrnambool) since 1984,

transitioning to 3WAY FM seemed a breeze. After 28 years on the air, Mona is still broadcasting loud and clear, hosting two programs for 3WAY each week - *Stardust* and *Afternoon Delight*.

**You can listen to Mona's programs and more at [www.3way.org.au](http://www.3way.org.au) or on 103.7 FM in the Warrnambool district.**

**Want to ensure your station volunteers are representative of your community? Check out the CBAA's Resource Library for tips to help you: [www.cbba.org.au/staff-volunteers](http://www.cbba.org.au/staff-volunteers)  
Read more about *Community Radio: The Joy of Social Connection* at: [cbf.org.au/support/creating-connection](http://cbf.org.au/support/creating-connection)**

# GROWING TOGETHER: PARTNERSHIPS TO HELP YOUR STATION THRIVE

By Jon Bisset, the CBAA's Chief Executive Officer

**A KEY STRATEGY OF THE CBAA IS TO ASSIST STATIONS TO BUILD THEIR CAPACITY. THIS MEANS, HELPING YOUR STATION TO BUILD ITS SKILLS, RESOURCES, KNOWLEDGE, PERSONNEL, INFRASTRUCTURE, CONTENT**

**AND INCOME TO CONTINUE THRIVING AND GROWING TO MEET THE CURRENT AND CHANGING NEEDS OF YOUR COMMUNITY.**

I've recently been thinking about the many ways in which we do this. But what exactly does capacity building mean, and what does it look like?

A traditional understanding of capacity building in the not-for-profit sector is one that highlights that organisations accepting help or support (be it through partnerships, contractors or funding avenues) must eventually grow up (and "on") and be able to eventually stand on their own two feet. And this may be true, and one of the things we assist stations to do and be is independent and sustainable.

But this narrow definition can sometimes be detrimental. If the "ultimate goal" of a not-for-profit organisation is a complete state of self-sufficiency where they are not reliant on external resources to run or support operational tasks, then organisations end up doing a lot of highly-specialised operational tasks that they might not have trained people or enough people to undertake. This especially impacts small organisations with limited personnel, or, like many community radio stations, those that are volunteer run. Trying to do a lot of things not so well instead of a few things really well can often lead to burnout or an unsustainable organisation.

All types of organisations outsource work: be that accounting, report auditing, market research, web development and maintenance, or waste collection services. By not

bringing these operational tasks into your organisation, it doesn't mean that you're not independent or sustainable, but rather you've found a model that allows you to focus on your organisation's key purpose and tasks. Perhaps in community radio, you bring a bookkeeper in, so you can focus on creating engaging radio content that reaches your community.

We understand this model can be challenging for volunteer-run stations, and all stations have limited finances. One way we aim to help build stations' capacities is by providing affordable or free services and partnerships. For example, the CBAA provides Radio Website Services (RWS), a tailored website package that is developed for community broadcasters, by community broadcasters, and can be catered to your unique needs - including IT support and training. We provide the Community Radio Network (CRN), which offers supplementary content you can use to broadcast alongside and enhance your local programming offerings. Our Amrap services help you find the newest Australian music that you can access for free, to help build your station's library and find new artists, which you can share with your listeners. The aim of these services is not to take away from your independence, but rather to support your independence, and assist you in making the best radio possible to service your community.

So I propose a new way of thinking about capacity building: one that really helps us to become the best community organisations that we can be, that enables us to focus on our specialities, provides us with time and scope to learn new things, and relies on healthy partnerships for other organisational functions. Our sector has a long history of collaboration, as well as sharing knowledge, music, content and resources, and has always worked creatively to problem solve and contribute to a diverse and democratic Australia. We've never been afraid to ask for help when we need it, and continue partnerships when they're working and meeting our needs. I look forward to continuing in partnership with you all.



# 10 good governance tips for community radio boards/committees

By Danny Chifley, CBAA

INDUSTRY TRENDS, NOT JUST IN COMMUNITY BROADCASTING BUT FOR ALL ASSOCIATIONS, POINT TO THE IMPORTANCE OF GOOD GOVERNANCE - PROCESSES, ACTIVITIES AND RELATIONSHIPS THAT SAFEGUARD ORGANISATIONAL EFFECTIVENESS AND ARE THE SIGN OF A HEALTHY ORGANISATION.

ONE OF OUR RECENT CBAA WEBINARS, SUPPORTED BY THE CMTO, FEATURED THE CBAA'S CEO, JON BISSET, AS HE PRESENTED HIS TOP 10 TIPS FOR GOOD GOVERNANCE, HIGHLIGHTING HOW THESE PRACTICES CAN HELP ENSURE THAT THE DAY-TO-DAY WORK OF YOUR STATION ALIGNS WITH AND CONTRIBUTES TO ACHIEVING YOUR PURPOSE.

## 1. Hold a planning day

An annual planning day is a fantastic opportunity to connect with others at your station and develop (or update) your strategic plan. Consider inviting all relevant stakeholders - members, sponsors and others.

Knowing which direction your station is going in is vital. A strong vision statement and strategic plan that illustrates what the station wants to become in the future and how it's going to get there is vital. This plan should be concise and comprehensive, and easily communicated to listeners, members, staff and volunteers and supporters.

## 2. Have appropriate minutes

There is an art to minute taking. While minutes should record the decisions made by the board and the reasons for those decisions, they are not a transcript of every word that was said during the meeting, or a record of individual directors' contributions or voting.

Minutes of any board or committee meeting should be circulated to board members as soon as possible after a meeting and well before the scheduled date of the next meeting. They are not usually made publicly available, though decisions made by the board can be communicated more broadly.

## 3. Communicate the board's decisions

Communicating regularly with your stakeholders and community is vital to ensuring you are representing them in all aspects of operations.

Communication about the board's role and ongoing work helps build trust and confidence, and stable governance. Good two-way communication to and from the board is transparent and provides clarity. A positive image will also appeal to future board members.

## 4. Review your constitution every few years

In addition to it being a legal requirement, the rules or constitution of a not-for-profit are a road map for running the organisation, providing clear guidelines on your station's structures and processes.

While these should be sturdy enough to provide a solid foundation for the organisation, they also need to evolve and adapt to reflect the changing nature of both your station and the community you serve.

The CBAA can provide you with a constitutional template that adheres to state-based model rules, which also incorporates constitutional content required by the Australian Communications and Media Authority.

## 5. Ensure balance between board turnover/continuity

Getting the tenure of board directors right is often a tricky balance, weighing up the need to maintain institutional knowledge and the need to inject fresh blood into the organisation on a regular basis. This is also an area that is likely to be one of the more potentially contentious aspects of organisational administration.

Serving on a board is a significant commitment and an individual has every right to feel valued and appreciated. However, it's important to not lose sight of the ultimate goals of the organisation. Steady turnover at a board level is vital in assisting. So, how best to institute such a practice?

## 6. Have term limits for your station's board members

If your station has a healthy membership, it means you also have a pool of potential board members, full of ideas, enthusiasm and excitement. However, new blood into the organisation may come at the expense of long-serving members moving on. Effective governance practices can support this process and help make it a positive experience for all involved.

A constitution which is clear about maximum terms can help set expectations early for board members and avoid any nasty or awkward encounters down the track. Industry recommendations are to have board members serve a maximum of six to eight years then step down from the board for at least a year before being eligible for election or appointment again. Anything over eight years can see the board becoming stagnant.

Two or three year term lengths are also much better lengths as it can take a year to simply get your head around how a station really works and what direction it should take. Of course, the organisation still needs to ensure that it retains organisational knowledge. Which bring us to our next tip...

## 7. Stagger terms

Staggered terms describes a board election process in which members serve the same duration, but are not all elected at the same time. For example, a board comprising of seven members could vote on four positions one year and three the next, meaning new members with minimised loss of organisational knowledge.

Additionally, having staggered terms embedded in your constitution also lessens the probability of all board members leaving at once.

## 8. Expect quality and timely financial reports

Boards need to receive timely, accurate and clear financial reports. They should be accessible, easy to read and understand, and most importantly, they should accurately convey the financial situation of the station to all board members - not just the Treasurer.

The benefit of having a financial professional as part of your board can't be understated. Luckily, many stations are able to source individuals who reside in the sweet spot between financial professional and committed community broadcaster. Those who aren't as lucky are urged to forge a relationship with their local chamber of business or equivalent organisation for support, as well as accessing resources from organisations including the Community Media Training Organisation (CMTO).

## 9. Avoid having an 'inner-board'

Openness and transparency is the bedrock upon which all successful stations are built, and this includes at a board level. For matters that genuinely need board approval, ensure that all board members are involved rather than a select few, such as through the use of an Executive Committee. Consider using technology to allow board members unable to attend meetings in person to offer their input.

## 10. Aim for a board size of seven to nine

Bigger is not necessarily better. Research shows that the ideal size for a not-for-profit board is seven to nine board members, and an odd number is recommended to avoid any deadlocks on voting.

This session was originally held as a CBAA Webinar. Missed one? You can catch up on all past webinars at [www.cbba.org.au/webinars](http://www.cbba.org.au/webinars).

Want to check your station's governance temperature? Complete the free Community Radio Station Health Check: [www.cbba.org.au/stationhealthcheck](http://www.cbba.org.au/stationhealthcheck)

Get the CBAA's Constitutional Template for your station by emailing [office@cbba.org.au](mailto:office@cbba.org.au) or calling 02 9310 2999.

# Amrap Q&A

By the Amrap Team,  
CBAA

AMONGST THE TOP REASONS AUSTRALIANS GIVE FOR TUNING IN TO COMMUNITY RADIO ARE SPECIALIST MUSIC PROGRAMS AND AUSTRALIAN MUSIC, AND ACROSS AUSTRALIA, NO LESS THAN 37% OF MUSIC BROADCAST ON COMMUNITY RADIO IS FROM AUSTRALIAN ARTISTS. THE CBAA IS AN ESSENTIAL LINK BETWEEN COMMUNITY RADIO AND MUSIC INDUSTRY, PROVIDING MUSIC DISTRIBUTION AND WEBSITE SERVICES THROUGH ITS AMRAP INITIATIVE.

IN THIS SERIES, WE HEAR FROM A MUSICIAN AND A BROADCASTER FOR THEIR OPINIONS ON COMMUNITY RADIO, THE MUSIC INDUSTRY AND HOW THEY ARE SUPPORTED BY THE CBAA THROUGH AMRAP.

Jamie Hutchings is an Australian musician best known for his time in Sydney indie-rock legends Bluebottle Kiss, and has since gone on to release albums with his band Infinity Broke as well as several solo albums that find him in folk-ier territory. The latest of these more intimate journeys from Hutchings is also one of his best, *Bedsit*, released earlier this year to great reviews. One of the hardest working independent Australian musicians around, Hutchings self-funds and self-releases his work, along with booking his own tours, and we thought Jamie would be perfect to reflect on the value of Amrap and community radio in general.

**What are some challenges you've faced as an independent artist getting your music out to new audiences?**

There are less outlets I think, or less reliable permanent outlets. Also there is a lot of music, it helps to be recommended.

**Why is community radio so important to Australian musicians?**

By and large, community radio stations play more Australian music than other stations. They also tend to have specialist shows run by true long-term-listening DJs.

**How have community radio stations in NSW in particular helped you to build your audience?**

They'll often plug your shows, and given their audiences are aware of the venues they're talking about, it creates awareness. Certain shows

come with inbuilt trust with their listeners I think, too. So if a certain specialty show plugs your show or your music their audience will have more of a tendency to take note.

**Tell us how Amrap's music distribution services helped you to promote your music to community radio nationwide.**

It's helped interstate - community stations change over staff regularly so it's hard to make contact with the same person. If the CD has been recommended by Airlt it gives you a head start.

**How will you follow up on the services Amrap has provided to you with your music?**

I'm doing some extensive touring for this release so I think it'll be good to see what stations are on my route and zone in on the ones that have been serviced.

**How does community radio provide the network you need as an independent artist to keep producing music?**

The independent music scene should be a community, the whole idea of anything with the word 'community' in it is that you build and share, community radio is a perfect place for that to happen.

**What have you discovered about community radio broadcasters as you travel from town to town touring Australia?**

That they often have a lot of control over what they play, their tastes can shape that of their listeners.

**Do you use Amrap's Airplay Search to find out what program makers are spinning your tracks?**

I have in the past, it's surprising some of the places your music ends up getting played!



**The Band Next Door is 2SER's weekly, Australian, independent music program. Hosted by Cameron Menegoni at the station in Sydney, listeners are treated to an incredibly eclectic range of locally-produced sounds from folk to pop, metal to experimental. Cameron's omnivorous approach to The Band Next Door's diverse programming is, in part, fuelled by his use of the Amrap Airlt website where he's able to order from the vast catalogue of new Australian music constantly updated for community radio broadcasters. The Band Next Door is also a finalist in this year's CBAA Awards Contribution to Australian Music - Radio Program category.**

**Tell us about 2SER's The Band Next Door.**

*The Band Next Door* on 2SER is a program that showcases the 'alternative' spectrum of local and national music. It covers highly original and authentic artists from all over the greater Sydney area as well as the underground community across Australia, bringing to light bands that otherwise wouldn't be heard on Australian radio stations.

I host this program because it excites me. To know that there are all these incredible minds all over the country in totally different environments, working everyday jobs, but still driven to create something. To know that this is happening, not only does it inspire me to do my show, but it pumps me with adrenaline and every

week I can't wait to get into the studio to show the listeners what is currently being brewed all over.

**How important is Australian music to your listeners in Sydney?**

Australian music is important to the listeners of Sydney because it is a reminder of the immense talent that is just bubbling under the surface. In a time where Sydney's nightlife is being ravaged by lockout laws [and] venue closures - you'd think that there wouldn't be any creatives left in the city, but nothing could be further from the truth. There is so much happening out there just waiting to be heard.

This is where people cut their teeth, learn their skills, and harness their craft. People have to start somewhere and I find what they begin with is the best product of all: something that is truly from the heart and soul, not looking to get signed by a major label, just doing it for the love of music.

I hope that when people see a great band, it rubs off on them and helps spark their own ideas.

**Why do you volunteer to make an Australian music program on community radio?**

I wasn't the one that started *The Band Next Door*; it was airing on 2SER long before I came into the mix. I inherited the reins from Celine Narinli (now working at Triple J), who took over from Tim Higgins, who took over from Mike Williams (now at

Double J and RN) and Philippe Perez (now at CAAMA). Originally I had another idea for a music program, but was offered the role on *The Band Next Door* and fell in love with it pretty much instantly, because there are so many styles of music that I play each week, it's really hard for me to get bored. I really enjoy having people in the studio, getting to know them and being able to see their face at a gig and have a chat about what we've both been up to.

**You use Amrap's Airlt to source new music for radio play. Why is it a handy resource?**

Airlt is a handy source to find music from bands that aren't on other platforms like Unearthed or Bandcamp. I also like how official Airlt is. I feel like I am doing more when I order music off Airlt as it goes towards the chart and counts for the band in a more substantial way. It also has a large amount of categories to pick from, with genres that I wouldn't really think about much, but do find gems that add a different and unexpected flavour to the show. It's also great to see the list of music providers on the side of the website, as sometimes sporadically I'll click on a name that I recognise and check if there's been any new releases through the label/provider or something that I might of missed that I'm sure I would have really enjoyed.

**What Airlt features do you like most and why?**

Previewing the songs and seeing details about the track energy/mood and the vocalists. I get very particular about having the right balance of gendered vocals in the program, so seeing details like that saves me a lot of time and effort when I'm pulling out my hair in the hours before a show worrying about my playlist. Those same details also extend with the bands' social media accounts, to get immediate access to the group so to speak.



# Volunteer Grant Assessors

## THE HEART OF THE COMMUNITY BROADCASTING FOUNDATION

By Chantelle Courtney, CBF

**GRANT ASSESSORS ARE A PASSIONATE TEAM OF VOLUNTEERS AT THE COMMUNITY BROADCASTING FOUNDATION. FOR EACH GRANT ROUND, 125 GRANT ASSESSORS REVIEW INCOMING APPLICATIONS AND HELP DETERMINE HOW GRANT FUNDS SHOULD BE SPENT. LAST YEAR, THE CBF GRANT ASSESSOR TEAM REVIEWED MORE THAN 1,100 GRANT APPLICATIONS.**

We spoke with Wayne Harris and Orietta Wheatley to find out what motivates them to volunteer as Grant Assessors.

Wayne has been a CBF Grant Assessor since 2016. As the President of Smart FM, he is always up for a chat about all things community radio.

After volunteering at Smart FM as a presenter and President, Wayne was looking to gain further experience in grant writing, as well as apply his management experience and insights from more than ten years working with Indigenous communities.

"Being a Grant Assessor has helped me to understand what other stations are asking for and most importantly, the level of detail that's needed for a strong application. I now think differently about grants and that [has] helped our station secure a grant from Swan Hill Rural City Council."

Volunteering as a Grant Assessor has helped Wayne grow his knowledge, and he is currently trying to recruit other people at his station to join him.

"If you want to learn how to write a good application, get involved!"

Orietta shares a similar experience. She coordinates, produces and presents the



Mauritian program and *Women's World* programs on 3ZZZ in Melbourne.

"I have been a team leader for both programs for many years and have trained broadcasters from diverse ethnic backgrounds since about 2004."

Orietta brings a number of qualities to the task of assessing grants including a passion for ethnic broadcasting, attention to detail and an analytical mind, and she has used these skills both as a Grant Assessor and previously as a member of a Grants Advisory Committee.

"I enjoy it and I hope to continue this work!"

“  
Being a Grant Assessor has helped me to understand what other stations are asking for and most importantly, the level of detail that's needed for a strong application.”

Are you looking to give back to community broadcasting or gain insight into the grants process? The CBF is looking for new Grant Assessors to join the team. Apply your expertise to review grant applications of other community media organisations. You'll learn how others approach the application process and use your experience to benefit community media.

Joining the Grant Assessor team, you'll be guided by Georgie Boucher who will provide you with training and support. You'll also work alongside a supportive team of Grant Assessors who share your passion for community broadcasting.

LEARN MORE AT [WWW.CBF.ORG.AU/GRANT-ASSESSOR-TEAM](http://WWW.CBF.ORG.AU/GRANT-ASSESSOR-TEAM)

## REVIEWING THE COMMUNITY RADIO BROADCASTING

AN UPDATE

# CODES OF PRACTICE

The CBAA is currently undertaking a review of the Community Radio Broadcasting Codes of Practice ("the Codes"), which set out the guiding principles and policies for programming on community broadcasting stations, as well as the operational standards for stations that hold a community radio licence. The Codes may cover programming requirements, fairness and accuracy in news and current affairs reporting, complaints handling and sponsorship, among other matters. While not replacing the licence conditions in the Broadcasting Services Act, they are complementary and stations are obliged to follow both the licence conditions and the Codes.

As the largest of the peak community radio representative organisations, the CBAA develops the Codes in consultation with the community radio sector and the Australian Communications and Media Authority (ACMA).

The purpose of the review is to bring the codes up to date with current practices. The review process includes a series of consultations with stations and other stakeholders, researching issues raised in relation to the current Codes, reviewing other sector Codes and guiding documents, and discussions with the ACMA.

### WHAT'S BEEN DONE SO FAR?

The CBAA has been speaking with stations and other stakeholders about their thoughts on the current Codes and the Broadcasting Services Act. So far, we have held focus groups and teleconferences in Melbourne, Brisbane, regional QLD, Adelaide, Alice Springs, and regional NSW, as well as conducting interviews and discussions at the Community Broadcasting Sector Roundtable with the National Ethnic and Multicultural Broadcasters' Council, Community Broadcasting Foundation, Radio for the Print Handicapped Australia, First Nations Media Australia, Australian Community Television Alliance and Christian Media and Arts Australia.

The feedback has been invaluable in informing our thinking, revealing some fascinating views on community radio for us to take into account.

A range of key issues have been raised by those with whom we have spoken so far. It has been suggested, for example, that there should be further clarity around complaints processes, including what constitutes a valid complaint and how complaints should be managed. As well as refining the complaints Code, the CBAA is working to develop a clearer process around complaints handling that will support the new Codes.

Consultation feedback strongly supported an approach to strengthening station governance and we were told that a clearer articulation of good governance would be welcome. The CBAA is also looking to align the governance Code with the Australian Charities and Not for Profits Commission (ACNC) governance principles to reduce red tape for stations that also report to the ACNC.

Public debate about gambling advertising on commercial radio and TV means we need to consider the issue in our sector. Feedback suggests that this isn't a significant issue for the sector, however, we should be encouraging responsible gambling where applicable.

In general, there was strong support for the CBAA to develop additional guidance and case studies to support the Codes and guide a station's implementation in their unique organisational context.

Some issues relating to the Broadcasting Services Act (such as the five minute sponsorship allowance and the definition of advertising) were also raised. While not within the scope of the Codes review, the CBAA will continue to be informed by such discussion.

### WHAT'S NEXT?

In the next few months we will be working to incorporate feedback we have received into a draft Codes of Practice and then seeking further input from the community broadcasting sector.

### QUESTIONS?

If you have any questions about the Codes review process or would like to provide feedback on the current Codes and how they affect your station, please email Holly Friedlander Liddicoat at [hfriedlander@cbaa.org.au](mailto:hfriedlander@cbaa.org.au)



Analogue mixing console (pre-wired cabling) with remote interview terminal

CELEBRATING 10 YEARS IN PARTNERSHIP WITH COMMUNITY RADIO



PY Media Case Study

Pitjantjatjara Yankunytjatjara Media (PY Media) operates the Radio 5NPY Network and produces specialised local content for the community of the APY Lands, which are located south of Uluru. This includes cultural and linguistic content, oral histories, interviews with services providers, community talkback and outside broadcasts. They also broadcast meetings, offer translation services and produce and record music. All these services are designed to keep Anangu aware, informed and happy

across the APY Lands in the remote north west of South Australia.

PY Media's General Manager, Thomas Holder, provides leadership to the organisation and was looking to solve a problem with a piece of the station's broadcast equipment when he first approached Broadcast Components. Applying their more than 40 years of industry experience, including remote support of monitorable and controllable studio and transmission facilities in Pacific Island nations, the Broadcast Components team was

able to solve the issue with this third party piece of gear and restore on-air broadcasting.

This was the start of a relationship which would expand when Thomas wanted to future-proof and stabilise PY Media's broadcast facilities and improve audio quality. The collaboration has led to the design and installation of two remote-controllable digital broadcast studios (AEQ Capitol mixing consoles and associated audio equipment from Sennheiser and Rode - pictured top-right) in Umuwa which

“

Broadcast Components has been an integral part of PY Media's strategy to deliver reliable, high-quality community radio services to the community of APY over the past five years. ”

broadcasts high quality stereo audio to the geographically diffuse Remote Indigenous Broadcast Service (RIBS) sites. Satellite receiver equipment, audio processing (BW Broadcast Encore) and remote-monitored transmitters (BW Broadcast TX300) were supplied and are essential in distributing reliable services to Anangu of APY.

Several RIBS sites have now been commissioned with tailored turnkey designs to support the broadcast operations of PY Media's network. These complete studio packages include analogue mixing consoles (D612 from Solidyne) and studio accessories including microphones, headphones, UPS, speakers, monitors and more, ensuring high quality community radio.

PY Media's work also includes capturing high quality video, supported by Broadcast Components.

PY Media General Manager Thomas Holder says the partnership is one that extended from microphone to transmitter.

“Broadcast Components has been an integral part of PY Media's strategy to deliver reliable, high-quality community radio services to the community of APY over the past five years. Whether it be providing advice on the design of new radio studio equipment purchases and transmission solutions, progression to AoIP or technical support, the team at Broadcast Components provide quality advice and technical support above and beyond normal expectations. We are happy to congratulate Broadcast Components on their ten-year milestone and look forward to working with them into the future.”

**BROADCAST COMPONENTS OWNER AND FOUNDER, SHANE PRITCHARD**

“In 2018, Broadcast Components



celebrates its ten-year anniversary. We are delighted to have achieved this milestone and look forward to our continued partnership with local and national radio stations. The 'choice with value' mission statement drives our core thinking and has been instrumental to our success from the studio to the transmitter, and outside broadcast, where we have offered advice, technological leadership and market-leading solutions to match your requirements.”

Find Broadcast Components online at [www.broadcastcomponents.com.au](http://www.broadcastcomponents.com.au) or call Shane or Sean on 02 8883 4670 - dial 2 for sales and support.

**Broadcast Components is a valued partner of the CBAA.**

## 7 Badass Reports

### for Community Radio Station Managers

MAKING INFORMED BUSINESS DECISIONS

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Rehabilitation Radio:

# PRISON RADIO ACROSS AUSTRALIA

By Nick Baskerville, CBAA

We are fortunate to work in a sector that can enable and provide a platform for those who have historically found it difficult to be heard. Community radio in Australia is often an outlet for sectors of our society that sit on the fringes, and can act as a conduit for those who feel the most isolated to feel connected.

The vital role played by community radio includes pursuing the principles

of democracy, access and equity, especially for people and issues not adequately represented in other media. Those in prison are a group traditionally not afforded access to the airwaves.

Last year, a pilot program run at Mobilong Prison by the University of South Australia sought to find out what people experienced when they participated in a radio program run from inside a prison. The program

was funded by a grant issued by the South Australian Department of Community Services, and results showed the unquestionable benefits the program had on participants' overall mental health, confidence and skills acquisition. The findings have been delivered back to the South Australian Government along with a feasibility study on how future programs could be implemented throughout the state's prison system.

“

...made me feel like somebody, it makes me feel important and helped with a lot of self-confidence building and that's really good”

However, the Mobilong pilot isn't Australia's first foray into prison radio. Community radio has a long and proud history of supporting people in prison via the airwaves. Check out three leading examples of prison radio programs from across the country, as this cross-section of our sector continues to garner attention from state and federal governments for its unquestionable benefits for all involved.

**WKRP  
6DBY and West Kimberley  
Regional Prison  
Derby, Western Australia**

One of the country's most remote prisons, situated in Derby in Western Australia, has garnered attention recently for their weekly hour-long radio program broadcast in conjunction with local community radio station 6DBY. The program is run by prisoners who program music and conduct interviews. Before going on air, each volunteer must be trained on how to technically run the show and operate a panel, in addition to developing announcing skills.

The program has recently expanded its audience, with the McGowan Government giving special permission for the program to be broadcast across the state via the National Indigenous Radio Service (NIRS). WKRP has been praised for the participants' positive experience, with significant impacts on their chances of successful rehabilitation in life beyond the prison system. Announcer "Jamie Boy", who is serving time for drink driving

offences, recently told the ABC that being an announcer on the show has "...made me feel like somebody, it makes me feel important and helped with a lot of self-confidence building and that's really good".

**Check out WKRP at:  
[www.6dby.com.au/specialty-shows](http://www.6dby.com.au/specialty-shows)**

**BEYOND THE BARS  
3CR Community Radio  
Fitzroy, Melbourne**

*Beyond the Bars* is one of the sector's longest-running prison radio projects, operating for the past 17 years. The program airs each year in July, and is a partnership between Melbourne-based community radio station 3CR and NAIDOC week. The series of shows broadcast gives a voice to Indigenous men and women from across the Victorian prison system. Participants are given a chance to share their stories and unique points of view about life as a prisoner, and express the cultural impact this has on them both individually and as an Indigenous Australian.

The *Beyond the Bars* series is a well-respected part of each year's NAIDOC week line up, and podcasts of past years' programs can be found at [www.3cr.com.au/beyondthebars](http://www.3cr.com.au/beyondthebars)

**JAILBREAK RADIO  
2XX, 2DRY, 3CR COMMUNITY  
RADIO, 2SER, KOORI RADIO,  
RADIO SKID ROW**

The Jailbreak Health Project is a health and wellbeing initiative funded by NSW Health with the aim to reduce the transmission of HIV, hepatitis

and other blood-borne viruses. One component of the project is the half-hour radio program *Jailbreak Radio*, which focuses on prisoners' music, poetry, stories and opinions and provides connection between those inside and the families and friends outside. The project also supports and promotes the post-release facilities available at Sydney's Community Restorative Centre.

**Listen back at:  
[www.2ser.com/jailbreak](http://www.2ser.com/jailbreak)**

The development of prison radio both internationally and domestically is an important part of community radio's role in engaging communities, and the CBAA looks forward to hosting the Chief Executive of the UK's Prison Radio Association Phil Maguire at the 2018 CBAA Conference, to be held on the Gold Coast from 8 - 10 November.

The Prison Radio Association runs the world's first national radio station for prisoners. Phil will share his insights in developing and managing a national prison radio service. Phil will also be joined by Dr Charlotte Bedford (University of Adelaide) and Dr Heather Anderson (University of South Australia), who were both involved in Mobilong's pilot prison project. Dr Bedford and Dr Anderson will hold a workshop that will provide ideas, support and answer questions for stations wishing to help develop prison radio right across the country.



Get more information  
and your ticket at  
[www.cbba.com.au/  
conference](http://www.cbba.com.au/conference)

# An interview with The Colonel

By Andrew McLellan, CBAAs Community Radio Network

Since 1978, Mark 'The Colonel' Doherty has presented *Nothin' But The Blues*, week-in, week-out on 4ZZZ in Brisbane and for the last two decades nationally on the Community Radio Network. After 40 years, he's making way for the next generation of blues broadcasters. As such, we thought it might be a good chance to catch up with this dedicated community radio veteran.

## HOW DID YOU FIRST HEAR 4ZZZ AND GET INVOLVED?

I think everyone in Brisbane who was interested in non-commercial music in 1975 knew that 4ZZZ was going to start up - Australia's first community FM stereo radio station, in li'l ol' Brisvegas! I had met Jim Beatson who was a driving force behind the station, and from December 1975 to 1977 *Nothin' But The Blues* was presented by Michael Mayer. Greg Cuffe and I were members of the Australian Blues Society, and Greg went from record provision under Michael to co-hosting with Ben Gosney. I joined in 1978, and Greg and I shared the show for 20 years. In the 1990s, Helen Rankin and Dave McEwan (now at Perth's RTRFM) co-presented too. But since going national two decades (and over 1,000 shows) ago, I've flown solo (though with regular specials from Mark Hipgrave).

## WHAT WAS YOUR INVOLVEMENT WITH THE WIDER BLUES SCENE BEFORE RADIO?

Initially I was just a music fan, collecting records, absorbing information and going to concerts, but in my late thirties I started playing harp and singing. In 1998, I was playing summer gigs in shorts with Natural Born Lovers. Our singer kept referring to my 'chicken legs' and my resemblance to a certain well known Kentuckian. It (the name, The Colonel) stuck. To be honest I have played it up a bit.

## WHAT WOULD YOU SAY THE IMPACT OF COMMUNITY RADIO ON THE AUSTRALIAN BLUES SCENE HAS BEEN SINCE THE 1970S?

There are two things. Firstly, the music scene became much more democratic. There was access to and information about local bands and forms of music not sanctioned by the corporates, synchronising with the burgeoning punk scene. Secondly, listeners had access to alternative news sources and contrary political views. In Brisbane, this occurred explosively under the repressive Joh Bjelke Peterson regime. The current scene is a little more sedate musically and politically,

and there are more media channels available, but community radio keeps it real and local.

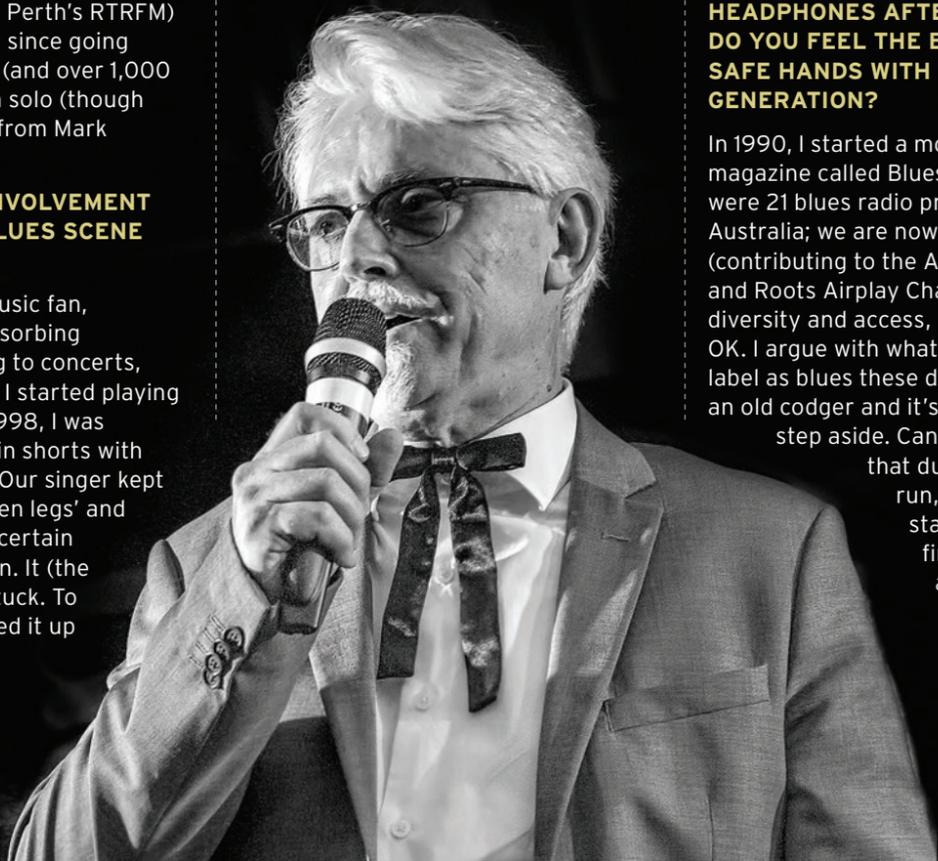
## BETWEEN RADIO AND WRITING, IS THERE AN INTERVIEW OR GUEST FROM YOUR CAREER THAT REALLY STANDS OUT?

I've been really lucky to have met many of my musical heroes. The craziest, most entertaining was definitely Screamin' Jay Hawkins. The most satisfying was the lovely B.B. King, once I got past his minders. The toughest was R.L. Burnside. All answers were either 'Yeah', 'Uh-huh' or 'Well, well, well'.

## YOU'RE HANGING UP THE HEADPHONES AFTER 40 YEARS. DO YOU FEEL THE BLUES IS IN SAFE HANDS WITH THE NEXT GENERATION?

In 1990, I started a monthly newsletter/magazine called Blues On Air. There were 21 blues radio programs in Australia; we are now closer to 50 (contributing to the Australian Blues and Roots Airplay Chart). In terms of diversity and access, I think we are OK. I argue with what some people label as blues these days, but I'm just an old codger and it's time for me to step aside. Can I just point out

that during its four year run, Blues On Air started Australia's first national blues awards, long before the ARIAs! So there.



## COMMUNITY RADIO NETWORK PROGRAM GUIDE NOVEMBER 2018 : CRN-1



National Radio News (4 min) on the half hour from 06:00-09:00 and every hour from 09:00-19:00 Mon-Fri, and on the hour from 06:00-12:00 Sat-Sun  
BBC World News (5 min) at 00:01 & 05:01

	MON	TUE	WED	THU	FRI	SAT	SUN
00:01	BBC World News						
00:06	Global Village	The Bohemian Beat	Nothin' but the Blues	Under African Skies	Pop Heads	Amrap Radio Program	Tecka's Rock & Blues Show
00:30							
01:00	Indij Hip Hop Show	The Tiki Lounge pt 1	New Releases Show	Roots n Reggae Show	Definition Radio	Live Delay	
02:00	Jazz Made in Australia	The Tiki Lounge pt 2	New York Jazz	A Jazz Hour	The Breeze	Contact!	Beale Street Caravan
03:00	The Phantom Dancer	Hot, Sweet & Jazzy		Let The Bands Play	In a Sentimental Mood	Aussie Music Weekly	It's Time
04:00	Three Chords and the Truth	Spotlight	Off the Record	Beale Street Caravan	Dirt Music	Playback	Bluesbeat
05:01	BBC World News						
05:06	Good Morning Country (live) The best in country music to kickstart your morning Incorporating Rural Livestock 05:30 & Rural News 06:05					The Folk Show	Nothin' but the Blues
06:00						Saturday Breakfast (live)	Countryfolk Around Australia (live)
07:00							
08:00							
09:04	Wellbeing	WorldLink	The Why Factor	Dads on the Air	Vision Australia Hour	Real World Gardener	In a Sentimental Mood
	Lost In Science		This Way Out	Regional Voices		Jumping Jellybeans	
10:04	Alternative Radio	A Question of Balance	Anarchist World This Week (live)	Wellbeing	World Hacks	Dirt Music	The Bohemian Beat
10:32		Beyond Zero		Inside Motorsport/Recorded Live	Service Voices		
11:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Overdrive	Heard it Through the Grapevine
						The Fourth Estate	On the Money
12:04	Reports and Segments: Rural News 12:05, Rural Livestock 12:09, Daily Interview 12:17					Arts Alive	Hot, Sweet & Jazzy
12:30	N. Indig. News Review	Living Planet	More Civil Societies/Overdrive News/Q-munity Network News	WINGS	Spectrum		
13:04	Think: Stories and Ideas	Listen to Older Voices	Extras 1	Cinemascope	Women on the Line	The Mike McColl Show (live)	Three Chords and the Truth
13:32	Fair Comment	Accent of Women		Lost in Science	Pregnancy, Birth & Beyond		
14:04	Let the Bands Play	Nothin' but the Blues	Extras 2	Jazz Made in Australia	Dirt Music		Recorded Live
							Ultima Thule
15:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music		
16:04	Arts Alive	Primary Perspectives	Diffusion	Under African Skies	Earth Matters	Live Delay	Babylon Burning
16:32			All the Best		Zed Games		
17:04	The Wire - national independent current affairs (live)					A Jazz Hour	Off the Record
17:30	National Radio News state-based bulletins: 17:30 QLD; 17:35 ACT/NSW; 17:40 TAS/VIC; 17:45 NT/SA; 17:50 WA						
18:04	The Phantom Dancer	Radioactive	Stick Together	Global Village	Three Chords and the Truth	Top of the Pops	Concert Hour
18:32		Real World Gardener	Jailbreak				
19:04	Vision Australia Hour	Service Voices	New York Jazz	Word For Word	Pop Heads	Jam Pakt pt 1	Fine Music Live
		Think: Stories and Ideas				Jam Pakt pt 2	
						Jam Pakt pt 3	
20:00	It's Time	Democracy Now!		Spotlight	Definition Radio	Bluesbeat	Hit Parade of Yesterday
21:00	Aussie Music Weekly	The Breeze	Amrap Radio Program	The Folk Show	Urban Meltdown	Roots n Reggae Show	The Tiki Lounge Remix pt 1
22:00	Off the Record	Sub-sequence	45RPM Side A	Playback	Babylon Burning	New Releases Show	The Tiki Lounge Remix pt 2
			45RPM Side B				
23:00	The Folk Show	Beale Street Caravan	45RPM Side B	Contact!	Indij Hip Hop Show	Aussie Music Weekly	Playback

All times AEST/AEDT. Visit [www.cbaa.org.au/crn](http://www.cbaa.org.au/crn) for full descriptions, latest updates and the program guide for CRN-2 Night Talks.

CRN is supported by the Department of Communications and the Arts via the Community Broadcasting Foundation - [cbf.com.au](http://cbf.com.au)



# OUT OF THE BOX

HELEN JENNINGS OAM, PBSFM



I HAVE WORKED AND VOLUNTEERED IN THE MUSIC INDUSTRY ALL MY ADULT LIFE, WHICH HAS BEEN A RICH AND REWARDING EXPERIENCE.

I was very humbled with the 2018 Queens Birthday Honours announcement, as I was awarded the Medal of the Order of Australia (OAM) for services to music, particularly through community radio broadcasting. I was honoured to receive this award, both on a personal level and as a community radio volunteer. It's very gratifying to know that my peers thought enough of my commitment and achievements to nominate me for this highest honour.

My mother was a highly dedicated volunteer, and I realised at an early age that I had inherited her passion for getting involved with community work. I've always had a love of music, and I soon discovered avenues to get more involved to promote the genres of music I love: jazz, and blues and roots. I joined several music club committees, such as being Treasurer of the Victorian Jazz Club for over 15 years, and co-founded the Melbourne Blues Appreciation Society in 1990.

I became aware of PBSFM, then 107.7MHz, in its early days, becoming a member in 1984, a volunteer the following year, and finally a volunteer announcer in 1987. Melbourne musician Kaz Dalla Rosa, then playing harp with the Mojo's (Fiona Boyes'

first band), presented a fortnightly *Women in Blues* show. One night in early 1986, Kaz invited me on to her program to co-present, which I did for the rest of 1986. It was a good fit given my record collection, music knowledge and of course, my passion.

In early 1987, I was asked to present my own show, and *Roots of Rhythm* was born, airing for the first time on Wednesday, 1 February 1987. The show was initially on air each Wednesday afternoon 3.30-5 pm, then 3-5 pm.

*Roots of Rhythm* celebrated 30 years on air last year, 1 February 2017, which fittingly was a Wednesday. I've been lucky enough over those 30 years to interview and meet some of the world's most amazing musicians, such as Taj Mahal, Tony Joe White, Long John Baldry, Paul Jones, Mose Allison (one of my favourite chats), Georgie Fame, Jon Cleary, Charlie Musselwhite, Lonnie Mac (high on the list), The Persuations, Junior Wells, Chris Smither, Big Daddy Wilson and Dale Watson. Joe Camilleri, Judith Durham, Colleen Hewitt, Margret Roadknight, Judy Jacques, Russell Morris and Geoff Achison are just a few of the incredible local musicians I've had the pleasure of hosting on my show.

I've also had lots of friends/colleagues drop in to co-present *Roots of Rhythm*, such as Margret Roadknight, Billy Pinnell, Geoff Achison, Russell Morris and Derek Guille.

Over the years I've been asked what my listener demographic is. The answer is simple: extremely broad, from eight to 80 year olds. I was once asked for a request from a ten-year-old boy, and I held my breath, but I was very pleasantly surprised when he said Mississippi John Hurt! I am still constantly delighted by listener comments.

The growth of PBS and community radio is driven by small groups of passionate volunteers, whose enthusiastic, infectious love of music has developed a much wider listener base. It's this passion to keep sharing the music we love that drives myself and my fellow announcers to broadcast week after week, year after year. I am very proud to be part of such a strong community, and very grateful for the opportunity to do what I love.

*Roots of Rhythm* is on PBS FM 106.7FM in Melbourne every Wednesday 9-11am and streams live on [pbsfm.org.au](http://pbsfm.org.au)

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[www.cbaa.org.au/stationhealthcheck](http://www.cbaa.org.au/stationhealthcheck)

The Community Radio Station Health Check was developed by the Community Broadcasting Association of Australia in consultation with the Community Media Training Organisation and with support from the Community Broadcasting Foundation.



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