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NOVEMBER
2015



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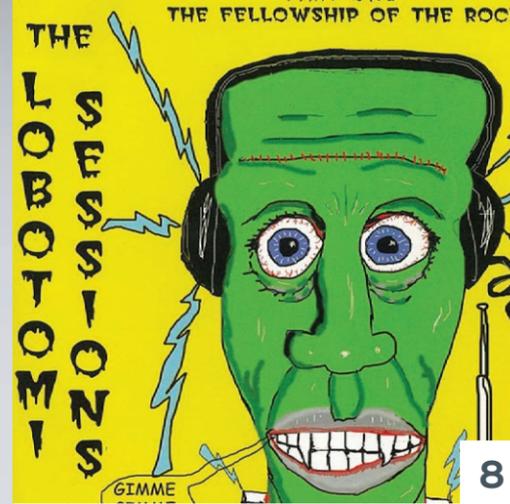
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8



21



14



10



18

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CONTENTS

President's Column	2
CBA Update	3
The Year in Numbers	4
Class of 2015: National Features and Documentary Series	6
As Recommended By.....	8
How to run effective board meetings	10
Community media and digital storytelling	12
Amrap's best ever results for Australian music on community radio	14
Meet the Makers.....	16
Politically Engaging.....	18
A Digital Radio Update.....	21
CBF Update.....	22
CRN Program Guide	24



PRESIDENT'S COLUMN BY ADRIAN BASSO

As we draw near to the end of 2015, it is a welcomed opportunity to look back on the year, and ready ourselves for the next.

Stand outs for me this year have included working with the sector representative organisations within the forum of the Sector Roundtable, which has proven to be extremely productive and is increasing collaboration, sharing of ideas and discussion. One of the highlights has been the development of our collective vision for the future of community broadcasting. Our sector's reflection of and contribution to Australia's open society, strong democracy and vibrant culture is inspiring, and our aspiration to see community broadcasting recognised as a key pillar in Australian broadcasting will drive us forward in years to come.

Another big win was the inclusion of the CBAA on the planning group for the rollout of digital radio. We were very pleased to see the community broadcasting sector recognised as an important player in the landscape in this way.

The CBAA has undergone some important developments this year, launching a new strategic plan centred on three key priorities - building station capability, creating a healthy environment for the sector to thrive and strengthening our capacity to provide leadership. Through our work in these areas, the CBAA has continued to build on its services and provide valuable support to community radio stations all over Australia.

Part of our role as sector leader has been heavy involvement in the Community Broadcasting Foundation (CBF)'s review of its structure and governance. The CBAA appreciates the large-scale impact of the decisions being made and continues to engage with the details of the proposed changes as consultation continues. Information about the process to date is available on the CBAA website, and the current consultation period runs until 18 December.

2016 will undoubtedly be another busy year, in an ever-more rapidly changing environment. We'll be looking to the horizon and taking important steps to create a supportive environment for stations by continuing to build relationships with government and other stakeholders, and further developing a campaign to raise public awareness of broadcasting. We will also address shorter term issues such as the looming digital radio funding shortfall and upcoming review of the Community Radio Broadcasting Codes of Practice.

Finally, on behalf of the CBAA and sector, I take this opportunity to welcome the new Minister for Communications Mitch Fifield - we look forward to working with him in ensuring that community broadcasting is vibrant and thriving for many years to come.

I will be seeing many of you at the CBAA national conference and annual awards ceremony in Terrigal NSW this month - it is always a joy to meet with and celebrate the great work going on in our sector - please do come and say hi!



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cbaaUPDATE

By Jon Bisset, CBAA Chief Executive Officer

WELCOME TO THE NOVEMBER 2015 ISSUE OF CBX. IT IS HARD TO BELIEVE THAT WE'RE COMING TO THE END OF ANOTHER YEAR ALREADY. IT HAS CERTAINLY FLOWN FOR ALL OF US HERE AT THE CBAA.

Driven by the strategic planning that we undertook in 2014, 2015 was always going to be an exciting year. Inspired by the new collective vision for the sector, we articulated our mission to champion community broadcasting.

Our work this year has all been in support of this, and has included:

- The release of our new strategic plan, which is centred on three key priorities - building station capability and sustainability; creating a healthy environment for the sector to thrive; and strengthening the CBAA's capacity to provide leadership.
- Welcoming 11 new members to the CBAA family, including Coast FM 96.3.
- The creation of a new, consolidated web presence, a one stop community radio shop for broadcasters, listeners and musicians.

- The launch and continuation of initiatives to support emerging community radio producers, such as the National Features & Documentary Series and CRN Segments programs.

- A review of research being done in the sector, and putting the National Listeners Survey out to tender, to ensure that all research activity continues to support station and sector needs.

- Participation in a number of different discussions around issues affecting community broadcasters, including the ongoing review of the Community Broadcasting Foundation (CBF)'s structure and governance.

- Assisting with the launch of a new DAB+ RPH service in Western Australia, IRIS Perth.

- Implementing a new functional structure for the CBAA that is designed to better leverage expertise and knowledge-sharing within the organisation.

Before the year draws to a close, we have the great pleasure of gathering with many of you for our annual conference. This year's conference is taking place from 12 - 15 November in Terrigal NSW and, among all others attending, we look forward to welcoming the first recipients of the inaugural CBAA Conference Scholarships. We also look forward to announcing the winners of the 2015 CBAA Community Radio Awards, after receiving a record number of entries this year.

I would like to take this opportunity to say thank you to all of our members, partners and sponsors for another great year. Here is to an action-packed 2016!

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The CBAA in 15 numbers:

A YEAR IN REVIEW

276

CBAA MEMBERS, INCLUDING NEARLY 85% OF PERMANENTLY LICENSED COMMUNITY RADIO STATIONS.

112

REGULAR PROGRAMS AND SEGMENTS DISTRIBUTED VIA THE COMMUNITY RADIO NETWORK EACH WEEK TO 141 SUBSCRIBING STATIONS

232

DELEGATES ATTENDED THE 2014 CBAA CONFERENCE IN ADELAIDE, SOUTH AUSTRALIA

22,851

CDS CONTAINING NEW AUSTRALIAN MUSIC DISTRIBUTED VIA THE AMRAP CD MAILOUT SERVICE TO COMMUNITY RADIO STATIONS ACROSS THE COUNTRY (UP 28% ON LAST YEAR)

95,000+

MUSIC FILES ORDERED FOR AIRPLAY BY COMMUNITY BROADCASTERS USING AMRAP'S AIRIT SERVICE

715

PARTICIPANTS IN THE CBAA WEBINAR PROGRAM

37

DIGITAL RADIO SERVICES OPERATING ACROSS FIVE CAPITAL CITIES

20

LIVE TO AIR OR PACKAGED ONE-OFF OR SERIES SPECIAL EVENT BROADCASTS MADE AVAILABLE NATIONALLY VIA THE COMMUNITY RADIO NETWORK

4,368

NATIONAL RADIO NEWS BULLETINS BROADCAST THIS YEAR

OVER 1,000

RADIO PROGRAMS USED AMRAP PAGES TO LOG MUSIC THEY AIR, FIND ONLINE CONTENT TO MATCH IT, AND THEN PROMOTE IT ONLINE.

11

SAVINGS OPPORTUNITIES AVAILABLE TO CBAA MEMBER STATIONS

3

PRIORITIES LAID OUT IN THE CBAA'S NEW STRATEGIC PLAN TO BUILD A HEALTHY ENVIRONMENT FOR THE SECTOR TO THRIVE, TO GROW THE CAPABILITY OF STATIONS AND TO STRENGTHEN THE CBAA'S CAPACITY TO PROVIDE LEADERSHIP

274

ENTRIES IN THE 2015 CBAA COMMUNITY RADIO AWARDS (RECORD BREAKING!)

MORE THAN 90%

OF ALL MEMBERS SAID THEY ARE SATISFIED WITH THE PERFORMANCE OF THE CBAA

19%

OF COMMUNITY RADIO LISTENING EACH WEEK IS VIA DIGITAL DAB+ SERVICES

Data gathered from CBAA 2014-15 Annual Review, National Listener Survey, CBAA Strategic Plan & 2014 Member Survey.



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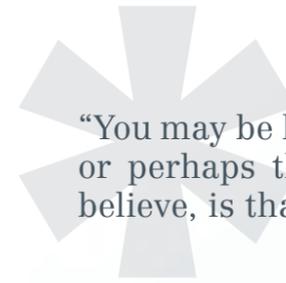
National Features and Documentary Series

By Helen Henry, CBAA

This year saw another cohort of new and emerging producers join forces with the CBAA and Community Media Training Organisation (CMTO) to create radio features and documentaries.

The National Features and Documentary Series aims to encourage storytelling and some fantastic tales have come out of the 2015 series. All 10 features are available for community broadcasters around

Australia to use, either via the CBAA's Community Radio Network (CRN) or online download at cbaa.org.au. One feature will be recognised as part of the CBAA's annual Awards Gala Dinner, held in November.



"You may be listening right now on your radio receiver, streaming on your tablet, or perhaps through an app on your mobile phone, but what may be hard to believe, is that around one hundred years ago, radio broadcasting didn't exist"

HERE WE SNAPSHOT A SELECTION OF THIS YEAR'S FEATURES

AND CHAT TO THE PRODUCERS BEHIND THEM:

RADIO PIONEER WOUND UP THE CAT AND PUT THE CLOCK OUT

"You may be listening right now on your radio receiver, streaming on your tablet, or perhaps through an app on your mobile phone, but what may be hard to believe, is that around one hundred years ago, radio broadcasting didn't exist". Producer Jane Arakawa (2NSB Northside Broadcasting FM 99.3) takes us back to that time, to reveal the passion of one of Australia's radio pioneers, Charles Maclurcan.

TELL US: How you would describe community radio in one word?
"Mosaic"

IT'S THE SATANIC VERSES, LOVE

Ruth Mercer lost her sight 20 years ago. Stella Glorie's (3RPH) documentary is about a book group Ruth belongs to with 14 other self-described 'feisty' women aged 63 - 93 years. All are either blind or have low vision and thanks to technology and audio books and they have found each and are committed to this book group that has been going for 15 years.

TELL US: What do you hope people will take away from listening to your feature?

"As well as finding it entertaining and enjoyable, if they could identify with some aspects that would be wonderful, and maybe come away with more of an understanding that older women and people with a disability still have something to contribute to the world - if the world would just let them."

STAND UP LADIES

Standing up in front of a room full of strangers and trying to make them laugh sounds like a daunting task to most people. Now imagine being one of the relatively small handful of women trying to do just that, in a field still dominated by men. Producer Hannah Reich (Triple R) followed her friend Tash Rubinstein on a journey through Melbourne's open mic stand up comedy scene - and witnessed the highs, the lows and the laughs of just being a woman and standing up.

TELL US: How would you describe community radio in one word?
"Ah very hard to find one word for community radio but if I had to choose one it would be 'warmth'"

- does that make sense? It's so welcoming and generous and kind and warm.

RED DIRT IN BONDI - THE STORY OF BUILDING BRIDGES

Producer Meeghan Bell (3MDR Mountain District Radio) transports us back to Bondi in 1988, the year of the Bicentenary. And with a little help from community radio, the Australian music industry, and a group of people calling themselves the Building Bridges Association, springs a rock concert and double album - and the very beginnings of reconciliation. Strap yourself in for a ride of great music and be prepared for a few home truths.

TELL US: What do you hope people will take away from listening to your feature?

"I hope listeners are moved by the story of the Building Bridges Association, and feel encouraged to learn more about the complex relationship between Black and White Australia - so that one day, we can all be proud to call Australia home."

The National Features and Documentary Series will return in 2016 and is open to anyone who is a volunteer or works at an Australian community radio station. Watch the CBAA website and eNewsletter for updates. This initiative is supported by the Community Broadcasting Foundation (CBF).



ONE OF THE GUIDING PRINCIPLES OF COMMUNITY BROADCASTING IN AUSTRALIA IS TO SUPPORT AND DEVELOP LOCAL ARTS AND MUSIC, AND COMMUNITY RADIO IS MEETING THIS CHALLENGE AND EXCELLING. THE AMOUNT OF AUSTRALIAN MUSIC ON COMMUNITY RADIO HAS NEVER BEEN HIGHER WITH THE 2015 FIGURES SHOWING THAT 39% OF ALL MUSIC PLAYED ON COMMUNITY RADIO IS BY AUSTRALIAN ARTISTS.

As well as services like Amrap contributing to this success by making it easier and more affordable than ever for artists to get their music to community broadcasters, at the station end, you have extremely dedicated music fans, volunteers and staff making sure that quality Australian music is finding its way to the programmers who will play it and the audiences who love it.

Despite music distribution and promotion platforms exploding everywhere, and there never having been more music to choose from, this doesn't always equate to a satisfying listening experience. It's quickly becoming apparent that even the most complex and tailored algorithms don't come close to matching a personal recommendation, whether that's from a friend, a family member or your favourite radio program.

Since the birth of community radio, music directors and program makers have taken immense pride in the work that they do, telling people about the music they love and getting other people excited about it.

I recently chanced upon a 1986 clip on YouTube of Canberra television show *Rock Till Dawn*, with staff from

Canberra's 2XX station speaking about the compilation album *Beyond The Wireless*. The video featured a clip of Mumbo Jumbo's incredible track *Wind It Up* which appeared on the record - a track I've never heard but was immortalised forever thanks to this compilation, waiting for me to discover it almost 30 years later.

It got me thinking about some of the amazing community radio compilations that have come out over the years and how they provide an amazing snapshot of the music of the day.

When I was an announcer at 4ZZZFM in Brisbane, a team of very dedicated station staff and volunteers launched a monumental compilation to celebrate the first 25 years of the station with a collection of songs that accurately mirrored Brisbane's growth as a serious player in the international scene of independent music. (*I'm Stranded* by The Saints, *Karen* by The Go-Betweens and *Task Force* by Razar are still regarded today as tracks that helped shape the trajectory of an international underground music movement. The latter half of the compilation featured the trio of Brisbane bands that were

so influential in the 1990s - Custard, Regurgitator and Powderfinger.

Electronic 'doof' music was a massive part of 4ZZZ's on-air sound during the late 90s and early 2000s. Soliciting contributions from electronic music producers of all bents across Brisbane, 4ZZZ created a boxed-set of CDs that existed only in the 4ZZZ studios. The best tracks were then collated for the commercially distributed *Gizmo Volumes 1 and 2*, which sound groundbreaking to this day.

Triple R in Melbourne has played an important role in shaping the sound of that city, with the success of the station and the city's rich musical landscape co-existing, dependent on one another. Producing too many great compilations to even mention the best ones, a poignant collection is 1988's *Also Used and Recommended By...* Weddings, Parties, Anything sit alongside *The Stems* and *Triffids* as well as the track *My Pal* by God, a song that has basically defined the Melbourne pub rock sound.

PBS 106.7 FM in Melbourne utilise their Studio 5 live band room to record artists and then compile them onto CDs which are used as prizes for their Radiothon and the like. Recent comps *Day Tripper*



and *Night Rider* allow them to give a second life to tracks from many of the amazing broadcasts of live bands that the station has produced in recent years, but their compilations began much earlier and represent the very broad range of genres and styles that get a look-in on the famously eclectic station. *One Night At The Prince* is a vibrant recollection of the station's St Kilda era before it moved over the bridge, and the 1994 compilation *Trash Trance* showed the station's commitment to providing a space for experimental electronic music.

Sydney digital station *FBI Click* has taken a modern approach to

the mixtape scenario, launching a series of online compilations featuring the playlists of their *New Noise* programming on the platform Soundcloud.

Three D Radio in Adelaide release some extremely diverse compilations annually, their *Depthcharge* series now in its 13th year.

It's not just the capital cities either, Victoria's 3MDR Mountain District Radio compile a yearly wrap up series *A Mountain Of Sound*, featuring a mammoth 52 tracks from artists in the region. CAAMA have released a series of *Snapshot* compilations, which they

describe as "highlighting outstanding Aboriginal musicians in the Northern Territory".

There are far too many fantastic compilations to mention them all here, but we would love to hear your recollections about compilations your station or program has been involved in, or ones that have resonated with you as a listener. Please jump on the CBAA Facebook to share your favourites there - www.facebook.com/communitybroadcasting

Thanks to Steve Bell and Cameron Durnsford for their assistance compiling this article.

It's now easier than ever for stations to make compilations. Music Directors from across Australia have hand-picked a selection of tracks from community radio's Australian music catalogue, Amrap's AirIt. Get these tracks & more for airplay at www.airit.org.au.

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HOW TO: Run Effective Board Meetings

Danny Chifley, CBAA

GOOD GOVERNANCE, INCLUDING EFFECTIVE MEETING PRACTICES, IS ESSENTIAL TO THE VITAL ROLE OF A COMMUNITY RADIO STATION'S BOARD. IN ITS SIMPLEST TERMS, AN EFFECTIVE BOARD MEETING IS ONE IN WHICH THE BOARD CARRIES OUT THE FUNCTIONS IT IS REQUIRED TO, WHEN IT NEEDS TO THEM, AND WITH THE RIGHT INFORMATION.

As part of a recent CBAA webinar, Simon Hancox, National Head of Not for Profit for Grant Thornton and Simon Pordage, Company Secretary of Australian Foundation Investment Company Limited (AFIC), shared advice based on their considerable experience to support stations to run effective board meetings. Their tips are summarised here.

SETTING A STRONG AGENDA

A well-set agenda for each meeting is critical to success. The agenda should tie directly to your organisation's strategic plan. When setting the agenda, refer to the important goals you set as part of your strategic plan and ask how this is reflected in what you are doing and/or will do as a board and an organisation.

Set your agenda based on these key priorities, and be sure to include what the board needs to do with respect to each, and any relevant timelines. Also remember to set time aside for other business that may arise during the meeting.

Detail may be important and it is important to consider what information board members might need. Additional information for meetings should be presented

as appendices. This can include board papers, previous minutes, constitutional documentation, the board charter, an annual calendar of business, actions arising and board performance assessment information.

THE ROLE OF A STRONG CHAIRPERSON

The role of the chairperson extends beyond important responsibilities of keeping a board meeting on time and on track. Prior to the meeting, the chairperson should meet with management to clarify aims and objectives. At the conclusion of a board meeting, the chairperson needs to oversee the evaluation process to determine whether the board has been successful and effective.

DISCUSSING FINANCIAL MATTERS

Matters related to financial management are crucial parts of board meeting discussions, but can often cause a board meeting to go off track. For this reason, consider scheduling financial discussion towards the end of the meeting, following matters of strategic priority. When it is time to tackle the financial section of the meeting, don't just focus on the budget, examine how you're going against that budget.

AFTER THE MEETING

It is critical that comprehensive meeting minutes are distributed in a timely fashion following each board meeting. Minutes are an essential record of actions that the board has pledged to move on, as well as a definitive record of matters decided. The quality of this documentation will also impact significantly on subsequent board meetings.

MORE ABOUT OUR BOARD MEETING EXPERTS

As part of his role with Grant Thornton, Simon Hancox represents Australia on the organisation's International Steering Committee for the Not for Profit Industry, providing insight into the global trends affecting the sector.

Simon Pordage has over 17 years company secretarial and governance experience. Prior to his current role at AFIC, this experience included being Deputy Company Secretary for Australia & New Zealand Banking Group Limited and Head of Board Support for Barclays PLC in the UK. He is also a Vice President and non-executive Director of the Governance Institute of Australia, Chairman of their Legislation Review and Remuneration Committees and Deputy Chairman of their Victorian Council.

ABOUT CBAA WEBINARS

This information was first shared in a CBAA webinar - hour-long online workshops freely available to the community broadcasting sector, and covering a range of topics relevant to running community radio stations. Webinar presenters include experts from within the sector and beyond. More information is available on the CBAA website - www.cbba.org.au. If you have ideas for future webinar topics, please contact the CBAA (office@cbba.org.au).

NEED HELP WITH BOARD MEETING DOCUMENTATION?

The CBAA understands that resourcing areas of governance and management is an ongoing challenge for many stations. For this reason, the CBAA works to provide capability building, such as its webinar series, and services to support stations in these aspects of their operation. CBAA member stations can access support by way of forms, policies, contracts and agreements for use in the workplace, including content aimed towards assisting the executive board process. CBAA's Member Services Officers are also on hand to provide tailored advice and support for member stations - please don't hesitate to get in touch (02) 9310 2999; office@cbba.org.au.

COMMUNITY MEDIA AND DIGITAL STORYTELLING

By Helen Henry in consultation with Christina Spurgeon

COMMUNITY BROADCASTING HAS ALWAYS BEEN ABOUT JUST THAT - COMMUNITIES. CONNECTING THEM THROUGH INCLUSIVE, LOCALLY-PRODUCED CONTENT, SUPPORTING INDEPENDENCE AND DIVERSITY, AS WELL AS HOLDING UP LOCAL ARTS AND CULTURE, ALL WHILE WEAVING A STORY OF THAT COMMUNITY'S IDENTITY TO SHARE LOCALLY AND, NOW, WITH THE WORLD.

Research released in July this year, shows that community broadcasting makes important contributions to building participatory culture through the creative use of digital technologies to deepen audience, community and citizen development and engagement, and energise and inspire new ways to connect communities through storytelling.

The new approaches are based in the collaborative production practices deployed throughout community broadcasting, and described in the research as "co-creative" media.

The report, *Digital Storytelling: Community Uses of Co-Creative Media*, asks questions to better understand connections between community cultural development and media systems, and the role of these systems in supporting Australian communities to engage in the creation of digital media, such as:

- How is creative expression and communication extended amongst whole populations?
- What is the social and cultural value of this?
- What role do formal agencies, community-based organisations and content producer networks play?
- How do participatory arts projects and networks contribute to this in the contemporary communications environment?

The researchers found that community broadcasting is an important pillar of an informal co-creative media system in Australia. Other important parts of this system include the Indigenous media sector, and networks of community arts and cultural development practitioners, that share with community broadcasting a historical commitment to "bottom up", grassroots approaches to building community-based knowledge of media,

and are important experimenters, innovators and facilitators of participatory digital media culture in rapidly changing media environments. Major cultural institutions such as the ABC, museums, libraries and galleries, are also interested in co-creative media as ways for re-thinking how public culture can be made.

Ultimately, the research sought to investigate how to bring together key people in these sectors to consider the broad social benefits of co-creative media, including:

- Activating the creative potential of the Australian population through ongoing development and application of participatory storytelling methods and media;
- Building resilient, connected, skilled and adaptable communities, and;
- Promoting cultural solutions to complex social problems.

From a media practice perspective, co-creative media opens up new ground for inclusive Australian digital media cultures and advances solutions to problems of media participation, including providing a fertile ground for new generations of creative, independent producers.

The research found that community broadcasters, Indigenous media and community arts practitioners are important cultural leaders facilitating social and economic development through collaborative experimentation with digital media. They invent convergent, cross-disciplinary practices in order to facilitate media and social participation. A clear social purpose often takes them outside disciplinary silos of 'broadcasting', or 'community arts'.

These features of co-creative media practice are, for example, evident in the work of community broadcaster Maddy McFarlane, who set out to

explore new music sub-cultures of Melbourne as part of the CBAA's National Features and Documentary Series in 2014. Rather than simply documenting these sub-cultures, Maddy worked with a group of musicians and a community-based organisation. The Music Group of the Asylum Seekers Resource Centre, to explore the ways in which they could use infrastructure operated and managed by community radio station PBS to represent themselves on a continuing basis. There was a process of social learning which took the form of an ongoing conversation across cultural differences. The ensuing radio documentary program was recognised as a model of participatory documentary practice at the 2014 CBAA Awards. Further case studies like this one, including community radio program *All The Best*, are appended to the final report of the research, available at www.cbaa.org.au/research.

An important component of this research was identifying current and future impediments to co-creative media practice. These include factors like limited mechanisms for sharing knowledge across cultural and media sectors, limited resources and funding gaps and limited opportunities for professional development of digital media skills and peer-to-peer training.

This research was conducted with funding support from the Australian Research Council, as well as funding and in-kind support from industry and university partners. This, along with other research in the community media sector, will be discussed at an academic research forum being held as part of this year's CBAA Conference. Find out more at www.cbaa.org.au/conference.

Amrap's

BEST EVER RESULTS FOR AUSTRALIAN MUSIC ON COMMUNITY RADIO

By the Amrap team, CBAA

Australian music airplay on community radio has reached an all time high of 39%, with 2,000 hours of Australian music now aired on community radio every day. Meanwhile, the community radio sector's music initiative The Australian Music Radio Airplay Project (Amrap), has announced its best ever results for Australian musicians on community radio with an increase across all service areas over the last 12 months.

Community radio has always championed Australian music but it is challenging for Australian musicians to distribute and promote their music to the thousands of volunteer broadcasters who decide what gets to air. Amrap developed music distribution and website services for community radio to build a bridge between Australian artists and the airwaves. Since 2009, 3,000 broadcasters from 300 stations have subscribed to Amrap's online music

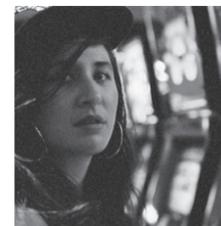
distribution service Airlt to get new Australian music for airplay. Each year over 20,000 Australian albums are sent to stations with limited online access through the Amrap CD Mailout service. Over 1,000 radio programs now use Amrap Pages to promote Australian artists on station websites and social media.

In light of the amazing financial year results we asked broadcasters and musicians to tell us what Amrap means to them.



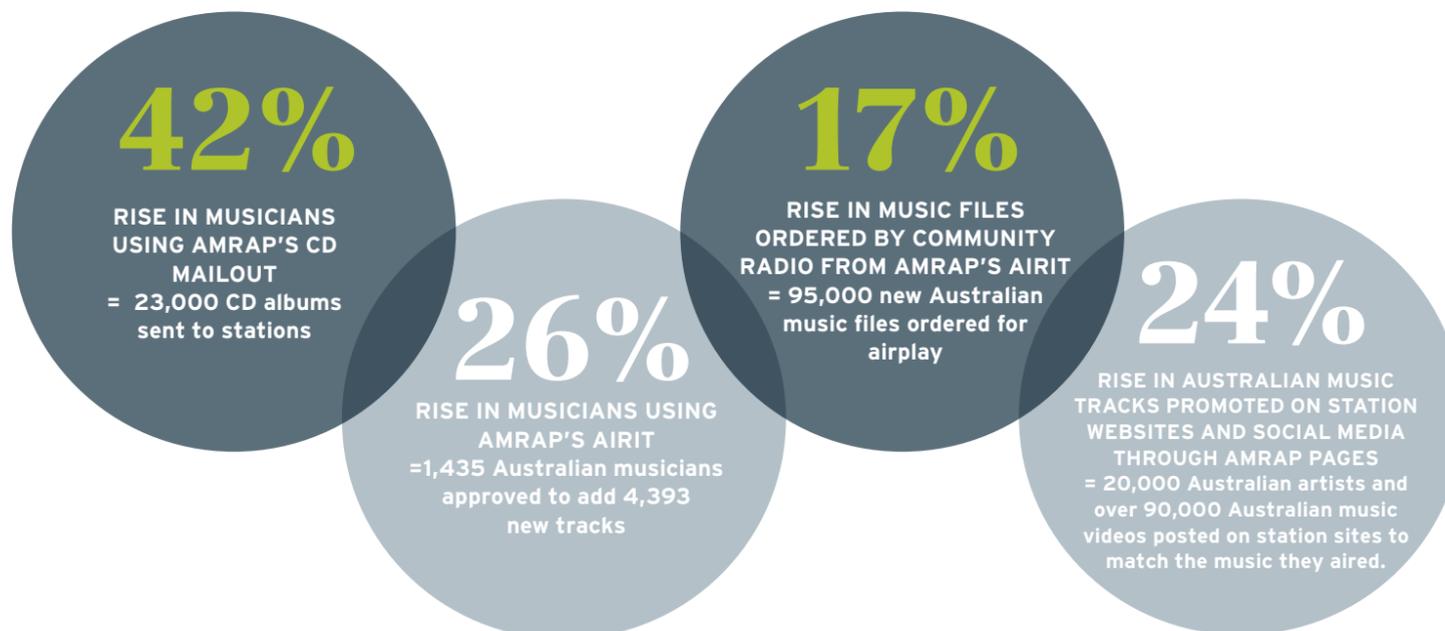
"Amrap has played a huge part in developing our Australian music selection at 88.9 FM Hills Radio and Airlt is a 'must have' tool for any program director or music coordinator"
Tony Sander, Program Director and recent Amrap service subscriber, 88.9 FM Hills Radio, Mount Barker (SA)

"Community radio airplay has been so important for Bedroom Suck artists over the last 12 months. Amrap's distribution services make it much easier for us to get our acts out to community radio and we've seen our artist's fanbases grow across different parts of Australia as a result."
Joe Alexander, Director of independent record label Bedroom Suck.



"My most recent release 'Hurry Back To Love' was embraced by community radio stations right across Australia. Their support propelled me into Amrap's Metro & Regional Charts which feature the most ordered tracks on Amrap's Airlt. These successes have been so important to me in 2015, helping me tour and sell copies of the new release."
Jess Ribeiro, AIR Award winner, Australian Music Prize shortlisted artist & Airlt user.

"When local unsigned musicians ask me how to get their music out to other community radio stations, I direct them to Amrap. Over the past year I've seen brilliant Perth musicians who we've added to RTR's Sound Selection use Amrap's services to get airplay across other community radio stations Australia-wide."
Adam Christou, Music Director at RTR FM in Perth (WA).



"I love supporting Aussie music on and off air. Even off air I can connect my listeners with the musicians I spin by logging their tracks on my Amrap page. Amrap Pages links to my Facebook, through Twitter AND on 2BOB's webpage. It's such a great resource!"
Brendan Parker, presenter of Indie Nuggetts Australian music program aired on 2BOB Radio in Taree (NSW).

"Amrap Pages is an invaluable tool for any community radio station. Over the past 12 months 4ZZZ broadcasters have used this resource to increase their online presence and connect with listeners and musicians off air."
Michelle Brown, Station Manager at 4ZZZ in Brisbane (QLD).



MEET THE MAKERS



DR JILL BRANNOCK



ROSS WILLIAMSON

THERE ARE THOUSANDS OF THEM ACROSS AUSTRALIA, AND IT IS THEIR VOICES THAT FILL THE AIRWAVES. HERE, WE FIND OUT MORE ABOUT TWO COMMUNITY RADIO PROGRAM MAKERS FROM THE SOUTHERN STATES. READ ON TO FIND OUT MORE ABOUT HOW THEY CAME TO BE SHARING THEIR PASSIONS VIA THEIR PROGRAMS AND WHAT THEY LOVE MOST ABOUT COMMUNITY RADIO.

ROSS WILLIAMSON Presenter on *Hot, Sweet & Jazzy* *The Pulse 94.1, VIC*

Hot, Sweet & Jazzy is a new regular weekly jazz music program from the studios of *The Pulse*, Geelong. Playing tunes from across and near the jazz genre, it has a rotating line-up of six aficionados, including Ross.

Ross, how did you get started in community radio?

Some friends, who were already doing a program, urged me to try. My first regular program was a Sunday lifestyle show which dealt with restaurants, wine, movies, books and so on. We had a great team of contributors who made it lively and informative listening. Many visiting winemakers faced my microphone – Tim Knappstein, Neil Ashmead, Bill Chambers, and many others! Later, I turned to presenting music shows and, again, I really enjoy all the teamwork and collaboration.

How did *Hot, Sweet & Jazzy* begin?

The quality of our two weekly jazz programs on *The Pulse* in Geelong was so good that we wanted to share with a wider audience. We have a team of presenters who have access to all sorts of hard-to-get recordings, a strong sense of humour and many stories as well. It was all far too entertaining to keep for Geelong listeners alone! Our local jazz programs have deep roots in our station – we've had close links with the jazz community and had some eminent presenters such as sometime Australian Jazz Convention organiser Dave Parsons and bandleader Mace Francis, who is now based in Perth. You can hear those programs online at www.947thepulse.com.

Tell us about the program's other hosts.

It is both an honour and a hoot for me to present with these blokes. John Thompson has a huge collection of LPs

and an inexhaustible fund of anecdotes about the musicians involved. Peter Milley has great expertise both in early recording methods and in current restoring and re-mastering techniques – you've enjoyed his work on the period music if you've watch the ABC's *Miss Fisher's Murder Mysteries* series. Peter leads the vintage jazz band *The Cairo Club Orchestra*. Ken Hirst has a great love of neo-swing and is a practitioner of the art with his band *Swing It!* He has also backed some of the nation's best singers. Ian Coots played drums with some of Australia's best jazz musicians and in London, and has formed a lively and witty double act with Ken. When they can, they present interviews with local and international jazz and blues artists such as Vince Giordano and the late Kenny Ball. Peter Fogarty is a singer and arranger and, as well as being a jazz fan, has an eclectic range of interests from folk music to old cinemas.

If there's one thing that you want listeners to take away from your program, what is it?

Enjoyment! We want them to have a few laughs and to gain an understanding of the people involved in creating jazz. We want to bring the human element to the fore with its full range of misfortunes, successes and humour – listeners can forget that whilst hearing recorded music. Inevitably, we chat about the context of musicians' lives – the society and culture they inhabit, and often, their need for money! And we want to know what listeners think: hotsweetandjazzy@gmail.com.

If you could listen to only one song on repeat for the rest of your life, what would it be?

An extremely frustrating experience! My own jazz tastes range from greats of the fifties such as Clifford Brown and the Modern Jazz Quartet to current European performers such as Czech sax player Ondrej Štveráček and the young Catalan singer and trumpeter Andrea Motis, as well as current Australian musicians such as Sarah McKenzie and Monique Di Mattina. However, my fellow presenters would list a huge range of likes, from the Original Dixieland Jass Band, Jelly Roll Morton and Stéphane Grappelli through to current blues and swing musicians... with many quiet byways in between!

What do you love most about community radio?

As a volunteer, I love the interaction with many different people, all of whom have been drawn to radio because of a strong interest or expertise in something, maybe a musical genre, a social concern or a sporting enthusiasm. I've been fortunate to work with public figures such as former House of Representatives Speaker Gordon Scholes, radio nomads such as David Melzer (now at SBS) and wine gurus such as Randall Pollard, all through community radio. As a listener, I like the voices. Community radio voices are more normal and authentic than the polished and professional or over-produced voices we hear on other radio stations. Add that to the immediacy of radio and you've got a great package!

The Community Radio Network (CRN) shares a selection of the best content being produced around the sector, giving stations access to more than 100 programs of national relevance. Via the Community Radio Network, you can listen to *Hot, Sweet & Jazzy* on Sundays at 21:00 and *The History Show* on Tuesdays at 09:04.

WANT TO GET INVOLVED IN COMMUNITY RADIO? Find the latest opportunities and your local stations on the CBA website www.cbaa.org.au.

DR JILL BRANNOCK Presenter on *The History Show* *Tasman FM, TAS*

The History Show shines its spotlight on anything and everything: from the history of wine, Lawrence of Arabia, the invention of the printing press, the writer W B Yeats, the history of childhood, the Colosseum, the discovery of anaesthetic, the Roman empress Agrippina, the scientist Rosalind Franklin, to daily life in the year 1000. Travel back in time with Dr Jill Brannock as she explores famous people, events, and aspects of daily life from the beginning of human civilization to the 21st C.

Jill, how did you get started in community radio?

I was a high school teacher originally and then became a university lecturer. My great love has always been history, especially the history of ancient Greece and Rome. But my other favourite areas of study include women's lives in European history, the Italian Renaissance, and the history of medicine. I was confident that my excitement about history could be effectively communicated through a radio program, and community radio is the perfect medium. Tasman FM management have been wonderfully supportive and enthusiastic about the show, which I have been presenting for more than 7 years.

How did *The History Show* begin?

I gave an interview to the station about local community events, and offered to do a weekly program. Finding a title for the show was not easy, since it covers such a wide range of topics and such a huge period of time. I opted for simplicity, but I am sure there is a better title.

How do you decide what to cover on your show?

Quite honestly, I decide on the basis of what excites me. I prefer social history to political history, and I love doing "themed programs". Typical examples include: *The History of Intelligence*, *The History of Capital Punishment*, *What do we in western society define as "beauty"?*, *The History of Underwear*,

and *The History of Bathrooms*. This kind of show is much more challenging than presenting biographies of famous people, but are often more fascinating. I like to find people and events that offer scope for debate, and I work very hard to present a balanced view whenever moral or religious controversies are implicit in the topic. I also make sure to let listeners know what key academic sources I am using, especially whenever I include quotes.

Tell us one of your favourite historical fun facts.

There are so many! One of my favourite concerns the villainous Rasputin, who wielded immense influence over the last Tsar and Tsarina of Russia. Generations of intermarriage and, hence, inbreeding meant that many members of European royalty were afflicted with genetic "flaws" (is that a polite way to say it?) The Tsar had only one son and heir – Alexei, and he inherited the gene for Haemophilia B. Rasputin persuaded the Tsarina that he could heal her son. He instructed her not to let the doctors treat the boy. Now the court doctors had been giving little Alexei aspirin for his pain, but they did not realise that it exacerbated his bleeding problem. Stopping the aspirin made him better (to some extent) and the Tsarina believed that Rasputin was truly responsible for this remarkable improvement. That virtually guaranteed Rasputin a crucial role in the family, and he even gave the Tsar political advice. His malign influence hastened the fall of the Romanov dynasty, and to some extent, helped usher in the Russian revolution which shook the world.

What do you love most about community radio?

Community radio reaches out to everyone, and in local communities, people get to know the broadcasters. I often meet people in the street who comment on my show, and say how much they learn from it. That is so satisfying.

POLITICALLY ENGAGING

By Mark Riboldi

AN INSIDE LOOK AT THE WAY A COMMUNITY RADIO STATION ENGAGES WITH LOCAL POLITICIANS



Opening of Alpine Radio's new studios in October 2011 - (left to right) Rob O'Connor (life member-Technical Officer), Paul L'Huillier (life member-IT Co-ordinator & past president/secretary), Nino Mautone (Alpine Shire Mayor), Bill Sutton (Alpine Radio president) and Bill Sykes MP (State Member for Benalla).

Politics can be a hostile and combative environment, and the relationship between politicians and the media can often appear strained, so it's understandable that some community radio stations shy away from interacting with local politicians. But not Alpine Radio.

Located in the high country of North-East Victoria, in the town of Mount Beauty on the Kiewa River, Alpine Radio actively promotes and pursues relationships with their state and federal representatives.

Station Secretary Nick Brown says their station believes it is "important to maintain good relations with Members of Parliament, whatever their political persuasions. The two-way communication process can keep both parliamentarians and the electorate informed about local community issues."

One of the keys to a good relationship is consistency. For many years, Alpine Radio had an excellent relationship with Bill Sykes, the former Nationals Member for Benalla in the Victorian State Parliament.

Alpine Radio President Bill Sutton used to interview Sykes every fortnight for around twenty minutes during the Tuesday breakfast program. They would discuss "the latest news from the Victorian Parliament, local issues and any upcoming information and available community grants," Nick says.

"Bill was terrific and took an interest in local community events and issues.

He took the initiative. He would call us every fortnight from wherever he was, even if he was about to go into the Chamber for a division."

Unfortunately, Sykes retired at the 2014 Victorian state election, and the seat of Benalla, which Sykes had represented since 2002, was redistributed. Alpine Radio's listeners now fall into the Victorian state electorates of Benambra and Ovens Valley. Nick and the rest of the team are still working to establish regular on air appearances with the two new state members.

During the 2013 Federal election, Alpine Radio invited all candidates to appear on-air and have a discussion with one of the presenters. Everyone was allocated roughly the same amount of time and was asked the same questions, "to be fair." One of the candidates took out a small amount of station sponsorship, in order to be able to communicate a bit more about what they stood for.

Nick says that Alpine Radio make sure that listeners are very clear about where political content is coming from. Any sponsorship is clearly identified as such. "It's also really important to have disclaimers," Nick says, such as "The views expressed in this program aren't necessarily those of the station, before any politicians or political candidates appear on air."

Political engagement is a two-way street. "There's a lot we can do to disseminate info for politicians," Nick says. "It's not just that we want them on side. They want us on side as well."

The station has had excellent results in their engagement with their Federal MP, the Independent Member for Indi, Cathy McGowan, who has recently agreed to appear on-air monthly.

In 2015 the Member for Indi "bought some sponsorship time from us to promote her Budget Impact Tour 2014, where she was seeking feedback from the electorate about the recent Federal Budget."

"Cathy visits most parts of her electorate quite regularly, and we try to interview her every time she is in the area," Nick says. "We promote her visits to our listening area, so that listeners know where she will be and have a chance to speak to her face to face if they have a topic to discuss with her."

Political engagement is a long-term strategy and process for Alpine Radio. After over a decade of having a local MP who took the initiative, the station are now looking to put political engagement into their strategic plan.

Not giving up is crucial. "Because they're so busy, you really have to be persistent in trying to get them to engage. You need to get in their calendars," Nick says.

At the end of the day, the relationships formed with local MPs can affect the station's future. "If we've got them on side we can go to them and say this is what the Budget's doing and we need some help - it's good to have them on your side."

CBAA'S POLITICAL ENGAGEMENT TOOLKIT

Coming soon to your community radio station

In order to help the stations increase and improve their levels of political engagement, CBAA is producing a Political Engagement Toolkit. The aim is to help stations open new doors, create community radio advocates and build the local community.

CBAA spoke to a number of stations across the country in mid-2015, to find out ways in which stations were already interacting with their local representatives and also how CBAA could better resource the sector in this area.

The toolkit will be an invaluable resource, clearly and concisely outlining the benefits of political engagement, what politicians and community radio stations can do for each other, and of course key strategies for success.

It will feature case studies of station success stories and advice direct from the mouths of station managers and politicians. Handy fact sheets will break complex ideas down in an accessible format, including election broadcast guidelines and materials promoting community radio to put in pollies' hands.

The Political Engagement Toolkit will launch at the 2015 CBAA Conference held in November. It will also be available online at www.cbba.org.au/politicalengagementkit.

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A Digital Radio Update

By Emma Ramsay, CBAA



THERE ARE CURRENTLY THIRTY-SEVEN COMMUNITY BROADCASTERS OPERATING THIRTY-EIGHT DAB+ COMMUNITY RADIO SERVICES IN ADELAIDE, BRISBANE, MELBOURNE, PERTH AND SYDNEY.

Stations operate three types of digital radio services:

- 13 stations broadcast unique services which feature programs available only via their digital service.
- Three stations broadcast hybrid services which feature a mix of unique programs and programs selected from their analogue service.
- 22 stations simulcast their analogue service on their digital service. RPH services in Melbourne and Adelaide are able to broadcast two digital services in each city by splitting their spectrum allocation.

These services offer a diverse mix of cultural and specialist talks, news, educational, music, Indigenous, print handicapped, youth, seniors, religious and ethnic language multicultural services.

Some key projects & developments in digital radio in 2015 were:

IRIS PERTH - A NEW DIGITAL SERVICE

The new digital service IRIS Perth was launched in September, returning radio reading services to Perth. A partnership between the CBAA's Digital Radio Project, Noongar Radio, Capital Radio & Vision Australia has meant there is once again a free-to-air radio service for Perth's print-handicapped community.

RADIO NAIDOC

During NAIDOC week, a special digital radio broadcast was created by four First Nation community radio stations; Noongar Radio (Perth), 3KND Kool 'n' Deadly (Melbourne), Koori Radio/KR00 (Sydney) and 98.9 Digital (Brisbane). Produced by Karen Dorante at Brisbane's 98.9 Digital, the 12-hour broadcast featured Aboriginal Torres Strait Island community current affairs, specialist talks and live music from across the country, and was distributed via the CBAA's Digital Radio Project network, Community Radio Network satellite service VAST-2 and the National Indigenous Radio Service.

ADDING VISUALS TO RADIO FOR STATION PROMOTION

Many stations are using their Electronic Program Guides (EPGs) to exploit the dynamic real time potential of the image and text data layers of their digital radio service. Stations are now experimenting with sponsorship image add-ons and scrolling text for specific programs. Several stations are now customising their EPGs to promote radiothons, donation drives, outdoor broadcasts and special events.

THE DIGITAL RADIO FUTURE

Are you attending the CBAA Conference? Be sure to be part of the Digitising Radio panel workshop taking place on Friday, 13th of November, which will focus on DAB+ development and community radio's digital future in regional Australia.

Contact the CBAA's Digital Radio Project with any enquiries at 02 9310 2999 or via email drp@cbaa.org.au.

CBF Update

By Jo Curtin,
Community Broadcasting
Foundation

The CBF is proposing significant reform to its **structure and governance**.

- Help the CBF refine the new model
- Further consultation paper and draft grant guidelines published
- Input your ideas and feedback by midday 18 December

The CBF believes the proposed model will better meet the needs of the community broadcasting sector - now and into the future. The key benefits offered by the proposed model are:

- Making grant processes more straight-forward for applicants
- Helping the sector respond

to a rapidly changing media environment

- Encouraging more grassroots involvement in grant assessment processes
- Ensuring the CBF Board and advisory committees are appropriately skilled

The CBF is seeking further input and advice on the proposed new CBF model and draft grant guidelines. A number of respondents to the initial consultation paper asked for further time to think through, discuss and respond to these significant reforms. The CBF is happy to consult further to hear views and ideas on the proposed CBF model. Based on

this feedback the CBF has extended the consultation period to allow for discussion at upcoming sector conferences. CBF representatives will be available at each of these sector conferences to listen, discuss and answer questions.

Visit the CBF website www.cbf.com.au to read more about the proposed reforms to the CBF's structure and governance and revisions made to the model as a result of sector feedback. An 'exposure draft' set of grant guidelines has also been published for comment. Responses to a further consultation paper are invited by midday 18 December.

CBF GRANTS OPPORTUNITIES

GRANT CATEGORY	DUE DATE
Ethnic grants	8 January 2016
Transmission grants	4 April 2016
Content Development grants	4 April 2016



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COMMUNITY RADIO NETWORK PROGRAM GUIDE November 2015



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

	MON	TUE	WED	THU	FRI	SAT	SUN
05:01	BBC World News						
05:06	Good Morning Country (live) The best in country music to kickstart your morning Incorporating Rural Commerce Report 05:15, Rural Livestock 05:30, Rural Outlook 05:45 & 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	WorldLink	The History Show	The Why Factor	Dads on the Air	Vision Australia Hour	Real World Gardener	In a Sentimental Mood
			Spectrum	Regional Voices		Jumping Jellybeans A Week in Science	
10:04	Alternative Radio	A Question of Balance	Anarchist World This Week	Wellbeing	Fair Comment	Dirt Music	The Bohemian Beat
10:32		On the Money		The Fourth Estate	Zed Games		
11:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Beyond Zero	Heard it Through the Grapevine
						Radio Atticus	Overdrive
12:04	Rural Commerce Report, Rural Livestock, Rural Outlook, Daily Interview, StarTours					Arts Alive	National Features & Documentary Series
12:30	N. Indig. News Review	Radioactive	More Civil Societies/Overdrive News/Q-munity Network News	WINGS	This Way Out		
13:04	Asia Calling	Listen to Older Voices	Extras 1	Cinemascope	Women on the Line	The Mike McColl Show (live)	Recorded Live
13:32	Writers Radio	Accent of Women		Lost in Science	Conversations About Recognition		Pulse
14:04	Let the Bands Play	Nothin' but the Blues	Extras 2	Jazz Made in Australia	Off The Record		Ultima Thule
15:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music		The Gershwin Project
16:04	Arts Alive	Primary Perspectives	Diffusion	Under African Skies	Earth Matters	Live Delay	Concert Hour
16:32			All the Best		Never Talk Politics		
17:04	The Wire - national independent current affairs (live)					A Jazz Hour	Deadly Voices from the House
17:30	Shorts	Overdrive	More Civil Societies Recorded Live	Inside Motorsport / Panorama	Hardtalk		
18:04	The Phantom Dancer	The Fourth Estate	Stick Together	Global Village	Behind the Music	Top of the Pops 1hr	Fine Music Live
18:32		Real World Gardener	Jailbreak				
19:04	Broadway Musicals Yearbook	The Book Club	New York Jazz	Word For Word	Pop Heads	Living in the 60s	
20:00	It's Time	Democracy Now!		Spotlight	Definition Radio	Bluesbeat	Hit Parade of Yesterday
21:00	Home Brew	The Breeze	Amrap Airt Charts	The Folk Show	Deadly Voices from the House	Off the Record	Hot, Sweet & Jazzy
22:00	Off the Record	Sub-sequence	Songwriters Across Australia	Sounds Revolution	Sideways Through Sound	New Releases Show	It's Time
23:00	Urban Meltdown	Radio Gumbo	Beale Street Caravan	Contact!	Indij Hip Hop Show	Home Brew	Curved Radio (live)
	TUE	WED	THU	FRI	SAT	SUN	MON
00:01	BBC World News						
00:06	The Bohemian Beat	Nothin' but the Blues	Under African Skies	Pop Heads	Amrap Airt Charts	National Rock & Blues Show	Curved Radio (live)
00:30							
01:00	Contact!	Sideways Through Sound	New Releases Show	Definition Radio	Live Delay		
02:00	Deadly Voices from the House	New York Jazz	A Jazz Hour	The Breeze	Global Village	Tecka's Tracks	Songwriters Across Australia
03:00	Living in the 60s		Let The Bands Play	In a Sentimental Mood	Hit Parade of Yesterday		The Phantom Dancer
04:00	Spotlight	Off the Record	Radio Gumbo	Dirt Music	Beale Street Caravan	Bluesbeat	Listen to Older Voices
							The Gershwin Project

All times AEST/AEDT. Visit www.cbaa.org.au/crn for full descriptions and latest updates.

Special price offer for CBAA members while stocks last



DIGITAL RADIO CONSOLE



GRAPHITE ONE-21 - 6 fader console with 21 inputs, 9 outputs, 4 buses

GRAPHITE ONE-21 - 6 fader console

\$9,750



The Graphite One-21 - digital radio console comes in two versions with either 6 or 12 faders. The console is a stand-alone radio console with sophisticated features for any small and even mid size radio station.

Features include

- 4 output buses (PGM, REC, UTL, CUE/PFL) with digital and analog output signals
- 4 Mic inputs, 4 AES/EBU inputs (expandable to 8 AES/EBU inputs via extension board)
- 10 Analog line inputs
- 2 Tel inputs
- 1 Stereo input.

The Mic and Tel inputs come with 3-band parametric EQ and DYN (limiter, compressor, expander). The console has a built in Mix-Minus and Talkback matrix, which can be configured via software. Using the Graphite Setup Tool configuration software the console can be programmed with 7 DSP presets and 4 fully programmable HOT KEYS to control frequently used operations. External devices can be addressed via the built-in 24 GPI/Os.

GRAPHITE ONE-21 - 12 fader console
with 21 inputs, 9 outputs, 4 buses, in-line console or split console

\$12,100



Note: The console ships in two separate cartons for ease of handling, and comes with a mounting kit for either inline assembly or split assembly.

4 channel AES-EBU extension card

\$1,040



The AES-EBU extension module adds 4 additional digital input channels for the Graphite One-21. The input formats are AES3, electrical S/PDIF, or optical S/PDIF. The format can be adjusted via software. The extension card is inserted in the back of the console and configured in the Graphite Setup Tool software.

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- Remote management

The Intro countdown and time remaining are displayed in easy-to-read numbers

Intro counter

The Stack Widget is used to control the Radio Station

Recorded material appears with green start buttons. Live material appears with a blue start button. Press the blue start button and text appears in the Live Copy Viewer.

The Player Widget lets you play an audio file on a specific console channel



The buttons at the bottom of the screen list the available widgets. Pressing the button displays the widget on the screen.

Hotkeys are great for sound effects, beds and other ad-hoc audio