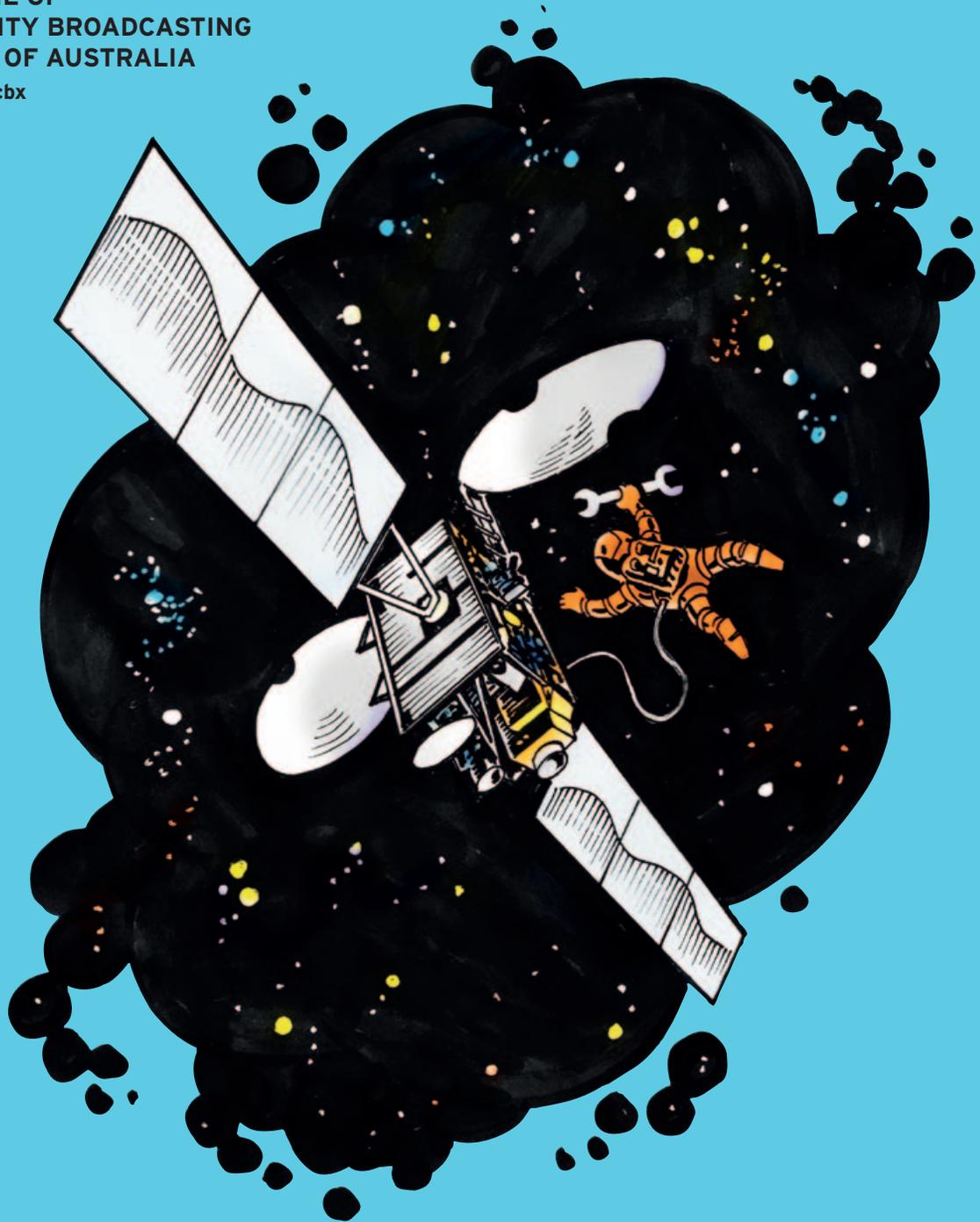


# cbxx



THE MAGAZINE OF  
THE COMMUNITY BROADCASTING  
ASSOCIATION OF AUSTRALIA

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# CELEBRATING 40 YEARS

MAY  
2014

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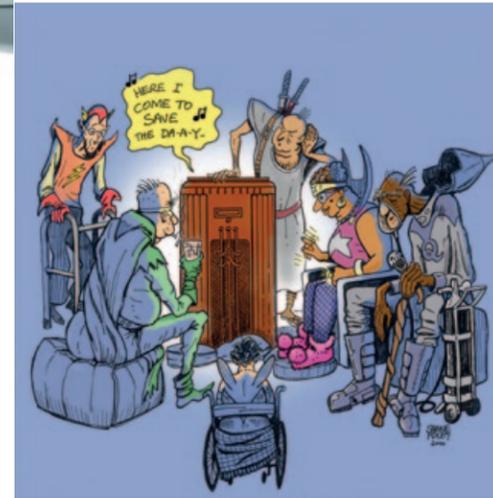
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## CBAA CONFERENCE 2014

SAVE THE DATES! 6-9 NOVEMBER

The CBAA is delighted to announce that the 2014 Conference will take place at the Mercure Grosvenor, North Terrace in Adelaide.

# PRESIDENT'S COLUMN BY ADRIAN BASSO

## 40 years of fighting for the cause - and still not a moment to waste

It's hard to believe this year sees the Community Broadcasting Association of Australia (CBA) celebrate 40 years of representing and advocating for the sector.

Back then we were called the PBAA (with the P standing for public) and the few community stations on air included 5UV (now Radio Adelaide), the first community station on air in 1972, and 2MBS (now Fine Music 102.5), the first of all Australian radio stations to join the FM dial in 1974.

In 1974 in federal politics, Gough Whitlam's Labor Government was in power and setting a framework for community radio while John Howard was just entering parliament as an opposition backbencher. Bob Hawke was head of the ACTU and some years from standing for parliament.

A tumultuous year later and Malcolm Fraser's Coalition government was in power and Tony Staley the Communications Minister, beginning what would become his enduring contribution to and friendship with the community broadcasting sector.

Flash forward to the present and it is interesting to reflect on the things that have changed and those that have endured.

Today the broadcasting environment is vastly different, with hundreds of community stations on the dial and venturing into digital radio, the internet, even the mobile phone!

Federal politics is enduringly tumultuous. But fortunately also enduring is the support we enjoy across the political spectrum, which reflects our own diverse make-up: from teenagers to octogenarians, Christians to punk rockers, inner-city opera goers to those living miles from the nearest town.

Not that we all haven't had to roll our sleeves up and fight for our cause on occasion.

When federal funding critical to the sector's long-term survival was threatened in the past few years, the CBA led a campaign that saw tens of thousands of community radio supporters rallying for it to be reinstated. Our campaign saw funding restored for the digital radio transition and to the Australian Music Radio Airplay Project (AMRAP).

With last year's change of government and the mid-year federal budget came a cut to funding we did have to take on the chin, given it was considerably smaller than those that had us up in arms last year.

But we are hoping this is the last of the cuts for now. The recent announcement of the Federal Budget saw community broadcasting spared from cuts proposed in the Commission of Audit. It took 25,000 emails to the Treasurer, but it was worth it. Our community radio and TV stations are safe, for now.

The 2013 McNair Ingenuity listener research shows 29% of Australians (5.2 million) listen to community radio every week. We have more than 20000 volunteers. Our radio stations operate in towns and cities across Australia, with the largest proportion in regional areas (41%), a further 25% in rural areas and 34% across metropolitan and suburban locations.

Stations can help ensure our safety by reaching out to their own stakeholders - not only local politicians but the people who matter to them: local businesses, community leaders, local organisations and others that make up an electorate. Invite them over. Give them a tour. Share the sector's statistics and your success stories.

Let them know why, 40 years later, the sector is still fundamental to cultural life in Australia.



CBX IS THE MAGAZINE OF THE  
COMMUNITY BROADCASTING  
ASSOCIATION OF AUSTRALIA.

CBX is mailed to CBA members  
and stakeholders.

CBX is also available online at:  
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### EDITOR:

Chris Yates | [cyates@cbaa.org.au](mailto:cyates@cbaa.org.au)

### SUB-EDITOR:

Danny Chifley | [dchifley@cbaa.org.au](mailto:dchifley@cbaa.org.au)  
Monique Sebire | [msebire@cbaa.org.au](mailto:msebire@cbaa.org.au)

### GRAPHIC DESIGN:

Judith Martinez | [judith@letra.com.au](mailto:judith@letra.com.au)

### ADVERTISING:

For all advertising enquiries  
please contact the Editor.

### PRINTED BY:

Brighset printing | [tony@brighset.com.au](mailto:tony@brighset.com.au)

CBX IS PRINTED ON:  
ecoStar

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### ABOUT THE COVER...

Cover Illustration and  
Illustration on page 6 by Shane Foley  
[shanefoley.net](http://shanefoley.net)

# cbaaUPDATE

By Jon Bisset, CBA

I ALWAYS RELISH THE OPPORTUNITY TO CONNECT WITH MEMBERS, LISTEN TO THEIR CONCERNS, AND DISCUSS THE MANY WAYS IN WHICH THE CBA CAN HELP STATIONS. IN RECENT WEEKS I HAVE VISITED STATIONS IN BATHURST, MELBOURNE, BRISBANE, ALBURY AND CANBERRA AND I'M LOOKING FORWARD TO TRAVELLING TO WESTERN AUSTRALIA IN JUNE AND CONTINUING MY COMMITMENT TO SEEKING INPUT INTO OUR SERVICES AND ADVOCACY.

On the theme of consultation - thank you to all the stations who took the time to complete the recent CRN Survey. This information is vital for us to make informed decisions about how to deliver services, plus it allows us to pass on important feedback to program makers and contributors.

Phase two of the CBA Member Research was completed via a world cafe session at the National Conference in November and we've received some great feedback. The most popular suggestions are to develop an online hub for collaboration and to conduct a national community broadcasting awareness campaign building on the strengths of last year's digital radio campaign. The third and final phase of the research will be conducted in the coming weeks via an online survey to all members.

The results of our various consultations are helping to shape the future direction of the CBA's policies, advocacy and services.

When the Commission of Audit proposed the abolition of funding to the Community Broadcasting Program, we relaunched our highly successful Commit to Community

Radio campaign. Thanks to 25,000 emails sent to the Treasurer from our loyal supporters, we were spared from cuts in the Federal Budget. You helped open up the eyes of the Minister for Communications to the power and passion of community broadcasting.

For more information on the campaign please visit [www.committocommunityradio.org.au](http://www.committocommunityradio.org.au).

It seems like just yesterday that I was at the national conference in Sydney. The annual CBA conference continues to evolve and it was pleasing to see so many of our new initiatives received so well. The conference aims to promote best practice by including informative and practical educational sessions on topics ranging from governance and management issues to communications and technology. I'd love to see you at this year's event which will take place from November 6-9 in Adelaide. Head to the CBA website and sign up to the CBA eNews for updates as they develop.

Stations continue to tell us that our Policy and Advocacy work on behalf of the sector is one of the most valuable benefits of membership. Last year we participated in the

ACMA's Contemporary Community Safeguards Inquiry, the final report of which has recently been released. In the next few weeks we will be able to recommence the final stage of the Community Broadcasting Codes of Practice review via a round of public consultation. We have also recently completed a comprehensive response to a review into digital radio and have written calling for the maintenance of Federal Government Funding to the Commission of Audit. We will continue to welcome your input on sector policy and advocacy initiatives.

We have also continued our discussions with the PPCA about online simulcast licenses for community broadcasters, as a result of the Federal Court ruling. We are working towards a rollout date of July 1, should the licenses be required.

On a final note I would like to pass on my thanks to several staff who have moved on to new opportunities in recent months. Heartfelt thanks go out to Stephen Hahn, Alex White, Erin Turner and Ainsleigh Sheridan for their contributions to the CBA and the sector as a whole.

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community radio around Australia

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[www.thewire.org.au](http://www.thewire.org.au)  
five new stories each day  
download & broadcast individual stories

# CMTO/CBAA WEBINARS FOR 2014



By Danny Chifley, CBAA

AFTER A SUCCESSFUL FIRST YEAR OF CONDUCTING WEBINARS WITH A FOCUS ON COMMUNITY BROADCASTING, THE COMMUNITY MEDIA TRAINING ORGANISATION (CMTO) IN CONJUNCTION WITH THE CBAA IS SET TO CONTINUE DELIVERING ONLINE TRAINING TO YOUR STATION FOR 2014.

Since beginning operations in 2011, the CMTO has endeavoured to take every opportunity to get out into the field and deliver accredited training, covering a range of courses tailored to the community broadcasting sector. A cursory glance at the CMTO's social media presence is a visual tour of stations across the nation, with staff travelling to many stations in all states and territories to further refine their service.

However, considering the huge number of community radio stations situated across such a vast geographical area, providing face-to-face training on a regular basis is often unwieldy and impractical.

Similarly, the CBAA had encountered difficulties in exposing the fantastic content available in conference workshops and sessions to a wider audience beyond those fortunate

enough to attend the annual gathering of the sector.

Taking inspiration from TEDx and similar events and organisations that utilise online platforms to disseminate information, CMTO CEO Nicola Joseph hit upon the idea of using an online format to deliver training to the biggest possible audience.

"This is training for people who don't have the time or resources to get to conferences or attend courses," Joseph says.

"You can attend the training from your own home or office simply by logging into the CMTO Online Classroom. The feedback from last year's series was fantastic and it is fun to see everyone logging on from around the country."

For the uninitiated, webinars are essentially presentations, lectures or workshops, using an online classroom

to connect learners and instructors. The format of a webinar is limited only by imagination and available technology. You don't need to be a technology specialist. Simply register for the webinar and follow the links. It is a great idea to have a set of headphones for your computer and a microphone if you want to speak, but most people like to type messages in the chatroom which can be just as entertaining as the guest speaker.

The CMTO and CBAA ran a series of six webinars in 2013, focusing on sponsorship, social media, fundraising and grant writing. Presenters included experts from both within and outside the sector, ensuring a diversity of opinion and viewpoints.

CMTO/CBAA Webinars are a free resource. All you need is an internet connection and a set of headphones to get involved!

## Tasman FM Embraces Solar

By Sarah Coles

EVERY COMMUNITY STATION FACES A UNIQUE SET OF CHALLENGES. MAYBE THEY ARE BUILDING A HIGH-RISE NEXT DOOR AND GENTRIFICATION IS MAKING THE WALLS VIBRATE. MAYBE A VOLUNTEER HAS SPILT COFFEE ON A CONSOLE. MAYBE SOMEONE SUES FOR DEFAMATION. BUT WHAT DO YOU DO IF YOU RUN A RADIO STATION IN A PLACE THAT IS PRONE TO BUSHFIRE AND BLACKOUTS? SARAH COLES SPOKE TO DAN STOKES, PRESIDENT OF TASMAN FM, TO FIND OUT.

Tasman FM is in Nubeena in the south west of Tasmania. The station was started in response to tragedy.

"People decided a couple of years after the massacre at Port Arthur that we should have a radio station here to take care of emergency announcements and things like that," explains Stokes. "They got together and they took an old garage of the Headmaster of the school, and they gutted it and then they built the radio station." Transmission began on May 30, 1999.

The last couple of years have seen major bushfires in the south east of Tasmania. The 'Angry Summer' heatwave of 2013 kicked off a fire season that lasted from January right through to April. Communities in the south were forced to flee. 2,000 people took refuge at the Community Centre in Nubeena. Dan Stokes was there and it was during the fires that

he had the idea to make Tasman FM run on solar. "The station manager and I were up at the refuge centre, feeding people and clothing them," he says. "We couldn't do anything at the station because all the poles had burned down and there was no power."

Radio is crucial for community preparedness. "A lot of regions on the Tasman Peninsula were burned. There were other stations giving out erroneous information. We were off the air for ten days." Stokes decided to build a station that could broadcast during a fire. "The batteries get here tomorrow for the actual powering of the station. Then the solar panels will go up and it will be all connected. It is a month or so yet but it will be solar powered."

Tasman FM faces challenges other than fire. "We have a lot of outages down here," he says. "We seem to

get them once, maybe twice a month sometimes. And sometimes we'll go three or four months without an outage. It's very disconcerting when you're trying to run a radio station."

In typical community radio fashion things go wrong and are promptly righted. "We have our ups and downs of course like all community stations," he explains. "We get by. I don't know how sometimes but there you go! This afternoon the chap that had the batteries in town said [he couldn't] get a truck! It all came together in the end," Stokes laughs. He recommends solar to other stations. "Other stations can get this solar power and put it back in to the grid, therefore paying for their electricity."

**Tasman FM broadcasts on 97.7FM in their local area of Nubeena and streams online at [www.tasmanfm.com.au](http://www.tasmanfm.com.au)**



**WEBINARS ARE STILL AVAILABLE TO VIEW ON BOTH THE CMTO AND CBAA WEBSITES. MAKE SURE YOU ARE SIGNED UP TO THE CBAA ENEWS TO STAY INFORMED ABOUT UPCOMING WEBINARS ACROSS 2014.**

# 40 YEARS OF COMMUNITY RADIO

By John Martin



A LONG WEEKEND OF PASSIONATE DEBATE ABOUT NEW IDEAS, NEWSPAPER LEAKS OF SECRET DOCUMENTS, AND STONE-WALLING BUREAUCRATS LED TO THE ESTABLISHMENT OF THE PUBLIC BROADCASTING ASSOCIATION OF AUSTRALIA IN JULY 1974. THE NEW ASSOCIATION BROUGHT TOGETHER A WIDE RANGE OF GROUPS AND ORGANISATIONS TO CREATE A STRONG, ARTICULATE LOBBY GROUP AT THE MOST CRITICAL STAGE IN THE FORMATION OF A NEW SECTOR OF AUSTRALIAN BROADCASTING.

Throughout the 1960s, increasing dissatisfaction with the narrow and bland programming offered by Australian radio and television made many people look for change. Australian broadcasting had been run through a dual system of the ABC and commercial broadcasters since its inception. Particularly since the introduction of television in 1956, commercial radio had narrowed its programming to seek maximum audiences for commercial profit. At the same time, ABC programs were conservative and largely networked, with limited scope to cater to local interests.

The early stirrings for more responsive and diverse broadcasting came from several, quite different areas: music enthusiasts, universities, ethnic communities and various groups and individuals keen to see not just different types of programs, but different ways for those programs to be made.

Music broadcast in Australia was largely limited to popular music, with the Top 40 format dominant. Whilst classical music wasn't the most neglected genre, the 'fine music' enthusiasts were more outspoken and determined about making things happen. Music Broadcasting Societies were set up in Melbourne (1968) and Sydney (1970) to promote their cause.

The expansion of education through adult and extension courses, along with the need to connect better with their communities, led a number of universities to think about the potential of using radio. RMIT in Melbourne experimented with shortwave radio. The University of NSW gained a licence in 1961, to broadcast course-related material at a frequency just off the main AM broadcasting band, which needed receivers to be adjusted to pick up the signal. Adelaide University started a similar station in 1969, but with greater ambitions.

In a nation of migrants, non-English language broadcasting had been a long-standing need. Commercial radio had carried some non-English language programs but they were shackled by regulations: programs could only run for a limited duration and English translations had to be provided (in case something untoward was spoken about). Over the 1960s and 70s Australian ethnic communities were gaining social and political influence, and the concept of a multicultural society gained acceptance and support.

Then there were groups and organisations discussing change in broadcasting, not just in terms of kinds of programs, but change in the process of making radio, who could do so, and how stations were run and controlled. Early examples were the pirate radio broadcasts by draft-resisting Melbourne university students, shut down by police after a couple of days. Similarly in Brisbane,

## AUSTRALIAN COMMUNITY BROADCASTING - TIME LINE

Year	Event
1905	Engineers from Marconi in UK erect experimental radio transmitters in Devonport and Point Lonsdale. Wireless & Telegraphy Act passed by Parliament.
1923	13 NOVEMBER 1923 First Australian radio station 2SB (later 2BL) starts broadcasting in Sydney
1932	Australian Broadcasting Commission begins radio broadcasting
1946	JANUARY 1946 First FM radio test broadcasts in Australia by PMG
1956	First TV broadcast by TCN 9, showing Olympic Games held in Melbourne.
1961	VL2UV at University of NSW begins first non-commercial, non-government service, transmitting course related programs, just off the broadcast band at 1900 kHz.
1966	UNSW starts low power UHF educational TV transmission
1970	3DR (Draft Resistor) pirate radio broadcasts from Melbourne University. Station closed after police raid a few days later.
1972	VL5UV at Adelaide University starts, off the broadcast band at 1710 kHz



university students grew frustrated that their protests were disregarded by the media and decided they needed a station of their own.

Social activists, media professionals and others, some inspired by similar movements in the Americas and Europe, started talking about new programming, new structures and new uses of media. One of these was the late Peter Pockley, a former head of the Science Unit at the ABC, who had become increasingly unhappy with the national broadcaster, feeling constrained by its inherent conservatism and inflexibility. Peter's own interest was in independent, community-based public affairs broadcasting, but importantly he recognised the need for a much broader, long-overdue restructuring of the control and nature of broadcasting in Australia. Similarly, the Music Broadcasting Societies, whilst agitating for their own stations, always put their argument in a wider context of opening up broadcasting for many new, independent, community-based interests.

In June 1970, the Australian Broadcasting Control Board put out a report on the introduction of FM radio, which included a recommendation that new, non-commercial services, known as 'public broadcasting' (after the term used in the USA) should be introduced. The McMahon Coalition government accepted the report's proposals in principle. Several months later the Whitlam Labor government was elected.

Peter Pockley, then working at the University of NSW, was a well-connected, effective lobbyist. In early 1974 he wrote to the new Minister for the Media asking for some money to hold a national conference for everybody interested in setting up public broadcasting. The Department decided that they should also have one, to consult with other government departments and agencies, as well as public broadcasters. The Media Department's conference ran over July 3 and 4, 1974 at the University of New South Wales in Sydney, immediately followed by two days of meetings with

the public broadcasters themselves on July 5 and 6. Professor Cyril Renwick, who had been part of an independent inquiry into FM Radio earlier in 1974, agreed to chair both conferences.

The conference had a good roll-up, with lots of the early community broadcasting pioneers in attendance, plus representatives from departments and agencies across the government. The Department invited groups that had been advocating or expressing direct interest in starting up a new station, including community-based groups, student organisations, universities and the music broadcasting societies. Old footage of the gathering shows mainly bearded men in suits engaged in lively debate around tables with overflowing ashtrays. These days, smoking is not allowed in meeting rooms.

The Minister for the Media, Doug McClelland, opened proceedings, telling delegates they had been invited to hear relevant views and "to question those views and to

suggest alternatives." But over the first day the only presentations were made by aspirant public broadcasters, outlining their various ideas and proposals. There was no sign of a government view or a Departmental position, that is, until the next day.

On the morning of July 4, 1974, The Australian published an article by Graham Williams, which said: "A secret plan on developing Australia's radio services recommends that the Federal Government set up 88 new stations over three years from next July. Of the 88, 46 would be public radio, built and financed by government at \$20m. 28 of those would be allocated to the ABC, the other 18 would be for independent, non-commercial community groups, including seven for 'young style' FM. It makes the two-day seminar designed to assess the need, demand and type of public broadcasting facilities, largely irrelevant."

Back on the conference floor, an immediate call was made for the full paper to be tabled, so that the Department's proposals could

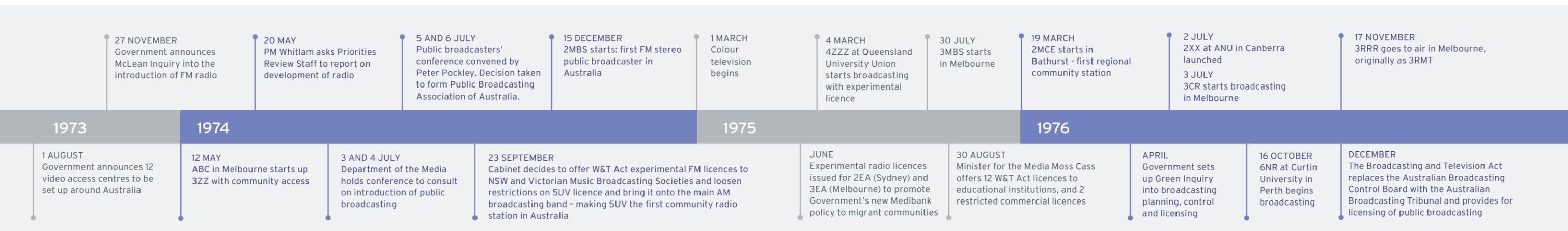
be considered, questioned, and alternatives suggested, as the Minister had proposed the previous day. The Department refused, saying the leaked paper was just one of many 'working papers'. Peter Pockley moved that all the plans be circulated, and the motion was carried unanimously. The Department refused again. Bob Pringle of the Builders Labourers Federation stood up to announce he had a copy of the paper, read out large parts, offered to print more copies, then walked out in protest at the Government's stance.

The Departmental paper wasn't well received. Not only did it suggest public broadcasting stations come under direct control of a council made up exclusively of government departments, but the proportion of the new stations to be public broadcasters was much lower than expected. Perhaps more importantly, the conference had become overshadowed by wrangling over whether the Government had a predetermined position or not. The leaked document only exacerbated mounting distrust

about the government's intent to consult. The second day ended with a motion that the Department pay all delegates' fares and expenses "for attending this farce", which was carried unanimously.

The next part of the conference, on July 5 and 6, had been convened by Peter Pockley, Keith Conlon, the then Manager of VL5UV at the University of Adelaide, and Trevor Jarvie of the Music Broadcasting Society of NSW. Delegates from all of the mainland capitals and two regional centres took part.

Proceedings became a lot more constructive and collaborative but were marked by the feelings of distrust in the Department created in the preceding sessions. The public broadcasters wanted a larger proportion of the new FM licences to be allocated for public broadcasting, and demanded government involvement with the new stations go no further than planning and regulation. The most important decision taken by the conference



# 40 YEARS OF COMMUNITY RADIO

was to form the Public Broadcasting Association of Australia, with the 16 organisations attending becoming its founding members.

In Pockley's words, the new Association would "act as a watchdog on an untrustworthy government" with its formal objectives being to support the establishment of public broadcasting stations in Australia, based on the principles that public stations should be independent, committed to diverse output, and accessible to broadcasting by the community. The Association aimed to offer cooperative services for members in a number of areas including programming, technical, legal, financial, information and training. It also aimed to provide representation for its members to Government and other bodies.

Over the following 40 years the Association did all that, as well as initiating a host of additional activities and services, which together became the critical backbone for the growth and development of community broadcasting throughout Australia.

Advocacy and promotion of the movement were the first priority. Immediately after the July 1974 conference, lobbying resumed, with Pockley back in Canberra invited by Dr Cairns, then Deputy PM. The PBAA soon launched a quality journal,



'Broadcasting Australia', to debate and promote the policy concerns and plans of the new sector. To further demonstrate its depth and seriousness, the Association set up a Broadcasting Legislation Study, headed by an independent legal expert. The community sector quickly became accepted as an active and articulate contributor to broadcasting policy and regulation debate.

Public broadcasters' innovative approach to technical and engineering aspects of broadcasting began in

these early days. Their persistent questioning of accepted thinking about the lack of available AM radio frequencies and the way in which FM should be introduced in Australia led eventually to the Minister being advised that there were, in fact, no real technical impediments to new stations starting up. At the Music Broadcasting Society, the techs built their own transmitter. The new Association recognised that collaboration and innovation in engineering design and planning was a key part of their function. It has culminated in recent

times in the massive work involved to secure community broadcasters' own place on the digital platform.

As early as 1978 the PBAA was working on setting up a program exchange for the newly licenced stations. Over the decades, distribution of programs

on open reel tapes gave way to cassettes and then discs, through to the satellite and IP-based links and distribution of today.

A second national public broadcasting conference was held in June 1976, and they have been held each year

ever since, in locations throughout Australia, giving the sector a regular forum to stay in touch and to debate policies and concerns, elect the board and set the directions forward.

From the very outset, the PBAA was primarily an organisation of stations



13 APRIL Hobart FM goes to air, originally as 7THE	1 MAY 2CT in Campbelltown goes to air (its licence was revoked June 1981)	1 MARCH Hope FM begins in Sydney, originally as 2CBA, Christian Broadcasting Association	APRIL Central Australian Aboriginal Media Association (CAAMA) formed and begins production of programs for broadcast on 8CCC	National Program Service set up by PBAA to exchange and distribute programs	Australian Council for Radio for the Print Handicapped set up (now RPH Australia)	National Ethnic and Multicultural Broadcasters Council (NEMBC) formed	2 JANUARY Imparja Television begins satellite broadcasting to eastern and central Australia	Community TV test transmissions in Sydney and Melbourne	17 AUGUST 3RPH starts broadcasting on main AM band with full metropolitan coverage			
1977	1978	1979	1980	1981	1982	1984	1985	1987	1988	1989	1990	1992
Government directs ABC to shut down 3ZZ	5 APRIL Minister Tony Staley Second reading speech of amendments to B&T Act details public broadcasting aims, planning and licensing	23 JULY Minister Staley announces setting up of RPH stations, initially just off the AM band	1 DECEMBER 4EB goes to air in Brisbane, first full-time community ethnic broadcasting station	National Aboriginal and Islander Broadcasting Association (NAIBA) set up	5 JUNE Territory FM starts broadcasting in Darwin, originally as 8TOP	26 FEBRUARY First meeting of Board of the Public Broadcasting Foundation	2XX, 3CR, 3RRR, 4ZZZ and 2RSR form Progressive Radio Association (PRA) PBAA sets up National Sponsorship Scheme	APRIL 1988 First Broadcasting for Remote Aboriginal Communities Scheme (BRACS) unit installed at Jigalong in WA	JUNE First 100 community radio stations licenced	Satellite distribution of community radio programs begins, first via SBS and BBC		

# 40 YEARS OF COMMUNITY RADIO



rather than broadcasters. Licencees were 'full' members; while aspirant licencees were 'associates', and others 'affiliate' members. As the sector grew, with the number of stations increasing from the 16 founding members to several hundred stations, other representative organisations were set up by stations and/or broadcasters in different parts of the movement.

The National Australian Indigenous and Islander Broadcasting Association formed in 1981, later succeeded by

NIMAA and AICA. These organisations were broader in scope than public broadcasting. They encompassed representation and collaboration of Indigenous media, including film, newspapers and broadcasting, with community broadcasting being one part.

The National Ethnic and Multicultural Broadcasters Council was set up in the mid-1980s, the result of a feeling that ethnic broadcasters' needs could not be adequately represented by the

broader 'Anglo-dominated' PBAA, and inevitable differences emerging between the public stations and the ethnic broadcasters as to how government subsidies should be best handled and allocated.

Separate organisations similarly formed to support and advocate the interests of Radio for the Print Handicapped and Christian broadcasters, whilst various state and regional associations were set up to support their members' particular interests.

To a large extent these organisations were additional to - rather than competing with - the PBAA for membership. A more serious challenge to the PBAA came when a handful of stations (3CR, 4ZZZ, 3RRR, 2XX and 2RSR) split off to set up the Progressive Radio Association in 1987, concerned that the PBAA's membership had become dominated by conservative interests. However, the PRA proved difficult to sustain and gradually these stations re-joined the PBAA.

The most recent new organisation in the sector is the Australian Community Television Alliance. The PBAA always encompassed both radio and television and for most of the period had a CTV standing committee and the position of Vice-President Television. However, with licensing of metropolitan stations



finally resolved, the CTV licencees decided in 2008 that their interests would be better served by a separate organisation.

All these representative organisations reflect the diversity of the sector but they have, in general, worked collaboratively wherever possible, particularly in lobbying the government for funding increases. Starting with a summit convened by the CBF, they have coordinated their efforts first through the Community Media Council, then the Funding Strategy Group, and now the Community Broadcasting Sector Roundtable.

Throughout the history of the sector, however, the CBAA (the PBAA changed its name in line with government legislation amending the term 'public' to 'community' broadcasting) has counted the overwhelming majority of stations as its members. Many organisations which were members

of the specialised sector organisations also maintained membership of the CBAA.

Being the only organisation with membership across all parts of community broadcasting the CBAA has been the natural host and manager of major sector-wide projects and initiatives. After early gains with limited training for ethnic and Indigenous broadcasters through government funded schemes, the CBAA took on broader sector-wide training (a role now carried out by the CMTO). Similarly, the Association implemented the rollout of computer technology, the satellite network, DDN program delivery, the Australian Music project AMRAP, national audience surveys and sector-wide online resources. Perhaps most significantly for the longer term, over many years the CBAA lobbied for digital community broadcasting, played a leading part in the technical

design and then brought its implementation to fruition.

Many of the aspirations and goals of the community broadcasting pioneers in 1974 have become a reality, with an extraordinary wealth of diverse programs now available through community-based, volunteer-driven radio and television stations around Australia. The challenge today is to articulate a corresponding vision for the future.

*John Martin is arguably the foremost authority on community broadcasting in Australia. Throughout his career, he has held pivotal roles not just at community stations but also various sector organisational bodies. John was the recipient of the Michael Law Award in 2011, acknowledging his sustained and outstanding contribution to the sector. The content featured in this article is sourced from an extensive history and analysis of Australian community broadcasting currently being undertaken by John.*



# DAN SULTAN

## APPOINTED AS FIRST COMMUNITY RADIO AMRAP AMBASSADOR

THE CBAA'S MUSIC INITIATIVE AMRAP (THE AUSTRALIAN MUSIC RADIO AIRPLAY PROJECT) HAS APPOINTED AWARD-WINNING MUSICIAN DAN SULTAN AS THE FIRST COMMUNITY RADIO AMRAP AMBASSADOR. THE NEW AMBASSADOR PROGRAM WILL RECOGNISE AUSTRALIAN MUSICIANS WHO ARE HIGHLY RESPECTED AND SUPPORTED BY COMMUNITY RADIO THROUGH AMRAP.

Amrap distributes new Australian music to community radio for airplay and helps broadcasters promote Australian music on air and online. The Commonwealth Government funded initiative has helped thousands of Australian musicians get their music to community radio and since 2008 has facilitated a 5% increase in Australian music airplay across community radio nationally. Over 2,000 radio program makers and music coordinators from 300 stations use Amrap to access and air Australian music. Dan Sultan has remained one of the most popular artists among these users since Amrap distributed his debut independent album to stations in 2006, and Sultan has forged strong relationships with community radio as his career has grown.

"Dan's music is embraced by so many community radio stations, from big city broadcasters to regional and remote indigenous broadcasters, so he's the perfect first appointment to the new Ambassador program," says Amrap manager Chris Johnson. "Dan has released award winning albums, toured the length and breadth of this country, and has forged strong relationships with community radio every step of the way."

Sultan's latest single 'The Same Man' is currently one of the most popular tracks on Amrap's music distribution service 'AirIt!', with over 100 stations ordering the track for airplay. He's just completed an Australian tour supporting American rock legend Bruce Springsteen, and is gearing up

for a year of national and international touring to celebrate the release of his third album 'Blackbird' in April.

Sultan said that Amrap and community radio are extremely important for Australian musicians and he appreciates the support he's received.

"I know how hard it is to get your music and profile out there and community radio is instrumental in that process," Sultan says. "Community radio and Amrap have always been such great supporters of me and my music so I'm proud to be the first Community Radio Amrap Ambassador."

Sultan is the first of an elite list of Australian musicians who will be

appointed as Community Radio Amrap Ambassadors over the coming years.

CBAA president Adrian Basso welcomed the Ambassador initiative as a new way to celebrate the powerful bond between community broadcasters and Australian musicians.

"Community radio supports so many Australian musicians through all stages of their careers and the Ambassador initiative is a great way to shine a light on some success stories," says Basso. "Dan is a rising star, and we hope his appointment as Community Radio Amrap Ambassador will inspire other musicians to continue to build their careers with the help of community radio."



CBAA President Adrian Basso with Community Radio Amrap Ambassador Dan Sultan and Amrap Manager Chris Johnson. Photo Credit: Len Panecki

## GETTING THE MESSAGE ACROSS

By Monique Sebire, CBAA



CBX SPOKE TO THE CBAA'S YOUNGEST BOARD DIRECTOR, MIKAELA SIMPSON, PERHAPS BEST KNOWN FOR HER ROLE AS THE DRIVE PRESENTER ON CAAMA RADIO, WE ASKED THE 2014 CBAA WOMEN'S REPRESENTATIVE HOW SHE GOT TO WHERE SHE IS TODAY.

### How and why did you first get involved in community broadcasting?

It was really by pure luck! Before I joined the sector I was living and working in a small Aboriginal Community, Yuendumu, and decided it was time for a change. I saw an open position at CAAMA Radio, thought "Why not?", and the next thing I knew I was sitting in the CAAMA studios producing and presenting my own drive show.

### What is the biggest challenge facing women in the community broadcasting sector?

It's so difficult to pinpoint one specific challenge, but it is obvious that the representation of men is greater than that of women. We face many different challenges, including no equal pay, and a lack of women representing senior positions. In saying this, I have seen the number of women reps greatly increase at various events I have attended in the past.

### Who is your personal mentor?

There is only one woman that comes to mind; my mum. She is the

strongest, most supportive person I know and I wouldn't be where I am today without her. Her strength and love really help me push on when I feel like caving in.

### Why do you think it's important for the CBAA to have a women's representative on the board?

It's so critical. As we all know, we struggle being heard in a room full of men, so to have a position purely dedicated to improving gender equality is fantastic! It's not about becoming better than men, it's about becoming equal, the way it should have always been, but is sadly something we are still fighting for.

### What made you decide to get involved in the community radio sector at the board level?

I kept seeing all the other fantastic women get up and tell their stories of struggle and I realised I knew where they are coming from. Being an Aboriginal woman I find that I - and other Indigenous women - face a broader range of issues that others may take for granted. I wanted to be able to represent my all of my sisters.

### Tell us about your work at CAAMA Radio

It keeps me busy. I am employed full time and have daily duties which include gathering content for our current affairs show, "Strong Voices" and I am probably best known as the Drive presenter. We also have a daily news bulletin which I help to produce and supply content for. I am also one of the producers of our weekly show, "Women's Business", which involves talking to strong women who are doing great things for the community.

### If you could program your own show what would you broadcast?

It would be a show that focuses on youth issues and the struggles of growing up in today's society. Being 20 years old I realise the difficulties and pressures of being young and the expectation the world has on you. I just want to supply these kids with a voice to share their (and their peers') personal stories.



# CH-CH-CHANGES AT CRN

by Seth Jordan and Martin Walters,  
Community Radio Network,  
CBAA

We've had a very busy year already at the CRN. The long-running Optus Aurora satellite platform has been retired, with the services successfully transferred to the new Optus Aurora Digital platform, commonly known as VAST. Huge thanks go to the CBAA's Technical Consultant David Sice, the CBF for funding assistance, and to all stations for bearing with us during the changeover period. Hopefully your station's new VAST receiver is running smoothly for you!

The CBAA/CRN now operates a hub for the distribution of CRN, BBC, Hope Media, and RPH, with the potential to add other services in coming years. Further benefits to the sector will be fully realised over time, but have commenced with the launch of a second live audio channel, CRN-2. This has opened up opportunities to distribute features, specials and festivals without having to alter the programming and flow of the main CRN-1 channel. So far this year, stations have already had

a chance to rebroadcast a number of long-form live CRN2 specials, including *Radio Survival* (national indigenous music festivals on Australia Day); Melbourne Recital Centre's 5th anniversary; a 24-hour International Women's broadcast, *Girls To The Mic*; and Sydney's Gay and Lesbian Mardi Gras. This April has seen the return of live Easter long weekend broadcasts from the multi-award-winning Byron Bay Bluesfest. Upcoming improvements via CRN2 include delayed broadcasts

across different time zones, content distribution via private data streams, and greater national content-sharing, - all part of the new media landscape.

In regards to programming, CRN has recently undertaken a survey of user stations, which will become an annual event, eliciting feedback on what stations are currently using, as well as what they would like to see on the CRN in the future. The survey also provides a useful opportunity to provide station uptake data and program feedback to both funding bodies and individual program presenters/producers.

Consultation on potential new content is also important at CRN. We seek feedback from the CRN Advisory Committee, which includes representatives from a diverse range of stations - big and small - on the news program applications that are offered directly to us, as well as those that have successfully applied for one of the CBF's Content Development grants. We're seeking new committee representatives at this time - so if any station programming personnel are reading this and want to have a greater say in the CRN program grid, contact the CBAA office to find out more.

Looking ahead, new programs on the CRN grid will include former veteran ABC presenter Tony Ryan's 18-part series *In Search Of A Good Death*, beginning in May. This important national series seeks to investigate end-of-life and palliative care issues from many angles. It should be of great interest to many stations, especially those providing content for seniors in their respective communities. Tony will be known to many in the sector through his enthralling 2013 CRN-distributed series, *Living Outback*.

Other new programs on CRN's near horizon include a new weekly program devoted to all things wine, *I Heard It Through The Grapevine* from 3RPH Vision Australia Radio, and a fantastic weekly live overnight program, *Curved Radio*, from Sydney's 2SER - presented by original 2JJ broadcaster Gayle Austin, with a stellar array of regular international guests and contributors. Other upcoming national programs include *Ten Tales* - the latest student documentaries from Swinburne University students; *Urban Meltdown*, which features the latest upfront and independent urban, R&B and soul tunes; and *Pop Heads*, a potpourri of the

best of the vinyl years (1950s-1980s) with musicologist Roddy Lee and Jane Arakawa from Sydney's Northside Radio 99.3.

Finally we are also eagerly anticipating the judges' decisions on the intake for the inaugural community radio National Features and Documentary Competition, being run by CRN in collaboration with the Community Media and Training Organisation (CMTO). The response to the call-out for entries was huge, and placements will be competitive. The doco competition is an opportunity to train a new generation of audio storytellers, as well as stamp community radio's place in this important area onto the national media consciousness. So, be ready for some fascinating and important stories to come to life throughout 2014 on CRN.



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## INTERNATIONAL WOMEN'S DAY NATIONAL BROADCAST

By Emma Ramsay, Digital Radio Project, CBAA

# 'GIRLS TO THE MIC'

THE COMMUNITY BROADCASTING ASSOCIATION OF AUSTRALIA'S DIGITAL RADIO PROJECT AND THE COMMUNITY RADIO NETWORK RECENTLY PRESENTED 'GIRLS TO THE MIC', A DAY OF RADIO MADE BY WOMEN FROM THE COMMUNITY BROADCASTING SECTOR FOR INTERNATIONAL WOMEN'S DAY.

*Girls to the Mic* was a 24-hour national production available via community digital radio pop-up services in Brisbane, Sydney, Melbourne, Adelaide and Perth, as an online stream and via the CRN's satellite service, VAST.

A reference to the '90s Riot grrrl movement's ethos of bringing 'girls to the front', *Girls to the Mic* featured a range of women's perspectives and experiences which celebrated women and demonstrated the enduring need to fight for gender equality.

For example, *Late Lunch*, presented and produced by Bridget Backhaus (*The Wire*, *Fair Comment*) and Ellie Freeman (*Where Are You From?*) at 4EB, presented a range of stories from Farz Edraki, Mikaela Simpson (CAAMA FM) and Sally Whyte (SYN Media). Topics included women's rights in the world of gay marriage, women in sport and the experiences of women from First Nation communities in the USA.

We heard a special edition of national 3CR flagship program, *Women On*

*the Line* - now in its 28th year of broadcasting - who, throughout the year, take a national perspective on women's issues and current affairs.

A panel titled 'Intersectionality and the Failings of White Feminism' presented by *Women on the Line's* Areej Nur from 3CR, focused on intersectional feminism. The panel featured women from the creative arts and writing community in Melbourne discussing the intricacies of finding a platform and the importance of support in this growing area of gender analysis and debate.

Specialist music was celebrated around the clock with programs such as *Drastic On Plastic*, *Cloudwaves* (6RTR), *The Shapow Show* (JOY FM), *Doing it for Themselves* (Rowena McGeoch of FBI), *In The Pines*, *Ears Have Ears* (FBI), *Megahertz* (4ZZZ), and *All Kinds of Country* (2ser), making a fantastic statement on the incredible ways women contribute to the world of music in so many unique and profound ways. 3CR's live OB, *Women of Rock Live from the Public Bar* featured performances

by Ninetynine and The Villenettes; celebrating Melbourne's long line of female rock musicians.

Other fantastic programming on the day came from 3RRR's *Brekky* team, and 2ser's arts program *so(hot) right(now)* which featured a top 20 countdown of the most influential women in the arts. 3CR's *Accent on Women* focused on international female activism providing the perfect entry point into some political commentary on FBI's *Backchat* with AH Cayley and Heidi Pett. Comedy duo Eliza and Hannah Reilly's *Girls Gone Mild* provided evening hilarity capturing similar tones of irreverence and humour heard throughout the footy and feminism panel care of the *Cherchez La Femme* team.

All audio from the 24-hour broadcast is now available at the [girlstothehic.org](http://girlstothehic.org) website. Get in touch with any feedback or how you could contribute to future incarnations of the broadcast via the Digital Radio Project at [eramsay@cbaa.org](mailto:eramsay@cbaa.org) or the CRN at [crn@cbaa.org.au](http://crn@cbaa.org.au).



# STATION 2 STATION

By Monique Sebire, CBAA

## Casino's Own Wireless and Three Rivers FM

THE COMMUNITY SPIRIT IS ALIVE AND WELL IN STATIONS ACROSS NEW SOUTH WALES. THOUGH SEPARATED BY LAND STRETCHING ACROSS 700KM, TWO COMMUNITY BROADCASTERS HAVE FOUND A WAY TO HELP EACH OTHER OUT.

Casino's Own Wireless have teamed up with Three Rivers Radio in Dunedoo to exchange advice and information on not only technical issues but also accounting and reporting methods.

President of Casino's Own Wireless, Myrna Walters, explains how this all came about.

"The secretary at the time of Three Rivers FM, Charlie Rush and I met through mutual friends," she says. "On discovering that we both worked in community radio, Charlie told me that their technical person, Ken Westerman, was born in Casino. We have since kept in contact over time and discussed the upcoming rollover of digital and how the stations are being run."

Currently focussed predominantly on upgrading Casino's Own Wireless to an

automated radio system using Raduga and Zara software, Walters says that this exchange of ideas "is of paramount benefit to all."

"We can look at better ways to enhance community radio, presenters' programs and everything that goes with running a station."

There is also a certain element of comfort to be taken in discovering they're not alone when something goes awry.

"From my point of view it is nice to know that the other community radio stations experience similar problems to us and having them as backup support is fantastic."

Casino's Own Wireless' 'open door policy' of sorts seems to already work

in their favour, with other stations regularly turning to them for guidance.

"We quite often exchange ideas and have presenters and technical people from other community radios dropping in to Casino's Own Wireless to see how we run our station and we also find this really helpful," Walters says.

Based on the success of this collaboration, Walters is enthusiastic about the possibility of expanding it further in the future, and not only with her friends in Dunedoo.

"We are looking at collaboration with other community radio stations around and outside of our area. Hopefully we can all exchange ideas and suggestions regarding the operation of community radio."



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AMARC IS THE GLOBAL COMMUNITY BROADCASTING ASSOCIATION, AND EACH REGION HOLDS A CONFERENCE EVERY FOUR YEARS FOR COMMUNITY BROADCASTERS AND ASPIRANTS TO MEET, DISCUSS PROGRESS, AND LEARN FROM EACH OTHER. CBF SENIOR GRANTS ADMINISTRATOR JO CURTIN AND CMTO TRAINING MANAGER GIORDANA CAPUTO, WERE TWO OF THE AUSTRALIAN DELEGATES TO BRAVE THE FREEZING TEMPERATURES AT THE AMARC ASIA PACIFIC CONFERENCE IN SEOUL IN DECEMBER 2013.

# PART OF A GLOBAL MOVEMENT

By Jo Curtin, CBF



We were keen to learn about and contribute to the broader movement of community broadcasting so we were fortunate that the Community Broadcasting Foundation and the Community Media Training Organisation agreed to contribute to the costs of our attendance as a professional development opportunity.

AMARC defines community broadcasting more broadly than the legislation does in Australia. Since some countries don't have broadcasting or media legislation at all, and others don't include a definition of non-profit, participatory media and what that might involve, the conference welcomes a diverse group of community broadcasters with perhaps a more dynamic approach to technology and more fluid governance structures than we have locally. Internet-based services, portable transmission and mobile phone delivered content were just some of the ways that these broadcasters get their content out to their communities.

Certainly the delegates were very focussed on their responsibilities as community broadcasters, with discussions focussing on some critical

issues across the sector such as mitigating and responding to climate change and its associated crises and disasters; changing community attitudes by involving women in all areas of community broadcasting; and fulfilling community broadcasting's aims in contributing to peace and democracy through freedom of speech, freedom of information and other human rights that we largely take for granted in Australia.

The global community broadcasting sector is much bigger than we ever imagined, and it's rapidly growing and developing. There are thousands of established community radio stations around the globe. Broadcasters in many countries are battling for spectrum, and for appropriate legislation and recognition. Our South Korean hosts, for example, have established seven stations so far but are hamstrung by five watt limits on their community licences. While they complement their transmissions with online streaming, the restrictions give them barely enough power to broadcast to small neighbourhoods and make it very difficult to attract new listeners.

Meanwhile, our colleagues in India are frustrated by restrictions placed on the content they produce - such as rules that prevent them broadcasting news - and the Nepalese are working hard to gain recognition in legislation as a legitimate non-profit media sector, which might help them avoid being stung with high (commercial media) rate taxes. Elsewhere, there is an explosion of community media in some countries (there were reports of more than 6,000 community radio stations in Thailand!).

"A wind of freedom is blowing through Burma," said Burma News International's Development Secretary, Khin Maung Shwe in a session about emerging democracies and community radio. Myanmar (Burma) is experiencing a media boom, particularly in print journalism, but the country is yet to establish media law and cyber law, and they were eager to learn about how to best establish community radio licensing. One advantage of writing media law for the first time now is they can build on the learnings from around the globe and draft law that truly reflects the environment of convergent



**AMARC ASIA PACIFIC TOOK ON A HIGHLY CONSULTATIVE APPROACH WITH THE CONFERENCE DELEGATES, SEEKING INPUT REGION-BY-REGION ON THEIR ACTION PLAN.**

media technologies and the impact of the internet on traditional media.

We also heard from community broadcasters in Bhutan who have started a college-based community radio station and are keen to establish more to provide local information in local dialects across their largely rural and mountainous kingdom. The Japanese experience was also interesting: a number of stations that had been established in response to the Fukushima disaster were still operating and providing much needed local information to their communities.

One of the presentations was about how to measure and evaluate the social impact of the sector's achievements. Many of the discussions about the challenges stations face when it comes to financial sustainability and self-sufficiency seemed very familiar!

AMARC Asia Pacific took on a highly consultative approach with the conference delegates, seeking input region-by-region on their Action Plan. The Australians participated in Pacific regional meetings, and Shirley Tagi from FemLINK Pacific in the Fiji Islands was put forward as the Pacific region's nominee to the AMARC AP Board. We encourage you to get in touch with

Shirley to keep her in the loop with the activities going on in Australia (her contact details are on the AMARC AP website).

An area of great interest to both of us was the work of the Women's International Network (WIN). They developed a Gender Policy in 2008, which is available as a template online in a number of languages for local adaptation. Discussions at the conference indicated that this document is still relevant and that looking at community development through a gender equality lens helps to invest in skills development in women, in turn building the capacity of the whole community.

It was shocking to us that while WIN had recently surveyed women broadcasters from across the Asia Pacific, not one Australian woman had participated in the survey! While we still have some progress to make in a number of areas in terms of participation for women in community broadcasting in Australia, surely our community broadcasting sisters in the region would be eager to hear of the progress we have made and obstacles we face. The survey is still open for a second wave of data, so if you would like to participate, visit the WIN page of the AMARC AP website.

The conference also looked at what role community broadcasting plays in relation to issues facing persons with diverse sexual orientation and gender identity. Broadcasters from China, Korea and the Philippines described their progress in opening up the airwaves and creating safe spaces for the broadcasting of LGBTI members of their communities. This aspect of the conference was particularly inspiring.

We co-presented a workshop that showcased the progress of the National Training Project. We talked about the achievements in training in the Australian sector so far, particularly since the CMTO opened its doors in late 2010. We shared some of the challenges we face, including targeting and reaching priority trainees and how online training tools are increasingly helping stations to access learning materials and expert trainers, overcoming the vast distances and high costs of travel across our wide brown land.

We met inspirational people campaigning against incredible odds for their voices to be heard, and we returned to Australia reinvigorated and convinced of the value of community broadcasting to the promotion of equity and peace.

**WHAT IS AMARC AP?**

AMARC AP is the Asia Pacific chapter of the global community broadcasting association. Its members are community broadcasters, member associations and aspirants in the Asia Pacific Region. It operates autonomously from AMARC International, but is linked. AMARC AP operates with a small secretariat in Nepal and has a Board member from each region within the Asia Pacific. AMARC International has a small secretariat in Canada.

**IS THERE AN AUSTRALIAN ON THE AMARC AP BOARD?**

No. Australian Shane Elson served on the AMARC-AP Board for eight years, but as their Board has limited terms, he stood down at the conference. Shirley Tagi from Fiji now represents the interests of the Pacific region on the AMARC AP Board.

**WHO WERE THE AUSTRALIANS AT THE SEOUL CONFERENCE?**

Outgoing AMARC AP Treasurer Shane Elson, CBAA General Manager Jon Bisset, Australian Indigenous Communications Association President Trevor Tim and CEO Conan Fulton, CMTO Training Manager Giordana Caputo and CBF Senior Grants Administrator Jo Curtin. Trevor and Conan conducted a number of interviews with delegates and produced several remote broadcasts during the conference.

**WHEN IS THE NEXT CONFERENCE?**

The next AMARC AP conference will be in four years' time. But the next Global AMARC conference is scheduled to take place in Ghana in late 2014 or 2015.

**WHO WILL REPRESENT AUSTRALIA IN GHANA?**

While there isn't a formal mechanism for deciding who the Australian delegation will be, it's likely that two places will be funded through a funding partnership with the Australian Government which supports attendance by delegates drawn from elsewhere in the AP region. The locally funded places are negotiated between the CBAA and other sector representative organisations. Any community broadcasting organisation or individual is welcome to join as a member or associate member of AMARC and participate in the regional and global conferences at their own expense.

**To find out more about AMARC AP, visit <http://ap.amarc.org>**

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# OUT OF THE BOX

BY ELLIE FREEMAN

4ZZZ

IT WAS REPETITIVE HOUSE MUSIC AND FORGETTABLE CLASSIC ROCK O'CLOCK IN MAINSTREAM RADIO LAND. I SCROLLED THROUGH THE FREQUENCIES ON MY CLOCK RADIO THROUGH SYMPHONIES, COUNTRY TWANG, SHOUTY RELIGIOUS PREACHERS, STATIC AND FUZZ. THEN IT JUMPED OUT OF ME, STEEL NAILS RIPPING THROUGH STATIC FLUFF. THE CHUGGING, SCREAMING STRAINS OF A LOCAL METAL BAND I'D NEVER HEARD OF. HELL YEAH! THIS WAS EXCITING! IT WAS THE END OF THE METAL SHOW, AND THEN THE BEGINNING OF A PUNK SHOW. I DIDN'T EVEN KNOW THERE WERE METAL OR PUNK BANDS IN LITTLE OLD BRISBANE. I TURNED DOWN THE VOLUME SO MY PARENTS WOULDN'T HEAR AND HELD MY EAR CLOSE TO THE RADIO.



"You're listening to Four Triple Zed," said a gruff voice in the dying strains of riffs and roars.

I remembered 4ZZZ many years later when I was studying journalism and my lecturer sent me an e-mail. 4ZZZ were looking for people to contribute to their news team. I couldn't think of anything cooler than sharing the airwaves with the radio station that played punk bands, so I signed up right away.

After doing everything from the news to hosting silly afternoon shows, I landed a job with another Brisbane community radio station, 4EB FM, as a sound producer. 4EB FM didn't play wild punk music like 4ZZZ, but rather made radio for ethnically-diverse Australians. I'm a Korean-born Australian adoptee. My Korean sucks, but it's exciting to work somewhere with a Korean-language show hosted by people who look like me and are from my part of the world.

So I found my community in community radio. I am surrounded by likeminded and inspiring people who are passionate about their interests and exciting new ideas. Before community radio, I had never sat down in a space where people talked about Indigenous rights, feminism,

refugees, LGBTIQ equality, people with disabilities, the environment, political criticism, local arts and culture, or even in languages other than English. If mainstream Australia is a posh dinner party, community radio is all about the stuff you're not supposed to talk about at the table in polite company - and to me, that's a very exciting thing to be part of.

I took that excitement and creativity to getting a radio program funded so I could talk about what I'm passionate about.

'Where are you From?' features interviews with multicultural Australians about racism, culture, ethnic identity, migration, refugees and their lives in Australia. It was conceived from a question that I get asked regularly: "Where are you from?"

One day, I started asking back and realised Aussies are from all over the globe and are here for a multitude of reasons: to start a better life, to support their families, to escape war, for adventure, for love. And some of them aren't sure what to call themselves either. I essentially made a program about what I would have liked to have talked about when I was growing up.

Discussion about multiculturalism and race nowadays is much more open than when I was a lone Asian kid in the outer 'burbs of Brisbane. There are organisations all around Australia dedicated to empowering migrants and refugees, promoting cultures and fighting against racism. Social media has broken down barriers so multicultural Australia can express themselves openly.

"Never heard of it," is the most common reply I hear when I tell people about where I work. They also all think I am a DJ or obnoxious comedian breakfast show host with a name like Wazza. Community media doesn't have big advertising budgets and just isn't widely known to most people - particularly the station where I work, which doesn't always broadcast in English. This makes it hard to explain how what I'm doing is useful in any way, to get people involved, and to get audiences listening.

But people *do* listen, according to the huge spike in blog viewer stats, Twitter followers and Facebook likes for 'Where are you From?'. And if one of them is a bored kid who finds what they're looking for, then I've done something right.

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