

THE MAGAZINE OF THE CBAA



COMMUNITY
BROADCASTING
ASSOCIATION OF
AUSTRALIA



From Spark to Story: National Features & Documentary Series

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NOVEMBER
2017

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PRESIDENT'S COLUMN PHILLIP RANDALL

More than 5.3 million Australians listen to community radio each week. 2017 shows the largest national listenership on record and reflects the increasing value placed on media diversity, local content and media dedicated to strengthening communities.

It's an exciting time to be part of our sector and, on behalf of everyone here at the CBAA, I thank the staff and volunteers who contribute to the 450+ radio services broadcasting across the country.

Over the last two years, it has been my pleasure to work with the CBAA's board, CEO Jon Bisset and his team, to champion community radio. We have continued to build on the services the CBAA offers stations, as well as levelling up on our research strategy and work with our stakeholders to build a healthy environment for the sector to thrive.

One of this year's highlights has been securing \$18 million in extra funding for community radio. \$6.1 million additional funding over two years targeted for digital radio (\$1.9 million in 2017/18 and \$2 million in 2018/19) and for stations affected by the reorganisation of the 803-960 MHz radio frequency band (\$2.2 million) as well as \$12 million in additional funding to support community digital radio, enhanced news and streaming services, and enhanced training. This funding provides crucial support in maintaining and growing community radio in both metropolitan and regional Australia.

We have also continued our work with organisations across the sector. This includes the Community Broadcasting Foundation (CBF) as it has continued to review and implement changes to its grants (see p.19 for more). We will continue to work closely with them as they refine their new processes.

It was also a great achievement that the CBAA was named as a finalist in the Associations Forum's Association of the Year award for all-round excellence.

It is always a pleasure to catch up with so many from the sector at the CBAA Conference and Awards Gala Dinner. I look forward to seeing many of you there and the keynote address by Tania de Jong (see p. 8 for an interview with her). For those who can't make it, keep an eye on the CBAA website, Facebook and Twitter for updates from the Gold Coast.

Looking ahead to next year, I encourage each and every one of you to think BIG - how can we all support each other to take risks, drive innovation and find new ways to support our communities?



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

CBX is mailed to CBAA members and stakeholders.

CBX is also available online at:
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PRINTED BY:
Brightset Printing | tony@brightset.com.au

CBX IS PRINTED ON:
ecoStar

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cbaaUPDATE

By Jon Bisset, CBAA Chief Executive Officer

AS 2017 DRAWS TO A CLOSE, WE'RE REFLECTING ON THE YEAR THAT HAS PASSED WITH THE TEAM HERE AT THE CBAA, OUR VALUED MEMBERSHIP AND OUR SUPPORTERS.

First, I must echo Phillip Randall's sentiments and congratulations across the sector - we have more listeners than ever. Community radio touches the lives of more than 5.3 million Australians every week. That radio, and community radio especially, continues to thrive in such a rapidly changing environment is incredibly exciting to see and to be part of.

The CBAA has also enjoyed unprecedented growth in our membership, now including 88% of all permanently licensed broadcasters amongst our ranks, as well as those holding temporary licences and our

aspirant and affiliate supporters. We are so excited to support more stations than ever by helping build their capability and sustainability and nurturing a supportive sector environment.

In this edition of CBX, read more about some of our recent work, including an update on the digital radio landscape (p. 20) and feature that includes information about the 2017-19 Community Broadcasting Suicide Prevention Project as well as meeting some incredible broadcasters - emerging (p. 4) and established (p. 12).

We look forward to seeing broadcasters from all over Australia at our conference on the Gold Coast this month, and celebrating the winners of the 2017 CBAA Community Radio Awards. Thanks to everyone that is part of this huge sector gathering, including our sponsors and partners, for helping make these events possible.

As the year comes to and end, I wish you all the best for a safe and happy holiday season, and look forward to another exciting year in community radio in 2018.

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From Spark to Story

National Features & Documentary Series

By Andrew McLellan, CBAA

YOU HAVE YOUR STORY IDEA, PERHAPS A MAIN CHARACTER OR INTERVIEWEE, AND A CONCEPT FOR HOW YOU WANT IT TO SOUND ON AIR. BUT YOU HAVEN'T BEEN THIS AMBITIOUS WITH YOUR RADIO PRODUCTION BEFORE... WHERE DO YOU START? HOW DO YOU TAKE YOUR CONCEPT AND MAKE IT INTO A HALF-HOUR PIECE OF RADIO THAT TELLS A STORY AND HOOKS A LISTENER?

These are the questions that annual recruits of the National Features and Documentary Series have asked themselves since 2014. An initiative of the CBAA and Community Media Training Organisation (CMTO), this year eight producers from radio stations across Australia undertook training and mentoring for the series. For many, it was the first time they've produced such a piece of radio, and they were paired with very experienced mentors (who share a few accolades between them!) to step them through.

In 2017, topics ranged from the lives of veterans living with PTSD in Simon Finch's *Disconnected States* (The Pulse, Geelong), to an historical indictment of Australia's colonisation in Graeme Taylor's *Crown Rules* (3MDR, Emerald).

As they neared the finish line, we asked producers behind two of the 2017 features to look back on several months of preparation, research, interviewing, recording, scripting and editing. First up, Kaiyu Bayles from 98.9FM in Brisbane shares more about the feature that she produced with her son, Tiga - *Four Generations of Black Storytellers*, which looks into their family's history to share stories from leaders past, present and emerging. Weaving together powerful recordings of oration new and old, the result is a moving family portrait full of inspiration and direction.

HOW WOULD YOU DESCRIBE YOUR FEATURE?

I'd describe our feature as a rare opportunity to hear from one family who have been involved in so much. If

KAIYU BAYLES • 98.9FM



you wanted a quick download of what it means to be the original people of the land in today's times, this is it. It's packed with wisdom, laughter, poetry, songs and traditional music: a story within a story, within a story.

IT'S A LARGELY UNTOLD STORY, AND ONE THAT TOUCHES SO MANY HISTORIES. WHAT DO YOU WANT LISTENERS TO TAKE FROM IT?

To take advantage of the layered messages of wisdom that unfold as you listen. But most importantly to ask themselves what kind of ancestor they want to be for the children of the future.

WHAT DO YOU AND TIGA FEEL YOU'VE GOTTEN OUT OF THE NFDS TRAINING AND MENTORING?

With the experience so far, we have gained the skills necessary to produce projects at a much higher standard. With this, we will be able to better tell the stories of our people and have that impact on others we work with in First Nation media. Getting expert guidance and support from our mentor (Lorena Allam, Acting Manager at ABC Radio National) was exactly what we needed to improve the sounds and quality of our work. We look forward to creating and experimenting more with audio after our time preparing this piece.

“... a lot of media coverage looks for the sensational angle that “digital killed the music industry”. I wanted to investigate this topic in a way that takes the bigger picture into account.

Meanwhile, based at Melbourne’s Triple R, Kaarina Lindell found the need to make her own sound effects. One sound required the overdubbing of a phonograph coughing to life, a recording from 1900 and some extra studio tricks. This helped distil *How Digital Changed Music’s* vision: a piece exploring musicians’ testimony about the rise of digital technology and how it has changed the way we make, consume and think through music.

HOW WOULD YOU DESCRIBE YOUR FEATURE?

My feature looks at how the shift to digital has changed music from a musician’s perspective. It was born out of a sense of disbelief and wonder: the way we listen to music in 2017 is so completely different to what would have been standard in 1987, which was not so long ago. Such a seismic shift must have repercussions for musicians

but a lot of media coverage looks for the sensational angle that “digital killed the music industry”. I wanted to investigate this topic in a way that takes the bigger picture into account.

WHAT WERE SOME OF THE CHALLENGES IN TELLING A STORY WITH SO MANY VOICES?

That came later during editing when there were all these wonderful, funny, irreverent, original quotes that weren’t on topic! So I had to cut them! Without making decisions like these, I would have ended up with a four-hour marathon documentary. To feel better about the cuts I’d have to tell myself that I’d keep the best bits for online extras (e.g. career advice from *Uncanny X-Men’s* Brian Mannix).

Producing a radio documentary means you can approach interesting people and ask them probing questions, so the

interviewing process made me feel very fortunate.

WHAT DO YOU FEEL YOU’VE GOTTEN OUT OF THE NFDS TRAINING AND MENTORING?

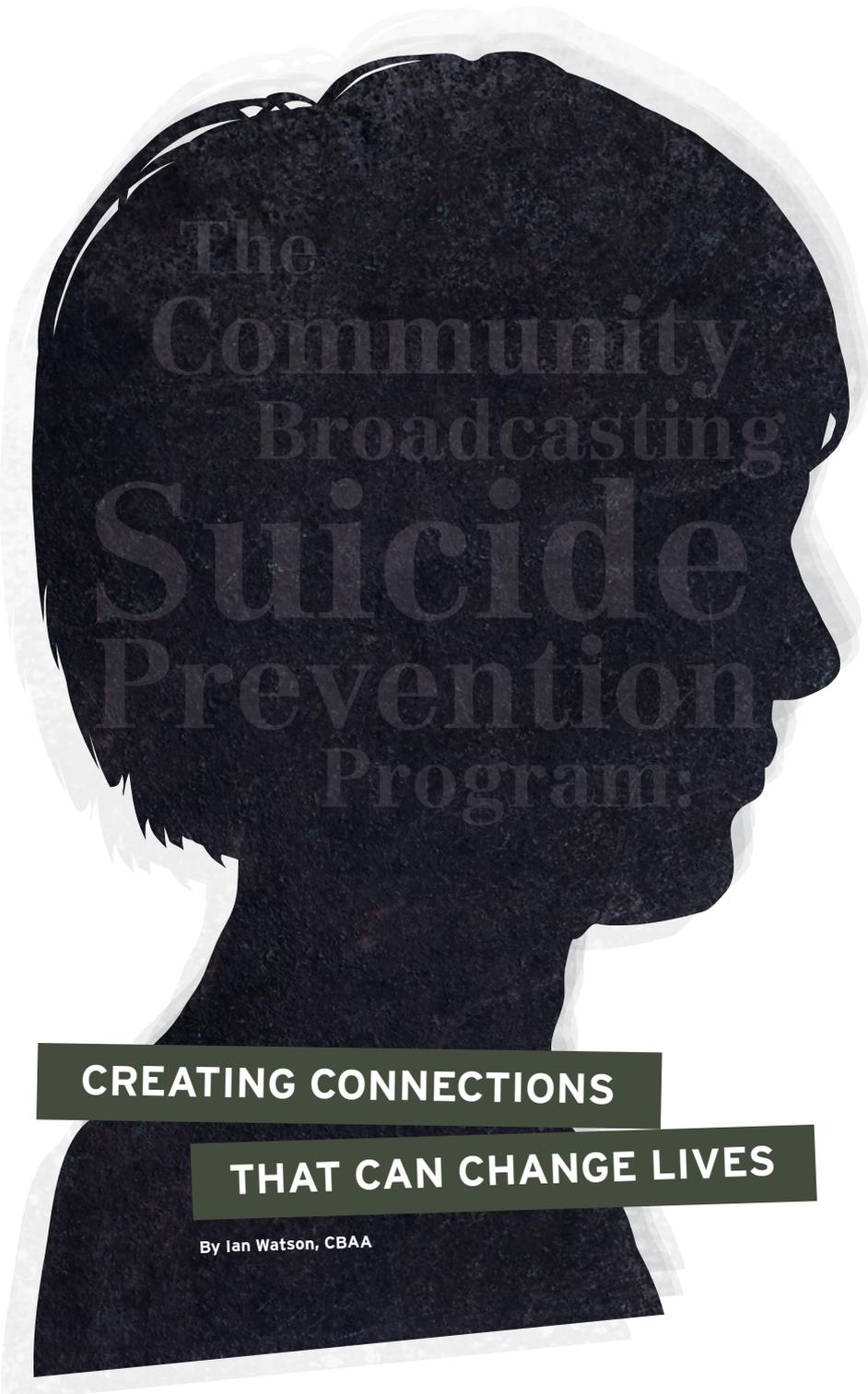
Overall, it helped me understand more about telling a good story. It was really important for transforming a vague dream into something tangible that will be heard in the real world. Without it, I could imagine meandering around and feeling a bit lost. Each piece of advice or feedback (Kaarina was mentored by Bay FM’s Michael Schubert, 2016 NFDS CBAA Award winner) helped me get past the blocks, so I would be able to see a way forward or find a different approach to a problem. The NFDS also introduced me to a great group of thoughtful and curious people - radio documentary producers are great conversationalists!



All past and current National Features and Documentary Series are packaged for any community station to broadcast locally. The 2017 series is freely available now.

For access, email crn@cbaa.org.au and see www.nfds.org.au for more information.

Produced with the assistance of the Department of Communications and the Arts via the Community Broadcasting Foundation - www.cbf.com.au.



CREATING CONNECTIONS

THAT CAN CHANGE LIVES

By Ian Watson, CBAA

The CBAA's Suicide Prevention Program' has recently been expanded, with a stronger focus on promoting support for young people at risk. Connecting young people and those who care about them to support will be a core part of the project in the coming years, with funding for this

highly successful broadcasting initiative recently extended until June 2019.

Suicide Prevention Australia Deputy CEO Kim Borrowdale said that having CBAA's support to reach a diverse cross-section of communities is invaluable to their organisation and

its members, and provides an effective way of addressing common myths and misconceptions surrounding suicide.

"Getting messages about suicide prevention and mental health out through a medium like community radio helps not only to correct some of the more common misunderstandings, but also encourages everyday Australians to contribute to building a national community that knows how to get help and give help," says Borrowdale.

This is reflected in evaluations of the program, which show that listeners feel the content has raised their awareness of mental health issues, informed them of local mental health services and contact details and encouraged them to make better lifestyle choices and seek help where needed.

“

“It’s a simple but high-impact way to connect audiences around the country with valuable help information about mental health.”

The project also plays a key role in continuing safe and best-practice conversations about suicide and mental illness in communities around Australia. Sara Bartlett, project leader of the *Mindframe* National Media Initiative, said that starting conversations about mental illness and suicide assists communities in talking about these topics in ways that break down stigmas and increases understanding and support for those thinking about suicide or affected by suicide.



Launching the Suicide Prevention Program on air at RPP FM - Suicide Prevention Australia CEO Sue Murray, Minister for Health Greg Hunt and CBAA CEO Jon Bisset with presenter Ellice Viggers.

“Providing the community with content that is both protective in language and encourages help-seeking behaviours is vital in reducing the stigma attached to getting assistance when needed.”

For ReachOut Australia, the project provides a unique opportunity to connect with young people, particularly in regional and rural Australia.

“Through the program, we’ve been able to bring focus to issues such as how

families can support their teenagers through exam stress and how young people can get help for tough times - particularly when they live in regional areas and don’t have the same access to help as young people in cities,” said ReachOut’s Doug Millen.

“It’s a simple but high-impact way to connect audiences around the country with valuable help information about mental health.”

Importantly, the project also meets the needs of community broadcasters around Australia by providing them with best practice information that can inform meaningful local discussion about suicide prevention. Kevin Ellis from 7TFM in Tasmania said they use the project material to support the prevention message in their local area and “aid community chat”.

“The Suicide Prevention Program has been well received, with one father of a lost son stating that he wished he had seen the signs earlier, but who went on to champion the suicide cause and raise much needed funds for the cause Doing Life Together,” said Kevin.

“As a smaller area, suicide is something every volunteer has been touched by and they love to work towards stamping it out.”

The Community Broadcasting Suicide Prevention Program is a Community Education Project of the CBAA. For more information, please visit www.cbaa.org.au/community-education-programs/ or email iwatson@cbaa.org.au.

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Every Voice Matters

By Helen Henry, CBAA

I start my interview with the 2017 CBAA Conference keynote speaker, Tania de Jong, and her face lights up when we kick off with a chat about about what happens to our brains when we sing, and when we sing with others.

"When we sing," says Tania, "the right temporal lobe of our brain fires up, making us smarter, healthier, happier, more creative, improving our memory, language and concentration, curing some people from strokes, improving Alzheimer's, Parkinson's - it's quite an incredible effect. Our blood starts to pump more strongly, we stand better. It's like a super wonder drug accessible to all! We find our voice - which is about finding a sense of meaning and purpose in life - not just our singing voice, but our creative voice, our unique voice and place in the world. When we sing with others, these benefits are amplified."

The power of human voices coming together is at the core of Tania's social inclusion choir program, With One Voice, which is an initiative of her charity Creativity Australia. About more than just singing, these choirs help marginalised people build crucial support networks. Participants share supper and a special wish list program, through which people grant each other's wishes. De Jong enthusiastically shares that they've seen everything from weddings to hundreds of employment opportunities come out of these sessions. Over 2,500 wishes have been granted so far! Annabel, a 29 year old with Cerebral Palsy, is one of her favourite successes of the program.

"In the wish list program, people can wish for whatever they need in life and work from other members of the choir. It could be help with a resume, a job, finding a friend or partner, learning English, learning [how to use] the Internet. The wishes get read out and then instantaneously people start

“

...the right temporal lobe of our brain fires up, making us smarter, healthier, happier, more creative, improving our memory, language and concentration, curing some people from strokes, improving Alzheimer's, Parkinson's - it's quite an incredible effect.

putting up their hands to grant the wishes of one another... Annabel had been looking for employment for six years. She first made a wish to get help with her resume and one of the senior execs helped her with that, and she then got into a disability employment role. Unfortunately she was laid off after eight weeks. She made another wish to get another job and there was a small business owner at choir that night and she asked Annabel to give her a call. Annabel called, even though she thought it would be a volunteering

job, but the business owner offered her three days of work per week at \$25 per hour and now she's been working with this lady for over two years."

The hubs that de Jong creates through With One Voice aren't too different to the strong communities created within and around community radio stations across Australia. The emphasis is on diversity, access and inclusion, and the benefits of participating are huge, ranging from a reduction in isolation and loneliness (The Joy of Social Connection, 2017) to opportunities to access training and learn new skills. For de Jong, the real opportunity for organisations and participants are what she calls "positive human collisions". These are the result of regularly connecting with people who are different from you, and drawing upon the creative abrasion that arises from diverse experiences as a spark for creativity and innovation.

"I think our greatest gains as human beings are when we connect with people who are really different, who challenge us and the way we think, who take us outside of our comfort zone," she said in her TED Talk: How Singing Together Changes The Brain.

This - which she calls a "perfect match" for community radio - is the basis for her keynote address at the CBAA Conference. She'll look at how community broadcasters can harness positive human collisions to tap into their community's potential and build an inclusive culture where creativity and innovation can flourish.

Don't miss the 2017 CBAA Conference and keynote address by Tania de Jong, which is sure to be filled with laughter and song. It's happening from 9-12 November on the Gold Coast. Find out more and register at www.cbaa.org.au/conference.



5 tips

By Danny Chifley, CBAA

Nathaniel Garvin has been involved in fundraising and sales in community radio for fifteen years, first as Station Manager for Coast FM and then as General Manager at ultra106.5fm. Nathaniel now works with stations all over Australia helping them develop their income and community engagement.

Sponsorship has traditionally, and continues to be, one of the most effective revenue-raising methods available to community broadcasters. Nathaniel shares a few easy tips to enhance your current sponsorship practice.



LOOK GOOD ONLINE

One of the first things that a potential sponsor will investigate about your station before coming on board (besides your broadcast) is your station website. An attractive website can seal the deal. This includes a clean, consistent logo, regularly updated content and evidence of a positive station culture, such as stories and images of community events where the station is a valued participant.

Editor's note: The CBAA's Radio Website Services (RWS) Premium helps broadcasters manage their station website and promote their online content through web, social media and mobile phones. Contact us on 02 9310 2999 to find out more.



GET THE PRICE RIGHT

When analysing best practice in sponsorship, stations need to ask: are we charging the right price?

A pricing strategy is a delicate balance - the higher the pricing, the slower your sales. However, you don't want to undersell your sponsorship. Take time to study your market - see what your competitors are charging and price accordingly.

Nathaniel suggests looking at sponsorship through the prism of available slots. If a station were to sell every available sponsorship slot from 6am to midnight, Monday to Friday, this would translate to 65,520 spots. Even if a station only charged a dollar per spot, this would be a fantastic return.

to Build Your Station's Sponsorship



ON-AIR SALES PROMOTION

The concept of sponsorship assumes that the most effective promotional tool a station has is their broadcast. So why not utilise this channel to sell the station?

In addition to a regularly scheduled announcement letting businesses and individuals know about the benefits of sponsorship at your station, Nathaniel suggests a time-specific and limited event that includes promotion across all channels, with a focus on-air.

This promotion should include two separate announcements, one with general information and one with a testimonial from an existing sponsor. A powerful testimonial can be the key to success.



SALES EVENTS

Why not gather potential sponsors at one event that provides value to these organisations, as well as providing your station with the opportunity to extol your station's virtues?

Seek an outside guest speaker – someone who is an attractive proposition for sponsors, a sales professional, and has a strong relationship with the station. This doesn't need to be a hard sell for the station. Indeed, just providing a forum for the station to engage with potential sponsors can be beneficial. The station can build effective relationships with local businesses, the guest speaker will see an increased profile, and local businesses can learn more about the station. This approach works well with 'warm' customers – people who are already engaged with the station.



GIFTS

To entice sponsorship, consider offering a gift to new sponsors. This should be a luxury item, one that a person desires but that they might hesitate to purchase for themselves. Certain technological items (or anything with a 'smart' prefix) fit the bill nicely.

Of course, you might have some concerns as to how these gifts will be paid for by the station. To help with costs, add a percentage on top of the normal cost of sponsorship that falls into this category. Alternatively, the station may have been offered luxury items as part of a contra deal. Use these items to keep the sponsorship ball rolling.



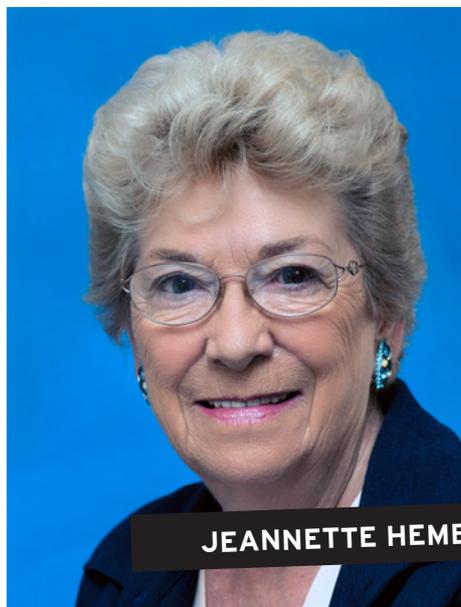
This session was held originally as a CBAA webinar. Missed one? You can catch up on all past CBAA webinars at www.cbaa.org.au/webinars

OUT OF THE BOX

By Terence Spence, Capital Community Radio 101.7fm



LORRAINE (LOL) WINCHCOMB



JEANNETTE HEMBROUGH

ONE DAY IN 2000, JEANNETTE AND I WERE CHATTING AT THE COMMUNITY RADIO STATION WE WERE WORKING WITH . . . WE'D BEEN TALKING ABOUT ONE PART OF THE RADIO SPECTRUM NOT COVERED IN PERTH. THEN WE CAME UP WITH THIS BRIGHT IDEA: WHY NOT START UP OUR OWN RADIO STATION . . . FILL THE GAP? WHICH WE DID. AND IT WORKED. THAT WAS 17 YEARS AGO.

Lol: What we had realised was that nowhere in Perth was there radio specifically dedicated to the city's senior citizens and that meant that very little of the music of 40 years ago was being heard.

So what did we do? We put an ad in the local paper seeking expressions of interest in our plan. And crossed our fingers.

We were bowled over by the response. Over 70 people poured through our doors, some of them having worked in radio, some just wanting to volunteer. That was the easy part. Next came

the real challenge, including setting up a management committee, finding suitable premises, funding, equipment and, most importantly, acquiring a temporary licence to broadcast.

Whew! A long list to be completed. What drove us on was a belief in community radio and our wish to be a part of it. My experience in being behind the microphone had begun in the vast outback of WA operating the Royal Flying Doctor's radio network. Now it was to be real radio.

It took a little time but by May 2003 we were on the air, broadcasting what

we've dubbed Music From The Golden Years Of Radio from studios situated appropriately in heritage Wireless Hill Park. I have the role of Programming/Volunteers Coordinator, juggling our band of presenters and producers covering 42 shifts each week.

And the biggest reward for us? Our listeners. Mostly seniors, many of them of an advanced age, many of them living alone. Our phones ring constantly as they tell us of the role we play in their lives and the company and the comfort community radio brings them.

Jennette: At times we thought we mightn't make it. Often were the times we'd take one step forward, then two backwards. Having former small-business experience, I'd been elected Treasurer and I can still remember just how bare was the cupboard. Happily, some of the volunteers contributed funds, seed money, enough to get us started. An even bigger contribution was our team working hard together to bring our dream to fruition. What drove us on was our firm belief in what we were trying to do.

Major breakthroughs: a very generous and supportive Melville City Council provided us with splendid accommodation in Wireless Hill Park and a fellow community radio station whose studios had been refurbished handed over their unwanted studio broadcasting equipment. Then it was noses to the grindstone to set it all up. Fortunately, amongst our team of volunteers, there were those who could use their hands to build and paint and experienced technicians to attend to technical matters as we equipped our new home. We were, finally, ready to go.

The years that followed saw us win our permanent licence to broadcast, gain financial stability, completely refurbish our station with state-of-the-art equipment, acquire over 300 members, and most happily, a dedicated and a substantial community radio audience.

A couple of years ago I retired as Treasurer but I still enjoy presenting my weekly show where I can look around me and see what has been achieved . . . a dream come true because so many believed in what we were trying to do.

MORE ABOUT CAPITAL COMMUNITY RADIO

101.7FM

Capital Community Radio 101.7FM is located at Wireless Hill Park, Ardross - a suburb of Perth, Western Australia. For a radio station, its location has a historical significance. It was the site of the first communications radio in 1912 linking Perth with the rest of Australia and the world.

The concept of creating a radio station dedicated to serving the seniors of Perth emerged in the year 2000. A group of volunteers experienced in community radio had become aware that there was no other radio station in Perth addressing the special interests of this large group of discerning listeners.

So Capital Community Radio, Inc was registered and in October 2000 was granted a Temporary Community Broadcasting Licence.

In September 2002, the City of Melville agreed to lease to Capital Community Radio its current premise on Wireless Hill, and in May 2003, the station was granted the 90.5 FM frequency and started to broadcast to a listener base waiting to hear the music that they enjoyed.

Nearly five years later, in January 2008, after proving themselves, and with wonderful support from what had become a significant number of dedicated listeners, they were granted a Permanent Community Broadcasting Licence on the frequency of 90.5 FM, still, however, serving only the Perth inner metropolitan area.

In November 2009, we were successful in our application to move to the vacant 101.7FM frequency, and we commenced broadcasting on that frequency from 1 September 2010. This allowed us to reach the much wider listening base of the full Perth metropolitan area, and gave us the right to simulcast our FM programmes on the new Perth Digital (DAB+) band as of 4 May 2011.

As of September 2015, the station were granted a further five year term for their FM and digital licences, during which time the station strives to continue to provide the music and information sought by the community.

It is estimated that some 80,000 to 100,000 listeners now tune in to Capital Radio at various times of the week, and an increasing number are listening on digital radio, and

even iPhone. With the "Live Listen" facility on their website reaching a lot more, including an increasing number of listeners from interstate and overseas.

The station hopes to increase the strength of its transmission by the end of the year to reach a wider audience.

Feel free to look through our Constitution.

The station is led by a management committee team of:

- Russell Coghlan, Chairman,
- Rod Culley, Vice-Chairman
- Allan Watson, Treasurer
- Paul Winnacott, Secretary
- Lol Winchcomb, Programming/ Volunteers Co-ordinator
- Bill Willesee, Rules
- Alain Gaudet, Sponsorship
- Alan Giles, Media
- Rob Walker

Amrap Q&A

By the Amrap Team, CBAA

LEARN MORE ABOUT THE SUPPORT COMMUNITY RADIO GIVES TO AUSTRALIAN MUSICIANS IN THIS Q&A BY AMRAP - THE AUSTRALIAN MUSIC RADIO AIRPLAY PROJECT.

Australia's enthusiasm for community radio is on the rise, with latest survey results indicating that over 5.3 million listeners are tuning in each week. With 29% of these listeners rating Australian music among their top reasons for tuning in, radio program makers are in prime position to share their passion for local songs. Amrap is an essential link between the radio and music sector, providing distribution and website services to help both sectors thrive. Over 3,000 program makers from 300 stations use Amrap's music distribution service Airlt to find new releases for airplay. More than 1,000 use Amrap Pages to log their airplay lists and promote artists through station websites and social media.

In this series, a broadcaster and a musician highlight the amazing support that community radio gives to Australian artists.



KYM KUJERS, HOST OF

THE LOCAL ON 5 TRIPLE Z FM

Why did you create *The Local*?

I was once told that 'The SA Music Industry was dead' and that 'There were no good bands out there' so I came up with the concept of a radio program to support local unsigned artists. There is so much great music out there, right in our own backyard, and I felt it wasn't getting the airplay it deserved. I wanted a way to showcase the talent we have here. *The Local* is purely based on SA talent, with a few special tracks from interstate thrown in.

What is McLaren Vale's music scene like and how does *The Local* cater for it?

In general, the McLaren Vale scene is more blues and folk, but there is a

younger section of heavier rock coming through. I tend to play all types of music on *The Local*, usually starting the program off with the softer tracks, and ending up in the heavier end of town. 5 Triple Z gives local artists airplay that they might not get elsewhere, and a chance to be interviewed about upcoming events.

You've added program playlists to your Amrap Page to promote the music you air. How do Amrap Pages enhance your on-air program?

I love using my Amrap Page! It is so simple to use, you can add a little or a lot. It makes it so much easier to share with the listener, for those who may have missed a back announce, or a name. I do love how artists can see that they are being played and some bands are even giving *The Local* early opportunities to play new music.

How have your listeners engaged with your program through your Amrap Page on Facebook?

I get regular engagement from listeners on Facebook which is very important to me. It's nice to know that people are listening, and whether or not they are enjoying what I'm playing. After each program, I share the playlist, and tag the bands played, and they regularly thank me for playing their music - some even share the playlist to their own pages.

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

Airlt has been amazing, and so easy to use. It is a great resource for bands and radio presenters. I personally have found so many SA artists. Also with the program we do an interstate double-play segment. With Airlt, I can usually track down someone who is touring soon, or in the charts, and find information and links for them as well.

What features of Airlt do you like the most and why?

It's a great resource, and one that every radio presenter should be using. I'm a huge fan, it's so simple to use, and everything is there. You can listen to the tracks online and pick and choose what you are after. If I'm in a hurry for music I can just download. If I'm planning an up-and-coming program, I can order a CD. The read sheet is very important because it tells you about the artists, where to find them, and lots more. As I mentioned with our interstate double-play segment, it also helps in finding interstate bands that are touring or charting.

Finally, do you have any words of advice for readers who want to start up a local community radio music program in their own region?

I'd say just do it. There are loads of local musicians out there, and they would love the support.



COREY THEATRE

INDEPENDENT MUSICIAN

Corey Theatre is an Adelaide-based musician hailing from Western Victoria. Since 2013, he has been steadily writing and releasing blues and roots songs, penned in a mixture of English and Indigenous languages Gunditjmarra, Pitjantjatjara and Karuna. His most recent single *Music* struck a chord with community radio after being added to Amrap's Airlt, propelling him into Amrap's Regional Charts alongside Australian legends Paul Kelly and Shane Nicholson.

Why is community radio airplay so important to Australian musicians?

Community radio provides an outlet for many artists that otherwise wouldn't exist. Not only does it provide an opportunity for local shows to play local music it also allows artists to target specific audiences.

How have South Australian community radio stations helped you to build your fan base?

They have supported my music from the very beginning. Early on in my career I was fortunate enough to be interviewed on *Nganampa Wang* on Radio Adelaide. While touring, other shows such as *Songcatcher* heard me and called me in to chat on their shows. This enabled me to reach new audiences.

In more recent times my tracks *Ngathuk Ngalina*, *Change* and *Music* have had plays on community radio stations across the country.

Why are you passionate about reviving Indigenous languages through music?

I believe that music works perfectly as a medium for language revival. The lyrics of songs are much easier to remember than words written on paper. Storing knowledge and information in song is what our people have done for thousands of year through songlines. I see using music to store and revive language as a continuation of that tradition.

How has Amrap's music distribution service Airlt helped you to promote your music to community radio?

Airlt has made such a difference in the promotion of my music! In the early days I was just getting my songs played on local community radio stations, but using Airlt has allowed for them to be played right across the nation.

Your single Music reached #5 and #6 in the Amrap Regional Charts. How have you used this success to promote new releases?

Having tracks featured in the community radio charts is great

because it helps to develop a narrative and demonstrates that your music is progressing. It also gives you a goal and helps with promotion.

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

Yes I like to have a look to see where the track is played, I like the idea that my song is getting played in places that I've never been to. I think that given language is a strong theme in my music, other Aboriginal communities are inclined to listen to the tracks. Consequently I get quite a bit of play in rural and remote Australia, which is nice to see. I was surprised to hear that my track *Ngathuk Ngalina* was getting played in places like Arnhem Land and The Kimberley.





RECLINK COMMUNITY CUP GOES NATIONAL

By Danny Chifley, CBAA

THE RECLINK COMMUNITY CUP, THE MUCH ADORED CHARITY FOOTBALL MATCH THAT PITS MUSICIANS AGAINST RADIO STARS, WENT NATIONAL IN 2017, WITH GAMES PLAYED IN MELBOURNE, ADELAIDE, BRISBANE, SYDNEY, HOBART AND PERTH.

Since the first match in Melbourne in 1993, the Community Cup has attracted a who's who of the radio and music industries, as players sacrifice their bodies to raise awareness and funds for Australia's most disadvantaged.

This year's theme was Streets of Your Town in honour of legendary Aussie band The Go-Betweens. Each city celebrated the theme with their own unique enthusiasm and style.

2017

MELBOURNE

VICTORIA PARK - 25 JUNE

The spiritual home of the Cup saw The Rockdogs (musicians) triumph over the Megahertz (radio) 61 points to 49.

It was reported that Megahertz co-captain and RRR presenter Chris Gill had been "punched in the face three times in the first quarter" but he added, "I love it".

Entertainment included Jen Cloher (featuring Courtney Barnett on guitar), The Peep Tempel, Remi, Spiderbait and one of The Wiggles who isn't in The Wiggles anymore. The one with the red skivvy.

ADELAIDE

NORWOOD OVAL - 16 JULY

The Cup returned to Adelaide for the third time with the Rockatoos (musicians) defeating the Anchors (radio) by 'too many' to 'not enough'. Uncertainty in regards to scores extended to that fact that seven goals were attributed to the 'Rockatoos bloke with the beard', a description that could be applied to approximately half of the squad.

Teams entered the ground accompanied to the tune of The Horses by Daryl Braithwaite, ensuring that there were no actual losers on the day, just winners.

BRISBANE

LEYSHON PARK - 30 JULY

The Brisbane Lines (radio) declared 2017 the start of their dynasty (look for the hashtag #oneinarow) after defeating the Rocking Horses (musicians). The Lines pre-game ritual of looking at stuff on their phones obviously wrong footed the Rocking Horses, whose professionalism wasn't enough on the day. As with the Adelaide game, there is some questions in regards to the score, but no question in regards to the fact that charity (and footy) were the big winners.

SYDNEY

HENSON PARK - 6 AUGUST

The Western Walers (musicians) broke their five-year drought to defeat the Sydney Sailors (radio), 72 to 39. Streakers of all demographics enjoyed the sunshine on their naked skin.

Post-match, Federal Member for Grayndler/Western Waler Anthony Albanese cited the great work undertaken by Reclink as part of Statements by Members to the House. Despite Albo's obvious bias towards musicians, Sydney community radio has stated that they will consider his music for airplay if and when it's released.

HOBART

QUEENBOROUGH OVAL
- 20 AUGUST

The Ramonas FC (media) ran over the Van Diemen Dogs (music) in the final term to earn a comfortable victory of 64 to 48. The Van Diemen Dogs included members of punk upstarts Luca Brasi, who not only play at all the big festivals, but also apparently 'can play footy'.

The event featured live performances by legends Front End Loader and the Hard-Ons.



PERTH

FREMANTLE OVAL
- 3 SEPTEMBER

The Bandgroppers (musicians) made it three in a row with a 55 to 26 victory over Newshounds (radio), who are already plotting revenge for 2018. Historic Fremantle Oval provided a picturesque setting for a beautiful day, rounded out with entertainment by The Brow, The Floors and End of Fashion.

CANBERRA

JAMISON OVAL - 10 SEPTEMBER

The Cup came to Canberra for the first time in its 24-year history, producing the tightest match of the series. The Limestones (musicians) defeated The Noise (radio) 58 to 54. Entertainment included performances by Waterford Oranges, Kingstons and the official anthem of Community Cup, Streets Of Your Town sung majestically by the Mixtape Chorus.

Training has already begun for the 2018 fixtures. Will you be one of the individuals made immortal via your participation?
Go to www.communitycup.com.au for more!

"Our changing to CBAA's recommended insurers, AAIS, has saved us several thousand dollars and provided us with more appropriate cover for our role as a community radio station."

Kenny Burgess - Station Manager, 90.1 Happy FM

"If you have not yet given AAIS the opportunity to provide a full quotation on your insurances then you may not only be paying too much like we were, but you may not also be getting the best service. We highly recommend you contact AAIS if you have not already done so."

Hereward Dundas-Taylor - President, Radio Blue Mountains.

"I have no hesitation to endorse AAIS to any community radio station wishing a stress free alternative to other insurance companies and another reason to be a member of the CBAA."

Chris 'Crash' Carpenter - General Manager, Hills Radio



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Winners announced on 11 November
www.cbaa.org.au/awards

Learnings from the first round of new CBF grants

THE FIRST ROUND OF THE COMMUNITY BROADCASTING FOUNDATION'S NEW DEVELOPMENT & OPERATIONS AND CONTENT GRANTS WAS HUGEY COMPETITIVE: COMMUNITY BROADCASTING STATIONS WERE ASKED TO "APPLY FOR WHAT YOU NEED", AND THEY CERTAINLY DID!

There were over 700 submissions from 267 applicants in Round 1 2017/18, requesting almost \$20 million, a 37.6% increase on funds requested than the entire 2016/17 year. In that first round, over \$7m was allocated to over 200 community broadcasting organisations.

With such intense demand for funding, a number of proposals were not supported or received partial support.

The CBF is supporting some amazing organisations and projects.

The allocated grants provide a snapshot of the vibrancy and diversity of the community broadcasting sector - outside broadcasts, engaging local school students, celebrating cultural differences and collaborating to develop technical infrastructure: the CBF supports hundreds of stations with essential funding to sustain and develop their services to serve their communities across the country.

Grant allocations are published at www.cbf.com.au/allocations.

Top 5 Learnings from the First Round

1

Applicants should seek earlier assistance to make best use of the expertise of the Grants Administrators.

2

The need to highlight that Development & Operations grants are competitive - including support for transmission expenses.

3

Help to set expectations by publishing funds available in the grant guidelines, including what funds are available to support specific purposes.

4

Give applicants more opportunity to give greater context about their organisation's financial position.

5

Make it clearer in application forms that applicants should describe the need for funding support .

More information on these is published at www.cbf.com.au/learnings.

The CBF takes pride in developing its processes so that they are efficient, effective, independent and transparent - and importantly so that over the long-term the distribution of funding has broad sector benefit. The CBF will continue to tweak its policies and processes as needs in the sector evolve over time and based on analysis of the application data, sector research and feedback.

KEY DATES: ROUND 1 2018/19

Content grants open **8 January 2018** and close **2pm AEDT Wednesday 7 March 2018**.

Development & Operations grants open **8 January 2018** and close **2pm AEDT Wednesday 14 March 2018**.

You can get involved! Join the team of CBF grant assessors! Nominations are now open: www.cbf.com.au/assess.

TALKIN' DIGITAL

By the Digital Radio Project team, CBAA



"The Global Digital service has allowed more communities to access radio during primetime, evenings and weekend time slots. It has grown new audiences for Radio 4EB and provides greater service to communities throughout South East Queensland, with more than 30 different language and cultural programs broadcast each week."

Peter Rohweder - Station Manager, Radio 4EB Brisbane

Global is one of over 40 metropolitan DAB+ community digital radio services operating across 36 community radio stations in Adelaide, Brisbane, Melbourne, Perth and Sydney. Since its launch in Australia in 2009, DAB+ digital radio has sat alongside free-to-air AM and FM broadcasting as a future-facing complementary radio transmission platform.

Multi-platform media technologies continue to open up new opportunities

for both content delivery and the reach and reception of community radio content. Changes in technology, broader media digitisation and recent changes in media laws and regulation have brought about deep changes for all media organisations.

In line with this, most community radio stations now deliver content across both broadcast and online platforms. In the cities where it is available, the DAB+ digital radio audience is growing,

with listeners now exceeding 3.6 million or 27% of radio listeners per week on average. Over 2.9 million digital radio devices have been sold since the start-up of digital radio in Australia and the platform is now moving beyond its initial phase. Permanent digital radio services will kick off in Canberra, Hobart and Darwin in 2018, as planning continues for expansion to regional areas.

Do digital media technologies inherently change the nature of local



community broadcasting? Does it change the basics of diverse and specialist services? How does it open up new possibilities or drive new models of operating? These, and other questions about how media consumption and technological changes intersect with community broadcasting, are part of an ongoing discussion around content generation and delivery, connections with audiences and communities, and the operation and services of community radio stations. The development of the digital radio platform also means there are different considerations in introducing services, developing services and content, and sustaining services in the longer term.

The community radio sector has unique strengths in its networks and engagements with local communities, its large volunteer base, and its capacity to generate genuine local content. Federal Government funding support has enabled access and participation of community radio services on the digital platform because those strengths contribute to the diversity of Australian broadcast services - how the sector builds on that and maintains its role in the media landscape is an important discussion to keep having as digital media platforms develop.

To date, community radio stations have used their DAB+ services to make a higher volume of more diverse content available to more listeners to meet the needs of their communities of interest, offer increased training opportunities in their stations and contribute to innovative collaborative national broadcasts.

“Music from our country and topics discussed can reconnect someone to their culture and can ease the feeling of isolation. Our programs indirectly serve as a transmitter to the Filipinos who were born and raised outside the Philippines to learn about their heritage, the arts, history and culture and help foster an inclusive and harmonious community.”

Honey Binny - Convenor of the Filipino Program Group, Radio 4EB Brisbane

Multilingual Radio 4EB in Brisbane uses its DAB+ service Global Digital to extend access to airtime that is in high demand locally, broadcasting in languages other than English. One group accessing much sought-after airtime is the Filipino Program, which splits its programming across FM and DAB+ services in a mixture of Tagalog and English. One hour of cultural community news and music is featured on 4EB 98.1 FM on Wednesday evenings and expands to special interest programs offered nights Monday to Thursday on Global Digital.

Metropolitan community stations have taken a variety of approaches to exploring the benefits of DAB+ alongside their AM and FM broadcast and online streaming. The capability of the technology has allowed some stations to offer more dynamic content for listeners, and to oscillate between analogue and DAB+ services. Other stations meet their community expectations by offering a high-quality,

free-to-receive simulcast of content from their FM or AM services as digital platform listenership continues to grow.

Hope Media, a Christian radio service in Sydney, was one of the first stations to offer alternative and unique content to its listener base on DAB+. The Inspire service provides worship-based content in alliance with the family-friendly focus of Hope 103.2 FM. Light FM in Melbourne also offers a specialised DAB+ service.

Another way stations are shaping content across analogue and DAB+ is by time shifting material to provide broader listening options. In the case of Brisbane's 4MBS Classic 103.7 FM, they have expanded genre opportunities that were not available on their FM schedule. They provide 'lighter' classics on their MBS Light service, and also include a simulcast of the early morning program *Daybreak Classics* to launch their audience's day of classical listening.



“There was a gap in the radio market here in Brisbane for a format that presented light popular classics throughout the day so we cater for that need with MBS Light. We also took the opportunity to move our jazz programs to MBS Light and double the airtime for jazz - we couldn't do that on our FM service. Listeners have told us that they love being able to switch between 4MBS Classic FM and MBS Light when they feel the need for a change of pace. Our broadcasters really enjoy the different choices they can present.

Gary Thorpe - Station Manager, 4MBS Classic FM and MBS Light

Time shifting has also increased choice for listeners of the Vision Australia RPH radio network in Melbourne, Adelaide and Perth. Vision Australia has utilised the benefits of channel splitting to provide two services in each location. In an ongoing content collaboration with the RPH networks in Sydney and Brisbane, they provide nationally syndicated material about specialist interest areas (the Iris service), alongside the choice of more localised content on their analogue channel. The model promotes a dynamic use of resources for content production, and gives listeners an increased diversity of content and reading services.

The listeners of Perth's Capital Community Radio benefit from the transmission reach of their DAB+ service for their seniors' audience, as it compensates for poor analogue reception in some areas of greater

Perth. The improved reach and reception of digital radio, and the growing audience on the digital broadcast platform, means simulcast of their primary services is an effective option for reaching a larger audience.

Access to digital radio can also extend training and opportunities for community engagement. 3PBS in Melbourne introduced a training and diversity access initiative called *Cross Pollinate*. The show broadcasts live to air on the PBS DAB+ service on Tuesday evenings, deviating from the usual simulcast of the PBS FM service. The program provides a valuable live training space for upcoming PBS broadcasters. What started as an initiative to increase access of training and diversity on air, has now become a regular program on PBS Digital. It has become a highly regarded initiative connecting culturally diverse, female and gender non-binary broadcasters

with access to training, and has boosted the wealth of specialist music knowledge and networks in the extended PBS radio community.

In Melbourne, SYN Nation (SYN Media's DAB+ service) has thrived since inception offering live training and production opportunities for regional and sub-metro youth broadcasters. Contributors to SYN Nation include a roster of broadcasters from SYN Media, Bay FM (Byron Bay NSW), Edge Radio (Hobart TAS), Gippsland FM (Traralgon VIC), 3Way FM (Warrnambool VIC), 2XX FM (ACT), Wangki Yupurnanupurru Radio (Fitzroy Crossing WA) and more recently, Murdoch University Perth WA and 2BOB 401.7FM Manning Valley NSW. Collectively, SYN Nation is available on DAB+ and online and has expanded the opportunities for content collaboration and broadcasting.



“The chance to grow and learn is a significant driving force; the possibilities and opportunity for live broadcasting on DAB+ provides content makers a new lease on the life of their creating, with many exploring ideas outside of their local scope and reaching far into their individual interests and perspectives on life. The confidence-building and connection to the Australian community as a whole that this breeds is immense and fundamental for shaping strong and inclusive media makers.”

Jessica Lukjanow - National Project Coordinator, SYN Media

“We received over 220 applications for the three courses that made up the Access and Diversity Training Program. Applicants were asked a series of questions that would allow us to ensure that we had genuine diversity across our trainees, as well as ensuring that any successful participants would contribute to PBS's reputation [of] exceptional specialist music programs. Specialist trainers took training in interviewing, technical skills, programming fundamentals, editing and a more in-depth look at community radio and the contemporary media environment in Australia. Our advisory panel also identified that there was little training available in the area of 'cultural competency with radio broadcasting' so we had to develop that from the ground up.”

Bethany Atkinson Quinton - Access Program Producer PBS 106.7FM and PBS Digital



One of the innovative aspects of the digital radio network is direct station-to-station connectivity, providing scope for live collaborative broadcast events, and the CBAA's Digital Radio Project has facilitated a number of feature broadcasts including *Unity In Diversity*, a 10-hour special broadcast with 3ZZZ (Melbourne), 2000 Languages (Sydney), 4EB Global Digital (Brisbane), 6EBA World Radio (Perth) and 5EBI (Adelaide). *Radio NAIDOC*, a celebration of Aboriginal and Torres Strait Island culture across Indigenous services, was a collaboration by four First Nation community radio stations; Noongar Radio (Perth), 3KND Kool 'n' Deadly (Melbourne), Koori Radio (Sydney) and 98.9 Digital (Brisbane), unifying the events and unique ways NAIDOC is celebrated across the country.

The CBAA's *Digital Radio Project (DRP)* coordinates and operates the national infrastructure to enable eligible and licensed community broadcasters to provide community digital radio services. The DRP supports stations to provide digital radio services, including

the development of strategies for the sustainability of metropolitan services and planning the implementation of digital radio in locations outside of the main capital cities. As a key point of access and coordination, the DRP continues to explore all possible pathways for community broadcasters to access digital platforms as radio digitisation develops.

The expansion of DAB+ digital radio is part of ongoing industry collaboration with the national roll out of DAB+,

introduced by government under a staged and incremental policy approach. The CBAA plays a key consultative role at the Regional Digital Radio Planning Committee (DRPC) alongside the ABC, SBS & Commercial Radio Australia (CRA). Established in 2015, major planning issues for digital radio are discussed and developed within this Committee that is chaired by the Australian Communications and Media Authority (ACMA).

Over the past year we've seen the Federal Government commit to renewed funding support for community digital radio, delivered through the sector's Community Broadcasting Foundation (CBF). An effective base level of funding support on an ongoing basis is critical for community broadcasters to continue maintaining and developing digital radio services alongside the national and commercial radio sectors.

Community radio is a vital part of the media landscape in Australia - and the CBAA is determined to continue supporting community services and building the capacity of stations to be part of the digital media future.

For any questions about community digital radio services email drp@cbaa.org.au or phone the CBAA on 02 9310 2999.

MEETING WITH POLLIES CHECKLIST

HAVE YOU GOT A MEETING OR OTHER ENGAGEMENT WITH A POLITICIAN COMING UP?

- Use this checklist to help you plan and execute your political encounter. The type of encounter you're having will determine whether these actions are appropriate or not.

LOGISTICS AND PREPARATION

- Confirm the date, time and location.
- Be clear about what outcome you want. Tell the politician in advance.
- Tell the politician who else they will be meeting, e.g. one of the station's key volunteers.
- Ensure you have exchanged contact details for the day, in case something goes awry.

COMMUNICATIONS

- Inform relevant staff, volunteers and board members.
- Pre-announce the interaction on-air, on social media, etc.
- Contact commercial media outlets to cover any story.
- Prepare a media release to be issued post-event.
- Prepare any physical materials to support what you are asking for, e.g. factsheets, station promotional material.

DURING THE ENCOUNTER

- Be upfront and clear about the outcome that you want.
- Introduce the politician to people they might not know.
- Get a photo of the politician with relevant people from the station.
- At the end of the encounter, confirm any commitments made or follow-up actions required.

POST-ENCOUNTER

- Immediately write up any notes and/or outcomes as a report of the meeting.
- Touch base with politician to confirm any outcomes of the encounter and schedule the next interaction.
- Report on encounter via social media, e-newsletter, etc.

COMMUNITY RADIO NETWORK

PROGRAM GUIDE NOVEMBER 2017 : CRN-1



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

	MON	TUE	WED	THU	FRI	SAT	SUN
00:01	BBC World News						
00:06	Curved Radio pt2 (live)	The Bohemian Beat	Nothin' but the Blues	Under African Skies	Pop Heads	Amrap Radio Program	Tecka's Rock & Blues Show
00:30							
01:00	Indij Hip Hop Show	The Tiki Lounge pt1	New Releases Show	Roots n Reggae Show	Definition Radio	Live Delay	
02:00	Jazz Made in Australia	The Tiki Lounge pt2	New York Jazz	A Jazz Hour	The Breeze	Contact!	Beale Street Caravan
03:00	The Phantom Dancer	Hot, Sweet & Jazzy		Let The Bands Play	In a Sentimental Mood	Aussie Music Weekly	It's Time
04:00	Living in the 60s	Spotlight	Off the Record	Beale Street Caravan	Dirt Music	Playback	Bluesbeat
05:01	BBC World News						
05:06	Good Morning Country (live)					The Folk Show	Nothin' but the Blues
06:00	The best in country music to kickstart your morning Incorporating Rural Livestock 05:30, Rural Outlook 05:45 & Rural News 06:05					Saturday Breakfast (live)	Countryfolk Around Australia (live)
07:00							
08:00							
09:04	The History Show	WorldLink	The Why Factor	Dads on the Air	Vision Australia Hour	Real World Gardener	In a Sentimental Mood
			Spectrum	Regional Voices/Panorama		Jumping Jellybeans	
10:04	Alternative Radio	A Question of Balance	Anarchist World This Week (live)	Wellbeing	Hardtalk	Dirt Music	The Bohemian Beat
10:32		Beyond Zero		Inside Motorsport/SoundMinds	Service Voices		
11:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Overdrive	Heard it Through the Grapevine
						The Fourth Estate	On the Money
12:04	Reports and Segments: Rural News 12:05, Rural Livestock 12:09, Rural Outlook 12:12, Daily Interview 12:17					Arts Alive	Hot, Sweet & Jazzy
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	Cinemascape	Women on the Line	The Mike McColl Show (live)	Living Planet
13:32	Fair Comment	Accent of Women		Lost in Science	Pregnancy, Birth & Beyond		
14:04	Let the Bands Play	Nothin' but the Blues	Extras 2	Jazz Made in Australia	Dirt Music		Think: Sustainability
							Ultima Thule
15:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music		
16:04	Arts Alive	Primary Perspectives	Diffusion	Under African Skies	Earth Matters	Live Delay	Babylon Burning
16:32			All the Best		Zed Games		
17:04	The Wire - national independent current affairs (live)					A Jazz Hour	Off the Record
17:30	National Radio News state-based bulletins: 17:30 QLD; 17:35 ACT/NSW; 17:40 TAS/VIC; 17:45 NT/SA; 17:50 WA						
18:04	The Phantom Dancer	Lost In Science	Stick Together	Global Village	<i>New content to be confirmed</i>	Top of the Pops 1hr	Concert Hour
18:32		Real World Gardener	Jailbreak				
19:04	Narratives National	Service Voices	New York Jazz	Word For Word	Pop Heads	Living in the 60s	Fine Music Live
	Think: Digital Futures	Think: Health					
20:00	It's Time	Democracy Now!		Spotlight	Definition Radio	Bluesbeat	Hit Parade of Yesterday
21:00	Aussie Music Weekly	The Breeze	Amrap Radio Program	The Folk Show	Jazz Made in Australia	Roots n Reggae Show	The Tiki Lounge Remix pt1
22:00	Off the Record	Sub-sequence	45RPM pt1	Playback	Babylon Burning	New Releases Show	The Tiki Lounge Remix pt2
23:00	Urban Meltdown	Beale Street Caravan	45RPM pt2	Contact!	Indij Hip Hop Show	Aussie Music Weekly	Curved Radio pt1 (live)



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