



THE MAGAZINE OF THE CBAA



COMMUNITY
BROADCASTING
ASSOCIATION OF
AUSTRALIA

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LOCAL
PERSONALITIES



APRIL
2018

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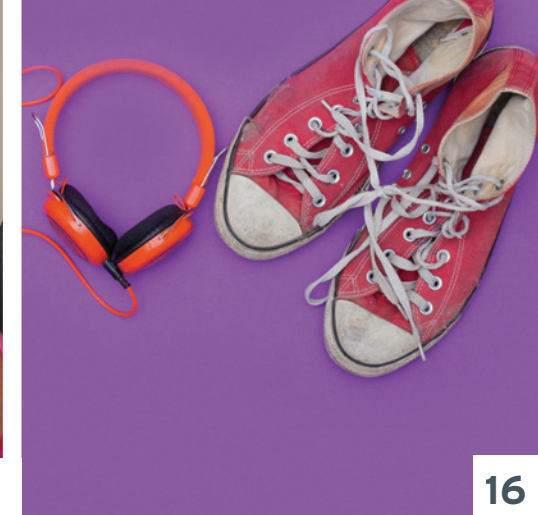
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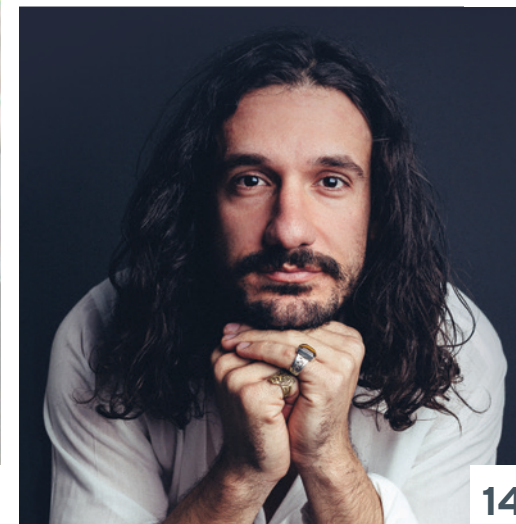
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APRIL
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PRESIDENT'S COLUMN PHILLIP RANDALL

We are well into another year of community broadcasting – in fact, by April, almost 750,000 hours of content will have been broadcast on radio stations, with 72% of this locally produced.

It is no wonder then that over 5 million Australians listen to community radio for about 15 hours each week. They tune in for their fill of local information and news, specialist and Australian music, and to hear local voices and personalities.

I'm proud of the CBAA and its support for community radio, both at a station and whole-of-sector level.

We have had some great successes over the last year, and received some really incredible feedback from our members. Our member survey late last year revealed significant increases in satisfaction overall (up to 83% now*), and specifically in areas related to communications and advocacy. It also told us that our members are keen to recommend the CBAA to others. It was so great to get feedback from our members, including one who let us know that we act as their voice in the sector – comparing us to the transmitter at their radio station.

It is on the back of the results of surveys like this one, which also tell us what is most important to members and how we can support them best, that we look forward to the rest of this year. At the CBAA it is full steam ahead!

- Our Amrap initiative continues to bridge the link between the Australian music and community radio sectors through services like AirIt, through which 750+ new Australian tracks have been shared, while 1,500 songs have been ordered for airplay by program makers from across the country. We've also sent out 2,500 CDs to stations to add to their libraries this year.
- Our Community Radio Network supports 140 community radio stations by giving them access to high quality content which they can use to supplement their own programming. So far this year, they've done special broadcasts for Mardi Gras, International Women's Day and Tamworth Country Music Festival.
- Our Digital Radio Project continues its crucial work in establishing digital community radio services as DAB+ rolls out to Darwin, Hobart and Canberra. Canberra, as well as working with the existing 36 community radio licensees providing 41 DAB+ services in Sydney, Melbourne, Brisbane, Adelaide and Perth.
- We've reviewed our annual national awards and look forward to seeing and celebrating even more of the incredible work going on around our sector.
- With just six months until our next national conference (8 - 10 November, Gold Coast), we're pulling together a fantastic program for our biggest event of the year.

I hope you enjoy this edition of CBX – read on to meet some of our sector's incredible staff and volunteers, as well as information and resources to support community radio stations in all areas of their operations, from content to governance, community engagement to broadcast technology.

*From 2017 CBAA Member Survey: When asked to rate their overall satisfaction with their CBAA membership, respondents indicated they were 'extremely satisfied' (28%), 'satisfied' (55%), and 'somewhat satisfied' (13%).




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Community Broadcasting Association
of Australia.

EDITORS:
Helen Henry | hhenry@cbba.org.au
Holly Friedlander Liddicoat

GRAPHIC DESIGN AND COVER ART:
Judith Martinez | judith@letra.com.au

ADVERTISING:
For all advertising enquiries
please contact Helen Henry.

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cbaaUPDATE

By Jon Bisset, CBAA Chief Executive Officer

**A FEW YEARS AGO NOW, THE CBAA WORKED WITH THE
BROADER SECTOR TO DEVELOP A VISION OF COMMUNITY
RADIO CONTRIBUTING TO AND EXPRESSING AUSTRALIA'S
OPEN SOCIETY, STRONG DEMOCRACY AND VIBRANT CULTURE.**

The CBAA's role in all this is to support community radio stations to build their capability and sustainability, and to work on creating an operating environment that allows community radio to thrive.

Strong stations mean strengthened communities, authentic conversations and meaningful access to broadcast media.

This overarches everything that we do here – across all our services and initiatives, from our advice and information services, conference, and awards to Amrap, the Community Radio Network and Digital Radio Project.

All exist for the same reason, and move together to support a strong and vibrant community radio sector which contains more stations and is listened to by more Australians than ever before. Our dedicated and passionate staff share in the joys of your station's successes and are right there with you to meet your challenges.

One of the ways that we keep a finger on the sector's pulse is through research. Our research with stations gives us insight into their operations, management, staffing and more; our National Listener Survey tells us how many people are listening to community radio, who they are and why they tune in; and our annual

Member Survey is one way that our 300 members can tell us what keeps them up at night and how we can best support them. We also get to catch up with broadcasters at sector events and conferences – our own and others through the year, and speak to many stations over the phone each week.

All of this helps paint a picture of where community radio is at, where we're heading, and what the CBAA can do to help. Please don't hesitate to get in touch with any questions you might have about your station or feedback on our services – we're more than happy to hear from you – that's what we're here for! 02 9310 2999 - office@cbba.org.au.

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THE
DATE!**

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2018**

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CONFERENCE**

www.cbba.org.au/conference

THE LARGEST ANNUAL GATHERING OF COMMUNITY BROADCASTERS



A SENSE OF PLACE, AND BEING PART OF THE COMMUNITY

By Lorna Tomkinson, Bucketts Radio

BUCKETTS RADIO IN GLOUCESTER IS NOW IN ITS NINTH YEAR OF OPERATION, AND RUN BY A SMALL BAND OF DEDICATED VOLUNTEERS. THREE OF THE VOLUNTEERS ARE NDIS SUPPORTED.

Becoming a radio DJ had always been a long term ambition for Daniel. One day in 2010, Daniel wandered into the station, and was soon asked if he wanted to be an announcer. After checking with his mum (who said 'yes'), he was over the moon. Now a long-term volunteer, Daniel has two programs each week, where he plays country music, golden oldies and classic rock. Daniel shares a one-hour program with his grandmother on a Monday and flies solo on Thursdays. Daniel likes being able to tell the community about the local events that are coming up and is very passionate about the station that he feels has given him so much.

Jeanette, who is wheelchair bound, says since volunteering at the station she no longer feels depressed and really looks forward to her afternoon show that she does with her carer Belinda.

"It brightens my life," says Jeanette, "and I now feel part of the community

much more...and my reading is getting better [too]!"

Jeanette and Belinda play music from the 70s, 80s and 90s. Jeanette says it's good to listen to music that she's not heard for years, and Belinda chimes in saying, "... people listen to us and then they come up to us in the street and say they liked the show, that's really good." Jeanette suffers from arteriovenous malformation and is paralysed down the right side.

On Mondays, Cindy is trained by Bernie, an established DJ announcer at Bucketts Radio. Bernie has another program on Fridays where she has built up a listenership, not only in Gloucester, but also in Melbourne and Sydney via the station's live online stream. Cindy enjoys helping Bernie and saying hello to the listeners up and down the east coast.

Bernie has also been explaining to Cindy how the office works, how to

answer a telephone for a business and how to greet people who come into the studio. Then, on air, Cindy will repeat the names of songs after Bernie. She is gaining an understanding of what the controls do, like the volume levels, and how to stop and start the music. Cindy, who is vision-impaired and has an intellectual disability, also helps with the playlist selection.

Cindy says, "Mondays are the best thing in the whole week".

President Shayne Holstein is very happy with the arrangements.

"It is wonderful to see these volunteers becoming confident and gaining a sense of place and purpose within the community".

You can listen to Bucketts Radio on 104.1FM and via www.buckettsradio.com.au.

The Seymour We Want

By Holly Friedlander Liddicoat, CBAA



THE COMMUNITY RADIO STATION NOW KNOWN AS SEYMOUR FM CAME ABOUT BECAUSE OF TWO GOOD IDEAS.

The first was the formation of a group called "The Seymour We Want". As the name suggests, the group gathered to collect ideas and proposals aimed at improving the civic and social experience of the town.

The second good idea came out of the first - a community radio station.

Having held a Temporary Community Broadcasting Licence (TCBL) for about sixteen years, Seymour FM recently applied for and successfully received a permanent broadcasting licence from the Australian Communications Media Authority (ACMA). One of the reasons for their successful bid was how the station demonstrated engagement with their community.

The station has a presence at public meetings, local events, as well as co-running a local market with the Rotary Club in Kings Park for many years. It also regularly broadcasts local football and basketball, provides media assistance to groups like Rotary and Scouts, and trains local school students through work experience programs.

Seymour FM also has strong ties with local businesses and works to inform their listeners on local topics, says

volunteer presenter and Grievance Officer Alan Edwards.

"We always have a long list of community service announcements that let the community know what is happening in the way of local activities."

The emphasis on 'community' and 'local' has been a constant thread throughout the station's history.

It was this community engagement, Alan thought, among other things, which helped the station to receive their permanent licence.

"I like to think that we demonstrated a good understanding of both our listening audience, and of our broadcast area in terms of demographics and what people want to hear from us."

One way in which the station did this was using the CBAA's Station Community Engagement Survey. The survey, designed in consultation with the community broadcasting sector provides stations with an easy and affordable way to collect listener data. Seymour FM used the survey to really understand who their listeners

were and to find out exactly why they listened.

"We learned (and also confirmed) [a lot of] information [about] what people were listening to, what they wanted in the way of programming, and the demographics that went with [their] comments."

Since receiving the survey report, the station has worked hard to further meet their community's needs.

"We have recently begun a serious effort to recruit young people. Our current emphasis is on continued improvement in our performance across the board. We are also actively pursuing alternative ways of reaching listeners such as via podcasts, streaming services, and outside broadcasts."

The Station Community Engagement Survey is available to community broadcasters across Australia. Contact the CBAA on 02 9310 2999 for more information.

SAFE STATIONS: SEXUAL HARASSMENT

RESEARCH BY THE MEDIA, ENTERTAINMENT AND ARTS ALLIANCE (MEAA) SHOWS 48% OF WOMEN WORKING IN MEDIA HAVE EXPERIENCED INTIMIDATION, ABUSE OR SEXUAL HARASSMENT IN THE WORKPLACE AND THIS TROUBLING STATISTIC HASN'T CHANGED MUCH OVER THE LAST TWO DECADES.

In community radio, we are media organisations and we must contribute to an inclusive and cohesive Australian community - both within our stations for staff and volunteers and outside for our listeners and communities.

The CBAA is currently developing resources to support stations to implement safe workplace practices and cultivate a culture and environment in which all staff and volunteers feel protected. The first of these is below - definitions to help community broadcasters understand sexual harassment and its legal implications in community radio stations.

WHAT IS SEXUAL HARASSMENT?

Sexual harassment is:

"Any unwanted or unwelcome sexual behaviour, which makes a person feel offended, humiliated or intimidated. Sexual harassment is not interaction, flirtation or friendship which is mutual or consensual."

Sexual harassment can take many forms - it can be obvious or indirect, physical or verbal, repeated or one-off and perpetrated by males and females against people of the same or opposite sex.

Sexual harassment may include:

- Staring or leering
- Unnecessary familiarity, such as deliberately brushing up against you or unwelcome touching
- Suggestive comments or jokes
- Insults or taunts of a sexual nature
- Intrusive questions or statements about your private life
- Displaying posters, magazines or screen savers of a sexual nature
- Sending sexually explicit emails or text messages
- Inappropriate advances on social networking sites

- Accessing sexually explicit internet sites
- Requests for sex or repeated unwanted requests to go out on dates
- Behaviour that may also be considered to be an offence under criminal law, such as physical assault, indecent exposure, sexual assault, stalking or obscene communications.

WHAT THE LAW SAYS ABOUT SEXUAL HARASSMENT

Sexual harassment is a type of sex discrimination.

The Sex Discrimination Act 1984 makes sexual harassment unlawful in a number of areas, including employment.

A person who sexually harasses someone else is primarily responsible for their behaviour.

Any individual will usually be personally liable for their own unlawful acts under the Sex

Discrimination Act. The individual can be held responsible for their behaviour through an internal complaint process, by being the subject of a complaint to the Human Rights Commission or a state or territory anti-discrimination agency, or through legal proceedings before the Federal Court of Australia or Federal Magistrates Court.

Organisations can also be held liable for sexual harassment.

Organisations may also be held liable for the sexual harassment of their employees, agents (including volunteer workers, holders of unpaid honorary positions and members of the board of directors) and contractors unless they can show that reasonable steps were taken to prevent the harassment from occurring¹.

Join our May webinar to learn more (www.cbbaa.org.au/webinars) and get resources and templates for your station (www.cbbaa.org.au/harassment).

¹ See <https://www.humanrights.gov.au/our-work/sex-discrimination/guides/sexual-harassment>.

FIVE TIPS TO PREVENT SEXUAL HARASSMENT AT YOUR STATION

1. Get support from the board and senior staff or volunteers to develop and take steps to prevent sexual harassment.
2. Ensure your station has a sexual harassment policy and that it's communicated clearly and accessible to all volunteers and staff.
3. Provide regular information and training to all staff and volunteers. This could be included in volunteer induction, and you could put up posters in the station, for example.
4. Create and nurture a positive station culture and environment.
5. Promote gender equality.

This information has been collated from resources shared by the Human Rights Commission www.humanrights.gov.au and research by the MEAA: Women in Media Report - A study of gender differences in Australian media, 2015 and following an earlier survey undertaken in 1996 www.womeninmedia.net.



40 YEARS OF MARDI GRAS



LGBTQI+ COMMUNITY RADIO STATION JOY 94.9 JOINED FORCES WITH SBS RADIO AND THE CBAA'S COMMUNITY RADIO NETWORK AGAIN THIS YEAR FOR A MARDI GRAS SPECIAL.

This included a live broadcast of the 40th anniversary parade of the Sydney Gay and Lesbian Mardi Gras, held on Saturday, 3 March 2018.

The CBAA's Holly Friedlander Liddicoat went along to capture the festivities and the JOY 94.9 team in action. Covering the parade float-by-float were Benjamin Norris, Dean Arcuri, Lisa Daniel and Dee Mason, while comedy duo The Tag Team were on the street catching stories, cheers and tears from people in the parade.

Cher got close to the mic (but not quite close enough); there was a protest (not against but in the spirit of the original 1978 Mardi Gras); and listeners heard from several families and individuals either attending their first or 40th Mardi Gras.

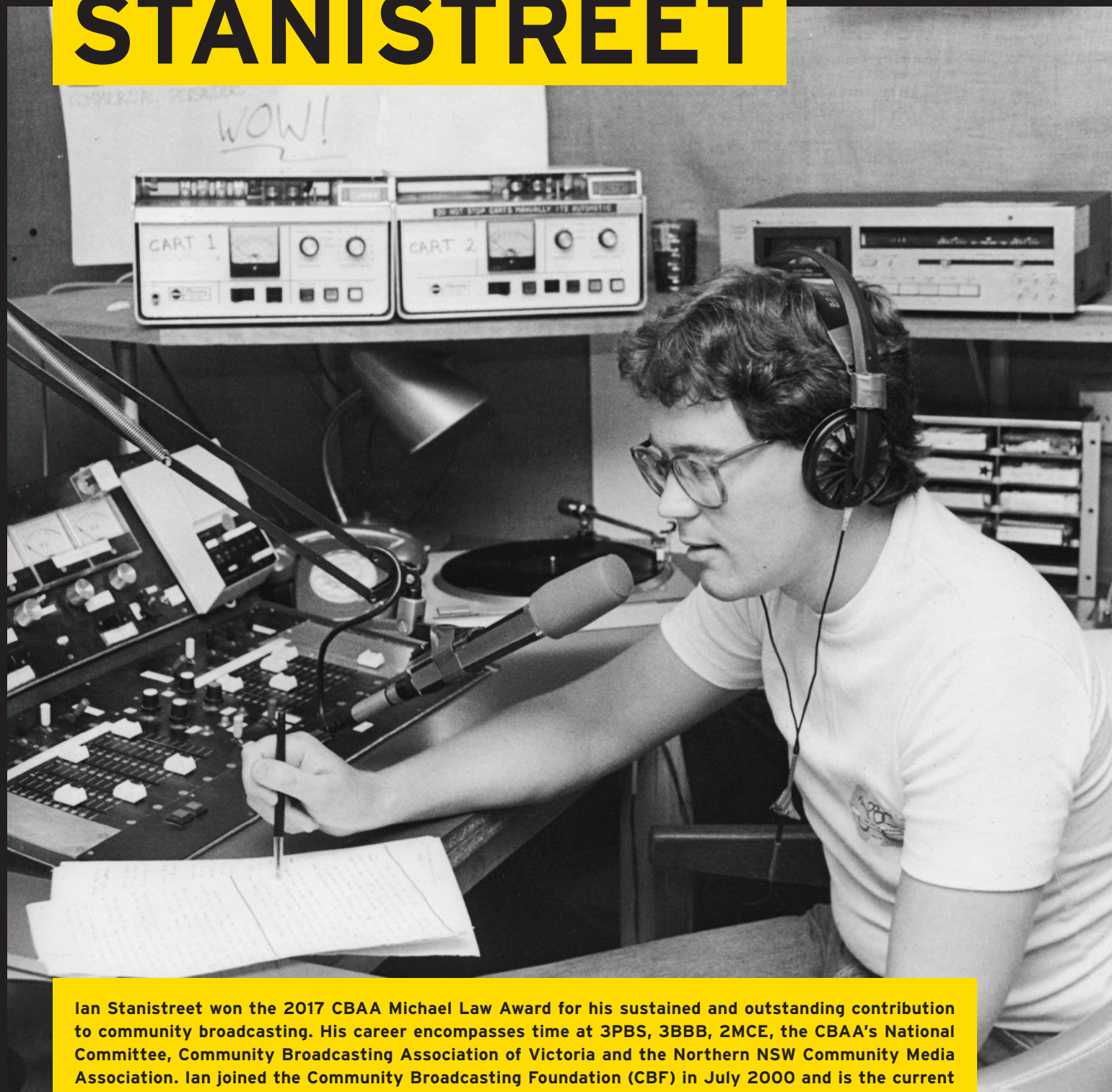
The action from Taylor Square reached listeners from Taree, NSW, to those in Western Australia.

CRN also distributed JOY's Mardi Gras special editions of *Not My Cup Of Tea*, *The Gender Agenda* and *21st Century Women*.

All photos by Holly Friedlander Liddicoat.

IAN

STANISTREET



“ Access, independence, diversity and a commitment to social justice inspire me.

I grew up with a passion for music and was an avid listener, collector and pub-rock punter. As a uni student living in Melbourne in 1980, I would range across the radio dial while pretending to study. And so it was that I came across a radio station on the newish FM band that played different styles of music in two-hour blocks without any annoying commercials. Just music and talk about music, with some comedy and arts/drama programs for contrast - heaven on a stick! Sold. I subscribed to an Australian music program on 3PBS and the presenter, Jeff Cooper, invited me to visit the station. Four weeks later, after a couple of 'buddy-training' sessions, I very nervously ventured on air.

Community broadcasting was a turning point in my life. I was astounded that as a twenty-something I could be given the opportunity and support to learn broadcasting skills, access to a studio, and the responsibility of presenting a program on a metro radio station. Eeek! And I found my tribe - a bunch of other music obsessives who, being fed up with the limited music on offer elsewhere, had the vision and drive to form a not-for-profit cooperative, secure a broadcasting licence, and set up a radio station driven entirely by volunteers in the back corridors of a St. Kilda pub. Joy!

Community broadcasting is one of the most important resources within our society. It holds such potential. Community-owned and operated media builds connections at so many levels; individually, organisationally, as well as within

and across communities. Stations are hubs for conversation, discourse and debate. They are springboards that other community organisations, councils and businesses can utilise for promotion and development. Humans are social animals - yet it's a paradox that in this most-connected age we can still feel so isolated. To me, community broadcasting exemplifies a different approach - it's collective and collaborative, immediate, local and community-focused. It's about belonging.

The values of community broadcasting expressed daily through the efforts of tens of thousands of people in community broadcasting stations across Australia inspires me to stay involved. Access, independence, diversity and a commitment to social justice inspire me. Community broadcasting is a grassroots media movement using the public airwaves for community rather than profit. I love that those values can be manifested in so many different ways - supporting a small town, a regional city or metro area; bringing youth, religious, ethnic and Indigenous communities together, or addressing a particular need like RPH's print disability reading services.

People should get involved in community broadcasting for the sheer joy of it. Volunteering anywhere brings its own rewards in new skills, relationships and the pleasure of giving back. But community broadcasting offers another layer of value whether you are involved in reception work, on a committee, or as a broadcaster. I think of it as the 'ripple and echo effect'. At some point,

you will come across evidence that an opinion offered, an event promoted, some information given, a piece of music played during a program that you supported, produced or presented, had an effect on someone else's life. Perhaps it gave meaning, a new experience, a change of perspective or motivated them to act, join, support or oppose something. Be it miniscule or momentous, there's been a very real connection made that didn't exist before - another thread sewn that draws our community together.

In taking the time to reflect on my own journey, I'm inspired to invite others to share their unique experience. The Community Broadcasting Foundation would like to collect and publish profiles of recent and long-term community broadcasters, to highlight the value of community broadcasting. If you would like to share your story, please contact Chantelle Courtney on 03 8341 5900 for details.



Ian Stanistreet won the 2017 CBAA Michael Law Award for his sustained and outstanding contribution to community broadcasting. His career encompasses time at 3PBS, 3BBB, 2MCE, the CBAA's National Committee, Community Broadcasting Association of Victoria and the Northern NSW Community Media Association. Ian joined the Community Broadcasting Foundation (CBF) in July 2000 and is the current CEO. Here he shares more about his community broadcasting journey, what made him fall in love with our sector and what keeps him inspired almost four decades later.

Real talk: *The Wire*

By Andy Huang, 2ser 107.3

The Wire was launched in 2004, injecting new vision and energy into current affairs reporting, and providing a place for young voices to be heard. The concept was to create a fresh program that invited the whole of Australia in, explains Annie Hastwell, who was there right at the beginning as founding producer and still remains at *The Wire* as the Adelaide presenter. "We wanted current affairs radio that talked to real people rather than having just talking heads," she says.

Almost 15 years later, *The Wire* retains its original grit and spirit, driven by bright up-and-coming journalism talent, and coordinated by a consortium of progressive broadcasters - Radio Adelaide, 2ser 107.3 in Sydney and 4EB in Brisbane.

Keeping true to its original model, *The Wire* is looking for contributors from around the country.

It's really the people who make the program and build it up, according to Hastwell.

"There's a real alumnus of people that have come through the ranks." She points out that former *Wire* volunteers continue to stay in contact with the team, listening and even offering news tips. As well as being a professional daily source of current affairs, it's also "the best training ground ever!" With the decline in regional and country newsrooms there aren't as many avenues for young journalists to learn the ropes on a national program.

“We wanted current affairs radio that talked to real people rather than having just talking heads.”

Previously, *The Wire* has tried more formalised contributor models, working with a few partner stations such as CAAMA, JOY 94.9 and RTRFM. This year, *The Wire* is opening up directly to more volunteers from across the country. "We've had some good experiences with other projects, and the 'tip' button on the website, so we thought we'd try a different approach. There are a lot of journalists in smaller stations or regional areas who might want to contribute," says 2ser 107.3 Managing Director and CBAA Vice President Melanie Withnall.

Producer Evie Maguire calls working on *The Wire* "the best decision" she made at university. It built up her confidence and technical skills, especially in

pumping out a story to tight deadlines. Maguire emphasises that it also offers rare insight and opportunity, where, "you get to experience Australian politics firsthand ... it really opens your eyes to world issues." Producer Ollie Henderson shares a similar experience. She learned so much on the job and was attracted to the buzz and energy of a fast-paced newsroom.

The original plan, describes Hastwell, was for the show to have a 'bouncy' style - five to six stories that wouldn't be too long and told engagingly - and for the most part, it's stuck. This format has also allowed room for broadcasters to be creative and play with content. As Hastwell points out, one example is Byron's Bay FM, which "take[s] what they want from *The Wire* and repurpose[s] it and put[s] it into other shows so it's really great in that way... that it can be passed on and moved around." Triple H in Sydney's Rick Dunlop explains that they get great local feedback mainly because *The Wire* takes a diverse look at issues that their listeners don't get anywhere else.

2ser 107.3's Executive Producer, Roderick Chambers, highlights the pitch meetings as playing a critical role that sets the agenda and defines the day. "It's a very dynamic setting where journalists pitch their story ideas in an editorial-style meeting which are then worked through by the team. They need to explain what is unique, important and compelling about the story for *The Wire* listeners and why it should be done today."

Over the years, *The Wire* has tackled a whole range of current affairs, from rethinking legends and myths (think Eureka Stockade, Gallipoli) to scientific breakthroughs, as well as (on a shoestring) sending producers to Canberra to cover the Federal Budget and having correspondents from around Australia and, at times, overseas.

For Chambers, a story that's stayed with him was his report on a class action by Indigenous Australians against the Queensland government for systematically retaining their wages

until 1965. Henderson recalled the story she did about sonic attacks happening in Cuba last year (which "sounds like something from a 50s spy story, but it was true") as a highlight. This just skims the surface of the breadth and depth of stories from all over Australia covered by *The Wire*.

Broadcast nationally across the Community Radio Network, *The Wire* has perhaps one of the most diverse audiences in any media sector. Keeping with its ethos, the program's coverage of issues is equally as diverse, and gives priority and platform to voices often overlooked by the mainstream media. It features expert opinion alongside local voices, and ensures above else, that Indigenous Australians get heard amid the media noise.

Today, as the media landscape becomes more fractured and ownership more concentrated, *The Wire's* fierce independence and commitment to journalism is not only valuable but vital.

tips for pitching to *The Wire*

- 1 Does the idea fit with *The Wire's* editorial policy?** Include voices that are often unheard in mainstream media and cover issues such as social justice, the environment, culture, health or education in ways that are unique and independent.
- 2 Why is the story important and relevant to a diverse national audience?** Pitch it - sell us the story.
- 3 Who is the talent for the story and how can they be contacted?** Who is needed to tell the story? Why are they the right voice on the issue?
- 4 Have you tried to get the other side of the story?** We cover human rights and environmental issues, but to be taken seriously we have to show balance and be willing to get the other point of view.
- 5 When does this story need to be told (this week, next, etc) and how can you help?** If you wish to help produce the story, tell us a bit about yourself, your skills and equipment. Be prepared to work to deadline, take feedback and support, and contribute a story that is high quality.
- 6 Just do it!** We want to produce a show that speaks to you, is interesting and relevant to your station and your audience. Even if it's not right the first time around, we'll give you feedback and can work with you to develop an idea.

Ready to pitch? Head to thewire.org.au and click the 'Got an idea for a story' button in the top right-hand corner. For more pitching tips, join our webinar on 18 April. Register: www.cbba.org.au/webinars

WHAT MAKES A COMMUNITY RADIO LISTENER?



By Matt Balogh,
McNair yellowSquares

1

AGE

Regional community radio listeners are generally older than the metro community audience - typically 55+. An ageing audience is not unique to community radio; it is true of commercial radio, the ABC, TV, newspapers and magazines. Reaching out to younger audiences is best achieved hand-in-hand with new service delivery techniques that fit with younger lifestyles.

2

LOCAL

Regional community radio particularly has the unique strength of being local. Research shows that this attribute is keenly sought by listeners as there are few media alternatives in these areas for truly local news and information. 73% of listeners identify 'local' as the benefit of community radio - this is the low-hanging fruit for building audience loyalty.

3

SPECIAL INTERESTS

Special interest content is one of the cornerstones of community radio. The alternatives are magazines and the Internet, and radio delivers the dimensionality of people bringing stories to life. Music buffs, for example, can share their experiences, and listeners will tune in at specific times for this kind of programming - 52% of listeners to be exact.

4

COMMUNITY INVOLVEMENT

The community wants to be involved - 40% of listeners consider volunteering or already volunteer. Invite input about your station and replay those ideas regularly as sound bites so that people hear their ideas publicly acknowledged and know that the station is listening. Reach out beyond those that regularly visit, donate or volunteer and pull in the feedback and involvement from members of the community that have not previously been involved at your station. 80% of listeners agree that their local community radio station 'is part of my life'.

5

INFORMATION

People need information - 53 % of community radio listeners want Australian news and information, and 46% want information specific to their community. Call your community's local fireys, police, clubs and other organisations and find the local experts on everything from local history to health and safety.

6

DON'T PUSH THE RELATIONSHIP

On average there are twice as many listeners willing to donate to a station than have actually donated - that doesn't mean everyone, but there are double the donation opportunities. Like any relationship, don't ask for too much commitment - establish a balanced two-way relationship. There are also four times as many who would consider a bequest. But there are less listeners considering membership than are actual members. This suggests that voluntary donations and other fundraisers can be more effective than asking listeners to commit to membership.

7

BE TRUSTWORTHY

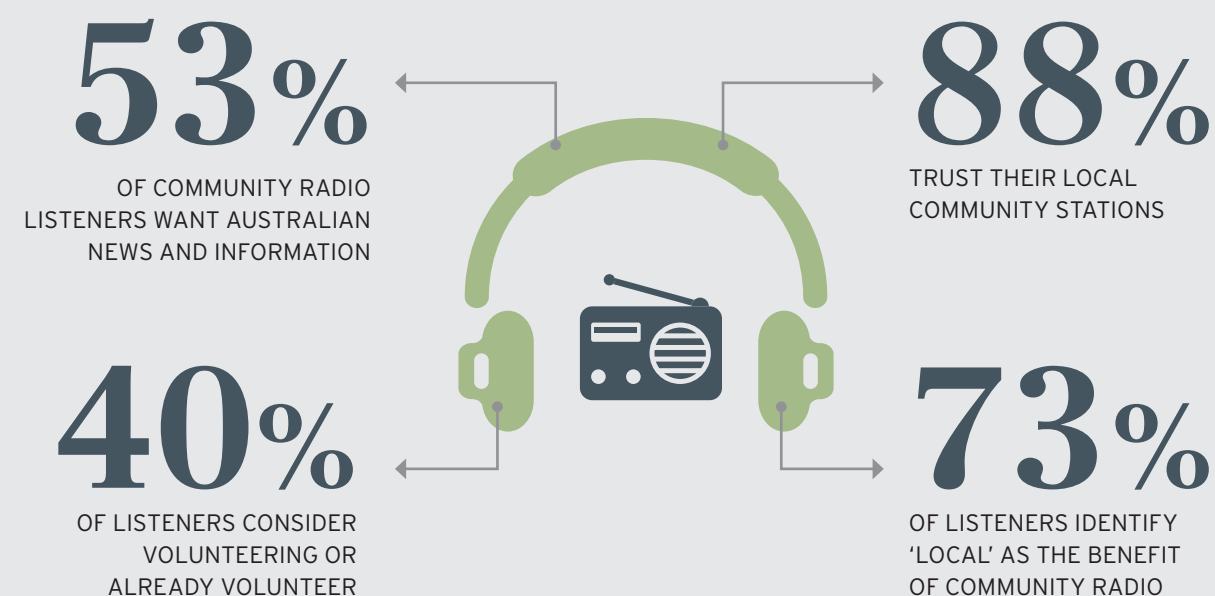
The research shows that 88% of listeners trust their local community stations and 82% agree that their station understands its listeners. Make sure that your programming is consistent, the information shared is correct, and that you deliver what you promise.

&

BE AUTHENTIC

Authenticity is the catchword of marketing and advertising today, and for a reason. Embrace your station's sound, be yourself and do it well.

This article was collated from aggregate information taken from the 2017 Station Community Engagement Survey, where various stations from across the country collected 8,382 listener responses. For more information about how your station can learn about your listeners, head to www.cbaa.org.au/sces or call 02 9310 2999.



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 HIGH, WITH SURVEY RESULTS INDICATING THAT OVER 5 MILLION LISTENERS ARE TUNING IN EACH WEEK. WITH 29% OF THOSE 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 AIRIT 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.

Timberwolf is the songwriting project for South Australia's Chris Panousakis, developing a modern take on classic Australian pop with great care and passion. His latest summery single, Jacaranda Sunsets, has breezed its way into the Amrap charts. Chris has been able to forge his craft and identity over time through the support of community radio stations that first exposed his music. Here we see how that initial and now continued support by community radio nationwide has been so crucial to Chris' career.

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

Well, everything has become social-media focused. Whilst on one hand it's incredible that you are only ever a few clicks and sponsored posts away from reaching a new audience with your new material, it's also expensive and when your exposure to some extent is dictated by the rules of social media it makes it difficult to 'catch up' or stay relevant per se. Also for me and a lot of solo musicians in a similar position, touring is largely unaffordable, so I have to be measured in how and when I do that. This makes playing music festivals, being gifted radio play from community stations and synch to film/TV really important for me in reaching new audiences.

TIMBERWOLF

INDEPENDENT MUSICIAN

Why is community radio so important to Australian musicians?

Because our country is diverse and expansive. Not everyone is tuned into JJJ or the commercial radio stations, so it's vital for musicians to feel like they belong within a community and have alternate channels for their music to be represented and broadcasted. It's also important because there are lots of opportunities to be exposed to live interviews, live performances, and these skills really grew for me from a grassroots level thanks to community radio.

How have community radio stations in South Australia in particular helped you build your audience?

Firstly, I have a big warm spot in my heart for Radio Adelaide in particular, who have encouraged and represented my music since 2013 on both the airwaves and on social media. There's no doubt that because of their continuing support, alongside ABC Adelaide, my music has reached a whole new demographic of listeners in SA, even some new fans. I can feel this shift when I look out into a local crowd and find it harder and harder to pinpoint why or where they came from. I'm positive that the support has a ripple effect in ways I'll never be able to personally experience.



CLINT BRICE

LOCAL NOISE

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

Having one central point where regional and metro community radio station DJs and producers can request my music and stay up to date with new releases makes it so much easier to get my music out there. It's introduced my music to stations, regions and towns that may have never otherwise heard of me.

With the reports provided by Amrap on which stations have been playing my music, it helps to identify certain touring routes, and is really helpful to pass on to publicists I work with in terms of reaching out for interviews and promotional opportunities.

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

I personally love that each person seems to be a snapshot of that part of the country. It sounds obvious, but there is a palpable authenticity and curiosity about the presenters I have had the pleasure of interviewing with. They seem to be keen to know how your music is going to fit on their oil painting, and they aren't afraid to come to your show if they say they will come and show their support.

Clint Brice's Local Noise is a blissful blast from Monday to Friday each week on South Australia's Radio Adelaide - full of Australian music with a focus on artists soon to hit Adelaide for live shows. We spoke to Clint about the joy of being a community radio broadcaster and his part in making a difference to the presence and enjoyment of Australian music in his hometown.

What is Adelaide's music scene like and how does Radio Adelaide cater for it?

I personally think it's growing stronger every year! There's a great mix of established and younger bands, with a handful of gigs on most nights ranging from acoustic vibes, electronica and deep, into the heavier side of things. People are finding more and more ways to be involved and contribute to its growth as well, such as photographers, bloggers, street mags or starting locally-focused community radio shows.

We blow quotas away on a daily basis with *Local Noise* (9-11am). It focuses on SA bands and people touring to SA. *Songcatcher* (Mondays, 9pm), dedicates a whole show to local artists or groups with interviews and live performances. *Adelaide Heaps Good* (Tuesdays, 8pm), is just that - heaps good. *Deadly Beats with Big Sexy* (Fridays, 10pm) has the best in Aboriginal and Torres Strait Islander hip hop and *Deadly Graveyard* continues all Aboriginal music until 6am when the *Country Brekky* crew kick off. This isn't even all our Australian music programming.

How important is Australian music to your listeners in Adelaide?

It's very important! With such a huge and diverse range of genres, it's a great way to discover new music you never knew existed in your own backyard, and find out when they're playing next, or releasing a new record. I've also noticed at local shows, more and more people singing along to the words, which is amazing to see!

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

They're able to put their own personal spin on how they interpret Australian

music, and share what they LOVE and are passionate about with listeners.

In a multicultural society with so much fusion between people and musical styles taking place, our volunteers on shows like *Up Down Under* like to present locally produced Ethiopian jazz or Balkan gypsy music as Australian music. Doing this helps to normalise the diversity that is Australia, especially as it often suffers the 'Barnsey and Farnsey' stereotype.

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

I've found it's been a great source for new single releases, especially from interstate artists. I've found a tonne of new bands through different labels/publicists that are connected with Airlt. If a listener has asked for a band which isn't in the music library, Amrap's Airlt is the first place I check.

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

Listeners are able to check playlists song by song as they're aired, or directly after the show. I've had calls from listeners who let me know they loved what they heard, looked up the band and then went along to their show. Listeners are able to request songs they love and you can add a 'playlist' tab to your show's social media page, which is super handy for quick reference.

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

I like that useful information about an artist is literally one click away. It's easy to set up and I've also come across new bands just by seeing what other program directors and stations are playing. I love the fact you can link to it from anywhere, so if people are being directed to your website or social media, they can access playlists from there. It's also been great to get in touch with labels/publicists which has opened doors to many different opportunities.





How to Get Young People Onto Your Station's Board

A CASE STUDY: SYN'S BOARD INTERNSHIP PROGRAM

By Holly Friedlander Liddicoat, CBAA

GREAT BOARDS ARE WELL-BALANCED, HAVING BOTH INSTITUTIONAL KNOWLEDGE AND NEW PERSPECTIVES BUT IT CAN BE A STRUGGLE TO GET FRESH BLOOD ONTO A COMMUNITY RADIO STATION'S BOARD.

One way to reach potential new board members, especially from younger generations, is through structured programs. SYN's Board Internship Program has been running for three years now, with almost all participants standing for a board at the conclusion of their six-month stint. I spoke to SYN's General Manager, Tess Lawley, about the program.

HOW DID THE PROGRAM COME ABOUT?

The SYN Board Internship Program was developed in response to two key needs of our organisation; a stronger pipeline for young people wishing to understand and join the SYN board, and our ongoing commitment to providing participatory opportunities to young people at all levels of leadership. We've seen a great positive impact in our own organisation, with a number of our current and past

board members starting as interns, and we're proud to say some of our internship alumni have gone on to sit on other boards in the sector.

HOW DOES THE PROGRAM WORK?

Up to four young people are selected to move through the program. Over six months, interns receive mentoring and governance training, and attend all board events including monthly meetings and strategic planning events. Board interns are engaged in the governance process as much as possible without interfering in the due diligence of board members.

HAS IT BEEN DIFFICULT GETTING YOUNG PEOPLE INVOLVED IN STATION GOVERNANCE?

SYN's constitution states that at least 50% of our elected Board positions must be held by young

people, so we have always worked hard to and successfully engaged young people in our governance structure. The issue that had continuously popped up was that young people were unsure about directors' roles and responsibilities and there had always been a steep learning curve for those joining their first board. The Board Internship Program allows young people to explore an interest in not-for-profit governance, grow their understanding of board processes and responsibilities and then stand for the Board at SYN or another organisation with this insight.

HOW HAS THE PROGRAM IMPACTED SYN'S GOVERNANCE?

SYN's governance structures are stronger than ever due to the program. Our community of interest is better represented at all levels of leadership in the organisation and

our due diligence is stronger due to a diversity of views expressed in the boardroom.

WHAT DO THE PARTICIPANTS THINK AFTER COMPLETING THE PROGRAM?

We've had a very positive response to the program. In the vast majority of cases, young participants leave informed and interested in board operations and governance, and most stand for the board at SYN or another organisation. In the cases where young people do not go on to stand for a board, this is an informed decision and the young participants have commended the program on teaching them precisely what is involved in participating in a board in a safe space to learn and ask questions.

WHY SHOULD YOUNG PEOPLE LEARN GOVERNANCE SKILLS?

I believe having the voice of young people on your Board is essential to many organisations, but particularly those in the media industry. Media is a fast-moving sector that relies on technology and we are moving toward the digital frontier faster than most people think! Listening to the voices, experiences and media consumption practices of young people builds capability in your organisation to remain relevant to your community of interest in the digital age.

WHAT ADVICE WOULD YOU GIVE TO OTHER STATIONS WHO WANT TO START A SIMILAR PROGRAM?

Come and chat to us! We're always happy to help other stations in engaging more young people in community media. Get in touch: www.syn.org.au/staff/

How Healthy is Your Community Radio Station?

Governance refers to the processes, activities and relationships of your not-for-profit organisation that make sure it is effective and properly run - and good governance is the sign of a healthy organisation and helps ensure that the day-to-day work of a community radio station aligns with and contributes to achieving the station's purpose.

The CBAA recently launched the Community Radio Station Health Check - an online self-assessment tool designed to help community radio leaders evaluate their station's governance and plan for the future. Find out more below and at www.cbba.org.au/stationhealthcheck.

WHO SHOULD COMPLETE THE HEALTH CHECK?

The Health Check has been designed to be completed by the board or management committee of your community radio station during a board or committee meeting. This allows your whole board to have input, while also discussing how you think the station is going.

HOW SHOULD WE COMPLETE THE HEALTH CHECK?

The Health Check is an online survey that should be completed by a station's management committee or board. At the end you'll receive a report that identifies some key areas for your attention and supporting information and resources to improve on your station's current governance practices.

HOW OFTEN SHOULD WE COMPLETE THE CHECK?

We recommend completing the check annually. This gives you time to work on the high priority areas indicated in the report. A consistent annual completion date also enables you to regularly check your station's progress and ensures your station's governance is on track.

WHAT DO WE NEED TO COMPLETE THE CHECK?

- Working Internet - the Health Check is available to complete online.
- Access to or knowledge of your station's constitution, policies and procedures.
- The Community Radio Broadcasting Codes of Practice.
- Your station's last Annual Report.
- Member/supporter numbers from the last two financial years.

IS OUR INFORMATION KEPT PRIVATE?

Yes. You will receive your report directly to your email a few minutes after completing the check, as will the CBAA. We will not share your individual station data with anyone. We want you to feel confident that you can use the toolkit to honestly assess your station's current position.



The check can be accessed at
www.cbba.org.au/stationhealthcheck.

7 Tips for Responsible Reporting on Suicide and Mental Illness

By Brydie Jameson, Mindframe

Suicide and mental illness are important community issues and should be discussed. The media plays an important role in this and sensitive, responsible and accurate coverage can raise community awareness, challenge misconceptions, encourage discussion and link people with help-seeking resources.

Recent events and political conversations have resulted in an increase in media issues involving young people. Now more than ever, the media can assist in influencing social attitudes and supporting young people to seek help in times of crisis or distress.

Mindframe provides the following tips to help ensure that stories about suicide and mental illness shared on radio and online don't impact negatively on young people:

- 1 When preparing a story about suicide, assess whether it is of public interest and whether it needs to be reported on.
- 2 Avoid using language that creates stigma for those affected by mental illness (such as 'deranged shooter' or 'psychotic') or which might glamorise suicide (such as 'successful suicide attempt' or 'suicide bid').
- 3 Refrain from discussing specific

suicide methods or locations. Explicit detail about method has been linked to increases in that method, and describing locations can promote that venue to vulnerable people.

- 4 Keep in mind that suicide is a complex issue and is rarely the result of a single event or factor, such as bullying or mental illness.
- 5 Youth-specific support services should be added to any story about mental illness and or suicide. For example, eheadspace is a service providing telephone and online support to young people 12-25 and their families. The service can be

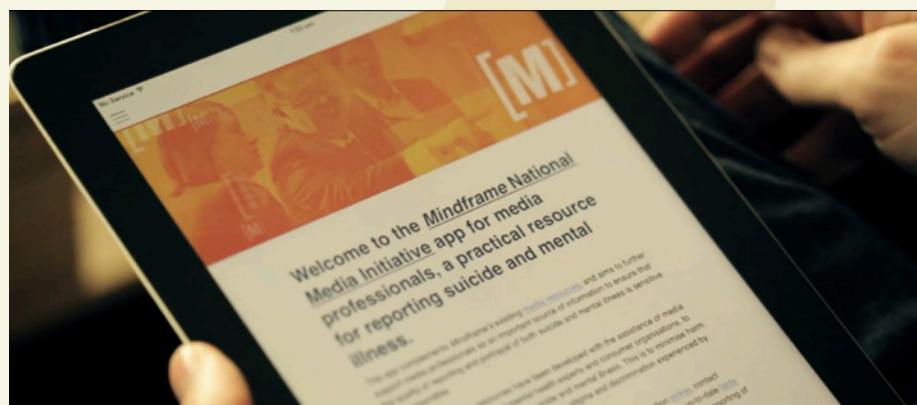
accessed by calling 1800 650 890 or online at www.eheadspace.org.au.

- 6 Young people are more likely to seek help online, for this reason, in a story aimed at young people, an online option should be included in help-seeking information. For example ReachOut.com is Australia's leading online mental health organisation for young people and their parents. If the story is online, provide a hyperlink directly to online support options as well as phone numbers.
- 7 Inform local services when including their details in a story so they can better respond to increased contact.

More information, including full media guidelines, can be found on the Mindframe website www.mindframe-media.info

If you or someone you know is in need of support you are not alone. Please reach out to those around you, or make contact with a service:

- Kids Helpline (24/7 support for ages 5-25) - 1800 55 1800, kidshelp.com.au
- Lifeline (24/7 crisis support for all ages) - 13 11 14, lifeline.org.au
- Suicide Call Back Service (24/7 support for ages 15+) 1300 659 467, suicidecallbackservice.org.au
- eHeadspace (9am - 1am AEDST) 1800 650 890, eheadspace.org.au
- ReachOut.com - au.reachout.com



The Mindframe program provides Australian media outlets, journalists and educators with the tools and knowledge to share stories of suicide and mental illness without reinforcing negative stereotypes, creating stigma or distressing vulnerable individuals and the bereaved. Mindframe does this by building collaborative relationships with the media, mental health and suicide prevention sectors, as well as stakeholders from across the country.

Mindframe can provide free training on the safe and accurate mass communication of mental illness and suicide for your team. If this is something that interests you, please email mindframe@hnehealth.nsw.gov.au.

MANAGING INTERPERSONAL CONFLICT IN YOUR STATION

By Melinda Edwards, MeWise

INTERPERSONAL CONFLICT ARISES IN ALL AREAS OF OUR LIVES AT VARIOUS TIMES, AND COMMUNITY RADIO STATIONS ARE NO EXCEPTION. STATIONS ARE POWERED BY IMMENSELY PASSIONATE VOLUNTEERS AND STAFF WHO CAN HAVE DIFFERENT IDEAS ABOUT HOW THE STATION SHOULD BE RUN.

SO WHY DOES CONFLICT OCCUR?

People who act aggressively, poorly or threaten others do so because in that particular situation they feel out of control. When conflict arises, our brains kick into 'fight or flight' mode.

Someone in 'fight' mode might shout, slam doors, point fingers or pick arguments. This will impact their communication in that they might insist on their own way, criticise or humiliate others.

A person in the 'flight' mode might walk away from the situation, shut down, seek a defender or become frozen. In terms of their communication, they might say yes when they want to say no, play the victim or please/pacify others.

The 'fight or flight' mode and reactions are completely normal human responses that we all know and have experienced at one time or another. But how can we work to recognise our own and others' responses and work to resolve the conflict?

RESPONDING TO 'FIGHT OR FLIGHT' BEHAVIOUR

Breathe!

Your brain will also be kicking into the 'fight or flight' response mode - so it's really important to breathe and allow your brain time to catch up and contemplate the situation before responding.

Listen

This will help the other person calm down and step outside the 'fight or flight' centre. It will also allow you to hear why they are feeling a certain way and give you information to help find a solution.

Don't react - respond

In this day and age, threats that activate our 'fight or flight' are generally threats to our egos. Our ego says that we need to look like a winner and be right, and this may get in the way of the wisest solution. Be aware of this in yourself, and also look at how you can frame your response in a conflict so it's easy for the other person to see how they will be a winner at the end.



HOW DO WE DE-ESCALATE FEAR? BUILD TRUST

Building trust is vital in community radio stations and ensures that, when conflict occurs, people don't come out swinging from their fearful fight centres. You can help build trust by being compassionate when someone makes a mistake - this will make sure they don't feel destroyed and instead want to learn, improve for you and be on your team. Researchers Shapiro and Fisher identify five key concerns that

human beings want fulfilled. Here's how to recognise them and ensure they are positively fulfilled:

Appreciation: Your thoughts, feelings or actions are acknowledged as having merit instead of being devalued.

Affiliation: You are treated as a colleague instead of an adversary or kept at a distance.

Autonomy: Others respect your freedom to decide important matters instead of impinging on it.

Status: Your standing, where deserved, is given full recognition instead of classed as inferior.

Role: You define your role and activities so that you find them fulfilling, any role conflict is acknowledged and resolved.

WHAT IF ALL THIS DOESN'T WORK?

You may need further support and assistance to resolve more serious conflicts. If your station is a member of the CBAA, you can access pro bono mediation services, provided in partnership with the Resolution Institute. Call 02 9310 2999 for more information.



This article was adapted from Melinda Edwards' CBAA Conference session *How to Manage Interpersonal Conflict in your Station*. You can find Melinda at mewise.com.au.

PODCAST LIKE A PRO

By Andy Huang, Audiocraft

The podcast scene is buzzing and the Audiocraft Podcast Festival is where the Australian podcast conversation is at. Local at heart, global in scope, the three-day event is a prime opportunity for producers to hone their craft in workshops and join industry discussions about the future of audio and the Australian sound. To help steer the conversation, Audiocraft has enlisted audio's brightest sparks including **Bethany Atkinson-Quinton**, **Giordana Caputo**, **Leona Hameed** and **Mike Williams**. Ahead of the Festival in June, these producers share what they learnt from their time in community radio, and how the values and skills of community broadcasting are reflected in podcasting.

Giordana Caputo, Community Media Training Organisation (CMTO): Podcasting originated in DIY culture, just like community radio, so we share the ethos of creating a space for stories that are not heard anywhere else. At the CMTO, we train broadcasters in the quirks of podcasting - it's a way to extend your reach beyond the radio dial and create specialist content that can be shared with a niche audience. You're serving those who don't listen to radio but spend hours on social media debating the minutiae of 1990s television programs, changes to the Racial Discrimination Act or even the local council meetings.

A highlight for me was working on a podcast series for the Australian

Ballet. What an amazing experience to sit backstage at the Opera House and record the country's best dancers being put through their paces. Despite not knowing much about ballet, the research, writing and presenting skills I learnt through community radio led to years of work with the company. Ballet lovers are seriously engaged with the art form, so constructing a story that resonated was key. I did this by taking a backseat and letting my subject's voice lead the narrative.

Mike Williams, triple j: Developing a broad range of content-making skills is critical, but there will always be new and intricate skills to learn. Make up for any skill gaps by having an open and positive attitude - accept the challenge

as an opportunity. That starts by having a crack, experimenting and putting your abilities on the line. The most creatively rewarding project I've worked on (*A Kangaroo Has Three Ears*) began with no plan except driving into the unknown and discovering as I went along. It was scary, but having the right attitude enabled me to take it on. There is no better place to start testing boundaries and building confidence than community radio. Recently, I've been inspired by 2ser's *The Folded Lie* and the team's ambition to tell a complex story in a really engaging way.

Leona Hameed, ABC RN's *It's Not A Race*: Doing it by yourself is impossible. It's true in both community radio and podcasting. When you listen to a piece of tape over and over again, you totally forget which bits are magic. In the 'I'm not half of anything' episode of *It's Not A Race*, I recorded a really personal conversation about race, difference and growing up with my sister. By the end, I had well over an hour of tape, and a strong sense that the whole rambling conversation would end up in the trash. I handed the recording over to [producer] Beverley Wang and she miraculously cut and wove it into just a couple of short minutes. She was able to listen with the distance that I didn't have, and none of the parts I thought would make it in actually did. This kind of thing has happened to me more times than I can count. My instinct always is to 'fake it until you make it' (which helps with my crippling sense of imposter syndrome),

but pretending I have all the answers often stops me from asking the right questions. I'm constantly reminding myself to be less precious, that it's okay to share work I'm unsure of with other people. Podcasting is collaborative, and community radio stations excel at creating collaborative spaces. Ask for help, a second pair of ears always changes your work for the better.

Bethany Atkinson-Quinton, Express Media: My biggest take away from my time in community broadcasting is to always be conscious of how we interact with other people's stories; to think about what role we play as a producer and to be transparent about your position within the story. As a broadcaster, your position in relation to your guest is often transparent. As a producer, you can be seemingly invisible yet have great power and responsibility to accurately represent the person or people whose stories you hold. We have the skills to tell stories and work with people as opposed to

create something about someone else. For me, the relationship is the project as opposed to the outcome. I see audio storytelling as a tool for community-building and education, and it's important to remember that.

Audiocraft is a valued partner of the CBAA.

Audiocraft Podcast Festival takes place 1-3 June in Sydney. Find out more about the program and book tickets at audiocraft.com.au

All images from Audiocraft 2017.



Eric Nuzem presenting at Audiocraft 2017.



FEEL INSPIRED TO GET MAKING? CHECK OUT THESE GREAT PODCASTS COMING OUT OF COMMUNITY BROADCASTING:

- 2ser's award-winning *Think* series (*Think: Health*, *Think: Sustainability*, *Think: Digital Futures*) and *History Lab* (launching May 2018): 2ser.com
- Vision Australia's *Talking Vision*: radio.visionaustralia.org/podcasts
- 2NUR's *Wellbeing*: 2nurfm.com/wellbeing
- 98.9fm's *Let's Talk*: 989fm.com.au
- RTR's *Talk the Talk*: talkthetalkpodcast.com
- Bay FM's *Pregnancy, Birth and Beyond*: pbbmedia.org
- FBi Radio's *Not What You Think*: fbiradio.com/notwhatyouthink



Getting the Message Across

EMMA HART, CBAA WOMEN'S REPRESENTATIVE,
PBS 106.7FM INTERVIEWS COORDINATOR AND
3CR DIRECTOR

HOW DID YOU BECOME INVOLVED IN COMMUNITY RADIO?

A friend had me over for dinner one night and mentioned that they were doing one of the breakfast current affairs shows at 3CR Community Radio. Doing news and current affairs analysis to provide perspective lacking in mainstream coverage seemed like a useful and interesting thing to do, and crucially my mate made the early mornings sound special and exciting. Now that I think about it the same friend also taught me how to reverse parallel park - I have a lot to be grateful to them for!

WHAT DOES BEING THE NEW CBAA WOMEN'S REPRESENTATIVE MEAN TO YOU?

Right now it means trying to understand the sector from a

strategic perspective, something which is new to me, and balancing that with encouraging practical changes to help women and gender non-conforming (GNC) people get a fairer slice of the community radio pie. There are so many different women and GNC people in the sector and undertaking this role feels like a significant responsibility. I hope to build lots of new relationships during my tenure as Women's Rep, and help channel the wealth of knowledge that is the women and GNC people engaged in community broadcasting.

WHAT DO YOU SEE AS BEING THE BIGGEST ISSUE FACING WOMEN AND GNC PEOPLE IN THE COMMUNITY BROADCASTING SECTOR?

Our sector is a diverse body of people, and it's hard to cite one specific thing as different people and communities have differing priorities and needs. If anything, it often seems to boil down to issues of power. Women and GNC people need greater power and representation in our sector, people of colour need greater power and representation in our sector, Aboriginal and Torres Strait Islander people need greater power and representation in our sector. Organising together to build that aspiration into practical strategies and change is the difficult part.

AND THE BIGGEST OPPORTUNITY?

I think there is a real opportunity right now to address sexual assault and sexual harassment. If stations

are able to support the greater public attention and discussion around these issues with the right actions, we can leverage this momentum to create positive change. Continuing the work of building knowledge and capacity, providing stations with access to better tools for responding to sexual assault and harassment in a way that is respectful and supportive of survivors, and above all building strong station and sector cultures where sexual assault and harassment are not tolerated are all vital actions we have the opportunity to embrace. The CBAA is currently developing information and resources to support stations in this regard.

HOW DO YOU SEE COMMUNITY BROADCASTING WORKING TO AFFECT CHANGE ON CURRENT ISSUES IN LARGER AUSTRALIAN SOCIETY?

In community broadcasting, we have the opportunity to speak about current issues with diverse and independent community voices. In many ways it seems like a challenging time for media in Australia, and in the community sector I see potential to provide much needed alternative narratives to current public debate and to push for change. Community broadcasting isn't amateur commercial radio, it is its own thing, and people invest a great deal of time and energy in this community resource which belongs to and is relevant to them. I think there is a real value to that and the contribution we can make with it to public life.

CBF Update

By Chantelle Courtney, CBF

THE CBF CHAMPIONS COMMUNITY RADIO TO CONNECT PEOPLE AND TELL LOCAL STORIES THAT ENHANCE AUSTRALIAN CULTURE. THROUGH GRANT FUNDING, THE CBF HAS HELPED TO BRING COMMUNITY RADIO TO LIFE, INCLUDING 2RRR'S YOUTH JUKEBOX AND SUPPORTING STRATEGIC PLAN DEVELOPMENT AT WOWFM.

Empowering youth via community radio

We love supporting activities that create a brighter future for community broadcasting. *Youth Jukebox* on Sydney's 2RRR is inspiring tomorrow's community radio leaders, featuring youth aged 14-19 years in a weekday one-hour program. Students are recruited from local schools, trained in broadcasting and coached to build knowledge, skills and confidence. *Youth Jukebox* is a program for youth, by youth, featuring relevant content such as music, sport, education and social media.

Youth Jukebox is overseen by Content Coordinator Rowena McGeoch whose role is partially funded by a grant from the CBF. Rowena recruits and trains the presenters and producers, empowering the *Youth Jukebox* team to bring their program to life.

This investment of time has positively influenced the presenters themselves and grown the profile of 2RRR in the community (particularly amongst families and friends of the *Youth Jukebox* team). Most importantly, *Youth Jukebox* has sparked a love of broadcasting, with some students progressing into media studies and careers in radio.

Tune in to *Youth Jukebox* at 2rrr.org.au.

A blueprint for station success

Strategic plans help stations to set priorities and evaluate where to spend precious resources. WOWFM in South Australia recognised the importance of strategic planning to support the station's future success. With the assistance of a CBF grant, WOWFM brought together 40 of

its valued members in a day-long workshop. As a team, they identified priorities and opportunities for the station, how their station could better engage listeners and improve governance. A facilitator guided the session and helped the station to develop a five-year plan. The CBF helped WOWFM to develop its strategic plan by sharing costs of the workshop and a facilitator. This was very much an investment in the station's future success.

Does your station's strategic plan need a refresh, or are you looking to evaluate your station's governance? The CBAA has, with the support of the CBF, developed an easy-to-use tool to help assist the leaders at your station evaluate their plan for the future. Undertake the Station Health Check at www.cbba.org.au/stationhealthcheck.



Above: 5WOW Strategic Planning Day.

OUT OF THE BOX

MAUREEN MOPIO



ON BRISBANE’S MULTICULTURAL COMMUNITY RADIO STATION, RADIO 4EB, MAUREEN MOPIO (PICTURED ABOVE RIGHT) IS A VOICE FOR THE UNHEARD.

I am from Mekeo, Papua New Guinea (PNG), am 55 years of age and have worked as a television, radio journalist and reporter with the print media since graduating in 1982 with a Communication Arts Degree from Madang’s Divine Word University in PNG. I later graduated from Queensland University of Technology with a Postgraduate degree in Media Studies in August 1988.

I worked as a communications officer with the South Pacific Commission (SPC) in New Caledonia which covers all 22 Pacific Islands from 1994-95. As part of SPC, I helped to coordinate the Pacific Islander representation of 600 women at the 1995 United Nations Conference on Women, held in Beijing.

I joined Radio 4EB in 2011 and last year I was a NEMBC finalist.

Women’s Profile first went to air in 1985 and is a platform for women’s issues presented and produced by women and highlights the achievements and challenges women face in both the local and global community. Since I joined as a presenter, the team has gone on to win two Women’s Programme of the

Year awards with the NEMBC in 2013 and 2014.

I look to promote the benefits of multiculturalism through inviting onto my program a variety of guests from different nationalities and backgrounds who all have enriching, motivational and empowering stories to tell. In contrast to Western ideas around individuality, Pacific Islanders see their identities as defined by their relationships with other people and their land. Being a Pacific Islander, I know “what to do and how to do it” through my nurturing nature.

The style of *Women’s Profile* has been one of well-researched topics for example on domestic violence; gender based violence; the prevalence of diabetes amongst Pacific Islanders living in Queensland; political issues like how the mining unrest in Bougainville has affected local women; climate change and its effect on Australian Indigenous communities and Pacific Islanders and exploring how migrants from Manus Island in PNG are living and working in Brisbane and contrasting that to the negative media perceptions of Manus as purely an asylum detention centre.

I have also been a strong advocate for gender and ethnic diversity in the workplace.

As a roving reporter, I interviewed elderly citizens to better understand how aged care affects them and the effects of Government’s new aged care policies and what it means to everyday senior citizens in the community. The program also gives women an avenue to air their views and opinions as guest speakers via live presentations or phone interviews, and provides opportunities for people to express their feedback through vox pops.

My choice of editorial content blended with music from around the world allows those to hear music from their own country or in their mother tongue that they might not otherwise. The community-based forum gives them an alternative avenue to hear music they relate to and feel at home with, which is rarely played in mainstream media.

I am also a mother of two daughters and I love playing basketball.

You can tune into *Women’s Profile* on Radio 4EB, 98.1FM 12-1pm every Friday.

COMMUNITY RADIO NETWORK PROGRAM GUIDE APRIL 2018 : CRN-1




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	Three Chords and the Truth	Spotlight	Off the Record	Beale Street Caravan	Dirt Music	Playback	Bluesbeat
05:01	BBC World News						
05:06	Good Morning Country (live)					The 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	Narratives National	WorldLink	The Why Factor	Dads on the Air	Vision Australia Hour	Real World Gardener	In a Sentimental Mood
	Lost In Science		This Way Out	Regional Voices		Jumping Jellybeans	
10:04	Alternative Radio	A Question of Balance	Anarchist World This Week (live)	Wellbeing	World Hacks	Dirt Music	The Bohemian Beat
10:32		Beyond Zero		Inside Motorsport/SoundMinds	AFL Multicultural Football Show		
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	Living Planet	More Civil Societies/Overdrive News/Q-mmunity Network News	WINGS	Spectrum		
13:04	Think: Sustainability	Listen to Older Voices	Extras 1	Cinemascape	Women on the Line	The Mike McColl Show (live)	Three Chords and the Truth
13:32	Fair Comment	Accent of Women		Lost in Science	Pregnancy, Birth & Beyond		
14:04	Let the Bands Play	Nothin' but the Blues	Extras 2	Jazz Made in Australia	Dirt Music		Recorded Live
							Ultima Thule
15:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music		
16:04	Arts Alive	Primary Perspectives	Diffusion	Under African Skies	Earth Matters	Live Delay	Babylon Burning
16:32			All the Best		Zed Games		
17:04	The Wire - national independent current affairs (live)					A Jazz Hour	Off the Record
17:30	National Radio News state-based bulletins: 17:30 QLD; 17:35 ACT/NSW; 17:40 TAS/VIC; 17:45 NT/SA; 17:50 WA						
18:04	The Phantom Dancer	Radioactive	Stick Together	Global Village	Three Chords and the Truth	Top of the Pops	Concert Hour
18:32		Real World Gardener	Jailbreak				
19:04	Narratives National	Service Voices	New York Jazz	Word For Word	Pop Heads	The Beat Generation	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	Urban Meltdown	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	The Beat Generation	Beale Street Caravan	45RPM pt2	Contact!	Indij Hip Hop Show	Aussie Music Weekly	Curved Radio pt1 (live)

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

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