



THE MAGAZINE OF THE CBAA



COMMUNITY
BROADCASTING
ASSOCIATION OF
AUSTRALIA



**REACHING RURAL & REGIONAL AUSTRALIA WITH
OVER 370 COMMUNITY RADIO STATIONS**

MAY
2019



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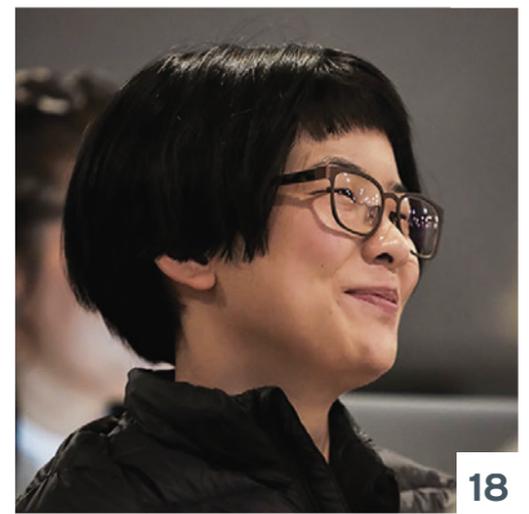
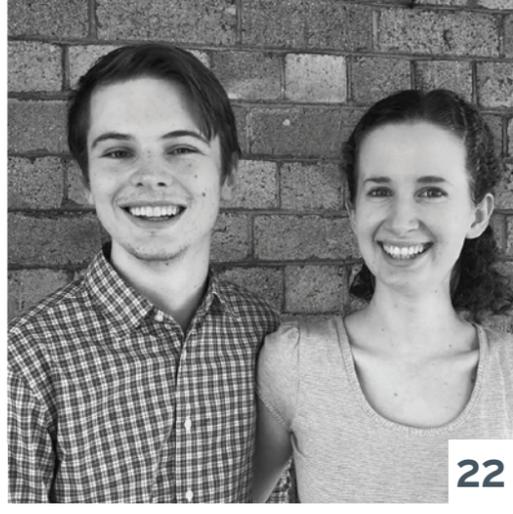
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MAY
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PRESIDENT'S COLUMN PHILLIP RANDALL

As we charge on in to 2019, I have the pleasure of sharing that community radio's national listenership has hit a new record high - almost 6 million Australians tune in to our stations each week. In a world of infinite choice for our listeners, radio, and community radio, continues to hold its own.

The CBAA is currently in the process of reviewing and renewing its strategic plan for the coming years. We are looking at how, in these times, we can best champion and support community broadcasting for the benefit of sector participants and the audiences they serve.

This includes understanding and making sense of the sector's operating environment for our members and developing insights and services to guide the growth of the sector into the future. We are asking questions like 'What does it mean to be a community media organisation in the world of multiple platforms?' and 'How can we grow engagement by young people as listeners and volunteers in community radio?'. As the CBAA's board and management continues this process, we look forward to sharing more with you.

A key initiative in the coming years will be the CBAA's Enhanced National News Project, thanks to funding from the Department of Communications and the Arts via the Community Broadcasting Foundation. Utilising \$2.8 million over four years, this project will improve the quality and reliability of news content available to the community broadcasting sector to provide audiences with respected, valued and well-utilised alternative news services. Stay tuned for more updates on this later in 2019.

I would like to take this opportunity to welcome the CBAA's newest board appointments. In November 2018, Anne Frankenberg was elected as Vice President, and Jacque Riddell, Quinn Glasson and Dan Ahern joined as General Members. We also appointed a new Youth Representative, Molly George. Thanks also to continuing members Emma Hart, Wayne Stamm and Peter Rohweder.

Finally, our 2019 CBAA Community Radio Awards season has begun! Please make sure to put forward your station's best efforts from the last year. There're categories covering programs, stations and individuals across a whole range of areas from fundraising to production and journalism. Winners will be announced in Melbourne on 26 October as part of the CBAA's conference. You can find out more at www.cbaa.org.au/awards.



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

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CBX is also available online at: www.cbaa.org.au/cbx-magazine

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cbaaUPDATE

By Jon Bisset, CBAA Chief Executive Officer

2019 IS A YEAR OF INNOVATION AT CBAA WITH THE ROLLOUT OF CRN'S NEW DIGITAL DELIVERY NETWORK (DDN), A REFRESHED AMRAP MUSIC ORDERING PLATFORM, THE EXPANSION OF COMMUNITY DIGITAL RADIO INTO NEW AREAS SUCH AS HOBART, DARWIN AND CANBERRA, AND THE LAUNCH OF OUR ENHANCED COMMUNITY RADIO NEWS SERVICE.

All services are delivered to support stations in their operations and to nurture a supportive operating environment in which they can thrive, and which build upon the impact that community broadcasters have on Australia's open society, strong democracy and cultural vibrancy.

One such service is our Community Radio Station Health Check - if you haven't checked it out already, head to www.cbaa.org.au/stationhealthcheck to access this free online tool to help you strengthen your community radio organisation. It's designed to be completed by station boards and assist them in putting policies, procedures and practices in place which support station growth, effectiveness and impact. For more on how good governance makes for a healthy organisation, check out my article on board terms on page 10.

In March 2019, we partnered with Community Council of Australia on

their first Australia We Want solutions campaign. This media and storytelling campaign has a focus on education and specifically Year 12 completion rates and recognises the importance of education in creating the inclusive, confident, compassionate Australia we want. These values align closely with those of the community broadcasting sector and we encourage stations to find out more at www.communitycouncil.com.au/.

And in the lead up to the Federal Election we are talking to both sides of Federal Government to improve the certainty of our sector's funding and increase funding for stations.

We are proud to count almost 90% of permanent community radio licensees amongst our members, alongside those holding TCBLs, those aspiring to, and other aligned organisations. Since the last edition of CBX, we've welcomed 5EBI, Cherbourg Radio and Memphis Mayhem to the ranks.

Finally, I would also like to take this opportunity to thank three of our long-serving staff members who finished their tenure at the CBAA in December. Martin Walters has moved from his role as the manager of our Community Radio Network (CRN) to manage Sydney station, 2ser. After over five years managing the CBAA's finance team, Rhonda Byrne is taking a well-earned break to spend time with her young family. And we farewell Helen Henry, Senior Manager Stakeholder Engagement after five years with the CBAA. These three are fantastic representatives of our passionate and hardworking staff powering the CBAA's services.

Remember, the CBAA is available to help its members with all matters - please check out our website www.cbaa.org.au, email office@cbaa.org.au or call 02 9310 2999 to get in touch.

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2019





Helping stations succeed

By Jo Curtin, Community Broadcasting Foundation

WE'RE PASSIONATE ABOUT HELPING STATIONS. IN THE PAST YEAR, OUR ORGANISATION HAS INVESTED OVER \$16.8 MILLION TO SUPPORT MORE THAN 223 ORGANISATIONS ACROSS AUSTRALIA.

We understand operating a community media organisation is challenging, from financial sustainability, recruiting and retaining volunteers to meeting the evolving needs of audiences. We're dedicated to helping stations overcome these challenges by providing essential funding and equipping teams with knowledge and skills.

New training opportunities

Thanks to funding provided as a result of the passage of the Australian Government's Media Reform Package, we're investing more than \$2 million to enhance management and small business skills, and knowledge in community media organisations. Over the next four years in partnership with the CMTO, our funding will launch and deliver new training opportunities including:

- A three-year mentorship program for station managers and supervisors to develop their stations as successful social enterprises.
- Targeted leadership programs to engage youth, women, non-binary and Indigenous people.

- A sector-wide leadership conference focused on leadership, governance and social entrepreneurship.
- Delivery of short courses in business management including managing budgets and financial plans, recruitment and induction, leadership, business planning and managing volunteers.
- Professional development sessions for trainers in community media.

Improving station governance

Successful organisations are based on strong governance and business planning that guides decisions and ensure teams are headed in the same direction. That's why we supported the CBAA in developing the Community Radio Station Health Check. After completing an online self-evaluation tool, Boards and Committees receive a list of concrete actions for improvement so their organisation has strong governance practices, works more effectively, improves self-sufficiency and is more resilient when faced with challenges. We believe in

this project so passionately, we wrote it into our Strategic Plan, and it was our first ever multi-year Development and Operations funded project.

Is your station building resilience by improving its governance? Start with the Community Radio Station Health Check. Also, remember our grants may be able to support you. Contact our Grants Support Team (03 8341 5900) about how to apply for support for projects that improve your station's governance including developing and implementing your strategic plans.

The CBF is committed to helping stations and creating a bright future for community media.
Visit cbf.org.au/success to see how we're helping stations across Australia.

CBAA's Community Radio Station Health Check:
cbaa.org.au/stationhealthcheck

LET'S GET TOGETHER: 2BBB BELLINGEN AND 2NVR NAMBUCCA

By Katrina Hughes, CBAA

IN FEBRUARY 2019 COMMUNITY RADIO STATIONS 2BBB FROM BELLINGEN AND 2NVR FROM NAMBUCCA TEAMED UP FOR LIVE, ON-FIELD COVERAGE OF THE SGT MATTHEW LOCKE MG CHARITY GAME, AT BELLINGEN PARK.

2BBB's iconic little blue outside-broadcast van, Ob1, was onsite where Deb Spillane and Googs Goddard presented the pre-match program commencing with a welcome to His Excellency General the Honourable David Hurley, Governor of NSW.

The on-field action was called in classic 'old school' style by 2NVR's dynamic duo, Dallas and Gravel.

This was the second year in a row the two 'rival' community stations have come together to share with their listeners the big local rugby league game between Bellinger Valley-Dorrigo Magpies and Australian Army Thunder.

The annual Sgt Matthew Locke Charity Match is one of the region's biggest and most meaningful sporting events. Matthew Locke, who was

born in Bellingen, was a distinguished Australian soldier who served in the Special Air Service Regiment in Afghanistan and received the Medal for Gallantry in 2006.

Every year since his death whilst serving in Afghanistan in 2007, his family have organised this rugby league charity match in his memory.

Over \$120,000 has been raised and passed onto organisations including Legacy, Mates4mates, Soldier On, The Grub Club, Junior Rugby League, Senior Rugby League, Bellingen Hockey, Bellingen Cricket, Dorrigo Swim Club, Surf Life Saving Urunga and North Beach, Orama Public School and the Covered Arena Committee.

All funds given to The Grub Club have been spent in Timor Leste, providing early education to children. Three kindergartens and a school building have been built by the community of Bei Cala with another to be built in Suai this year.

This event is the realisation for the Locke family of a dream to build on Matthew's legacy.

2BBB Community Radio
www.2bbb.net.au broadcasts on **93.3 FM & 107.3 FM** and Nambucca Valley Radio www.2nvr.org.au on **105.9FM**.



The CBAA can help connect you with a station near you, or with one that has offered support to others. Please contact CBAA's Member Services Officer, Danny Chifley on 02 9310 2999 to find out more.

Community Radio and the 2019 Federal Election

By Holly Friedlander Liddicoat, CBAA

IN THE LEAD UP TO THE 2019 FEDERAL ELECTION, THE CBAA HAS BEEN WORKING HARD TO BUILD GREATER SUPPORT FOR THE COMMUNITY BROADCASTING SECTOR AMONG SITTING MEMBERS AND CANDIDATES ACROSS THE GOVERNMENT, OPPOSITION AND THE CROSSBENCH, AND TO TRANSLATE THIS SUPPORT INTO BETTER POLICY SETTINGS TO ALLOW THE SECTOR TO THRIVE. WE'VE PARTICIPATED IN BOTH THE NSW AND FEDERAL INQUIRIES INTO THE MUSIC INDUSTRY, VISITED CANBERRA TO MEET WITH INDEPENDENTS, LABOR, THE GOVERNMENT AND THE GREENS, AND MADE A SUBMISSION TO THE 2019/20 FEDERAL BUDGET PROCESS.

The CBAA, in consultation with sector stakeholders, has identified two key policy recommendations which, if adopted and implemented, will help ensure the sustainability and growth of community broadcasting services to meet identifiable and evolving community needs.

1

Long-term funding certainty: Community radio funding should be made recurrent, indexed and ongoing, rather than on allocation to ensure community broadcasting remains viable and can operate in an environment of certainty.

2

Strengthen financial support for community broadcasting: Funding for the Community Broadcasting Program should be increased by \$5.1 million per annum to allow a larger development and operations grants pool (through the General Sustainability and Development Fund) to meet the growing needs of community radio stations.

LONG-TERM FUNDING CERTAINTY

Budget funding for community broadcasting accounts for less than 10 percent of stations' overall revenue but it is vital in supporting cultural development, sustaining infrastructure, service innovation and technological improvement.

Currently, a portion of funding designated for digital radio roll out, as well as funding allocated for the provision of enhanced news programming, improved online presence and industry skills development is not allocated ongoing (and, as such, is also not indexed).

In its report released in February 2018, the Select Committee on the Future of Public Interest Journalism recommended that, "the Commonwealth provide additional surety in future funding for the community broadcasting sector beyond the forward estimates, in particular what component will be set aside for training and education, and ensure that the sector is fully consulted in the national rollout of digital services."

It is crucial that future Governments ensure that sector funding has ongoing certainty. The current arrangement of having the sector rely on yearly budget decisions for significant funding is unsustainable in the long-term.

STRENGTHENED FINANCIAL SUPPORT

FOR COMMUNITY BROADCASTING

Increasing the funding available to all stations via the Community Broadcasting Foundation (CBF) for core costs like operations, technical infrastructure, transmission expenses and salaries, will strengthen and assist station growth, ensuring stations can continue meeting the current and evolving needs of their communities.

Community radio stations are largely self-funded through sponsorship, fundraising and membership contributions. Funding for the Community Broadcasting Program through the Department of Communications and Arts and distributed by the Community Broadcasting Foundation (CBF) is around 7.5% of station income on average, although this varies widely. Some stations are more heavily reliant on government income than others, due to difficulty raising income in their remote locations, or in service of small or specialised communities.

Operating costs for community radio stations have been rising. In particular, transmission site operating expenses have risen by over \$4.3m for the community radio sector between the 2011/12 and 2015/16 financial years, accounting on average for 8% of annual expenditure for all stations but up to 20% for rural and remote stations. Reflecting the growth of the sector, expenditure has increased in all areas, with higher employment costs as a proportion of station income the most significant increase. While wages and salaries accounted for 42% of income in 2011-2012, this increased to 52% in 2015-2016.

In 2018/19, so far, the CBF has received 298 funding applications from community radio organisations for general development and operational costs - a total request of just over \$14 million. In 2018/19 there have been 53 applications across two grant rounds which were unable to be funded, and across the year, 26 organisations received no development and operations grants despite the applications' merit and demonstrable importance to their community radio stations. 60% of the cohort were community broadcasting stations located in rural, regional and remote areas and serving the broad needs of their communities or providing specific faith-based services.

Receiving general development and operational funding can be transformative for community radio stations and the communities they serve, particularly those in rural and remote parts of the country, however the shortfall in awarded funding often means stations cannot meet the full costs of their development projects. An increase in funding will enable the CBF to continue awarding grants based on merit, while more readily meeting the growth in demand from community stations, particularly in regional areas.

SEE NEXT PAGE TO SEE HOW YOUR STATION CAN GET INVOLVED

Case Studies

KLFM - BENDIGO, VIC

There are approximately 216,000 community radio listeners in non-metro Victoria (22% of the population). One popular regional station in Victoria is KLFM which provides a local news, music and emergency information service for seniors in the greater Bendigo region. The station sought to better engage their local community by providing outreach services in partnership with local health services, aged care facilities and other organisations to put the voices of their community on air. Unfortunately, due to the limited funding available for general purposes, the CBF was unable to support KLFM to facilitate this. The current Federal Member for Bendigo is Ms Lisa Chesters.

CHRISTIAN COMMUNITY RADIO STATIONS - REGIONAL NSW

The Christian Media Hub provides back-end administration support between four Christian stations in Bathurst, Orange, Wagga Wagga and Dubbo in regional NSW. These stations are in the Divisions of Calare and Riverina, which are both known for their farming, tourism, food processing, wool and wood, among other things. There are approximately 619,000 community radio listeners in non-metro NSW (28% of the population).

This hub model provides financial efficiencies for the stations including group sponsorship opportunities, shared equipment, reduced payroll and administration activities and group purchasing opportunities. This enables volunteers to focus on engaging their local community and developing their presenters and programming. Unfortunately, due to the limited funding available for general purposes, the CBF were unable to support this innovative and collaborative solution, which has a flow on effect of financial stress for all four stations.

HOW CAN YOUR STATION GET INVOLVED?

By engaging with local MPs, Senators and candidates from all political parties, community radio stations are able to make themselves important conduits between the communities they serve and decision makers. By doing so, community stations can increase their ability to shape action on local issues or, at a minimum, encourage healthy debate on the issues affecting their listenership. Further, it's important to have MPs and Senators in Parliament who support the community radio sector through an informed perspective on the stations serving their local community.

Step 1 - Find out who the candidates are contesting your local seat and invite them to your station. You can use the Australian Electoral Commission website (www.aec.gov.au) to find out what electorate you're in, and the Tally Room website (www.tallyroom.com.au/aus2019) to find out your candidates.

Step 2 - Have a plan. What do you want to do and when? Do you want to invite the candidates on to your show, or invite them to attend a station event? Being clear will help you tailor your communications with their offices. Particularly in the lead up to an election, candidates will be looking to reach their local constituents - and what better way than via the airwaves of their local community radio station.

Step 3 - Contact and invite the candidates to your station. Be courteous and polite, and clear about your intention.

Step 4 - Follow up. Send a letter of thanks, provide any further information as discussed, and/or suggest a next time to meet.

Last tip

While it's vital that we as community broadcasters connect with our local candidates to find out more about key issues affecting our areas and communities, it's equally important to ensure that people affected by Government policies are invited on air to share their views and have their voices elevated.

 **For further tips, watch our recent political engagement webinar, read the Political Engagement Toolkit and get information on election coverage rules at www.cbba.org.au/2019electionwebinar**

 **If you'd like advice specific to your station, please call the CBAA on 02 9310 2999 or email hfriedlander@cbba.org.au.**

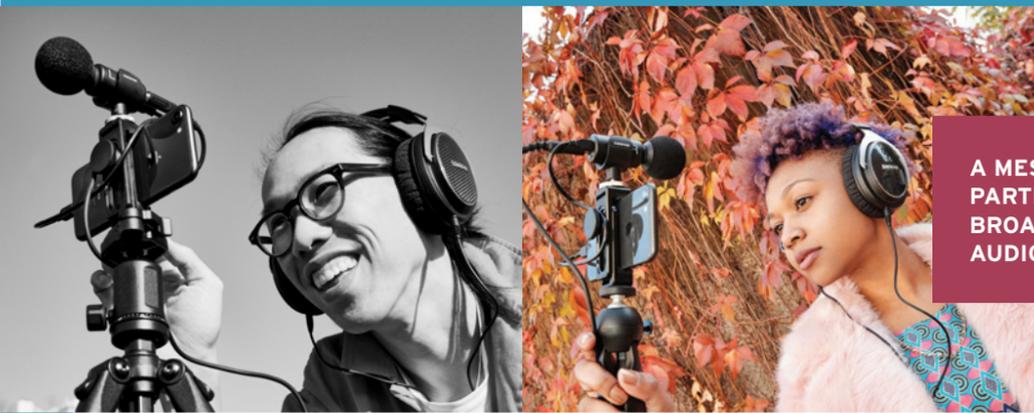
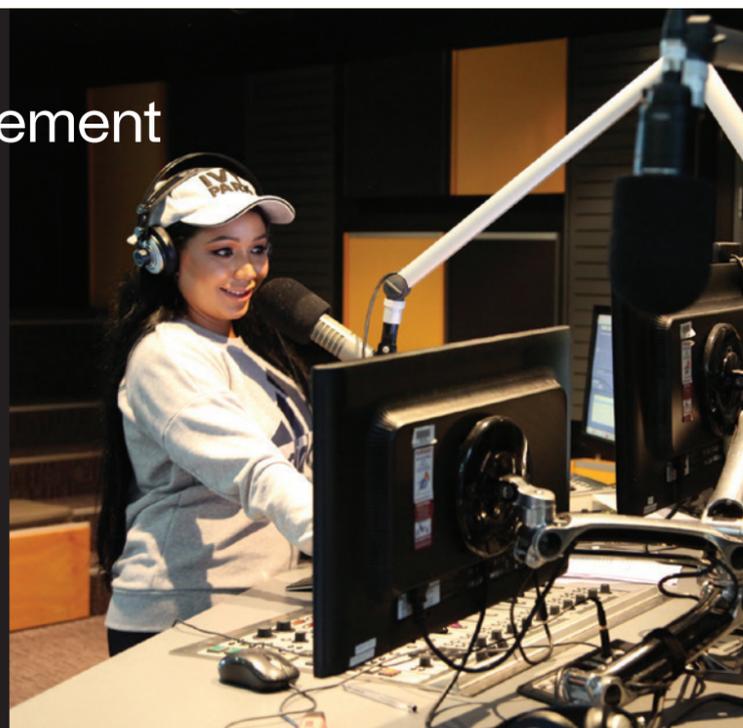
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A MESSAGE FROM JANDS, A VALUED PARTNER OF THE CBAA, TO COMMUNITY BROADCASTERS INTERESTED IN MOBILE AUDIO AND VIDEO RECORDING

Pro Audio on the Go

When Shure released the MV88, it revolutionised mobile recording. Simply plug the mic into an iOS device and you're able to capture amazing audio no matter where you might be. And now with the new MV88+ Video Kit there's an ideal way to record both handheld and static video shots with professional audio. It's perfect for content creators like vloggers, musicians, reporters and documentary filmmakers who are on-the-go and can't lose sight of sound quality.

So, what are the main benefits of the new MV88+ Video Kit? We'll break it down for you:

COMPACT AND PORTABLE

Problem: Owning and carrying lots of expensive video equipment

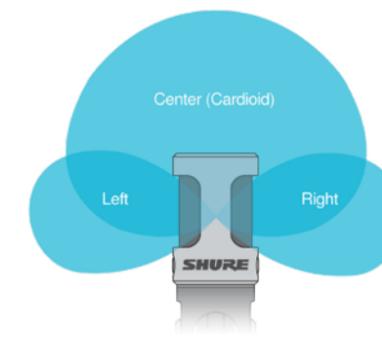
Solution: The MV88+ Video Kit comes in an all-in-one carry case with a compact Manfrotto PIXI tripod, phone clamp, shoe-mount, USB-C and lightning cables. Your mobile phone is your professional recording rig, so you don't need to carry or own multiple devices. You can choose from five different setups:

- **Videography**
- **Self-Recording**
- **Audio Capture/Field Recording**
- **Desktop Mode**
- **Two-way video Interview - (bi-directional)**

GET PROFESSIONAL AUDIO RESULTS IN REAL-TIME

Problem: My video looks great, but the sound quality was poor while I was recording

Solution: The MV88+ has its own dedicated 3.5mm headphone output so you can monitor audio in real time. The microphone pivots and rotates, allowing you to adjust the stereo width, polar patterns, EQ to establish the most ideal direction for pro-level recording with Shure's free MOTIV audio app. You can choose from mid-side stereo, bidirectional or cardioid.



LIVE STREAMING ON WEB TV OR YOUTUBE

When the MV88 was first conceived in the Shure labs, the Periscope app and Facebook Live did not exist. The new MV88+ has been designed with this added functionality in mind, so it's the perfect option for someone who streams live content.

PLUG-AND-PLAY COMPATIBILITY

The MV88+ Video Kit is compatible with iOS, Android, PC and Mac devices:

- iOS: iOS 11.3 and higher
- iPhone: iPhone 6 and higher
- iPod Touch: 5th gen

And will work with any Android device that has:

- Android Marshmallow 6.0 and higher
- USB Host Power Requirement of ± 100 mA
- USB Audio Class 1.1 support

Visit Shure.com/MOTIVcompatibility for details.

CHARGE YOUR BATTERY AND VOICE RECORD AT THE SAME TIME

Another great feature of the new MV88+ is that iOS users can charge their phones while recording with a USB3 camera adapter. You'll never have to worry about battery life during a long session. No more putting off filming your vlog when your iPhone runs out of juice!

If you don't need to record video all the time why not check out the MV88+ Video Kit's little brother, the original MV88 www.shure.com/americas/motiv/mv88

FOR MORE INFORMATION ON THE SHURE MV88+ AND STOCKISTS PLEASE VISIT WWW.JANDS.COM.AU

BOARD



THE MOST SUCCESSFUL COMMUNITY RADIO STATIONS HAVE THE RIGHT PEOPLE SITTING AROUND THEIR MANAGEMENT COMMITTEE OR BOARDROOM TABLE.

There is no one-size-fits-all board/committee structure and composition. Instead, the board or management committee members must decide what form their board/committee should take now and how this might change over time. Over the next few issues of CBX, I'm going to talk about some different aspects of good governance and some conversations that stations should have about their board or committee structures.

In this edition, the focus is on ensuring that a station's board/committee achieves the appropriate balance between continuing members who bring knowledge of the organisation and new people who bring fresh perspectives.

I know this can be challenging: some stations struggle to find the right people. Maybe the population in your community is low or there are a number of other community groups that skilled people commit their time

to, so there's a small pool to choose from, or maybe there's a president that's been there for a very long time, making it hard for new people to join and have their voices heard.

“

By looking at how your station can encourage renewal, you'll ensure that you are continuing to reflect your changing community and respond to emerging challenges.”

Stations need to consider who their board/committee members are, how they are appointed and, importantly, how succession planning can help ensure they have the right people.

Here, we look at how implementing staggered terms and limiting tenure of board/committee members can encourage renewal and position stations to reflect their changing communities and respond to emerging challenges.

STAGGERED TERMS

Staggered terms ensure that the number of departing board/committee members, newly appointed ones and ongoing members is balanced, ensuring there is continuity of knowledge and perspective.

This helps to avoid situations where too many board or management committee members depart simultaneously, and the resulting loss of important history and context, as well as the loss of those who can aid in mentoring their new peers.

The most common arrangements are for two- or three-year terms, and this is recommended by the CBAA. For

example for a board comprising eight members with each member having a two year term, four could be elected or appointed in 2019 for a two year term, with another four in 2020 for a two year term. In any year, half is up for re-election or appointment.

LIMITED TENURE

It is becoming increasingly common for a board/management committee member's tenure to be limited in order to encourage new people to join and to give boards/committees the opportunity to regularly review and ensure that appointments are in the best interest of the organisation and community.

Although there may be good reason for someone to serve for an extended

period in certain circumstances, there are many benefits to bringing fresh perspectives onto a board/committee.

It is widely recommended that a board/committee member's tenure be limited to between eight and ten years before requiring that they have a break - usually a minimum of a year.

For example, if your station has staggered board/committee member terms of two or three years, the constitution could require that after four or five terms the director be ineligible to stand for election for one year. By stepping down for a year, it opens a space for someone new to step up, and gives the board/committee member a break so they can return with fresh perspectives.

Under this model, there's no reason why a president or chairperson, for example, might not serve more than ten years, but would do so with regular review and limited tenure, so that the board/management committee and membership can regularly consider if an appointment is for the best.

As I said at the beginning, there is no one-size-fits-all structure and composition for a community radio board/management committee. Instead, stations should consider what their ideal structure is to encourage a balance of ideas, experience, skills and backgrounds. And when considering adopting tenure lengths and staggered terms, ask yourself "if not, why not"?



Want to read more about ideas for good governance? The recently updated Australian Institute of Company Directors Not-for-Profit Governance Principles outlines ten good practice principles and ideas for how to apply them: cbaa.org.au/NFPprinciples

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GRANT BROADCASTERS DEPLOYS EQUIPMENT FOR FM SERVICES

Grant Broadcasters is a privately owned Australian regional radio network that today has over 52 broadcast stations nationally, including five in-joint ventures with Capital Radio Network. They also have 45 narrowcast licences that all broadcast the KIX Country format.

As part of an initiative in transmission, rebroadcast receivers and Studio-Transmitter-Links, Grant Broadcasters is deploying equipment for new and existing services as part of a transmission infrastructure upgrade and AM/FM conversion. Broadcast Components is pleased to be supplying:

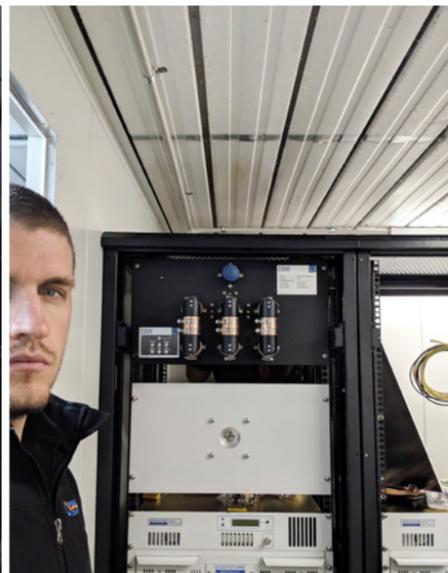
- Six 2kW Eddystone Broadcast transmitters
- Four 5kW Eddystone Broadcast transmitters
- Fourteen Sielco rebroadcast Receivers
- Eight 150W BW Broadcast transmitters
- Nine 1kW BW Broadcast transmitters
- Two 600W BW Broadcast transmitters
- Two 300W BW Broadcast transmitters
- Three Exir Broadcasting Combining Systems
- Two FM Filters from Exir Broadcasting
- Two 5kW + two 2kW dummy loads
- RF switching, rigid line and U-link Patch panels
- Sielco 800MHz STL solutions

Broadcast Components worked with Chief Broadcast Engineer for Tasmania Bob Blumfelds, and Group Engineering



Manager John Sandles to ensure the equipment met the specifications of the project and would integrate with existing infrastructure. The Broadcast Components team delivered a proposal which encompassed the low and high-power transmission needs of the organisation and exceed their technical expectations.

Bob Blumfelds reported, "Broadcast Components' local support and service, domestically available spares for the highly redundant and high-quality equipment offered were integral to our decision-making process. The power conduction studies I undertook showed the Eddystone Broadcast equipment to offer considerable cost advantage to Grant Broadcasters. The ability to work with Broadcast Components as the prime supplier of the transmission equipment made procurement and



delivery a much easier process. Their support and communication have been excellent through the sales and deployment process".

Of interest to the engineers was the 'hot-swap' capability and energy efficiency of the Eddystone Broadcast 7600 transmitters, which utilise common spares from 500W to 10kW ensuring a highly serviceable transmitter fleet. The shared infrastructure is a feature which the BW Broadcast transmitters share with a common power supply from 150-1000W.

"The decision to choose Eddystone Transmitters was based on their ability to provide the combined benefits of critical module hot swap modules, simple design along with operational power efficiency and low purchase cost" said John Sandles.

Getting the Message Across



DAN AHERN

PROGRAM DIRECTOR, FBI RADIO AND CBAA BOARD MEMBER

Dan Ahern is the Program Director of FBi Radio 94.5FM in Sydney. As Program Director, he is responsible for developing the overall sound of the station, including nurturing and developing the station's current and next generation of on-air talent, general and specialist programming, and its music/arts/culture content. All whilst ensuring the station continues to connect with its core demographic and is adaptive to the ever-changing media environment. And staying proudly independent!

Dan has a strong understanding of Sydney's musical and media landscape, and is a multi-instrumentalist signed to Sydney label Future Classic. Prior to working at FBi, he was the Assistant Music Director at 2SER, and holds a Bachelor of Arts/Bachelor of Laws degrees from the University of New South Wales. Dan is also on the CBAA's Board of Directors.

Here Dan shares more about himself and his passion for community broadcasting.

How did you get your start in community broadcasting?

I got my start doing fill-in radio announcing at my local station 2RRR, whilst also working at 2SER undertaking reception duties and music cataloguing. Over time, I moved on to work as a music and operations assistant at 2SER, implementing and maintaining their

new digital play-out system. Later, I undertook four stints as their Acting Music Director. When I saw FBi had advertised their Program Director position, I went for it and I got it!



What's your current role at FBi Radio and what do you do in a typical day?

Program Directors oversee and develop all the station's programming and editorial content, and manage

the station's presenters, producers and other programmers. A typical day usually involves team-building with volunteers, administrative tasks like rostering and monitoring, observing and noting stylistic changes that require to be brought up in meetings, and coordination with my manager and external stakeholders.

What does community broadcasting mean to you?

Community broadcasting means great radio that has heart and soul. It's local voices and issues, high quality curation, grassroots training, and community engagement.

What do you see as the biggest challenge and the biggest opportunity for community broadcasting in the future?

The biggest challenge is growing and maintaining funding, even with listenership at an all-time high across the sector. In terms of opportunities there are many - most of which flow from the huge amount of skilled and talented people involved in this sector who are innovating on a shoestring budget.

What's the best piece of advice you've ever been given?

Read *Making Radio: A practical guide to working in radio in the digital age* (Steve Ahern, Allen & Unwin).



The role of volunteers in the community broadcasting sector cannot be overstated. There are **over 26,000 volunteers** across Australia giving time to their community broadcasting station. Half of the stations in our sector are run entirely by volunteers. Volunteerism is an important part our sector's guiding principle to increase community involvement in broadcasting.

SUPPORTING VOLUNTEERS AT YOUR STATION

By Danny Chifley, CBAA

While we are lucky to have such an active volunteer base, it is a base that needs to be consistently rejuvenated and refreshed. Christie Mann is the Communications Manager for Brisbane's family radio station, 96five, a station that has built a robust and effective volunteer program. Here, we draw on Christie's presentation at a recent CBAA webinar to explain the volunteer management process - from preparing your station through to finding volunteers and retaining them. These fundamentals are essential to ensuring a positive experience for your volunteers and your station.

PREPARE YOUR STATION

Determine what your organisation requires from its volunteers. Is the position skilled or unskilled? Is it an ongoing task or a project with a finite deadline? Once you have considered the nature of the work, build a list of suitable tasks. Ensure you have your paperwork in place. This includes documentation outlining the volunteer's contacts, skills and availability with agreements outlining the rights and responsibilities of volunteers at your station. Note: CBAA members can access HR support by way of forms, policies, contracts and agreements - get in touch to find out more.

FIND VOLUNTEERS SUITABLE FOR YOUR STATION

You're ready to start accepting volunteers into station operations, but how do you let the general public know? Your on-air broadcast is the greatest communication tool at your disposal - promote who you're looking for on-air. Ensure the details

for volunteer positions are on your website, use your social media platforms to reinforce your on-air message and email your database to inform your station is recruiting volunteers. And don't forget word of mouth from presenters, staff and existing volunteers!

BRINGING NEW VOLUNTEERS ON BOARD

Once you have recruited your new volunteers, be sure they utilise the documentation you've prepared. As with any orientation, an interview and station tour can be invaluable in finding out more about your volunteers, what areas they want to be involved in and what they expect from the role.

KEEPING VOLUNTEERS

Remember - volunteers can be integral members of your team. Involve them in meetings and encourage them to make suggestions and have creative input. Equip your volunteers with what they need to succeed - this could be access to station technology and infrastructure as well as scheduling face-to-face time encouraging them become an effective part of your organisation. Check in with your volunteers regularly - seek their suggestions and feedback.

WHAT VOLUNTEERS WANT

While it is reasonable to assume if a person chooses to continue to volunteer with an organisation, they some worth in this enterprise, data and analytics can be used to help station's understand the value and sacrifice of volunteering. As part of

our *Using data to help you develop and support volunteers and staff at your station* webinar, we were joined by Dr Ramon Wenzel, PhD, Research Assistant Professor in the Business School of The University of Western Australia, where he is also a member of the Centre for Social Impact. He is the Chief Investigator of the Australian Not-for-Profit Workforce Study, which looks at the most effective ways to grow non-profit volunteers, organisations and their impact.

His session provided an introduction to the Workforce Analytics Dashboard, a free online tool that assesses how well your organisation and its people are doing, referencing key metrics important to your workforce, organisation, and impact.

Like the Community Radio Station Health Check available from the CBAA website, the Workforce Analytics Dashboard is a self assessment tool that can be utilised by stations as part of a board or management meeting and can guide a station's planning.

As with all CBAA webinars, a recording of this session is available on the CBAA website, where you'll also find out more about what's coming up next, www.cbaa.org.au/webinars.

Find out more about each at www.learningforpurpose.org and www.cbaa.org.au/stationhealthcheck

FINANCIAL SUSTAINABILITY AND FUNDRAISING FOR YOUR COMMUNITY STATION

By Katrina Hughes, CBAA

Do you, like many community radio station managers, identify financial sustainability as a key challenge? Are you interested in building your station's income through fundraising? Here, we share insights from two stations of different sizes and their award-winning fundraising campaigns, recognised in the 2018 CBAA Community Radio Awards.



BEST STATION FUNDRAISING CAMPAIGN: SMALL STATION 94.9 MAINfm

94.9 MAINfm is a community radio station based in Castlemaine, Victoria, with a reach that covers the Mount Alexander region and beyond. In 2018, MAINfm began a fundraising initiative across the month of June focussing on two strategic goals: community engagement and income generation.

Fundraising events included:

The MAIN Kick-Off: A community football game that saw The Rockatoos go head to head against The Radio Galahs - teams made up of local musicians, radio presenters and other members of the community. Event-goers were also treated to live and local entertainment.

The Castlemaine Colossal Community Cake-Off: Locals were invited to enter their own unique creation, with special points being awarded for taste, creativity, presentation, and structural innovation.

Radiathon Radio Takeover: A 48-hour on-air subscriptions drive.

Charity film screening: of Ben Strunin's *Westwind: Djalu's Legacy*

These events not only gained the station more subscribers and raised much needed funds, but also forged connections with people in the local area. The campaign's reach and response exceeded station expectations, with staff overwhelmed by the level of support and engagement from the wider community.

"We'd been concerned that an entire month of fundraising activities from MAINfm might be too intense for the small Castlemaine community, but they were very supportive and excited by the station's activities", said 94.9 MAINfm Station Manager Tina Helm.

"We'd expected at least 200 people to attend the MAINfm Kick-Off event, but

happily predict the figure was closer to 500-700. We raised approximately \$7,000 with this one event, as well as doubling our subscriber numbers."

This approach enabled the station to increase their profile, unite with community, and work toward a more sustainable method of fundraising.

"By offering a really varied series of events across the month we were able to connect with a wider cross section of the community - those interested in sport, music, film, and those just keen to be involved. We also gained sponsorship from more than 30 local businesses which will hopefully translate into future potential ongoing sponsorship," Tina said.

"We're very excited about the future of the station."

BEST STATION FUNDRAISING CAMPAIGN: 89.9 LightFM

89.9 LightFM is a Christian community radio station in Melbourne, Victoria. Launched in December 2002, 89.9 LightFM is 'Melbourne's Positive Alternative' and attracts more than a million listeners per month. LightFM believe listener advocacy is key in driving response in appeals. Their Your Voice for Hope appeal launched on 16 June 2017. The objectives of the appeal were to create engaging and meaningful radio, to empower and advocate, acquire new donors, retain existing donors, and grow individual giving.

The station partnered with Compassion Australia, which proved to be of enormous appeal for listeners.

The combination of early giving from existing donors, through to an engaging and entertaining on-air appeal full of

calls from listeners, ensured there was momentum in giving from start of the appeal to finish.

"It was important the campaign aligned with the station's overall fundraising initiatives and objectives," said 89.9 LightFM's General Manager, Clayton Bjelan. "The 2017 appeal schedule began three months in advance of the on-air event, with key initiatives including targeting major donors, face to face events, broadcasting supporting messaging on-air, and acknowledgment of past donor support and listener supported messaging."

The campaign took a creative approach to raising funds for the station through:

On-air challenges in partnership with major donors: While challenges and matches from major donors are

not uncommon, 89.9 LightFM took steps to ensure maximum authenticity, engagement, and listener focus through appeal challenges.

Compassion Australia incentive and extension: 89.9 LightFM's audience is highly supportive of overseas aid. To incentivise giving, the station partnered with Compassion Australia who, for every donation of \$365 or more, agreed to give a water filter for families living in poverty in Thailand. This increased the average donation of new and existing donors significantly.

Story capture process: Volunteers encouraged listeners to speak to announcers on-air after every donation. Listener "stories" were then triaged by the fundraising team to ensure the most compelling calls went to air to maximise listener giving. The station chose the calls which evoked responses from listeners and had them audio edited to be replayed later through direct email campaigns, social media and video.

89.9 LightFM's Your Voice for Hope appeal was the most successful fundraising campaign in 89.9 LightFM's history, with a result of over \$1.4 million; exceeding the \$1.2 million goal. Major gifts also exceeded expectations; with a target of \$400,000, exceeded by almost 20% with \$477,000 raised.



Why Community Radio Broadcasters Make the Best Podcasters

By Lisa Taylor, Audiocraft

Audiocraft is a valued partner of the CBAA

PODCASTING SKILLS ARE LIKE SUPERPOWERS - YOU MAY NOT EVEN REALISE YOU HAVE THEM. SO HOW DO YOU UNMASK THESE HIDDEN TALENTS, AND WHAT DO YOU DO WITH THEM? WHEN IT COMES TO PODCASTING, COMMUNITY BROADCASTERS ARE ALREADY A STEP AHEAD OF THE PACK.



Allison Chan

Executive Producer on *All The Best*, FBI Radio

Superpower: Lifting heavy audio and launching it into space

It seems now is the perfect time to be part of the growing Australian podcast community. But Allison Chan feels it's also our responsibility to shape what best practice looks like and ensure the space is accessible to makers and listeners alike. "You probably have experience in talking in a conversational way live on-air and sounding like you're not reading off a script. You probably know how to record audio in a studio and you might already know how to edit audio mixes because you're editing your own interviews. You could also be someone who already knows the more technical aspects of mixing audio because you're making your own music whether for the radio station or your own interests. These are all things that are relevant to the production process of taking a story from an idea, to something tangible existing in a podcast episode."



Bogaine Skuthorpe Spearim

Host of *Let's Talk* 98.9 FM and fledging podcast producer

Superpower: Hearing community voices

Bogaine Skuthorpe Spearim believes that community broadcasters make the best podcasters because they have a unique advantage in their connection to those around them. "If community broadcasters are representing community well enough, there's an untapped knowledge that can be funneled into producing a podcast. It's access to cultural knowledge and history that isn't necessarily in the history books. It's the things you hear from the mouths of survivors or the mouths of great warriors. The strength community broadcasters have with podcasting is this continued connection within our community."



Lindsey Green

Creator and producer of *People Movers* podcast and Content Manager at SYN FM

Superpower: Enhanced audience empathy

The best podcasts know their audience and speak directly to these people. And community radio slays when it comes to reaching, retaining and speaking to a loyal audience. Lindsey Green says this is something to leverage when you begin podcasting. "Community broadcasters are great at speaking directly to their audience. If your community radio show has been on air for years, or even decades, you can develop a strong rapport and count on them to support you either financially through a membership to the show, or just by listening regularly. Community radio empowers its broadcasters to handle tough situations and think on their feet. This means broadcasters have to become accustomed to being resourceful."

For community broadcasters, it seems a trusty trio of access, collaboration and experience can outweigh the challenges of making a podcast from scratch. Green sees community radio as a great place to develop the practical skills needed to produce a podcast: "Volunteering in community radio forces you to do a bit of everything and depending on the station you're volunteering for, you may be your own producer, host, panel operator, editor, social media manager and anything else involved putting a live radio show to air."

Chan agrees and notes that your station can be your podcast team: "From people pitching to people giving feedback, to people helping with sound design, to your host, to tying stories together and all the edits that go into mixing and compiling an episode. It can even help with practicalities, like studios, microphones, headphones,

recording equipment and access to audio editing software."

But truth be told, podcasting can be isolating. Almost half of the people who come to the Audiocraft Festival are working on their podcast projects alone. Chan points to the advantage of already being connected. "There's something meaningful about being physically at a community radio station. I know what contributors have gone through to get their stories on *All The Best*. I've seen how they've grown and how they made sacrifices for their audio to exist. For someone to actually witness and empathise with you is something community radio does really well."

On a practical level Green suggests, "Start by listening to podcasts. Listen widely; listen to podcasts from different genres, different countries, to podcasts you like and more importantly, to find

podcasts you don't like. If you know what you don't like in a podcast, you won't do it yourself!" Chan's advice is a call to action. "Get in touch with *All The Best*. People can contribute and produce from anywhere in Australia. Part of our ethos is that your geographical location actually doesn't prevent you from being involved with making audio stories with us." Spearim says above all else remember, "your voice is valued, your story is valued and there is somebody out there who wants to hear it."



Audiocraft Podcast Festival 2019 is taking place in Sydney 31 May - 2 June. For details and tickets visit audiocraft.com.au

RECOMMENDED LISTENING FOR THE POD-CURIOUS AMONG US



99% INVISIBLE: ARTICLES OF INTEREST

All about: Each instalment pertains to a different aspect of dress
Teaches you: How to turn an ordinary object - such as a pocket or an Hawaiian shirt - into a compelling story.
Gateway episode: Pockets: Articles of Interest #3 • 99percentinvisible.org

SISTERIA

All about: Women's experiences as creators and consumers of arts and culture
Teaches you: How to find your niche and celebrate it.
Gateway episode: Episode fourteen: Judy Horacek • sisteriapodcast.com

HISTORY LAB

All about: Hidden stories from Australia's past.
Teaches you: Draws you into the investigative process to make sense of the traces the past leaves in the present.
Gateway episode: S2Ep3: Skeletons of Empire • historylab.net

4ZZZ

PROVIDING QUALITY INDEPENDENT JOURNALISM

By Katrina Hughes, CBAA



4ZZZ HAS BEEN PROVIDING INDEPENDENT NEWS AND CURRENT AFFAIRS SINCE ITS INCEPTION AS A STUDENT RADIO STATION AT THE UNIVERSITY OF QUEENSLAND IN 1975. THE NEWSROOM IS ENTIRELY VOLUNTEER-BASED AND PROVIDES ZEDLINES BULLETINS ON THE HOUR EACH WEEKDAY, PLUS DEDICATED ONE-HOUR NEWS AND CURRENT-AFFAIRS PROGRAM *BRISBANE LINE*, ON TUESDAY, THURSDAY, AND SATURDAY.

CBX CAUGHT UP WITH THE STATION'S NEWS CO-COORDINATOR, JACK MCDONNELL, TO FIND OUT MORE.

WHY IS DELIVERING NEWS IMPORTANT TO 4ZZZ?

The newsroom has been a part of 4ZZZ since the station began and we need to keep that tradition of providing quality alternative news to our audience. As a news team, we need to make sure we are hitting our mission statement of connecting and amplifying the voices of our local communities. On one hand, it is crucial for these community groups to feel as if they have a voice and their issues and stories matter in the news. At the same time, it is important to tell those stories so our wider audience is made aware of these groups and why they are not being heard in the mainstream news cycle.

WHO BRINGS THE NEWS TO LIFE AT THE STATION?

The 4ZZZ newsroom is staffed by a group of volunteers who are committed to providing quality independent journalism. Our news interns are in a three-month program with around three to five interns working each day. The team finds, edits, writes and sub-edits our news bulletins from 8am-11am with six stories each hour. The bulletin is made up of two stories each of local, national and international news.

We also have news volunteers who create packages for our news and current affairs program *Brisbane Line*. The hour-long show airs three times a week, with our reporters creating long form reports on important issues. This award-winning program demonstrates how important independent journalism is to the community. It also gives the volunteers freedom to chase their own stories and develop their journalistic muscles.

WHAT TRAINING DO YOU PROVIDE TO THE TEAM?

We provide an induction night where we walk through the station values and a basic course on writing for radio. After that, some of the older interns train the new ones and show them the ropes. We then provide extra training on an ad hoc basis as well as regular rounds of feedback.

In the newsroom, our biggest challenge is establishing that compass of what is an appropriate story for our audience. It's only through experience and understanding the station's culture that they develop this thought process. It is our job to expose them to this and pass on the importance of supporting community groups and their

issues so that they understand the valuable stories for our communities.

In a perfect world, and with more funding, we'd love to have a paid news coordinator to act as an editor and provide consistent support to our interns. This would allow the news team to grow and create more projects to expand the reach of our news.

WHAT ADVICE WOULD YOU GIVE OTHER COMMUNITY BROADCASTERS CREATING NEWS?

If I were to pass on any advice to a station, it would be to make sure you are 100% certain of your station's values and culture. From there, you can really start to pinpoint why news matters to you and your station. At 4ZZZ, we focus on making sure our culture is present in our news while still being a valuable and professional source of news. We always tell our new volunteers we operate the same as any traditional news service with the same journalistic principles applying, but the content we choose to cover will be different.



4ZZZ is passionate about Brisbane and its community. Whether it's music, arts, LGBTQIA+, First Nations or local issues, 4ZZZ endeavour to empower local communities through community broadcasting. Tune into 102.1FM or listen to their digital channel Zed Digital on your DAB radio, both available to stream online 4zzzfm.org.au.

Amrap Q&A

By the Amrap Team, CBAA

AUSTRALIA'S ENTHUSIASM FOR COMMUNITY RADIO CONTINUES TO RISE AND ITS LISTENERS RATE AUSTRALIAN MUSIC AMONGST THEIR TOP REASONS FOR TUNING IN. WITH THIS IN MIND, RADIO PROGRAM MAKERS ARE IN PRIME POSITION TO SHARE THEIR PASSION FOR LOCAL MUSICIANS AND THE MUSIC THEY PRODUCE. THE CBAA'S AMRAP INITIATIVE REFLECTS AND SUPPORTS COMMUNITY RADIO'S IMPORTANT PLACE IN THE AUSTRALIAN MUSIC INDUSTRY, PROVIDING MUSIC DISTRIBUTION AND WEBSITE SERVICES TO HELP BOTH SECTORS THRIVE. PROGRAM MAKERS USE AMRAP'S AIRIT TO FIND NEW RELEASES FOR AIRPLAY, AS WELL AS USING AMRAP PAGES TO LOG THEIR AIRPLAY LISTS AND PROMOTE THE ARTISTS ONLINE. IN THIS EDITION, A COUPLE OF YOUNG BROADCASTERS AND A CELEBRATED MUSICIAN HIGHLIGHT THE SUPPORT THAT COMMUNITY RADIO GIVES TO AUSTRALIAN ARTISTS.

The Groote Eylandt, Brisbane-based singer-songwriter Emily Wurramara is easily one of the most loved artists on community radio across Australia. After releasing her debut album Milyakburra late in 2018, Emily was one of the most warmly received guests at last year's CBAA Conference. This was no surprise, considering the amount of number ones she's had on the Amrap charts! Celebrating her community and culture through the delicate poise of her storytelling, Wurramara is set to take her music far and wide for a very long time.

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

I have really amazing team around me and my manager is such an amazing woman. I think the challenge is finding time to be more present to you and giving yourself time and space to be creative and collaborative. I also don't like talking about myself, and I find that hard to do. I see people on the same level and I find it tough when you come across ego and people who have been in the industry for years - but you've got to believe in what you do, believe in your message and go for it. My music's not everyone's cup of tea and that's totally okay with me!

Why is community radio so important to Australian musicians?

Community radio is the back bone of a musician. When we don't have mainstream exposure, who do we rely on? Community radio. It's vital as a musician to acknowledge the radio stations that play our music and get our music heard in the little towns all over Australia. Community is where the roots of the heart are and it's so important to recognise that.

How have community radio stations in the Northern Territory in particular helped you to build your audience?

By connecting up to the remote communities where all they get is radio signals - it can be very remote up in NT and the radio stations are sometimes the way we communicate to the outside world.

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

It's amazing because so many stations

have ordered Milyakburra and Amrap's music distribution is such a fantastic way to discover amazing music. It's the easiest way of finding out what's really happening in Australian music and your place in it.

How have you followed up on the services Amrap has provided to you and your music?

I have a publicist who sends me updates all the time especially on Amrap and I also receive emails from Amrap about how my songs are placing in the charts - and of course social media.

Broadcast out of Sydney's 2RRR 88.5 FM studio, Breaking Bands is hosted by Gemma Lipman and Lewis Beere and focuses on new Australian music. Gemma and Lewis met while completing the 2RRR Radio Training Course in 2014 and began their show shortly after. Their format includes live interviews and studio performances, with a 100% mix of new Australian music. Breaking Bands won a CBAA Community Radio Award in 2018 for Contribution to Australian Music. Gemma and Lewis talk to CBX about Australian music, community radio and Amrap.

How do you feel about Sydney's music scene and where do you see Breaking Bands' place in it?

Sydney's music scene is under pressure and it's becoming increasingly hard for new artists to break into the industry. Triple J can only do so much for Australian artists. Airplay on Breaking Bands definitely gives the musician a sense of validation, because they know someone is actually listening to the music they've worked so hard on.

How important is Australian music to your listeners and what makes an Australian music show on community radio special?

A lot of our listeners are in the music industry themselves, while others just love music and being able to connect with local talent. Everybody we've told about the show seems really interested in local, Australian music. I think a lot of people are of the

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

It's a foundation for independent artists getting their music heard, having our music heard by industry and growing our network. It's a huge support and a huge help.

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

I usually get updated by my publicist, but I do have a look every now and

opinion that Australian music is really good - and they're right!

What are the driving reasons you volunteer to make an Australian music program on community radio?

From the beginning, we were mostly just excited to be able to connect with Australian musicians we admire by inviting them into the studio or interviewing them over the phone. As community around the show grew, we realised the prospect of helping musicians get exposure and further their careers.

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

Amrap is integral for our show because it provides us access to new Australian music. Anyone can upload their tracks to Airtt. There's no hierarchy - fully independent artists are displayed next to artists on labels. We also rely on the information Amrap supplies to learn phonetic pronunciations and biographic details of new artists.

You use Amrap Pages to promote the music you play. How does this enhance your on-air program?

Sometimes a band will have a bizarre spelling which doesn't translate on air, so we direct listeners to our Amrap Page on the 2RRR website.

What features of Airtt and Amrap Pages do you like the most and why?

Every week we enter our playlist into our Amrap Page. Through Amrap's Airplay Search, a musician can see who has played their music and when. This means that we often have

then. It's a collection where I can find new music as well. It's so important to support other musicians - we all started at the bottom! I know how it feels to work so hard to get your music out there. Recognising and acknowledging another artist's hard work feels good. You're telling them "I get it, I got you". It's also important to acknowledge the programs playing your music. Not only are they giving your music a space, they're sharing their fans with you and that's a pretty big ask.



musicians or their management reaching out to thank us for playing their music and offering us interview opportunities.

Do you have any words of advice for anyone who wants to start up a local community radio music program in their local area?

Don't be afraid to do live interviews! That's where the most fun is had, for you and your listeners. Also, when you see live music, network and tell people about the show!

Breaking Bands - 100% Australian Music with interviews, live performances and gig guides, Every Friday from 9-11am on 2RRR 88.5FM.



OUT OF THE BOX

MIANI ROSE - PRIMARY PERSPECTIVES



Photograph: Jake Holdsworth

I love exploring the doors and windows that community radio can open. I hosted my first radio show when I was nine years old, as a junior member of the *Your Planet Needs You!* team on 94.1fm 3WBC. A decade later and with over 3,000 hours of experience in the community broadcasting sector, I have had the privilege of meeting and interviewing many luminaries in their fields from around the world, such as Dame Jane Goodall, American director, producer, and cinematographer Louie Schwartzberg, Aardman founders David Sproxton and Peter Lord (of Wallace and Gromit fame) and Australian basketball legend Michele Timms.

In July 2010, we launched *Primary Perspectives* which I have hosted for over nine years, alongside a team of more than 80 young presenters. The CBAA described *Primary Perspectives* as "ground-breaking youth media" when we won the CBAA Best New Talk

Program Award in 2012, along with finalist spots for Best Digital Media and Outstanding Youth Contribution.

At the age of 11, I had the opportunity to boldly go where no child reporter had ever gone before - to the Melbourne Star Trek Convention, where I met and interviewed some of my on-screen heroes such as Scott Bakula, William Shatner, JG Hertzler and Suzie Plakson (who played several strong female roles in the *Next Generation* series).

There are so many exciting and life-changing opportunities to be found in community radio. At the age of 13, three of my team mates and I were featured on the front cover of *The Age* and were interviewed about our opinions and insights for a three-page article *Being 13 in 2013*.

When I turned 14, I took on the role as Junior President of the School Broadcasting Network Inc (SBN), the Australian charity and youth media

network that produces *Primary Perspectives* for the Community Radio Network (CRN). SBN was founded to give young people a global voice about issues that matter to our generation and to create a vibrant environment in which to nurture the next generation of producers, presenters and journalists to become catalysts for the new paradigm of solution-based, proactive and socially responsible media. SBN was recently a semi-finalist in the Seven News Young Victorian Achiever Award in the 'Group Achievement in the Community' category sponsored by the Victorian Government.

More than any other media sector, community broadcasting provides the opportunity for young people to explore their true potential. I am extremely grateful I already have a decade of experience in media before I even turn 20 - all thanks to community radio!

Primary Perspectives is broadcast on CRN-1. For information on subscribing to the CRN service visit www.cbba.org.au/crn

COMMUNITY RADIO NETWORK PROGRAM GUIDE APRIL 2019 : CRN-1



National Radio News (4 min) on the half hour from 06:00-09:00 and every hour from 09:00-19:00 Mon-Fri, and on the hour from 06:00-12:00 Sat-Sun

	MON	TUE	WED	THU	FRI	SAT	SUN	
00:01	BBC World News							
00:06	Global Village	The Bohemian Beat	Jam Pakt	Under African Skies	Pop Heads	Amrap Radio Program	Tecka's Rock & Blues Show	
00:30								
01:00	Indij Hip Hop Show	The Tiki Lounge pt 1	New Releases Show	Roots n Reggae Show	Definition Radio	Live Delay		
02:00	Jazz Made in Australia	The Tiki Lounge pt 2	New York Jazz	A Jazz Hour	The Breeze	Contact!	Beale Street Caravan	
03:00	The Phantom Dancer	Hot, Sweet & Jazzy		Let The Bands Play	In a Sentimental Mood	Aussie Music Weekly	It's Time	
04:00	Three Chords and the Truth	Spotlight	Off the Record	Beale Street Caravan	Dirt Music	Playback	Bluesbeat	
05:01	BBC World News							
05:06	Good Morning Country (live) The best in country music to kickstart your morning						The Folk Show	The Phantom Dancer
06:00	Incorporating Rural Livestock 05:30 & Rural News 06:05						Saturday Breakfast (live)	Countryfolk Around Australia (live)
07:00								
08:00								
09:04	Alternative Radio	WorldLink	The Why Factor	Dads on the Air	Vision Australia Hour	Real World Gardener	In a Sentimental Mood	
			This Way Out	Beyond Zero		Jumping Jellybeans		
10:04	World Hacks	The Good Life	Anarchist World This Week (live)	Wellbeing	All About A-League	Dirt Music	The Bohemian Beat	
10:32	Lost In Science			Inside Motorsport/Recorded Live	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, Daily Interview 12:17					Arts Alive	Hot, Sweet & Jazzy	
12:30	N. Indig. News Review	Living Planet	More Civil Societies/Overdrive News/Community Network News	WINGS	Spectrum			
13:04	Think: Stories and Ideas	Listen to Older Voices	Extras 1	Cinemascope	Women on the Line	The Mike McColl Show (live)	Three Chords and the Truth	
13:32	Fair Comment	Accent of Women		Lost in Science	Pregnancy, Birth & Beyond			
14:04	Let the Bands Play	Roots n Reggae Show	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	Phil Ackman Current Affairs	Service Voices	New York Jazz	Word For Word	Pop Heads	Jam Pakt pt 1	Fine Music Live	
		Think: Stories and Ideas				Jam Pakt pt 2		
						Jam Pakt pt 3		
20:00	It's Time	Democracy Now!		Spotlight	Definition Radio	Bluesbeat	Hit Parade of Yesterday	
21:00	Aussie Music Weekly	The Breeze	Amrap Radio Program	The Folk Show	Urban Meltdown	Roots n Reggae Show	The Tiki Lounge Remix pt 1	
22:00	Off the Record	Sub-sequence	45RPM Side A	Playback	Babylon Burning	New Releases Show	The Tiki Lounge Remix pt 2	
			45RPM Side B					
23:00	The Folk Show	Beale Street Caravan	45RPM Side B	Contact!	Indij Hip Hop Show	Aussie Music Weekly	Playback	



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