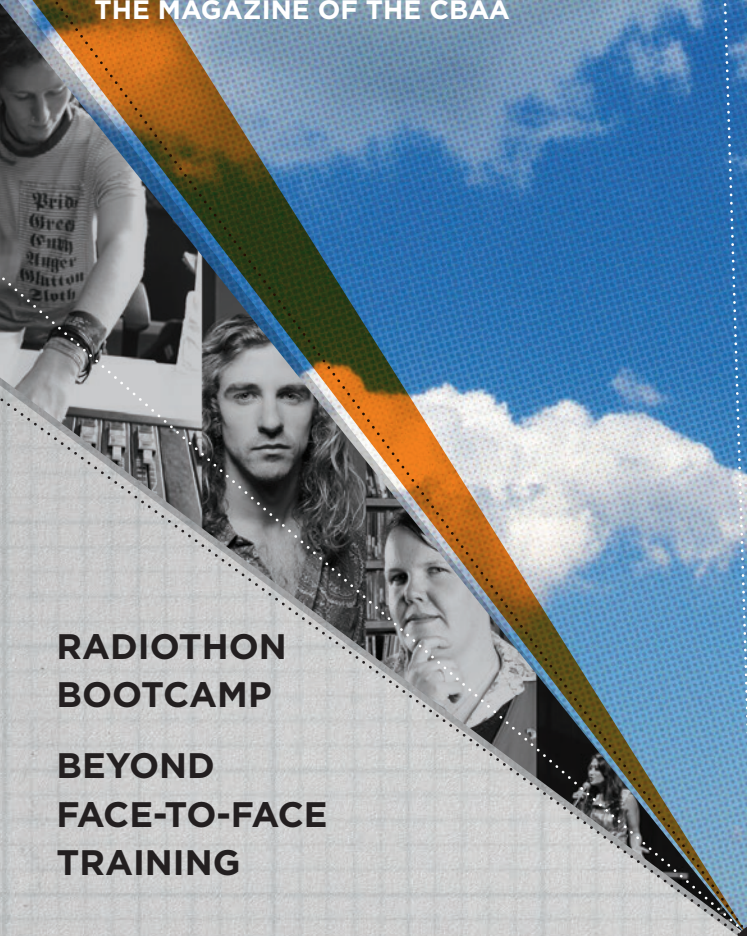




THE MAGAZINE OF THE CBAA



COMMUNITY
BROADCASTING
ASSOCIATION OF
AUSTRALIA



**RADIOTHON
BOOTCAMP**

**BEYOND
FACE-TO-FACE
TRAINING**



**DATA RETENTION
& JOURNALISM**

**AN INSIDER'S LOOK
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AUGUST
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PRESIDENT'S COLUMN BY ADRIAN BASSO

There is no doubt that community broadcasting operates in an incredibly dynamic environment. It is one that is influenced by technology, media consumption trends and government decisions, amongst other things. This offers us some key opportunities as well as some significant challenges. Over the years, community radio has embraced the constant change and many of us are effectively using things like social media to further engage with our communities, as well as other tools to either communicate or better run our operations. It's important that we adapt and keep ourselves relevant - we should always be evolving.

Some key issues that have arisen over the past few months include the extension of the freeze on the indexation of our sector's government funding. The sector lost over \$1 million in Australian Government funding support through the initial impact of the Administered Program Indexation Pause, announced in the 2014 budget and affecting 2014/15 through to 2016/17, and now faces a further substantial loss through its extension to 2017/18 and 2018/19.

Extending this pause by a further two years ultimately represents an incremental withdrawal of Government support for our sector and we have communicated the potential impacts of this loss to the Department of Communications and other key stakeholders. They're aware that belts can only tighten so far and that community stations cannot absorb the pause forever and, over time, the lost funds may see important services lost.

Also related to the Federal Budget is funding allocated to roll out the Data Retention Bill, and whether the protections afforded to journalists under this bill will extend to community broadcasters. We are urgently seeking clarification on this and will keep you updated. In the meantime, check out CEO of the Media, Entertainment and Arts Alliance Paul Murphy's take on this issue for journalists on p. 5.

Finally on the budget front, the community digital radio shortfall is an issue for next year's budget and must be addressed to ensure community radio stations maintain their presence on the new technology platform. While digital radio listening is increasing, a shortfall looms in the funding to keep community digital radio stations broadcasting. Addressing this will be a key budget priority for the community broadcasting sector over the next period.

On a more positive note, I constantly have cause to be reminded of the incredible diversity of our sector. There are few sectors in existence where the many different ways that stations operate are all encouraged and celebrated. It is an environment of mutual respect and one in which everyone works incredibly hard to help and support each other in our efforts to provide our communities with content and services they can't find elsewhere.

I hope that I will get to toast to this with many of you at the CBAA national conference and that you'll join me in celebrating some of the sector's best work at our annual Awards. This year's Conference and Awards Gala are taking place in Terrigal, NSW, in November. The conference program is looking very impressive, with more than 50 speakers covering topics such as technology, content, fundraising, marketing and communications and station and community engagement. I hope to see you there.



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cbaaUPDATE

By Jon Bisset, CEO CBAA

WITH 2015 NOW WELL UNDER WAY, IT'S SHAPING UP TO BE A YEAR FULL OF OPPORTUNITY FOR THE COMMUNITY BROADCASTING ASSOCIATION OF AUSTRALIA AND THE WORK WE DO TO CHAMPION COMMUNITY BROADCASTING.

Welcome to the latest issue of CBX! It's a great pleasure to share stories, news and information from across the sector and provide you with an update on all things CBAA.

First, in May we were successful in securing increased funding from the Community Broadcasting Foundation for our sector coordination activities and, for the first time, have moved to a triennial funding arrangement. This is a great endorsement of our new strategic plan and, amongst other things, supports our new Conference Scholarship program. It will also allow us to undertake a Codes of Practice review in 2016.

This happy news came in the midst of a busy first half of 2015, which has seen us undertake a review of sector research, run a second deep dive session for large stations, and

assist many stations across Australia, including our newest member station on air, Bunbury Community Radio (WA). We have welcomed more new members to the CBAA, including King Island Community Radio and Heart FM in Tasmania, Mabunji Aboriginal Resource Association in NT, Hepburn Community Radio in Victoria and Radio Goolari in WA. We have also been out and about visiting stations including Artsound, 2RRR, Koori Radio and Tank FM, and attending sector events such as the NSW Regional Conference, CMA conference, SCMA conference and Technorama. We are also working to develop more resources to support stations, including a soon-to-be-released political engagement toolkit.

Our annual conference is taking place in Terrigal, NSW, in November and it's shaping up to be another great year. Registrations are open now, and

we hope that you can join us to learn from and be inspired by people who share your passion for community broadcasting. Also taking place that weekend are our annual CBAA Awards. We were pleased to see an 89% increase in the number of entries this year, and an exceptional standard. We can't wait to announce our finalists and celebrate with you at our Gala Dinner on Saturday, 14 November.

As always, CBAA member stations are reminded that we're here to assist you with any and all community broadcasting matters. The CBAA is your first port of call for information and advice - we're just a phone call or an email away, so please don't hesitate to get in touch. We'd also love for you to share your station's news and updates with us - please add office@cbaa.org.au to your email lists. We look forward to hearing from you.

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GETTING THE MESSAGE ACROSS



TONY SMYTHE

CBAA BOARD MEMBER AND STATION MANAGER, EASTSIDE 89.7 FM

How did you get your start in community broadcasting?

Two friends of mine introduced me to their late night talk show on 2RRR in Gladesville in 2002. I was pretty amazed that they had the run of the station and were able to broadcast with such freedom (and responsibility). The diversity of community radio was instantly appealing and I quit my suit and tie in the city within months (much to the delight of my Dad).

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

At the moment I'm the Chief Barista specialising in flat whites and long blacks. We're pretty much powered by caffeine on air and it's my job to make sure our espresso machine is

cleaned and ready to go for each show. In between I try to be a good Station Manager and not look so stressed!

What does community broadcasting mean to you?

Giving a voice to those overlooked by mainstream media and providing an opportunity for those who wish to get experience in broadcasting - opening up the doors for anyone to get involved and allowing people of all ages, backgrounds, interests and experience to play an important part.

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

One of the biggest challenges is reaching new audiences who are growing up without ever having seen,

let alone heard of, a radio or a radio station. The introduction of digital radios into new cars also poses a very important challenge, particularly to those stations not currently licensed to broadcast digitally.

And the biggest opportunity?

The largest demographic within Australia is about to be those aged between 40 and 60. These are people who grew up listening to the radio and love the relationship between presenter and listener. Community radio could become more influential than ever before by reaching this audience.

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

Easy. Love your job and you'll never end up working a day in your life.

BY INVITATION

Data retention's threat to journalists and whistleblowers

By Paul Murphy, CEO of the Media, Entertainment & Arts Alliance

THE TELECOMMUNICATION (INTERCEPTION AND ACCESS) AMENDMENT (DATA RETENTION) ACT 2015, PASSED WITH BI-PARTISAN SUPPORT BY THE PARLIAMENT IN MARCH THIS YEAR, IMPLEMENTS A NEW SYSTEM OF JOURNALIST INFORMATION WARRANTS THAT WERE SAID TO GIVE JOURNALISTS GREATER "SAFEGUARDS" UNDER THIS NEW LAW. ULTIMATELY, HOWEVER, THE NEW SYSTEM STILL ALLOWS MORE THAN 20 GOVERNMENT AGENCIES ACCESS TO HUNT DOWN JOURNALISTS' SOURCES USING JOURNALISTS' METADATA RECORDS. MEAA CONDEMNS THIS BECAUSE IT IGNORES THE KEY OBLIGATIONS OF ETHICAL JOURNALISM THE WORLD OVER: THAT JOURNALISTS CANNOT ALLOW THE IDENTITY OF THEIR CONFIDENTIAL SOURCES TO BE REVEALED.

The Journalist Information Warrant system allows a judicial officer or a legal member of the Administrative Appeals Tribunal to grant warrants and ultimately determine which journalists will be pursued for their metadata. Journalists don't have a choice about how to respond - their ethical obligation is to protect the identity of a confidential source in all cases. When, as has happened in the past, a journalist is hauled before a judge in a trial of an alleged source, the journalists' ethical obligation demands that they refuse to confirm the source's identity, and so the journalist faces the prospect of a criminal conviction, a prison term and/or a fine for contempt of court.

Under the legislation, journalists and media organisations won't ever know when government agencies have sought or been granted access to the journalists' metadata. The process occurs in secret. Journalists and the community are to be represented by government appointed public interest advocates who are meant to argue the public interest before a judge in a closed warrant hearing. Neither the journalist nor the media organisation they work for will ever be able to argue their case.

Rather than affording journalists and their sources proper protection, the warrant system merely imposes a hurdle before government can access journalists' metadata and use it to identify their confidential sources. Whistleblowers expose wrongdoing, illegality, dishonesty, fraud, waste, corruption and threats to public



safety. Going after whistleblowers has a chilling effect on public interest journalism. It ultimately undermines the media's role in our democracy.

The key areas of concern for journalism in the Act include:

- The entire Journalist Information Warrant process is conducted in secret. There are two year jail terms for disclosure, and even non-disclosure, of the existence of the warrants.
- The judicial officers or members of the Administrative Appeals Tribunal who will hear and determine Journalist Information Warrant applications are government appointed. The same is true of the public interest advocates.
- Public interest advocates will have no contact with either the journalist or the media organisation.

- There is no clear "trigger" for how or when an advocate will be called in. An advocate will only be required where the authorising body knows or reasonably believes that it is a journalist whose metadata is involved and their metadata could identify a source.
- Public interest advocates and judges may have an entirely different view than journalists of what is "in the public interest" and there is no independent way of ever verifying how they arrived at their conclusion.
- There is no monitoring or reporting mechanism for the number of times journalist information warrants will be sought, granted, denied, the number and type of metadata utilised under each authorisation, nor the number of journalist metadata "relationships" that could be examined and possibly compromised.
- The definition of "professional journalist" is entirely unclear and could appear to be a narrow interpretation.
- Journalist information warrants nullify the intent of shield laws that aim to protect journalist privilege.

The Media, Entertainment & Arts Alliance - MEAA, the union and industry advocate for Australia's journalists www.meaa.org. This is an edited excerpt from *Going after Whistleblowers, Going after Journalism - the state of press freedom in Australia 2015* www.pressfreedom.org.au.

From CBAA's Policy & Advocacy Officer, Joel Pringle: The CBAA is currently seeking legal advice on how these laws will specifically impact the community radio sector. At the time of print, this was not available, but updates will be accessible in the Sector Leadership section of the CBAA website: <https://www.cbaa.org.au/sector-leadership>.

dead. air

By Helen Henry, CBAA

LATER THIS YEAR, THE CBAA'S COMMUNITY RADIO NETWORK WILL BE COLLABORATING WITH THE RED ROOM COMPANY ON A SPECIAL PROJECT CALLED *RHYMING THE DEAD*, WHICH FEATURES 10 LIVING AUSTRALIAN POETS WRITING POEMS FOR AND ABOUT A DEAD POET OF THEIR CHOOSING. AHEAD OF ITS BROADCAST, WE CAUGHT UP WITH RED ROOM COMPANY'S FOUNDER JOHANNA FEATHERSTONE (PICTURED RIGHT) TO FIND OUT MORE.

What is the Red Room Company and what inspired you to create it?

The Red Room Company is a not for profit poetry organisation making unusual and useful poetry projects. These projects commission poets to write new poems, and these poems are published and promoted to large audiences in imaginative and challenging ways. Each project we make is unique. We employ and provide both mentoring and professional development opportunities to poets through our national education programs.

I created the Company because my life is enhanced having poetry in it. I wanted to build a job, and thus a life, that would enable me to pursue my love of poetry and to bring other individuals into this job, so as to share and expand ways poetry can impact on the self and the world beyond the self.

I was also keen for a personal and professional challenge as there didn't exist, and still does not exist, an arts

company inspiring and professionally employing poets through both public arts projects and education programmes. I wanted to raise the profile of poets in our community and also financially support them to create new work. I wanted to create a new arts organisation that could contribute to people's lives, through poetry. In the beginning, many people said it wasn't possible to create such an organisation, so I was even more inspired to make it work and last.

What roles can poetry play in communities?

It can enable disparate groups of people to connect because, for me, the form is about communication - of how you feel, what your experiences of the universe are, questions about small and large dimensions and all of this, in your very own voice.

There is no right or wrong in poetry, it is about using language to inquire, to explore existence and to playfully peer into the hidden.

The definition of poetry and its style changes with each poet, culture, time of creation, and so is a universe of possibility. Poetry for The Red Room Company can be performed, written, sung or painted and danced. Expression is unlimited when we use poetry to tell things the way we see and feel them. This freedom of voice means the quietest person can talk loudly, or the most marginalised story can be valued and thus all members in a community can be part of poetry.

If you could use one word to describe community radio, what would it be?

Diverse

How did you first come across community radio and what role has it played in Red Room Company

Eleven years ago I lived a few doors down from 89.7FM Eastside Radio and I ran the weekly radio show *Red Room Radio*. The content of the show was poet interviews and



performances, reviews of poetry and literature and commentaries on events and happenings in poetry, around the nation. From this show, the concept of The Red Room Company began and became a reality once I started commissioning poets to write new works and found there was an audience for these works that wasn't just practising poets but the broader community. Radio continues to be an essential part of the Company's work, as a way to broadcast poetry and relish the sonic elements, the oral capacity, of a poem.

How did *Rhyming The Dead* come to be and what can community broadcasters expect from it?

The project came about because I wanted to look into poets who are no longer alive, but who have made and continue to make an impact on contemporary Australian poets. We hear a lot about poets alive now but not much about their predecessors

or, if we do, the predecessors are poets selected by bodies such as the Board of Studies, and are often white, Australian males. So, in *Rhyming the Dead* contemporary poets look at TUPAC, Odgeroo Noonuccal, Jennifer Rankin and many more poets from the far and recent past. The project is, in a way, a thank you to the dead poets for the gifts of their words they have left with us who are alive.

The series features performances by and interviews with our ten contemporary poets. There is talk about poetry and, of course, talk about death and how death affects the writing and reading of poetry.

What piece of advice would you give someone starting out in community radio?

Treat it as seriously as any job that was paid but at the same time have fun making mistakes and experimenting.

WANT TO BROADCAST

RHYMING THE DEAD?

This 5-part series of half-hour programs will be available to stations and broadcast on the Community Radio Network (CRN) from October 2015. Following the broadcasts, all poems will be available on www.redroomcompany.org.



Pictured: *Rhyming The Dead*

BEYOND

FACE-TO-FACE TRAINING

NEW WAYS TO PROMOTE LEARNING AT YOUR STATION

By Nicola Joseph, Community Media Training Organisation (CMTO)

Recently, I was asked by a community radio station for advice about the best way to roll out new playout software to over a hundred volunteers. Taking this question on, we crunched the numbers at CMTO to look at effective and cost-effective options for stations. What did we find? While nothing will ever totally replace the pleasure people get out of coming together and learning in groups (this is the most common positive feedback we get at the CMTO), new technologies give us the opportunities to train in a variety of ways and to save face-to-face sessions for when we really need them.

Here we share some information and advice for station managers wanting to promote learning in their stations

in new ways. If you're looking at doing some training in your station, consider the following:

CAN YOU DELIVER BITE SIZE CHUNKS OF LEARNING?

It is essential to consider the needs of the people you are trying to teach, and a particularly important factor is their time. There's a good chance that the people who volunteer at your station are already stretched for time, and asking them to commit more can be challenging.

On top of this, the emergence of digital media is changing the way people take in information and can shorten their attention span.

The training industry's response to this is a new learning format based on "microcredits". This means that whole courses are delivered in small chunks, each taking about 10-15 minutes to complete and each earning the learner a microcredit towards their qualification. Even if you are not delivering a full course or certificate, consider how you might be able to deliver your volunteers small chunks of learning at a time.

SOLO OR GROUP LEARNING?

When thinking about how to deliver information, it is necessary to look at what you want people to learn. Some skills are best taught face-to-face in a studio or a group, but others, such as teaching people new software or

computer-based skills, can benefit from more independent learning. Ask yourself whether your learners might be better off working on their own at their computer and at their own pace.

ARE THERE TOOLS YOU CAN USE TO SUPPORT LEARNING AT YOUR STATION?

Even if community radio stations have a bank of computers in a training room (most don't), it can be difficult to get volunteers and staff in one place and at one time to learn something new. Instead, it is necessary to look for other ways to reach people, preferably when they're able to access the information as they need it. Online and offline (in studio) learning tools can be helpful for this. Making them available also means that station managers and trainers don't have to repeat themselves each time someone needs the information.

Here are four ways you can use these tools to train at your station:

1. Check what's already available

In the case of software, it is always worth taking a look at what training is already available online. You would be surprised at the effort made not only by

software developers but also committed users. Rather than re-inventing the wheel, take a look at the software manual and any online videos offered by the distributors and the online community. It may be possible to get your training kick started by sending out the link to people encouraging them to download free trials (or in some cases free versions) on their own computer for some self-directed learning.

2. Create and share cheat sheets

If you can't find them online, developing cheat sheets with step-by-step instructions (including screenshots) is a great approach to training. The cheat sheets should include instructions on the most common jobs which need to be done using the software (for example, how to play sponsorship announcements, station IDs and music). Email these sheets to people, put a copy in the studio and also put them up on the noticeboard so people can read them before going to air.

3. Use screen capturing to easily create educational videos

There are several free screen shot capture tools which allow you to record yourself using the software

and explaining its various functions capturing both audio and your screen. Check out Screenshot Capture, Duckcapture, SnapDraw and Jing for starters. These recordings can then be emailed or uploaded online for people to access in their own time and stored on computers at the station. Remember to keep screen captures short, specific and labelled clearly, so people can easily choose what they need to know. At 4EB, training co-ordinator Jason Hagen (who is also a CMTO trainer) has started using screen capture software to teach new broadcasters the studio, basically recording what he would teach face-to-face, and making it accessible to people when it suits them.

4. Hit the online classroom

Short online classes allow large numbers of learners to attend at once (the CMTO has had 90 people in one class). The online classroom, which is accessible on computers, tablets and phones, is great for demonstrating the use of software to get people started. Lessons can also be saved and made available to any new broadcasters or people that missed the session.



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By Danny Chifley, CBAA

RADIOTHONS ARE A FIXTURE ON THE CALENDAR FOR MANY COMMUNITY BROADCASTERS, WITH THE POTENTIAL TO PROVIDE VALUABLE REVENUE AS WELL AS COMMUNITY ENGAGEMENT.

Radiothons can be the most important annual event run by a station. Considering this, the CBAA brought together community broadcasters well versed in the radiothon process to share their knowledge via a webinar. The following is based on advice and information shared by Joel Nicholls, Fundraising Manager at LightMelbourne, incorporating both 89.9 LightFM and LightDigital, Tony Smythe, Station Manager of 89.7FM Eastside Radio and CBAA Board Member, and Rebecca Savic, Special Projects Coordinator for Melbourne's Joy 94.9 2013 Radiothon.

START PLANNING EARLY

An effective radiothon should be a priority at your station all year round because one of the most important aspects of success is starting early.

As a first step, talk to your staff and volunteers, listeners and partners in your community, including past donors. These early conversations help lay the foundations for raising awareness

and effectively communicating your radiothon message.

You should also make sure that information about your upcoming radiothon is readily available online as soon as possible. This includes your website (which should be easily accessible via mobile) and social media platforms. This gives prospective donors the opportunity to get information at a time and place that is convenient for them, well before the radiothon itself.

CONSIDER THE WHAT, THE WHY AND THE HOW OF YOUR RADIOTHON

When planning your radiothon, stations need to ask three questions:

- WHAT do you need?
- WHY do you need it?
- HOW are you going to get it?

What?

What is your target? What is achievable? Radiothons need to fulfil

a specific purpose for maximum effectiveness. Is your station looking for one-off benefits, like a new transmitter or other infrastructure, or are your goals more long term, such as an increase in membership or financial contributions?

Why?

Simply running a radiothon because it's been a year since the last one was held is not going to be a compelling enough message for your supporters. Consider why you really need to reach your target, and how this aligns with the passion and interests of your community.

How?

Most importantly, you need to make sure that your listeners know that you're supported by them. From this, you'll need to develop consistent messaging that triggers an emotional connection and need to get involved and rally around your station. Many people are inclined to give, so you need to give them a reason. How will

you engage and entertain supporters and potential supporters? How will you make your messaging personal, and show them how important they are to your organisation? How will you focus on fundraising and also use the radiothon as an opportunity to give your community ownership of their station?

Once you have your messaging, you must determine the channels of communication through which you'll engage with your community. As well as a heavy presence on air, how else will you inform your listeners and provide them with ways to get involved in your radiothon? Engaging your donors can be as simple as taking their calls, encouraging them to share their stories about your station on air, speaking about your targets and providing updates on how their support will help you meet your goals. Consideration must also be given to how you will support this engagement, such as having someone available to answer phone calls.

POST-RADIOTHON

Best practice following the closing of your radiothon is as crucial as careful planning in the lead up. Evaluating the

radiothon to assess how successful it has been, and highlighting any problem areas which can then be improved for next year's event, is of utmost importance.

Stations are advised to focus on:

- Saying thank you to all donors and contributors. Let your community know how valuable they are to the growth of your station. Thank your community on air, online and through any other channel of communication that is open to you.
- Receipting quickly. A professional approach to reconciling administration leads to repeat business and helps build your relationship with your community.
- Developing a database or similar system to record details of the people involved, money pledged and when the money is received will make subsequent radiothons even more efficient.

SIX QUICK TIPS FOR SUCCESS

1. Start preparing early
2. Get everyone involved
3. Document the process
4. Remind your listeners why they listen
5. Pitch everywhere...
6. ...and keep pitching

Continue the learning process by viewing the webinar recording via the CBAA website - www.cbaa.org.au.



BEHIND

THE MUSIC

A Q&A SERIES BY AMRAP - THE AUSTRALIAN MUSIC RADIO AIRPLAY PROJECT
COMPILED BY BROOKE OLSEN

Almost 5 million Australians listen to community radio every week and since the Australian Music Radio Airplay Project (Amrap) started, Australian music airplay has increased by 7% to a new average of 39%. Since 2009, community radio makers have ordered over a quarter of a million Australian music files for airplay from Amrap's music distribution service - Airlt. Over 1,000 community radio programs now use Amrap Pages to log airplay lists, find online content to match the Australian music they air and to promote Australian musicians through station websites, social media and mobile phones.

BEHIND THE MUSIC celebrates the ways that community radio broadcasters and Australian musicians use Amrap to champion Australian music on air and online. It brings statistics to life with stories from the musicians and broadcasters who make it happen.

JENNY O'KEEFE, HOME BREW RADIO, COMMUNITY RADIO NETWORK (CRN)

Jenny O'Keefe has been a community radio broadcaster for over ten years, volunteering at PBS FM and Joy FM in Melbourne to get great Australian music to the airwaves.



O'Keefe was recently appointed as the new host of the all-Australian music program *Home Brew Radio*, which is aired on 45 stations nationally through the Community Radio Network (CRN). *Home Brew Radio* was founded by community radio legends Jason Velleley and Phil Bromley and has a long history of breaking new Australian music, airing in-depth artist interviews, supporting major Australian festivals and bringing listeners the latest from key music industry events including last year's ARIA Awards.

What is community radio's role in supporting Australian music?

Community radio is absolutely essential in supporting the Australian music industry. Everything has changed in the last few years - increasingly artists are doing it their way, without the huge marketing machine of a major label, and that's brilliant. It leads to a far more authentic cultural landscape. Community radio is where people can access this music easily. We spread the word and make it heard!

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

I get to connect with like-minded people to celebrate independent local music, which is very important to me and has been my passion since the beginning.

What are some of the challenges you face when tracking down new Australian music for airplay?

The main problem is that there aren't enough hours in the day (or on air) to play everything I'd like. With so much quality material sprouting up all over this country, it can be a bit overwhelming to keep up!

How does Airlt make it easier for you to access new music and put your weekly program together?

Airlt is a brilliant resource, and, to be honest, I've only just recently got my head around it. I've been notoriously pig-headed about digital downloads vs. physical CDs until this year but I've finally modernised my processes and embraced the technology of downloads!

The way Airlt is laid out is so user friendly, the only thing that would make it easier would be if it delivered a hot cup of tea and some crumpets with jam along with the tunes.

You use Amrap Pages to log your playlists on your program website. What do you like about this service?

It makes sense to have centrally located playlists. Amrap Pages enables you to do this, making it easier for listeners to find out about the music you're airing. By also popping a link to the playlist on Facebook you can instantly provide listeners with all the information they need to purchase those tunes for themselves or pass the info on. It's a win win.

MORGAN BAIN, INDEPENDENT MUSICIAN, PERTH

Morgan Bain is an independent Blues & Roots musician based in Perth. At the ripe old age of twenty, he has sold out EP launches, toured internationally and won multiple awards including WAM Song of the Year.

Bain's music is loved by community radio stations, and program makers Australia-wide have ordered his singles for airplay via Amrap's Airlt. His tracks have also gained spots in Amrap's Regional and Metro Charts which show a weekly top ten of tracks most ordered for airplay by community broadcasters through Airlt.

How does community radio help you to develop your career and audience?

Community radio stations Australia-wide have been so supportive! With their help my music has reached new audiences in areas it wouldn't normally get exposure. It all helps in developing your career and I'm very appreciative of it.

Do you have a story about your first airplay on a community radio station?

RTR FM in my home city of Perth, Western Australia is very supportive of local artists including myself. They played my first EP, released 4 years ago and have been spinning my tracks ever since. The first time I heard one of my songs on RTR FM my mum was driving (I was only 16) and we nearly drove off the road from excitement!



How important has airplay on community radio been in building your fan base?

Incredibly important! Lots of people have attended my live shows after hearing me on their local community radio station.

I'm regularly invited in to community radio stations to do interviews or play live to air. This was especially helpful during my last tour - I did a lot of community radio appearances which was great!

We sent you a list of stations who have logged your songs on their Amrap Pages playlists. Are you surprised by the variety and location of the stations?

Absolutely, there is such a wide variety of stations on that list. My current EP was picked up by stations and programs on Lord Howe Island and Cocos Island....how amazing is that?

Does the list inspire you to tour areas which are slightly off the beaten path?

Yes! I've tried to include regional areas on my touring route whenever

I can, although coming from WA means it's not always easy to do so. In planning my most recent Autumn tour I included Tasmania for the first time because community radio there has been so supportive of my music. The Northern Territory is another area that has asked me to come and play because they love my tunes and it's something I'm looking into as well.

Since 2013 you've distributed your music via Airlt. What has this service taught you about community radio?

Amrap's Airlt is such a great service and I think independent musos would be lost without it! There are so many community stations and broadcasters out there playing Australian music. More than I ever realised! It just goes to show that no matter where you live in Australia, everyone loves their music.





An Insider's Look at the Federal Budget Lockup

By Ellen Leabeater, 2SER

"IT WAS GREAT TO SEE SO MANY COMMUNITY BROADCASTERS IN THE ROOM ALONGSIDE MAINSTREAM MEDIA OUTLETS."

ON 12 MAY 2015, WITH TIES STRAIGHTENED AND CALCULATORS AT THE READY, THE COMMUNITY RADIO BUDGET TEAM FOR 2015 WAS RARING TO GO.



"WE NOW HAVE EXPERIENCE CADETS & GRADUATE JOURNOS CAN ONLY DREAM OF HAVING."

Lead by 2ser's Catherine Zengerer, the team consisted of nine journalists and one accountant from four states and territories – 2ser in New South Wales, SYN in Victoria, 2XX in the ACT and CAAMA Radio in the Northern Territory. There were also production teams back at the stations.

Dr Bond was also very helpful in the lock up itself, explaining and finding figures we may have missed.

and it was fantastic to be representing community broadcasting alongside them."

This was the biggest community broadcasting team to join mainstream media and attend the budget lock up to date. Having extra people involved meant we were able to cover a broad range of topics in great detail.

"It was great to see so many community broadcasters in the room reporting alongside the ABC, the Guardian and other mainstream media outlets," said community radio budget team leader Catherine Zengerer.

But the best part of the day was the live radio cross to 2ser for the half hour budget wrap up. This was the opportunity to give communities across Australia firsthand information about the budget from a perspective relevant to them.



"IT WAS REALLY LOVELY TO MAKE SOME MORE RADIO FRIENDS."

As soon as we arrived and received the budget papers, we carefully picked them apart, looking for holes. Everyone was asking questions of the budget officials, determined to find something other media organisations would miss.

"I was really impressed with the dedication of the team and the quality of the reporting."

We had spent our time in the lock up preparing scripts and questions for our live cross, and it was all systems go once the embargo had been lifted. What followed were back to back interviews with presenter Daniel Healion in Sydney, providing an alternate analysis of the budget from families and child care, to small business, Indigenous and youth affairs.

The strength of community media is covering stories that organisations brush over. This was noticeable during the press conference, where Justin Fenwick from CAAMA radio asked Treasurer Joe Hockey what was in the budget for Aboriginal and Torres Strait Islander people.

For CAAMA's Justin Fenwick it was the experience of a lifetime.

Daniel said it was a privilege to be part of the broadcast. "I wouldn't be able to have such practical and real-time experience if it wasn't for the opportunities offered by community radio."



For many of us, the budget was the first time we had done any type of financial analysis. Our accountant and first-time-budget-reporter, Dr David Bond, had stepped us through what to look for the previous day, and we were able to put these skills to good use during the lock up. These are invaluable skills that will be transferrable to other programs we work on for our respective stations and the Community Radio Network.

"My mum listened to the broadcast and asked if someone else wrote the script for me, she didn't believe I actually read the budget papers!" he said.

In addition to our radio broadcast, we also did live crosses to stations the following day and set up a website to highlight our coverage. SYN also coordinated a television broadcast for Channel 31 in Melbourne.

It wouldn't be a lock up without getting the opportunity to see the heavyweights in Australian politics and media. We rubbed shoulders with Mr Hockey and Finance Minister Mathias Cormann, and even spotted Clive Palmer having lunch at the famous Aussies café. We watched Leigh Sales and Annabel Crabb in the makeup chair ready for their television appearances. We also saw Peter Helliard, suitably dressed in a John Howard-esque tracksuit.

The broadcast represented a cross-section of community media working together. For Emma Koehn, from SYN, it was also an opportunity to meet like-minded volunteers.

Josh Nicholas, a journalist from 2ser said: "It was great to see our idols. We were in a press conference with some of the biggest names in journalism,

"It was really lovely to make some more radio friends. We had an excellent time."

we've been **busy!**

IT'S BEEN A BUSY SIX MONTHS AROUND THE SECTOR WITH LOTS OF DIFFERENT EVENTS HAPPENING ACROSS THE COUNTRY. HERE'S A QUICK ROUND UP!



1



2



3



4



5



6

- 1 Amrap's Rowena McGeoch presenting Amrap Pages at the SCMA Conference held in Wagga Wagga in June.
- 2 Performer Vita Adam with Luke Holt from Juice 107.3 at the Christian Media Australia's Conference Connect15.
- 3 Victorious Reclink Community Cup Megahertz co-captains Cat McGauran and Chris Gill.
- 4 Delegates gather at community radio technology event Technorama, held in Sydney this year.
- 5 CBAA and CMT0 at the NSW Regional Community Radio Conference that took place in Nambucca in March.
- 6 Radio program makers Stella Glorie, Vision Australia Radio and Britta Jorgensen, Edge Radio 99.3 Hobart, at a National Features & Documentary Series workshop hosted by the CMT0 in June. Keep an ear out for this Series later in the year.

AFTRS

Australian Government
Australian Film Television and Radio School

#LIFE CHANGING

AFTRS RADIO

Latest courses: afters.edu.au/radio

CBF funding update

By Jo Curtin,
Community Broadcasting Foundation



The CBF is proposing significant reform to its structure and governance. It has developed a new model that it believes will better meet the needs of the community broadcasting sector - now and into the future. The key benefits offered by the proposed model are:

- Making grant processes more straight-forward for applicants
- Helping the sector respond to a rapidly changing media environment
- Encouraging more grassroots involvement in grant assessment processes

- Ensuring the CBF Board and advisory committees are appropriately skilled

The CBF published a consultation paper in June detailing the proposed changes and is now considering sector feedback on the model. It is expected that the new model will be finalised and announced in September, with changes implemented from the 2016/17 financial year. More information is available from the CBF website - www.cbf.com.au.

Please see below for key upcoming grant opportunities, including:

Training Delivery grants support training of broadcasters, staff and volunteers at community radio and television stations in broadcasting & media skills, management & leadership skills, and technician and trainer training. Applications are now open and close on 2 September.

Promote your station grants help low income stations to increase their profile in their local areas through promotional activities such as merchandise, printing of materials, and event costs. Applications are now open and close on 14 September.

CBF GRANTS OPPORTUNITIES

GRANT CATEGORY	DUE DATE
Training Delivery grants	2 September 2015
Transmission Equipment grants	11 September 2015
Promote Your Station	14 September 2015
Small Equipment	14 September 2015
Indigenous grants	16 September 2015



CONTACT THE CBF:
Phone: **03 8341 5900** Email: info@cbf.com.au
Web: www.cbf.com.au

CONTACT A CBF GRANTS ADMINISTRATOR WITH ANY QUESTIONS ABOUT YOUR GRANT APPLICATION:

Barbara Baxter
Ethnic and Transmission Grants

Georgie Boucher
Indigenous and Training Grants

Claire Stuchbery
General and Content Development Grants

Jo Curtin
RPH Grants

Jon King
TV, Amrap, CBOonline & Digital Radio Grants

COMMUNITY RADIO NETWORK PROGRAM GUIDE AUGUST 2015



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

	MON	TUE	WED	THU	FRI	SAT	SUN
05:01	BBC World News						
05:06	Good Morning Country (live) The best in country music to kickstart your morning Incorporating Rural Commerce Report 05:15, Rural Livestock 05:30, Rural Outlook 05:45 & Rural News 06:05					The Folk Show	Nothin' but the Blues
06:00						Saturday Breakfast (live)	Countryfolk Around Australia (live)
07:00							
08:00							
09:04	WorldLink	The History Show	The Why Factor	Dads on the Air	Vision Australia Hour	Real World Gardener	In a Sentimental Mood
			Spectrum	All the Best		Jumping Jellybeans	A Week in Science
10:04	Alternative Radio	A Question of Balance	Anarchist World This Week	Wellbeing	Fair Comment	Dirt Music	The Bohemian Beat
10:32		On the Money		Homepage	Zed Games		
11:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Beyond Zero	Heard it Through the Grapevine
						Radio Atticus	Overdrive
12:04	Rural Commerce Report, Rural Livestock, Rural Outlook, Daily Interview, StarTours					Arts Alive	Jazz Made in Australia
12:30	N. Indig. News Review	Radioactive	More Civil Societies / Overdrive News / Q-munity Network News	WINGS	This Way Out		
13:04	Asia Calling	Listen to Older Voices	Extras 1	Cinemascape	Women on the Line	The Mike McColl Show (live)	Recorded Live
13:32	Writers Radio	Accent of Women		Lost in Science	Wellbeing		Pulse
14:04	Let the Bands Play	Nothin' but the Blues	Extras 2	Jazz Made in Australia	Off The Record		Ultima Thule
15:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music		Red Velvet & Wild Boronia
16:04	Arts Alive	Primary Perspectives	Diffusion	Under African Skies	Earth Matters	Live Delay	Concert Hour
16:32			All the Best		Never Talk Politics		
17:04	The Wire - national independent current affairs (live)					A Jazz Hour	Deadly Voices from the House
17:30	Shorts	Overdrive	More Civil Societies / Recorded Live	Inside Motorsport / Panorama / Asia Calling	Hardtalk		
18:04	The Phantom Dancer	The Fourth Estate	Stick Together	Global Village	No Brow	Top of the Pops 1hr	Fine Music Live
18:32		Real World Gardener	Jailbreak				
19:04	National Features & Documentary Series	The Book Club	New York Jazz	Word For Word	Pop Heads	Living in the 60s	
20:00	It's Time	Democracy Now!		Spotlight	Definition Radio	Bluesbeat	Hit Parade of Yesterday
21:00	Home Brew	The Breeze	Amrap Airt Charts	The Folk Show	Asian Pop Radio Australia	Off the Record	Hot, Sweet & Jazzy
22:00	Off the Record	Sub-sequence	Songwriters Across Australia	Sounds Revolution	Sideways Through Sound	New Releases Show	It's Time
23:00	Urban Meltdown	Radio Gumbo	Beale Street Caravan	Contact!	Indij Hip Hop Show	Home Brew	Curved Radio (live)
	TUE	WED	THU	FRI	SAT	SUN	MON
00:01	BBC World News						
00:06	The Bohemian Beat	Nothin' but the Blues	Lost in Science	Pop Heads	Amrap Airt Charts	National Rock & Blues Show	Curved Radio (live)
00:30			Cinemascape				
01:00	Contact!	Sideways Through Sound	New Releases Show	Definition Radio	Live Delay		
02:00	Jazz Made in Australia	New York Jazz	A Jazz Hour	The Breeze	Global Village	Tecka's Tracks	Songwriters Across Australia
03:00	Living in the 60s		Let The Bands Play	In a Sentimental Mood	Hit Parade of Yesterday		The Phantom Dancer
04:00	Spotlight	Off the Record	Radio Gumbo	Dirt Music	Beale Street Caravan	Bluesbeat	Listen to Older Voices
							Red Velvet & Wild Boronia

OUT OF THE BOX

BY CERI WROBEL

2NVR NAMBUCCA VALLEY RADIO

I AM A VOLUNTEER AT 2NVR, NAMBUCCA VALLEY RADIO, A SMALL RURAL COMMUNITY ON THE MID-NORTH COAST OF NEW SOUTH WALES. IN FACT, WE'RE ALL VOLUNTEERS AT 2NVR, WITH MANY INDIVIDUALS TAKING ON A VARIETY OF TASKS TO HELP RUN THIS SMALL BUT BUSY STATION.



It all started in 2009, when I responded to an article about 2NVR that appeared in our local paper. I knew very little about the station, but reading about it set off alarm bells in my head and I knew I wanted to be involved. I contacted the station and off I went, diving in head first (as I tend to do) and before long, I was addicted to the wonderful world of community radio.

I've been the Vice President for several years and I served as a committee member before that. I'm also involved in training, publicity and whatever else pops up. In addition to hosting several programs, I also contribute to the *Nambucca Valley Roundup*, our nightly news program.

Being involved with the station allows me to give a voice to local people, arts and culture. I love new Australian music and feature the Amrap charts and other new local music regularly. Our Friday morning show *Talk Of The Town* lets everyone in town know what's happening that weekend

and features lots of local guests. A personal favourite is when I get to host *Studio 3 Live*, our monthly live music show, featuring local artists with a studio audience. This show has been so successful that we have a queue of artists lining up to be on the show. It has contributed to 2NVR being seen as a hub for the community to gather and a platform for our artists.

I have so many great memories of my time at 2NVR, including all day live coverage of the WRC World Rally, moving to our new studios in 2012, not to mention the many accolades the station has received, including CBA A awards.

2015 has been a great year for the station. In March, we hosted the first ever Regional Radio Conference, a gathering of smaller stations from the North Coast & Hinterland of NSW. 2NVR recently held a live to air, memorial benefit for a special local musician, in which over a dozen local musicians volunteered their time to help put together a massive 5-hour

concert. We ran a Biggest Morning Tea for the Cancer Council and also teamed up with U3A, the University of the 3rdAge to run what was a very successful recruitment and training session. All of these events and more made possible because of the contributions of our wonderful volunteers.

Community broadcasting for me is characterised by the fact that anyone can get involved in an assortment of ways to share their passion. Being in a position to help promote and collaborate with other community groups and artists is just fantastic. I have worked in nursing and education and, as such, I know that being actively engaged with others and in turn feeling valued for your contribution can have a profound effect on people's lives.

Our volunteers continue to come up with amazing ideas, so who know where we will go next?

MAGNA ⁷ Special Price Offer* for CBA A Members

DIGITAL RADIO CONSOLE



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

GRAPHITE ONE 6 fader console

\$7,990



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

Features include

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

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

GRAPHITE ONE 12 fader in-line console

\$9990



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

\$9900



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

4 channel AES-EBU extension card

\$850



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

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MAGNA ⁷ SYSTEMS & ENGINEERING

There's only one question on this iQ test: Where is the switch?

You've been impressed with everything you've heard about IP consoles, with one exception. Some have said that you need to be an IT expert to install one. Axia heard your concern, and built iQ for you. The QOR.32 integrated mixing engine eliminates switch configuration with its built-in Ethernet switch. Mixing engine, power supply, I/O, and a built-for-broadcast switch all in one neat, fanless rack unit. There's zero switch configuration, zero finger-pointing from technical support, zero switch compatibility issues. And only Axia does it.

iQ really passes the test. You'll be able to send audio instantly to any studio. Eliminate distribution amps, punch blocks, patch bays, sound cards and that tangle of wire in the ceiling. You can control everything with your browser, even over the Internet. And connect to a huge variety of Livewire-equipped broadcast gear (more than 50,000 already working in the field) using only an Ethernet cable. Axia is AES67 compliant, too, so it's ready for the future. Building this studio will be more fun than you've had in a long time. You place the order and smile, as you imagine the first of many weekends without a 3AM phone call. Brilliant!

- QOR.32 INTEGRATED CONSOLE ENGINE
 - » Rugged, super-duty power supply with optional fully-redundant backup. No wall-warts on Axia gear.
- Plenty of professional, balanced mic, analog, AES and Livewire I/O in a fanless 3RU chassis.
- Beefy heat-sinks look cool and keep cool - no noisy fans here.
- Built-in Ethernet switch lets you network devices and studios easily.
- Two Telos DSP hybrids with DDEQ, wideband AGC and Advanced Echo Cancellation. Phones never sounded so good.
- Nobody does broadcast phones better than Telos. And Telos builds the iQ6 exclusively for Axia. This'll get 'em talking.
- Time-of-day clock can slave to your NTP server. Event timer has manual auto-reset option.
- High-resolution OLED meters with VU & PPM ballistics and peak hold. Switchable displays let talent meter 2, 3 or 4 buses at once.
- 12-key dialing pad lets talent place calls without ever taking their eyes off the board.
- Push and rotate Options control to select source, adjust pan, trim gain and more.
- Rugged machined aluminum surface has anodized finish and markings that can't rub off. Backed with our 5-year warranty.
- Silky-smooth, side-loading 100mm. conductive-plastic faders feel great.
- Keep your eyes on the prize: Telco section OLEDs integrate hybrid control right into the board.
- Join multiple iQ frames with included hardware. It's desk-mount, so no need to cut the counter.
- OLED source / options display with audio confidence meter on every fader. They're sharp as a tack.
- Avionics-grade switches with LED lighting.
- Separate selection and volume controls for guest studio and control room monitors.

www.TelosAlliance.com/iQ



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