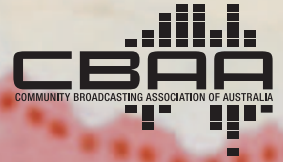


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AUGUST 2012 || The Magazine of the
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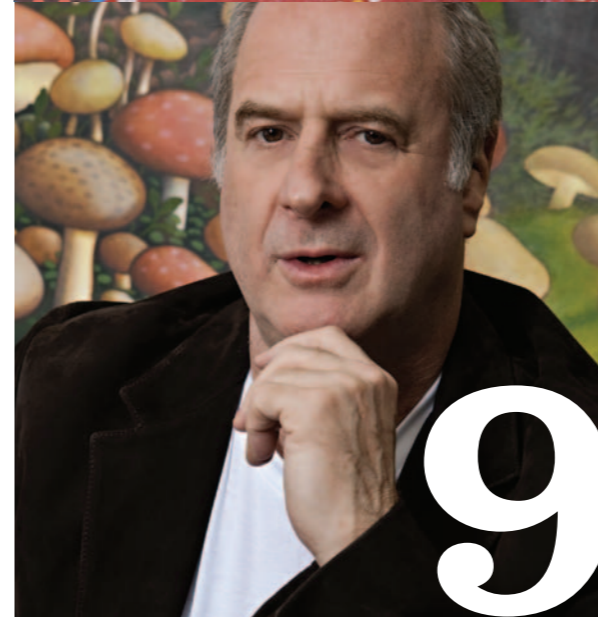
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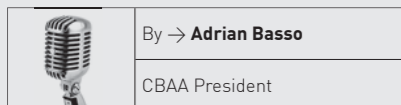
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***2012 COMMUNITY RADIO
BROADCASTING CODES
OF PRACTICE REVIEW**
www.cbaa.org.au/codes *

Submissions close on September 14



PRESIDENT'S COLUMN



By → **Adrian Basso**

CBAA President

It's been an action-packed year so far. The CBAA is reviewing the sector's Codes of Practice, the Convergence Review and the Finkelstein Review have been unveiled, the sector has a new copyright arrangement with APRA, dramatic change is upon traditional print media and the federal budget has impacted the sector overall.

Both the Australian Music Airplay Project (Amrap) and the Digital Radio Project (DRP) were due for re-funding at the May federal budget. The DRP was re-funded, but not at the required amount, and no funding was committed for Amrap past June 30. Since then, the CBAA has worked earnestly with Minister Conroy's office to find solutions for Amrap and the DRP. Both projects are important for our sector for different reasons. Amrap supports local music-making through community radio structures while the DRP allows us to be part of the future of radio, which is happening now.

The DRP was re-funded, but not at the required amount, and no funding was committed for Amrap past June 30. Since then, the CBAA has worked earnestly with Minister Conroy's office to find solutions for Amrap and the DRP.

There are currently 37 stations broadcasting around Australia on the new digital platform with many broadcasting a brand new service, like 4EB in Brisbane and its new service, Global. There are also many stations planning to do more in the digital realm, like PBS (where I work) which is fundraising to help pay for essential studio upgrades. The CBAA remains committed to access for all community stations to digital radio because it's crucial we are on this new delivery medium as it takes hold. As such, the CBAA is continuing its complex planning work on access to digital radio for regional and sub-metro community stations. It won't happen overnight but it is critical to the sector's future.

Finally, mark your diary for the CBAA conference from November 15 -18 in Melbourne. It's sure to be a big one with interesting discussions, informative workshops and the ever-important extracurricular activities (my code for 'bar work'). We have early bird discounts, so secure your spot now. Perhaps this year it will be you on stage receiving a CBAA Award and audience applause from your peers? I hope to see you there.



CBX is the magazine of the Community Broadcasting Association of Australia.

CBX is mailed to CBAA members and stakeholders.

Subscribe to CBX by emailing: cbx@cbaa.org.au

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

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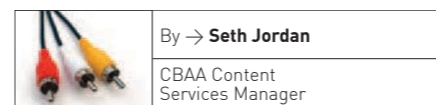
Photo: Gina McKeon

Credit: Elize Strydom



Jimmy Little

THE LEGACY OF GENTLEMAN JIM



By → **Seth Jordan**

CBAA Content Services Manager

In April this year, the community radio sector was saddened to hear of the passing of Jimmy Little. With a career spanning almost six decades, Gentleman Jim wasn't just a legendary musician – he was also a long-time supporter of community radio.

Jimmy Little was known for a lot of things. For his trademark smooth voice, as Australia's first Indigenous top 10 recording artist, as an actor, a gentleman and a community advocate. For the community radio sector, he'll be remembered for his music, his support and his generosity. Both before and after his retirement, he would regularly drop into stations around the country

for interviews and to discuss Indigenous health. As singer-songwriter Paul Kelly said on the day of Jimmy's passing: "He was a trailblazer, but he was someone who was very comfortable in his own skin and he set an example just by being himself."

For Gentleman Jim, "being himself" meant teaching and mentoring children at the Eora Centre in Redfern, being an ambassador for literacy and numeracy for the Department of Education and setting up the Jimmy Little Foundation, a not-for-profit which helps Indigenous Australians fight diabetes and kidney disease.

Jimmy was born into a musical family. His mother Frances, a Yorta Yorta woman, and his father James Little Senior, from the Yuin people, were both vaudevillians, touring up and down the



Credit: Jimmy Little archives

Murray River in the 1930s and 1940s. At the age of 18, Jimmy moved to Sydney to become a country singer and soon after recorded his first single, 'Mysteries of Life'. He released another 16 singles over the next seven years, but it was his 1963 hit 'Royal Telephone' that really touched a nerve with the Australian public. Selling more than 75,000 copies, it reached number one on the music charts, achieved gold record status and became his signature tune.

Jimmy went on to win just about every Australian music award, including ARIAs, Deadlys and a Golden Guitar. He was inducted into the ARIA Hall of Fame in 1999 and declared a National Living Treasure in 2004, the same year he became an Officer of the Order of Australia. Over the course of his career, he also turned his talents to acting in theatre, opera and film, including Wim Wenders' cult classic *Until the End of the World*.

Jimmy passed away at his home in Dubbo on April 2, aged 75. His funeral was held in the Walgett church where he married his beloved wife Marjorie more than 50 years ago and he was honoured by a State Memorial and concert at the Sydney Opera House in May. Jimmy is survived by his daughter, Frances Peters-Little, and his grandson, James Henry.

Jimmy Little's name and image have been used with the permission and consent of the Little family.



Jimmy with local children in Milingimbi, NT in 2009. Credit: Sophie Howarth

Funding Issues for National Projects



By → **Kath Letch**
CBAA General Manager

One of the key findings of the recent Convergence Review was the importance of local content which the Australian community broadcasting sector has been delivering on for decades. With Radio Adelaide marking its 40th anniversary in June, it seems an appropriate time to reflect on the value of community broadcasting.

The Australian community media sector is unique in its size and scope. From a handful of community radio stations in the mid 70s, there are now over 300 across the country and 26% of Australians tuning in weekly. The sector includes Indigenous stations, ethnic and multicultural services, radio for print handicapped (RPH), religious, education, youth, community television, music and arts and a broad range of general community radio services that reflect the interests of their local communities. Over 70% of stations are in regional and rural areas and 34% of those are the sole provider of local content in their area.

Independent community services can reflect interests, values and ideas in

a way that is unique to community media and support a myriad of local activities. Despite enormous changes in media production and distribution, community broadcasting maintains a strong and valuable role in Australian communities. There are over 20,000 volunteers involved nationally and that commitment and engagement is what makes the sector thrive and remain relevant.

“Our 24-hour a day analogue radio signal couldn’t cater to the demand of young people wanting to be on radio. Our digital radio channel has doubled our broadcasting capacity to 48 hours a day, meaning many more young people can be on air.”

Tahlia Azaria, Manager, SYN Radio

Community broadcasting continues to evolve and adapt to the contemporary media environment. Yet, in a major setback for the entire sector, two critical national infrastructure and development projects managed by the CBAA received bad news in the May federal budget.

DRP FUNDING SLICED

The Digital Radio Project (DRP) has implemented community digital radio services in Sydney, Adelaide, Melbourne, Brisbane and Perth for all metropolitan-wide stations under the first stage of the Government’s digital radio framework. Digital services were launched last year by the Minister for Broadband, Communications and the Digital Economy, Senator Stephen Conroy, and are a critical development for community broadcasters.

The DRP was allocated a funding commitment for a further four years in the May budget but with a serious shortfall of more than \$1m a year.

“Many community digital radio stations are already broadcasting new or hybrid digital services with more planning new programming this year,” says DRP Project Manager Philip Shine. “Several stations are investing in new studios to help produce additional content for their digital radio services. It’s perplexing that, at a time when Nielsen research shows digital radio accounts for around 10% of listeners, the Government’s funding for the DRP is not sufficient to sustain all 37 services beyond 2013.”

Hans Reimer, General Manager of the 5RPH Iris service in Adelaide, says digital radio broadcasting has enabled

5RPH to expand its reading service. “The vastly improved clarity of the DAB signal (over AM) has also made it easier for listeners to understand our readers.”

Brisbane’s 4EB operates the Global digital radio service. “Previously many broadcasters were restricted to one hour per week due to limited FM airtime,” says Station Manager, Peter Rohweder. “Global has allowed them to provide more local programs for their communities.”

AMRAP FUNDING DISAPPEARS

The Australian Music Radio Airplay Project (Amrap) distributes Australian music to community stations across the country. It has also developed innovative online services to deliver music to stations and directly to volunteer broadcasters and has been a highly valuable project to both the sector and to Australian musicians.

Sadly, Amrap’s funding was not renewed as expected in the May budget and ran out on June 30. The project is being maintained by limited sector funds while the battle to restore funding continues. “Amrap has harnessed new technologies and digital resources at an extremely low cost and used them to ensure hundreds of community radio broadcasters can access a huge range of Australian music,” says Amrap Project Manager Chris Johnson.

There’s been an outpouring of support for Amrap since the funding crisis.

“Without Amrap, everybody loses,” says Dan Zilber, Music Director at Sydney’s FBi Radio. “Artists lose access to support and airplay. Community radio loses a fantastic resource to improve its broadcasting. But the biggest losers are listeners who lose the variety and depth of their radio experience that Amrap helped to foster.”

Damien Smith, a broadcaster at Perth station RTR FM, says he depends on Amrap material. “I couldn’t imagine putting together my show without Amrap and I’m not sure how I did it before! It’s been wildly successful in every way and perfectly fills the gap in exposure for

up-and-coming and alternative Australian artists. There isn’t any other way they can get their music on air so easily and effectively.”

The community broadcasting sector is very concerned to see these essential national development projects that support all types of community radio services continue. The CBAA has been in ongoing discussions with the Minister’s office since the Budget was announced and we have been given repeated assurances that everything possible is being done to find funding

solutions for Amrap and the Digital Radio Project.

The projects and the CBAA will continue to rally support and work towards re-establishing the funding level required to successfully operate both projects. The intention of the Minister’s office is clear and the CBAA remains hopeful that the Federal Government will restore funding to support these critical national community broadcasting infrastructure and development projects.

“Thanks to Amrap our music is being played on stations Australia-wide in places I’ve never heard of but now have a connection to! Places we can now visit to share stories and songs. The fabric of Australia is richly woven thanks to services such as Amrap that give voice to a diverse range of artists.” Tina Fullerton, Musician

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Recent Amrap Airt Chart toppers The Little Sisters

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digital

DIGITAL



GLOBAL



LANGUAGES



fine
MUSIC



Get Cereal



On Winning a Walkley

By → **Aden Rolfe**
 CBX Deputy Editor (Acting)

“Weird, strange, surreal.” That’s how it feels to win a Walkley, says Gina McKeon, who recently received a Walkley Young Australian Journalist of the Year Award (Radio) for her piece ‘The St Vincent’s Church in Redfern’. As excited as she is personally, Gina says the award is also “a big win for community radio and for FBI”.

The Walkley Awards recognise excellence in journalism in print, radio, television, online and photography. Gina’s entry, produced for *All the Best* on Sydney’s FBI Radio, was one of more than 110 submitted by journalists aged 26 and under. “In the field of Australian journalism, it doesn’t get much better than winning a Walkley,” says FBI’s President Cass Wilkinson.

Originally broadcast in June 2011, *The St Vincent’s Church in Redfern* is a 17-minute radio documentary about the church community, whose priest of 30 years, Father Ted Kennedy, passed away in 2005. Father Ted was

famous for applying the teachings of the Second Vatican Council (Vatican II) to modernise the church and incorporate the local Aboriginal community into it, an approach that made him enormously popular, and one which his successor controversially discontinued. “She produced a powerful community portrait reflective of the broader schisms within the Catholic church,” said The Walkley Advisory Board of Gina’s broadcast.

The piece was part of a larger *All the Best* broadcast about an area of housing in the inner-city suburb of Redfern, known colloquially as ‘The Block’. The Block is renowned as



Gina McKeon and Shane McLeod (from ABC News).
 Credit: Nicola Bailey/The Walkley Foundation for Journalism



Winners: Anthony DeCeglie, Miranda Grant, Jake Sturmer, Gina McKeon and Jason Edwards. Credit: Nicola Bailey/The Walkley Foundation for Journalism

Credit: Elize Strydom



These photos were all taken in Redfern in May and June 2011 as part of a photo essay that accompanied the broadcast of Gina's piece. Credit: Lauren Carroll Harris

“FBI Radio was established to provide opportunities for young broadcasters and our hearts are bursting with pride watching them grow up so beautifully.”

Cass Wilkinson, FBI President

the site and subject of lobbying and self-determination for the Aboriginal community but also for a culture of crime, drug abuse and riots. At the time of production, the debate about demolishing The Block to make way for the Pemulwuy Project was in full swing. There was much discussion in the news but Gina and the other *All the Best* producers – Jesse Cox, Eliza Sarlos, Katherine Lim, Madeleine James and Brigitte Dagg – felt that the voices of the residents were missing. “It was about letting the people tell their stories and share their stories,” says Gina.

The award reflects the quality of the piece, but also Gina’s impressive community media portfolio. Aside from her work with FBI, she’s an ex-volunteer for 3RRR in Melbourne, an ex-broadcaster for 2RRR in Sydney, and going back to her high school years, an ex-receptionist for 2MBS. She’s now a full-time producer for ABC Radio National’s *Life Matters* and is finishing a Master of Arts in Journalism, but remains a contributor for *All the Best*

and is still involved with FBI. “I love community radio,” she explains, simply.

Like most people involved in community broadcasting, everyone who works on *All the Best* is a volunteer. In this way Gina’s Walkley is also a win for the sector, reflecting the hard work that goes into community media, the excellent content it can produce and the support stations provide to air diverse voices. “In today’s environment there aren’t many places where young reporters can get training and gain experience,” says Cass Wilkinson. “FBI Radio was established to provide opportunities for young broadcasters and our hearts are bursting with pride watching them grow up so beautifully.”

Gina agrees. “I couldn’t have won the award without the support of my *All the Best* co-workers and the station.”

Weekly episodes of *All the Best* are available for re-broadcast on stations across Australia through the Community Radio Network: www.cbaa.org.au/crn

By → **Michael Gudinski AM**
Chairman,
The Mushroom Group

The Mushroom Group is a 100% Australian-owned entertainment business. Among many other entertainment businesses, we have six record labels, five of which are devoted entirely to finding and developing Australian musicians. Our roster includes established artists like Kasey Chambers, The Temper Trap, Troy Cassar-Daley, Bliss N Eso, Shane Nicholson and Josh Pyke as well as emerging ‘big names’ like Husky, British India, Cloud Control and Lanie Lane.

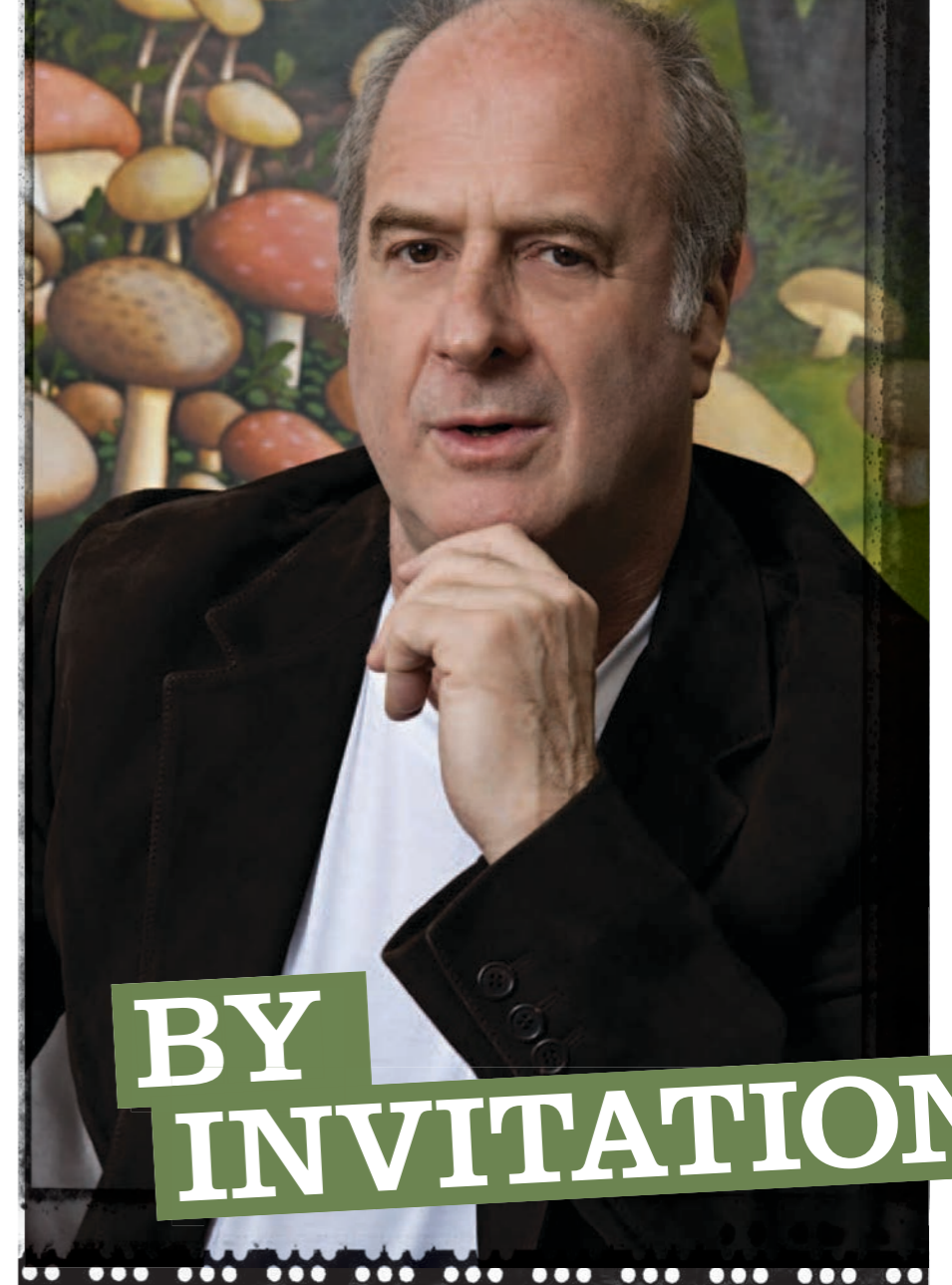
All of these musicians have benefited from access to the Australian Music Radio Airplay Project (Amrap) and would attest to the support of community radio as a vital part of their career development. Community radio is the lifeblood of so many new local artists.

Amrap is an innovative, tech-savvy and highly effective initiative that enables community radio to support Australian music through airplay and online promotions.

This support is absolutely critical for all artists but in particular for those just starting out. It will be a serious loss to the Australian music industry if Amrap is unable to continue due to lack of funding.

Community radio has always keenly supported Australian music but because most stations are cash-strapped, understaffed and use volunteer DJs, until now it’s been hard to realise community radio’s full potential. Through Amrap we are finally seeing community radio’s desire to support Australian music translate into tangible results.

It’s well-documented what a difficult period record labels, big or small, are going through so I’m excited to say that Mushroom’s Australian-only labels have recently recorded their biggest month to date with more than 420 download/CD orders via Amrap’s Australian music distribution service, Airlt. Of the 76 stations that ordered music, 53 stations were new to us. That’s 53 additional



stations that accessed great Australian music in this month alone. Thirty of the artists on our domestic record labels are currently listed on the Airlt catalogue and have received more than 7,000 airplay orders from community radio. Amrap’s Airlt has connected us with hundreds of broadcasters nationally that, until now, we have not been able to effectively distribute our music to.

We analyse Airlt reports to see who is playing our music. This influences our business strategies and is especially useful in identifying the regional areas with demand for our artists. After hearing news of Amrap’s funding crisis, Shane Nicholson (APRA Country Song of the Year and Golden Guitar winner) wrote: “Without community radio many local touring artists couldn’t sustain a career and possibly no country music artist would ever find a radio audience.”

Our booking agents use Amrap services to track community radio interest in particular musicians, which, in turn, creates opportunities for these artists to tour. Touring revenue is often the weekly bread and butter for Australian artists. Staff from our Sydney agency (Harbour) regard Amrap as critical to the reach and success of the first regional tours by Australian singer/songwriter Lanie Lane. Lanie has had no commercial radio support but has quickly developed into a successful recording and touring artist.

The Mushroom Group believes most sincerely that Amrap is revolutionising community radio services. We believe that losing Amrap would be a huge step backwards for community radio and will have a very adverse effect on many businesses, not just ours, but more importantly on new Australian artists who are the future of Australian music.



WITH THE ANNUAL CBAA CONFERENCE IN MELBOURNE THIS NOVEMBER, WE'RE TAKING THE OPPORTUNITY TO SHINE THE SPOTLIGHT ON COMMUNITY BROADCASTING IN THIS VIBRANT CITY.

Registration is now open for the Conference, which runs from November 15-18 at Rydges On Swanston, Melbourne. Community broadcasters from around the country meet annually at the Conference to discuss the latest issues, participate in workshop sessions and share developments and innovations in the sector. Featuring guest speakers, gala awards and networking events, it's the premier event on the community broadcasting calendar. www.cbaa.org.au/Conference2012

Melbourne is renowned for its diverse culture of community broadcasting, and when you look at this map, you begin to understand why. A number of established, well-respected and innovative stations can all be found within shouting distance of each other, no doubt contributing to the strong sense of community and the range of skills and resources available to Melbourne's media landscape.

REMEMBER, you don't need to be in Melbourne to engage with its community radio scene. The DIAL app lets you listen to these stations from anywhere in the country via your iPhone. So see what they're saying in Melbourne, Brisbane or Perth. You can download DIAL for free from the App Store.



Explore the spectrum of community radio in Australia with DIAL. Find the link at: www.cbonline.org.au



WHILE IN TOWN FOR THE 2012 CBAA CONFERENCE, MAKE CONTACT WITH ONE OF THE MANY COMMUNITY RADIO STATIONS TO ARRANGE A VISIT, AND CHECK OUT SOME OF THE OTHER LANDMARKS AND EVENTS TAKING PLACE IN MELBOURNE.

1 CBAA CONFERENCE VENUE Rydges On Swanston, Melbourne

Melbourne community broadcasters

- 2 SYN
16 Cardigan Street, Carlton
90.7 FM | syn.org.au
- 3 3CR
21 Smith Street, Fitzroy
855AM | www.3cr.org.au
- 4 3ZZZ
144 George St, Fitzroy
92.3FM | www.3zzz.com.au
- 5 PBS 106.7FM
47 Easey Street, Collingwood
106.7FM | www.pbsfm.org.au
- 6 JOY 94.9
Level 9, 225 Bourke Street, Melbourne
94.9 FM | www.joy.org.au
- 7 3MBS
1 St Heliers St, Abbotsford
103.5FM | www.3mbs.org.au
- 8 VISION AUSTRALIA MELBOURNE
54 Glenferrie Road, Kooyong
1179 AM | www.visionaustralia.org.au
- 9 TRIPLE R
221 Nicholson St, Brunswick East
102.7FM | www.rrr.org.au
- 10 LIGHT FM
333 Mitcham Road, Mitcham
89.9FM | www.lightfm.com.au
- 11 3KND - KOOL N DEADLY
48 Mary Street, Preston
1503AM | www.3knd.org.au

Melbourne landmarks & events

- 12 ACMI
Federation Square, Melbourne
www.acmi.net.au
 - 13 C31
Melbourne Community Television
1/501 Swanston Street, Melbourne
www.c31.org.au
 - 14 IAN POTTER MUSEUM OF ART
University of Melbourne Parkville
www.art-museum.unimelb.edu.au
 - 15 FACE THE MUSIC - INDUSTRY SUMMIT
18-19 November
Arts Centre, 100 St Kilda Road, Melbourne
www.facethemusic.org.au
 - 16 VIC MARKETS
513 Elizabeth Street, Melbourne
www.qvm.com.au
 - 17 MELBOURNE TOWN HALL
Collins Street & Swanston Street Walk, Melbourne
- AUSTRALIAN WORLD MUSIC EXPO
15-18 November
www.awme.com.au
- MELBOURNE MUSIC WEEK
16 -24 November
www.melbourne.vic.gov.au/mmw

Other Melbourne area community broadcasters

- CASEY RADIO
97.7FM | www.3ser.org.au
- 98.9 NORTH WEST FM
98.9FM | www.northwestfm.org
- RPP RADIO
98.7 and 98.3FM | www.rppfm.com.au
- 88.3 SOUTHERN FM
88.3FM | www.southernfm.com.au
- GOLDEN DAYS RADIO
95.7 FM | www.goldendaysradio.com
- 96.5 INNER FM
96.5FM | www.innerfm.org.au
- 3RIM 97.9FM
97.9 FM | www.979fm.net
- PLENTY VALLEY FM
88.6 FM | www.pvfm.org.au
- 3MDR
97.1 FM | www.3mdr.com
- 3WBC WHITEHORSE BOOROONDARA COMMUNITY RADIO
94.1FM | www.3wbc.org.au
- STEREO 974
97.4FM | www.stereo974.com
- WYN FM
88.9FM | www.wynfm.org.au
- RADIO EASTERN FM
98.1 FM | www.easternfm.com.au
- YARRA VALLEY FM
99.1 FM | www.yarravalleyfm.com
- 3NRG
99.3FM | www.sunburyradio.com.au

ACROSS THE sector



GETTING THE MESSAGE ACROSS

THE COMMUNITY BROADCASTING SECTOR IS MADE UP OF THE FOLLOWING PEAK REPRESENTATIVE BODIES:

Australian Indigenous Communications Association (AICA) • Australia Community Television Alliance (ACTA)
Christian Media Australia (CMA) • Community Broadcasting Association of Australia (CBAA)
National Ethnic and Multicultural Broadcaster's Council (NEMBC) • Radio for the Print Handicapped Australia (RPH)
The Community Broadcasting Foundation (CBF) is the sector's funding body.



Sam Childers, the Machine Gun Preacher, CMA Conference

NEMBC CONFERENCE IN ADELAIDE

The NEMBC national conference will be held in Adelaide from November 23-25. The theme is Diversity = Reality: Stop Racism and the keynote speaker is Dr Helen Szoke, Race Discrimination Commissioner for the Australian Human Rights Commission. The Commission launched its National Anti-Racism Strategy in July. "It's important for everyone but especially for community broadcasters to know about the strategy," says NEMBC Executive and Policy Officer Russell Anderson.

In April the NEMBC ran a Youth Multicultural Forum in Brisbane for 60 participants. Sessions focused on the intersection of media participation, youth empowerment and community activism and offered important opportunities to make state-wide connections.

FIRST AUSTRALIANS' BROADCASTING

According to AICA, the 2012 federal budget provided the perfect opportunity for the Australian Government to act on the recommendations of the Stevens Review into Indigenous media. "Our sector is crying out for support for cultural content development, real paying jobs and training, support with diversifying media platforms, and technological access, especially to broadband," says AICA Chair Tiga Bayles.

"But our mob has missed the boat with this budget. The Government has overlooked a real opportunity to make a real difference when it comes to securing First Australians' media."

AICA hopes to see more content produced, more stories told, more First Australian voices heard and looks forward to working with the Government to address this missed opportunity. AICA is currently circulating a discussion paper called 'Blueprint'. Submit comments to contact@aicainc.org.au

CBF WELCOMES NEW VP

The CBF board recently appointed David Melzer as Vice President. David has been involved in broadcasting for over 20 years as a broadcaster, trainer, manager and board member. He has worked as a station manager at remote, regional and metropolitan stations, serving general, ethnic, Indigenous and specialist music community interests. His diverse skills, broad experience and knowledge of the sector are sure to be an asset to the CBF.



David Melzer



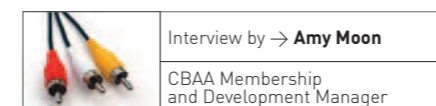
Richenda Ghebrial-Ibrahim, World Vision, CMA Conference

CONNECT 2012: CONTENT, CULTURE, CONTEXT

This was the theme for the 2012 CMA conference, held in May in Surfers Paradise. Delegates gained valuable insight from great speakers, including international guests Sam Childers, Richenda Ghebrial-Ibrahim and Tim McDermott, the General Manager of Houston's KSBJ, a station that raised \$7 million as part of its annual radiothon. Conference coverage, including award winners, is available at www.cmaconference.org.au

GRANTS CLOSE IN SEPTEMBER!

Several CBF grants close in early September. These include content development grants (which help stations produce new content and get new people and groups on air) and transmission equipment grants (which assist in the purchase and installation of essential equipment and in the improvement of facilities). Further details at www.cbf.com.au



Interview by → Amy Moon

CBAA Membership and Development Manager

Passionate about the role of broadcasting in preserving language, identity and culture, Tangi Steen is an Associate Professor and Associate Head of School (Teaching and Learning) at the University of South Australia. She's also President of the National Ethnic and Multicultural Broadcasters' Council (NEMBC).

HOW DID YOU START IN COMMUNITY BROADCASTING?

In 2000, a few of us from Adelaide's Tongan community successfully applied for a \$2,000 grant from Community Benefit SA. The Station Manager at 5EBI agreed to give us airtime and we used the grant money to train 10 broadcasters, including me. In February 2002, we went to air in a half-hour timeslot. Now, there's a half-hour Tongan youth program and a one-hour Tongan Community program on Fridays.

HOW DID YOU GET INVOLVED WITH THE NEMBC?

By accident! I was trying to limit my involvement in other things because I was quite busy but because I was getting more involved at 5EBI, I was invited to speak at the Women's Workshop at the NEMBC's 2002 conference. After that I was co-opted onto the Women's Committee, then onto the Executive Committee where I became Vice President in 2007. I was elected as President in November 2011.

"The NEMBC needs to build lasting relationships with other like-minded agencies and sector bodies to help promote our work."

WHAT HAVE BEEN SOME OF THE NEMBC'S CHALLENGES?

I am conscious to not bring too much change at once into the organisation however it is important to change cultural practices and internal governance processes to help broaden corporate knowledge within the organisation. It's not the person with the loudest voice that should run the NEMBC, it should be the collective view of the members. The NEMBC also needs to build lasting relationships with other like-minded agencies and sector bodies to help promote our work. There's a lot of goodwill in the community broadcasting sector.



WHAT'S THE ROLE OF MULTICULTURAL BROADCASTING?

The preservation of language, identity and culture is really important. It helps to develop a sense of belonging to your community and to Australia. A lot of the young multicultural broadcasters agree. Being a voice for your community and fostering identity is also part of its role.

HOW DOES YOUR ACADEMIC BACKGROUND FIT IN?

Moving between an academic environment and a community organisation has been an eye-opener. I'm a different 'kid on the block' with my community work. In this role, I get to the core of internal governance issues and how they're applied at the NEMBC. I'm also very practical, reasonable and motivational, especially in encouraging and nurturing young people and women to develop their ideas in broadcasting.

WHAT'S IN STORE FOR THE NEMBC CONFERENCE IN NOVEMBER?

The theme is Diversity = Reality: Stop Racism. One of the NEMBC's core roles is to counter racism and, to this end, we have invited Dr Helen Szoke, the Race Discrimination Commissioner from the Australian Human Rights Commission to be our keynote speaker. I'm also pleased the conference is in Adelaide this year ... my home town!

Community Cultural Development

COMMUNITY BROADCASTING



Nasro, participant in 3CR's Refugee Radio

This independent project provides musicians and producers from Sierra Leone and other African countries with weekly access and training in creating and recording music.

"Skid Row was approached to host the project because as a physical space it is already accessed by African communities and is set up to be used outside normal business hours, without staff on site," explains LMS Project Coordinator Toby Burvill. "This allowed LMS to establish resources that can be used after work or school by participants without staffing supervision."

While LMS highlights the benefits radio stations can deliver for CCD projects in terms of the spaces they can offer, other projects demonstrate the capacity building nature of both community media and CCD. For example, Sydney's Koori Radio and CCD organisation CuriousWorks are developing a long-term partnership to build a range of arts and media skills in the local community, particularly through online means such as blogs, podcasts, digital storytelling, design and video.

"This project is an opportunity for Koori Radio to develop digital media production skills for Aboriginal and Torres Strait Islanders, ensuring that we can tell our own stories from our own perspectives," says Lily Shearer, General Manager of Gadigal Information Service and Koori Radio.

For Koori Radio, the collaboration is a chance to draw on the expertise of CuriousWorks in community capacity building. For CuriousWorks, partnering with a community broadcaster enables them to connect to a large community, use existing consultative structures and, of course, access radio transmission.

"Radio is still the most accessible platform for many audiences. As a medium radio is unique in how it becomes interwoven into the fabric of a listener's life," says Shakthi Sivanathan, Founding and Artistic Director of CuriousWorks.

CCD is not a new concept for the community media sector and many stations are as much engaged in CCD as they are in broadcasting, such as at 3CR in Melbourne. "3CR operates at the crossroads of being both a media organisation and a community cultural development organisation," says Special Projects Coordinator Juliet Fox. "It's about supporting and providing a space for voices, perspectives, music and ideas that are denied access to other mass media outlets."

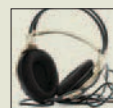
3CR is currently developing a project to support young people from refugee backgrounds to record and produce their stories as short radio pieces. The project will build on existing programming presented by and for refugee communities, providing training for current 3CR producers and new participants, and culminate in Refugee Radio, a yearly broadcast that happens as part of World Human Rights Day.

3CR's approach to CCD is clearly demonstrated in projects such as these but it's also inherent in the station's organisational structure and operational decision-making, which strives to be consultative and accessible.

The principles of consultation and accessibility are fundamental to both CCD and community media. Community broadcasting is structured from the ground up to ensure access to mass media by otherwise underrepresented and under-served communities. This structure is set out by legislation and held to account by the Australian Communications and Media Authority.

This inclusive structure is also emphasised in a 2011 paper by Christina Spurgeon, Ellie Rennie and Yat Ming Fung called 'Community Participation in the Development of Digital Radio': "The community broadcasting framework facilitates social participation in the design and operation of media institutions themselves, not just their outputs."

In other words, access, consultation and social participation are integral to community radio, placing stations in a unique position to undertake CCD activities. The objectives of CCD not only align with those of community broadcasting but situate CCD at the core of the sector's purpose. The sector has a rich history of driving, delivering and collaborating on CCD projects and if the structure of community radio is properly functioning, this should continue. It should see broadcasters continuing to seek out and actively encourage underrepresented groups to become involved in their stations.



By → Alex White

Digital Radio Project Assistant,
Project Consultant with Lion
Mountain Studio

As the field of Community Cultural Development (CCD) grows, both in Australia and internationally, the practice has become more relevant than ever to community broadcasting. The sector is particularly well placed to deliver and collaborate in this area, as is reflected in its rich history with CCD projects.

CCD takes many forms but broadly speaking it seeks to empower communities to create their own art, represent themselves to the world, make new connections and develop the capacity to carry out these activities independently. As CCD objectives intersect so neatly with those of community broadcasting, it's natural that we're seeing a number of new and emerging collaborations in this area. But we should also acknowledge the sector's history with such projects: stations have always been involved in CCD.

Sydney sub-metropolitan licensed station Radio Skid Row is home to the Lion Mountain Studio (LMS) project.

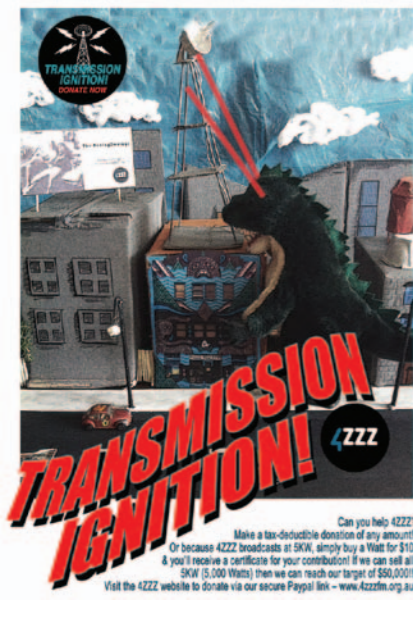


Yarrie Bangura of Sierra Sisters performing at the Lion Mountain Studio CD launch.
Credit: Lyndal Irons

IF YOUR STATION IS INVOLVED IN A CCD ACTIVITY YOU MAY BE INTERESTED IN A TWO-DAY EVENT IN MELBOURNE THIS NOVEMBER CALLED 'CO-CREATIVE COMMUNITIES: STORYTELLING FUTURES FOR COMMUNITY ARTS AND MEDIA'. FOR MORE INFORMATION AND TO REGISTER YOUR INTEREST, CONTACT: digitalstorytelling@acmi.net.au

radio days

4ZZZ: Transmission Ignition



When the cost of repairing its transmitter proved too expensive, Brisbane broadcaster 4ZZZ sought an alternative solution.

4ZZZ has operated on community subscriptions and donations for over 36 years due to its popularity with the local community. But the relationship between the station and its audience took an even greater meaning when it launched Transmission Ignition and asked, "Who owns Watt?"

Broadcasting at five kilowatts, 4ZZZ calculated that by "selling" watts for \$10 each, they'd raise enough for a new solid-state transmitter. Brisbane listeners responded, and now countless of them claim a small part of the station's airwaves as their own. Each watt came with a certificate of authenticity (a Watt Certificate) and a mention of thanks on the station's website.

Transmission Ignition was also supported by tried and true fundraising tactics, such as the Mountain Stroll for Rock 'n' Roll, and gigs. It was a great success, raising \$46,000 for the station in just a few months. Along with some Community Broadcasting Foundation funding, the campaign enabled 4ZZZ to purchase its new transmitter, with installation now underway.

2BOB's Envirofair

Over the June long weekend, NSW Mid-North Coast station 2BOB invited the local community into its 'backyard' for the 21st Envirofair.

Envirofair is a yearly celebration of green living, ecological balance and a sustainable economy organised and run by 2BOB and its volunteers. Themed 'Make it, Bake it, Grow it and Reuse it', the event attracted a crowd of up to 5,000 people to enjoy the speakers, demonstrations, education and entertainment.

"Envirofair not only lets the community know we're on air and thriving," says 2BOB Executive Officer Rob Meaton. "It also solidifies 2BOB's commitment to responsible environmental practice. It's something that's very important to everyone at the station and has been reflected in our programming and decision-making since we began in 1986."



From left: The 2BOB Fig Jam Stage; Colouring-in competition; Petra's Pantry; 2BOB's Global Café; Guitars and banjos made from recycled materials; Biripinca Alpacas with Kathy B, Killabakh Country presenter



8CCC's Member and Sponsor Party

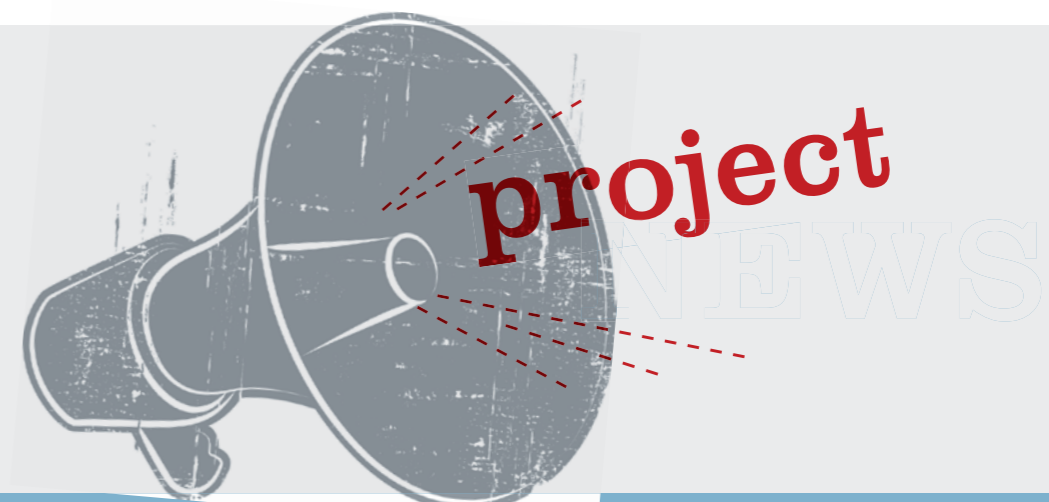
A night of music, stories and entertainment in Alice Springs.

On April 27, Central Australia's oldest community-run station, 8CCC, held a party for members and sponsors to acknowledge and increase support for the broadcaster. The night included a selection of Alice Springs' best musicians, giveaways and some history thrown in for good measure.

Run by the community for the community, 8CCC provides media and content that celebrates the diversity of its unique community and listenership.

The event, which was free for members and their guests, launched the station's new online membership system. There were discounted memberships available on the night, as well as a slate of sponsorship opportunities for local organisations and businesses.

Credit: Oliver Eclipse



THE CBAA MANAGES THREE PROJECTS ON BEHALF OF THE COMMUNITY BROADCASTING SECTOR:
Australian Music Radio Airplay Project (Amrap) • Community Broadcasting Online Project (CBOnline) • Digital Radio Project (DRP)

NATIONAL LISTENER SURVEY

The National Listener Survey is well underway – this time with increased scope and more accurate surveying methods. A collaboration between the CBOnline Project and Hope Media has led to the sample size almost doubling from 5,000 to 9,270. This will provide greater detail of metropolitan markets and enable direct surveying in large, non-metropolitan and regional markets for the first time.

Meanwhile, the surveying method will now combine online surveying methods with the standard telephone interviews to reach the increasing number of households without landlines. Results of the survey will be available at the CBAA Conference in November.



AMRAP

The Federal Government's failure to fund Amrap in the 2012-13 budget is a major setback for Australian music and the broadcast sector as a whole. The Community Broadcasting Foundation and the CBAA are drawing on limited reserves to maintain Amrap operations while continuing re-funding discussions with the Government. It's a disappointing situation but one that's triggered an avalanche of community and industry support for Amrap. Amrap encourages people to show their support and share their stories at www.amrap.org

Amrap has never been more popular or utilised. In the past six months hundreds of musicians and broadcasters have used Amrap's music distribution services (Airt and the CD mailout) to get thousands of new tracks to air. In June, Perth's RTR FM became the eighth station to receive Amrap Pages, a service that promotes community radio playlists and programs through station websites and social media. The rollout of Amrap Pages continues nationally. Amrap and the CBAA thank you for your continued commitment and support for this valuable project.



DIGITAL RADIO FORUMS AND DATA SERVICES ROLLOUT

According to recent Nielsen figures, digital radio now accounts for 10.1% of the listening audience – nearly 1.3 million people – with this figure set to increase considerably as digital receivers become standard in many new cars.

It's been both an extraordinary opportunity and an enormous challenge for community radio licensees to develop new services for digital radio. Nonetheless, 12 new services are now operating and many stations are developing programs specifically for digital broadcast.

The DRP is conducting a series of forums to promote new content development. Forums have been held with the Fine Music Network of stations, as well as education, music and youth licensed broadcasters. Further forums are planned for the RPH radio reading network as well as Christian, ethnic and Indigenous groups.

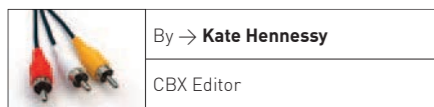
The DRP has commenced the rollout of metadata services to give stations new ways to communicate with audiences and engage communities. By broadcasting text and images, these services provide the 'listener' with a range of on-screen information about programs, music, gigs and stations.



CD mailout postage bags

Skilling UP

NOW ENTERING ITS FIFTH DECADE, COMMUNITY BROADCASTING IS IN AN ERA OF UNPRECEDENTED CHANGE.



By → **Kate Hennessy**

CBX Editor

While skilling up has always been important to making great radio, now, new technologies are broadening the playing field. The exciting opportunities offered by multi-platform content, for example, require talents that are relatively new to the traditional broadcaster's toolkit. This provides real opportunities to learn fresh skills.

Multi-platform content is not the only area where community broadcasters could 'brush up'. It might be board and governance issues, production, media law or interviewing skills. But where to start?

The Community Media Training Organisation (CMTO) is a Registered Training Organisation with the mantra 'media skills for all'. The CMTO delivers accredited and non-accredited (pathways) training to community broadcasters around Australia.

NATIONALLY-RECOGNISED COURSES

The CMTO currently offers Certificate II in Creative Industries (Media) and Certificate III in Media. It hopes to offer Certificate IV in Screen and Media later this year.

"Certificate II is aimed at beginners like new volunteers or schools while Certificate III is aimed at existing broadcasters," says CMTO CEO, Nicola Joseph. "We are particularly interested in getting CMTO trainers to regional and remote areas."

While courses require some class attendance, the CMTO is building the capacity of its online school so the sector's busy volunteers can learn at a time that suits them. Currently, two units – Media Law and Occupational Health and Safety – are available online. "This means any new volunteer can access some media law training before going on air and some OH&S knowledge before going in to the station," says Nicola.

They can review course material, watch presentations and do practice quizzes but, from there, only enrolled students can do assessment tasks to formally complete the units.

Another way to make training time efficient is to collect evidence of what you can already do and apply for

Recognition of Prior Learning (RPL). Nicola estimates many existing broadcasters could receive RPL for around five of the 11 units in Certificate III. "They might be great at panel operation and presentation but might need to update their skills in editing or updating web pages."

PATHWAYS COURSES

CMTO Pathways courses are short, one-day sessions that cover aspects of Certificate III in Media but with no assessment. Presentation, media law and updating web pages are popular choices. "We also offer courses to boards, managers and station staff in governance, compliance and other management subjects," says Nicola.

AUDIOLAB TO SHOWCASE GREAT RADIO

AudioLAB will launch at the CBAA's conference in Melbourne in November. This mobile lab will showcase excellence in production and the craft of making great radio.

Sourcing Australian and international programs, AudioLAB will allow students to listen to a program then go behind the scenes to discover how it was made. AudioLAB will be interactive, allowing interested broadcasters to use their smartphones to access program documentation and cheat sheets.

MULTI-PLATFORM SESSIONS TO HIT THE ROAD

Following a series of successful multi-platform roundtables in late 2011, the CMTO has converted the material into one-day sessions that can travel to stations. Contact the CMTO to find out how the session could visit your station.

In the meantime, multi-platform resources and inspirations are available online: www.cmto.org.au



→ LOOKING FOR INSPIRATION?

Bringing the audience to you

Radio Skid Row's Samoan program is making great use of Facebook in the lead-up to its weekly show. While most programs merely post status updates saying 'I'm on air now' or announcing guests, the Samoan show 'content farms' all week, feeding news, competitions and commentary, as it arises, to its engaged Facebook 'readership' of around 3,000 fans.

Going to the audience

When SYN presenters realised they couldn't secure a radio timeslot to do live Australian Idol commentary, they improvised. They did live twitter commentary instead, using the Australian Idol 'hashtag' to tap into the TV show's massive audience. Each week, the team recorded a podcast which included an interview of the person eliminated from the show. The entertaining twitter coverage took off and thousands downloaded the podcast from SYN's website.

These examples, and more, are documented as video interviews on CMTO's website – www.cmto.org.au

KICKSTART YOUR TRAINING →

The CMTO can help stations identify their training needs and apply for the appropriate grant/s as well as help administer and acquit grant money.

CBF KEY DATES

CURRENT CBF GRANT OPPORTUNITIES

GRANT CATEGORY	DUE DATE
Indigenous grants	3 September 2012
Ethnic grants	10 September 2012
General Content Devt grants	17 September 2012
Transmission Equipment grants	17 September 2012
Training grants	1 October 2012
CBOnline grants	5 October 2012

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

- Barbara Baxter** – Ethnic and Transmission grants
- Georgie Boucher** – General, Indigenous and RPH grants
- Jo Curtin** – Training grants
- Jon King** – CBOnline, Content (TV, Radio) and Digital Radio grants

CONTACT THE CBF:

Phone: **03 9419 8055**
 Email: info@cbf.com.au
 Web: www.cbf.com.au

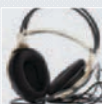


out of the box

VOLUNTEER STORIES



“After 77 days, the authorities discovered the station was still broadcasting and seized the transmitter, along with the tape recorder and original tape that was playing to air at the time”



By → **Max Thorburn**
Station Manager, HOT FM

I've been the volunteer Station Manager of HOT FM in Mildura since we got our broadcasting licence in 1991. However, my involvement with the station stretches back to 1981, when we were securing our licence.

It was a tumultuous time. We felt that the local commercial broadcaster was not adequately serving our community. They had little focus on local content and refused to embrace FM transmission. The group that eventually became HOT FM challenged the local media establishment by applying for a hotly contested local broadcasting licence.

We were initially unsuccessful but we were not deterred. You've got to understand, that from 1929 to 1982, no one had really bucked the system by

challenging the local media monopoly. There was no independent or outside news source. We were determined to change this.

Eventually, the station was granted the right to test transmissions which gave us the chance to broadcast for a week at a time during several non-consecutive weeks each year. When the regulator halted these test broadcasts, I made a decision. We didn't turn the transmitter off and it was on my head.

After 77 days, the authorities discovered the station was still broadcasting and seized the transmitter, along with the tape recorder and original tape that was playing to air at the time. The station also received a fine. I probably was a little bit too forceful and I upset the government a bit. But I truly believed that locals should have a greater say in their local media.

I began my media career at 13 years-old, writing football reviews for the local

newspaper and I haven't stopped since. In addition to my involvement with HOT FM, I've worked with countless stations in Australia as well as broadcasters in Arizona, Louisiana and Georgia. I've also covered horse racing for over 40 years. I began calling races on Melbourne Cup day in 1966 and I retired on the same day in 2009.

Technological advances make it easier for me to maintain contact with HOT FM. If I go overseas I can monitor the station on our streaming service. Still, the emphasis for HOT FM is built around volunteers and localism.

I still present at least three shifts a week on HOT FM as well as the Country Top 100 chart. I co-ordinate the sport and after 35 years I've gone back to doing some live football broadcasts. I've probably got a few more years to go at the station. Maybe longer, who knows?

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Three D Radio
Inspire Digital
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EBI World
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2MFM Muslim Radio
2000 Languages
Inspire Digital
Koori Radio
Fine Music

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3RRR Digital
Light Digital
SYN Youth Radio
3MBS Fine Music
3RPH Iris
3 Kool N Deadly
3222 Ethnic

