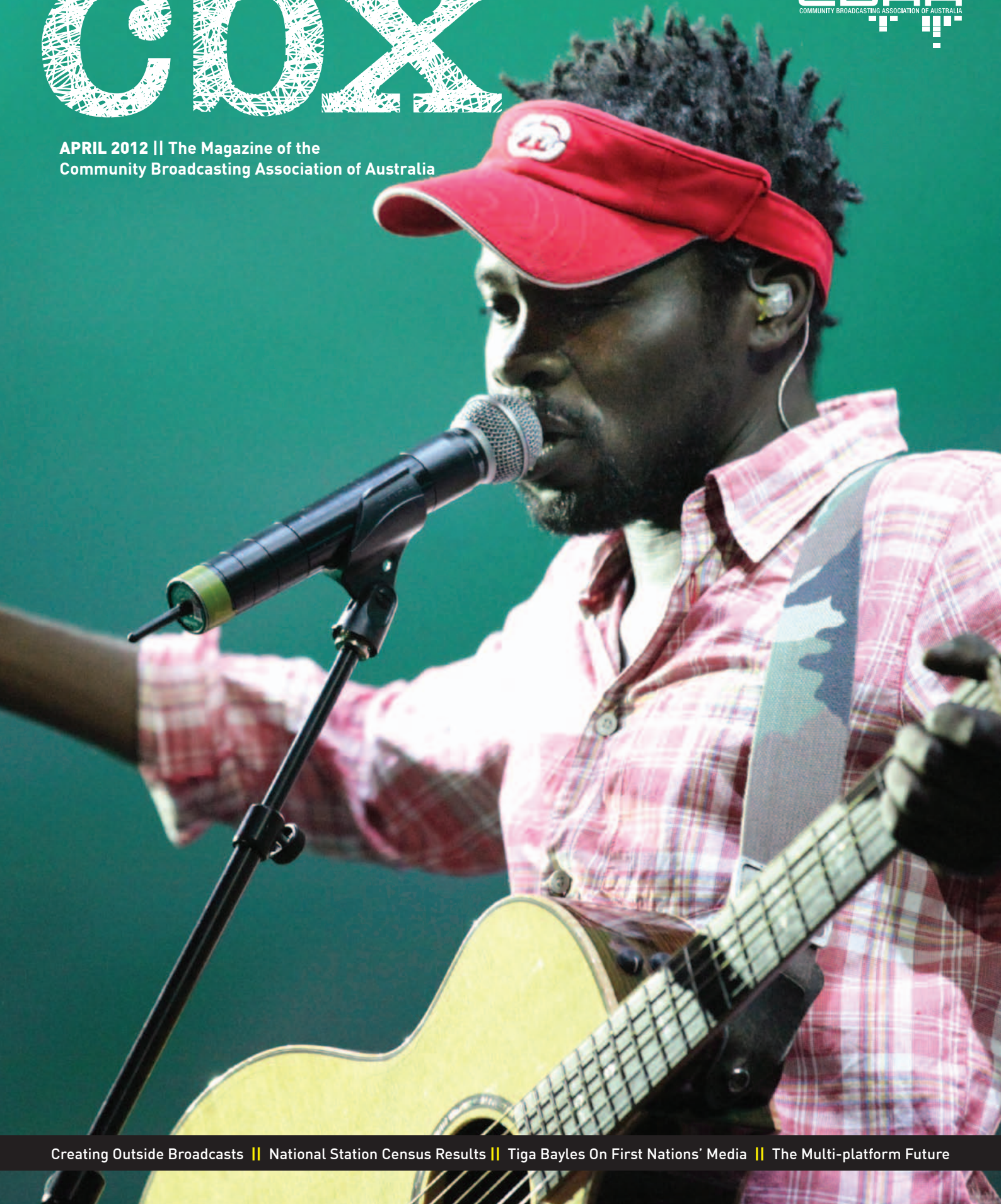


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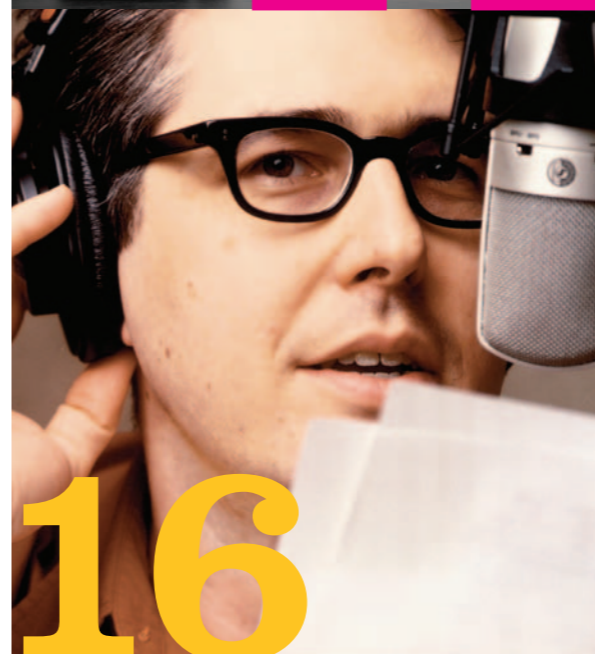
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**COMMUNITY RADIO
BROADCASTING
CODES OF PRACTICE**
www.cbaa.org.au/codes



PRESIDENT'S COLUMN

By → **Adrian Basso**
CBAA President

Remember the first Global Financial Crisis? It knocked around the economies of countries large and small and certainly rattled Australia. But what effect did it have on the community broadcasting sector? Thanks to the census of community broadcasters run every two years by the CBAA CBOOnline project, we now have a good idea.

The census shows the sector grew in station numbers after the crisis and our volunteer numbers held strong at about 20,000. Our focus on local content remained important to us and we continued to embrace new online tools. On the down side, we had to find ways to achieve more with less money and it is apparent that our regional and rural stations did it a bit tougher than their city cousins. CBOOnline Manager Stephen Hahn reports on the census details on page 14.

“It will be critical for sector development that both Amrap and the Digital Radio Project maintain on-going funding for a further four years in the May Federal budget.”

Of course, since the raw data for the census was collected there have been significant developments, not least of which is the introduction of community digital radio. It will be critical for sector development that both Amrap and the Digital Radio Project maintain on-going funding for a further four years in the May Federal budget. Amrap represents a low cost model to support the delivery of Australian music to every station in the sector, and it is essential that community broadcasters can continue to develop diverse media services on the digital free-to-air platform.

Now is also an opportune time to warmly welcome Peter Batchelor as the new Community Broadcasting Foundation President. The CBAA was charged with finding an appropriate nominee for this critical role and put considerable thought into recommending candidates with the profile, ability and enthusiasm to do it justice. Peter is a highly regarded former state government minister with a wealth of experience and skills that are invaluable to our future development. We are thrilled he has accepted the position and wish him all the best in the role.



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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CBX IS PRINTED ON:

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cbaaupdate

NEWS AND VIEWS FROM THE CBAA

By → **Kath Letch**
CBAA General Manager

CBAA CONFERENCE

One of the most significant events on the CBAA calendar is the annual conference. More than 200 delegates gathered at the Gold Coast in November for last year's conference: Culture & Content – Community Media in 2011.

Margaret Simons – freelance journalist, author and Director of the Centre for Advanced Journalism at the University of Melbourne – delivered the keynote address. APRA Ambassador Mick Thomas gave us insight on copyright from a musician's perspective while Dr Paul Gibson of IAMA spoke about how conflict functions within organisations, cultures and countries. A panel including Margaret Simons, visiting UK citizen journalist Gari Sullivan, and retiring CBF President John Martin explored media futures and community broadcasting.

Meanwhile, 20 workshops delved into issues including governance and management, social media, dispute resolution, creative storytelling, sponsorship, citizen journalism, audience research, training, audio over IP, community engagement, licence compliance, CBF grants and revenue building.

The 2011 conference also included the CBloggers youth project, which provided fantastic online coverage, while the CBAA Media Lab gave participants the chance to catch up on sector projects and online tools. At the Gala Awards dinner, stations from right across the country received excellence awards in a broad range of categories and John Martin was acknowledged with the Michael Law Award (and a standing ovation!) for his 20-plus years of service with the CBF.

CBAA BOARD

Adrian Basso was re-elected as the CBAA President at the conference AGM and joined by newly elected Board members Peter Rohweder (4EB Brisbane), Melanie Withnall (2SER Sydney) and Jean Rau (98.9 North West FM Melbourne). Anna Wheildon of Brisbane River Valley Radio, Toogoolawah, also joined the Board as the Women's Representative. John MacInnes of 3WAY FM Warrnambool continues as CBAA Vice President, as does Phillip Randall from Sydney's Hope Media as Finance Director.

CODES OF PRACTICE REVIEW

The Community Radio Broadcasting Codes of Practice are developed by the CBAA as the peak representative body in consultation with other sector organisations, stations, and public feedback. The Codes are presented to the ACMA Board and registered as part of the Broadcasting Services Act (1992) that governs all community broadcasting licensees.

The Codes were reviewed extensively in 2008 and require subsequent review every three to five years to ensure they continue to reflect community standards and remain relevant in the contemporary media environment. Consultation for the review this year is being conducted by Amy Moon, CBAA Membership & Development Manager, and the CBAA welcomes broad feedback and comments on the current Codes of Practice.

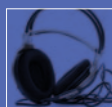


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WISH YOU WERE HERE

IT'S A HERCULEAN TASK. BRINGING A FESTIVAL THAT'S ALL ABOUT SPECTACLE AND SPIRIT TO LISTENERS WHO CAN'T ATTEND. CREATING A COHESIVE, FLOWING AND FUN BROADCAST IN AN ATMOSPHERE THAT'S OFTEN LOUD, HECTIC AND FULL OF DISTRACTIONS.



By → **Kate Hennessey**

CBX Editor

Such is the challenge of a festival broadcast, also known as an outside broadcast or 'OB'. Yet every year three OBs achieve outstanding results for their listeners.

Radio Adelaide, Good Morning Country (GMC) and JOY94.9 cover WOMADelaide, Tamworth Country Music Festival and Sydney Mardi Gras, respectively. The Community Radio Network (CRN) distributes these broadcasts to community radio stations nationally, allowing far-flung listeners to tune in to the 'next best thing'.

IN THE PARK

In March, 20 volunteers lugged their gear to Botanic Park to contribute to Radio Adelaide's WOMADelaide world

music festival. This year marked 20 years of WOMADelaide and Radio Adelaide's 17th consecutive broadcast. Based in a large tent, the team record music, interview artists, blog, take photographs and make videos. The material is published continuously online at womadelaidelive.org and three signature broadcasts are transmitted on Saturday, Sunday and Monday night.

"WOMADelaide is a festival of diverse music that broadens people's access to different musical sounds, styles and cultures," says Executive Producer and Radio Adelaide General Manager, Deborah Welch. "It always felt like a great fit with what community broadcasting is all about."

CRN is the backbone behind the broadcasts, says Welch. "It's essential for WOMADelaide to be a national broadcast and it's only achievable with CRN there to provide the live feed."

The CRN feed is re-broadcast via CAAMA in Alice Springs, which takes it across central and remote Australia, from Ceduna in the south to Bourke in the east and into remote Queensland. Meanwhile, the Top End Bush Broadcasting Association (TEABBA) brings WOMADelaide to around 30 remote communities in the Top End, and the QRAM Black Star Network takes it to 13 remote communities in Cape York, the Gulf of Carpentaria and outback Queensland.

"There's nearly always performers from those places at the festival. This year the people of Elcho Island off the coast of Arnhem Land were able to hear Gurrumul's performance – that's where he's from."

The team now has six indigenous members. "We're proud to have a genuine team of black and white working together, bringing community

and indigenous radio together in a way that rarely happens," says Deborah.

"We're building the team to be as diverse as the festival. One year, we could speak 13 languages, which meant we could speak to nearly every WOMADelaide performer in their own language. Moments like that really drive home the benefits of diversity."

ON THE STREET

Andrew Thorp is Specialist Program Director at Melbourne's gay and lesbian station JOY94.9. He travelled to Sydney as Executive Producer of his seventh Mardi Gras broadcast in March. Each year, the team positions two anchors in vantage points above Oxford Street and places three commentators in the thick of the action, interviewing crowd members and floats. From 7pm, a four-hour broadcast of the Mardi Gras parade goes live on JOY 94.9 and up to 15 other stations through the CRN feed.



Live on site at WOMADelaide - photo Deborah Welch; Kasey Chambers & Kevin Walsh in Tamworth; WOMADelaide crowd, 2011 - photo Micheal Smith



French hip-hop star Fefe at WOMADelaide 2011 - Photo Micheal Smith

"Mardi Gras is the most visible pride event in Australia so it's critical we're there," says Thorp. "Our mission statement is to be a voice for lesbian and gay communities, to break isolation, and to celebrate our cultural achievement and pride. Mardi Gras hits these goals for us in one great night."

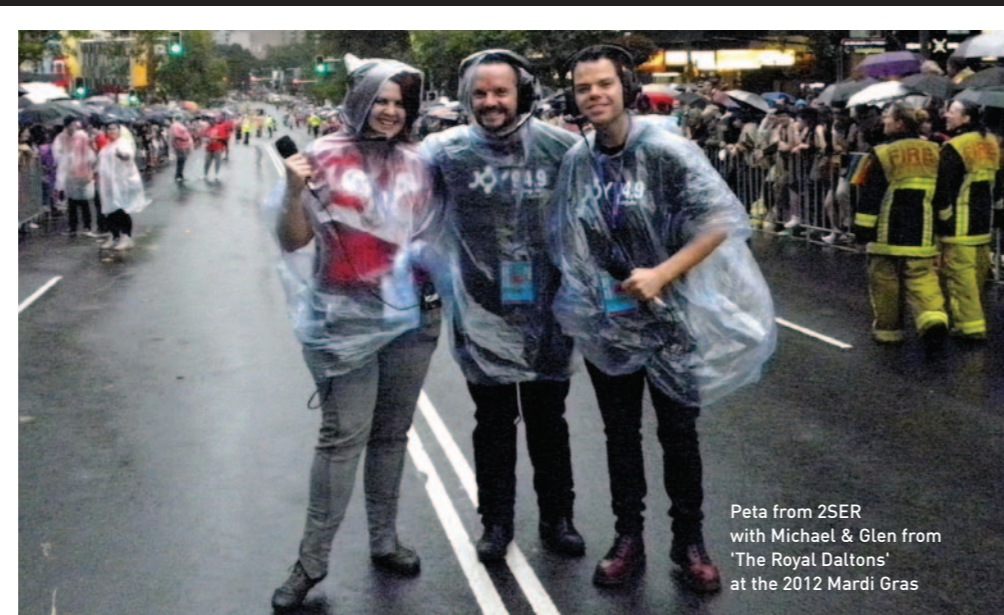
Showcasing the diversity of the community is a priority says Thorp. "Mainstream media has a particular focus and doesn't represent Mardi Gras' diversity. But we do. People may think there's no-one else like them out there, but we show there is."

CRN distribution means the broadcast reaches the gay and lesbian diaspora in rural and regional Australia too. "We like to imagine teenagers at home with no way to connect with a transistor radio under their pillow! In this way, it's about mental health. Saving lives as an important part of what we do."

It's also about translating that special Mardi Gras sense of celebration to listeners. "We choose experienced broadcasters who think on their feet and are expressive. The coverage needs atmosphere communicated by things like background noise to keep people engaged."

FROM THE HALL

The award-winning Good Morning Country show is broadcast nationally through CRN by a different country music buff each weekday from 5AM. When the 10-day Tamworth Country Music festival hits in January, they join up for an action-packed week of broadcasting from Tamworth.



Peta from 2SER with Michael & Glen from 'The Royal Daltons' at the 2012 Mardi Gras

Proceedings kick off at the Tamworth Regional Entertainment & Conference Centre (TRECC) with a broadcast of the Starmaker Awards. Or, as presenter Kev Walsh calls it: "Australasia's richest talent search".

After the awards the team retreat to the town hall to present GMC for the week, sprinkled by interviews with visiting country music luminaries. On the final Saturday the team return to the TRECC and conclude their coverage with a special five-hour live OB of the Golden Guitar Awards.

"The combined numbers of the CRN and CAAMA networks bring us to one million potential listeners," says Walsh. "That's pretty scary but it's also incredible to know we have that listenership out there. When we return

to the regular Good Morning Country show the phones run hot with people telling us how much they enjoyed it."

At this year's festival, the usual ABC country music show was missing in action. "CRN was the only live national broadcaster to bring the Golden Guitars Awards to the only people that matter – the audience," says Co-presenter Rod Thomas.

Encouragingly, meetings with the Country Music Association this year marked a turning point for the OB. "After our 'apprentice years' we feel like we've finally been accepted. They realised we're dead serious about our product and our broadcast improved as a result. We didn't have roller doors opening behind us or people interrupting our interviews!"



Pakistani tabla master Zakir Hussein interviewed by Seth Jordan at the 2004 WOMADelaide festival

it's essential for an OB. It means there's one cook, not 20. You need someone hearing what it sounds like to the listener, who isn't there, and transporting them to the festival. It's about balance, light, shade and flow, especially at WOMADelaide where the musical styles are so wildly diverse.

We want people to go on a fascinating ride, sampling the tastes, sights and sounds, without making them feel like they're missing out. Which is an incredibly fine line!

WHAT MAKES A COMPELLING OB? WE ASK DEBORAH WELCH, PRODUCER OF 13 WOMADELAIDE BROADCASTS.

Organisation! It can be very mad when you're used to a controlled studio environment. At an OB there are crowds, noise and new teams to work with. The presenters need to hold it together in an informed and clear way to avoid a cacophony.

A directive producer isn't a common model in community radio but



BY INVITATION

COMMUNITY BROADCASTING: THE CHALLENGE OF CHANGE



By → Peter Batchelor

President of the Community Broadcasting Foundation (CBF)

It's an exciting time to step into the role of President of the CBF, as technology convergence and the digital revolution continues to transform both the way we broadcast, and consume, media content.

Of course, this transformation isn't new to community broadcasting, or to the CBF. But being immersed within change often masks its effects and makes it harder to see where it is taking us. As community broadcasters we need to keep consciously engaging in this transformation at an individual broadcaster, station and sector level. To that end, the CBF, the CBAA, and other sector organisations are working to help the sector with the challenge of change that is upon us.

Right now, the Australian Government is considering how to adapt our policy and regulatory framework for media and communications. To help find a way forward, the government has established an independent Convergence Review as both a 'catch-up' and an attempt to adapt to 'change as a constant' through the adoption of a platform-neutral perspective. The CBAA is taking a leading role in

representing broad sector interests through its submissions to the review. These submissions have been a great opportunity to highlight the role of community broadcasters as prolific producers of local and Australian content, and to stress the need for that role to continue with more adequate resources.

There are both opportunities and dangers inherent in technological change. An area of urgent and practical concern is new receiver design. The fact that receivers are becoming increasingly mobile and multifunctional is a great opportunity. Our use of 'free-to-air' platforms is another expression of the values of diversity, access and equity to which we are committed. However many current mobile devices aren't designed to receive free-to-air content. We must ensure our services remain available to all audiences without charge and that technological change doesn't deepen the 'digital divide', with media services only available to those who can afford them. The CBAA has raised this important issue in its submission to the Convergence Review.

The sector is in the process of adopting new digital free-to-air and online platforms to complement our analogue services. We're expanding our

production practices to produce richer content that's accessible to audiences in new ways through podcasting, audio-on-demand and online streaming. In coming years we will need positive regulatory intervention to ensure a place remains for community broadcasting among the myriad content options on the internet, as well as increased Government support to ensure local and Australian perspectives prosper amid an increasingly globalised media.

I welcome the opportunity to help resolve these big, topical issues. In my view, the community broadcasting sector needs to promote its great core feature of *being the community* with volunteering at its heart. This sector is about people. People are trained, gain skills, make new friends, articulate their views, express their creativity and, incidentally, have great fun! Indigenous culture and languages are sustained, vision-impaired people hear news and information, migrants and refugees access programs in their own language, new music gets airplay and local news is reported. Language, culture and ideas flourish. All of this, and more, is how community broadcasting contributes to Australian society.

It's exciting and there's a lot to do. That's why I got involved.

“The ability to take elements of what you do on air and promote and publish it through other online and digital platforms.”

Chris Johnson, Manager, Amrap

The multi-platform future

After 2BOB Radio breakfast show presenter Wendy Rose finished a multimedia course at her local TAFE in Taree on the NSW 'Mid-North Coast', she decided to re-launch the community radio station's website.

“Before, we had people offsite doing it in a program no-one could access,” says Wendy. “Now, the website is based on a free and easy platform called Weebly”. Each week Wendy publishes YouTube videos from featured albums and helps presenters publish playlists on their pages.

For now, 2BOB may just be dipping its toes into the world of possibilities multi-platform publishing offers but Wendy says there's no looking back.

“There's absolutely no question it's allowing us to reach more people. People don't have to ring in anymore; they can see what's happening online. We'd like to do some streaming but we're not there yet. That will be next.”

“EVERYONE AGREES IT'S IMPORTANT”
 Jurgen Schaub is a Board member with Melbourne community stations PBS and 3MBS. He says multi-platform is a word that gets “thrown around” a lot but definitions vary.



Jurgen at WOMADelaide 2012.
 Photo by: Garry Havrillay.

“To me, single platform is FM or AM. Multi-platform, therefore, is everything that isn't traditionally broadcast over AM or FM channels. This would include digital radio and everything else we do on the internet like simulcasting, re-streaming, Twitter and Soundcloud.”

In this big multi-platform pot, however, Jurgen distinguishes between two different methods. The first is simply “broadcasting using different technology”, like streaming, audio-on-demand and video simulcasts. The second is online and social media platforms like Twitter, Facebook or blogs, which can help broadcasters engage with their community in more open and interactive ways.

Progress in the sector is “all over the place”, says Jurgen, with different stations doing different things at a pace that suits them. The one unifying thing is that “everyone seems to agree it's important.”

FINDING THE TIME

Time, or lack of it, is a theme that arises often when the sector discusses multi-platform. Volunteers work hard making great radio so creating multi-platform content in addition to that can seem daunting. However the benefits of multi-platform publishing are becoming clearer every day.

Chris Johnson manages the CBAA's Australian Music Radio Airplay Project (Amrap). He defines multi-platform as “The ability to take elements of what you do on air and promote and publish it through other online and digital platforms.”

Programs can build stronger bonds with existing listeners while attracting a new audience who may discover the radio program online. But where to find the extra time? Or ... the extra people?

Brigitte Dagg is Co-producer of All the Best, a 'storytelling hour' on Sydney's FBi Radio that uses a production team model to achieve more 'hands on deck'. All the Best uses Facebook, Twitter, Mixcloud and Vimeo to promote the show, says Brigitte, who admits that



Wendy Rose
 2BOB

while resources are always an issue, the show has gathered a team of enthusiastic volunteers and uses tools to automate online postings.

“We created a coordinator position to do our online marketing. We also use Hootsuite to schedule posts in advance if we can't do them manually.” The show's online content has helped it connect with a different audience from the radio

show, says Brigitte. “There are lots of people online who don't listen to radio. There's probably more of the former!”

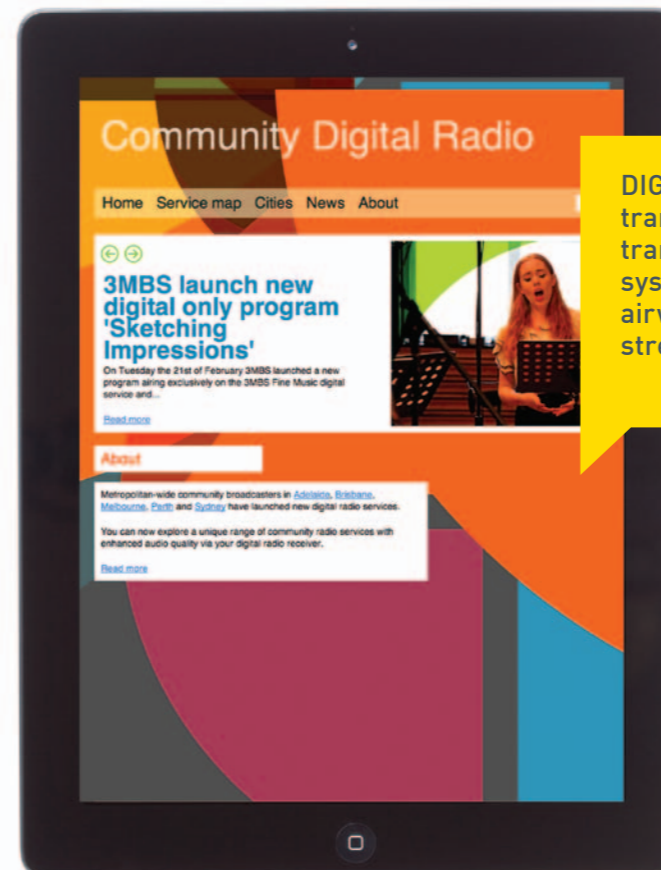
Wendy from 2BOB thinks online presence is “a must in this day and age”. 2BOB's use of video “adds another dimension”, she says, and keeps listeners interested.

While it's about the listeners, Chris points out multi-platform publishing can be satisfying for presenters too. “Until now, radio has been a transient thing – it's on air and then it's gone. Multi-platform allows you to capture, archive and republish elements of that on-air content, potentially forever. You're able to immortalise your show.”

This can really reward broadcasters' hard work. “In five or 10 years, broadcasters can show their friends, family and fans what they did. To me, that's the beauty of it. Knowing you've captured your efforts.”

SKILLS AT THE STATION

But is it realistic to assume broadcasters will want to master new platforms such as Twitter or



DIGITAL RADIO BROADCASTING (DAB+) is a new radio transmission platform which differs from AM and FM radio transmission. DAB+ utilises an audio compression encoding system called AAC+ to transmit a data stream over the airwaves. Digital radio receivers then translate this data stream to audio, text and (for some receivers) images too.

AUDIO STREAMING delivers live audio to a PC over the internet. The audio stream is buffered to the PC and, as the audio plays, the buffer is continually refilled and played out, creating a constant listening experience. An audio stream does not make a copy of the audio and place it on your PC.

EMBEDDED audio like SoundCloud, AudioCloud and MixCloud are websites with uploaded audio files. The audio can be played on a PC in a streaming format but the file can't be downloaded or copied. It can be used to store entire shows and the files can be inserted into websites and social media sites.

RESTREAMING or audio-on-demand refers to playing back stored or archived audio over the internet in a similar way to streaming. The audio needs to be uploaded to a storage site before it can be played over the internet.

PODCASTS are primarily used for spoken word content due to music copyright issues. A podcast is a small audio file that's delivered to a PC. The file can be played on a PC or transferred to a portable music device like an iPod.

restreaming? Especially given these are platforms they may not be experienced, confident or even interested in? According to Jurgen, it's about seeing what resources your station already has and networking with other stations to share knowledge.

"If there are people who enjoy Twitter or Facebook, that's probably the first step. Or, if you have geeks around who are into streaming media, try that. Or contact other stations doing something cool and say 'Hey! How did you do that?'"

Wendy says she finds her online duties personally rewarding. "It's a way my skills can help 2BOB get further along in the 21st century and I think that's what community radio is about. A place where people can share their skills."

Jurgen believes stations need to undergo a mental switch. "Stations have an AM or FM licence and that's wonderful, they should cherish it. But that's not what a station is about anymore. It's about the content and the people who make it. It's about ensuring that great content is readily available to as many people as possible."

Chris agrees a perspective shift is helpful. "Anyone who does radio because they like connecting with people should consider the potential of multi-platform publishing to create a greater connection, a stronger bond and a larger audience."

CBAA PROJECTS

The CBAA manages three key sector-wide projects that support sector development and stations moving into multi-platform content.

Digital Radio is established in the mainland capital cities and, by its



nature, is "multi-platform ready" meaning it is capable of simultaneously broadcasting audio, images and text over the airwaves. These digital broadcasts can be redeployed to listeners across multiple platforms, including online, web apps, iPad apps and as image or text streams embedded in stations' websites.

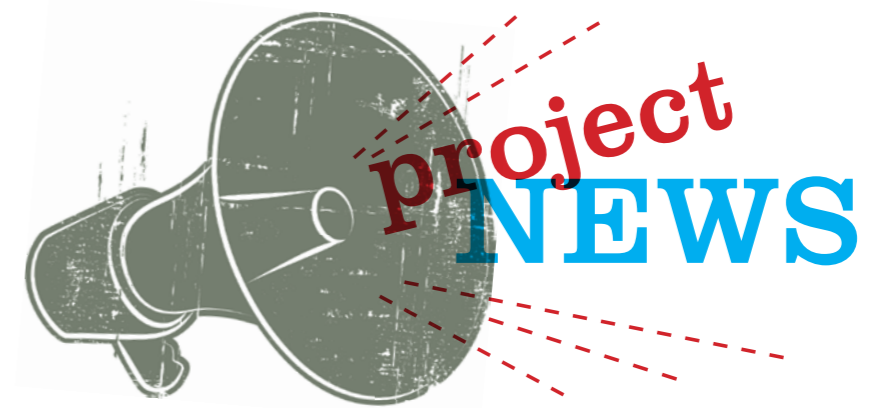
Because the content is already in a digital form, redeploying it across these platforms can be automated.

Alex White works for the CBAA's Digital Radio Project. Using digital radio, Alex explains that: "A current affairs program could broadcast the program's logo, an image for each of the major stories that day as well as images that represent the station generally, and a text feed with headlines."

The Amrap Project has developed Amrap Pages, a service available to all community stations in Australia. After stations are allocated their pages, they can be fully customised. When presenters list a music track or talk segment, the Amrap Page searches the internet and returns matching information, images and video for listeners to consume.

"It's a powerful way to walk into multi-platform content because it's so simple," says Chris. "Amrap pages are perfect for the broadcaster who doesn't want to spend too much time on multi-platform publishing."

Meanwhile, CBOnline has just launched DIAL – a dedicated community broadcasting app for iPhones that allows audiences to experience community radio from anywhere in the country, even if they're out of the transmission zone.



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)



ELECTRONIC PROGRAM GUIDE DEVELOPMENT

The Digital Radio Project is developing Electronic Program Guide (EPG) data for the 37 community digital radio services. The EPG system provides program related images, text and schedule data for multi-platform digital broadcast purposes. To this end the project is working with stations to help them develop program image libraries that can be used to represent each station's program grid.

A number of stations have now held photo shoots or employed designers to develop image libraries. We think the results are looking great!

Developing and maintaining a consistent and dynamic visual identity remains a challenge for much of the sector – radio has never been famous for its good looks. However in the multi-platform environment broadcasters now inhabit, it is increasingly important for a visual aspect to be included as content is distributed. See www.radius.org.au

DIAL BRINGS COMMUNITY RADIO TO MOBILES

Advances in technology and the way we consume media have pushed the definition of community beyond geographic boundaries. Australia has hundreds of community radio stations that all enhance our national media and contribute to an inclusive, cohesive and culturally diverse society.

Now, with DIAL, you can tune in wherever you are!

DIAL is the dedicated community radio app for the iPhone and allows audiences to experience community radio from anywhere in the country, even if they're out of the transmission zone. Listeners can also use DIAL to interact with broadcasters through social media and station websites.

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



RADIO WEBPAGES MADE EASY

It's challenging enough making radio without having to maintain a web page too! To address this, Amrap has created Amrap Pages (formerly AirNet) to provide community radio stations and program makers with maximum online promotion for minimum effort.

Every program maker can now apply for a free Amrap Page. You can customise it with your program info and playlists and link it to your station website. Every time you list a music track or talk segment on your Amrap Page it will search the net and return matching info, images and videos. Your listeners and fans can then view the online content you've selected on your Amrap Page.

You can also use Amrap Pages to easily promote your radio program on Facebook and Twitter and to generate APRA reports. Hundreds of program makers from seven test stations are successfully using Amrap Pages. Now it's your turn to get your own!

Every community radio program can apply at www.amrap.org/pages

Amrap will seek station management approval before activating Amrap Pages for individual programs. Please feel free to promote Amrap Pages to all your program makers.

ACROSS THE sector

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.

RPH TALK CLEAN ENERGY

Talking Clean Energy is an engaging new series of 30 radio segments broadcast across Australia on the RPH Australia radio reading network.

The segments outline a range of climate change and clean energy-related issues from the science of climate change, to the Government's plan to transition to a clean energy future. It also looks at how Australian households and businesses can reduce carbon emissions. See the RPH website: www.rph.org.au

NEMBC LOOK AT 'HARD' CULTURE

'Hard' culture was examined at the Champions of Multiculturalism annual conference of the National Ethnic and Multicultural Broadcasters' Council (NEMBC).

Held in Launceston, 100 plus community broadcasters enjoyed speeches from Senator the Hon. Kate Lundy, the Hon. Cassy O'Connor and Launceston Mayor Albert Van Zetten, before delving into hard culture.

Hard culture is the advocacy and political change required for multiculturalism to thrive, where 'soft' culture – like customs, food and music – is great for celebration and identity.

Keynote speaker Professor Ghassan Hage said, "A white state with multicultural policies is hardly an achievement ... we can't be satisfied with a state that only funds multicultural programs.... aim for a state in which every policy is multicultural".

NEMBC Executive and Policy Officer Russell Anderson said, "Conference successes were eChamps and Awards, good food, some excellent Fijian dancers and lively disco-dancing. Best, however, was the stimulating debate and advocacy for hard culture."



John Martin receives the Michael Law Award

NEW PRESIDENT AT CBF

Peter Batchelor has replaced John Martin as the new President of the Community Broadcasting Foundation (CBF).

Peter brings a strong background in public policy and governance with a political career spanning 21 years as a member of the Victorian Parliament and 11 years as a Minister in five portfolios including Minister for Victorian Communities / Community Development and Minister for Arts.

Among Peter's achievements is his assistance to volunteer-based organisations and social enterprises, his management of the Community Support Fund, and his oversight of the Arts grant program.

The CBAA marked the commitment of Peter's predecessor, John Martin – who contributed 20 years of service to the CBF – with the Michael Law Award at the CBAA Conference.

CMA CONFERENCE IN MAY

The Christian Media Australia (CMA) annual conference is Australia's premiere conference for Christian broadcasters. Speakers at the Connect 2012 conference will include: American fundraising guru, Todd Isberner; pioneer in media research, Dr. Arnie Cole; and General Manager of KSBJ in Houston, Texas, Tim McDermott.

Connect 2012 will also feature workshops, music, social events and new development launches. It will be held from 9-11 May in Surfers Paradise. First time attendees can access a special rate. Go to www.christianmedia.org.au

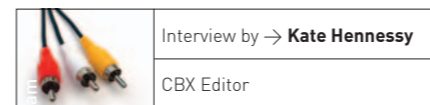
AICA ELECTS NEW BOARD

In November 2011 a new Board was elected to spearhead the strategic direction and governance of the Australian Indigenous Communications Association (AICA). The new AICA Board of Directors is: Tiga Bayles, Chairperson; Lloyd Wyles, Deputy Chairperson (TAIMA); Trevor Tim, Treasurer (BBM Cairns); Sandra Brooks, Secretary/Public Officer (107.1fm Mittagong); Brett Leavy, ICT Rep (NIRS); Patrick Heenan, Remote Rep (IRCA); Gilla McGuinness, Radio Rep (3CR Melbourne); Donna Odegaard, Print Rep (Radio Larrakia Darwin); Annette Victor, ICTV Rep.



GETTING THE MESSAGE ACROSS

"First Nations' media is an essential service and the first port of call when it comes to the Government's Closing The Gap strategy."



In 1981, Tiga Bayles and his mother had just 10 minutes on air each week at Sydney's 2SER radio. By 1982, Tiga had mastered the panel, got his own black music show and become a strong advocate for First Nations' media.

Thirty years on, Tiga is CEO of Brisbane Indigenous Media Association (BIMA) which incorporates 98.9FM and its Registered Training Organisation, Triple A Training. He is President of the National Indigenous Radio Service (NIRS), Chair of the Community Media Training Organisation (CMTO) and Chair of the Australian Indigenous Communications Association (AICA). Tiga also presents daily morning talk show, 'Let's Talk', on 98.9FM.

HOW DID YOU START IN COMMUNITY BROADCASTING?

My mother Maureen Watson went to Alice Springs in the early '80s for a conference and heard CAAMA radio*. She came back to Redfern and said "Tiga, you've got to see these blackfellas at Alice. They've got their own radio programs. I'm going into community stations to tell them we're part of this community and we want airtime. You come with me."

HOW DID IT EVOLVE FROM THERE?

During the early '80s nine new community radio licences were issued to stations such as Skid Row and Radio

Eastern Sydney. The Skid Row mob offered us 10 hours a week for the Redfern community. I was working with touring bands then – *Us Mob, No Fixed Address, Warumpi Band* – so there were young people around who were keen to learn about broadcasting. That led to our own station called Radio Redfern – now Koori Radio. It was an exciting time.

WHAT'S THE ROLE OF INDIGENOUS MEDIA?

To inform, educate, entertain and promote our own issues. To articulate our own history, experience and identity. First Nations' media is an essential service for everyone – the dominant



culture too. I get calls every week on 'Let's Talk' from listeners using our terms like 'First Nations' people', saying this media is their best opportunity to learn, engage and connect with us from an environment where they're comfortable.

YOU BECAME PRESIDENT OF AICA LAST NOVEMBER. WHAT ARE ITS IMPORTANT DIRECTIONS?

We must represent the membership properly and advocate effectively for more appropriate funding for our sector. One of AICA's roles is to represent First Nations' people in the digital rollout – our people need the same services as other Australians. We need to interact and engage with other advocacy bodies like the CBAA and the NEMBC**. AICA is currently undergoing a restructure that will see the employment of a new CEO and an Office and Membership Services Manager.

AICA'S BIGGEST CHALLENGES?

Getting government to realise that First Nations' media is an essential service and the first port of call when it comes to their Closing the Gap strategy. They have an opportunity with our national network of radio stations to reach people on the ground. We need to convince funding bodies to put some of the money they're already spending into First Nations' media.

* Central Australian Aboriginal Media Association
 ** National Ethnic and Multicultural Broadcasters' Council

Station Census

COMMUNITY BROADCASTING



By → **Stephen Hahn**
CBOOnline Manager

The results of the sixth Community Broadcasting Station Census are in and two main themes have emerged. First, the community radio sector is delivering 'more for less'. Second, the challenges for regional and rural stations are greater than their metropolitan counterparts.

The census, conducted every two years by the CBAA's CBOOnline Project, was outsourced to research agency McNair Ingenuity for the first time in 2011. It delivers a snapshot of the community radio sector covering programming, program sources, finances, staffing, volunteers, subscribers, sponsorship, training and technology.

The census information is invaluable in helping the sector to remain relevant and continue to thrive. Its role is to pinpoint aspects of the sector that require attention in order to help its future growth.

The results apply for the financial year 2009-2010 meaning this is first census since the global financial crisis.

'MORE FOR LESS'

The census indicates that despite cuts to income the community broadcasting sector, overall, has delivered 'more

for less' by investing in equipment and technology and by continuing to engage actively with communities. In some cases the sector has increased the services it provides.

Community radio stations continue to broadcast specialist programs to diverse audiences and during the census period, there was more Australian music on air than ever before. Impressively, the sector achieved all of this with less money. Stations in rural and regional areas cut spending accordingly but despite this maintained high quality programming practices in a challenging environment.

REGIONAL AND RURAL

Regional and rural community stations lost the most income during the census period and were not as resourced as metropolitan stations with regard to technology and equipment. Stations in these areas cut spending accordingly but, despite this, maintained their programming practices in a financially challenging environment.

The census highlights the different experience for broadcasters in rural and regional areas. It confirms regional and rural stations are working with less technology and less online presence to engage their communities and gather financial support than some of their metropolitan counterparts.

→ THE CENSUS ALSO REFLECTED THE VIBRANCY OF THE SECTOR IN SEVERAL KEY AREAS:

→ WE ARE GROWING

The sector grew by 11 stations. Excluding Remote Indigenous Broadcasting Services (RIBS) there were 288 community radio stations fully licensed and operating in the 09-10 financial year.

→ VOLUNTEERS POWERING RADIO

19,323 volunteers worked across a range of activities in community stations during the census period. Assuming each volunteer worked four hours a week at an average hourly wage of \$30 those volunteers are worth over \$2.5 million per week to the sector. Wow!

→ A CONSTANT LOCAL AND VOCAL COMPANION

Most community radio stations broadcast 24/7, and stations broadcast (on average) for 167 hours out of a possible 168 hours each week. Not only are stations broadcasting 24/7, their commitment to servicing local communities with relevant content remains high. 72% of all broadcast time was local content and, on average, 53 individuals or groups received Community Service Announcements each week.

→ GETTING OUT AND ABOUT

Stations are out and about in their communities with almost 60% of stations regularly staffing stalls at community events and over 80% running community-based fundraising events like concerts, gigs and trivia nights.

→ COMMON CONCERNS

Most stations conducted strategic planning sessions and ranked priorities and concerns in a very similar pattern to each other. Achieving financial stability and maintaining community support ranked as the two biggest challenges.

→ WE ARE SOCIAL

Approximately 75% of stations have started using social media in some way to engage with their communities. Indeed, 91% of stations have a web presence and 57% of these websites are less than five years old.

→ SEE MORE DETAIL

The Community Broadcasting Station Census: Survey of the Community Radio Sector is available at www.cbonline.org.au.

288
community radio stations fully licensed and operating

19,323
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\$2.5m
what volunteers are worth to the sector each week

72%
of all broadcast time was local content

167 hours
the average time stations broadcast each week

91%
of stations have a web presence

75%
of stations have started using social media in some way





REINVENTING
RADIO WITH

IRA GLASS

By → **Eliza Sarlos**
Host and Co-Executive Producer,
All the Best, FBI Radio

In January Ira Glass, host of radio program *This American Life*, toured Australia with a stage show called *Reinventing Radio*. Not since the first staging of *War of the Worlds* has there been a more eagerly awaited stage appearance by a guy who makes radio. But why?

The hugely popular *This American Life* is produced at Chicago Public Radio. It's broadcast at more than 500 radio stations globally, including Radio National in Australia, and it consistently draws the biggest iTunes audience of any radio show's podcast. *This American Life* is universally adored for the way it places ordinary people at the centre of extraordinary tales, exploring ideas, points of view and

experiences we rarely hear elsewhere in mainstream media.

On stage Ira told the audience that when starting *This American Life* in 1995 he had wanted a show that followed the same progressive values of the public radio shows he listened to but with one exception – make it fun to listen to.

This American Life does just that. Take toxic assets, for example. A pretty tedious financial topic. Not for *This American Life* who dedicated an entire program to the toxic asset they bought and named 'toxie' - made up of 2000 mortgages all over America. When the show tried to find some of the homeowners of these mortgages they uncovered a mortgage fraudster, met another toxic asset owner trying to decide who to sue, and then, well, 'toxie' got sick and they tried to work out why. What made the episode so great is that we meet the people that live the headlines, we're guided through

the action behind the dry topics, and we experience it too. It's an approach taken for all episodes of *This American Life* – and it works.

At a time when 'real journalism' is being suffocated by opinion and commentary, a show like *This American Life* breathes amazing life back into journalism. It distinguishes itself from almost everything else out there because human narrators are at the centre of its stories, presenting fact-based information while also being actual real-life people.

This American Life offers an alternative to the traditional media that's losing audiences by the second. It creates an environment in which to tell passionate, engaged and compelling stories. It engages with its audience and the issues that affect them. And it does it well. In many ways that's exactly what is so important about Community Radio in Australia too.

CBAA RESPONDS TO THE Convergence Review

By → **Kath Letch**
CBAA General Manager

The Convergence Review is an independent review established by the Australian Government to examine the policy and regulatory frameworks that apply to the converging media and communications landscape in Australia. The review is examining changes created by the convergence of technologies and media content delivery, and anticipates significant policy and regulatory reform.

The review has released a framing paper, discussion papers and an interim report and the CBAA has made two submissions during the consultation process. The CBAA submissions raise issues relevant to community broadcasting from a broad sector perspective.

In response to the Convergence Review framing paper the CBAA's submission:

- Supports a policy framework that enables a free and diverse media
- Argues that the role of community broadcasting should be clearly articulated and affirmed in any new legislation
- Outlines the history, development and role of the community broadcasting sector
- Argues that, as a guiding principle, Australians should have access to a diversity of media services, views and information and should also have the opportunity to participate in producing that diverse content
- Stresses how important it is for the Australian community to have access to Australian content and also to locally produced content relevant to local communities

The review's interim report proposes reforms to the frameworks that underpin Australia's content and communications industries. The CBAA agrees the pace of change in convergence processes will continue and that a revised policy and regulatory framework will need to be flexible and adaptable to suit the contemporary and future media and communications environment.

In response to the Convergence Review interim report the CBAA's submission:

- Argues that regulation needs to support public interest outcomes
- Acknowledges that content across multiple platforms is required and expected by Australian consumers but that this does not necessarily mean content is actually 'platform neutral' or 'technology neutral'. Hence, the term 'multi-platform' may be more accurate
- Following on from this, outlines that content must be produced and assembled in specific ways for multiple platforms because different technology platforms have specific characteristics that to some extent define the user's experience and interaction
- Indicates a concern to ensure community broadcasting outcomes on multiple platforms
- Articulates the importance of free-

to-air radio and television broadcast services that do not incur data delivery costs or require the user to pay for content

- Argues that regulation should ensure delivery of services to a mass audience on a spectrum efficient basis
- Supports the integration of broadcast technologies in mobile devices such as tablets and smart phones
- Argues for the efficient use of spectrum as a valuable public resource in the broadcast and telecommunications industries, and that the government should ensure maximum public benefit in spectrum usage
- Reinforces the role of community broadcasting in providing local and diverse media services that support cultural development

The Convergence Review final report is now due for release. No doubt the process of examining policy and regulatory frameworks will continue for a lengthy period and will inevitably result in change. It will be critical for the CBAA and the community broadcasting sector to remain engaged with this process and to continue arguing for local community media services that deliver high levels of locally produced and culturally relevant content.

For more information on the Convergence Review go to:
www.dbcde.gov.au/digital_economy/convergence_review

The full CBAA submissions are available at:
www.cbaa.org.au/Convergence_Review

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STATION STATION



By → **Danny Chifley**
CBAA Administrative Assistant

Every year the CBAA Conference attracts both newcomers and veterans to the event. People come from all over Australia with different conference goals – from putting names to faces, to sharing valuable lessons with other community stations, to brushing up on topical issues.

CBX spoke to a first-time attendee, Joy Taylor, and to 'seasoned campaigners', Bevin and Ann Brown, to hear about their experience of the premiere event on the community broadcasting calendar.

Joy is Chair of the Board of 8CCC in Alice Springs. She came along to the CBAA Conference for the first time in 2011 with a list of boxes to check.

"I came with a list from the 8CCC Board of things to do and presenters to contact to help us develop our station," says Joy.

"I'm happy to say I returned with a tick against everything! It was so great to join a gathering of people so passionate about community broadcasting. I put names to faces, asked questions and got friendly, helpful responses. I also got some hands-on time in the media lab, and heard current information across a range of issues."

Joy says her highlights were meeting other staff and volunteers from rural and regional stations. "That, and simply soaking up the atmosphere and tapping into the passion and enthusiasm that runs through the community radio sector. On a more personal note, it was fantastic to be a participant rather than be on the organising side!"

Bevin and Ann Brown are from Opal FM in Lightning Ridge in the far northern outback of NSW. The couple are veterans

of the CBAA Conference and have attended regularly since 1997.

"Bevin and I have had great experiences at previous conferences," says Ann. "We always bring back valuable information and insight to our volunteers."

Ann agreed with Joy that the best part is meeting volunteers from other stations. "We confer and swap experiences on how we all run our stations. The last few conferences we've attended were leaning towards the younger sector, which isn't a bad thing. We hope the younger generation will get more involved in community radio."

"The conference is not only a learning experience, it's also a chance for us to have a holiday and catch up with old friends. We've made friendships through the conferences that exist to this day."



Joy Taylor at the CBAA conference



CBAA conference - Plenary Session 2

radio days



BINJANG COMMUNITY RADIO LAUNCHES

Binjang Community Radio in Wellington, NSW, saw the culmination of nearly four years of hard work by local volunteers with the launch of its station on January 26 2012.

"Our official opening generated great excitement among the local community," says Binjang Secretary and Treasurer, Terry Hoffman. "We feared no-one would turn up because of the rain but the sun came out and over a hundred people came. Many became station members and we had numerous enquiries about presenter training. It was a top day!"

The organisation formed in 2008 with the aim of providing Wellington with a local voice. "Several of us had experience in small business but none of us had radio experience," says Terry. "It was the start of a steep learning curve. We wrote a constitution, registered as an association and began the application process. Simultaneously, there was a very active fundraising sub-committee working to finance the operation."

2YYY in Young pitched in to help Binjang with technical aspects such as studios and transmission.

"We're now pumping out the signal from the summit of Mt. Wellesley," says Terry. "The sound quality is better than expected, potential sponsors are contacting us daily and we're effectively reaching our local community."



2MAX FM LAUNCHES

2Max FM in Narrabri celebrated the official opening of its brand new premises on February 25 2012.

Over 1,800 hours of voluntary work by 2Max FM members and civic-minded Narrabri Shire citizens transformed what resembled a tin shed into a modern broadcast studio facility with modern equipment and amenities.

"The committee is very proud of what we achieved and hopes all community members will share in this great asset for the Narrabri Shire," says Station Manager Angelia Frew. "Our mission is to involve and be involved within our community to provide excellent service and programs. To this end, 2Max FM will keep promoting our Shire to all 2Max FM listeners by supporting local NFPs and encouraging community members to participate."

SYN AWARDS

THIRTY-SEVEN YOUNG PEOPLE WERE RECOGNISED FOR THEIR OUTSTANDING CONTRIBUTION TO MEDIA AT THE ANNUAL SYN AWARDS ON FEBRUARY 20 2012.

The event had a 'welcome to the media jungle' theme with 'wild' attendees donning their jungle best. The Minister for Youth Affairs, The Hon. Ryan Smith, Deputy Lord Mayor Susan Riley and Adam Bandt MP attended the event.

"There's always so much happening at SYN so our awards are a great chance for us to stop and reflect on the amazing contributions from our volunteers over the year," said SYN General Manager Tahlia Azaria. "Not just the people with the microphone or the camera but those who put in many hours of work for a five minute segment; the people who think big and push SYN further; the people who really go above and beyond."

"This year I had the privilege of honouring two very special people: Georgia Webster and Sam O'Reilly. They contributed so much to SYN and it was great to thank them for their tireless work, not just for us, but for the sector overall."

SYN provides media training and broadcast opportunities to over 1,000 young people each year and has launched the careers of hundreds of content creators in its 11-year history.

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An Amrap Page inserted into Triple R's website.

The screenshot shows the Triple R website's 'PROGRAMS' section. The main heading is 'PROGRAMS'. Below it, the 'Breakfasters' program is featured, with hosts 'Fee B-Squared, Ben Birchall and Jess McGuire'. A calendar for September 2011 is visible, with the 5th highlighted. A playlist for Monday 5/9/11 6am-9am is shown, listing tracks like 'SAND PEBBLES - Because I Could', 'THE KILLS - Baby Says', and 'LAURA JEAN - So Happy'. The 'LAURA JEAN - So Happy' track is highlighted with an Amrap Page, which includes a photo of Laura Jean, a Wikipedia-style bio, and a YouTube video player. The video player shows Laura Jean playing an acoustic guitar. On the right side of the page, there are several promotional banners: 'LISTEN LIVE Streaming Now Far And Wide', 'ON-AIR HIGHLIGHTS', 'ALBUM OF THE WEEK', and 'TRIPLE R NEWS'. The left sidebar contains navigation links like 'Home', 'Programs', 'Program guide', 'Highlights', 'Podcasts', 'Presenters', 'Audio Archives', 'Proposals', 'Streaming', 'What's going on', 'Sponsorship & Promotions', 'Music', 'Subscription', 'Subscriber discounters', 'Shop', 'About RRR', 'Contact us', and 'Radiothon'. There is also a search bar and a subscriber login section.

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www.amrap.org/pages