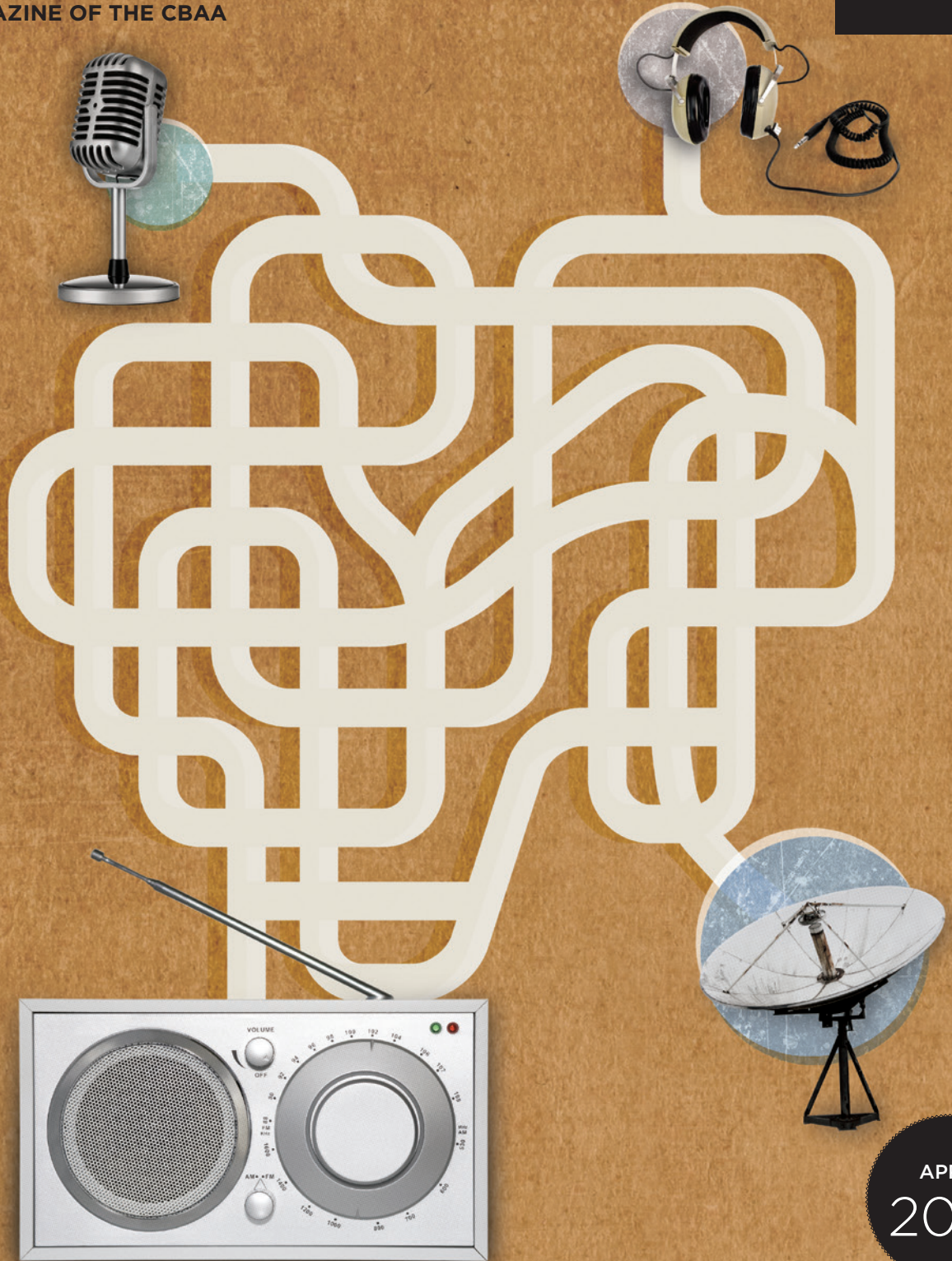




THE MAGAZINE OF THE CBAA



COMMUNITY
BROADCASTING
ASSOCIATION OF
AUSTRALIA



APRIL
2016

6 WAYS TO RAISE FUNDS FOR YOUR STATION • CBAA COMMUNITY RADIO AWARDS OPEN NOW
ELECTIONS & COMMUNITY RADIO • RESPONSIBLE REPORTING ON DOMESTIC VIOLENCE

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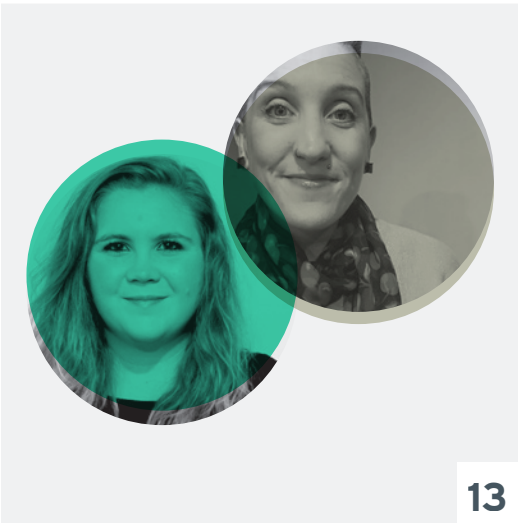
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PRESIDENT'S COLUMN PHILLIP RANDALL

Welcome to a brand new year in community broadcasting, and my first issue of CBX magazine as the CBAA's President. I'm thrilled to serve you in this role, and along with the rest of the board am ready for another big year for our sector.

Community radio continues to play a crucial role in providing a voice for communities not serviced by other broadcasters. It's this that unites us all. Our work to provide local content to communities across the country and contribute to media diversity overall is important in this respect. As is the role that community radio plays in providing opportunities for participation in free-to-air public broadcasting. This work is about the communities we operate in, and each day we're not only reflecting, but making a valuable contribution to our country's open society, strong democracy and vibrant culture.

With this in mind, the CBAA's role in creating a healthy environment in which community broadcasting can thrive is as important as ever. Recently, we have seen changes to broadcasting legislation to support the roll out of digital radio to regional Australia. We are continuing to work to ensure that this support is reflected in the Federal Budget scheduled for May and that it continues throughout the election year. We are also actively involved in sector issues such as the CBF review. For more information on matters like this, I'd encourage you to check out the Sector Leadership section of the CBAA website.

This year, we will again have the opportunity to celebrate our sector's best stations, programs and community broadcasters at the national CBAA Community Radio Awards. Check out page 20 for an interview with 2015 Outstanding Volunteer Contribution winner Susan 'Del' Gordon, and see the CBAA website for information on entering this year's awards - entries are open now!

As your peak body, your feedback is important to us as we seek to represent your interests and provide sector leadership. We're listening, and are very pleased to see in the 2015 Member Survey that the number of members who are extremely satisfied with the CBAA has grown. We are also using the research to identify areas where we can improve our delivery of services to support stations even more in the future. See page 14 for more details.

I would also like to take this opportunity to welcome Anne Frankenberg onto the board to fill a casual vacancy. Anne's brings a wealth of experience in management, fundraising and the Arts and will I am sure make an invaluable contribution in this role.

Finally, I want to encourage all community broadcasters to keep in touch with the CBAA. Our staff are available to help you with all manner of information and services, ranging from advice on governance and Codes of Practice issues through to helping your station save money. Call on 02 9310 2999, email office@cbaa.org.au and check out www.cbaa.org.au for more information.



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cbaaUPDATE

By Jon Bisset, CBAA Chief Executive Officer

IT'S A NEW YEAR AND WE HAVE SOME REALLY EXCITING PROJECTS UNDER WAY AND COMING UP THIS YEAR, ALL SUPPORTING OUR WORK TO CHAMPION COMMUNITY BROADCASTING.

On the airwaves, you can hear our collaborative special event and festival broadcasts across the year. In 2016, this has included Tamworth Country Music Festival, ethnic stations' project Unity In Diversity in February and a slew of events in March including Mardis Gras, International Women's Day, Earth Hour, and the National Folk Festival over Easter. Thanks, as always, to the stations that come on board with our Community Radio Network to make these special broadcasts happen.

We're also working with a number of stations to help them manage their station websites and enjoy the opportunities that come through promoting their content through web, social media and mobile phones. Our new Radio Website Services Premium service is now giving stations

affordable access to a suite of online tools purpose built for community radio. They're easy to use, meaning that even those with limited IT skills can create and maintain a great station website. It's exciting to see stations flourishing in this area - check out page 13 of the magazine for more.

In the coming months, the CBAA will launch the new National Listener Survey. The new survey program will pair best learnings from the past decade with exciting new developments. This will mean new reporting formats and more affordable research packages for stations.

You can also expect to hear from us about a review of the Community Radio Broadcasting Codes of Practice. Preparations have begun and we're looking forward to working closely

with all of you in the sector as part of this process.

Finally, we're excited to announce that our 2016 CBAA Conference will take place in Melbourne from 10 - 12 November. Pop the dates on your diaries and sign up to our eNews at www.cbba.org.au for updates and registrations.

Remember, the CBAA is here to provide you, community broadcasters, with support, advice and information. If you're interested in our festival broadcasts, thinking about a new station website, want to find out more about listener research or the Codes of Practice Review, or would be interested in how else we can help you, please get in touch. We also want to hear from you - don't forget to share your station's news with us at office@cbba.org.au.



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STUDER
by HARMAN

REPORTING DOMESTIC VIOLENCE RESPONSIBLY

By Terrie Ferman

IN AUSTRALIA, ONE WOMAN DIES ON AN ALMOST WEEKLY BASIS FROM DOMESTIC VIOLENCE.

OVERWHELMING, THE PERPETRATOR IS A MAN PREVIOUSLY KNOWN TO THE WOMAN.

Domestic violence has tragically been with us for a long time. Finding solutions has consistently challenged legislators, police officers, women's refuges and the community. Rosie Batty's time as Australian of the Year in 2015 further highlighted this issue. There appeared to be a galvanising of government and community commitment to dealing with domestic violence.

The crucial role of the media in combating this issue was recognised by the Minister for Women, Senator the Hon Michaelia Cash:

"Media have a very powerful and unique role to play in bringing attention to the issue of domestic violence and in driving the cultural change that is required to see it reduced and ultimately eradicated."

In 2015, the CBAA made a commitment alongside other media to the responsible reporting of these crimes. Turning this commitment into actions can be achieved through implementing guidelines developed

by Our Watch, an organisation that exists to 'end violence against women and their children'. Respecting these guidelines will create reporting that is accurate, sensitive to the safety and feelings of survivors, and educative of the general public about the causes and consequences of violence.

Here, we provide an introduction to some of these guidelines and encourage all community broadcasters to review them in full on the Our Watch website.


First, it is important for media makers to understand the nature of domestic violence. According to Our Watch, domestic violence usually refers to acts of violence that occur between people who have, or have had, an intimate relationship; who are in a family relationship; or who are in a domestic setting. It can be criminal or non-criminal. Actions may range from physical violence to controlling finances.

All reported information around a domestic violence story needs to

be accurate. This includes using the term 'domestic violence'. Terms such as 'volatile relationship', a 'bashing', a 'domestic disturbance' etc., can take away from the fact that a crime is being reported. Using the correct term can, over time, alert the public to the seriousness and frequency of domestic violence crimes.

It is also very important to protect the safety of survivors. Wherever possible, victims should be consulted about the content being reported. If this is not possible, any potential risk that might be attached to a story should be carefully thought through before being broadcast. When it is not possible or desirable to identify victims, they should not be reported in an impersonal way. Instead, use non-identifying personal details to humanise their story. Respecting the dignity of survivors is paramount as trauma may be experienced for some time, even years, after the event.

To provide a wider understanding of domestic violence, reports



should include the comments of as many relevant people as possible. Survivors, police, academics and community experts, such as those who run refuges for women, all have their perspectives to offer and can contribute to building a more comprehensive picture.

There may be legal limitations to what can be reported, for instance when children are involved or a protection order is in place. Each state and territory has legislation around these issues.

When reporting on a domestic violence crime, statistics can be useful in making a powerful point and to put the story in a broader context, bringing facts to the public's attention and, hopefully, encouraging greater action.

While reliable data can be difficult to find (as domestic violence is underreported to authorities), Our Watch provides excellent resources to inform broadcasters. They have an open-source approach to sharing their audio and other resources.

Consider how data might build on your story. For example, how many people know that the groups of women who are more likely to be victims of domestic violence are those from Indigenous or migrant backgrounds, have a disability or live in rural areas? How aware is the community of how disastrous the effects of domestic violence are for individuals, their families and the community? Physical, mental, and economic wellbeing can be impacted. In the longer term, domestic violence can lead to homelessness. In the worst cases, people die.

Finally, all reports of domestic violence should include contact details where people can get assistance if they or anyone they know is impacted by domestic violence:

If you or someone you know is impacted by sexual assault or family violence, call 1800 RESPECT or visit www.1800RESPECT.org.au. In an emergency, call 000.



The full
Our Watch guidelines
are available at
www.ourwatch.org.au

GETTING THE MESSAGE ACROSS



ANNE FRANKENBERG

CBAA BOARD MEMBER AND FORMER GENERAL MANAGER AT 3MBS

How did you get your start in community broadcasting?

While I had done on air spots on community radio in various roles I've had, my real start in community broadcasting was to start managing a station! The broadcasting aspect was new, but it has been a fantastic learning curve, and I've loved getting to know the sector better.

What do you think community broadcasting services contribute to or offer Australian communities?

They offer more choices, a chance for voices and artistic talents to be heard which may not otherwise be, and a chance to connect with others

in a community of like-minded people. I know that many of the volunteers at 3MBS value hugely the friendships they've formed as well as the chance to share their musical passions.

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

Staying on top of technology changes with limited resources in a very dynamic environment. It's a bit like being in a hamster wheel that's also doing sideways loop-the-loops.

And the biggest opportunity?

The fracturing of the mainstream media. Niche is becoming important,

and community radio does niche so well. As we become global, we increasingly value the local.

What's been your proudest community radio moment?

The 3MBS Marathons, in which 70 Melbourne fine musicians and 120 3MBS volunteers share an entire day of live and broadcast music-making focused on one composer as an annual benefit event. It's an event that only a community fine music radio station could bring off, it plays to our strengths, and it binds together the 3MBS community and the local fine music community in an exultant final standing ovation!

What you need to know about elections and community radio

Joel Pringle, CBAA

IT'S AN ELECTION YEAR AND IT'S IMPORTANT THAT COMMUNITY RADIO STATIONS UNDERSTAND THE GUIDELINES AROUND WHAT THEY CAN AND CANNOT BROADCAST DURING ELECTION TIMES.

EQUAL ACCESS

If your station chooses to broadcast any election matter during an election period, you must give all parties contesting the election a reasonable opportunity to have election matter broadcast during that period. You are not required to broadcast material for free.

BLACKOUT PERIOD

Broadcasters are prohibited from broadcasting state or federal election advertisements from the end of the Wednesday before the polling day until the close of the poll on polling day. This does not apply to online services and print media.

KEEP RECORDS

At all times you must also keep a record of any news, statements, commentaries, discussions, etc. that relate to political matters or current affairs. These must be kept for six weeks from broadcast, or 60 days if a complaint has been made about it, in a format approved by ACMA. During an election period, if you have broadcast political matters at someone else's request, you must keep a record of the name, address and occupation of the person (or the name and address of the principal office, if the person is a company) that requested it. These records must be kept for six weeks from the date of broadcast or until the election ends (whichever period is longer) and they must be given to ACMA if requested in writing.

REQUIRED ANNOUNCEMENT

During the election period, if you broadcast political matter at the request of another person, you must include the announcement of certain details, in the same language as the political matter. The candidate or political party is typically responsible for supplying these announcements. The announcement must include:

- The name of the person authorising and responsible for the political matter, along with the name of the political party, corporation, association, if relevant.
- The town, city or suburb where the political party, corporation or association has its main office. If none of those apply, it must be that of the individual authorising the material.
- The name of every single person who can be heard in the political matter.

Please note that exact timings and rules for elections vary state to state, so station managers and broadcasters should refer to the relevant state legislation.

For more on this and how you can make the most of your station's relationships with politicians, see the CBAA's Political Engagement Toolkit, available at www.cbba.org.au/politicalengagementkit or contact the CBAA's Policy and Research Adviser Joel Pringle on 02 9310 2999.



2016 **CBAA**
COMMUNITY
RADIO
AWARDS
entries open now

By Emma Couch

THE ANNUAL CBAA COMMUNITY RADIO AWARDS ARE ON AGAIN AND THE CBAA IS EXCITED TO INVITE ALL MEMBER STATIONS TO SUBMIT ENTRIES.

The CBAA Community Radio Awards recognise excellence in our sector and present an opportunity for member stations to reflect on the incredible work they have undertaken in the pursuit of building the capabilities of their station and improving the services offered to their community.

The awards are nationally recognised and, in addition to focusing on the successes of member stations locally, they highlight excellence in fulfilling a commitment to enriching Australia's media landscape with diverse, independent and engaging programming and activities.

The 20 award categories that make up the Community Radio Awards provide opportunities to celebrate technical innovation, quality and uniqueness in programming across a number of genres and formats, excellence in training, innovative use of digital platforms and methods of fundraising.

The range of categories acknowledges that, in our eclectic sector, not one community broadcaster is the same. This is evidenced in the existence of the Outstanding Small Station Award, celebrating the successes of stations that face all the challenges of larger station with fewer resources. Or the Troy Garner Excellence in Sports Programming Award, which acknowledges a station's commitment to broadcasting community-based sporting activities that receive limited coverage in the wider media.

The strength of this sector relies on over 40 years of engagement from driven and passionate community members, providing alternative voices on topics of local, national and international importance. At the 2015 CBAA Community Radio Awards Gala Dinner, this engagement was celebrated in the awarding of the prestigious Michael Law Award. This award recognises an individual who has made a sustained and outstanding contribution to the sector and is named after the inaugural President of the Public Broadcasting Association of Australia (now known as the CBAA).

Last year's recipient of the Michael Law award was PBS Manager and outgoing CBAA Board President, Adrian Basso. Adrian was recognised for dedicating almost two decades to the sector, advocating for community broadcasting, fronting numerous Commit To Community Radio campaigns and being a friend and mentor to many.

A detailed list of the Community Radio Awards categories and criteria is available on our website via www.cbaa.org.au/awards.

We would like to encourage all CBAA Members to consider nominating an individual, program, initiative or their station for an award. If you have any questions regard the award categories please contact Emma Couch on (02) 9318 9622 or via email on ecouch@cbaa.org.au.

KEY DATES

28 MARCH 2016:
ENTRIES OPEN

8 MAY 2016:
ENTRIES CLOSE

11 JULY 2016:
FINALISTS ANNOUNCED

12 NOVEMBER 2016:
WINNERS ANNOUNCED
AT 2016 COMMUNITY
RADIO AWARDS GALA
DINNER HELD IN
MELBOURNE, VIC.



WAYS TO

RAISE FUNDS

FOR YOUR STATION

By Danny Chifley, CBAA

FINANCIAL SUSTAINABILITY IS A PERPETUAL CONCERN FOR COMMUNITY BROADCASTERS. OUR SERVICES FOR LISTENERS AND COMMUNITY CAN BE HAMPERED BY LIMITED RESOURCES AND, AS SUCH, COMMUNITY BROADCASTERS ARE ALWAYS LOOKING FOR INNOVATIVE WAYS TO RAISE FUNDS AND ENSURE THAT THESE SERVICES CONTINUE.

HERE, WE SHARE INSIGHTS FROM OUR COMMUNITY'S DIRECTOR OF TRAINING AND DEVELOPMENT PATRICK MORIARTY, FIRST PRESENTED AT A CBAA WEBINAR EARLIER THIS YEAR, ON THE DIFFERENT WAYS THAT STATIONS CAN BRING IN FUNDS.

First, you must put your station in a solid position to begin fundraising. This means careful planning and setting clear goals. Fundraisers need to be able to answer many different questions - Do you have a policy in place and have you done campaigns before, or are you starting from scratch? Have you articulated why people should give and what the money will be used for? Does your strategy have the station,

board and management support? Have you set a clear timeframe? Are there individuals or organisations who you wouldn't accept money from?

To start with, stations should put this information into an organisational template that provides a snapshot of your station, what it stands for and why it deserves funding consideration. Our Community has provided a template

which is available to download from the CBAA website.

With this in place, stations can turn their attention to six funding sources:

1. Grants
2. Members
3. Donations
4. Special events
5. Community partnerships
6. Crowdfunding

ONE

GRANTS. Grant funding from sources like government, businesses and private philanthropy is always a welcome addition to a station's revenue. There are some easy steps you can take to improve your application and reporting experiences. Adhering to all steps of the application process is crucial to success. Once you've read the grant outlines (yes, all of them), read them again. Check the parameters of funding available for that specific grant. Are you eligible? Who has won the grant before? Do you have enough time to submit a quality application?

If you're successful, it is important that you provide a report to funding bodies letting them know what worked (and what didn't). Depending on the grant, a community broadcaster can provide audio that supports the success of the grant. This will assist your station with future grants. Don't let them hear from you just when you need money.

For further information on grants funding, consult the CBF website, the CBAA Grants Calendar and Our Community's Grants Funding Centre.

TWO

MEMBERS. Stations should consider how to set up membership fees to maximise the opportunities for each station and its members. Membership categories should cater to the community and the financial commitment requested should reflect what individuals can offer. For example, tiered membership fees could allow for seniors or youth rates to be lower than that of an adult who works full time.

When recruiting new members or introducing new membership models, don't overlook past members. Does your station have records of past members, staff, volunteers, committee members, donors and patrons? These people can be another potential source of funds, as well as partnerships, mentors, employees or networks. Be sure to develop a database and keep it as current as possible.

THREE

DONATIONS. It is human nature to want to give to causes or initiatives that we feel are worthwhile, so, as fundraisers, we must be able to clearly communicate why people should give to us. Invest some time in thinking about what messages you could communicate to potential donors, whether you're targeting individuals, groups or seeking bequests.

Taking the time to thank donors is also crucial. This will build relationships with them and assist with future donation requests. Say thanks and demonstrate that you have used the donation for the purpose named.

FOUR

SPECIAL EVENTS. Community events like outside broadcasts, sausage sizzles and festivals should be fun and feasible - that is, if the aim is to make money, make sure they make money. Minimise your chances of losing money by testing the feasibility of the event prior to starting. Ask questions like, why are you holding or thinking of holding this event? What do you want to achieve? What measurable outcomes do you want?

Other considerations include whether you wish to 'theme' the event, the scale of the event and, perhaps most importantly, the team of volunteers who are planning and running the event. You can manage volunteer burnout by letting your team know that their efforts are appreciated and that their hard work has resulted in tangible outcomes.

COMMUNITY PARTNERSHIPS. Partnering with other organisations in your community, like schools, local councils, clubs and more, can help build your station's reach and potential revenue streams. The first step in developing these relationships is research. Look for organisations with a natural fit and commonalities - do they share the same values? How could your station benefit from what they offer? Who do they partner with now?

Next, you must provide a compelling case for the partnership. What do you want and, importantly, what can you give? Don't undervalue what you have to offer

- cost it out. This can include benefits such as training that you can offer or access to new networks.

Once you've established the details of a partnership, you should formalise the relationship. This is a legal requirement for many organisations, and also protects both partners, details the partnership arrangement and is an excellent tool for succession planning as partnerships come up for renewal. You should also look at where you make information about your station available to potential partners. They are likely to be doing research as well, so make sure the information on your website is accessible and up to date.

CROWDFUNDING. Crowdfunding is the practice of funding a project by raising money, often via an online portal. It's currently in vogue and well worth exploration by community broadcasters.

Before crowdfunding can begin, you need to establish the story you are trying to tell, the narrative that conveys to your audience why they should support your campaign. A good project video is a great way to share this important information early and hopefully evoke a response from the viewer.

Ongoing updates are an important part of raising money in this way - get creative with what content you can share to show your progress, use social media to spread the word and, if possible, add more rewards for donors as you go along. Crowdfunding campaigns tend to peak at the beginning and end, with a lull in the middle, so don't be disheartened if things play out this way.

Our Community is an organisation that works to build stronger communities through stronger community organisations. Patrick has led the development of the organisation's training arm, the Institute of

Community Directors Australia (ICDA). The Institute was established to help community organisations of all shapes and sizes gain practical knowledge, support and advice on matters that impact on their everyday operations,

including board operations, funding, risk management, strategic planning and marketing. For more information, see www.ourcommunity.com.au.

AS WITH ALL CBAA WEBINARS, A RECORDING OF THIS SESSION IS AVAILABLE ON THE CBAA WEBSITE, WHERE YOU'LL ALSO FIND OUT MORE ABOUT WHAT'S COMING UP NEXT: WWW.CBAA.ORG.AU/WEBINARS.

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RWS PREMIUM

A WEBSITE MAKER FOR COMMUNITY RADIO STATIONS



THE CBAA'S NEW RADIO WEBSITE SERVICES PREMIUM IS HELPING STATIONS ACTIVATE AND INSPIRE THEIR AUDIENCE AND BROADCASTERS.

Listener feedback is exciting for stations. Sometimes a listener calls to ask about a song, to thank the station for making great radio or to simply have a yarn. But it's rare to receive messages of thanks about a station's website. Which is why it came as such a pleasant surprise when Sydney's Koori Radio received this email:

"I wanted to talk to you to rave about the fabulous new website for Koori Radio. I've been an avid listener over many years, and as you know there have been over a very long time ongoing problems with being able to stream the programs. Last Saturday, I tuned to the new website. It's FABULOUS!!! Particularly being able to follow the program's playlists. Big Ups all round! Great Job!" - Ian.

Koori Radio's new website is powered by the CBAA's Radio Website Services Premium. The CBAA created RWS Premium to help stations access a low cost, easy to use website that takes care of tricky tasks that other website makers don't do well for community radio.

Koori Radio CEO Jodie Choolburra said RWS Premium has achieved this and enables the station to focus on getting radio and community content online.

"Ian's email and the other positive audience feedback we've received shows what a big difference RWS Premium has made for our listeners and website users", Choolburra said.

CBAA Head of Programs and Services Chris Johnson said his team developed RWS Premium to break the cycle of website building that many stations are caught in.

"Often stations spend a long time making a website but then discover that it's too hard to add content so they start the process all over again with a different website builder", Johnson said.

"We've developed RWS Premium to break this cycle by taking care of the technical stuff whilst ensuring it's easy for stations to use. We then focus on helping stations efficiently collect, create and curate content from programs and the local community to promote through the website, social media and mobile phones", said Johnson.

RWS Premium is a subscription service that provides ongoing support to stations to help them develop an online content strategy and processes that work for broadcasters. That often includes finding enthusiastic volunteers

to add content. Newly appointed Triple H FM website contributor Caitlin Charles (pictured above, left) said the switch to RWS Premium was easy.

"Updating the website and its functions has been a breeze. The whole process is very user friendly and very simple to wrap your brain around." Charles said.

3MDR Marketing & Sponsorship coordinator Ren Cuttriss-Garry (pictured above, right) shares the experience.

"RWS Premium has made it so much easier for 3MDR to manage our website and get broadcasters involved more with our online presence. The program pages have really added a more personal connection with our presenters for our listeners, which has helped us build our community."

With 13 stations already subscribed since December, Johnson said that 2016 is shaping up to be a great year for community radio on the web.

"It's not just a technical tool; we're creating a culture for stations to help them achieve their online goals. Soon we'll be introducing all the incredible broadcasters using RWS Premium to each other so they can share ideas, and all rise together," Johnson said.

STATIONS CAN APPLY FOR RWS PREMIUM AT WWW.CBAA.ORG.AU/RWS-PREMIUM OR CALL THE CBAA ON 02 9310 2999 FOR DETAILS

2015 Member Survey Results

By Jon Bisset,
CBAA Chief Executive Officer

IN 2015, THE CBAA SURVEYED ITS MEMBERS TO BETTER UNDERSTAND HOW STATIONS CURRENTLY VALUE THEIR MEMBERSHIP, AND WHAT MORE WE CAN DO TO SUPPORT THEM IN MEETING CHALLENGES AND SERVING THEIR COMMUNITIES.

We are encouraged by the results and would like to thank all those who completed the survey.

The results show that current satisfaction with the CBAA's services and the work it does on behalf of the community broadcasting sector is high. 95% of members reported overall satisfaction with their membership of the CBAA and a high propensity to recommend the CBAA to other stations. This is also reflected in the growth and resilience of our membership, which, after an increase of 20 new members in 2015, now includes 85% of all licensed community radio stations.

The survey also showed that members are supportive of the CBAA's aims and objectives. In particular, stations are united in the value they place on the CBAA's work to build a healthy environment in which community broadcasting can thrive. This includes developing and maintaining internal and external sector relationships and networks, raising public awareness of community broadcasting and influencing public policy relevant to our sector.

Understanding the issues that keep members "up at night" is important to us and helps us shape and improve

our services to support stations. This survey showed that 44% of members see financial viability as their top challenge in the day to day running of their station. Other challenges identified include volunteer recruitment and limited technical capabilities.

To respond to these key challenges, as a priority we will look to the savings we offer on core business expenses. This includes our partner Staples, which offers not-for-profit stationery pricing and group buying discounts, Lumo Energy, which supports stations with competitive energy prices, and Insurance Advisernet Australia, which has helped members save up to 50% on insurance policies tailored just for community radio stations.

Industry partnerships with volunteering advocacy groups also mean that we support stations in the areas of volunteer recruitment, training and management. We also support stations to find new volunteers by sharing opportunities on the CBAA website.

On the technical side of things, we're pleased to be offering our new Radio Website Services Premium, which helps broadcasters manage their station website and promote

their online content through web, social media and mobile phones. We also encourage broadcasters to use our Buy, Swap, Sell service in our fortnightly e-newsletter to share information about available tech and equipment.

We are constantly on the lookout for new opportunities we can provide members to help them tackle their priorities and continue to grow. Feedback from this survey is already being used to plan how the CBAA can better support stations and provide value to members. I look forward to providing you with further updates on this soon.

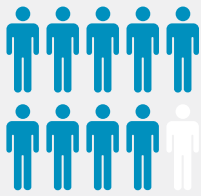
We hope to see further growth in coming surveys and encourage all member stations to participate in the next round of this valuable piece of research.

Please review some of the key statistics from this survey on the following page. If you have any questions or comments on the 2015 CBAA Member Survey, we welcome this feedback. Please also get in touch if we can assist with information, advice or support for any aspect of running your community radio station - call 02 9310 2999.

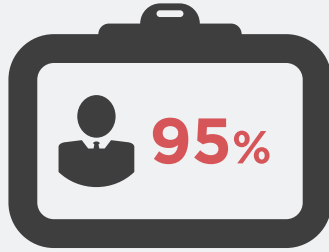
"CBAA HAVE BECOME A LOT MORE IMPORTANT RESOURCE AND SUPPORT OVER THE LAST TWO YEARS"

"THE CBAA AS AN ORGANISATION ARE A STRONG VOICE WITHIN OUR SECTOR

THAT IS RESPECTED AND LISTENED TO. STRENGTH GENERATES STRENGTH WITHIN THE REGIONS..."



9 / 10 members rated the CBAA's advice and support to help stations understand the Community Broadcasting Codes of Practice as the most important member service.



of member stations are **satisfied** with their CBAA membership

↑13%

Members who believe that the CBAA understands and represents their issues and represents them in government extremely well

↑12%

The percentage of members who agree that CBAA staff understands the needs of stations rose from 59% in 2014 to 71% in 2015.



>50% of members are **loyal enthusiasts** who would refer others to our services

Satisfaction with CBAA communication has **risen** from **68% to 75%** since 2014



Satisfaction with the CBAA's customer service rose from 82% to 85% in 2015



The percentage of member stations that are extremely satisfied with their CBAA membership **grew by 7%** from 2014 to 2015

THE TOP 3 REASONS THAT STATIONS ARE MEMBERS ARE:

1. The CBAA's advocacy on behalf of the sector
2. To access services that are not available elsewhere
3. For cost savings on member benefits

3 THINGS THAT MEMBERS THINK THE CBAA DOES BEST ARE:

1. Acting as the go to source for information, knowledge and advice in the sector
2. Providing programming & content support
3. Influencing public policy

MEMBERS IDENTIFIED THEIR TOP 3 CHALLENGES AS FOLLOWS:

1. Funding and financial viability
2. Marketing and selling sponsorships
3. Technical and equipment issues



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Q&A

AUSTRALIAN MUSIC AIRPLAY IS ONE OF THE MAIN REASONS

WHY 5 MILLION PEOPLE TUNE TO COMMUNITY RADIO

EACH WEEK AND OUR BROADCASTERS PASSIONATELY SUPPORT AUSTRALIAN ARTISTS.

Compiled by Brooke Olsen, CBAA

Amrap builds a bridge between Australian artists and the airwaves by helping community radio to access and promote new Australian music on air and online. Community radio and the music industry's enthusiasm for Amrap has paid off, with Australian music airplay increasing by 7% since Amrap began to a new high of 39%. In 2015 alone, almost 100,000 music files were ordered for airplay by radio makers from Amrap's Australian music distribution service - AirIt. Over 20,000 Australian artists were promoted through station websites and social media using Amrap Pages.

In this Q&A series we go behind these stats to find out how community radio program makers, musicians and the music industry use Amrap to make great radio, support artists and connect with listeners.



CHRYSS CARR, PUBLICIST AUM PR

Chrissy Carr has spent over 20 years in the music industry promoting local and international artists to Australian audiences. Since 1999, her publicity

agency AUM PR has worked on campaigns for Gurrumul's ARIA Award winning albums and promoted releases by Dan Sultan, East Journey, Briggs, Kutcha Edwards, Skipping Girl Vinegar, Radical Son, Tjintu Desert Band and many more. Since 2009, AUM PR has regularly used Amrap's services to get music to community radio and grow artist's audiences.

Why is community radio airplay important to AUM PR?

Community radio stations in Australia have a very diverse roster of programs

so I never fail to find a good fit for any of our musicians. Community radio also allows for longer length songs and expanded editorial opportunities so you can really tell the full story to listeners.

How has airplay on community radio led to other opportunities for your artists?

Radical Son came out of nowhere and debuted at No. 1 on the Amrap chart, beating Dan Sultan that week. It made people sit up and listen and we used that 'win' in our ongoing spiel to media which in turn made them sit

up and listen, seriously. More recently emerging Indigenous artist Alice Skye was heard on 3RRR by one of the St Kilda Festival programmers and got a slot on the bill. Magic!

How does Amrap's Airt make your life easier?

Airt saves us stacks of time and ensures that a song is accessible to most community radio stations. We simply wouldn't have the resources to individually service the hundreds of stations and programs out there! In fact, when we start work on a new artist, the first thing we do is load the song and write the copy for Amrap's Airt.

How do you use the details on a program's individual Amrap Page to learn about community radio?

We like to jump online and poke around individual Amrap Pages to find out what programs look and sound like. We then determine if a program could be a good fit to pitch one of our artists to for an interview, or at the very least send the program a direct download to the song using the Airt link. In fact, sometimes we have a Friday arvo ritual - we pour a glass at wine o'clock and the person to find the most 'out there' program in the most 'unknown' region gets to come in half an hour later on Monday morning.

How does community radio airplay in different regions of Australia impact on AUM PR's campaigns?

If we see that one or more states or territories show a lot of orders for a particular artist on their Airt report, we'll go and explore other opportunities. If we see a solid band of airplay and on-air support (interviews, in studio performances) we report that to artist management and/or the promoter so they can plan and strategise with those potential areas in mind.

We always refer to the Airt reports and Amrap Pages to find past supporters and evaluate them from a genre perspective too. So for instance, when we launched East Journey's EP a while back we referenced our reports for Gurrumul, Dan Sultan, Blue King Brown and other Aboriginal or roots based artists on our past and present roster.



DYLAN ANDERSON, PROGRAM COORDINATOR - SOVEREIGN ON 2XX CANBERRA

Dylan Anderson is the Program Coordinator for *Sovereign*, Australia's largest Indigenous program on general community radio. *Sovereign* airs 3 mornings a week on 2xx in Canberra and brings listeners stories, issues and events effecting Australia's Aboriginal and Torres Strait Islander community. Each Tuesday *Sovereign Sounds* shines a light on Australia's Indigenous musicians by airing artist interviews, spinning new releases and inviting musicians into the studio to play live. Previous guests include Kutcha Edwards, Thelma Plum and Troy-Cassar Daley.

Why is Indigenous music such an important aspect of the program?

We only play music from Aboriginal and Torres Strait Islander artists. We believe that our culture brings unique stories and viewpoints through music. Sharing these stories with the wider community is an important way to educate and demonstrate the viewpoints they might not hear through protests or art.

How does playing Indigenous music help you to connect to Canberra's Indigenous community?

Everyone has a favourite Indigenous song. For example, the one granddad played in the car on the way to town. There are songs that bring people together. When listeners request these songs they are wanting to share their experiences through us.

We pride ourselves in playing songs that people might not know about yet, from local artists to songs from desert. There is a lot more music out there than Yothu Yindi!

How does Amrap's Airt make it easier for you to put your program together?

Airt connects us to artists that we have never heard of. It's great to find new Indigenous music on Airt and plan a show with that in mind.

Airt's genre categories and search function makes finding the right music easy. For example, we can search for ACT bands to find new local music.

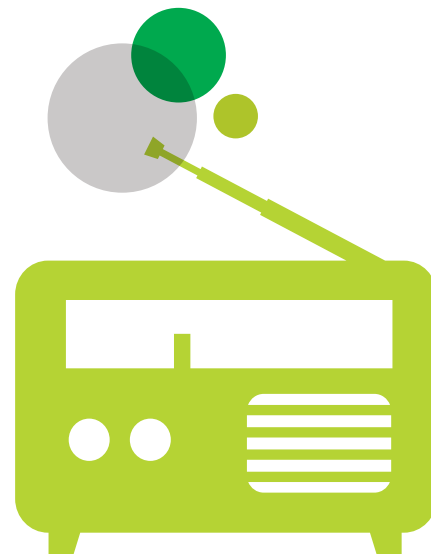
Airt track info is very detailed and makes us sound professional when we introduce the song or interview the artist.

You use Amrap Pages to log your airplay lists. How has it helped you to promote music to your listeners?

Amrap Pages searches for artists Twitter handles and we can use those to let artists know we're playing them. The artist replies or retweets and now we're known to their followers! Tweeting what songs we are playing has brought in fans of the tracks to listen to our program.

It's the same thing with music video results on Amrap Pages. We may not know that there is a video of a track, but Amrap Pages finds it for us. Or the next best thing.

We also have our pages embedded with our Facebook page. We like keeping everything in one place and it's easy for a listener to engage with all that we offer.



FIND HEAPS OF INDIGENOUS AUSTRALIAN MUSICIANS FOR AIRPLAY AT AIRIT.ORG.AU AND CHECK OUT SOVEREIGN AT 2XXFM.ORG.AU

CBF Update

By Jo Curtin,
Community Broadcasting
Foundation

Over the past two years the CBF has worked through a process to revise its organisational structure and governance arrangements to better manage and distribute funding to community broadcasters - now and into the future.

The key benefits offered by the new model are:

- Making grant processes more straight-forward for applicants
- Helping the sector respond to a rapidly changing media environment
- Encouraging more grassroots involvement in grant assessment processes
- Ensuring the CBF Board, advisory committees and assessors are appropriately skilled

The CBF will transition to its new structure in 2016, and there will be new grant categories open for application in early 2017. The CBF

will be contacting stations with information about how to take advantage of these new grant opportunities and how you can get involved.

For full details, visit www.cbf.com.au

Focus On Community Broadcasting Photo Competition

The CBF's Focus on Community Broadcasting photo competition is awarding \$3,000 in cash prizes to photographers, amateur and professional, to capture the essence of community broadcasting.

The CBF wants to see local community broadcasting at its best - the station, equipment, station volunteers and listeners: lively, bright and fresh images showcasing the access, diversity, independence, localism, multiculturalism, inclusion and social justice that community radio and TV represents.

Pass on the competition details to the budding photographers in your community! Visit www.cbf.com.au - entries close 2 May 2016.

CBF GRANTS OPPORTUNITIES

GRANT CATEGORY	DUE DATE
RPH grants - early round	18 April 2016
General grants	4 July 2016
Content Development grants	4 July 2016
Ethnic Program	4 July 2016
Transmission Equipment	4 July 2016, 3 October 2016
Planning Assistance - second round	26 September 2016
Transmission Operational Subsidy - special round	3 October 2016
Training Delivery	3 October 2016
Indigenous TV Content	3 October 2016



CONTACT THE CBF:
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COMMUNITY RADIO NETWORK PROGRAM GUIDE APRIL 2016 : CRN-1



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

	MON	TUE	WED	THU	FRI	SAT	SUN
05:01	BBC World News						
05:06	Good Morning Country (live)					The Folk Show	Nothin' but the Blues
06:00	The best in country music to kickstart your morning Incorporating Rural Livestock 05:30, Rural Outlook 05:45 & Rural News 06:05					Saturday Breakfast (live)	Countryfolk Around Australia (live)
07:00							
08:00							
09:04	WorldLink	The History Show	The Why Factor	Dads on the Air	Vision Australia Hour	Real World Gardener	In a Sentimental Mood
			Spectrum	Regional Voices /Panorama		Jumping Jellybeans	
10:04	Alternative Radio	A Question of Balance	Anarchist World This Week	Wellbeing	Hardtalk	Dirt Music	The Bohemian Beat
10:32		Beyond Zero		Inside Motorsport /SoundMinds	Zed Games		
11:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Overdrive	Heard it Through the Grapevine
						The Fourth Estate	On the Money
12:04	Reports and Segments: Rural News, Rural Livestock, Rural Outlook, Daily Interview					Arts Alive	Jazz Made in Australia
12:30	N. Indig. News Review	Radioactive	More Civil Societies/Overdrive News/Q-mmunity Network News	WINGS	This Way Out		
13:04	Asia Calling	Listen to Older Voices	Extras 1	Cinemascape	Women on the Line	The Mike McColl Show (live)	Recorded Live
13:32	Fair Comment	Accent of Women		Lost in Science	Behind the Headlines		Pulse
14:04	Let the Bands Play	Nothin' but the Blues	Extras 2	Jazz Made in Australia	Off The Record		Ultima Thule
15:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music		Zed Games
16:04	Arts Alive	Primary Perspectives	Diffusion	Under African Skies	Earth Matters	Live Delay	Concert Hour
16:32			All the Best		Never Talk Politics		
17:04	The Wire - national independent current affairs (live)					A Jazz Hour	Deadly Voices from the House
17:30	National Radio News state-based bulletins: 17:30 QLD; 17:35 ACT/NSW; 17:40 TAS/VIC; 17:45 NT/SA; 17:50 WA						
18:04	The Phantom Dancer	The Fourth Estate	Stick Together	Global Village	Behind the Music	Top of the Pops 1hr	Fine Music Live
18:32		Real World Gardener	Jailbreak				
19:04	Broadway Musicals Yearbook	The Book Club	New York Jazz	Word For Word	Pop Heads	Living in the 60s	
20:00	It's Time	Democracy Now!		Spotlight	Definition Radio	Bluesbeat	Hit Parade of Yesterday
21:00	Home Brew	The Breeze	Amrap Charts	The Folk Show	Deadly Voices from the House	Roots n Reggae Show	Hot, Sweet & Jazzy
22:00	Off the Record	Sub-sequence	Behind the Music	Sideways Through Sound	Babylon Burning	New Releases Show	It's Time
23:00	Urban Meltdown	Radio Gumbo	Beale Street Caravan	Contact!	Indij Hip Hop Show	Home Brew	Curved Radio (live)
	TUE	WED	THU	FRI	SAT	SUN	MON
00:01	BBC World News						
00:06	The Bohemian Beat	Nothin' but the Blues	Under African Skies	Pop Heads	Amrap Charts	National Rock & Blues Show	Curved Radio (live)
00:30							
01:00	Dirt Music	Sideways Through Sound	New Releases Show	Definition Radio	Live Delay		
02:00	Deadly Voices from the House	New York Jazz	A Jazz Hour	The Breeze	Contact!	Tecka's Tracks	Jazz Made in Australia
03:00	Hot, Sweet & Jazzy		Let The Bands Play	In a Sentimental Mood	Hit Parade of Yesterday		The Phantom Dancer
04:00	Spotlight	Off the Record	Radio Gumbo	Dirt Music	Beale Street Caravan	Bluesbeat	Living in the 60s

OUT OF THE BOX

SUSAN 'DEL' GORDON

BY ROBYN WALTON



AS SUPERVISOR OF AN AGED CARE FACILITY, AND PRESIDENT OF GILGANDRA COMMUNITY RADIO 98.9 WARFM, SUSAN 'DEL' GORDON IS A VERY BUSY WOMAN. IT WAS HER PASSIONATE DEDICATION TO THE LATTER - COMMUNITY RADIO - THAT SAW HER AWARDED THE OUTSTANDING VOLUNTEER CONTRIBUTION AWARD AT THE 2015 CBAA COMMUNITY RADIO AWARDS GALA DINNER HELD IN TERRIGAL NSW IN NOVEMBER.

From the moment she became President of WARFM in 2007, Del set about pulling the volunteers into a proactive team, giving them the vision of "being the best community radio station in the region", something they each strive for today. She says when people work together, recognising each other's talents, and allowing everyone to contribute, it is amazing what can be achieved.

Under her Presidency, the WARFM team's achievements and awards have been many, but the challenge of embracing new technology has, for Del, been the most satisfying. Wanting to take the station to the next level in broadcasting, she set about learning how to stream programmes over the internet. She succeeded in 2010, surpassing bigger commercial stations in Dubbo. Gordon says the recent installation of a codec into the outside broadcast van allows for live broadcasting from anywhere. December saw the station award two \$500 scholarships to two Youth in

Radio interns, who are now at Charles Sturt University studying for a career in radio. This makes it five young people who have launched a radio career from WARFM.

A long time goal for Del and her team was to have large and colourful billboards on all five roads into Gilgandra. The billboards were recently erected and already the feedback from travellers has been positive.

Whilst she's proud of the station's successes, she insists that it is due to the efforts of her tremendous team who are forever looking forward, engaging with new technology, and bringing to fruition plans and dreams they have for the station's future. She says their next challenge is to have their Local Area Plan (L.A.P.) extended so their broadcast area will cover the whole of the Gilgandra Shire, giving all listeners the choice of tuning in to hear local voices talking about local issues.

The station itself has always had good people at the helm, people who moved it forward and looked for good people to be a part of it. Del's introduction to Gilgandra radio began as a listener when WARFM was in its infancy. She regularly requested songs from one of the four announcers, and after visiting the studio, became hooked, eventually broadcasting her own evening request programme *You Asked For It*. Thirteen years later, she is at the helm, happily taking the station ahead by leading a strong team.

As a volunteer, she enjoys giving back to the community, saying that radio is both rewarding and can be fun. To newcomers she says, "there's a variety of areas to be covered by volunteers, gaining sponsorship, production, management or the routine of office work. You don't have to be an announcer to contribute".

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99.9 Bay FM

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Phil Ruck,
3MDR Mountain District Radio

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Gerry 'G-Man' Lyons,
CAAMA Radio

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The Stack Widget is used to control the Radio Station

Recorded material appears with green start buttons. Live material appears with a blue start button. Press the blue start button and text appears in the Live Copy Viewer.

The Player Widget lets you play an audio file on a specific console channel



The buttons at the bottom of the screen list the available widgets. Pressing the button displays the widget on the screen.

Hotkeys are great for sound effects, beds and other ad-hoc audio