



THE MAGAZINE OF THE CBAA



COMMUNITY
BROADCASTING
ASSOCIATION OF
AUSTRALIA



COMMUNITY RADIO
AND EDUCATION

WHAT IT TAKES TO NAIL
A MUSIC INTERVIEW

WOMEN IN
COMMUNITY MEDIA

GOOD MORNING
COUNTRY UPDATE

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Some of the feature stories in this issue will be further discussed at this year's conference.

Look out for this icon throughout the magazine to see which topics will feature.

Head to cbaa.org.au for full program details.

CBAA AWARDS 2014

VISIT WWW.CBAA.ORG.AU/WHAT_WE_DO/2014-CBAA-CONFERENCE-AWARDS-FINALISTS FOR THIS YEAR'S FINALISTS



PRESIDENT'S COLUMN BY ADRIAN BASSO

The CBAA recently held a morning tea at Parliament house, hosted by our Communications Minister Malcolm Turnbull, with representatives from the community broadcasting sector and politicians in attendance. There was a great turnout, with many politicians and staffers attending from the various parties - a good reflection of the sector's strong support across the political spectrum. We've managed to consolidate the sector's profile in recent years, partly because the Commit To Community Radio campaigns highlighted strong community support, and this was a welcome opportunity to celebrate community broadcasting, for everyone to get to know each other a little better and to talk about the future.

We were proud to share stories with this group to show how community broadcasting reflects the Australian community in all of its diversity. To quote a cheesy song, 'We are Australian', whether it is Indigenous, religious, atheist, ethnic, rural, regional, old, young, inner city or outback - we tick all those boxes and more.

From our campaigns, they've already seen that we are passionate folk. We also spoke of more than 20,000 volunteers putting in countless hours each and every week. Our five million listeners are loyal - they get what we do and more than often have a strong bond with their station.

When it comes to talking about the future of radio, it is fundamentally still about radios - in kitchens, picnics, and, the big one, in cars. Increasingly it is digital radio. The recently released 2014 Digital Radio Report found a year-on-year increase of 76% in the number of people listening to digital radio each week in capital cities: more than one in five of all people listening to radio in those cities use digital radio. Radio is clearly doing the heavy lifting as a delivery platform, with online sitting alongside in a complementary way.

As the availability of free-to-air digitised radio services extends beyond the capital cities, we need to be part of any planning process and that process should be coordinated and refereed by the ACMA, with industry players doing most of the work. So for the CBAA, digital radio is still heavily on the agenda, because we see free-to air digitisation as key to the future of radio broadcasting and community radio needs to be part of it.

I look forward to discussing this more with you if you are attending this year's conference in the beautiful surrounds of Adelaide and please take the time to say hello to other broadcasters - first-timers and seasoned conference goers alike. Go community radio!



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

CBX is mailed to CBAA members and stakeholders.

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

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PRINTED BY:

Brightset printing | tony@brightset.com.au

CBX IS PRINTED ON:
ecoStar

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Cover artwork by Judith Martinez
judithmartinez.com.au

cbaaUPDATE

By Jon Bisset, CBAA

AS WE COME TOWARDS THE END OF ANOTHER YEAR, IT SEEMS FITTING TO REFLECT ON WHERE COMMUNITY BROADCASTING IS, AND WHERE IT'S GOING. WHEN THE CBAA WAS FORMED 40 YEARS AGO, IT WAS BORN FROM THE DESIRE TO ESTABLISH SUPPORT FOR RADIO SERVICES RUN BY INDEPENDENT, NON-COMMERCIAL COMMUNITY GROUPS.

Today, what we do as a sector, what volunteers and staff do every day in hundreds of stations across the country is make authentic, diverse, innovative, accessible and trusted radio and television. In doing so, we promote fair and meaningful access to media, support Australian communities and become an active expression of an Australia that is an open society, a strong democracy and a vibrant culture. You only need to read about our sector's community education opportunities (p. 10), our own Ian Watson's work on initiatives such as the *Suicide Prevention Project* (p. 8) and our involvement in music industry conference BIGSOUND (p. 16) to see this in action.

While this year hasn't been an easy one, it has been telling, with strategic planning, sector research, member consultation and public backing of community radio and television all supporting community broadcasting's place as a key pillar of Australian broadcasting.

This month, we have the pleasure of recognising achievements across the sector via our annual Awards. We look forward to celebrating with the winners at our gala dinner in November as part of our annual conference. The conference program is full of great sessions and workshops, which we can't wait to share with those that can join us in Adelaide. If you can't make it, keep an eye on our website, Facebook and Twitter for coverage on the ground.

One of our key priority areas this year has been the development and expansion of our policy and representation role. On behalf of the sector, we have continued to commission independent research supporting the sector's importance (National Listener Survey) and have taken a focused approach to ongoing political engagement. For more information, see p. 18.

Surveying our members this year has provided us with important feedback and benchmarking for future growth.

Overall, the CBAA is pleased that satisfaction is high (74% of members indicated that they were 'satisfied' or 'extremely satisfied' with the work of the CBAA) and also motivated by feedback and recommendations on how we can support the community broadcasting sector even better in the future. You can expect to see refinement and expansion of services for CBAA members and the sector as a whole.

The CBAA is also exploring how to raise awareness of community broadcasting and is interested in hearing from people on the ground in stations. If you'd like to share your thoughts, please contact Tahlia Azaria at tazaria@cbaa.org.au.

In 2015, the CBAA will share the results of this year's strategic planning and how we will champion community broadcasting by building stations' capability and creating a healthy environment in which the sector to thrive.

AFTRS

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AUSTRALIA'S LEADING RADIO SCHOOL

ALL ABOUT THE GIRL

By Emma Ramsay, CBAA's Digital Radio Project, and Nicola Joseph, CMTO

WHEN THE COMMUNITY MEDIA TRAINING ORGANISATION (CMTO) DEvised THE WOMEN IN COMMUNITY MEDIA PROJECT IN 2013, THEY EXPECTED A POSITIVE RESPONSE. WHAT THEY DIDN'T ANTICIPATE WAS THAT MORE THAN 60 APPLICATIONS WOULD FLOOD IN FROM PEOPLE WHO IDENTIFIED THAT THE STATUS OF WOMEN IN THE SECTOR NEEDED TO CHANGE.

WOMEN IN COMMUNITY MEDIA (WICM) WAS BORN FROM AFTER-WORK DISCUSSIONS BETWEEN CMTO CEO NICOLA JOSEPH AND FORMER CBAA GENERAL MANAGER KATH LETCH. BOTH HAVING WORKED AT A NATIONAL SECTOR LEVEL, THEIR INTEREST WAS PIQUED BY THE PROSPECT OF CONDUCTING RESEARCH INTO GENDER REPRESENTATION IN COMMUNITY MEDIA'S NATIONAL SECTOR ORGANISATION LEADERSHIP ROLES, ESPECIALLY IN COMPARISON TO COMMERCIAL AND PUBLIC BROADCASTING FIGURES.

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The CMTO began looking at eight national organisations representing community media: Community Broadcasting Foundation (CBF), the National Ethnic and Multicultural Broadcasters Council (NEMBC), the Community Broadcasting Association of Australia (CBAA), the Australian Indigenous communications Association (AICA), the Indigenous Remote Communications Association (IRCA), Radio for the Print Handicapped Australia (RPHA), the Community Media Training Organisation (CMTO) and Community Broadcasting Foundation (CBF). Results were compared to research done by New Matilda on commercial and public media (see breakout box).*

"Compared to commercial and public broadcasting, the figures were only slightly better. While women participate in equal numbers to men in the community broadcasting sector, it is surprising to see who occupies positions of influence and decision making on the national level," says Nicola Joseph.

With these figures in mind, and with funding from the Community Broadcasting Foundation (CBF), the Women in Community Media Project began as a pilot to support women exploring their options in the sector. Participants would also come up with a small venture focused on women at their stations. Kath agreed to become the mentor for the project.

The project is conducted entirely online, allowing participants to use the CMTO online school and live classroom to set up a new exchange network for presentations and project management skills. Sessions so far have covered how the community broadcasting sector works, whilst drawing inspiration from women media leaders and projects around the world, using practical approaches to change and innovation in gender related projects.



Pictured: Steph Amir's team at JOY 94.9FM with guests Sonia and Nathalie

Some current projects include:

SpinSistas is a project at Bay FM in Byron Bay led by Rachael Torise, which teaches women of all age groups to DJ and run live events. Demand has been so high - CSAs had to be removed from the station notice board!

Ozlem Ozturk and Khi Lee Thorpe organise a simple story telling project, whilst they develop a campaign about violence against women. Using a pass-it-on method, four women from different walks of life will be selected to tell their story. The aim of the pass it on method is to reach as many different women to give them skills, network, but also provide them with means of getting help if they need. Once complete, each participant will choose two women to pass their new skills onto, and the process will continue.

Stephanie Amir focuses on the gender balance of subject experts at JOY FM - particularly in science. She runs a science segment at the station where the expert guest each week is a woman. Eventually one of the women will get a scholarship position at JOY's next training course for broadcasters.

Other projects include training in panel operation and presentation for women, documentaries about women with chronic illnesses and how it affects their participation in the sector and even an outside broadcast from a local women's line dancing night!

The results have been as diverse as the participants involved, and all highlight different areas for change and transformation in the sector with women media leaders at the forefront. At a world first last year, UNESCO organised a 'Global Forum on Media and Gender' in Bangkok. It's inspiring to see that many of the proposed milestones discussed at this forum directly reflect the aims of projects started by women here - in our very own sector, at our local community radio stations.

The WICM project will be profiled at the CBAA Conference 2014. For some of these women it will be their first time at a national sector conference. For those unable to attend, keep in touch with the Women In Community Media Project at www.cmto.org.au, or call the CMTO for further enquires on 02 9318 9626.

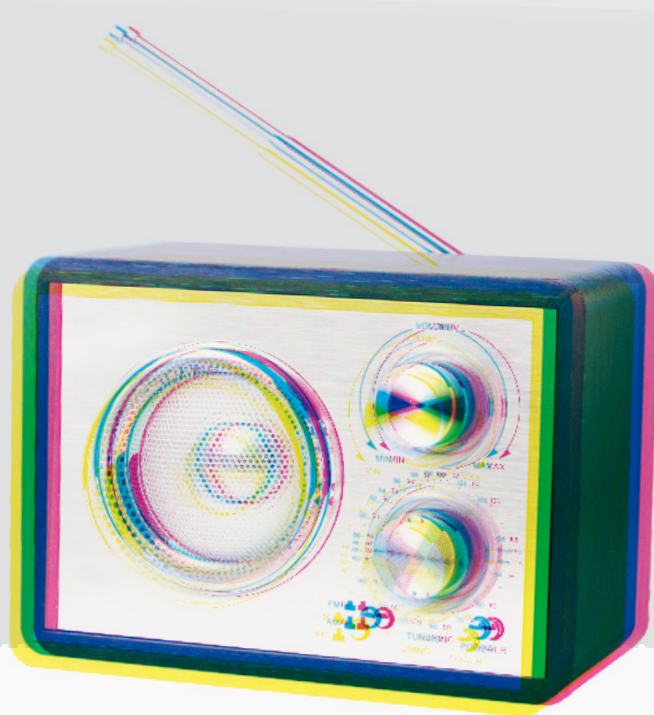
*Please see the Women In Community Media area on the CMTO website for further links to the New Matilda 'Women in Media' series.

WHO MAKES THE DECISIONS?

	Community Broadcasting Sector Orgs	Commercial and Public
Board Members	71.6% Male	77.89% Male
Chairpersons	75% Male	100% Male
CEOs	87.5% Male	95.83% Male

CBF funding update

By Jo Curtin,
Community Broadcasting Foundation



Department of Communications funding to the sector via the CBF will not be indexed over the next three years. An 'Administered Programme Indexation Pause' was introduced in the 2014 Federal Budget and applies to 112 Government-funded programs. To date, indexation of about two percent per annum has been applied to the funds that the CBF receives from the Australian Government. The indexation pause will apply for three financial years from 1 July 2014.

The cumulative effect of the removal of indexation across the three-year period will be to reduce projected government funding through the Community Broadcasting Program by \$3.093m. As a result of the indexation pause, total funding provided in 2014/15 under the Foundation's main funding deed with the Department of Communications will not increase, but closely reflects 2013/14 total funding levels.

Small income stations are invited to apply for a grant of up to \$2,000 to

support promotional activities that will increase your local community's awareness and understanding of your station. Activities may include awareness campaigns, events, merchandising and special on air presentations that build the station's profile.

Visit www.cbf.com.au for details. *Sustainability & Development - Promote your Station grants* close 7 January 2015.



CBF GRANTS OPPORTUNITIES

GRANT CATEGORY	DUE DATE
General - Sustainability & Development - Promote your Station grants	7 January 2015
General - Small Equipment grants	7 January 2015
Content Development grants close	7 January 2015
Ethnic grants	12 January 2015
General - Station grants	February 2015 TBC
TV Content Production grants	6 March 2015
Transmission Support grants	16 March 2015
Training Delivery grants	1 April 2015

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

- Barbara Baxter**
Ethnic and Transmission Grants
- Georgie Boucher**
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- Claire Stuchbery**
General and Content Development Grants
- Jo Curtin**
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- Jon King**
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GETTING THE MESSAGE ACROSS

IAN WATSON

PROJECT MANAGER, CBAA COMMUNITY EDUCATION PROJECTS

How and why did you become involved in community broadcasting?

I stumbled into a life in community broadcasting by chance during the first year of my journalism degree when a friend and fellow student who was an announcer at a local Indigenous radio station asked if I'd like to come and get some work experience in the newsroom. I fell in love with an environment where, from that first day 16 years ago, you are thrown head-first into producing content, learning new skills, speaking to interesting people and developing programs that are not only entertaining, but make a real difference in people's lives.

You're involved in the CBAA's community education projects, including the Suicide Prevention Project. Tell us about the project, what you are working to achieve, and what role community broadcasting plays.

The project is delivered in partnership with a range of key organisations working in the areas of suicide prevention and mental health awareness. Every month, we develop 20 radio segments that profile services available to people at risk, highlight the importance of seeking help if we are feeling down or are in crisis, and prompt people to reach out and support friends, family and colleagues who are going through a tough time. Community broadcasting, because of its reach and diversity, and the

very close relationship announcers have with their listeners, is a great medium for promoting awareness and discussion of an issue that touches the lives of so many Australians.

What do you see as the main challenge for the sector at the moment?

I think our main challenge is, and has been for a long period of time, convincing government, funding bodies and decision-makers that community broadcasting is an essential, irreplaceable and unique part of the Australian media landscape. My research involves comparing community media in this country with what's happening overseas, and the fact is that we have a community media network in Australia that is the envy of the world. Policy and funding decisions must recognise the contribution that our sector's

broadcasters make to community wellbeing throughout the nation.

If you could program your own community radio show, what would you broadcast?

Oh, that's a tough one! I really like the idea of a panel-based show where a group of entertaining and informed hosts can really tease out some of the major news and political stories affecting everyday Australians in a meaningful way. I think we don't get enough real insight, in the media, into the complexity of news, policy and social issues. But I also like the idea of a really good radio play. It's a shame we don't see more of the 'old school' style of narrative-driven radio programming anymore, and I think something like that could be really entertaining.



Photo: Ian (at right) working with remote community radio announcers at Queensland Remote Aboriginal Media. QRAM image

Gilgandra Community Radio

How WAR FM won the battle

By Monique Sebire, CBAA

THE TEAM AT WAR FM IN GILGANDRA IS A BUSY ONE. ASIDE FROM THE PROGRAMMING THAT GOES OUT TO THEIR DEDICATED LISTENERS BOTH ON AIR AND ONLINE, THE ENTIRELY VOLUNTEER-RUN STATION HAS ITS HANDS FULL ORGANISING FUNDRAISERS, OUTSIDE BROADCASTS AND COMMUNITY EVENTS ALL THROUGHOUT THE YEAR.

As aged care nurse and WAR FM's current president, Del Gordon describes it, "we are a committed team of individuals all striving for a common goal - bringing radio to our community, which is evident in our success of receiving several volunteer team awards both at a local and state level. Our town has a population of just 2,900 people and when you consider we have 23 active presenters this number is amazing."

Looking at it now, you may be surprised to learn that less than 15 years ago the station was struggling to continue.

Gilgandra community radio first began in the old bakery building on Miller St. Local businessman and radio technician, Gary Edwards, with help from a small group of supporters, a temporary community radio licence and some second hand equipment, started broadcasting on 29 June 1999. With just two on air presenters - Colin Whitby and Bruce Shipway - the station had no satellite dish to connect to CRN and instead resorted to playing CDs when the presenters were unavailable.

Things didn't improve. After just 18 months on air, Gilgandra's station had dwindling membership, basic equipment and, according to Gordon, "a depleted bank account."

Seeing the state the station was in, its members banded together and committed to continuing to operate the station. With the election of a new Board came the plan to raise \$10,000 in sponsorship from local businesses. Quiz nights, raffle ticket sales and the like followed and resulted in a doubling of member numbers.



Eventually, as resources improved, they set about finding a better studio, as the old bakery left a little to be desired, being "freezing cold in winter, hot in summer ... and there were no toilet facilities."

After much negotiation, and some resistance, they bought the Telstra building, from which they still operate today.

"Without Gary's constant pursuance of a licence, his technical knowledge and assistance, as well as his tenacity in the purchase of a Telstra building, Gilgandra would not have a community radio service," said Gordon.

Things continued to blossom for Gilgandra community radio, with the acquisition of a transmitter tower donated by Graham Robins, erected using the crane of local funeral directors, Paul and Barbara Carter. This is a perfect example of the strong community spirit in the town. The station also now has its own outdoor broadcast van, "paid for totally by

the station without donations or government grants", says Gordon.

She makes a point of acknowledging some of the station's unsung heroes, such as Treasurer, Robyn Walton, who "has had a 100% success rate with her grant applications," and Secretary presenter, Jeffrey Freshfield, who has been there since the beginning, always willing to lend a hand "in all technical aspects, as well as cleaning, renovating [and] painting."

"The core of its success lies in the forward thinking, positive approach that has been contagious amongst its members from the beginning", the passionate President explains, stating that "those who didn't believe in the dream of Gilgandra one day having a viable community radio station ... either fell by the wayside or resigned."

Celebrating 15 years this year, you can listen to this driven team of volunteers on 98.9FM in the Gilgandra area, or stream online at 989warfm.com.

COMMUNITY RADIO CAN MAKE LEARNING WORK

THE CBAA'S HELEN HENRY HAD THE CHANCE TO CHAT TO TONY RYAN, THE MAN BEHIND A DECADE'S WORTH OF FUNDED EDUCATIONAL RADIO SERIES, CONCERNING THE GROWING OPPORTUNITY FOR COMMUNITY RADIO TO CONTRIBUTE TO LIFELONG LEARNING INITIATIVES.

C14

This, he says, is the result of an increasing awareness that learning occurs right throughout life, a shift away from the assumption that education only takes place when one is at school.

Federation University Professor of Education and National President of Adult Learning Australia, Barry Golding echoed these sentiments in an interview for Learning Works' Creative Male Ageing series, which seeks to challenge stereotypes about ageing and explore creative new options for older men.

"In an era of unprecedented, rapid change, I think it's critically important that every person, including every adult, has access to learning throughout life... the idea that we need to learn a lot early is being replaced with a view that we need to learn all the time," Golding explained.

"It's about becoming more aware of self and of our relationships with others," he continued, as this places us well to manage the curve balls that life throws up.

The importance of lifelong learning is recognised by its inclusion in the Australian Bureau of Statistics Measuring Australia's Progress report. That report defines progress as being synonymous with life getting better, and so we can draw from this that ongoing education is seen to play a role in improving people's lives.

So how does this fit in with community radio?

Much of what we already know about community radio tells us of its suitability to be part of this cultural shift. The broad reach of this free-to-air service coupled with the value and strength of locally produced content



Pictured: Tony Ryan in the studio

Ryan is emphatic that this is just the first step, that there is still much more to be done to fully explore these educational opportunities for community radio.

makes it a unique platform through which to discuss relevant community issues and provide genuine access in a non-commercial environment. The 2014 National Listener Survey reaffirms that community radio remains an integral part of many lives across Australia, with five million people tuning in to a community station each week. Ryan sees an opportunity for it to grow even further in this area of education and lifelong learning.

It was Tony Ryan's experience working for the ABC in the area of educational radio and television programs for schools that inspired him to look at the medium of radio and how it can assist in the learning process. After a brief stint presenting classical music on Adelaide's PBA-FM, he found himself back in the education realm, producing funded programs to serve

his local community. His programs are also shared via the Community Radio Network and online to national and international groups. In creating these series he sought to make expert knowledge on particular community issues easily accessible.

Creating the series themselves is a huge undertaking. For example, on Living Outback, a series Ryan produced addressing some of the issues facing rural and remote communities, more than 30 people were interviewed. He also always works closely with an expert project consultant and takes this research and transforms it into radio series and online support materials.

While these are not accredited education opportunities, they do serve people with an interest in a particular subject. For instance, Ryan's recent series *In Search Of A Good Death*

was targeted at two audiences - the general listener interested in issues surrounding palliative care, and health professionals. That series has also been incorporated into some formal training programs as a prerequisite to study.

Ryan is emphatic that this is just the first step, that there is still much more to be done to fully explore these educational opportunities for community radio.

Find out more about the latest Learning Works series *Creative Male Ageing*, produced with support from the South Australian Government, through the Office For The Ageing, Department of Health, at www.creativemaleageing.com.

Breakfast COUNTRY STYLE

By Seth Jordan, CBAA's CRN

LIKE ANY GOOD WEEKDAY BREAKFAST TEAM, THE GOOD MORNING COUNTRY PRESENTERS RISE WELL BEFORE DAWN, TOP THEMSELVES UP WITH COFFEE AND HEAD FOR THE STUDIO FOR THEIR 5AM START. WAKING UP THEIR LOYAL NATIONAL AUDIENCE WITH A FRESH MIX OF THE BEST COUNTRY MUSIC, RURAL NEWS, INTERVIEWS, AND OTHER ENTERTAINING TIDBITS, THEY'RE A DEDICATED BAND OF KNOWLEDGEABLE COUNTRY ENTHUSIASTS WHO HAVE BECOME A STAPLE FOR THOUSANDS OF COMMUNITY RADIO LISTENERS IN ALL STATES AND TERRITORIES.

Since its introduction back in 2000, GMC has become the Community Radio Network's most popular national program, with all or part of the daily four-hour show broadcast on over 70 stations each morning. While a number of different presenters have been part of the GMC team over its 15 year history, great music has remained the one unifying constant.

"Country music takes in a lot of different styles these days," explains Friday presenter Kevin Walsh. "We have our more traditional listeners, who like the older style - the Stan Coster/Slim Dusty tunes. Then there's the people who only like Australian Country music, and don't really want to hear much of the Nashville-based American stuff, while others love it. There are listeners who prefer the bush ballads, and truckies who like country-rock. But that's the big plus about having individual GMC presenters on different days - you get the full variety. Between us we try to cover all of the genres, and if listeners don't like one

presenter's taste they'll probably enjoy someone else's."

The program receives an enormous amount of interactive feedback from enthusiastic listeners - phone calls, emails and web hits from across the country. On a typical morning anywhere between 50-100 calls are received for the popular Album Of The Week CD giveaway segment. Listeners regularly make requests to hear their favourite tunes, as well as providing info on local country gigs and community events. Having won the 'Most Popular Radio Program' category at the Australian Country Music Peoples' Choice Awards,

GMC has also been acknowledged by the Australian Bush Balladeers Association for its ongoing contribution to preserving and promoting the genre.

With the current 5-day-a-week roster of presenters including both veteran and newer voices, three programs come from CRN's own studios in Sydney while two shows emanate from Taree's 2BOB-FM in rural NSW, where both Walsh and his fellow Wednesday broadcaster Rod Thomas live.

"I just like good country songs, good lyrics, good playing," says Thomas of his own music choices. "I'm not a big fan of the American genre, I much prefer the Australian material - our own country style. There's a lot of pride in what GMC achieves, because we know that we bring a lot of pleasure to our listeners."

Monday host Bill Beerens and Thursday's Bob Spence are the program's other two veteran broadcasters and its acknowledged Country elders.

"I guess I play more Australian music, but I do like some of the American songs too," admits Spence, who in the past broadcast at 2SER, 2SSR and

2RDJ. "I prefer the older style, the kind of songs that bring back memories for people. I recently played an oldie, "Dark Moon" by Bonnie Guitar, and a listener phoned up crying because that song was his late wife's favourite. It really touched him to hear it again."

Beerens, a veteran of Hawkesbury Radio, 2MCR, AIR-FM, and WOW-FM, was inducted into the Australian Country Music Broadcasters Hall of Fame in 2013, and champions Aussie bush ballads. It's a sub-genre that he describes as "...a two-chord pick and strum. It's a feeling you get in your soul, songs that tell a story. But I like traditional country too, which is a little livelier."

The newest voice on the GMC team is Jane Kellaway (pictured), who recently took over the Tuesday presenter slot. A Country singer in her own right (see below), she brings a welcomed female perspective and new music choices to the program. Open to many styles, Jane's unique personality and musician's ear is proving to be a welcome addition to the weekly lineup.

In addition to its usual weekday schedule the GMC crew also regularly

takes to the road, providing stations with annual multi-day broadcasts from the Tamworth and Mildura Country Music Festivals. 2014 has also seen the establishment of the 'GMC On The Road' project, with presenters visiting regional centres, and broadcasting nationally from local community stations. Recent visits have included Lightning Ridge, Cooma, Coonabarabran and Mildura.

"Doing the show from individual stations lets us have direct communication with them and their listeners," says Kevin Walsh. "That meet-and-greet relationship is really important, and we also go out to local schools and nursing homes to talk about the show. The locals love it and so do we!"

Content Development funding from the CBF has allowed Walsh to take on extra planning and production duties on behalf of all five weekly editions, and in addition to his Album Of The Week segment, new daily segments will soon be introduced featuring country music history; fishing news, and profiles of regional Country Music clubs and participating stations.

The latest CRN Station Survey confirms the program's popularity, with individual stations comments including "Listeners let us know if they don't get their GMC fix" and "If we didn't broadcast GMC our listeners would lynch us!"



Pictured above and right: The GMC team

FURTHER INFO AT:

WWW.GOODMORNINGCOUNTRY.COM.AU

A FRESH FACE JOINS THE GMC TEAM

As GMC newest (and youngest!) presenter, Jane Kellaway's Tuesday edition has been warmly welcomed by listeners across the country. As a country singer herself, as well as a mother of four, Jane's life is always busy. She developed her broadcasting skills as a valued member of Gosford community station 'Today's Country', and she also currently presents "Aussie All The Way" on MacCarthur NSW station, 2MCR. Jane's own independent debut album, 2007's *For Cryin' Out Loud* will be followed up in 2015 with two albums, all written in collaboration with her husband Fred - one in country mode and one featuring gospel songs.

WHAT IT TAKES TO NAIL A MUSIC INTERVIEW

By Danny Chifley, CBAA

"COMMUNITY RADIO MAY BE THE MOST IMPORTANT OUTLET FOR RAISING THE PROFILE OF LOCAL ARTISTS IN AUSTRALIA," SAYS JOURNALIST AND BROADCASTER, PARIS POMPOR, FOLLOWING THE CBAA/CMTO WEBINAR ON MUSIC INTERVIEWS HELD EARLIER THIS YEAR.

Paris was joined by PBS Music and Interviews Manager Chelsea Wilson and Australian Music Radio Airplay Project (Amrap) Manager Chris Johnson to lead a discussion on how to effectively manage and conduct live-to-air and pre-recorded music interviews.

"There's an immediacy and personal aspect to radio interviews," says Pompor. "In a good interview, it's like the artist is talking directly to the listener and personal connection counts for a lot."

All three presenters agreed that a good interview is like a good conversation: one that is interesting, engaging and provides a new perspective on familiar subject matter.

The discussion that followed teased out a number of tips for program makers working in this space - here are seven of the best:

- 1. RESEARCH:** Study your subject as thoroughly as possible! This includes liner notes, online material, biographies and previous interviews.
- 2. MAKE A PLAN:** Have all of your questions planned and written out in an easy-to-access format prior to the interview.
- 3. MAKE IT ALL ABOUT THEM:** Ensure that the subject is the focus of the interview and NOT the interviewer. Presenters often have the tendency to present the subject through the prism of their own experience. Keep your audience in mind throughout.
- 4. WHAT NOT TO ASK:** Questions to avoid include 'What are your main influences? Tell me about the song writing process? What equipment

and or studio did you use to create this track?' These topics are either things you should know, difficult to answer succinctly and/or of little interest to a general audience

- 5. DON'T FORGET THE LOGISTICAL BASICS:** If it's a live interview, does your subject know where your station is located? Can they access the premises easily? Similarly for a phone interview, is all your equipment tested and checked?
- 6. BE FLEXIBLE ON THE FLY:** Those questions that you've painstakingly researched to ensure an informative, entertaining interview? Be prepared to abandon them should they not work or if you hit an engaging rhythm with your interview subject.
- 7. GIVE YOUR INTERVIEW A LONGER LIFE:** You've conducted a fantastic interview and would like it to live on past its broadcast date. There are a few ways to do this:
 - Amrap Pages allow you to host content as part of your program or station website.
 - Be sure to send the artist and publicist audio from the interview. They may be able to use this content as part of their own promotional material, strengthening the relationship between broadcaster and artist.

If you're looking to find out more about conducting music interviews, a recording of the webinar is available from the CBAA website. Further resources, such as a dos and don'ts tip sheet, are available on the Amrap website.

WHAT'S A WEBINAR? Webinars act as an online workshop where participants are able to login and learn from our rotating panel of experts on a variety of topics of interest to community broadcasters. Attendees are able to ask questions and provide comments, all from the comfort of their own workstation or mobile device.

WHY DO THEY WORK? This was presenter Paris Pompor's first webinar, and he shared his thoughts: "It was pretty amazing to...witness a whole bunch of people connecting so easily, having a conversation, exchanging opinions, tips and anecdotes on interviewing techniques... all for free...listening to the others speak, whilst also seeing people's text comments coming up on screen in real time was great."

WHAT'S NEXT? We're preparing our next series of webinars. We invite input from community broadcasters to help shape future sessions. If you have any topics that you'd like to explore further or individuals or organisations you'd like to see as presenters, please contact the CBAA on 02 9310 2999 or office@cbaa.org.au.

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BIG SOUNDS

FOR COMMUNITY RADIO

By Chris Johnson and Brooke Olsen, Amrap

THE BIGSOUND CONFERENCE IS THE PLACE TO BE FOR AUSTRALIAN MUSICIANS AND INDUSTRY, AND ONCE AGAIN COMMUNITY RADIO WAS RECOGNISED AS PIVOTAL TO THE DEVELOPMENT OF AUSTRALIA'S MUSICAL LANDSCAPE.

Pictured far left: Kucka. Photo by Michael Caves. Centre: Community Radio Pitch. Photo by Aimee Catt for BIGSOUND. Right: Community Radio Panel. Photo by Stephen Booth for BIGSOUND.

Each year Amrap heads to Australia's largest music industry conference BIGSOUND to showcase community radio and to forge new opportunities between the community radio and Australian music sectors.

Over three days in September BIGSOUND 2014 played host to over 1,000 delegates and 140 music showcases across 14 Brisbane venues. Amrap's work to promote community radio at BIGSOUND runs deep; Amrap's online Australian music distribution service 'Airlt' was launched at BIGSOUND in 2009, and it's a sign of success that over 70% of acts showcased at BIGSOUND 2014 used Airlt to get their music to community radio. In previous years Amrap has hosted radio panels and workshops with community radio delegates to educate musicians and the industry on the value and opportunities that community radio provides to Australian music.

Amrap took a delegation of community radio music directors and the CBAA President to BIGSOUND 2014. Delegates had a busy schedule of meetings and listening sessions, wrapping up with a one hour panel dedicated solely to community radio. The panel room was packed with musicians and industry representatives eager to learn the best ways to pitch and promote their music to community radio.

"Our community radio scene is the most dynamic and interesting broadcast platform in the country - maybe even the world!" stated BIGSOUND executive programmer Nick O'Byrne in a media release declaring the community radio panel a great success.

Perth musician Kucka (Laura Jean Lowther), pictured top right, agrees. As a finalist in FBi Radio's annual 'Northern Lights' competition she said that having Amrap and

Amrap's online Australian music distribution service 'Airlt' was launched at BIGSOUND in 2009, and it's a sign of success that over 70% of acts showcased at BIGSOUND 2014 used Airlt to get their music to community radio.

community radio music directors at BIGSOUND provided significant airplay opportunities for musicians.

"The panel and listening sessions were incredibly useful to me. I was able to access Amrap's services and meet with music directors from right across the country" said Lowther.

Adam Christou, Music Director at RTR FM, also made the long trip from Perth to be part of BIGSOUND's community radio sessions.

"It was fantastic to meet so many musicians and artist reps. BIGSOUND reinforced to me how well regarded and valuable the community radio sector is to the music industry."

Christou said that community radio's strong presence at the conference showed that the music industry has great respect and appreciation for community radio.

With BIGSOUND wrapped up for another year ties between community radio and the music industry are as strong as ever. Australian musicians and labels are flocking to Amrap's Airlt to provide new music to thousands of community radio broadcasters. Head to www.airit.org.au to discover music by some of Australia's best new acts.

Lend me your ears!

C14 THE CBAA'S POLICY & ADVOCACY OFFICER, JOEL PRINGLE, TALKS ABOUT THE IMPORTANCE OF STATIONS' RELATIONSHIPS WITH THEIR LOCAL POLITICIANS FOR EFFECTIVE SECTOR REPRESENTATION AND POLICY DEVELOPMENT.

Community radio has an almost unique strength due to its geographical and diverse reach. Having a local presence in almost all Federal and State electorates is beneficial when advocating for the interests of the sector. With 440 permanent and temporary licenced stations, we literally 'have the ear' of politicians across the country.

The strong relationships that many community radio stations have with their local representatives was highlighted following the recent Community Broadcasting Morning Tea, hosted by the Minister for Communications in Parliament House on 3 September. Over 30 Senators, members of the House of Representatives and staff attended.

The high turn-out and interest indicates that Members of Parliament value the role of community radio in their own electorates and understand that,

for many of them, community radio stations are their best way to reach a regular audience of voters. This is especially important in many regional and rural areas where commercial broadcasters have been withdrawing from locally produced content.

In the follow up to the event, the CBAA wrote to many stations to alert them that their local member had attended, suggesting follow up engagement to foster an ongoing relationship following this show of support.

The responses, not only from stations keen to start engagement but also those who already have enduring relationship with their MPs, let us know that the level of MP engagement is already high.

The CBAA undertakes a range of advocacy activities with and on behalf of member stations, including research,

submission writing, campaigning and fostering key relationships. The strength of this advocacy comes not only from our support amongst volunteers and the community, or capacity for expert advice and campaigning, but also the connections and friends we can reach out to in Parliament.

The advocacy that the CBAA is currently undertaking on behalf of members not only includes public campaigns such as the high profile Commit to Community Radio campaign, but also ongoing advocacy on the sectors policy priorities.

The CBAA would like to work more closely with stations to build these relationships further and ensure that they are beneficial to all: to broadcasters, stations and our listeners. We have a great base to build from and the potential for stations experienced in this area to share knowledge with those willing to learn is high.

A workshop will take place at the CBAA conference in early November to skill share and discuss how this network of political engagement can be further developed. Those attending will hear the perspectives of a current Federal MP, a station representative and an expert in political engagement. I'd love to hear from those who can't attend but are interested in the discussion.

The strength of our advocacy, and the future of our sector, is closely tied to our capacity and reach across the country. Stations are at the heart of this strength, and we look forward to working with you.



MP Nola Marino being interviewed by Collie Community Radio's Emma Young

For more information, please contact Joel on jpringle@cbaa.org.au or 02 9318 9611

COMMUNITY RADIO NETWORK PROGRAM GUIDE NOVEMBER 2014: 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 best in country music to kickstart your morning Incorporating Rural Commerce Report 05:15, Rural Livestock 05:30, Rural Outlook 05:45 & Rural News 06:05					The Folk Show	Nothin' but the Blues	
06:00						Saturday Breakfast (live)	Countryfolk Around Australia (live)	
07:00								
08:00								
09:04	WorldLink	The History Show	The Why Factor Spectrum	Are We There Yet? All the Best	Vision Australia Hour	Real World Gardener Jumping Jellybeans A Week in Science	In a Sentimental Mood	
10:04	Alternative Radio	A Question of Balance	Anarchist World This Week	Wellbeing	Fair Comment	Dirt Music	The Bohemian Beat	
10:32		On the Money		Homepage	Zed Games			
11:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Beyond Zero	Heard it Through the Grapevine	
						Radio Atticus	Are We There Yet?	
12:04	Rural Commerce Report, Rural Livestock, Rural Outlook, Daily Interview, StarTours						Arts Alive	Jazz Made in Australia
12:30	Nat. Indig. News Review	Radioactive	More Civil Societies / Queerline News / Community Network News	WINGS	This Way Out			
13:04	The Fourth Estate	Listen to Older Voices	Extras 1	Cinemascope	Women on the Line	The Mike McColl Show (live)	Recorded Live	
13:32	Writers Radio	Accent of Women		Lost in Science	Creative Male Ageing		Pulse	
14:04	Let the Bands Play	Nothin' but the Blues	Extras 2	Jazz Made in Australia	Off The Record		Ultima Thule	
							Red Velvet & Wild Boronia	
15:04	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music	Repeats or Music			
16:04	Arts Alive	Primary Perspectives	Diffusion	Under African Skies	Earth Matters	Live Delay	Concert Hour	
16:32			All the Best		Never Talk Politics			
17:04	The Wire – national independent current affairs (live)						A Jazz Hour	National Features & Documentary series
17:30	Shorts	Overdrive	More Civil Societies Recorded Live	Inside Motorsport / Panorama / Asia Calling	Hardtalk			
18:04	The Phantom Dancer	The Fourth Estate	Stick Together	Global Village	No Brow	Top of the Pops 1hr	Fine Music Live	
18:32		Real World Gardener	Jailbreak					
19:04	Zed Games	The Book Club	New York Jazz	Word For Word	Pop Heads	Living in the 60s		
	Fair Comment							
20:00	It's Time	Democracy Now!		Spotlight	AudioSyncretics	Bluesbeat	Hit Parade of Yesterday	
21:00	Home Brew	The Breeze	Amrap Airt Charts	The Folk Show	Asian Pop Radio Australia	Off the Record	Under African Skies	
22:00	Off the Record	Sub-sequence	Songwriters Across Australia	Sounds Revolution	Sideways Through Sound	New Releases Show	It's Time	
23:00	Urban Meltdown	Radio Gumbo	Beale Street Caravan	Contact!	Indij Hip Hop Show	Home Brew	Songwriters Across Australia	
	TUE	WED	THU	FRI	SAT	SUN	MON	
00:01	BBC World News							
00:06	The Bohemian Beat	Nothin' but the Blues	Lost in Science	Pop Heads	Amrap Airt Charts	National Rock & Blues Show	Curved Radio (live)	
00:30			Cinemascope					
01:00	Contact!	Sideways Through Sound	New Releases Show	AudioSyncretics	Live Delay			
02:00	Jazz Made in Australia	New York Jazz	A Jazz Hour	The Breeze	Global Village	Tecka's Tracks		
03:00	Living in the 60s		Let the Bands Play	In a Sentimental Mood	Hit Parade of Yesterday		The Phantom Dancer	
04:00	Spotlight	Off the Record	Radio Gumbo	Dirt Music	Beale Street Caravan	Bluesbeat	Listen to Older Voices	
							Red Velvet & Wild Boronia	

All times AEST/AEDT. Visit www.cbaa.org.au/crn for full descriptions and latest updates.

OUT OF THE BOX

BY JAY ANTONEY

FRESH 92.7, ADELAIDE, SA

"I WON... I WON... I WON..." WELL ACTUALLY MY FRIEND DID, BUT I WAS THE ONE WHO HAD TO COLLECT THE PRIZE, SO I HAD TO PRETEND I WON AT THE LEAST. WE HAD BEEN LISTENING TO THIS COOL DANCE STATION AFTER HAVING GOTTEN FED UP WITH THE USUALS, AND AS IT TURNED OUT I JUST HAPPENED TO WORK TWO BLOCKS FROM THE STATION, SO I WAS THE ONE CHOSEN TO GO COLLECT THE PRIZE.



It was my first time stepping into a radio station, I walked up the stairs, over to the counter, and BAM there it was - "Are you interested in IT?"

Having worked in IT for a few years, and always trying to find myself something to do, well - that was me down to the T. This flyer had it all!

It was my first break into community radio, and wow, I remember being surprised at how helpful and willing everyone was to help me get involved. Community radio seemed to be the place to be! There were so many opportunities for me to get involved, I simply can't remember my first appointment to the station, it all happened so quickly. So before I knew, I was actively pursuing a position on the Board of Directors, had a foot in the IT department and producing

one night of the stations, talkback program, *The Chat Room*.

The next six years left me as the Engineering Manager, a part of the move team for our new premises, responsible for rolling out new studio consoles and play out software and last but not least, a part of the constitution review committee. Outside of Fresh, I have also been given the opportunity to serve on the South Australian Community Broadcasters Association (SACBA) board, where I am half way through my first term helping to assist other stations with lessons I have learnt from mine.

Being a part of something like Fresh and SACBA has not only provided me with a way to assist others in the community through teaching others

skills I have learnt, it allowed me the opportunity to grow personally. The interaction and friendships I have formed with other likeminded people have allowed me to develop new skills and in turn it has allowed me to progress further in my professional life as well.

After being a member at Fresh for only four years, I was awarded life membership for my over and above service to the station in such a short period of time.

I'm very lucky to have been placed on this path through different events in my life, and I even met my partner of four years through Fresh. So to those reading this, wanting to give not only community radio, but any volunteering role a go, then I say take the opportunity by the horns and don't let go - you won't regret it!

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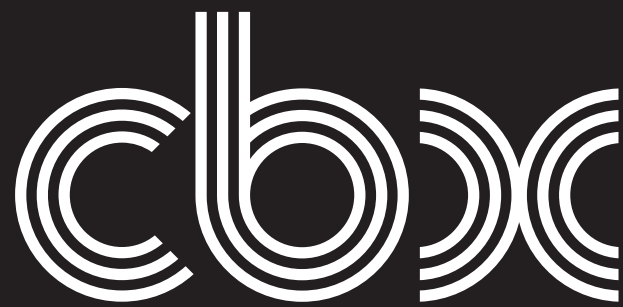


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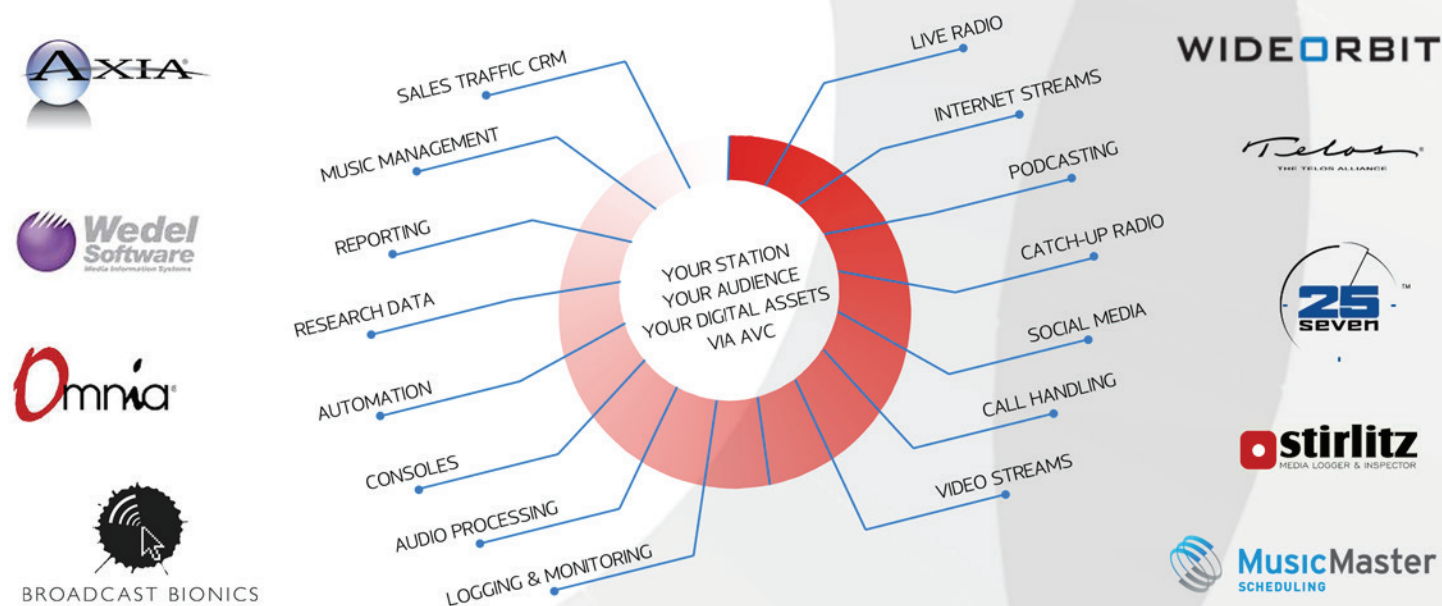
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