

**A GUIDE TO INVOLVING**

**YOUNG PEOPLE**

**at your**

**RADIO STATION**

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Produced by the National Ethnic and Multicultural Broadcasters' Council and  
the Community Broadcasting Association of Australia

## WHY INVOLVE YOUNG PEOPLE?

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**Young people are an essential part of community broadcasting. Not only do they provide radio stations with diversity and enthusiasm both on the air and in their operations, they ensure the longevity of a station, particularly in parts of regional Australia where human and financial resources are hard to find.**

Often stations find the process of incorporating young people quite challenging, however those who have successfully made the transition report on the increased vibrancy and diversity that they bring. What is less reported is the financial growth that stations can sustain from involving young people and engaging with youth audiences. As you will find, involving young people can quickly transform both the social and financial dynamics of your station.

This booklet is designed to assist you in getting young people involved at all levels of community broadcasting, from management to broadcasting. It recognises that most stations are keen to have young people as active broadcasters and volunteers, but lack the assistance needed to make it happen effectively. This booklet will provide you with strategies that you can apply at your station to have young people actively participate.

We appreciate that some stations for one reason or another may have no interest in involving young people. Nevertheless, this guide offers suggestions that can be applied across all age demographics and is well worth the read.

In no way is this guide exhaustive. Based upon a tour of over 40 stations across Victoria, it reflects the needs, issues, ideas and inspiration of a section of the community broadcasting sector. Applied, plagiarised, buried or totally rewritten, we hope that this guide will inspire a refreshing approach to youth broadcasting in community radio.

**Best of luck,**

**Andrew Apostola and Simon Goodrich**

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# YOUTH OUTREACH INTO THE COMMUNITY

**One of the most important aspects of getting young people involved in broadcasting is spreading the message that young people are needed at your radio station. It could be that your station is looking for young people to participate as either on-air presenters or volunteers. Many stations state that they would like to see more involvement from young people but do not undertake to actively engage with the youth community. Conducting basic outreach into the youth community is the first sure-fire step towards actually bringing young people into the station. Outreach can be conducted in a number of ways.**

## ON-AIR ANNOUNCEMENTS

The most practical way for a radio station to attract young people is to create on-air announcements calling for young listeners to get involved.

An on-air announcement is one of the best methods of attracting young people on-air as it is appealing to young people are already listening to your station, and therefore already have an understanding of the style and feel of the radio that your station presents.

The announcement should be short and precise and aim to glamorise radio as much as possible so that young people will be likely to be attracted and want to get involved. It should include what your station offers. For example if your station provides free training, mentoring or DJ workshops, then let people know.

### EXAMPLE OF AN ON-AIR ANNOUNCEMENT

Are you interested in having a career in the media? This radio station is looking for young people to produce and present their own programs. We provide training and workshops for all young people aged under 25. So if you think you've got what it takes to make your own radio program, contact the station on 9925 0000 and book yourself in for one of our training programs.

## LOCAL MEDIA

Local media such as community newspapers, noticeboards, employment agencies and email lists are guaranteed to attract attention to your station. Surprisingly, they are often well distributed and widely read by a broad cross-section of the community. Prepare a short press release (using content similar to the example shown above) and distribute it through these networks. Ensure that you provide all the necessary contact details for people to get in touch with the station. A few faxes and phone calls can ensure you have your area blanketed with your message.

## ENGAGING WITH SCHOOLS

Local high schools and primary schools provide an instant link to young people living in your community. They promise a renewable connection with young people of all age levels and can often provide assistance in providing a structured learning environment at your stations. However, many stations are unaware of how lucrative a potential partnership with a school can be.

The best way of involving a school at your station - and benefiting from it - is to structure a program around educational outcomes for students. Radio broadcasting is increasingly being recognised as a great education initiative for school students and not just in media specific subjects. Media experience can be used across all curriculum including English and humanities. Radio is simply the **publication point** for a student's work. So instead of having a written essay, students can use radio, whether pre-recorded or live-to-air, for their final outcomes and assessment.

### EXAMPLE

A Year 8 History class decides to create a radio play about King Arthur rather than writing a 500-word essay. Time is spent in the computer lab where students learn to use Audacity, a freeware audio editing program that is easy for kids to use ([www.audacity.sourceforge.net](http://www.audacity.sourceforge.net)). The students are broken up into groups, with each group recording voice, importing music and sound effects to create a 2-minute audio piece. The best pieces are then taken to your station and played on air during one of the shows. Some of the students are interviewed during the program. The whole school and the students' families all clamour to hear their kids on air!

Call around the schools in your local area and ask to speak to the Heads of their English or Media departments. These teachers tend to be enthusiastic about involving students in alternative learning and will be able to get behind a project that will make learning more dynamic. Tell them that your station is planning to begin a school education program and that you are seeking expressions of interest. Set up a meeting time to discuss the idea further.

The most important element of this process is to be clear that it is a fee-for-use service. Some stations already have established involvement from schools but are reluctant to charge them for the service or airtime. Community radio stations provide a valued service in the community and it is not unreasonable for stations to ask community institutions to pay an association or airtime fee. These fees sometimes range from \$100-\$2000 a year so just as with signing on sponsors, remember to start high and then adjust the fee to suit each school's financial situation.

Schools are by no means rolling in money but individual departments maintain yearly budgets that can be allocated to radio based learning. Some State Government Education departments also offer funding for schools to connect with community groups (refer to the funding guide at the end of this booklet).

Consider following these four steps as a guide:

1. Identify some space in your programming grid that could be used by school groups during the day
2. Approach all the local schools in your area either by phone or writing a letter asking for expressions of interest
3. Arrange to have representatives from each school to come and visit the station to discuss having a schools program
4. Aim to have a trial run for one term with just one class until the program is fully developed and underway

## ENGAGING WITH UNIVERSITIES AND TAFE

An established relationship with a university or TAFE can lead to immense growth for your station, and not only in the area of youth involvement. Universities and TAFEs are multi-layered in their structures and offer multiple ways of engaging with young people and more importantly, funding.

Stations are often concerned about the short-term nature of student involvement, however structures can be put into place to take advantage of this reality. In many cases students could potentially help fill a part of your organisation that is lacking or help it to expand into a new direction. Business students could help to generate sponsorship dollars; journalism and media students could help your station to establish a news service; law students could help your station with defamation procedure or other legal advice; IT students could establish and manage your website (see the section on managing volunteers).

It is advised that if you plan to connect with students from a university, that you start speaking to student unions and university departments from a very early stage. If your station involves students in a structured way then it is acceptable practice to charge a fee to the relevant institution.

### EXAMPLE

Call your local university's student union and ask for a directory of all the student associations that exist at the campus. Send a letter out to each student association (i.e. Soccer Association, Skiing Association, Star Trek Association) inviting them to coordinate a program at your station. Mention the level of training provided as well as the cost of airtime.

Contact the university's student union secretariat and explain that your station is looking to create a partnership that will involve students. Arrange a meeting to discuss the possibility of working together.

It is also advised that you talk to specific faculties within TAFE and universities that are related to aspects of community radio. These departments are directly linked to students and to individual funding streams. They could include:

- Arts
- Media
- Journalism
- Communications
- Engineering
- Information Technology
- Graphic Design
- Commerce

### EXAMPLE

You want a new logo for your station to look more professional. You contact the graphic design department at your local University / TAFE to design one. The teachers are really interested to give their students a "real life" brief. You lay down what you want and then 30 people spend 8 weeks preparing the design. You then show the designs to the committee to decide.

Alternatively, your station may want to create a news department with local news every morning and afternoon. You contact the media and journalism department at your local TAFE and have the students produce and read the news as part of their assessment.

## **OUTSIDE EVENTS**

Bring your station to the people. There are always a variety of community events specifically organised for young people going on in towns and cities across Australia. Organise a benefit gig or promotion with a local youth group. Contact your local council and speak to their youth services unit to see if there is anything you can do in partnership. You could provide the outside broadcast, they could provide the talent and funding. It is sure to arouse interest with the young people attending and promote your station to a different audience.

The same model could be used at local schools and universities. SYN FM in Melbourne has developed a program called Live@Lunch where the station conducts broadcasts from a different school each week. School children have the opportunity to participate as presenters, artists, comedians and musicians. This show is produced and recorded on their Outside Broadcast Kit and then replayed in an after school time slot. It has proved extremely popular and SYN has been able to create a valuable fee-for-service for the exercise.

# TRAINING

**If a station is to conduct outreach it must back this up with implementing a training program. Offering and promoting training is the most effective way of encouraging young people to get involved at a radio station. Young people may want to get involved in community radio for many reasons: to learn new skills, to present a program, to make new friends or to gain professional experience to complement their studies. Regardless of the reason, young people are less likely to get involved in community radio if they are not offered some form of initial training or induction to help build their confidence.**

The most effective models for training used by community radio stations are those that operate on a regular basis and in a structured and formal manner. Structured training means establishing a mandatory curriculum and time frame for people seeking to gain airtime and specifying the amount of hours required.

On average, most stations provide 4 x 4 hour sessions of training over a 2-4 week period and this seems to be more than enough time to give young people the skills they need to start broadcasting on air. Most young people can learn both the technical and the on-air subtleties of radio quite rapidly if they are given the opportunity to practice and experiment on their own. Usually, spending more than 16 hours on introductory training will intimidate a potential youth broadcaster and generally the time is better spent on an individual basis either in a live studio or a practice studio.

Week One:	Introduction to the station and studio equipment
Week Two:	Producing, scripting and sourcing content
Week Three:	Interview techniques, talkback and defamation
Week Four:	Using editing software and program review

Many stations offer ad-hoc case-by-case training. With this sort of training a person is not told how long a training plan is or when it is likely to commence or finish. This method proves to be extremely ineffective for young people, especially with those who lack confidence or pre-existing skills in radio. When a new person first approaches the station, they are unfamiliar with the people involved and lack the familiarity that other broadcasters take for granted. If young people can “book” themselves in for training on set days, over a set period of time, it gives them the opportunity to structure radio into their lives, between school, family, sport, part-time jobs and other activities.

An example of a good training model is one used by Plenty Valley FM in Melbourne’s Northern Suburbs. When young people first approach the station they can book themselves into the station’s training program, which is structured over a four-week period. During this time, new broadcasters get the opportunity to sit in with more experienced broadcasters as they do their programs. They are also encouraged to practice producing programs in the station’s off-air studio and to produce a one-hour demo of a potential program. At the end of the training period, each participant is given a “Licence to Broadcast” and is free to apply for air-time.

### **GOOD TRAINING PROCEDURES ARE...**

- Are broken-down into clearly defined components, for example: 4 x 4 hour training sessions
- Are in specific units – broadcast law one week, presenting the other.
- Include hand-outs, guides and manuals for young broadcasters to read and have with them when they are practicing or on-air (refer to the NEMBC or CBAA for assistance)
- Documented, updated and consistent: this means having a uniform guide for all trainers to use when they are delivering training (refer to the example trainer's guide at the end of this book)

### **MANAGING TRAINING**

If your station is going to deliver training, it should appoint one or two people as training managers or coordinators. These can be created as volunteer positions for people who are not only experienced broadcasters around the station, but more importantly good, open communicators.

These people should be in charge of:

- Scheduling training sessions
- Coordinating other trainers
- Publicising that training is available to the wider community
- Compiling and maintaining training manuals and guides

This will mean that all training is coordinated in a cohesive and consistent manner and that people who are new to the station can have a central contact to ask any questions or field any concerns they might have.

### **ARE YOUR TRAINING STAFF...**

- Experienced broadcasters?
- Easy to contact?
- Good communicators?
- Likely to make young people feel welcome at the station?
- Highly organised?

Offering training can also be a good way of raising revenue for your station. Some stations charge a small fee to complete the basic training program or add the fee to initial membership costs. This allows them to recoup any costs incurred with organising and delivering training and in some cases pay trainers to deliver training.

## ORGANISING AND MANAGING YOUTH VOLUNTEERS

**Volunteers are without a doubt, community radio's greatest resource. As broadcasters, volunteers dedicate many hours per week to preparing their programs and presenting insightful and relevant content to their audiences. However, many stations fail to take advantage of volunteers beyond their abilities to broadcast.**

Young people are proven to be keen and able volunteers. In the *2003 Democrat Youth Poll*, 68% of respondents aged under 24 indicated that they had participated in volunteer work, with most averaging at least 6 hours per week of volunteering. This ethos of volunteerism spreads into community radio, however there is a fine art to managing young volunteers.

What has been found is that many young people are eager to participate when they first enter a station, but if they are not given enough responsibility, they soon disappear and dedicate their time to other areas where they can gain clear outcomes.

Generally, the first rule of involving young people as volunteers is to create interesting and responsible sounding work titles that they can work under. Titles shape the skilled involvement of young people and give them a reason for continuing their involvement. They also help other staff around the station interact with the volunteer.

Your station may need someone to liaise with the local newspaper once a week to inform the community of what's happening on-air. If you give a young person the title of Media Manager, that person will be more enthusiastic about participating. They will be more likely to do extra work related to that area and will feel valued by the station. More importantly for them, they will be able to tell friends and family that they are the "Media Manager" at the community radio station. This adds weight to their experience and helps them to develop a range of skills that can help them build their career. Furthermore, if someone has a title they will feel more accountable to the position and ensure that everything is operating smoothly.

### **AN EXAMPLE OF VOLUNTEER MANAGEMENT**

The best example of how volunteer management can work is at the Student Youth Network (SYN) in metropolitan Melbourne. A search of the station's current website shows 28 management positions within the organisation, with only 6 of these paid. Many of these management positions chair committees adding even more volunteers to the management structure. As of November 2004 there were 72 people with titles at the station.

### **DID YOU KNOW?**

Young people who are on the Newstart Allowance are eligible to work full-time as volunteers at community radio stations, eliminating the need to fill in fortnightly forms and other more intensive work-seeking activities? Community radio can become the essential transition from full-time study to paid work for some young people. The station needs to provide a letter stating that the recipient is a full-time volunteer at the station. It should also outline that the station is a not-for-profit community organisation.

Increasing your volunteer management team also increases the number of people available in times of need – fill a show, answer a phone, help at the footy OB or through promoting membership. Although the movement of young people in your station might be fluid, having these titles allows people to step up the plate quite quickly. The title tells them of their specific task and where they fit within the organisational structure. If a volunteer is not given a title or a clear job structure then they find it difficult to see the purpose or outcomes of their work. Titles could include:

- Talks Producer
- Breakfast and Drive Producers
- Media and Communications Manager
- Graphic Designer
- Programming Managers
- Production Managers
- Education and Training Manager
- Music Director
- IT Manager
- Website Content Editor
- Membership Coordinator
- Youth Coordinator
- Technical Manager
- Administrative Assistant

If your station is serious about increasing its volunteer base, devise a number of positions with titles and work descriptions. Place an advertisement on air and tell the local newspaper. Treat the positions as you would full-time paid positions. Ask for resumes and conduct interviews. The more seriously your station approaches the management of its volunteers, the more seriously volunteers will approach their contribution to the station.

# AIRTIME

**Getting involved at a radio station is a big commitment that involves an extraordinary amount of time and participation. This applies to anyone – whether they are in their mid-twenties and attending university or working or retired. As a station, it is therefore important that you let potential members of your station know exactly how much time the station will require of them. This is crucial for young people when they are thinking about getting involved.**

Many stations do not have any kind of formal application process for airtime. When young people approach a station it is essential that they be given a clear indication as to the process required to get on the air otherwise they may be dissuaded by other circumstances in their lives. This could be as simple as establishing a list of steps that will see someone getting on the air.

## **SIX STEPS TO GETTING ON AIR...**

1. Contact the station by phone or by dropping into the office
2. Fill in a membership application form and pay the fee
3. Sign up for on-air training
4. Attend all four training sessions
5. Produce a demo
6. Submit demo and apply to programming committee for air-time

It is important for all prospective members, especially young people, that there is some way they can see themselves going to air in the foreseeable future. Locking up your program grid may work in the short term, but in the long term it could cause massive problems for your organisation. It is difficult to respond to the needs of your community without having some airtime accessibility.

Each station differs. One particular station changes its programming grid five times a year while others who are more established stations have rarely reviewed their grid over twenty-five years. There are some easy ways to incorporate new people, especially young people, into the fold.

Open up your programming grid for review on a regular basis. No one should treat their show or airtime as a given, including board members. It is a privilege to present to the community and this culture should be promoted. Even if you make minimal changes in your programming grid, it reduces the probability of “ego-empire building” by presenters.

Team people up with other shows. Make it mandatory that all shows have to take on newly trained presenters. They may just answer the phone at first but at least it will give them an understanding of the culture around the station.

Create programming opportunities where a number of people may receive airtime during a particular themed program – young people showcasing music they like or rotational presenters on the arts program.

## EXPLICIT MUSIC

Music with profanities is certainly a huge topic of debate - and one that is not always black and white. A considerable amount of music produced today contains explicit lyrics and for one reason or another young people tend to listen to it. It is important that stations are very clear about their policy on such music.

National youth broadcaster Triple J and many community radio stations have a policy of providing warnings to listeners if a song contains explicit lyrics. This means that listeners who are likely to be offended have the opportunity to tune out for the duration of the song, therefore avoiding being offended. The benefit of this is that listeners are provided the option of tuning out rather than being affronted in the middle of a song. It is also in-line with the habits of FM listeners: people are accustomed to tuning to different stations if they don't like a song that's being played.

### EXAMPLE OF AN EXPLICIT MUSIC WARNING

It's almost midday and you're listening to Triple J all across Australia. The next song we're about to hear contains explicit lyrics that may offend some listeners. If you're not into explicit music, we recommend that you turn down your radio for the next four minutes...

Other stations do not allow music with profanities during certain times of the day. A good compromise is to establish a time of day (usually later at night) where genres of music that contain explicit lyrics can be played before returning back again.

Whatever tact your station chooses to take, it is important that you create a clearly defined policy that is both precise and flexible. It is important that you educate new broadcasters about the station's policy, about the ramifications of playing such music and why the policy exists. This should always be done in a non-threatening and educational manner otherwise some young people will feel victimised and unwanted.

As the Community Broadcasting Association of Australian Codes of Practice states:

*2.2 Community Broadcasting licensees will avoid censorship wherever possible, however, consideration shall be given to the audience; the context; the degree of explicitness; the propensity to alarm, distress or shock and the social importance of the event (p. 2)*

Perhaps during training you can provide a section on explicit music. Try to educate them as to why they should be aware of the lyrics they are playing. Presenters need to ask themselves whether they feel if what they are playing is appropriate for their time slot: would mums with kids be into it? A good thing to say to kids is "would you swear in a job interview? No, then why would you on radio". If a song is popular it will most probably have a "radio edit" and you should encourage young people to track this down.

Music content will always be a point of contention. Don't let it become the talking point of your station. The vast majority of broadcasters enjoy the privilege of being on-air and most will change their habits to ensure their continued participation.

# ENGAGING WITH ETHNIC YOUTH

**Almost every city and town in Australia has an ethnic or multicultural population, each with individual languages and diverse cultural activities. In fact, ethnic communities are major contributors to community broadcasting producing in the excess of 2,200 hours of content per week across Australia. Connecting with young people from ethnic backgrounds can greatly enrich the diversity of programming at your station and connect with a greater proportion of the population. By including young people from ethnic communities you can also increase your revenue in a number of ways.**

## CONNECTING WITH ETHNIC COMMUNITIES

The most structured way to connect with ethnic communities is through ethnic community associations, organisations and community groups. These bodies are usually highly organised on a grass-roots level with the diaspora of ethnic communities in each area. You will find that many groups will be eager to have access to airtime and they will be able to coordinate their activities without too much burden on the station.

Contact:

- Ethnic Communities' Council (there are hundreds spread across Australia)
- Migrant Resource Centres
- Individual community associations e.g. Vietnamese Association of Bendigo
- University Student Associations
- Ethnic Language Schools
- English as a Second Language (ESL) teachers

As with other community groups, you will be able to charge an airtime fee or association fee, which will help to fund other aspects of your station.

## CONNECTING WITH UNIVERSITIES AND TAFE

The best way to get young people from ethnic communities involved at your radio station is to get in touch with ethnic associations at universities and TAFEs. Here you will find organised young people who are reliable and usually quite skilled in their own right. Making the connection is also relatively easy, as representatives of these associations are easy to contact and quite eager to offer a diverse range of activities for their members.

Allow yourself an afternoon to visit the student union at your local institution and use the time to find out what associations exist and which people to contact. International student associations are particularly well organised and maintain connections with a diverse range of people. Send out a letter asking for expressions of interests or call each group individually. These groups are funded by the TAFE or university they are affiliated with so be sure to charge airtime fees or access fees for the service.

## CONNECTING WITH ETHNIC SCHOOLS

There are literally thousands of ethnic languages schools that operate across Australia. These schools operate as ordinary schools, sharing very similar curriculum, and can be approached in the way described in one of the previous chapters. The benefit of connecting with an ethnic school is the exposure your station will have to the local ethnic and student communities. This may increase your overall listenership and attract more individuals to your station.

Your station may want to set up a rotational time-slot for ethnic schools in the area that will see a range of kids pass through your station and learn about its programming. Additionally, you can charge schools a fee for their involvement at your station, and you may also be able to obtain government funding.

## ETHNIC GRANTS

There are a number of government funding opportunities available for community radio stations that broadcast ethnic languages and ethnic community groups. The most readily available funding is through the Ethnic Program Grants stream, administered by the Community Broadcasting Foundation. Stations can apply for funding for each hour of ethnic programming they produce per week. Since 2000, the average hourly rate of funding per week for ethnic programs has ranged between \$25-\$30 per hour.

A station that has fifteen hours of ethnic broadcasting per week will attract anywhere between \$20,000-\$30,000 per year from Ethnic Grants funding. There are of course guidelines and reporting conditions that apply so check out the guidelines by visiting [www.cbf.com](http://www.cbf.com).

So it is both culturally and financially beneficial to have ethnic youth programming at your station.

### EXAMPLE

The Voice in Ballarat, Victoria, had four hours every Saturday afternoon free after the football season finished in September. They contacted the local university's International Students Association and organised to hold an information session about community radio at the university. As a result the station has commenced two new ethnic programs that include over thirty participations. The station has now applied for four hours of Ethnic Programs funding through the CBF and is now talking with the university about a financial partnership and other synergies.

## SPONSORSHIP FROM ETHNIC COMMUNITIES

Connecting with ethnic communities can also boost your sponsorship revenue. Many community groups have limited access to media (especially those from new and emerging communities) so if your station begins to broadcast to any of these groups it has the potential to completely corner a market.

It pays to do a little research. Find out who are the major ethnic communities in your broadcast area by calling your local council or visiting your State Government's Office for Multicultural Affairs.

### EXAMPLE

Stereo 974 in Melbourne's Western Suburbs broadcasts the Vietnamese Breakfast Program from 6am-8am every morning. It is the only breakfast program for the Vietnamese community in the area, which means that it has a substantial listenership that is easily identified and easy to target through sponsorship.

# FUNDING YOUTH INVOLVEMENT

**This guide has outlined a number of ways of attracting money to your station by involving young people. As a general rule, we encourage you to consider charging a fee for any service you provide to the community, especially to schools, universities and other educational institutions and bodies that involve young people. In summary, these may include:**

- Charging access fees to any youth community groups or organisations who participate on your programming grid; and
- Charging schools, universities and other educational institutions for access to airtime
- Setting up training programs and charging a fee for the service
- Introducing ethnic youth programming and applying for Ethnic Grants funding through the Community Broadcasting Foundation
- Holding outside events and broadcasts

In addition, there is a wide range of funding available for projects that are specifically youth oriented. We recommend that you visit [www.ourcommunity.com.au](http://www.ourcommunity.com.au) and subscribe to the Easy Grants Newsletter that they provide for a small fee. The newsletter lists every available grant in each state and is updated every two months.

You should aim to use funding to lower the costs associated with participating in broadcasting. Charge the school or institution, rather than the individual.

## **A TIP FOR MANAGING FUNDING**

Have your board or committee of management establish a Grants Committee. The committee should meet every month to discuss possible grants to apply for and to appoint people to write the grants. Ensure that you appoint a chairperson and keep minutes of your activities.

## **NATIONAL FUNDING BODIES FOR YOUTH**

Check out the following organisations for potential sources of youth funding:

Foundation for Young Australians  
[www.youngaustralians.com.au](http://www.youngaustralians.com.au)

Sony Foundation  
[www.sonyfoundation.org.au](http://www.sonyfoundation.org.au)

Youth Week  
<http://www.youthweek.com/>

AMP Youth Boost  
[www.socialventures.com.au](http://www.socialventures.com.au)

Foundation for Rural and Regional Renewal  
[www.frrr.org.au/GeneralGrants.asp](http://www.frrr.org.au/GeneralGrants.asp)

## **STATE BASED FUNDING BODIES FOR YOUTH**

Western Australian Office for Youth Affairs  
[www.youthaffairs.wa.gov.au](http://www.youthaffairs.wa.gov.au)

Tasmanian Office for Youth Affairs  
[www.youthaffairs.tas.gov.au](http://www.youthaffairs.tas.gov.au)

Northern Territory Office for Youth Affairs  
[www.youth.nt.gov.au](http://www.youth.nt.gov.au)

Queensland Office for Youth Affairs  
[www.youth.qld.gov.au](http://www.youth.qld.gov.au)  
[www.generate.qld.gov.au](http://www.generate.qld.gov.au)

Victorian Office for Youth Affairs  
[www.youth.vic.gov.au](http://www.youth.vic.gov.au)

NSW Office for Youth Affairs  
[www.youth.nsw.gov.au](http://www.youth.nsw.gov.au)

South Australian Office for Youth Affairs  
[www.officeforyouth.sa.gov.au](http://www.officeforyouth.sa.gov.au)

ACT Office for Youth Affairs  
[www.youth.act.gov.au](http://www.youth.act.gov.au)

## **OTHER RECOMMENDED FUNDING LINKS**

Our Community  
[www.ourcommunity.com.au](http://www.ourcommunity.com.au)

Community Broadcasting Foundation  
[www.cbf.com.au](http://www.cbf.com.au)

Australian Local Government Association  
[www.alga.asn.au/links/](http://www.alga.asn.au/links/)

Australian Federal Government  
[www.australia.gov.au](http://www.australia.gov.au)

# ADDITIONAL YOUTH RESOURCES

**The following is a series of additional resources you may be able to use to further develop your station. They include the last CBAA Youth Survey, a sample Trainer's Guide, and examples that can be applied to school curriculum. Please feel free to use them at will.**

## THE 2003 COMMUNITY BROADCASTING YOUTH SURVEY

In a 2003 CBAA Survey the main issues stations had with young people were:

- School commitments
- Other extra-curricular commitments such as sport and paid work
- Station culture not conducive to getting young people involved
- Attitudes of older member of the station not very welcoming to young people
- Lack of commitment, bad attitude, lack of reliability
- Young people unaware that the station exists
- Unaware of what community broadcasting entails (in terms of serving the community)
- Lack of available air-time
- Station not aimed at young people
- The (incorrect) impression that the music a particular station plays is only for older people (eg: classical, country etc etc)
- Lack of confidence
- Transport (particularly in isolated areas)
- Lack of training
- Lack of time on behalf of older staff to train and supervise young people
- Lack of young people wanting to present a program in a language other than English – ethnic broadcasters
- Not enough young people in town
- Security issues

Most stations say they want more young people: 92% of respondents to the CBAA survey confirmed this. The problem is making the structural and attitudinal shifts that will bring about positive change.

Some of these issues are valid criticisms involving young people – school commitments, transport, their other extra-curricular activities – but these can be managed to ensure greater youth participation. You need to be aware that there are times of the year that will be hard for young people to participate, around exams, but if you and your young people are aware of these issues upon their commencement it can be worked around.

## EXAMPLE OF TRAINER'S GUIDE

The following is an example of a two-hour training program that you could implement at your station. It aims to give young people a brief example of how to broadcast by introducing them to the basic elements of radio production. It is meant to be used a guide for your station and it should be accompanied by a minimal amounts of practice by each new broadcaster in an off-air studio.

00.00-05.00 Five Minutes	Give the group a brief tour of the station	<ul style="list-style-type: none"> <li>• Introduce them to as many people as possible and try to make them feel comfortable</li> <li>• Explain what each area or space is used for</li> <li>• Explain how people access the station after hours</li> <li>• Encourage people to get involved – to become part of <u>youth committees and management</u></li> </ul>
05.00-15.00 Ten Minutes	Take the Group into the Studio and explain the workings of the equipment (see checklist)	<ul style="list-style-type: none"> <li>• Emphasise to trainees that expert studio skills can only be gained through booking studio time and practicing outside of the course</li> <li>• Introduce them to the panel: explain the importance of monitoring VU levels, how the studio monitors work, delay dump, headphones, automatic on, cue</li> <li>• Explain policy on food and drink consumption and the importance of cleaning up after each program</li> </ul>
15.00-25.00 Ten Minutes	Using Audio Devices	<ul style="list-style-type: none"> <li>• Show them how to play a cd through the desk</li> <li>• Show them how to cue a cd</li> <li>• Play and Record through the mini-disc player</li> <li>• Introduce them to ID's and sponsorship announcements through the computer system/ cart system</li> <li>• Show them how to use any other devices such as turntables and cassette decks and the phone line</li> <li>• Explain the importance of reporting faults with <u>equipment</u></li> </ul>
25.00-30.00 Five minutes	On Air Conduct	<ul style="list-style-type: none"> <li>• Explain to trainees the station's policy on music</li> <li>• Policy on using offensive language</li> <li>• Importance of back announcing, signposting, introducing names, and not talking for too long</li> <li>• Talk about voice and styles of presenting i.e. speaking to one person or to many people</li> <li>• <u>Lead into defamation</u></li> </ul>
30.00-40.00 Ten minutes	Defamation	<ul style="list-style-type: none"> <li>• What it is, how it is used</li> <li>• Possible implications of a successful defamation action</li> <li>• Who is responsible for the defamatory statement</li> <li>• What constitutes a defamatory statement</li> <li>• Legitimate defences</li> <li>• Action programmers can take if defamation seems <u>imminent</u></li> </ul>
40.00-50.00 Ten Minutes	Microphone Use	<ul style="list-style-type: none"> <li>• Sit a few of the trainees around the desk in front of the microphones</li> <li>• Explain how to position the microphone i.e. 10cm away</li> <li>• Explain how presenters should position themselves – not to move their bodies</li> <li>• Get the group to go around and do a sound check (ask them what they had for breakfast) and show <u>them how to monitor the levels</u></li> </ul>
50.00-60.00 Ten Minutes	Revisit Key Points from the Session and Evaluation	<ul style="list-style-type: none"> <li>• Emphasise the need for people listen to as much radio as possible. Listen to JJJ, NOVA, the ABC and their own community stations. They'll know what sounds bad – just remind them to take note of it and apply it to their own shows</li> <li>• Encourage them by saying that people aren't born with good radio voices: they come about from <u>careful listening and practice in the studio</u></li> </ul>

## SECOND HOUR

<p>00.00-10.00 Ten Minutes</p>	<p>Structuring a program</p>	<ul style="list-style-type: none"> <li>• Play the group some selected audio of small radio segments – people introducing segments, back announcing, signposting. For each, ask them how it sounded – what was wrong/right?</li> <li>• Explain the structure of radio programs including: magazine, current affairs, talkback, music, documentary, breakfast/drive</li> <li>• Explain how to move between segments ie. Music, signposting, ID's and sponsorship</li> <li>• Tell them that they should always have a cd prepared in case something goes wrong.</li> </ul>
<p>10.00-30.00 Twenty Minutes</p>	<p>Practising Introducing Programs</p>	<ul style="list-style-type: none"> <li>• Instruct the group to prepare a segment for the introduction of a program and record it. This should be quite basic: ask them to state their names, give a station ID, talk about what will be on the show, mention the music, talk about their weekends, then go to a song.</li> <li>• Have the trainees occupy all the microphones and have someone as a panellist.</li> <li>• Ensure they do a sound-check beforehand and ensure that the conditions are as close to real as possible. If they pause or get stuck and look at them – ignore them. Monitor their levels, their voices on the microphone, umming and ahing</li> <li>• Get the next group to do the same thing without pausing the cd</li> <li>• Listen back to the recordings and talk about their techniques – ask them what they found difficult, what they think they did wrong. Offer them feedback</li> </ul>
<p>30.00-50.00 T w e n t y Minutes</p>	<p>Practicing Segment</p>	<ul style="list-style-type: none"> <li>• Have the trainees occupy all the microphones and have someone as panellist. Make sure that they have swapped around and have a go in each role</li> <li>• Choose a current issue in the news for discussion and get one of them to each talk about it on air before going to a sponsorship announcement, followed by a song. Make sure you record it.</li> <li>• Get them to change around and do the same thing at the end of the song</li> <li>• Again, play back the recording and talk about their techniques – ask them if they think it would have been interesting to listen to. Mention the importance of a running sheet, scripting and research in producing segments</li> </ul>
<p>50.00-60.00 Ten Minutes</p>	<p>Producing a Running Sheet and Close</p>	<ul style="list-style-type: none"> <li>• Hand out a couple examples of running sheets and play lists</li> <li>• Explain the importance of a tight running sheet – explain how to lay one out and how to integrate it with a play list</li> <li>• Tell them to go away and prepare a running sheet and play list for a one hour show that they might want to produce. Ask them to use other running sheets as examples.</li> <li>• Ask that they include a segment on a news story that occurs through the week. Tell them to be as creative as possible – to include interviews with people, talkback, live music, reviews, quizzes, pranks, vox pops, etc.</li> </ul>

## SESSION NOTES

### EXPLAIN THE USE OF EQUIPMENT IN THE STUDIO

#### Checklist

- Use of Line and Cue channels
- VU Meters and setting levels
- Volume controls for speakers and headphones (as distinct from volume level to air)
- Automatic functions of panel
- Mixing capability of panel
- Cueing procedure for tapes, cassettes, records, CD's, minidisks, computer, DAT machine and any other equipment present
- Uses of remote and start and stop buttons
- Correct use of cart machine
- Microphone positioning
- Procedure for program changeover
- Digital cart system (if present)

#### Suggestion:

When explaining equipment in the studio, begin with one of the participants in the panel operator's chair, rather than yourself. Make your introduction to the panel very brief. A long and complex explanation will make the panel seem intimidating. Explain Line/Cue, Levels, Mixing, Correct Microphone use in terms of what the *listeners* can hear.

### DEMONSTRATE THE USE OF ALL STUDIO EQUIPMENT

#### Demonstrate A Cross-Fade:

- Reason for a cross-fade
- Volumes levels
- Timing of

#### Demonstrate A Voice-Over:

- Use and over-use of voice overs
- Distinctive Sound

#### Ensure That The Program Is Substantially Free From:

- Excessively high or low volume level
- Long pauses
- Abrupt cut-offs in sound
- Unintended audio to air

#### Organisational Skills Needed For Smooth On-Air Sound:

- Cueing and preparing in advance material/equipment to be used
- Communication with co-presenters
- Giving clear 'stand-by' announcements before turning on microphones
- Non-verbal clues when microphones are on
- Stress the importance of eye contact

#### Suggestions

#### Demonstrations:

When showing the procedures needed to produce sound, aim for *maximum hands-on time for participants*. Spend as little time as possible demonstrating procedures yourself; often you can instruct whoever is in the panel operator's chair in how to do the next procedure and let them be the demonstrator.

### **Trainee Participation And Group Dynamics:**

Encourage cooperation and learning by all participants. Make sure that all participants get equal time operating the panel. Some participants will be very confident and tend to spend a lot of time in the chair. Others may be nervous and intimidated by the complex appearance of the panel. Encouragement and reassurance will help the more nervous participants. Remind people that they can't actually damage the equipment by just pressing the wrong button. Group Dynamics can sometimes work to intimidate people eg. Other participants may take over controls when things go wrong, offer advice frequently, pick up all the panel operator's mistakes, or even make disparaging remarks. You may need to discuss with the group the need for panel operators to work without distractions and to work through difficulties themselves.

### **ESSENTIAL PROCEDURES FOR CARE AND USE OF THE STUDIO**

This content can be delivered during the trainer's demonstration of the use of studio equipment.

#### **Explain The Station Rules For Use Of The Studio:**

- Procedures and conditions for studio bookings
- Cost of studio booking
- Equipment to be switched off
- No smoking, food, drink
- Vacating punctually for next user
- Leave studios clean and tidy

#### **Explain And Demonstrate The Technical Fault Reporting Procedure At The Station:**

- Detail how technical fault need to be reported

#### **Demonstrate How To Clean Studio Equipment:**

- Cleaning and cueing CDs and vinyl records

#### **Suggestions**

Explain the reasons for rules, like cleaning procedures. They may not all be immediately apparent to participants. A tour of the station may be needed to point where key procedures can be carried out. E.g. reporting of technical faults.

This material is based on modules provided by the Australian Ethnic Radio Training Project. It was updated by Andrew Apostola, NEMBC Youth Coordinator in 2004. The copyright remains with the NEMBC, however community radio stations are free to use the material for not-for-profit use.

## ROUGH RESOURCE FOR CONNECTING TO SCHOOL CURRICULUM

Radio can be used throughout the school curriculum for a number of different year levels: not just in media studies subjects. In fact, radio is best adapted to subjects that incorporate literacy skills (in the preparation), computer skills (audio editing) and social & communication skills. These are skills that schools are increasingly using to equip young people to interact in today's "information society".

Projects involving a whole class at school can be run weekly over the course of a year or be incorporated into 30 minutes of radio. It is a great way to increase participation, promote your station and gain assistance from teachers.

The core learning principles involved are:

### Planning

- Get students to decide their topics to discuss
- Create a list of predicted resources – library, internet, people to interview.
- Conduct the research at school and in conjunction with the station's schools coordinator

### Research

- Conduct a literature search – in the library during class time
- Conduct website searches – to find information and audio
- Interviews – vox pops or organised interviews (deal with the Guests Coordinator)
- Source other audio – background music, sound effects

### Scripting

- Plan the radio program.
- Write out a running sheet or script.
- Create an identification system for the information gathered.
- Organise the sequence of all the components through producing a running sheet

### Finished Product

- Presenting the radio program in a group
- Archive all the recordings as a form of assessment.
- Compliment finished product with notes.

### Journal

Each student should note their reflection on the process.

## TEN STEPS TO VIBRANT YOUTH PARTICIPATION

1. Offer free training, making sure that it is structured and finite i.e. 4 x 4 hour training sessions
2. Contact your State Education Department – get people on the ground to help promote your organisation to schools
3. Make some airtime flexible - this will allow more people, including young people, to participate at your station
4. Promote your willingness to have young people at your station by promoting it on air and through local newspapers and networks
5. Provide opportunities for young people to occupy positions of management – give someone a title and they will work ten times harder.
6. Contact the Youth Officer at your local council – get them on the case and working on projects
7. Contact your local university or TAFE – get someone from the Student Union or university to coordinate a program
8. Organise an Outside Broadcast from a school or skate park – somewhere where young people can have a go
9. Create a multicultural youth program – attract ethnic grants funding from the Community Broadcasting Foundation
10. Tell the world about all the good work you are doing! – contact media, apply for local council grants, apply to philanthropic bodies. This will help to get youth participation at your station off the ground.