

# ACCESS MEDIA snapshot

22/23

# Introduction

Access media serves as a vehicle for under-represented individuals or groups, classified by section 36(c) of the Broadcasting Act criteria, to produce and broadcast content (whatever the language) about issues facing their communities and within the parameters of broadcasting standards.

Despite the sector's ability to offer training, pastoral care, and opportunities for communities otherwise not represented in media, it faces funding, consolidation, and collective engagement challenges that undermine its values, credibility, and sustainability.

The fleeting introduction of the Aotearoa New Zealand Public Media Bill last year highlighted the need to assess the sector's status, risks, and future. This report aimed to procure information from the 12 access media stations to be used internally and externally and to shape the **strategic agenda** for the stations' representative body, the Community Access Media Alliance (CAMA).

This report includes information **following a survey conducted between September 2022 and December 2023** (prolonged until March 2023). Station managers, employees, and access media community members were invited to complete the survey. There were 12 responses by access media stations.

This report was also **supplemented by various** NZ On Air quarterly reports, Dr Bryan Pauling and Bronwyn Beattie's book, *Sharing the Mic*, accessmedia.nz data, NZ On Air annual reports, financial reports submitted to the Charities Register, the NZ On Air-commissioned review into the sector in 2018, and information gathered directly from stations.

The **information presented will form the basis of further** collateral, including:

- access media 101 infographics;
- the Community Access Media Alliance 2022/2023 annual report; and
- potential funding, grant, and advertising proposals and business cases.

Gaps in the information are highlighted in pink and reflected with the use of N/A. As this information was gathered, analysed, and presented by the Community Access Media Alliance national representative, figures and data may be subject to human error.

This snapshot hopefully represents the start of greater work to increase the reputation, visibility, efficacy, and viability of a sector that performs a vital representative function in Aotearoa. Information is power, and now it's a question of what the membership wants to do with it.

PREPARED BY

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PREPARED FOR

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# Executive summary

## Objectives

1. **Consolidate and review** what's working and what needs improvement.
2. **Form a collective view** around what can be achieved.
3. Having formed an agenda, **decide how this will be implemented.**
4. **Increase collaboration** so stations aren't 'reinventing' wheels.
5. **Proactively engage and contribute** to agreed efforts.

## Locally led, nationally driven

This year, the membership agreed that it **requires a quorum of seven votes (one vote per station) for nationally-led decisions or actions to be made.**

Ideas or actions that aren't supported by seven votes fall within the remit of individual stations.

**The CAMA National Representative is governed by the CAMA executive.** All ideas or changes need to be discussed at a station level, reach a quorum of seven votes, and then be presented to the CAMA executive.

Provided said ideas fall within the scope of the National Representative's contract, the CAMA executive is mandated to direct the National Representative's work flow.

Recommendations throughout this snapshot are prefaced with the need to ensure stations remain autonomous and are best equipped to reflect the diversity of each region. Recommendations attempt to highlight barriers to growth and potential areas that could be improved to make life easier long-term.

Any recommendations to streamline processes are aimed at stations that could benefit from others and level the playing field in the process. Equally, some stations may not see a need to make changes.

The main issues highlighted in this survey include:

- A lack of **adequate funding, which leads to capacity, equipment, and CAMA-contribution** shortfalls;
- Despite public funding of up to 60%, **transparency is lacking** among the minority of the membership, which could be reflective of wider issues (as mentioned above);
- A **lack of processes, policies, and systems** within stations and the wider collective. **Stations appear to be operating in silos;** and
- A lack of **consensus or engagement** to determine what the collective needs to prioritise.

The three aspects are inextricably linked.

For example, the main barriers to funding opportunities include **engagement, time and energy, and the need to create a business case** (which in turn also requires **engagement, agreement, information, and accountability measures**). On the one hand, stations desperately need further funding, but there's little capacity, consensus, or commitment to fulfil those requirements.

Currently, the CAMA is limited due to:

- It's representative mandate;
- Limited engagement and appetite for said engagement;
- The number of stations, which vary in size and capability;
- Confusion around the national representative and executive's role, various contract requirements, and who drives the agenda;
- Confusion around what falls under CAMA's and individual stations' remit; and
- Barriers in reaching a consensus among the membership about what it needs and what is required to get there.

Ultimately, the CAMA is a representative body, not a governing one. Any changes require active involvement, agreement, and contributions from the membership.

# Evolution of access media

## 1. UNESCO's Lifelong Learning Emphasis (1970s)

- UNESCO highlights the importance of lifelong learning.
- Radio New Zealand adapts by creating community education programmes.

## 2. Birth of Access Media Stations (1980s)

- RNZ forms a unit for AM frequency access programmes for up to 120 hours a month.
- Wellington Access Radio launched in 1981, marking the first of 12 access media stations.
- More than 500 groups in 35 languages produce programmes by 1984.
- Arrow FM and Plains FM were established in 1986, and Planet FM was established in 1987.

## 3. Deregulation and Broadcasting Commission (1988)

- New broadcasting legislation in 1988 deregulates the sector.
- Broadcasting Commission (later NZ On Air) ensures social objectives in broadcasting.
- Fear of decline in the market addressed by prioritising local content.

## 4. NZ On Air's Key Role (1989)

- 1989 Broadcasting Act establishes NZ On Air.
- Ministerial directive commits NZ On Air to fund access media for non-profit community groups.
- NZ On Air publishes funding guidelines to purchase section 36(c) programming hours from potential broadcasters.

***“There is no single definition of community broadcasting, and there are almost as many models as there are stations. But it can be defined as offering a service to the community in which it is located or which it serves, while promoting community expression and participation. It is distinct from state-run and commercial radio.”***

-World Association of Community Broadcasters

## 5. Growth of Access Media Stations (1990s-2010s)

- OAR FM (formerly Hills AM) established in 1990, Free FM and Fresh FM established in 1991, Radio Southland established in 1992.
- NZ On Air guidelines amended to prioritise proposals serving a population of 50,000 or more.
- Radio Hawke's Bay (formerly Radio Kidnappers) established in 1995, Coast Access Radio launched in 1996, Manawatu People's Radio launched in 1997, and Access Radio Taranaki launched in 2010.

## 6. State Funding and Community Engagement (1994-2010s)

- Community access radio receives up to 60% state funding.
- Association of Community Access Broadcasters (ACAB) formed in 1994.
- ACAB evolves into the Community Access Media Alliance (CAMA) in 2019.

## 7. Access Media in the Digital Age (2000s-2020s)

- Stations embrace digital technology, live streaming by 2008.
- Access Internet Radio project introduces podcasts in 2007.
- Accessmedia.nz, launched for podcasting and streaming.
- Community Access Media Alliance coordinator - now national representative - established in 2020 to elevate sector's profile, build and maintain relationships with national organisations and agencies, and to build the profile of the sector.
- Aotearoa New Zealand Public Media Bill established in 2022, but falls short in 2023.
- Broadcasting Act 1989 reforms commence in 2023.
- MOUs signed with NEMA and Radio New Zealand.

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# 1. Governance & strategy

The majority of stations have not-for-profit charitable trust governance structures. The charitable arm is for stations to offer a radio broadcast facility for community groups and individuals who otherwise have little or no access to the airwaves.

Strategic plan key themes across all stations

- Accessible, quality broadcasting created by, for, and about s36(c) communities.
- Serving communities not otherwise provided for.
- Training, facilities, and opportunities.
- Independence, locally-led, nationally driven.

## 1(a) Governance structure and strategy across stations

	Structure	Number of trustees/board members	Strat plan review period (in years)	Notes / volunteer positions?
<b>Arrow</b>	Charitable trust	6	1	• Hands-off governance. • Voluntary board positions.
<b>ART</b>	Charitable trust	4-8	5	N/A
<b>Coast Access</b>	Charitable trust	4	1	N/A
<b>Free</b>	Charitable trust	7	5	• Voluntary positions
<b>Fresh</b>	N/A	4	N/A	N/A
<b>MPR</b>	Charitable trust	Up to 12	1	• Voluntary trustee positions.
<b>Plains</b>	Charitable trust	9	3	• Voluntary trustee positions. • Meets quarterly.
<b>Planet</b>	Incorporated society (charity)	6	5	• Voluntary board.
<b>RHB</b>	Charitable trust	5	1	Trust meets monthly.
<b>RS</b>	Charitable trust	8	2	Trust meets quarterly, hands off approach.
<b>OAR</b>	Charitable trust	5-9	5	• Voluntary trustee positions.
<b>WAR</b>	Incorporated Society	N/A	5	N/A

# 1. Governance & strategy

## 1(b) Summary

The majority of stations have **called for governance training** for their respective board members. Board member involvement varies among the stations, with some having a very ‘hands-off’ approach, while others are perhaps too ‘hands-on’. It raises **the issue of ensuring that governance and operations are independent**. Information is lacking about how board members are appointed, how frequently they’re appointed, and what processes are in place if issues with board members arise.

While all stations have **strategic plans that are reviewed fairly regularly, no information is available regarding implementation** and measurement to ensure strategic goals are achieved.

### Further questions:

- How frequently do trustees meet? Are they all volunteers? What processes are in place to ensure diverse representation and equitable outcomes?
- Why are some trustee profiles available online while not others?
- What’s the purpose and process driving the creation of strategic plans?
- How do stations ensure strategic objectives come to fruition?

***“While there is no evidence of this revealed during this review, the Incorporated Society governance structure has significantly more potential to allow interference in station operations from Society members than the ‘Trust’ model preferred by NZ On Air.***

***Planet FM requires a clear separation between governance and the independent day-to-day content and operations management delivered by station staff.”***

## 1(c) Recommendations

1. **Governance training webinars** to ensure boundaries between operational and governance arms are working and to facilitate improved communication and support.
2. **Consolidate and share governance guidelines** via cama.nz to ensure all stations are not working in silos and are on a level playing field to achieve greater goals.
3. **Introduce strategic targets and track progress** to improve the sector individually and collectively.
4. **Regular surveys/snapshots** to track progress and address questions raised above.

### Case study - history of Plains FM

Plains FM is governed by the Canterbury Communications Trust (CCT). The CCT was born out of discussions between Christchurch Polytechnic, RNZ and the Independent Broadcasters’ Association (IBA) in 1986. It resulted in a trial not-for-profit community broadcast project for two weeks in 1986 and the eventual formation of the CCT and Plains FM96.9.

- The station began broadcasting for three hours a day, seven days a week in February 1988.
- The trust’s objectives were to provide: community, educational and access programmes; access to broadcasting facilities for community groups, organisations, and agencies; alternative programmes on outlets outside of mainstream media; championing and prioritising s36c; training and tech support; and education.
- Today, the Trust Deed states Ara shall have up to two representatives on the board nominated by the Ara Council.

# 2. Community relationships

Although access media is funded to provide broadcast opportunities for underrepresented groups, the nature of its representative and community function means it also serves as a community hub and resource.

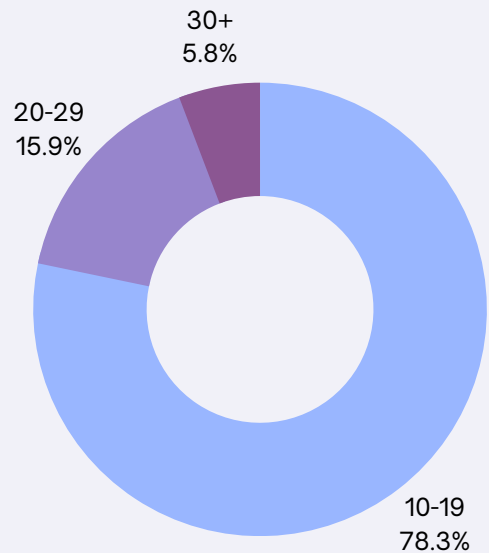
Between September 2022 and March 2023, 346 community groups and organisations were either directly involved or affiliated with the 12 stations. Some of these groups have worked with stations for more than 30 years, highlighting the sector’s trusted nature and ability to connect with niche communities.

## Testimonials

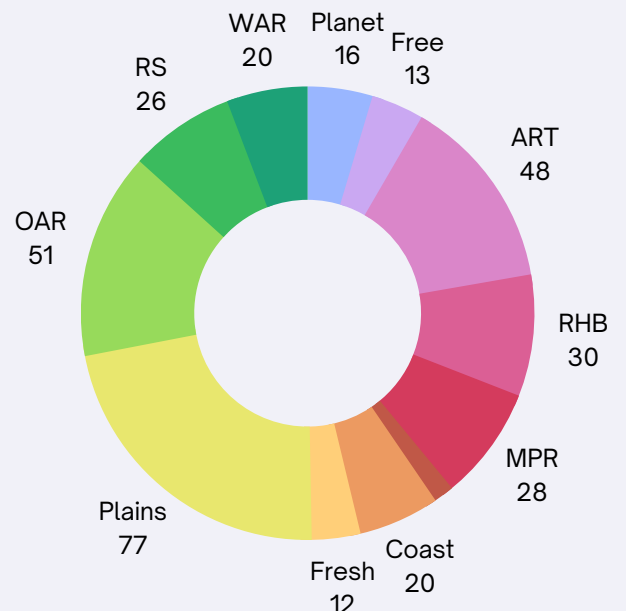
*“I just want to say a big thank you for the series 'Talking About Seeing'. The show with Christine talking about losing the left field of vision really hit home for me. I too have the same vision as Christine and have learned to adapt over the past 20 years. Her story was extremely comforting - to hear someone who faces the same challenges as I and put into words what I couldn't, meant a great deal.”*

*“I am a born and bred from Taranaki however moved to Australia in 1985. Somewhere, somehow I have been given links etc to this show called colours of the heart and wanted to say a quick thank you to whoever instigated this show as I find it extremely interesting. Since being from this region, it always hit home a bit deeper than most talkback shows and I thought I would reach out to your station.”*

TOTAL NUMBER OF YEARS ORGANISATIONS HAVE BEEN AFFILIATED WITH THE SECTOR



STATION SNAPSHOT - NUMBER OF ORGANISATIONS AFFILIATED WITH STATIONS





# 2. Community relationships

***“We have reacted to specific events affecting our broadcasters and/or their communities of interest with information, support and specific story-gathering or projects especially after catastrophic events.”***

***“Content makers have done Fundraisers on air, station staff have done special funded projects for series, specialist training, given free airtime, provided advice and support to community organisations, and broadcast thousands of community notices annually.”***

*-From the survey*

**Total number of affiliated organisations**



\*The survey period deadline was extended, with stations submitting responses earlier than others, impacting the robustness of figures.

## 2(b) Recommendations

1. **Stations may benefit from sharing information and contacts** to ascertain whether any demographics could be better served. Consolidation may also relieve double-up issues (multiple stations contacting specific groups), and assist in community engagement and scheduling endeavours.
2. **Ensure consistency** so that stations use the same system to define and measure community affiliations.

### Case study - Access Radio Taranaki community relationships

- Our ARTspace: a free exhibition space for local emerging artists.
- Support/attendance of the Migrant Women Meet community group that meets weekly at Puke Ariki Library.
- World Class Communications: bringing women from the Migrant Women Meet group together with residents from the Jean Sandel Retirement Village - this provides an opportunity for new migrants to practise their spoken English in a relaxed, supportive environment, with residents of the village. Many lovely relationships have formed along the way – with the residents becoming surrogate grandparents to preschoolers who accompany their parents.
- Kotahitanga: a wide range of community service provider organisations in the region to meet regularly to network and share who they are and what they all do.
- The Koru Project is a concept to create, incubate, and execute events in the CBD community space. Access Radio Taranaki is a partner.
- Govett Brewster Art Gallery is one of the station’s sponsors for a weekly arts show. It has also partnered with Access Radio Taranaki to record special community kōrero, including with iwi.

### Testimonials

*“Coast Access Radio has provided a reliable and very supportive means for the Otaki and District Memorial RSA to communicate with members across the Kapiti Coast. A weekly 15-minute online discussion with the host has developed to address “topical issues” such as Anzac Day and other events, while also allowing the RSA to pass messages about the club’s activities, events, functions, and services to a wide audience.*

*Coast Access Radio has used their very interactive social media platform to share and carry messages to social media participants. Over the last three years, the station has become the interactive cornerstone for our communications.”*

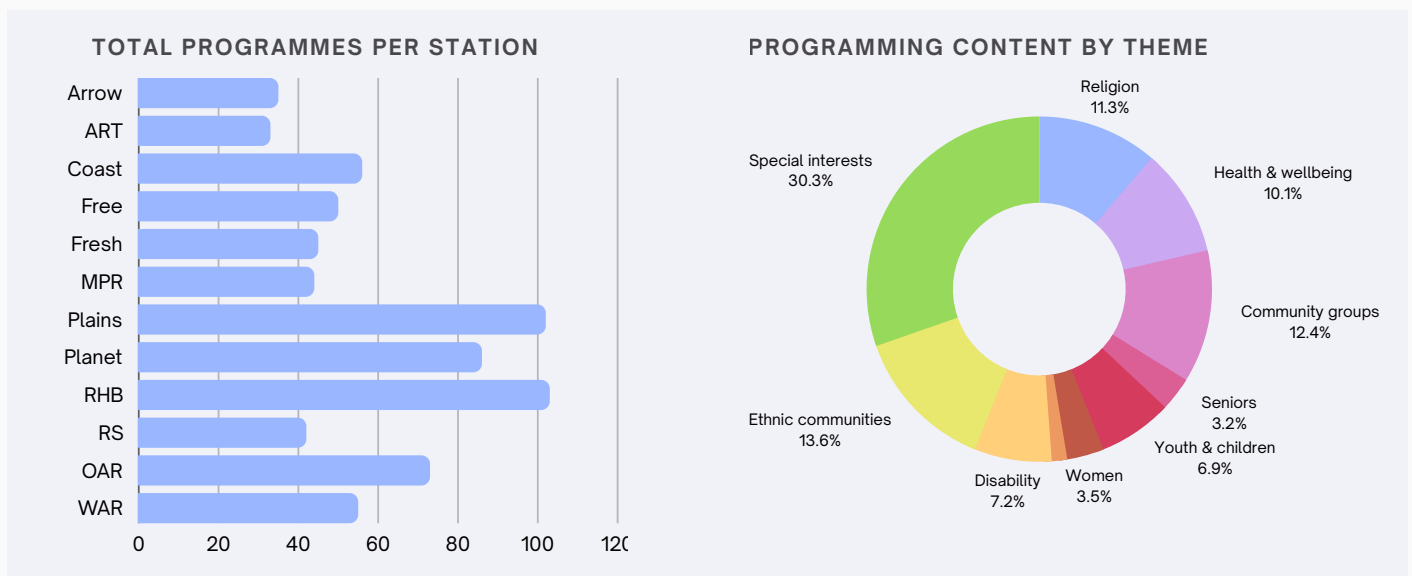
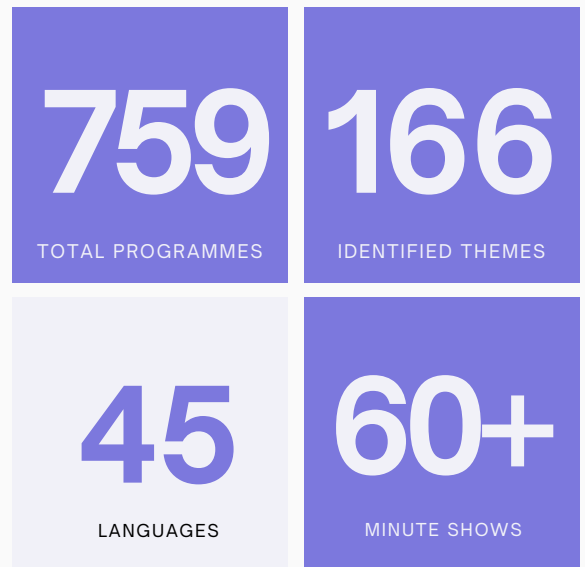
# 3. Content

## 3(a) Programming snapshot

Throughout the survey period, there were a total of **759 programmes** across the membership, with smaller stations surprisingly producing more shows than city centres.

According to New Zealand Census data, approximately 96.1% of the population aged 15 years and over reported speaking English in 2018; with access media's core function to provide an outlet for under-represented groups, programmes spanned **166 identified themes** and in **45 languages**.

The majority of programmes were **more than an hour in length**, with new shows created weekly.



### Back in 2018...A case for region-specific funding

*“In many parts of New Zealand, Access Radio has found itself the last truly ‘local’ media left in its region. The pull-out of Fairfax titles from the regions, the networking of commercial radio (especially news and information content) and the lack of regional television means that Access Radio has developed a niche in local information services, Civil Defence broadcasting, localized arts and culture programming and other elements that reflect their geographic locations, as well as their s36(1)(c) commitments.*

*These developments point to an expanded role for these unique local broadcasters as they become multiplatform ‘media centers’, providing a portfolio of options for outputs that reflect local concerns, communities and cultures.”*

***-2018 NZ On Air review into access media***

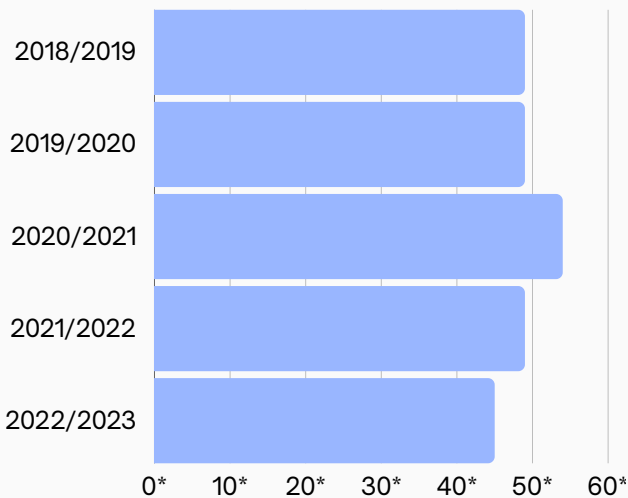
# 3. Content

## Testimonials

“Wonderful opportunity for Youth to play their instruments on radio and have a new experience.”

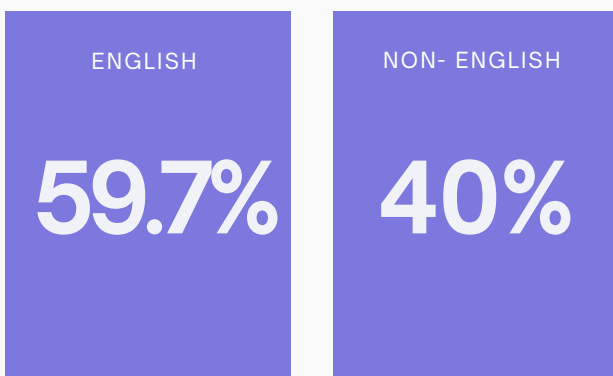
“I record 2, 30 min broadcasts each month with Access Radio and I doubt a month goes by when I don't receive positive feedback from a listener! This proves the worth of the Radio Station as many older persons choose to listen to their programmes. The Kapiti demographic is such that we have a very high percentage of residents who are over 65 years in age, and these listeners are often very loyal in their choice of radio station to whom they tune in.”

## NO OF LANGUAGES BY YEAR

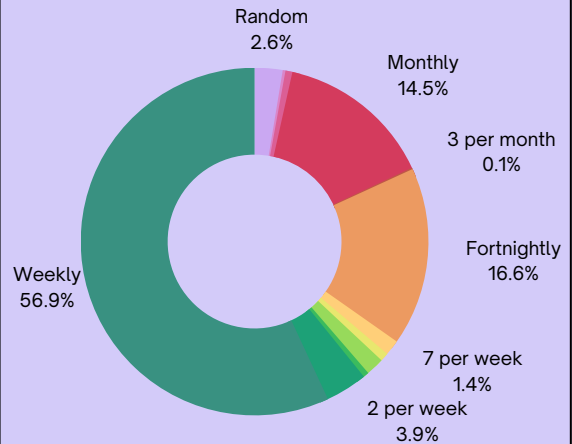


\*All other metrics sourced from NZ On Air reports

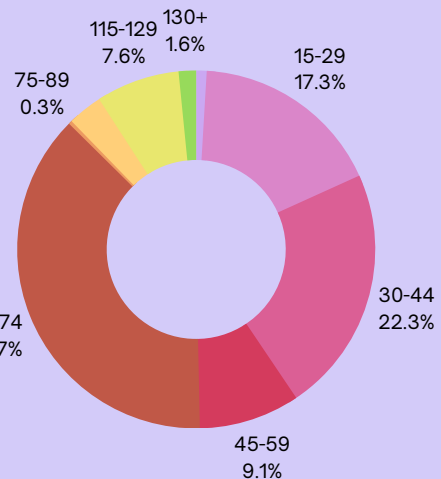
## ENGLISH AND NON-ENGLISH PROGRAMMES



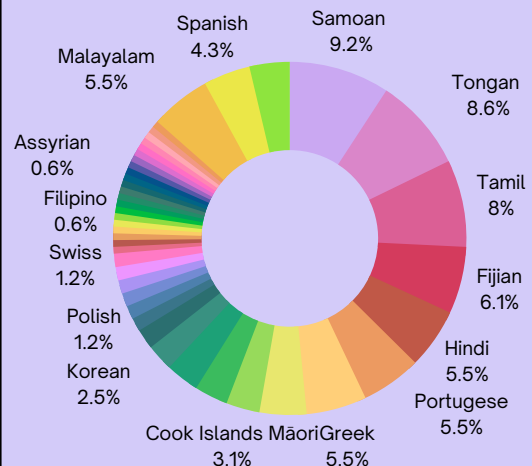
## FREQUENCY OF SHOWS PER WEEK



## PROGRAMME LENGTH IN MINUTES



## NON-ENGLISH % OF PROGRAMMES



# 3. Content

## 3(b) Scheduling format

Stations have a flexible approach to scheduling. Station staff tend to organise slots according to theme while balancing what's needed against content-maker availability. All stations use some form of playlist, and the use of news varies across the board.

Stations	Programming format
<b>Arrow</b>	<ul style="list-style-type: none"> <li>• Local mix of live (70%) and pre-recorded content, 24/7. Supplemented by CAMA content and NZ music between shows.</li> <li>• All live shows (and some local events) simulcast on Wairarapa TV (Freeview Channel 41).</li> <li>• No news.</li> <li>• No 'zoned' scheduling, as emphasis on live presentation depends on preferred times and presenters.</li> </ul>
<b>ART</b>	<ul style="list-style-type: none"> <li>• 25% externally sourced, 13% LIVE, remainder is pre-recorded.</li> <li>• No news feeds.</li> <li>• Youth slot on weekdays (4 - 5:30 pm).</li> <li>• Morning show three days a week.</li> <li>• 4am archival content and replays.</li> <li>• Special focus on rural/country content on Wednesdays.</li> <li>• Non-English shows on Mondays.</li> <li>• Hobby, special interest shows on Saturday day, music in the evening.</li> <li>• Sunday afternoon/evening has a wellness/spiritual focus.</li> <li>• Coverage of events two months prior.</li> <li>• Off-site planning 'stocktake' of shows/scheduling at beginning of each year, then potential programmes assessed case-by-case.</li> </ul>
<b>Coast Access</b>	<ul style="list-style-type: none"> <li>• 14% new 36(c) content (21 hours), 16% repeats (25 hours), 11% externally sourced CAMA (18 hours), 17% local community (26 hours), 28% playlist music (42 hours).</li> <li>• 26 hours per week is live, the rest is pre-recorded or externally sourced.</li> <li>• Regular AM show, shifted to 8-10am in Jan 2023 - made up of RNZ news, weather, travel, and community events.</li> <li>• Scheduling determined by availability and discussions with content-makers.</li> </ul>
<b>Free</b>	<ul style="list-style-type: none"> <li>• Content grouped into 'bands' like Free Breakfast, Community Zone, etc in mornings, and s36(c) repeats thereafter.</li> <li>• New shows placed based on availability in relevant zones.</li> <li>• Transmedia delivery simplifies content creator choices, content-makers don't choose where shows are placed.</li> <li>• First run s36(c) - 26.7%, repeat s36(c) - 21.2%, other source s36(c) - 13.2%, other material - 10.7%, curated run of station music/spots/ads/self promotion - 23.3%.</li> </ul>
<b>Fresh</b>	<ul style="list-style-type: none"> <li>• Mix of live and pre recorded shows 24/7, supplemented by non-commercial local music.</li> <li>• 28% new content (35 hours), 56% replays (70 hours), 15% externally sourced (CAMA, BBC, 19 hours).</li> <li>• Morning show (3 days a week), with BBC news bulletins 7, 9am.</li> <li>• BBC overnight and replays.</li> <li>• Majority pre-recorded with 14 hours of LIVE content each week.</li> <li>• Focus on local content and community engagement.</li> <li>• Zoned content.</li> </ul>

# 3. Content

Stations	Programming format
<b>Plains</b>	<ul style="list-style-type: none"> <li>• 20% LIVE, 70% pre-recorded shows, filler music or BBC.</li> <li>• Horizontal strip programming, 24/7 with zones: Talk Zone (English) 0900-1300 Mon-Fri, Youth 1600-1800 Mon-Fri, Ethnic 1800-2200 Mon-Fri, Children Sat AM, religion and music Sunday AM.</li> <li>• No news bulletins but BBC world service feed between midnight-7am daily.</li> <li>• Feature interview slots compensate for the lack of a regular morning show.</li> </ul>
<b>Planet</b>	<ul style="list-style-type: none"> <li>• 24/7 - 50% live, 50% pre-recorded.</li> <li>• Weekly shows range from 10 mins to two hours.</li> <li>• Mix of daily and monthly shows.</li> <li>• Priority based on availability during application and first in, first served.</li> <li>• Where possible, will put shows with similar audiences next to each other.</li> </ul>
<b>RHB</b>	<ul style="list-style-type: none"> <li>• Breakfast programme, featuring paid NewstalkZB news and weather.</li> <li>• 24/7 - 32.5 hrs LIVE, rest pre-recorded.</li> <li>• 11 hrs externally sourced.</li> <li>• Weekday subject slots are cultural, community, health and women, special interest, specialty music, cultural, after hours.</li> <li>• Weekends feature youth, disability (Sat) and religious programming on Sunday.</li> </ul>
<b>RS</b>	<ul style="list-style-type: none"> <li>• 5% LIVE, 30% externally sourced, 65% locally pre-recorded.</li> <li>• Adult content after 8 pm, laid-back Sundays.</li> <li>• Scheduling depends on the nature of content, space, first vs replayed.</li> </ul>
<b>OAR</b>	<ul style="list-style-type: none"> <li>• 24/7.</li> <li>• 43% local content, 12% externally, 36% BBC overnight, 9% station playlist.</li> <li>• Morning show 8 am to 9:30 am with three daily interviews hosted by staff. Includes paid sponsorship and regular features replayed later in the week.</li> <li>• No news bulletins.</li> <li>• Special content during events and language weeks.</li> <li>• Balancing zoned programming, frequency of programme, and content creator availability.</li> </ul>
<b>WAR</b>	<ul style="list-style-type: none"> <li>• 24/7, sharing frequency with Samoan Capital Radio.</li> <li>• 0700-1300 Samoan Capital Radio weekdays and 5pm Fridays.</li> <li>• 1300-2400 first and second run 36(c) programming, podcasts, and NZ music.</li> <li>• 2400-0700 community programming (s36(c) repeats and special features</li> <li>• Scheduling determined regularly by all staff.</li> </ul>

## s36(c) of the Broadcasting Act 1989

“to ensure that a range of broadcasts is available to provide for the interests of—

(i) women; and

(ii) youth; and

(iii) children; and

(iv) persons with disabilities; and

(v) minorities in the community including ethnic minorities; and

(ca) to encourage a range of broadcasts that reflects the diverse religious and ethical beliefs of New Zealanders;”

# 3. Content

## 3(c) Accessmedia.nz

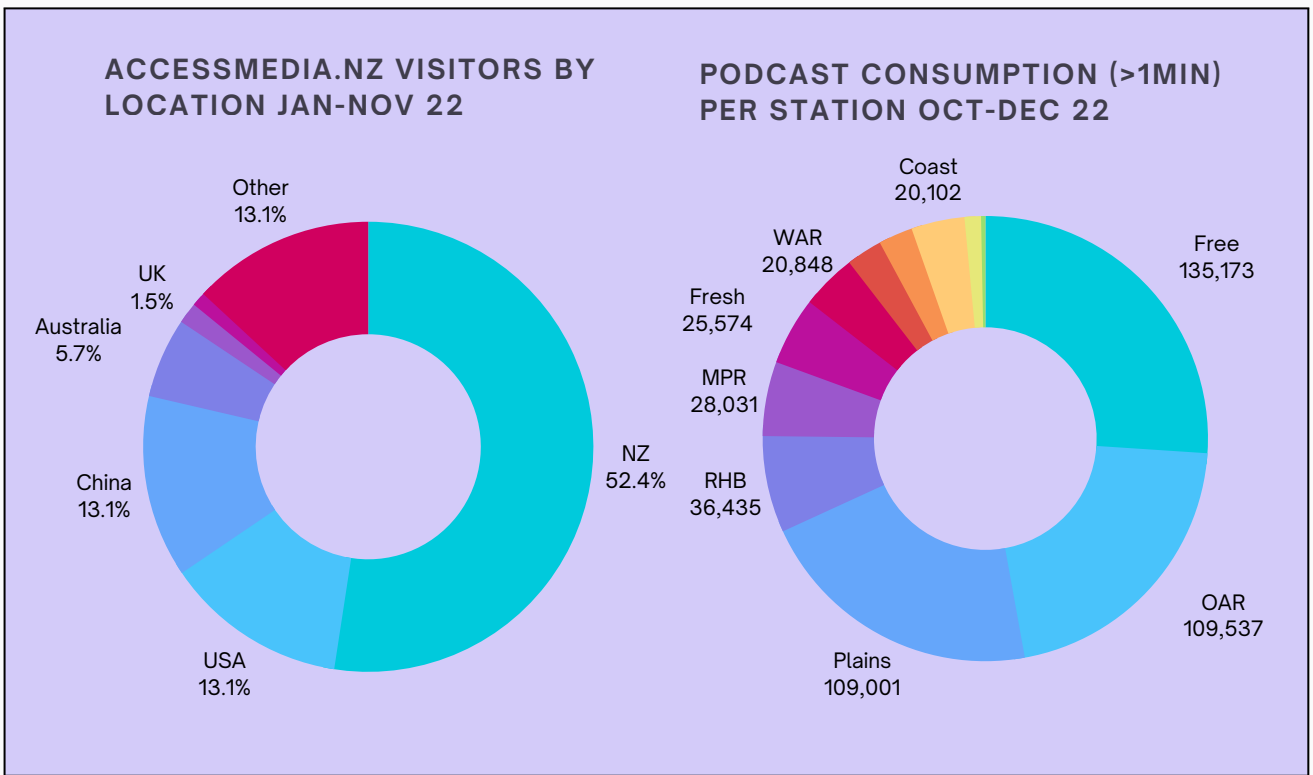
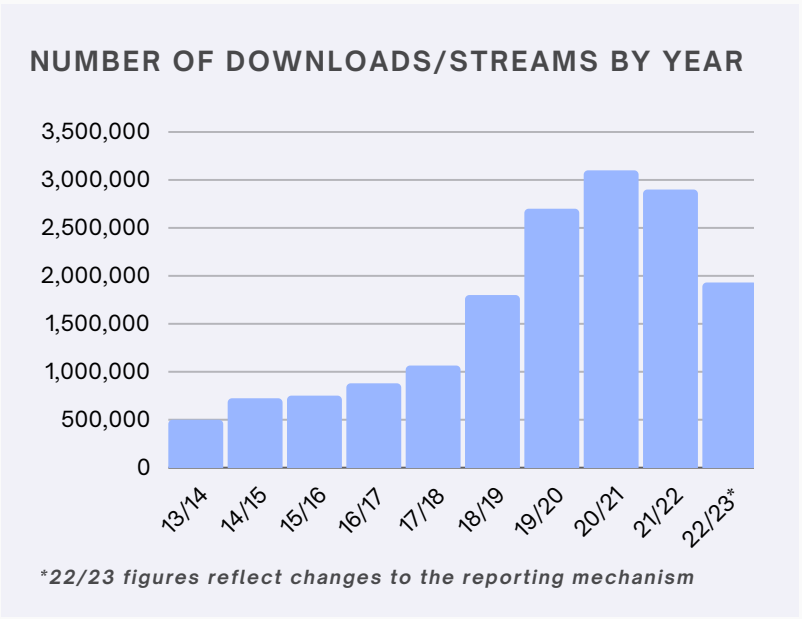
Podcasting platform accessmedia.nz allows content-makers to retrieve and share content and connect to communities (at home and abroad).

Content can be easily shared among stations, listenership data can be retrieved and tracked, and distribution helps to promote podcasts, content-makers, and the sector. Data is useful, but It's important to ensure the sector and funding bodies don't lose sight of access media's unique identity:

- Qualitative over quantitative approach to listenership (appointment listening); and
- Success is determined by the sector's representative function through programming.



\*Accessmedia.nz data for 22/23



# 3. Content

## 3(d) Sourcing s36(c) content

The majority of stations consider content-makers as clients or service users rather than volunteers. All programming is region-specific and the level of community engagement varies from station to station. Some stations are inundated with potential programming, while others struggle to fill scheduling requirements and NZ On Air s36(c) quotas. The survey didn't ask whether scheduling issues stemmed from a lack of capacity or resources, lack of appetite or need in each region, or extraneous circumstances (COVID-19, for example).

In cases where programming is limited, no content-maker is turned away. For stations inundated with communities wanting to make programmes, staff will assess applications (ad hoc or after scheduled programming stock-takes), with the main driver to meet s36(c) NZ On Air requirements. The majority of stations deal directly with content-makers and create schedules using a case-by-case system.

Content is assessed against respective Code of Conduct policies and/or must be free of hate speech or issues that may breach broadcasting standards.

Ultimately, station managers say it's a fine game of Tetris to balance section 36(c) content, identifying underrepresented communities, and managing capacity issues relating to training, operations, and limited resources.

NZ On Air s36(c) tier system re programme content	
<b>TIER 1</b>	Minority language
	Women
	Children
	Disabilities
	Youth
	Religious, spiritual, ethical
	Minority interest
<b>TIER 2</b>	Smaller groups lacking resources
	Support groups for people with special needs
	Minority political groups
	Local arts, crafts, music
	Educational and training institutes
	Local sporting interest
	Larger local, regional, national organisations
	Those unable to access other media
	Local hobbies, special interest, recreational
	Individuals with a cause, concern, message, or interest
<b>TIER 3</b>	Special music shows not catered for elsewhere: (a) Non-derivative ethnic music (b) Local and regional music (c) NZ music not currently marketed (d) Other music categories



# 3. Content

## Delivering s36(c) content...back in 2018

*“Some Access Radio stations struggle to deliver s36(1)(c) requirements but argue they are trying to reach targets in complex operating environments.*

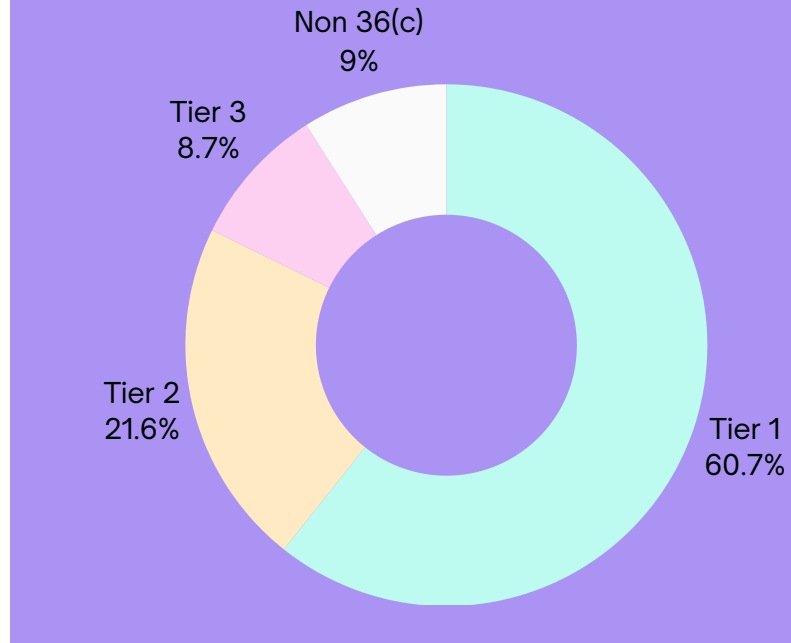
*Some Access Radio stations are delivering on all aspects of their s36(1)(c) agreements. All stations hit or exceed their reported s36(1)(c) target hours on average over a year, with drops typical in the January-March quarter due to programme makers taking holidays.*

*Some Access Radio stations are reporting programmes as s36(1)(c) that don't meet a strict interpretation of the legislation. This is not widespread but is a point for further discussion. Better reporting practices are also needed.*

*A universal template that stations fill out for annual and quarterly reports would provide better financial and s36(1)(c).”*

**-2018 NZ On Air review**

## S36(C) ACROSS THE MEMBERSHIP



## Total s36(c) content across each station

Programmes are ranked from highest to lowest priority either by, for, or about the NZ On Air listed categories. Here are the number of programmes scheduled during the survey period:

	Tier 1	Tier 2	Tier 3	Non-36(c)	Total
Arrow	16	12	4	3	35
ART	14	9	7	3	33
Coast Access	12	0	1	13	26
Free	30	16	9	1	56
Fresh	25	20	3	0	48
MPR	9	10	4	1	24
Plains	72	20	8	4	104
Planet	70	7	1	10	88
RHB	49	25	9	23	106
RS	N/A	N/A	N/A	N/A	N/A
OAR	50	17	8	1	76
WAR	50	5	3	0	58



# 3. Content

**“Access stations provide the tools and training to allow programme makers to achieve their radio ambitions.**

**Those ambitions are often to develop communications skills in their communities, provide social support, aid engagement with health and education systems and promote language preservation.**

**The station provides the facilities, training and support (including technical training, research, editing, and interviewing skills) and valuable connections to support their broadcasting goals.”**

-Karen Neil

## 3(e) Training and pastoral care

Although stations receive up to 60% of funding from NZ On Air, funding agreements do not recognise the time and resources taken to train content-makers. Training and pastoral care vary significantly depending on the format of the show (whether live or pre-recorded) and the nature of content-makers' experience and/or needs.

	Training	Additional training
Arrow	<ul style="list-style-type: none"> <li>• 1hr theory</li> <li>• 1hr practical</li> </ul>	<ul style="list-style-type: none"> <li>• Public sessions as part of outreach.</li> <li>• Monitoring, pastoral care.</li> </ul>
ART	Varies	Training videos.
Coast Access	Varies 2 hours - 2 months.	Ongoing
Free	1-10 hours	Ongoing
Fresh	2 hours, ongoing guidance.	Ongoing
MPR	5 hours a week	Ongoing
Plains	4-12 hours a week	Ongoing
Planet	2-5 hours per show	Ongoing
RHB	1 hour, then ongoing	Ongoing
RS	One dedicated staff member several hours a week.	Ongoing
OAR	4-12 hours per programme	Ongoing
WAR	4-5 hours	Ongoing

### From the survey

*“Training is very much part of the day-to-day operations. Some people may need continual guidance and we frequently will train individuals only to have shows cancelled. We ask for people to pay for six programmes in advance to reduce the risk of people dropping out at the last minute.”*

*“There’s a high level of pastoral care of at-risk programme makers. We provide a safe environment for people with mental health issues etc. We promote their development with training and use of our facilities.”*

# 3. Content

## 3(f) Summary

- **Short-term barriers prohibit long-term strategy and development.** Failing to meet s36(c) quotas may be exacerbated by a lack of staff members, and marketing, advertising, or other community engagement and reputation-building initiatives. While listenership is not a focus for the sector, from a content-maker and advertising perspective, increasing this focus could be beneficial.
- Access media is often credited for the number of **languages used in its programming, yet this doesn't recognise the nature of the content** - varying views and needs of communities, for example.
- Are all stations **using the same classification system in reporting** to ensure they're on a level playing field? Is using **language as a metric equitable and accurate**? Why are some stations **not receiving the maximum amount of NZ On Air funding** available?
  - Funding has dramatically increased within the five years since the 2018 survey. Although reaching niche communities is fundamental to the sector, issues sourcing section 36(c) content remain the same.
- Respondents said although infrequent, **complaints at a BSA level could take up to 16 hours to three weeks to complete**; they were also expensive, requiring translations. Few stations have a prescribed process to deal with complaints.
- **Training may be fruitless** for some content-makers and is not recognised by the NZ On Air funding mechanism, yet it's fundamental to the sector's kaupapa.
- Any business case, funding proposal or assessment must emphasise the driving purpose of the sector, which values **qualitative over quantitative** measurements.

### Further questions

- Is there any appetite to streamline programming across the sector?
- While the survey didn't ask for information relating to news content - is this paid for, and might the RNZ MOU reduce costs?
- Do stations have infographics/data that compares its programming the programming with region-specific Census population figures? E.g. x% of ethnic shows relative to y% of the population in a region?
  - Mapping languages/programme categories against the census in future snapshots could assist funding/advertising proposals. Here, time was limited and information was not robust enough for the period.
- Anecdotally, it's understood NZ On Air has increased hourly targets across some stations - this information is lacking in the survey. Tracking trends and sector comparisons could be useful for a funding business case.
  - How are NZ On Air's targets determined, why are they increasing, are they fit for purpose and realistic?
  - How might pastoral care be measured and thus compensated for from a funding perspective?
  - How might the educational/training element be leveraged?
- Do content-makers know how they're marked or ranked in funding reports? Do they self-identify themselves as per section 36(c)?
  - How is information gathered, interpreted, and presented to NZ On Air? Are all stations on a level playing field?
  - How is community engagement implemented and assessed?
- How are programmes monitored if they're in different languages?
  - What systems are in place around BSA complaints, is the process time-intensive, and how regularly do stations receive complaints (survey responses were not robust enough). Might there be a better system?
  - Do all of the stations have guidelines for contentious content?
- How is accessmedia.nz working for the stations?
  - The survey didn't ask for further information, but existing data could be included in advertising/funding pitches.
  - What could be changed to improve podcast 'stickiness'?

# 3. Content

## 3(g) Recommendations

- **System streamlining and information sharing** could increase in the following areas:
  - Community engagement processes.
  - All policies and guidelines.
  - Training videos and refresher videos/webinars (or optimising existing training videos and disseminating them across the sector).
  - Content-maker procurement processes (to ensure diversity of content and ethical and equitable reporting).
  - Frequency and length of programmes to ease scheduling and sourcing external content pressures.
  - News bulletins and third-party licenses.
- **NZ On Air funding assessment/business case:** With changes to the Broadcasting Act on the horizon, the sector needs to determine whether the current NZ On Air funding arrangements (and how they're determined) are working. Firstly, stations need to assess whether they are on an equal level playing field and can enjoy equitable levels of funding.
  - Audit of training and pastoral care for a business case could include recognition of the value of access media in the community, or to increase staff and capacity.
  - The equitable nature of the sector means more hours need to be funded for training and pastoral care to adequately give an extra hand to those who need it.
  - Mapping languages/programme categories against the census in future snapshots could assist funding/advertising proposals.
  - Determine the sector's Social Return On Investment (SROI).
  - Assess inflation and funding/programming comparisons with other sectors/outlets
- **Increase engagement:** Further surveys should include questions raised in the summary, which may help for further SROI work, advertising, and funding opportunities.
- **Membership to establish consensus** around what's needed, and when.



# 4. Money

Public funding was stagnant for a decade until 2018. Although NZ On Air contributions have increased dramatically in the last five years, funding stress continues to undermine the sector’s ability to reach its potential.

NZ On Air funds the sector through a tiered system depending on a station’s potential population reach. Stations are funded in one of four tiers. The level of public funding varies and is capped at 60%. It means 40% of funding has to be sourced elsewhere.

Justification for the different levels of funding or required first run and total hours of s36(1)(c) programming is difficult to determine.

## 4(a) Public funding by year

Station	18/19*	19/20**	20/21***	21/22	22/23
Tier 1 – large metro					
Planet	\$250,000	\$250,000	\$296,000	\$300,000	\$350,000
Tier 2 - large urban					
Free	\$237,500	\$250,000	\$302,000	302,000	\$342,600
WAR	\$220,000	\$235,000	\$295,000	\$295,000	\$345,000
Plains	\$235,000	\$235,000	\$289,000	\$289,000	\$339,000
Tier 3 - provincial city					
ART	\$178,000	\$200,000	\$240,000	\$240,000	\$290,000
MPR	\$170,000	\$184,000	\$230,000	\$230,000	\$280,000
Fresh	\$170,000	\$180,000	\$222,000	\$225,000	\$275,000
RS	\$175,000	\$185,000	\$227,500	\$227,500	\$277,500
OAR	\$178,000	\$178,000	\$235,000	\$235,000	\$285,000
RHB	\$175,000	\$200,000	\$240,000	\$240,000	\$290,000
Tier - 4 small regional					
Arrow	\$138,000	\$150,000	\$187,000	\$190,000	\$240,000
Coast	\$135,000	\$155,000	\$185,000	\$185,000	\$235,000

\*NZ On Air review of the sector

\*\* Introduction of CAMA coordinator

\*\*\*Introduction of the Sustainable Platforms Fund

### Back in 2018...

*“Fresh FM presented a strong argument for including geographic reach and broadcast complexity to the formula, noting the large coverage area - including rural audiences and the two provincial towns of Nelson/Tasman and Marlborough - it served with four transmitters and a variety of bespoke internet-based distribution technologies. Others thought funding could be more closely tied to required s36(1)(c) hours and several Managers pointed to the extra burden of internet activity that was not recognized in the funding model.”*

-2018 NZ On Air review into access media

# 4. Money

## 4(b) Annual financial reporting across stations

	Income	NZOA 21/22, 22/23	Outgoings	Greatest expenses	Notes
<b>Arrow</b>	N/A	\$190,000, \$240,000	\$288,581.50	Copyright licensing (\$4094), electricity (\$5400), rent, wages, transmitter (\$9000)	
<b>ART</b>	N/A	\$240,000, \$290,000	\$96,176 (salaries not included)	Transmitter (\$42,000), rent (\$30,300), accounting	Phone (free internet) \$45 per month
<b>Coast</b>	\$218,158	\$185,000, \$235,000	\$226,747	Wages, rent, accountant (\$12,000), repairs and maintenance, insurance, subscriptions and CAMA (\$7228)	
<b>Free</b>	\$568,917	\$302,000, \$342,600	\$519,976	Salaries, rent, transmission (\$16,000), Insurance, subscription levies, telephones/internet (\$7500), online delivery (\$7000)	
<b>Fresh</b>	N/A	\$225,000, \$275,000	N/A	N/A	
<b>MPR</b>	\$284,103	\$230,000, \$280,000	\$270,089 (transmitter cost not included)	Salaries, IT/internet/phones (\$12,702), subscriptions (\$5867), accounting (\$9482), rent, electricity (\$7944)	
<b>Plains</b>	\$487,450	\$289,000, \$339,000	\$459,669	Rent, transmission fees (\$44,000), insurance, accounting, copyright fees (\$7200), salaries	
<b>Planet</b>	\$568,080	\$300,000, \$350,000	\$493,872	Salaries, transmitter (\$61,200), broadcasting/website (\$18,000), internet & phones (\$14,004)	
<b>RHB</b>	\$140,571	\$240,000, \$290,000	\$123,154 (transmitter in negotiation)	Wages, repairs (\$7500), electricity (\$3700)	
<b>RS</b>	N/A	\$227,500, \$277,500	N/A	N/A	
<b>OAR</b>	\$432,900	\$235,000, \$285,000	\$426,790	Rent, wages, accounting (\$11,750), transmitter (\$30,900), power (\$8200), programming fees/subscriptions	Telephone/Vodafone cheaper compared to other stations
<b>WAR</b>	\$229,991	\$295,000, \$345,000	\$167,442	Transmitter (\$11,588.47), rent, Comp ex office (\$4904,95), licence fees (\$6342.50)	Comp ex offers reduced rate

# 4. Money

## 4(c) Income outside of NZ On Air

	Sources of income
<b>Arrow</b>	<ul style="list-style-type: none"> <li>• Masterton Trustlands Trust - 9.8%, expressed as a Concessionary Rental Grant.</li> <li>• COGS - 1%.</li> <li>• Eastern &amp; Central Community Trust Trusthouse Foundation - 1.6%.</li> <li>• Masterton District Council - .5%.</li> <li>• Carterton District Council - .5%.</li> <li>• South Wairarapa District Council - 1%.</li> <li>• Fundraising - 1%.</li> </ul>
<b>ART</b>	<ul style="list-style-type: none"> <li>• Community grants 17%.</li> <li>• Airtime Fees &amp; Sponsorship 4% Rent (RNZ).</li> <li>• 3% Grants: Lotteries, COGS, local councils, Ethnic Communities Dev Fund, Toi Foundation.</li> <li>• Station sponsorship: Govett Brewster – Len Lye Art Gallery.</li> </ul>
<b>Coast</b>	<ul style="list-style-type: none"> <li>• DIA COGs, Lion Foundation, Waikanae Baptist Opshop - 10%.</li> </ul>
<b>Free</b>	<ul style="list-style-type: none"> <li>• Grants &amp; Donations 17.4%.</li> <li>• Advertising 11.1%</li> <li>• Airtime Sponsorship 3.9%</li> </ul>
<b>Fresh</b>	Various funding bodies and sponsors.
<b>MPR</b>	<ul style="list-style-type: none"> <li>• Non NZOA comes from Lotteries, pub charity, Lion Foundation etc.</li> <li>• Little bits here and there.</li> <li>• Donations / Koha trickle in.</li> <li>• RNZ lease office space for the local reporter.</li> </ul>
<b>Plains</b>	<ul style="list-style-type: none"> <li>• Project funding - 19.8% - Ministry of Education, Ministry of Ethnic Communities, Ministry of Social Development, Kiwi Gaming Fund.</li> <li>• One grant \$50,000 - MSD.</li> <li>• Airtime charges \$54,105.</li> <li>• Advertising / sponsorship \$29,717.</li> </ul>
<b>Planet</b>	<ul style="list-style-type: none"> <li>• Membership and airtime fees.</li> <li>• Advertising - significant funding from funding bodies (Foundation North, Lotteries, Trillian etc) for new studios.</li> </ul>
<b>RHB</b>	<ul style="list-style-type: none"> <li>• Sponsors, grant funding providers, broadcaster fees.</li> <li>• 15% from other grants, 5% from broadcasters fees.</li> </ul>
<b>RS</b>	<ul style="list-style-type: none"> <li>• Sponsors, advertising, local funding agencies (Trusts).</li> <li>• Frequency rental to one commercial network, leasing a space in some of our equipment at the transmission site to Pacific Media - (maybe 20%).</li> </ul>
<b>OAR</b>	<ul style="list-style-type: none"> <li>• Other grants - 17%: Dunedin City Council City Service Fund \$22k, Otago Southland Lottery Grant Fund (DIA) \$28.5k, Otago Southland Community Organisations Grant (DIA) \$5k.</li> <li>• Airtime 13%.</li> <li>• Term Deposit Interest 1%.</li> <li>• Sundry (advt/studio hire) 4%.</li> </ul>
<b>WAR</b>	<ul style="list-style-type: none"> <li>• Grants: Wellington City Council, Ministry for Ethnic Communities, Ministry for Disabled People, Royal Commission of Inquiry (Abuse in Care).</li> <li>• Airtime charges.</li> <li>• Donations.</li> <li>• Advertising - Ministry of Health, Census, CAMA.</li> </ul>

# 4. Money

## Income case study - advertising revenue

Few stations have invested time to secure advertising revenue. For those that have, contractual agreements are limited.

Anecdotally, the membership has collectively called for more national advertising campaigns. Two campaigns were executed in 2022 and 2023. With resulting money spread scarcely across the stations, the campaigns were time-intensive and logistically difficult (especially seeing as campaigns will differ according to the needs of each client).

Questions arise about whether ad-hoc campaigns are the most effective use of resources for all parties. Ultimately, any bid for funding - advertising, proposals, or projects - will require station resources.

### From the survey

*“Other govt departments tend to prefer to provide funding for projects rather than advertising, but this adds to the workload to complete and report on the project for staff and takes us away from BAU.*

*In a way though projects are a form of staff development at times and can be a way of learning and relationship building. However these days we need to pick and choose very carefully which projects we have capacity to undertake.”*

*“We're only interested in public benefit stuff. The Bright Sunday arrangement was so poorly run by them that it involved us in a disproportionate amount of work.”*

*“A long while ago, we ran a programme sponsorship ad that included a nationally-known jingle and our listeners were annoyed at us. We have avoided this ever since.”*

*“The recent CAMA campaign was a little work intensive, but overall worked well.”*

*“Best case scenario: Client provides the audio file and indicates frequency of placements but entrusts station with scheduling. We find it much easier to schedule ads as adjacencies (before or after a programme) than during.”*

*“The easiest process to manage is advertising coming through TRB as they have a reliable process we are familiar with and set the parameters for spots scheduled. It's much less time consuming than creating campaigns for small or one-off campaigns.”*

*“If we had some sort of mechanism that was an advertising scheduler for the whole sector that could be helpful both for programming and billing purposes e.g. <https://www.admaster.info/features.html>.”*

# 4. Money

## Advertising arrangements during survey period

	Sources	Contracts used?	Contra	Rate card
<b>Arrow</b>	<ul style="list-style-type: none"> <li>CAMA ads.</li> <li>Bright Sunday Pacifika ads.</li> </ul>	Yes	<ul style="list-style-type: none"> <li>Server and roof space to Wairarapa Television in exchange for technical development.</li> </ul>	<ul style="list-style-type: none"> <li>No rate card for local users.</li> <li>Studios \$40/hr or \$80 if staff needed.</li> </ul>
<b>ART</b>	N/A	N/A	N/A	N/A
<b>Coast</b>	N/A	N/A	N/A	N/A
<b>Free</b>	None during period.	Yes	\$2000 discount on EV purchase in exchange for advertising.	<ul style="list-style-type: none"> <li>\$10+GST for 30s (discounted to \$8 bulk).</li> <li>Case by case.</li> </ul>
<b>Fresh</b>	N/A	N/A	Coffee deal for 'thank you ads'.	N/A
<b>MPR</b>	<ul style="list-style-type: none"> <li>CAMA advertising.</li> </ul>	N/A	0	<ul style="list-style-type: none"> <li>\$20 per spot terrestrial, \$300 per calendar month for podcast inclusion.</li> </ul>
<b>Plains</b>	<ul style="list-style-type: none"> <li>Ministry of Health via TRB,</li> <li>Small: Chch City Council.</li> <li>Citizens Advice Bureau.</li> <li>Previously: Civil Defence, CDHB (now Health NZ Waitaha), Pegasus Health.</li> </ul>	Yes	N/A	N/A
<b>Planet</b>	<ul style="list-style-type: none"> <li>Covid (MoH / MBIE).</li> <li>Auckland Council Zero Waste messaging.</li> <li>Pregnancy Help messaging.</li> <li>Intermediary: Niche Media, TRB.</li> </ul>	Yes	N/A	N/A
<b>RHB</b>	None during period.	Yes	<ul style="list-style-type: none"> <li>BayBuzz for advertising.</li> <li>Copyworld for printing.</li> </ul>	N/A
<b>RS</b>	<ul style="list-style-type: none"> <li>Regular show sponsors.</li> <li>Occasional casual advertisers.</li> <li>Radio Bureau.</li> <li>Yellow pages (cancelled).</li> </ul>	No	N/A	Sold in packs of \$50+GST for 20 x 30 second commercials per week, Run Of Station (9am-11pm).
<b>OAR</b>	<ul style="list-style-type: none"> <li>'22, 22 campaigns, five contra in exchange for OAR sponsorship and branding online/ at events.</li> <li>CAMA ads.</li> </ul>	No contracts - email confirmation or in writing.	<ul style="list-style-type: none"> <li>OAR sponsorship and branding online/ at events.</li> <li>Lease with Dunedin Community House covers phone, internet and electricity.</li> </ul>	<ul style="list-style-type: none"> <li>Business \$295 + GST for 63 spot campaign.</li> <li>Non-profit \$230 +GST for 63 spot campaign.</li> <li>No contra deals for expense costs.</li> </ul>
<b>WAR</b>	<ul style="list-style-type: none"> <li>The Radio Bureau (which determined rate-card).</li> <li>Shows can organise sponsorship to pay airtime fees.</li> </ul>	N/A	N/A	N/A



# 4. Money

## 4(d) Airtime fees and grants

Nine of the 12 stations charge airtime fees that vary for non-NZ On Air funded section 36(c) content, or groups and businesses. The majority of stations don't charge fees for youth/children, or source sponsorship. Some stations use a koha/pay-what-you-can model.

Respondents said charges required balancing the need to incentivise people to commit and secure shows for long periods, against reducing barriers for communities. Station management feared barriers ran the risk of losing programmes.

Station	Airtime fees
Planet	<ul style="list-style-type: none"> <li>• \$20+GST per 30min airtime (includes broadcast and podcast on planetaudio).</li> <li>• Annual membership (\$20+GST individual / \$60+GST group).</li> </ul>
Free	Collectives (clubs, churches, anything with a business behind it): <ul style="list-style-type: none"> <li>• \$25+GST for 28 min.</li> <li>• \$35+GST for 58 min.</li> </ul>
WAR	<ul style="list-style-type: none"> <li>• Pay what you can - if financially stressed or have little/no income.</li> <li>• \$40 p/h - regularly meets basic needs but financially stressed; has expendable income.</li> <li>• \$85 p/h - comfortably meets basic needs; has funding for the project.</li> </ul>
Plains	<ul style="list-style-type: none"> <li>• 15 mins \$13 - \$16+GST.</li> <li>• 25 mins \$16 - \$21+GST.</li> <li>• 55 mins \$32-\$42+ GST.</li> <li>• Corporate/business rate: \$96 per 55 mins.</li> </ul>
ART	<ul style="list-style-type: none"> <li>• \$15 for 15 minutes.</li> <li>• \$20 for 1/2hr.</li> <li>• \$35 for 1hr.</li> <li>• \$70 for 2hr (all GST exclusive).</li> </ul>
MPR	Doesn't charge
Fresh	<ul style="list-style-type: none"> <li>• \$60 p/h.</li> <li>• \$40/30min.</li> <li>• \$25/15min.</li> </ul>
RS	<ul style="list-style-type: none"> <li>• \$20+GST for 20 mins.</li> <li>• \$25+GST for 30 mins.</li> <li>• \$40+GST p/h.</li> </ul>
OAR	N/A
RHB	Under review
Arrow	Doesn't charge
Coast	Doesn't charge

### From the survey

*"We used to [charge fees], but found that our most needy users were also those who had the least access to funding or who did not have the skills to access any. So, it's all free. This makes it hard to make up for that income stream, but it feels better."*

# 4. Money

## 4(e) Marketing or reputation-building

Marketing/advertising budgets are fairly limited or non-existent among the majority of stations. Marketing is seen as a 'nice to have'. Much of the marketing strategies appear to be reactive (in the form of social media) or organic, rather than paid or proactive (promotional campaigns). Some stations see the value in marketing and have appointed specialist staff for select periods.

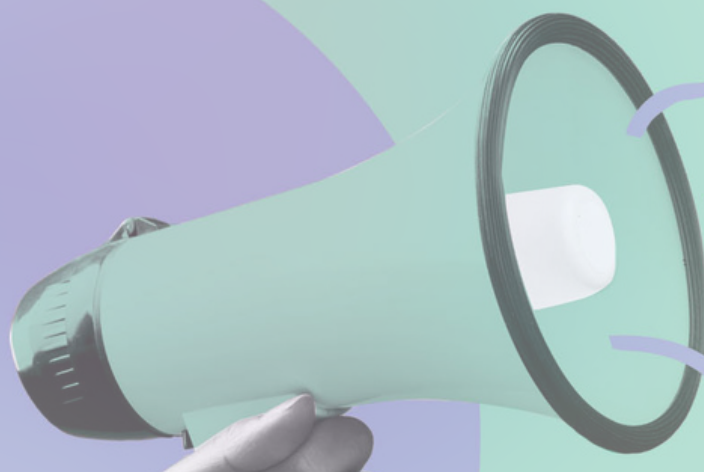
Similar themes - encouraging the use of social media among content-makers and using social media for station marketing, for example - occur across the board, where systems and skills could be consolidated and shared across the membership.

### Marketing sources among stations

	Marketing sources	Social media info - Facebook likes, followers	Staff or marketing budget?
<b>Arrow</b>	<ul style="list-style-type: none"> <li>Content-makers encouraged to use own networks to promote shows.</li> <li>Social media (small budget)</li> <li>Newsletter.</li> <li>Broadcast promos.</li> </ul>	<ul style="list-style-type: none"> <li>•0</li> <li>•1k</li> </ul>	No marketing/ads, community engagement a priority.
<b>ART</b>	<ul style="list-style-type: none"> <li>Social media.</li> <li>Events and talks.</li> <li>Press releases.</li> <li>Local media contacts.</li> <li>Billboard - NFP offer.</li> <li>Cross promo in newsletters.</li> </ul>	<ul style="list-style-type: none"> <li>•2.3k</li> <li>•2.6k</li> </ul>	N/A
<b>Coast</b>	<ul style="list-style-type: none"> <li>Free billboard Dec 2022.</li> <li>Advertising on accessmedia.nz.</li> <li>Boosted Facebook posts.</li> <li>Local media.</li> </ul>	<ul style="list-style-type: none"> <li>•1.2k</li> <li>•1.4k</li> </ul>	Part of strategy, no budget.
<b>Free</b>	<ul style="list-style-type: none"> <li>Social media and paid.</li> <li>Digital billboards targeted presence via ads - school yearbooks, Wintec calendar for youth zone.</li> <li>Signwriting on vehicle.</li> </ul>	<ul style="list-style-type: none"> <li>•13k</li> <li>•13k</li> </ul>	Marketing budget set, no specific staff member, managed by GM.
<b>Fresh</b>	<ul style="list-style-type: none"> <li>A deal for coffee for some 'thank you ads'.</li> <li>Golden Bay Weekly carries a "programme spotlight".</li> </ul>	<ul style="list-style-type: none"> <li>•2.3k</li> <li>•2.7k</li> </ul>	Staff member.
<b>MPR</b>	<ul style="list-style-type: none"> <li>Social media.</li> <li>Email bulletins.</li> <li>Ad hoc press releases.</li> </ul>	<ul style="list-style-type: none"> <li>•1.9k</li> <li>•2k</li> </ul>	Ad hoc, budget for marketing redirected to wellbeing.

# 4. Money

<b>Plains</b>	<ul style="list-style-type: none"> <li>• Social media (paid).</li> <li>• Organisations' newsletters.</li> <li>• Each show has promo trailer.</li> <li>• Full page ad in the Walking Festival brochure.</li> </ul>	<ul style="list-style-type: none"> <li>•3.4k</li> <li>•3.6k</li> </ul>	Staff member.
<b>Planet</b>	<ul style="list-style-type: none"> <li>• Social media.</li> <li>• Attending community events.</li> <li>• Targeted outreach.</li> <li>• Training content-makers around promoting their shows.</li> </ul>	<ul style="list-style-type: none"> <li>•3.8k</li> <li>•3.8k</li> </ul>	Annual budget includes \$10k for promotion, which can cover advertising, merch etc. No dedicated time.
<b>RHB</b>	<ul style="list-style-type: none"> <li>• Social media.</li> <li>• Hawkes Bay Today.</li> <li>• On air.</li> <li>• Signage.</li> <li>• Business cards to all - meetings, elevator speeches, representation at events, walking billboards.</li> <li>• Bay Buzz &amp; Theatre Hawkes Bay.</li> <li>• Print, social media, other organisations' newsletters.</li> </ul>	<ul style="list-style-type: none"> <li>•982</li> <li>•1.1k</li> </ul>	Part of strategy, no budget.
<b>RS</b>	<ul style="list-style-type: none"> <li>• Social media (paid).</li> <li>• Local print and digital media.</li> <li>• Event sponsorship.</li> </ul>	<ul style="list-style-type: none"> <li>•2.1k</li> <li>•2.2k</li> </ul>	Part of strategy, no budget.
<b>OAR</b>	<ul style="list-style-type: none"> <li>• Banners and flags E.g. Community Liaison MC's Thieves Alley Market day.</li> <li>• Design A3 posters for some programmes for broadcasters to put up in their areas.</li> <li>• Social media.</li> </ul>	<ul style="list-style-type: none"> <li>•3.2k</li> <li>•3.4k</li> </ul>	Fixed term marketing and promotions contractor (NZ On Air funding) researching engagement, developing socials plan, promotion for station move.
<b>WAR</b>	<ul style="list-style-type: none"> <li>• Social media.</li> <li>• Merchandise.</li> <li>• Event stalls.</li> <li>• Newsletters.</li> <li>• Press releases.</li> <li>• Local media.</li> </ul>	<ul style="list-style-type: none"> <li>•2.7k</li> <li>•2.9k</li> </ul>	Staff member.



# 4. Money

## 4(f) Summary

- **Funding issues** were extensively highlighted in the NZ On Air-commissioned 2018 review. Although funding has increased after remaining stagnant for a decade, further questions arise around whether said funding adequately addresses inflation and the needs of communities. Furthermore, the review stressed the need to review the funding framework, which hasn't been addressed. Although the majority of funding is **public**, **transparency is lacking among the minority of the membership**. This could be reflective of wider issues relating to engagement and staff availability.
- **Again, short-term barriers prohibit long-term strategy and development.** For example, although reaching niche communities is fundamental to the sector, stations highlighted struggles to produce s36(c) content, which may be exacerbated by having little consideration for marketing, advertising, or other community engagement and reputation-building initiatives. While listenership is not a focus for the sector, from a content-maker and advertising perspective, increasing this focus could benefit the sector. Listenership data must not eclipse the sector's emphasis on providing programming, training, and pastoral care opportunities for niche communities.
- While stations said there was **little time or capacity to increase funding, advertising, marketing, or nationwide cost-saving initiatives**, there are questions about whether this is an operational or national issue. These issues may be relieved through better information-sharing and systems among stations, increasing staff numbers, or coming to a consensus that could drive the Community Access Media Alliance's agenda for future contractual periods.
- Nevertheless, **dedicated time and increased engagement will need to take place.** For example, rather than ad-hoc advertising campaigns, could time be better placed to create a business case to pitch for funding relating to transmission costs or staff at a government or NZ On Air level?
- With changes to the Broadcasting Act soon to come to fruition, it is necessary to **consider potential changes to the funding framework** - for example, what might the collective's stance be around the prospect of stripping geographical-specific funding? How might this affect the sector's hyper-local kaupapa?

### Further questions

- Why do some stations receive more funding than others?
- What are the risks associated with changes to the Broadcasting Act? What's the membership's stance?
- How do stations ensure they're reaching the communities they're mandated to provide services to?
- How do stations pitch for advertising/grants/other revenue streams? What works, what doesn't?
  - What are the marketing budgets and how are they decided? How does the sector compare to other media sectors?
  - Advertising rate cards and other N/A information to be added?
  - Is there an appetite to change current goods and services agreements? Website, internet, insurance, IT providers, for example?
  - Is there appetite to explore creating a business case to reduce transmission costs or increase staff capacity?
  - What agreements and MOUs are currently in place? How robust are these agreements?
  - How frequently do stations complete community engagement or promotional campaigns? Are these part of strategic plans? Should consideration be made to consider increasing budgets?
- What are the barriers to using the resources kete on cama.nz?
- How do stations determine airtime fees? How do stations ensure content-makers are paying? How do stations determine whether a show is fully covered by NZOA funding?
  - Is there an appetite to standardise airtime fees?

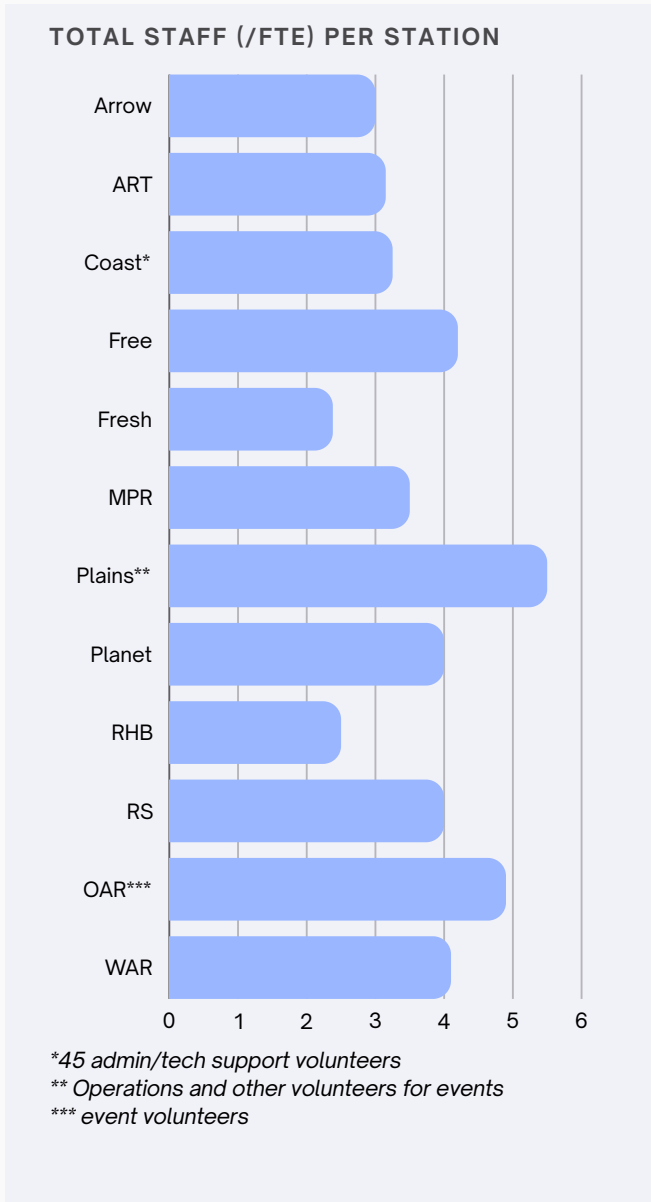
# 4. Money

## 4(g) Recommendations

- **Better systems and transparency could increase in the following areas:**
  - Streamlining processes around quarterly reports (create templates), and uploading resources onto cama.nz website.
  - Sharing quarterly reports/policies, financials, contacts, and existing material (social media training videos).
  - Ensuring contracts are made and are fit for purpose.
  - Implementing an advertising scheduler for the whole sector that could help with programming and billing.
  - Assess quarterly reports to determine why some stations are funded more than others.
  - Consolidate contacts, advertisers, and contracting services among stations
- Membership to establish **what's needed and why, when, and who's to do what.**
- **Increase engagement:** Further surveys should include questions raised above, which may help for further SROI work, advertising, and funding opportunities.
- **Increasing funding capacity** at an operational and national level to increase pitching for sector-wide deals and cost-saving proposals (subscriptions, telephones/internet, insurance, IT providers, transmission costs). Just one station (Radio Hawke's Bay) has a dedicated funding and sponsorship staff member, for example.
- **NZ On Air funding assessment** to establish why some stations receive more funding and why. Assess funding increases relative to inflation and include comparisons to other media outlets, for example.
- **Collectively assess strategy and risks for the sector** to form a collective stance associated with potential changes to the Broadcasting Act and the current funding model.



# 5. Staffing



As the representative body, the Community Access Media Alliance is mandated to improve the welfare, working conditions, and professional development of those working in the sector.

The main barriers to growth stem from limited funding and capacity. For the vast majority of stations, very small teams are required to complete multiple roles.

## From the survey

*“The time needed to invest in building relationships and trust in order to get a radio show up and running, or a sponsorship arrangement in place. This is not something the Board fully understands - they see more and more resource being put into this community liaison type of work, and very little to show for it.”*

*“We are running at capacity at a comfortable level, but somewhat coasting.”*

*“We lack time to upskill, go on courses, visit other stations, attend webinars due to striving to meet/maintain 36C target hours.”*

*“Personally I would struggle with this. Yes, we could do amazing things with more staff and state-of-the-art equipment, but I would not be the right person to continue in the manager's role in this case.”*

**55**

STAFF

**3.7**

STAFF PER STATION ON AVERAGE

# 5. Staffing

## 5(a) Positions, hours, and wages among stations

	Positions, FTE, pay (per hour)
<b>Arrow</b>	<ul style="list-style-type: none"> <li>• Station manager FT \$40-45.</li> <li>• Associate manager FT \$35-40.</li> <li>• Programme coordinator FT - \$25-30.</li> </ul>
<b>ART</b>	<ul style="list-style-type: none"> <li>• Station manager FT \$35-40.</li> <li>• Programme manager FT \$25-30.</li> <li>• Community liaison - 20h \$25-30.</li> <li>• Community activator - 20h \$25-30.</li> <li>• Production assistant 6h paid, 10h volunteer - \$20-25.</li> </ul>
<b>Coast</b>	<ul style="list-style-type: none"> <li>• Station manager - 30 hours \$25-30.</li> <li>• Sales and community - FT \$20-25.</li> <li>• Programme manager - FT \$20-25.</li> <li>• Tech and admin - 16 hours \$20-25.</li> </ul>
<b>Free</b>	<ul style="list-style-type: none"> <li>• General Manager - FT (\$45+).</li> <li>• Programme Director - FT \$30-35.</li> <li>• Technology / content producer (split - 14h, 10h) \$25-30.</li> <li>• Fundraising &amp; promotional manager 18h - \$30-35.</li> <li>• Community media coordinator 10h - \$25-30.</li> <li>• Māori media coordinator 10h - \$25-30.</li> <li>• Youth media coordinator contractor 10h \$25-30.</li> <li>• Accounts / administrator - 18h \$30-35.</li> </ul>
<b>Fresh</b>	<ul style="list-style-type: none"> <li>• Production assistant - 37.5 hours.</li> <li>• Operations and tech director - FT.</li> <li>• Programme dev coordinator - 15 hours.</li> </ul>
<b>MPR</b>	<ul style="list-style-type: none"> <li>• Station manager - FT \$35-40.</li> <li>• Content coordinator - FT \$25-30.</li> <li>• Content assistant - FT \$20-25.</li> <li>• Project coordinator - 0.5 FTE - \$20-25.</li> </ul>
<b>Plains</b>	<ul style="list-style-type: none"> <li>• Manager 40h FT \$35-40.</li> <li>• Content coordinator 32 hours \$30-35.</li> <li>• Tech and scheduling coordinator FT \$30-35.</li> <li>• Youth coordinator FT \$30-35.</li> <li>• Admin - 28 hours \$20-25.</li> <li>• Production assistant - 10 hours \$20-25.</li> <li>• Marketing (fixed term) 30 hours \$30-35.</li> </ul>
<b>Planet</b>	<ul style="list-style-type: none"> <li>• Station manager - FT \$40-45 an hour.</li> <li>• Comms/community liaison - FT \$30-35.</li> <li>• Head of production - FT \$35-40.</li> <li>• Production tech - FT \$30-35.</li> </ul>

	Positions, FTE, pay (per hour)
<b>RHB</b>	<ul style="list-style-type: none"> <li>• Station manager FT \$30-35.</li> <li>• Programme / content director - 30 hours \$30-35.</li> <li>• Projects / funding coordinator - 30 hours \$20-25.</li> </ul>
<b>RS</b>	<ul style="list-style-type: none"> <li>• Station manager FT \$45+.</li> <li>• Station coordinator FT \$40-45.</li> <li>• Production engineer FT \$40-45.</li> <li>• Marketing *sponsorship coordinator FT \$40-45.</li> </ul>
<b>OAR</b>	<ul style="list-style-type: none"> <li>• Station manager FT \$30-35.</li> <li>• Studio engineer - FT \$25-30.</li> <li>• Community liaison - 34.5 hours \$25-30.</li> <li>• Youth coordinator / community connector - 35 hours \$25-30.</li> <li>• Digital and audio content coordinator - 30 hours fixed term \$25-30.</li> <li>• Marketing and promo - 15 hours fixed term \$40-45.</li> </ul>
<b>WAR</b>	<ul style="list-style-type: none"> <li>• Station manager FT - \$35-40.</li> <li>• Head tech - 35 hours \$30-35.</li> <li>• Tech 30 hours \$25-30.</li> <li>• Community outreach coordinator - 30 hours \$30-35.</li> <li>• Marketing coordinator - 30 hours \$30-35.</li> </ul>



# 5. Staffing

## 5(b) Summary

Limited staff means short-term stresses are continually prioritised over long-term initiatives. Stations lack staff capacity across the board, with calls for more staff in the following areas:

- Permanent part-time promotion and marketing roles.
  - Permanent part-time sponsorship and advertising.
  - Consistent community engagement and cultural advisory roles - iwi liaison etc.
  - Dedicated programme director roles.
  - IT capacity - rather than relying on contractors.
  - Wellbeing and professional development budgets.
  - Increasing current staff wages to be in line with the Living Wage as a minimum.
- The **scale can tip** drastically if staff are sick or on leave, if complaints are made, if technology fails, or if there are unforeseeable events.
  - Few stations have **marketing or funding and sponsorship staff** (some stations lack community engagement capacity), which raises issues around whether stations are effectively connecting or resonating with their communities (are communities listening?).
  - Many stations said **staff are underpaid and overworked**, often working above and beyond job descriptions and hours. Instead, the sector relies on the goodwill of employees who are passionate about the sector's kaupapa. Long-term, exploitative work practices undermine the ethical integrity, reputation, and sustainability (retention) of the sector.
    - On a practical level, there are not enough staff to achieve strategic objectives, meet contractual requirements (s36(c) content), or ensure the sector is fulfilling its potential (events, special projects, collaborations with other outlets).
    - These issues also increase risks associated with breaching employment relations and Worksafe legislation (noting no station has a human resources budget, strategy, or staff).
    - Some stations lacked formal policies and procedures to deal with staff complaints. Most policies directed complaints to station managers.
  - Many stations highlighted **issues around communicating the need** for time to invest in community engagement, professional development, and sponsorship to respective boards of trustees, funders, or NZ On Air.
  - Stations **lack professional development, wellness initiatives or training opportunities**, again leading to retention and sustainability issues. Stations need more support from their boards for more staff, and to pay current staff more to recognise their efforts and increase wellbeing.

### Benefits of increasing operational funding - from the survey

- More staff hours for community outreach – raise profile – more listeners.
- More staff hours for off-site content recording – increased local 36C hours.
- Hire a permanent part time marketing and promotion role.
- Increase advertising and promotion.
- Increase staff professional development.
- Increase wages of senior staff to median wage.
- It would enable us to pay wages that are more than minimum pay, for skilled staff who would earn significant in both the private and public sectors. (Retention issues).



# 5. Staffing

## Further questions:

- How many hours on average are used for reporting or writing funding applications?
- Who completes funding/sponsorship/revenue proposals?
- How many hours on average are used for complaints?
- What are the station's professional development and wellness policies/strategies?
- How often do stations use contractors and for what services?
- How many staff members are working overtime and how frequently?
- How frequent are pay reviews and appraisals?
- Do stations have a union policy? How many staff members are union members?
- What's the policy if internal complaints are directed at station managers? How do you ensure stations follow due-process?
- Have there been any redundancies throughout the stations' lifetimes?
- It would be good to get the exact number of internal complaints over the past five years, what issues were raised, and how they were dealt with.
- How frequently do the stations contribute and access the cama.nz guidelines for policies, contracts etc?

## 5(c) Recommendations

- **Membership to establish** what's needed, when, and who's to do what.
- **Consolidate and potentially streamline** staff roles and pay, to increase capacity and wages across the board.
- **Increase engagement and collaboration** of skills, policies, and processes among stations to improve standards. This could be in the form of professional development and training webinars, like-for-like roles conducting regular online events, training, or utilising the cama.nz resources kete by contributing policy templates.
- **Business case to NZ On Air or Ministry for Culture and Heritage to increase capacity**, and professional development and wellness budgets (this could coincide with a funding framework assessment).
- **Explore PSA, Living Wage Accreditation, counselling**, and other wellness initiatives and incentives for staff. Stations to determine whether these should be dealt with on an individual or national level.
- Complete a **sector-wide workplace survey** to determine whether stations are meeting their legislative and ethical requirements.
- **Regular surveys/snapshots** to track progress and address questions raised above.

## Calls for training webinars

- Procurement of content-makers.
- Navigating NZOA - funding, reporting, and s36(c).
- Content-making for radio and podcasts - Plains FM education manual and webinars.
- Governance training.
- PSA, mental health, Living Wage education.
- Meet-ups among particular staff - community engagement, marketing, sound engineers etc.

# 6. Tech & systems

Technology varies significantly across the stations with either equipment either older than 10 years or in need of replacement.

As the sector is vital for providing a platform and connection for communities, facilities need to be fit for purpose. Equipment that is old or in urgent need of replacement is in **bold**, below:

## 6(a) Technology snapshot across stations

	Tech room / transmission	Office	Studios	Other
Arrow	<ul style="list-style-type: none"> <li>•<b>Site transmitter (new)</b></li> <li>•STL and dish-based alternative</li> <li>•Servers, scheduling computer with backup laptop, storage NAS, processors etc in server room</li> </ul>	<ul style="list-style-type: none"> <li>•Printer, heater, furniture, shelving, kitchenware, cabling, curtains/blinds, etc.</li> <li>•Monitor radios x 2,</li> <li>•<b>3 Admin computers</b></li> </ul>	<ul style="list-style-type: none"> <li>•iMac with Protools recording/editing software</li> <li>•Tascam Mixcaster 4</li> <li>•Podtrak 8 Mixer and interface</li> <li>•As above, using record function</li> <li>•<b>AKG 414 mic and boom stand</b></li> <li>•<b>AKG C1000 x2 and C3000 x 1 and C5 x 1 mics in recording studio</b></li> <li>•<b>AKG C5 mics x 4 in live studio</b></li> <li>•Lighting &amp; Camera setup</li> <li>•Automated post-production</li> <li>•Broadcast mixer</li> </ul>	<ul style="list-style-type: none"> <li>•<b>PA speakers, mic stands, data projector and screen, bluetooth speaker</b></li> </ul>
ART	<ul style="list-style-type: none"> <li>•UHF antenna Comrex</li> <li>•BRIC Link II audio decoder</li> <li>•Fenton UPS</li> <li>•TEM FM Transmitter</li> </ul>	<ul style="list-style-type: none"> <li>•Pavilion All-in-one</li> <li>•Dell Laptop x 3</li> <li>•Custom PC</li> <li>•Asus Laptop</li> <li>•LG Monitor</li> <li>•Ahuva computer</li> <li>•Audio Technica Headphones x2</li> <li>•Beyerdynamic Headphones x2</li> <li>•AKG Headphones</li> <li>•Synology Nasbox</li> </ul>	<ul style="list-style-type: none"> <li>•Acer Vertion computer</li> <li>•Asus mointor</li> <li>•DJ Mixer</li> <li>•DJ Turntable</li> <li>•Audio Technica Headphones x3</li> <li>•Dexibell Headphones x2</li> <li>•CD players x2</li> <li>•<b>Mixing desk</b></li> <li>•Live studio monitor</li> <li>•Custom PC</li> <li>•Iphone 8</li> <li>•Microphone arms x4</li> <li>•Michrophone shock mounts x4</li> <li>•<b>Audio Technica AT2020 Microphones x4</b></li> <li>•Acer vertion computer</li> <li>•Asus Monitor</li> <li>•Samsung Galaxy Note 9 phone</li> <li>•Beyerdynamic Headphones</li> <li>•Dexibell Headphones</li> <li>•MAudio Air 192/14 interface</li> <li>•Apollo Twin USB desktopinterface</li> <li>•K&amp;M Microphone arms x2</li> <li>•Microphone arms x2</li> <li>•Microphone shock mounts x 4</li> <li>•<b>Audio Technica AT2020 Microphones x4</b></li> <li>•Dexibell headphones</li> <li>•Audient ID44USB interface</li> <li>•3kVa Generator</li> <li>•Microphone x 4</li> <li>•Microphone shock mount x4</li> <li>•K&amp;M Microphone arms x4</li> <li>•Dell laptop 1975</li> <li>•Alpha Caravan</li> <li>•Caravan fitout</li> <li>•Toyota Kluger</li> </ul>	<ul style="list-style-type: none"> <li>•Rode lapel mics x 2</li> <li>•PA speakers x2</li> <li>•Speaker stands</li> <li>•H4n Zoom recorders x5</li> <li>•RODE NT-USB x4</li> <li>•Microsoft Surface Go 3</li> <li>•Rode wireless go 2</li> </ul>

# 6. Technology & systems

	Tech room / transmission	Office	Studios	Other
Coast	<ul style="list-style-type: none"> <li>• STL Reciever Seilco</li> <li>•RVR Transmitter</li> <li>•Filter</li> <li>•Aerial Dipoles</li> <li>•STLTransmitterSeilco</li> <li>•Distribution amp MX82</li> <li>•Wheatstone VPR</li> <li>•Sonifex</li> <li>•Mixer</li> <li>•NAS</li> <li>•UPS</li> <li>•Network switch</li> <li>•Network switch and wiifi</li> <li>•Raspberry Pi reciever</li> <li>•Monitor</li> <li>•Apple iMac</li> <li>•MacMini</li> <li>•Apple iMac</li> <li>•TAPCO Mixer</li> <li>•Mackie Mixer</li> <li>•TASCAM Tape deck</li> <li>•TEAC Amplifier &amp; speakers</li> <li>•Transcend CD player</li> <li>•HardDrive</li> <li>•AKG Broadcast headset with Mic</li> <li>•Chair</li> <li>•FilingCabinet</li> <li>•Behringer Digital audio interface</li> </ul>	<ul style="list-style-type: none"> <li>•Apple iMac</li> <li>•Laptop</li> <li>•HP A3 printer</li> <li>•DesksX2</li> <li>•Chairs x2</li> <li>•Filing Cabinet</li> <li>•Cupboard x 2</li> <li>•CDprinter</li> <li>•Canon Scanner/printer</li> <li>•Apple iMac</li> <li>•Desk&amp;chair</li> <li>•Filing cabinet</li> <li>•Mac Mini and screen</li> <li>•Desk &amp; chair</li> <li>•Filing cabinet</li> <li>•HP Laser Printer</li> <li>•Focusrite Recording</li> <li>•Kipor Engine Generator</li> <li>•AirConPlant</li> <li>•Refrigerator</li> <li>•Microwave</li> <li>•Sofa, coffet able etc</li> <li>•PASystem</li> </ul>	<ul style="list-style-type: none"> <li>•Apple iMac x 2</li> <li>•Araakis Live mixer</li> <li>•Cellphone</li> <li>•Digitech Weather stasjon</li> <li>•Shure SM58 Micx2</li> <li>•Two anglepoise mic stands</li> <li>•JKAudio BroadcastHost</li> <li>•Sanyo CD Player</li> <li>•Screen</li> <li>•Sony MDR 7506 Headphones x2</li> <li>•Telephone</li> <li>•Digi Tech Headphone amp</li> <li>•HP Laser Printer HL2300D</li> <li>•Desk and 2 chairs</li> <li>•FilingCabinet</li> <li>•Behringer Digital audio interface</li> <li>•Shure SM58 Microphone x2</li> <li>•2x Anglepoise</li> <li>•Sony MDR-7506 Headphones X 2</li> <li>•Digitech Headphone amp</li> <li>•Table &amp; 2 chairs</li> <li>•Apple iMac</li> <li>•Behringer Digital audio interface</li> <li>•TranscendCDplayer</li> <li>•ShureSM58 x4 Microphones</li> <li>•Anglepoise x4</li> <li>•Yamaha MG166 Mixer</li> <li>•Digitech Headphone amp</li> <li>•Sony MDR-7506 Headphones X 4</li> <li>•PioneerTapedeck</li> <li>•Harddrive</li> <li>•OptimusPhono</li> <li>•JKAudio BroadcastHost</li> <li>•Telephone Panasonic</li> <li>•Desk &amp; 4 chairs</li> </ul>	<ul style="list-style-type: none"> <li>DVDplayer</li> <li>•KonkaScreen</li> <li>•Pioneertapedeck</li> <li>•Apple iMac</li> <li>•Monitor amp and speakers</li> <li>•MackieMixer</li> <li>•Sony MDR-7506 Headphones X 1</li> <li>•Rolls Headphone amp</li> <li>•Anglepoise x2</li> <li>•TASCAM Reel to Reel</li> <li>•Desk &amp; 2 chairs</li> <li>•Behringer Digital audio interface</li> </ul> <p>Levin studio</p> <ul style="list-style-type: none"> <li>•Apple iMac x 2</li> <li>•Behringer Digital audio interface x2</li> <li>•Mixer</li> <li>•ShureSM58 x2</li> <li>•Anglepoise x 2</li> <li>•RaspberryPi broadband audio connector</li> <li>•Sony MDR-7506 Headphones X 2</li> <li>•Transcend CD player</li> <li>•Behringer Eurodesk mixer</li> <li>•Desk &amp; 2 chairs.</li> <li>•Refrigerator</li> </ul>
Free	<ul style="list-style-type: none"> <li>•Transmission</li> <li>•1 x FM transmitter</li> <li>•1 x STL</li> <li>•various other mysterious boxes incl silence detection, tx end audio source</li> <li>•LPFM</li> <li>•1 x mini PC running Sam Broadcaster</li> <li>•1 x audio encoder</li> <li>•1 x Aphex Dominator</li> <li>•1 x DB Broadcast exciter.</li> </ul>	<ul style="list-style-type: none"> <li>•1 x Rog Stix</li> <li>•2TB SSD laptop [GM]</li> <li>•3 x custom PCs [programming]</li> <li>•3 x Asus laptops [outeach]</li> <li>•1 x xxxx laptop [youth media]</li> <li>•1 x custom PC - studio bookings via Skedda</li> <li>•1 x custom PC [accounts]</li> <li>•Honda Odyssey</li> <li>•Nissan Leaf</li> </ul>	<ul style="list-style-type: none"> <li>•Wheatstone desk</li> <li>•custom build PC re station playlist</li> <li>•Allen &amp; Health turntable mixer</li> <li>•Denon CD players (2)</li> <li>•2 x Tannoy Reveal studio monitors</li> <li>•Android tablet</li> <li>•Rode podmic (2)</li> <li>•AKG mic</li> <li>•Various audio processing units, phone hybrid etc</li> <li>•Wheatstone desk</li> <li>•2 x custom build PC</li> <li>•Technics •SL1200 turntable</li> <li>•2 x Denon CD players</li> <li>•2 x Tannoy Reveal studio monitors</li> <li>•1 x Android tablet</li> <li>•various audio processing units, phone hybrid, etc</li> <li>•1 x AKG mic</li> <li>•2 x Rode Podmic</li> <li>•1 x Asus PC</li> <li>•1 x Oxygen 3 desk</li> <li>•2 x Denon CD players</li> <li>•1 x Rode •Podmic</li> <li>•1 x Elan audio receiver</li> <li>•2 x DB Broadcast STLs</li> <li>•1 x DB Broadcast audio processor</li> <li>•1 x Wheatstone processing blade</li> <li>•1 x RDC matrix</li> </ul>	<ul style="list-style-type: none"> <li>•1 x Alesis mixer</li> <li>•1 x Mackie mixer</li> <li>•2 x DB Tech 250w speakers</li> <li>•2 x Tapco 320w speakers</li> <li>•2 x Yamaha 60w speakers</li> <li>•3 x Shure SM58 mics</li> <li>•3 x mics</li> <li>•7 x Rodecaster •Pro gen 1 mixing desks</li> <li>•2 x Rodecaster •Pro gen 2 mixing desks</li> <li>•10 x Rode Podmics</li> <li>•10 x Rode NT USB mini mics</li> <li>•Canon EOS DSLR</li> <li>•Rode videomic</li> <li>•2 x Photix LED panels</li> </ul>

# 6. Technology & systems

	Tech room / transmission	Office	Studios	Other
Fresh	N/A	N/A	<ul style="list-style-type: none"> <li>•SM58 Mic x2</li> <li>•Behringer C-1 mic</li> <li>•AKG K-44 Headphones</li> <li>•Fostex T4RP Headphones x2</li> <li>•Denon DN-C635 CD Player x2</li> <li>•Axia Console</li> <li>•Axia Powerstation</li> <li>•2xPC and Monitors</li> <li>•Trio Amplifier</li> <li>•Technics Tuner</li> <li>•Axia Phone Hybrid</li> <li>•Axia ZIP Streaming Unit</li> <li>•2x un-named vintage speakers</li> <li>•Samson Headphone Amp</li> <li>•Condensor mic x3</li> <li>•AKG K-44 Headphones</li> <li>•Fostex T4RP Headphones x2</li> <li>•Denon DN-C635 CD Player x2</li> <li>•Axia Console</li> <li>•Axia Powerstation</li> <li>•2xPC and Monitors</li> <li>•NAD Amplifier</li> <li>•Power Dynamics Tuner</li> <li>•Axia Phone Hybrid</li> <li>•Axia ZIP Streaming Unit</li> <li>•2x un-named vintage speakers</li> <li>•Samson Headphone Amp</li> <li>•Technics Turntable</li> <li>•Axia Console</li> <li>•Axia Powerstation</li> <li>•Rhode NT1 Mic</li> <li>•Behringer C-1 mic x2</li> <li>•Audio Technica ATH-M20x Headphone</li> <li>•Tech-inc Headphone x2 (crap)</li> <li>•Samson Headphone Amp</li> <li>•Axia Pathfinder and monitor</li> <li>•Studio PC and Monitor</li> <li>•Automation PC and Monitor</li> <li>•Denon DN-C635 CD Player x2</li> <li>•Equipment Rack</li> <li>•SleL Transmitter</li> <li>•Sonifex Phone Hybrid</li> <li>•Aphex Compellor</li> <li>•Inovonics Streamer</li> <li>•Sonifex Streamer</li> <li>•Phonic Mic Amp</li> <li>•Technics Amp</li> <li>•ATI Distribution Amp</li> <li>•Teac Amp</li> <li>•TRS Programme Fail Dialer</li> <li>•Sansui Tuner</li> <li>•Barix Streamer</li> <li>•Fountain Amp</li> <li>•Axia approved Switch</li> <li>•Accoustic Research Speakers</li> <li>•Peavey 10 Channel Mixer</li> <li>•Shure SM58 Mic</li> <li>•Audio Technica ATH-M20x Headphone</li> <li>•PC and Monitor</li> <li>•Rhodecaster Pro Desk</li> <li>•Rhode NT1A Mic x3</li> <li>•Shure KSM27 Mic</li> <li>•Shure SM58 Mic</li> <li>•PC plus Monitor (recording)</li> <li>•Absolute Speakers</li> <li>•Fostex T4RP Headphones</li> <li>•Scheduling Laptop + Monitor.</li> </ul>	

# 6. Technology & systems

	Tech room / transmission	Office	Studios	Other
MPR	<ul style="list-style-type: none"> <li>•STL - Transmitter</li> <li>•<b>Wheatstone 'brains' and router</b></li> <li><b>Studio Telephone Unit</b></li> <li>•BBC Stream unit</li> <li>•Firecrest live stream unit</li> <li>•Logging laptop</li> <li>•Reception radio receiver</li> <li>•PBX</li> <li>•NAS storage</li> <li>•On Air computer (SPL)</li> <li>•UPS</li> <li>•STL Receiver</li> <li>•AM Transmitter</li> <li>•Silence detection</li> <li>UPS</li> </ul>	<ul style="list-style-type: none"> <li>•Content Coordinator PC and soundcard</li> <li>•Speakers</li> <li>•Cassette Deck</li> <li>•Content Assistant PC and soundcard</li> <li>•Speakers</li> <li>•HP Laptop</li> <li>•Thinkpad</li> <li>•Samsung cellphone</li> <li>•Manager Computer and sound card</li> <li>•Thinkpad</li> <li>•iPhone</li> <li>•Spare desktop computer</li> <li>•2 x rodecaster consoles</li> <li>•2 x UPS</li> <li>•4 x height adjustable desks</li> <li>•Office phones</li> <li>•First Aid and Fire extinguisher</li> </ul>	<ul style="list-style-type: none"> <li>•Wheatstone Console</li> <li>•2 x wheatstone blades</li> <li>•Desktop computer</li> <li>•Amplifier</li> <li>Speakers</li> <li>•<b>Telephone unit</b></li> <li><b>CD players</b></li> <li>•Laptop</li> <li>•4 mics and stands</li> <li>•UPS</li> <li>Monitor</li> <li>•2 x rodecaster consoles</li> <li>•8 x mics and stands</li> <li>•8 x headphones</li> <li>•2 x carry cases</li> </ul>	<ul style="list-style-type: none"> <li>•2 x 18" subs</li> <li>•2 x 15" tops</li> <li>•2 x 12" tops</li> <li>•2 x 12" monitors</li> <li>•various mic stands and speakers stands</li> <li>•Cables (Power, XLR, and various)</li> <li>Behringer X32 and stage boxes</li> <li>•Wharfedale mixer</li> <li>•Alesis Mixer</li> <li>•Various mics and DIs</li> <li>•6x3m staging</li> </ul>
Plains	<ul style="list-style-type: none"> <li>•Waveart Transmitter</li> <li>•Wheatstone Audio Processor</li> <li>•UPS at Sugarloaf</li> <li>•Presonus Audio Interface</li> <li>•Pira 32 RDS Encoder</li> <li>•UPS in rack</li> <li>•Logger PC</li> <li>•Compellor and Dominator ?</li> <li>•<b>Silence Detector</b></li> <li>•STLs</li> <li>•Generator</li> </ul>	<ul style="list-style-type: none"> <li>•Administrator PC</li> <li>•Manager PC, speakers, logi camera</li> <li>•Content Coordinator PC</li> <li>•Production Office PC</li> <li>•Youth Coordinator PC</li> <li>•Community Room PC</li> <li>•Epson Printer ET 16500</li> <li>•NAS Server</li> <li>•PC Kaiyo (PT)</li> <li>•<b>Samsung phone system</b></li> <li>•ASUS Notebook laptop</li> <li>•<b>Techview security system</b></li> <li>•Desk - standup adjustable</li> <li>•SPL Broadcast server</li> <li>•Reloop SPodPro USB Mic</li> <li>•Goldair tower heater/cooler</li> <li>•Fencing</li> <li>•LGTV</li> <li>•Community Room couch, black and orange chairs</li> <li>•<b>Logo on building</b></li> <li>•<b>Soundproofing (studios)</b></li> <li>•<b>Office screens</b></li> <li>•<b>Air conditioning system</b></li> <li>•<b>Air conditioning units</b></li> <li>•Office furniture - various</li> <li>•Monitor radios x 2</li> <li>•Desktop speaker (Alexa)</li> <li>•Nissan Serena 2005</li> </ul>	<ul style="list-style-type: none"> <li>•Tascam CD 500B CD player</li> <li>•Kaiyo i5 workstation (left PC)</li> <li>•Sound desk</li> <li>•Speakers</li> <li>•PC left</li> <li>•PC right Asus ("Gary's" PC)</li> <li>•Millenium Telephone hybrid</li> <li>•Presonus StudioLive 16.0.2 Digital Mixer</li> <li>•MOTU 828 Firewire</li> <li>•dbx 286s x 2</li> <li>•dbx 376 tube channel strip</li> <li>•Radio System DI-2000</li> <li>•B and W speakers</li> <li>•AKG C414B</li> <li>•AKA C562BL</li> <li>•Nano Unit Computer</li> <li>•Rodecaster 2</li> <li>•<b>Kaiyo PC workstation</b></li> <li>•<b>PC speakers</b></li> </ul>	<ul style="list-style-type: none"> <li>•Macbook</li> <li>•Sennheiser mics, stands, cables x 4</li> <li>•Sennheiser dual radio mic kit</li> <li>•Zoom H5 digital recorder - x2 lapel mics, shotgun mic</li> <li>•Zoom H5 recorder 2nd hand</li> <li>•Zoom H1n x 2 recorders</li> <li>•Tascam DR10L x 3 recorders</li> <li>•Boya lapel mics x 2</li> <li>•Comica double lapel mics x 3 for phones</li> <li>•Rode Mini USB mics x 3</li> <li>•Tascam DR2D x 3 recorders</li> <li>•Sennheiser e845 mics</li> <li>•6 channel control board</li> <li>•Wharfedale Titan Speakers</li> <li>•6 channel control board</li> </ul>
Planet	N/A	N/A	N/A	N/A

# 6. Technology & systems

	Tech room / transmission	Office	Studios	Other
RHB	<ul style="list-style-type: none"> <li>•1x Marti Transmitter</li> <li>•1x Solidyne Processor (s42)</li> <li>•2x Adastra zone mixers</li> <li>•1x Tools ss4.1 MLR Router</li> <li>•1x barix Audio Converter</li> <li>•1x Cooler Mater Computer system</li> <li>•1x Jackson Power Plug Bank</li> <li>•1x Aruba ethernet multi adaptor box</li> <li>•2x Multi ethernet adaptor boxes</li> <li>•1x Cisco ethernet multi adaptor box</li> <li>•1x aero Computer</li> <li>•4x PCs</li> <li>•1x Yealink Phone</li> <li>•1x Allen and Heath sound mixer</li> <li>•2x Sony CD player</li> <li>•1x Computer Screen</li> <li>•1x Keyboard</li> <li>•1x Microphone</li> <li>•1x tabletop mic stand</li> <li>•1x veon portable bluetooth speaker</li> <li>•2x Podtrak P4 Zoom boxes</li> <li>•1x Nikon Camera</li> </ul>	<ul style="list-style-type: none"> <li>•1x Daikin heatpump</li> <li>•1x Heat transfer system</li> <li>•4x PC's</li> <li>•4x Screens</li> <li>•1x Burglar alarm</li> <li>•1x Boom speaker</li> </ul>	<ul style="list-style-type: none"> <li>•solidyne DX816 Sound Desk</li> <li>•2x Sony CD players</li> <li>•2x office computers</li> <li>•1x mini rack</li> <li>•2x Keyboards</li> <li>•2x Dell Computer Screens</li> <li>•1x WA Microphone arm</li> <li>•1x RE 320 cardoid microphone</li> <li>•2x desk microphone stands</li> <li>•1x Sure SM58 Microphone</li> <li>•1x Audio Technica Microphone</li> <li>•1x Loctek twin screens arm</li> <li>•2x studio desks</li> <li>•4x studio chairs</li> <li>•1x headphone Amp</li> <li>•3x headphone sets</li> <li>•1x WS4220 Phone</li> <li>•solidyne DX816 Sound Desk</li> <li>•2x Sony CD players</li> <li>•2x Dell Computer Screens</li> <li>•1x mini rack</li> <li>•1x Loctek twin screens arm</li> <li>•1x WA Microphone arm</li> <li>•1x headphone Amp</li> <li>•1x WS4220 Phone</li> <li>•3x studio mics</li> <li>•1x table mic stand</li> <li>•1x gooseneck mic holdeer</li> <li>•2x grandstream adaptors</li> <li>•2x PC's</li> <li>•1x Keyboard</li> <li>•3x Headphone sets</li> </ul>	
RS	N/A	N/A	N/A	N/A
OAR	<ul style="list-style-type: none"> <li>•STL</li> <li>•FM receiver</li> <li>•PC Broadcast</li> <li>•Broadcast audio processor</li> <li>•Broadcast delay unit</li> <li>•3 x BBC Units</li> <li>•Internet Firewall Router</li> <li>•Network Terminal</li> <li>•2 x soundcards</li> <li>•Stream Encoder</li> <li>•Log Computer</li> <li>•AM receiver</li> <li>•1 x FM transmitter Nautel VS1</li> <li>•1 x STL RVR</li> <li>•1 x AM Transmitter Blyth AMBT101-4</li> </ul>	<ul style="list-style-type: none"> <li>•Manager PC + 2 monitors</li> <li>•Community Liaison PC +2 monitors</li> <li>•Youth/ Cultures Connector PC +2 monitors</li> <li>•Digital Audio Coordinator PC +2 monitors</li> <li>•Desk - Electric Height Adjusting</li> <li>•3 x desks</li> <li>•10 x chairs</li> <li>•Chairs x 2</li> <li>•tables x 2</li> <li>•Philips 43" Full HD Multi-Touch Display Monitor (Donated)</li> <li>•Paradox Intruder Alarm System</li> </ul>	<ul style="list-style-type: none"> <li>•Radio Systems RS12 console</li> <li>•PC - Broadcaster internet access</li> <li>•2 x Technics Quartz turntables</li> <li>•TASCAM CD-D4000 CD Players</li> <li>•2 x Tannoy studio monitorsplus amp</li> <li>•Telco Module Sonifex</li> <li>•4 x Shure SM58 mics</li> <li>•Mika microphone boom system</li> <li>•2 x DBX 166xs - Compressor/Limiter/Gate</li> <li>•behringer preamp</li> <li>•3 x Sonifex On Air sign</li> <li>•CD Player TASCAM CD500B</li> <li>•PC - Main Production</li> <li>•PC - scheduling Rivendell</li> <li>•PC - silence detector etc</li> <li>•mixer Wharfdale</li> <li>•2 x Edirol studio monitors</li> <li>•SM58 mic</li> <li>•4 x Rode NT1 Microphone Kits</li> <li>•Soundcraft RM 100 Desk</li> <li>•CD Player TASCAM CD500B</li> <li>•3 x Shure SM58 mics</li> <li>•Shure SM7 mic</li> </ul>	<ul style="list-style-type: none"> <li>•Yamaha Stagepas 400BT</li> <li>•7 x Shure SM58 mics + stands</li> <li>•Rodecaster Recording Kit</li> <li>•Rodecaster Pro Integrated Podcast Production Console</li> <li>•3 x Zoom H1n Recorder with microSD Card 32GB</li> <li>•3 x Zoom H4n Recorder kits</li> <li>•1 x Marantz kit, 2 x Shure SM58 mics and stands etc</li> <li>•3 x Superlux and Rode USB mic</li> <li>•Canon EOS 1200D Digital Camera (Donated)</li> <li>•Video Production Computer</li> <li>•Panasonic Camcorder</li> <li>•Lighting Equipment</li> </ul>

# 6. Technology & systems

	Tech room / transmission	Office	Studios	Other
WAR	<ul style="list-style-type: none"> <li>•Sonifex LED Single Flush Mounting 40 cm ON AIR Sign x8</li> <li>•Snake/ Outlets talks &amp; cables, connectors &amp; interface equip</li> <li>•SVRSPM740104 Server with windows server licence</li> <li>•"CPUITXBS4309Y Intel Xeon Silver 4309Y Processor, 2.8GHz, 12MB Cache, LGA4189, 8Core/16Thread, 105W TDP"</li> <li>•"7 x Samsung 870 EVO 4TB SSD, Samsung V-NAND, SATA III 6GB/s, R/W(Max) 560MB/s/530MB/s, 2.5"" 7mm, 5 Years Warranty MZ-77E1T0BW"</li> <li>•"2 x MEMSPM4160232 Supermicro Samsung 16GB DDR4-3200 2Rx8 LP ECC Registered DIMM</li> <li>•2 x HDDSAM893104 Samsung PM893 480GB 2.5in V6 TLC V-NAND Enterprise SSD, SATA 6Gb/s, 550MB/s read 520MB/s write, 1..."</li> <li>•"NETSPM12201 Supermicro AOC-STGN-i2S Dual SFP+ 10Gb Controller, Low-Profile PCI-e"</li> <li>•"GMSPM002 Supermicro Datacenter Management Package, Unified monitoring, management and upgrade provisioning"</li> <li>•SVRSPM2200080 8 x Supermicro Hard Drive Tray, 1x 2.5"" internal hot-swap mount in 3.5"" bay"</li> </ul>	<ul style="list-style-type: none"> <li>•Sharp Printer/Photocopier/Scanner</li> <li>•Nikon SLR</li> <li>•Sit to Stand desks x 3</li> </ul>	<ul style="list-style-type: none"> <li>•Wheatstone IP-12 Control Surface &amp; Console Blade</li> <li>•2 x Wheatstone M4-IP3 Microphone processing Blade3</li> <li>•Wheatstone Aura8-IP 8 stereo digital processor blade 3</li> <li>•WheaNet 4 Chl AOIP License seed software</li> <li>•Cisco Catalst 960C-8TC-L compact switch x3</li> <li>•Yellowtec Mlka Mic Arm (Black) x9</li> <li>•Yellowtec MMS System Pole 21 x5</li> <li>•Yellowtec Mlka Monitor L Arm (Black) x6</li> <li>•Yellowtec MMS Desktop Pole Mounting kit &amp; stainless steel bushing x9</li> <li>•SBL Headphone Controller x9</li> <li>•Zoom H6</li> <li>•Zoom x 3</li> <li>•Microphones</li> <li>•<b>CD players x 2</b></li> <li>•<b>Turn tables x 2</b></li> <li>•<b>Cassette player x 2</b></li> <li>•Headphones</li> <li>•Air purifiers x 3</li> </ul>	

## From the survey

*"We were introduced to Alexa/voice assistant tech in 2017, and by 2018 had commissioned a Free FM Alexa Skill, and have included the ability to stream Free FM via Alexa enabled devices and Google Assistant devices since 2018. This is a fundamental, just like saying 'listen on 89.0FM.'"*

# 6. Technology & systems

## 6(b) Filing systems

As stations are responsible for day-to-day operations, it's valuable to see what technology is used, whether it's fit for purpose, and whether stations can learn and improve from others in the sector.

### From the survey

*"[Archiving and keeping on top of content and information] requires many hours of dedicated work to collate, organise and digitise what we have."*

*To assist with discoverability, content creators are required to fill out a programme content information form (online or paper) for each episode so their podcasts have correct spelling of guest's name, episode topic, description, tags etc."*

	Hard copies	Archiving shows	Digital
<b>Arrow</b>	Packed and stored in cupboard	<ul style="list-style-type: none"> <li>• LIVE-streamed to Facebook (discontinued).</li> <li>• Accessmedia.nz.</li> <li>• Itunes, spotify via accessmedia.nz.</li> <li>• Recent podcasts available on website.</li> <li>• Internal server storing decades worth of programming.</li> </ul>	Administrative computer
<b>ART</b>	<ul style="list-style-type: none"> <li>• Files in manager's office.</li> <li>• Show information, contracts, sponsorship filed.</li> </ul>	<ul style="list-style-type: none"> <li>• Accessmedia.nz.</li> <li>• Spotify.</li> <li>• Apple podcasts.</li> <li>• Website.</li> <li>• Facebook.</li> <li>• Some shared with the Alexander Turnbull Library.</li> </ul>	<ul style="list-style-type: none"> <li>• Nasbox (external storage), backed up in the cloud.</li> <li>• Working documents on shared drive.</li> </ul>
<b>Coast</b>	Paper files.	<ul style="list-style-type: none"> <li>• Accessmedia.nz.</li> <li>• Itunes.</li> </ul>	<ul style="list-style-type: none"> <li>• All digital.</li> <li>• N/A.</li> </ul>
<b>Free</b>	Filing boxes.	<ul style="list-style-type: none"> <li>• Accessmedia.nz.</li> <li>• Apple podcasts.</li> <li>• Spotify.</li> <li>• iHeartRadio.</li> <li>• Google podcasts.</li> </ul>	One Drive.



# 6. Technology & systems

	Hard copies	Archiving shows	Digital
<b>Fresh</b>	Filing boxes.	<ul style="list-style-type: none"> <li>• Airshare loading specifically to Apple, Spotify, &amp; Google podcasts.</li> <li>• Podbean.</li> </ul>	One Drive.
<b>MPR</b>	Sharepoint.	<ul style="list-style-type: none"> <li>• NAS unit working with Manawatū Heritage to archive all material.</li> <li>• Accessmedia.nz.</li> <li>• Spotify.</li> <li>• Other platforms not actively curated.</li> </ul>	NAS unit working with Manawatū Heritage to archive all material.
<b>Plains</b>	<ul style="list-style-type: none"> <li>• Cardboard boxes.</li> <li>• Historical panels (1988-1994) hanging in hallway, which will eventually be recorded digitally.</li> <li>• Ephemera kept in boxes, drawers.</li> </ul>	<ul style="list-style-type: none"> <li>• Portable hardware.</li> <li>• Downloads available for 7 days via website, then on-demand for 3-6 months.</li> <li>• Content-makers encouraged to archive own shows.</li> <li>• Accessmedia.nz.</li> <li>• Apple podcasts, google podcasts.</li> <li>• Cassettes and CDs with old shows.</li> </ul>	Photos, videos in shared folders on internal network and backed up via the cloud.
<b>Planet</b>	N/A	<ul style="list-style-type: none"> <li>• Website.</li> <li>• Accessmedia.nz, with focus on Spotify and Apple Podcasts.</li> </ul>	Sharepoint
<b>RHB</b>	N/A	<ul style="list-style-type: none"> <li>• Spotify, iTunes.</li> <li>• Accessmedia.nz?</li> <li>• Website.</li> </ul>	External hard drives.
<b>RS</b>	N/A	<ul style="list-style-type: none"> <li>• Captured and stored for a month.</li> <li>• Website.</li> <li>• Accessmedia.nz.</li> <li>• Google Podcasts.</li> <li>• Apple Podcasts.</li> <li>• Irregularly Spotify.</li> </ul>	<ul style="list-style-type: none"> <li>• Portable hard drives.</li> <li>• The cloud.</li> <li>• Cyber insurance requires back-ups on devices not permanently connected to a network.</li> </ul>
<b>OAR</b>	N/A	<ul style="list-style-type: none"> <li>• Accessmedia.nz.</li> <li>• Google podcasts.</li> <li>• Apple podcasts.</li> <li>• Spotify (talk only, no recorded music content).</li> <li>• Podbean (submissions to iHeartRadio and Amazon Podcasts).</li> <li>• TuneIn.</li> <li>• Get Podcast.</li> <li>• Stitcher.</li> </ul>	<ul style="list-style-type: none"> <li>• Google Docs.</li> <li>• Computers.</li> </ul>
<b>WAR</b>	N/A	<ul style="list-style-type: none"> <li>• Accessmedia.nz.</li> <li>• iTunes.</li> <li>• Spotify.</li> <li>• Google Podcasts.</li> </ul>	<ul style="list-style-type: none"> <li>• External hard drive.</li> <li>• Server on-site.</li> </ul>

# 6. Technology & systems

## 6(c) Summary

Short-term, **robust systems may help to reduce efficacy and resourcing issues.**

**Equipment varies significantly across the stations**, which raises questions as to whether stations are operating as **efficiently as possible**, **whether they could learn from others**, or **whether collective deals** could be made (regionally or sector-wide) to improve facilities and the quality of content.

**Oversight of systems, progress, feedback, equipment, or data is lacking** across the board, making the task of improving station operations much harder and time-intensive. Again, stations lack information as to what's available and what's needed., which in turn affects engagement and time to complete funding proposals or business cases.

Some stations **lack archival information** relating to the history of each station - this could be due to a lack of capacity, time, processes, and resources to ensure the sector's history is preserved, but it could also highlight retention issues, or a lack of appetite to do so. If not for preserving the history of each station, what about the stories and content created by the communities each station serves?

### Further questions

- More staff hours for community outreach – raise profile – more listeners.
- What service providers, software, apps do stations use (e.g. antivirus software, audio editing software, power, phone, etc) and what are the costs?
- Should all stations be using the same technology, apps, and equipment?
- How accessible are the stations for people with particular needs?

## 6(d) Recommendations

- **System streamlining and information sharing** to improve individual station efficacy. Consolidate what equipment and systems are working and what can be improved.
- **Further information** (requiring engagement from the sector) through the use of surveys to address the questions raised above.
- **Increasing funding capacity** at an operational and national level to increase pitching for sector-wide deals and cost-saving proposals (subscriptions, telephones/internet, insurance, IT providers, transmission costs). Just one station (Radio Hawke's Bay) has a dedicated funding and sponsorship staff member, for example.
- **Business case to NZ On Air and/or government agencies** (which could coincide with a funding framework assessment) to cover equipment costs because equipment isn't fit for purpose and undermines the sector's ability to serve its niche communities.
- **Membership to establish** what's needed, when, and who's to do what.

# Thank you!

Thank you for taking the time to read this report. Any questions, please reach out.

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