

# Access Community Radio in New Zealand



November 2018

Review of Access Community Radio for  
NZ On Air  
Dr Matt Mollgaard



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## Authorship

Dr Matt Mollgaard is Head of Radio at Auckland University of Technology. He has a 30-year career in the field as a radio worker, teacher and researcher. He has published widely on radio issues - including radio and music, radio and government policy and radio in the digital age.

## Executive Summary

Access Radio in New Zealand continues to successfully provide broadcast space for groups targeted by the Broadcasting Act 1989.

Access Radio is developing an innovative multiplatform programme making and delivery system that audiences appreciate, with significant uptake of online content a feature of the sector.

Access Radio is valuable, unique and delivering the required bespoke s36(1)(c) programming to its targeted audiences on multiple platforms as well as meeting the challenges and opportunities of the digital age with enthusiasm and innovation.

Access Radio faces increasing funding stresses as community funding shrinks and NZ On Air funding has remained stagnant for a decade. It is time to revisit the funding model to ensure the best use of public resources to reach audiences that would otherwise not have a voice in the New Zealand media.

Individual stations vary in their delivery of targeted s36(1)(c) programming, but all are committed to improvement where it is needed. More cooperation in the sector will help improve outcomes across many facets of Access Radio now and into the future.

Access Radio has room to do more programming by, for and about both Māori and women.

Access Radio is ready for a refresh of objectives and new thinking around funding.

***“Access Radio is valuable, unique and delivering the required bespoke s36(c) programming to its targeted audiences on multiple platforms”***

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## **PART A:**

# **The Access Radio Sector in New Zealand**

## What is Access Radio?

Access Radio is a collection of twelve individual organisations that operate in Auckland, Waikato, Hawke's Bay, Taranaki, Manawatu, Kāpiti /Horowhenua, Wairarapa, Wellington, Nelson/Tasman/Marlborough, Canterbury, Otago and Southland on a mix of AM, FM and online platforms. The radio stations broadcast on non-commercial frequencies overseen by the Ministry for Culture and Heritage and the individual organisations also provide their programming through their own websites and/or the Access Internet Radio website. The stations are charged with providing space for groups targeted by the Broadcasting Act 1989 without access to radio airtime to create and broadcast content 'by, for and about' themselves.

Access Radio is not-for-profit and governed by a mixture of Charitable Trusts and Incorporated Societies. It can generate income from a limited amount of advertising per hour, seeking programme sponsorship, by collecting donations directly from the public, by seeking community-based funding from charities, councils and other not-for-profit groups and it can charge programme makers for airtime and/or delivering podcasts. Access Radio receives the bulk of its funding from NZ On Air which funds stations primarily to deliver content focused on Section s36(1)(c) of the Broadcasting Act 1989 that requires NZ On Air to:

*"Ensure that a range of broadcasts (including online) is available to provide for the interests of women, youth, children, persons with disabilities and minorities in the community, including ethnic minorities [and] to encourage a range of broadcasts that reflects the diverse religious and ethical beliefs of New Zealanders."*

This provision of services for communities targeted by the s36(1)(c) legislation is a feature of this review. The review also examines each Access Radio operation individually to assess their contribution to the communities they serve and adherence to s36(1)(c) of the Broadcasting Act. Each station has different s36(1)(c) requirements for First Run and Total hours which can include repeated material and material from other stations. Access Radio can also provide airtime for 'Lower Priority' programming aimed at 'Smaller Groups Lacking Resources', 'Support Groups for People with Special Needs', 'Minority Political Groups', 'Local, Arts, Crafts and Music', 'Educational and Training Institutes', 'Local Sporting Interest' and 'Larger Local, Regional and National Organisations', 'Those wanting exposure, Feedback of Interaction', 'Those Not Able to Access Other Media' and 'Local Hobby, Special Interest and Recreational'.

## **Environmental Scan: Access Radio in the New Zealand Media Ecology**

Access Radio operates in one of the most competitive radio markets in the world, against a backdrop of a dominant commercial radio sector, a single multiplatform non-commercial public broadcaster, 21 local Iwi stations, a significant number of one-watt Low Power FM (LPFM) radio stations, nationwide Christian radio networks and an ethnic radio sector that is providing language and programming services for Pasifika, Chinese and Indian audiences to different parts the country. The expansion of radio services on the Freeview platform has also increased the nationwide reach of many of these organizations, broadening content choices for all audiences, including those targeted by Access Radio.

The emergence of internet-based communities, podcasting and other audio services along with the growing reach of online video services such as YouTube and Streaming Video on Demand (SVOD) services that carry material that radio has traditionally provided is also challenging the radio sector.

Despite these developments, radio remains popular in New Zealand, with a weekly audience reach of 78 per cent of the population according to recent research commissioned by NZ On Air. (*Where Are The Audiences?*, 2018). Similar research in 2016 showed the same weekly reach. This does not imply radio never losing audience to new platforms, but it does speak to a rich radio culture in New Zealand that is partly due to the long, skinny and mountainous geography of the country and the tight and high urban environments that favor AM and FM broadcasting. The ongoing popularity of radio in New Zealand is also due to the domesticity of the technology in New Zealander's homes, cars, workplaces and social venues and the high level of professionalism and audience targeting created by intense competition. The cost and reliability of data to stream content is also a critical factor in broadcasters and audiences not using internet-based platforms for continuous reception of radio.

The Low Power FM sector would seem on the surface to provide significant competition for the Access Radio sector. It provides space for free one-watt frequencies bookending the full power FM spectrum, setup costs are very low, and there are no content requirements for broadcasters beyond adhering to industry-wide legal standards. However, LPFM has failed to deliver on its early promises of an 'open commons' (Simpson, 2012) providing free air space for community groups, locked-out individuals and political, social and cultural experimentation. Instead, much of the LPFM spectrum has been occupied by amateur broadcasters imitating the mainstream music formats, religious broadcasters, including a notable amount of evangelist programming from the United States (Calvary Radio New Zealand, 2018), quasi-commercial operations and erratic hobby broadcasting that does not target any of the key groups identified in the s36(1)(c) legislation (Simpson, 2012). Genuine community-focused LPFMs are on air, with Waiheke Radio on Waiheke Island ([waihekeradio.org.nz](http://waihekeradio.org.nz), 2018) an exemplar of what LPFM can achieve as a community broadcaster. However, stations like this are very much the exception, rather than the rule.

The internet is providing the most serious challenges to traditional media as the low cost of entry and the storage and transmission abilities of online media providers pulls away audience attention and time. In New Zealand, a website focused on issues relevant to local Chinese communities - skykiwi.com - claims an audience of 360,000 Chinese users and describes itself as a 'bridge' between the two nations. SkyKiwi also sells itself as a 'comprehensive content platform' that covers current affairs, national and international news, finance and entertainment also hosts a forum for community discussion that points to a future of communities meeting in online conversation, rather than as passive listeners (skykiwi.com, 2018). Other examples such as Indian News Link New Zealand (indiannewslink.co.nz, 2018) and the multitude of groups available on platforms such as Facebook are providing new spaces for interaction and community building that were not imagined when the Broadcasting Act was created.

Access Radio stations in New Zealand have reacted to the challenges of the internet by becoming multiplatform content providers. This emerging trend has seen all 12 Access Radio stations create websites that provide both live and on demand access to their programming and extra material that complements the linear and time-shifted audio outputs of the station. Some broadcasters (for example, Planet FM in Auckland) are offering podcasting-only transmission of programming to community groups to get around a full on-air schedule and cost pressures that preclude potential programme makers from making s36(1)(c) material. The recent launch of the Access Internet Radio website (accessradio.org, 2018) and an associated 'app' is a promising development for Access Radio in New Zealand as it moves more fully into the digital age. Not all Access Radio organisations have joined these two innovative projects; this should be reconsidered in light of the significant growth in listening to Access Radio material through the Access Internet Radio platform, which hit one million on-demand listens in 2018.

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.

## NZ On Air Funding: The Tiered System

NZ On Air funds Access Radio through a tiered system that allocates different funding to stations depending on their potential population reach. Stations are funded in one of four tiers. The tiers, stations and their NZ On Air funding are:

### Tier 1 – Large Metro

Station	NZOA Annual Funding	s36(1)(c) First Run	Total s36(1)(c)
Planet FM, Auckland	\$250,000	100 min. average hours	105 total hours per week

### Tier 2 – Large Urban

Free FM, Hamilton	\$237,500	63 min. average hours	76 total hours per week
Wellington Access Radio	\$220,000	62 min. average hours	110 total hours per week
Plains FM, Christchurch	\$235,000	40 min. average hours	54 total hours per week

### Tier 3 – Provincial City

Access Radio Taranaki	\$178,000	35 min. average hours	49 total hours per week
Manawatu People's Radio	\$170,000	22 min. average hours	50 total hours per week
Fresh FM, Nelson	\$170,000	22 min. average hours	40 total hours per week
Radio Southland	\$175,000	40 min. average hours	55 total hours per week
Otago Access Radio	\$178,000	37 min. average hours	50 total hours per week
Radio Kidnappers, Hawkes Bay	\$175,000	35 min. average hours	43 total hours per week

### Tier 4 – Small Regional

Arrow FM, Masterton	\$138,000	19 min. average hours	38 total hours per week
Coast Access, Kapiti/Horowhenua	\$135,000	15 min. average hours	56 total hours per week

Within the tiers there is no discernable reason for the different levels of funding or required first run and total hours of s36(1)(c) programming. This is an issue for further discussion between the Access broadcasters and NZ On Air.

This review further notes that there has been no increase in funding for Access Radio in nearly a decade. One outcome of this review could be further discussions around appropriate levels of funding, especially as these organisations are all transitioning to multiplatform content providers using the same funding that was awarded to broadcast only operations. During interviews, Access Radio workers and Trust/Society Chairs generally agreed that the 'Tier' system was fair and equitable, with some exceptions. 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.

A combination of some or all these factors, along with the Tier system might be used to create a more flexible funding model that recognized different elements of individual Access Radio operations and the weight they are given in station funding arrangements. All stations were extremely grateful for the funding they already received from NZ On Air and all were adamant that they could not deliver the programming and opportunities for programme makers they do without it.

## Other Funding for Access Radio

Individual stations all reported decreasing funding from traditional community sources, such as charity trust organisations, COGs providers, councils and local business as budgets were spread wider and more groups sought funding from a limited base. The smaller regional stations reported particular difficulty in sourcing community funding; this squeeze on alternative funding for Access Radio was a constant theme in discussions. Combined with what one Manager called a ‘funding freeze’ from NZ On Air, some Access broadcasters were making small losses year-on-year and dipping into cash reserves to cover these losses. Most stations were adequately resourced, but none of the stations were well off, with any spare resources earmarked for upgrades, building moves and other operational needs. More detailed individual financial performance information is included in each station review.

## Access Radio Online

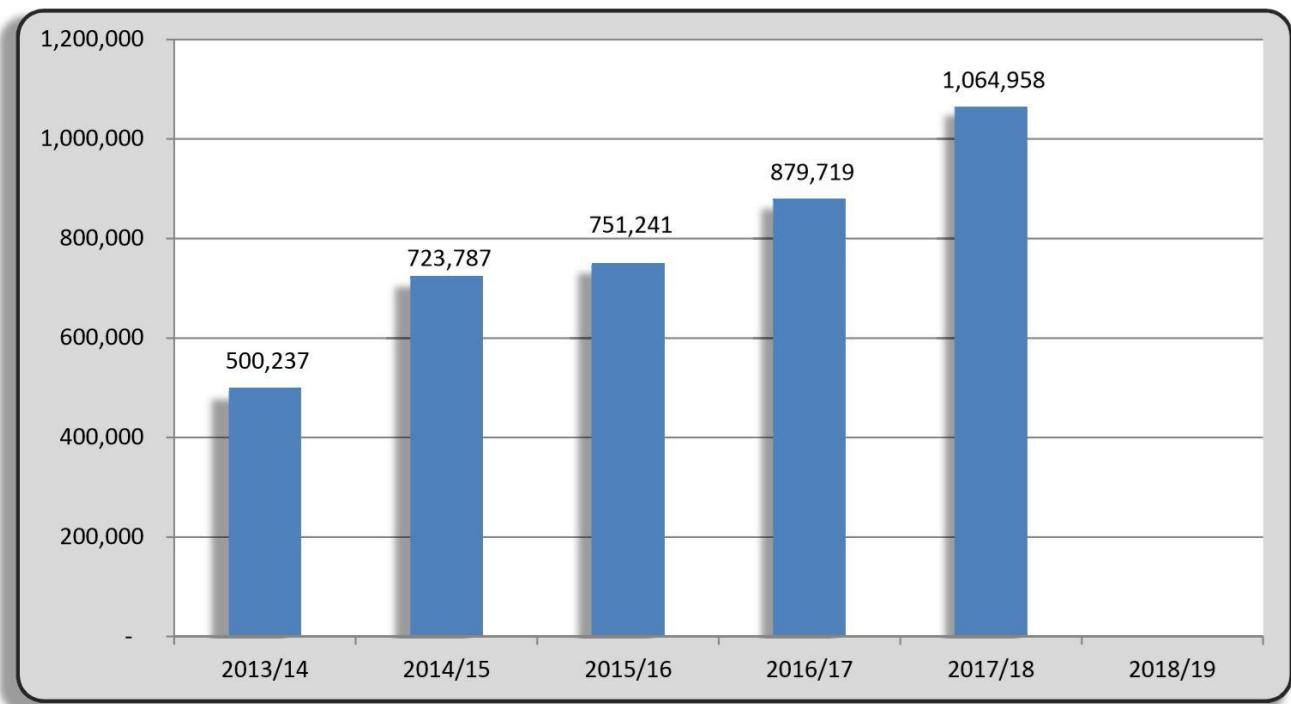
While the core foci of this review are the Access Radio stations, the Access Internet Radio (AIR) project and its associated website (<https://www.accessradio.org/>) and ‘app’ are mentioned throughout this report. The AIR project is producing significant results for the Access Radio Sector, as noted in the 2017/18 Annual Report:

‘According to the AIR platform reporting, unique Access Radio content was accessed on demand 1,064,958 times during the project year. This is a significant growth from the 879,712 metric for 2016/17 [21% growth]’.

This growth in on demand listening is a critical new factor in the evolution of Access Radio in New Zealand and will serve to help solidify the sector as multiplatform and increasingly future-focused. This was reflected during the interview phase of the review, with every operation seeing the benefits of digital transformation and becoming more skilled at multiplatform approaches to programme making.

The following graph from the Access Internet Radio 2017/18 Annual Report shows a significant trend in listener uptake of Access Radio content through the Access Internet radio platform. This points to a

future for Access Radio of multiplatform delivery and increasing engagement with audiences through online portals.



***Total On Demand stats per year***

Access Internet Radio Total on Demand Listens by Year 2013-18, AIR Annual Report, August 2018.

## General Observations Concerning Access Radio in New Zealand

Access Radio is a vibrant and challenging sector that is delivering on s36(1)(c) outcomes, with a few minor exceptions. There is commitment to the communities that the stations serve across the sector. That said, some general observations can be made of the sector that should lead to broader discussion in the sector and both with and within NZ On Air:

### Māori voices need to be better heard

Māori programming is sporadic across the sector, with some doing this well, and some doing none. While the Iwi Radio sector rightly leads Māori radio programming in Aotearoa, Māori have a distinct and valuable voice through Te Tiriti o Waitangi that should be heard both in and on Access Radio.

### Women's voices need to be stronger

Programming for women varied markedly across the sector. This was confounding in the age #metoo and in a country celebrating 125 years of Suffrage in 2018. There is more to be done here.

### Budgets are very tight

Along with a decade of frozen funding, traditional sources of community funding are harder to access in recent years, as these groups stretch funding to meet pressures from natural disasters, housing issues and other community needs. Funding stress was a key theme that emerged from this review and it suggests further work is needed in this area from funders and the Access sector. Some discussion was had around Access Radio being more akin to Radio New Zealand as a 'public media' sector and deserving of equitable funding per hour of s36(1)(c) programming. This is worth a broader discussion.

### Variation across s36(1)(c) outcomes are a feature of the sector

Some Access Radio stations struggle to deliver on different elements of the s36(1)(c) requirements but argue that 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) transparency across the sector.

### **Access radio is developing a critical presence on the internet**

The innovative developments of the Access Internet Radio (AIR) project and the new Access Internet Radio app are driving new listening and engagement that is expanding the impact of Access Radio stations exponentially. On demand listens to material from the sector hit one million in the 2017/18 year and the numbers are growing. Access Radio has transformed itself into a multiplatform sector with considerable success. All Access Radio stations would benefit from being on the AIR platforms. Access Radio might now be better considered ‘Access Media’ in terms of its channels, outputs and platforms. The sector is ready for a refresh in its objectives, strategies and outcomes.

### **Access Radio will benefit from stronger partnerships across the public media sector**

All Access Radio operations have strengths that they could share with others in the sector. An outcome of this review should be more ‘joined-up’ thinking across the group to the benefit of all. More cooperation between other NZ On Air-funded operations is also desirable. Radio New Zealand (RNZ) and the Access Radio sector could work closer together in several ways. RNZ could benefit from the local studio facilities and talent that the Access Radio sector could provide, in content exchange and in Civil Defence partnerships for example. Access Radio could benefit from using the RNZ news services more extensively and by taking RNZ content that suited their regional broadcast objectives. There might also be opportunities to improve procurement outcomes for all NZ On Air-funded entities, with group buying power improving overall bottom lines. Some of this is happening already, but more effort and energy here would produce productive partnerships on several levels.

### **Coordination in the sector could be further developed**

Some discussion pivoted around the possibility of a new role, supported by NZOA, for a ‘Coordinator’ or sector development role that would work across the sector to help improve financial, programming and innovation outcomes. This is an attractive idea, but fraught with difficulty for NZ On Air as it has strength and clarity in its role as a ‘content provider’, not an employer. If this role is essential, it should be directly funded by the Access Radio stations, perhaps with monies redirected from increased support by NZ On Air. In any case, the duties, obligations and parameters of any such role should be clearly defined, executable and justified carefully to avoid ‘mission creep’ and/or confusion about what it is to achieve. A thorough employment process must be followed to select a candidate for the role.

### **Access Radio is future-focused and has the potential to do more**

There is significant enthusiasm in the sector for the opportunities of the digital age, especially in online delivery and the expansion of services that Access radio is now able to offer. Many interviewees commented on the changing nature of what they did and how they no longer worked just in ‘radio’, but in ‘the media’ and across platforms. The future is a multiplatform

delivery model with many voices, many channels and many more outputs. The success of these stations in producing many thousands of hours of bespoke programming for diverse and divergent audiences is because the sector is producing significant outcomes on relatively small budgets. There is an opportunity to solidify the gains in digital transformation of the past decade and open the sector to further innovation and development with more funding. There are also obvious holes in the geographic provision of the sector, with Whangarei/Northland, Tauranga/Bay of Plenty, Rotorua District and the Taupo District obvious examples.

Primarily due to funding constraints, NZ On Air is not encouraging new Access Radio entrants at this stage in the sector's development. This review acknowledges that public funding is extremely tight and highly sought-after, but it is hoped that innovative thinking and ongoing discussion can further enhance this unique and forward-looking media sector.

## Suggestions for Future Improvements in the Access Radio Sector

*This review suggests that:*

- Access Radio becomes ‘Access Media’ in name and purpose, acknowledging the changed media environment the sector operates in and the new requirements of the digital age the sector must meet. The transformation of the Association of Community Access Broadcasters to the Community Access Media Association signals new thinking and development in the sector that is to be encouraged and supported.
- NZ On Air reconsiders the current funding model to assess whether more funding is justified to help the sector further expand and improve its multiplatform programme making and delivery. Further consideration could examine the lifting of the static funding of the past decade and if there is scope to help fund a ‘Coordinator’ role for the sector that does not expose NZ On Air to negative risk. These discussions could include whether the sector is better defined as ‘public media’ and funded at higher rates to acknowledge the volume and diversity of programming it is producing.
- The sector embarks on a programme of enabling more ‘joined-up’ talking and thinking, including a clearer feedback loop from NZ On Air. The review found every station had significant strengths that could be shared with others to improve programming, retention, finances, community engagement and promotion across the sector. The new Association structure could be harnessed to improve these communication opportunities. Regular conversations between Managers is a way to start this work.
- The sector and individual organisations work on expanding programming by, for and about Māori, acknowledging the place of Māori as Tangata Whenua and partners in a progressive society. In areas where there is an iwi radio station, a collaborative approach is recommended.
- The sector and individual organisations work on expanding programming by, for and about women, with that process being driven by women in the sector across the programme makers, workers, trustees and others with an interest in developing a better voice for women in the media.
- The sector seeks, evaluates and responds to audience feedback on a regular basis. All organisations benefit from engaging with feedback from users, and the Access sector would gain insights into programming, impact and local concerns by soliciting and assessing feedback

at least yearly. Again, the sector might design a way of doing this or at least help individual organisations develop best practice approaches to surveying diverse Access Radio audiences.

- NZ On Air and Access Radio stations revisit the different contracted s36(1)(c) hours at every station. A wider discussion should encompass how targets are set and how achievable they are for each of the stations. The goal should be meeting all elements of the s36(1)(c) requirements in high quality ways that individual broadcasters can achieve reliably and consistently and with digital change in mind.

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**PART B:**

## **Individual Access Radio Station Reviews**



## Planet FM

### Overview

Planet FM is located on the campus of Unitech Polytechnic in Mount Albert, Auckland. There have been attempts to engage Unitech staff and students with Planet FM's work, but this has been difficult in recent years as the institute suffers from well-documented issues such as falling enrollments and managerial changes. Planet FM is the only Access Radio operator in Auckland - New Zealand's biggest city. It is funded by NZ On Air as the only 'Tier 1' broadcaster due to the population size of Auckland, receiving \$250,000 in annual funding from NZ On Air. Planet FM is contracted to broadcast 100 minimum average hours per week of section s36(1)(c) First-run locally produced programmes and 105 total hours per week section s36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Planet FM is governed by Access Community Radio Auckland Incorporated, a not-for-profit Incorporated Society with a leadership of elected Society members, including broadcasters and interested members of the community. Planet FM 'provides a radio broadcast facility to community groups and individuals who otherwise have little or no access to the airwaves' and the 'advice, training and technical support needed for community groups and individuals who otherwise have little or no access to the airwaves' (Planet FM, 2018). The relationship between station management and the society seems a good one, with clear lines of responsibility and a good level of trust evident. The Society has just celebrated its 30th anniversary, which was an important and positive milestone for the Society and Planet FM workers. Access Community Radio Auckland Incorporated and the staff of the station need to continue to be clear in their different duties and support the station management to deliver the s36(1)(c) outcomes that are expected in the NZ On Air contract without undue influence from Society members or potential interest groups within the Society. 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.

## Financial Position

To supplement the \$250,000 NZ On Air funding, Planet FM charges membership fees, broadcast fees and fees for podcasts. It also charges for advertising time, translation services and for production and voice work. In addition, Planet FM fundraises through applications to community funding organizations. According to the Access Community Radio Incorporated Q3 2018 Quarterly Report, Planet FM is very well resourced, with current assets (including fixed assets) of \$1.1 million, with \$891,182 in cash reserves as of May 2018. In terms of financial performance, Planet FM reported a loss for 2018 of \$43,427 as of 31 March 2018 against income of \$486,758 and expenses of \$530,185. This is explained in the Q3 report as due to annual leave expenses, costs of the 30<sup>th</sup> anniversary celebration, a major software upgrade and depreciation. By 31 June 2018, Planet FM reported total cash reserves of \$946,904.

Planet FM faces relocation of its studios within the next five years, with its current lease at Unitec expiring and the land being used for government housing initiatives. To this end, the management have been building cash reserves to prepare for a move that might include significant expenses such as purchasing land, building studios, transmission and technical upgrades, more expensive leases and other infrastructure costs. Planet FM has begun planning for this upheaval early and is open to ideas about co-location with other organizations, potentially re-siting their current premises or possibly purchasing a permanent home for the operation that could serve Auckland for many years to come. Of chief concern is remaining accessible to all Auckland communities in terms of location, building access, transport routes and parking.

## s36(1)(c) Programming

Planet FM’s programming is rich, diverse and unique and is a stand-out ethnic broadcaster of the 12 stations reviewed here. While this reflects the significant multicultural diversity of Auckland, the staff of Planet FM have developed strong relationships with different ethnic communities that has resulted in stable and ongoing engagement from large and small ethnic groups over the years. This is reflected in programming from Tongan, Korean, Indian, Chinese, Dalmatian, Greek, Fijian, Niuean, South African, Cook Islands, Cambodian, French, Irish, Samoan and Kiribati groups and others. Planet FM also broadcasts a significant range of programmes created by religious and spiritual communities, including shows from different Christian denominations to Hare Krishna, Hindi and Buddhist programmes.

Planet FM does not do as well in programming for children and youth, a situation that was noted and discussed during the interview phase of this study. Planet FM has committed to pursuing more youth programming, with a staff member in talks with Rainbow Youth in Auckland at the time of writing. Planet FM recognizes the need to develop a stronger strategy to attract youth programming, with its internet and podcasting offerings a part of that work and being more proactive in developing relationships with youth groups and children's organizations in Auckland another focus.

Planet FM also lacks significant programming for women, with only two shows noted in Q3 2018 reporting. While it can be argued that nearly all of Planet FM's programming necessarily includes women's viewpoints too, there is direction from this section of the Broadcasting Act to provide space for women as a distinct group. A more concerted effort to bring in groups advocating for women or creating spaces for women would help redress this imbalance.

There is also a notable lack of 'disability' programming, with three shows counted in the same report, two of which were focused on mental health and the other broadcasts of Alcoholics Anonymous meetings. Considering the breadth, depth, range and visibility of disability issues in New Zealand, more effort could be put into developing programming from this community in Auckland.

These critiques aside, Planet FM is an exemplar in allowing those groups that are engaged with the station to create first-run programming. The amount of first-run programming available means the station does not play s36(1)(c) repeats and only takes around four hours a month of other Access Radio programmes. While there are obvious advantages in the size and diversity of Auckland as a home market, Planet FM has developed a skilled staff and excellent training for broadcast and podcast sound work that is feeding its rich offering of programmes on air and online. The level of professionalism on air is testament to its excellent training and support for creators.

## **Other Programming**

Outside of its s36(1)(c) requirements, Planet FM has a wide range of programming that covers political, environmental, health, elder issues, the arts, current affairs and other offerings that Access Radio has become adept at offering during its 30-year history in New Zealand. While these elements are not the focus of this review, it is notable that there is a significant amount of this programming that sits around the s36(1)(c) elements and contributes to a diverse and at times, eclectic listening experience. This is a feature of this type of radio worldwide in my experience, and something to be celebrated in terms of offering a very different diet of content from the commercial and public media offerings. Planet FM does particularly well in attracting a range of Auckland voices to its schedule.

## Planet FM Online

Planet FM has recently redesigned its online portal (<https://www.planetaudio.org.nz/>), making navigation, archiving and information retrieval easier for users. While there have been teething problems in the relaunch, the website is working well as a gateway to the station's on air and online-only outputs. All shows are archived as podcasts and the broadcast stream is reliable and high quality. Planet FM provided details of online listening for the past year, with 'Episode Listens' between 7532 and 11,747 per month, 'Archive Listens' between 502 and 1053 per month and 'Downloads' between 340 and 695 per month. This shows audiences are actively seeking out programmes and that the website is providing a new channel for audiences to engage with Planet FM's output. Another representation of Planet FM's online reach is through its Facebook page, with 3064 'likes' and 3008 followers. Planet FM is actively trying to grow its social media presence, with one staff member tasked with doing this as of 2018. Increased activity on platforms such as Facebook from programme makers and staff should help to drive more engagement with Planet FM's offerings.

Planet FM has not fully joined the Access Internet Radio (AIR) project. This is a shame, as its programming would be welcome across the other 11 Access stations, and it might be able to better plug holes in its own offerings by utilizing the AIR system effectively. This is also contrary to its contractual obligation to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities. Planet FM could play a key role in the development and delivery of s36(1)(c) programming in the digital environment. It is recommended that the organization work towards aligning itself to this valuable project in coming years, which it would also benefit from significantly in terms of ease of access to its outputs throughout New Zealand and worldwide.

## Audience Feedback

Planet FM was unable to generate a large amount of audience feedback in the time allotted, despite its large potential audience in Auckland. Planet FM asked its programme makers and its general audience through on-air and website messaging to contribute feedback around why Planet FM was important to the Auckland community. Programme makers had contributed extensively to the 2016 Colmar Brunton Access Radio Community Needs Report, and many of the responses received in 2018 echo those findings. Combined with audience responses, typical feedback was:

'A platform for community issues'

'A voice for our group'

'A great service for diverse communities'

'Enabling participation for diverse groups, languages and ideas'

'A place of acceptance where all kinds of people and cultures are made welcome'



## Free FM

### Overview

Free FM is based in Hamilton and broadcasts to the wider Waikato region from the CBD fringe near WINTEC, a tertiary provider that they have a relationship with, with WINTEC staff appearing on-air and students making content for various Free FM platforms. It is funded by NZ On Air as a 'Tier 2' broadcaster due to the population size of the Waikato, receiving \$237,500 in annual funding from NZ On Air. Free FM is contracted to broadcast 63 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 76 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Free FM is governed by the Waikato Community Broadcasting Charitable Trust. It was clear during the interview phase of this review and by reviewing other material that the trust model is working very well for this organization. This is evidenced in the breadth and depth of experience and abilities of the Trustees, including the Chair, who had taken it upon himself to get qualifications in governance. The trust also has a local MP, local councillors and a lawyer supporting Free FM. The relationship between station management and the Trust is clearly defined, respectful and supportive. There was evidence of a high degree of professionalism from both parties and a solid understanding of each of the parties' roles and responsibilities during discussions with the Chair and the Manager. The extra work and responsibilities of the AIR project were clearly supported by the Trust.

## Financial Position

To supplement the \$237,500 NZ On Air funding, Free FM negotiates sponsorship for shows directly with sponsors, charges for advertising and accepts individual donations through a ‘Give A Little’ page. Free FM has also been the home of the Access Internet Radio project to date and has been granted extra funding of \$50,000 per annum for developing and running the system (\$17,000 in Q3 2018 reporting). In addition, Free FM fundraises through applications to community funding organizations and has a regular contribution from the local council. In terms of financial performance, Free FM is appropriately resourced. By the end of the financial year to 30 June 2018, Free FM reported a total income of \$460,826 with expenditure of \$449,890 for a profit of \$10,936 and cash reserves of \$88,218. This demonstrates prudent management of Free FM’s resources to deliver Access Radio programming to Hamilton and the wider Waikato region.

## s36(1)(c) Programming

Free FM features a range of different voices, ethnicities, lifestyles and communities. Unique first-run language programming includes shows in Japanese, Indian dialects, Mandarin, Filipino, Niuean, Afrikaans, Arabic, Nepalese, Portuguese, Samoan, Tamil and others. Free FM also broadcasts a range of programmes created by religious and spiritual communities, including shows from different Christian dominations, Baha'i, Krishna, New Age spiritualism and Buddhist programmes. A show featuring gay, lesbian, bisexual and transgender issues is also a feature of the schedule.

Free FM does have some programming for children and youth, including children’s stories, input from local schools and discussions of gaming. There is more to be done here, as stations like Free FM have an opportunity to pursue more youth and children’s programming as Access broadcasters. Free FM should be able to leverage its expertise in developing internet-based programming and platforms to improve this metric. This does necessitate a stronger strategy to attract youth programming, with its internet and podcasting offerings a part of that strategy and being more proactive in developing relationships with youth groups and children’s organizations in the Waikato.

Free FM also needs to develop a strategy to improve programming for women, with only one show noted in Q3 2018 reporting. While it can be argued that nearly all Free FM’s programming necessarily includes women’s viewpoints too, there is direction from this section of the Broadcasting Act to provide space for women as a distinct group. A more concerted effort to bring in groups advocating for women or creating spaces for women would help redress this imbalance.

There is a better range of ‘disability’ programming, with two shows counted in the same report, one focused on mental health and the other on ‘disability issues’. Considering the breadth, depth, range

and visibility of disability issues in New Zealand, there is an opportunity to add further programming here from a region as large as the Waikato.

Free FM does a good job of touching all the bases of the s36(1)(c) requirements for first-run programming and has potential to do more. As with other Access stations, it does not always hit monthly targets for First Run s36(1)(c) hours but does come very close on average throughout the year. Around one third of its airtime is s36(1)(c) Repeat material which adds to Free FM's total s36(1)(c) outputs. Free FM also broadcast the outputs of other Access stations, using the 'AIR Share' tool that it developed and has distributed to the other broadcasters. According to its own reporting around one sixth of Free FM's airtime is produced by other stations. Staff pointed to resource constraints in terms of time and sponsorship opportunities in attracting new shows and broadcasters but are enthusiastic about growing their offerings. Free FM has a high level of professionalism on air, while maintaining a less structured 'community' feel throughout the day.

## Other Programming

Outside of talk-based s36(1)(c) programming, Free FM plays a wide mix of music not generally heard on other radio stations and shows dedicated to specific genres such as 60's garage punk, Jazz and Blues music. Free FM reports on several other categories of programmes that it showcases as community and/or minority interest including 'Smaller groups lacking resources', 'Individuals with a cause, concern, message or interest', 'local hobby, special interest, recreational' and 'Minority political groups'. Some of these 'second priority' programmes, aimed at new migrants, young workers, Pasifika communities and others, might be better included in s36(1)(c) reporting. It is obvious from listening and reviewing quarterly reporting that Free FM covers a lot of ground in terms of community interests, music, politics and specialist interests. The quality of activity shows it provides excellent training and support for its programme makers and the wide range of shows focusing on local issues and lifestyles makes for a rich listening experience for Waikato audiences.

Free FM also plays suitable content from the BBC and other international outlets such as 'Democracy Now!' to fill space that is not assigned to available programming.

## Free FM Online

The Free FM online portal (<https://www.freefm.org.nz/>), is exemplary in terms of design and usability. All shows are archived as podcasts and the broadcast stream is reliable and high quality. Information is easy to find and elements that both complement the broadcast and are web-only add to the richness of outputs from Free FM. Free FM provided details of 'on demand delivery' listening, showing listeners accessing 248,865 files in the past year. Free FM had the third highest number of

downloaded programmes through the Access Internet Radio website. One of Free FM's shows (Retrospect 60s) is the second most downloaded show on the AIR website, with 60,000 downloads in the past year. Free FM's online reach through its Facebook page is also impressive, with 8,573 'likes' and 8,408 followers. Free FM has developed a 'Skill' for Amazon Alexa, the Amazon Smart Speaker system, demonstrating a commitment to engaging quickly and successfully with new ways to get its outputs to audiences.

Free FM has taken responsibility for developing and implementing the Access Internet Radio (AIR) project. This work is essential in helping it and other Access stations meet their contractual obligations to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities. The drive and skill of Free FM's Manager, Phil Grey, has been critical to the success of this project and the newly launched AIR 'app'. These innovations are setting up a strong platform for the future of community media in New Zealand. They are also strong examples of efficient, targeted and successful use of public money to support media innovation in New Zealand.

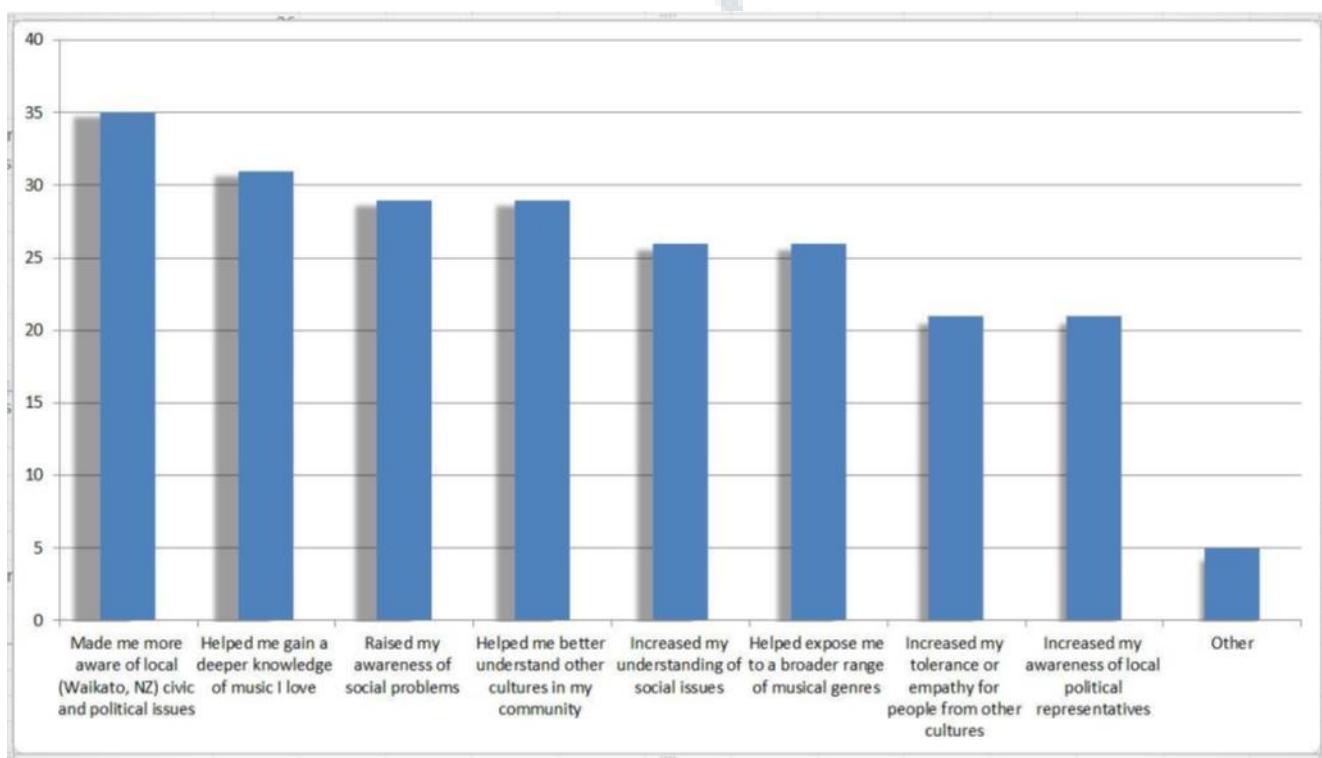
## Audience Feedback

Free FM collected feedback from programme makers and audience members over an eight-week period. 28 programme makers commented on how they promoted their shows (word of mouth was the most popular way), the audience they were targeting and any feedback they received. Programme makers reported positive feedback face-to-face and through social media. Shows about local politics provoked thoughtful feedback and minority language programming was popular for the ethnic groups targeted.

A listener survey attracted 78 responses with listeners pointing to diversity, differing viewpoints, cultural richness, unique programming not heard elsewhere, a local voice, different languages, challenging music and the range of topics, interests and perspectives on local issues as key factors in choosing to listen to Free FM. Interestingly, slightly more listeners engage with the station through streaming or podcasting than through the FM broadcast. Listeners overwhelmingly agreed that Free FM's content 'reflected our community'.

Listeners also appreciated the style and 'feel' of Free FM in general, noting that it was different from 'commercial' radio and that the diversity of voices, styles and production finesse were an important part of the enjoyment they experienced when listening to the station.

One graph illustrates the impact of Free FM in terms of expanding horizons and introducing listeners to new ideas and ways of understanding their community and the world around them:



Free FM is a diverse and future-focused organization that is contributing to the wider Access Radio sector in significant ways through the AIR project. It is dynamic, well-governed and will help Access Radio make the necessary transformations in the digital age with continued support from NZ On Air and the communities it serves.

# Radio Kidnappers

Hawke's Bay's Community Access Station - "Putting You On Air"



## Radio Kidnappers

### Overview

Radio Kidnappers broadcasts on AM and FM from studios in Hastings and broadcasts to the Hawke's Bay region. It is funded by NZ On Air as a 'Tier 3' broadcaster due to the population size of the region, receiving \$175,000 in annual funding from NZ On Air. Radio Kidnappers is contracted to broadcast 35 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 43 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Radio Kidnappers is governed by the Radio Kidnappers Charitable Trust. While there are good relations and delineation of tasks and responsibilities between the Trust and the staff of Radio Kidnappers, there is no 'Manager' role in the organization. This is a weakness in the governance arrangements as there is no one point of contact for management issues such as human resources, budget allocations, reporting to NZ On Air and complaints. NZ On Air have expressed frustration with this lack of a manager with overall responsibility, especially around quarterly and annual reporting. It is the view of this review that Radio Kidnappers should appoint a Manager going forward. No other Access station is in this situation. This would also complement the experience and abilities of the Trustees, including the Chair, who would have clearer lines of communication with the station and its staff and would have a

senior member of staff dedicated to operations, strategy and planning to help move the organization forward in a time of significant media change.

## Financial Position

To supplement the \$175,000 NZ On Air funding, Radio Kidnappers charges s36(1)(c) eligible broadcasters for airtime (after an initial establishment period of six weeks free broadcasting), charges for advertising and accepts individual donations to the Radio Kidnappers Charitable Trust. Radio Kidnappers fundraises through applications to community funding organizations but has found these avenues harder to generate income from in recent years. In terms of financial performance, Radio Kidnappers is facing challenges in attracting lower advertising income and lower income from community funding bodies combined with some increased operational costs. By the end of the financial year to 30 June 2018, Radio Kidnappers reported a total income of \$231,884 with expenditure of \$238,439 for a loss of \$6555 and cash reserves of \$62,937. This loss includes depreciation and reflects increasing difficulties in sourcing community funding outlined in discussions during the interview phase of this review, echoing issues at all Access stations. Radio Kidnappers is attracting less income outside the NZ On Air grant (which is 81 per cent of its total income) than some of its contemporaries and will need to keep working hard to balance its books by seeking funding from other sources and managing costs appropriately. Again, a Manager would help improve strategies and outcomes for financial stability.

## s36(1)(c) Programming

Radio Kidnappers has a relatively low s36(1)(c) first-run commitment but does struggle to attract programme makers for some of the targeted groups s36(1)(c) was designed to cater for. This was discussed during the interview stage of this review and there is obvious effort to improve local language broadcasting and to get closer to community groups in the Hawke's Bay, most notably in the work of the Community Liaison Officer. The Q3 report argues that:

*'As per our comment in this report last quarter, some material has had to be 'forced' into a group not quite reflective of its true content. We believe there is a case for widening and expanding the applicable categories in the Act itself, to reflect the more wide-ranging variety of S36c-programming these days than what was originally envisaged and prescribed'.*

Radio Kidnappers does need to pursue s36(1)(c) programming as per its contractual obligations to use public funding from NZ On Air, rather than 'force' other programming into the category. The station is certainly capable of doing quality s36(1)(c) work and should prioritize this going forward.

First-run ethnic language programming is very thin at Radio Kidnappers but does include shows in Samoan and Māori elements. It is difficult to judge the language content of music shows that are counted as ‘ethnic’ music shows in Radio Kidnappers’ own reporting. The station needs to improve on this, as there are other ethnic groups that would benefit from airtime in the region. Filipino, Chinese, Indian as well other groups could be cultivated to strengthen this element of s36(1)(c) outputs the station provides. Radio Kidnappers is particularly strong in Christian religious programming, as well as Bahá’í and ‘spiritual’ programming.

Radio Kidnappers is also strong on programmes for children and youth, including children’s stories, input from local schools and kindergartens and bigger events such as inter-school debating. Staff were particularly enthusiastic about the community-wide impact of the debating specials the station runs, with students, peers and parents all experiencing the station’s programming and capabilities through these events. Radio Kidnappers should continue to develop its offerings for children and youth as it does this particularly well. Including schools and younger broadcasters on air should remain part of this strategy.

Radio Kidnappers also does relatively well in programming for women, with three shows dedicated to this group noted in Q3 2018 reporting. Innovative programming for women such as a show from Women’s Refuge speaks to the potential of Access Radio to include unheard and important voices in the media. Any other new spaces for women to broadcast should be pursued as Radio Kidnappers has some expertise here, which could also be shared with other Access Radio organisations.

Radio Kidnappers also has a commendable range of ‘disability’ programming, with 16 shows counted in the same report, focusing on a wide spectrum of disability issues such as mental health, Age Concern, Multiple Sclerosis and brain injury. Radio Kidnappers’ efforts here reflect the breadth, depth, range and visibility of disability issues in New Zealand. There is always more that could be done for these groups and citizens, and Radio Kidnappers is well placed to do this work.

Radio Kidnappers shows variations in outputs that are s36(1)(c) requirements for first-run programming. As with other Access stations, it does not always hit monthly targets for First Run s36(1)(c) hours but does come very close on average throughout the year. Around one third of its airtime is s36(1)(c) Repeat material which adds to Radio Kidnappers total s36(1)(c) outputs. Radio Kidnappers also broadcast two programmes from other Access stations (using the AIR Share tool), a programme for gay audiences and a legal issues show. There is an opportunity for Radio Kidnappers to use more language programming from other Access stations to both improve s36(1)(c) results and to encourage local groups to provide bespoke language content.

## Other Programming

Radio Kidnappers reports on several other categories of programmes that it showcases as community and/or minority interest including ‘Smaller groups lacking resources’, ‘Individuals with a cause, concern, message or interest’, ‘local hobby, special interest, recreational’ and ‘Minority political groups’. These lower priority programmes are diverse and reflective of local concerns and cultures and cover a lot of ground in terms of community interests, music, politics and specialist interests. The station has a relatively professional sound, with well-produced programmes and a high level of technical quality in general. It is obvious when listening that programme makers are well trained and enthusiastic about their work.

There is a notable amount of ‘country’ music on the general playlist. While other styles do feature, Radio Kidnappers music skews to older styles and country music during the day. This might be an element in the bias to older listeners in survey figures and should be reassessed as part of ongoing reflection on and development of the programming. Broadening the playlist will be a factor in bringing in younger audiences.

One unusual programming element is the NZME news service played on the station. Considering this comes at a cost of \$6000 per annum, Radio Kidnappers should consider taking the Radio New Zealand news service instead. With Radio New Zealand actively pursuing ‘content partnerships’, the station could make significant savings in this area while forming a crucial content relationship that could expand its offerings and give its outputs another platform for distribution. With all other NZME stations (ZM, NewsTalk ZB, The Hits and others) also playing the same NZME news bulletins in the market, Radio Kidnappers has an opportunity to further distinguish itself from local competition by taking a different and high-quality non-commercial news feed with a lower news-gathering budget.

## Radio Kidnappers Online

The Radio Kidnappers online portal (<http://www.radiokidnappers.org.nz>), is simple yet effective. The website is relatively basic and has a ‘low budget’ aesthetic that reflects the amount of resources available to design and operate it. That said, it is functional and easy to navigate, and all shows are available through a simple link to the AIR website. Radio Kidnappers began delivering podcasts through the AIR website in May 2018 and should expect a lift in listens in coming months. The broadcast stream is reliable and high quality. Advertisers, sponsors and supporters scroll top and bottom of pages as a way of generating further income According to Radio Kidnappers Q3 (January to March) reporting of online activity, there were 2525 ‘genuine downloads’ of its programmes, averaging 28 downloads a day. There had been 13,337 total downloads of its programmes since May 2016. Figures from the AIR website are not significant at the time of writing but are expected to build

over the coming months. There was enthusiasm in discussions with staff about the potentials of podcasting and the AIR website and app. Radio Kidnappers is well positioned to improve its online offerings and to contribute to the AIR project with its own content. Radio Kidnappers also acknowledged the need to apply more resources to social media to grow its online profile and connect potential audiences to its outputs. The Radio Kidnappers Facebook page had 471 likes and 454 followers at the time of writing and there is clear potential and need for growth here.

## Audience Feedback

Radio Kidnappers sourced feedback from community groups, programme makers, advertisers and listeners. Although this was not extensive, the general tone was extremely supportive, with key ideas such as ‘community orientated’, ‘informative’, ‘locally engaged’ and a crucial part of ‘outreach’ to diverse communities in the region throughout. Commercial clients of the station reported good results and business growth. Programme participants were appreciative of the opportunities to get on air and hosts reported positive feedback to their shows from community members. Local community groups supported Radio Kidnappers as a key service in the region for messaging and building awareness.

As with other Access Radio organisations, feedback from more audience members on a more regular basis will help the station better understand its audience and how to deliver on s36(1)(c) requirements as well as develop appropriate programming on the right platforms. Radio Kidnappers would benefit from being part of a wider discussion about how to improve audience research for Access Radio.



## Access Radio Taranaki

### Overview

Access Radio Taranaki is based in New Plymouth and broadcasts to the wider Taranaki region from the suburb of Spotswood, near Port Taranaki – a key hub for off shore oil extraction in the region, which employs an itinerant workforce from all over the world. It is funded by NZ On Air as a ‘Tier 3’ broadcaster due to the population size of New Plymouth and Taranaki region, receiving \$178,000 in annual funding from NZ On Air. Access Radio Taranaki is contracted to broadcast 35 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 49 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its ‘best endeavours’ to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Access Radio Taranaki is governed by the Access Radio Taranaki Trust. The Chair of the Trust and the Manager of Access Radio Taranaki attended the interview and there was obvious support for the Manager from the Chair and the Trust, with clear lines of responsibility. Access Radio Taranaki is the newest Access Radio operation of the 12 and has moved beyond initial start-up challenges with all indications showing it is performing well as an organization. One critique is the financial reporting model, which was complicated and out of step with the other 11 Access stations, making it hard to understand. A simpler format would aid transparency for the funder and anyone else examining Access Radio Taranaki’s financial position. There is a close and positive relationship between Access Radio Taranaki and local Māori, which is as a point of difference in the Access Radio group and a key strength of the station according to the Manager and the Chair. This relationship is helping the station grow its local partnerships and audience through collaborative work and unique programming by, for and about local Māori. There was a clear sense of direction and planning in discussions with the Chair and Manager, with the station producing a map of its mission in its community that incorporated its relationships with themes such as transport, social life, livelihoods, food and the built environment.

## **Financial Position**

To supplement the \$178,000 NZ On Air funding, Access Radio Taranaki generates income from community funding organizations, receives a grant from the New Plymouth District Council, accepts donations, charges programme makers for airtime and seeks sponsorship for programmes from ‘partners’ such as local businesses. Access Radio Taranaki has recently secured a significant grant from the TSB Bank Community Trust that will allow it to purchase outside broadcasting vehicles, improve its online listening systems and listener research efforts. The addition of outside broadcasting capacity should help the station grow its profile and connect with new audiences, in line with recommendations made in the 2016 Colmar Brunton review of Access Radio. In terms of financial performance, Access Radio Taranaki is well resourced. By the end of the financial year to 30 June 2018, Access Radio Taranaki reported a total income of \$305,264 with expenditure of \$288,832 for a profit of \$16,432 and cash reserves of \$135,914. This demonstrates prudent management of Access Radio Taranaki’s resources to deliver Access Radio programming to New Plymouth and the wider Taranaki region.

## **s36(1)(c) Programming**

Access Radio Taranaki features a range of different voices, lifestyles and communities. Access Radio Taranaki does particularly well in first-run s36(1)(c) programming for children and young people, women and people with disabilities. There are unique and creative things happening in these spaces, including an internship program for young broadcasters who are being trained to be future leaders at Access Radio Taranaki. One unique and well produced show covers blind issues – and cars. Children and young people have several platforms on Access Radio Taranaki, including the nearby Spotswood College and a music and teen issues show run by two young announcers. Programmes for women are also an important part of Access Radio Taranaki, with several distinct shows, including feminist perspectives, legal issues and a Māori/English bilingual programme discussing local issues for women.

Access Radio Taranaki struggles to attract unique first-run language programming apart from Māori language content, which is a notable strength of the station. It also lacks programming from distinct religious dominations, with ‘spiritual’ and ‘meditation’ programming accounting for this element of s36(1)(c) priorities. The transience of local ethnic communities (who are largely in Taranaki for short bursts of work in the oil industries) was noted as a reason for this during the interview phase. However, Access Radio Taranaki management acknowledges that there is more to be done here to fulfill its NZ On Air obligations and on building relationships with local ethnic communities. This should lead to at least one new show from the Filipino community on Access Radio Taranaki in 2018. The station has capacity to do more ethnic and language programming and will need to keep developing strategies for achieving this into the future.

Access Radio Taranaki does a good job in most of the s36(1)(c) requirements for first-run programming and has potential to do more. According to its own reporting, it always hits and generally exceeds monthly targets for First Run s36(1)(c) hours and greatly exceeds targets for Repeat hours. Access Radio Taranaki also broadcasts five programmes from other Access stations, using the AIR Share tool. It also shares several shows, including a folk music show and the popular 'Law Lady' show. According to its own reporting around one eighth of Access Radio Taranaki's airtime is produced by other stations. Staff pointed to resource constraints in terms of time and sponsorship opportunities in attracting new shows and broadcasters but are enthusiastic about growing their offerings.

## Other Programming

Access Radio Taranaki plays an eclectic mix of music not generally heard on other radio stations. Its close association with the WOMAD festival also informs its programming around the time of the event. The wide and unique music playlist between talk-based programmes might be challenging for some, but it sits well with the wider content, style and 'feel' of the station. Access Radio Taranaki features a notable number of bespoke music shows, from Christian music to folk music and specific music shows produced and fronted by local young people.

There is an interesting mix of programmes on Access Radio Taranaki that are not specifically s36(1)(c) in nature but demonstrate the potential of Access radio to speak from, to and with groups who are rarely heard in other media. Shows for men, farmers, Māori, athletes and veterans are notable examples and Access Radio Taranaki is to be commended for imaginative consideration of what Access Radio can do with and for its communities of interest.

## Access Radio Taranaki Online

Access Radio Taranaki's online portal (<https://www.accessradiotaranaki.com/>) is simple and accessible, with good information and easy access to archived material from the station. The stream was reliable and high-quality. Navigation from specific shows to their audio on the AIR website was easy and fast. The Access Radio Taranaki Facebook page had 1,539 likes and 1,463 followers, showing room to grow social media connections. This was noted in discussions and efforts are underway to do this in 2018. In terms of audio delivery online, there was 516 hours of streaming counted in the Q3 Report to NZ On Air. On demand delivery of Access Radio Taranaki material from the AIR website hit 4,352 for the year ending 30 June 2018. There is potential for more growth here as the AIR project app is rolled out and the AIR website gets more attention.

## Audience Feedback

Access Radio Taranaki solicited feedback from its audience, local politicians, programme makers, local health services and community groups, its visitor book and included unsolicited communication. Key themes emerged around the centrality of ART to 'community' and people from 'all walks of life'. Other themes coalesced around 'allowing me to connect with and promote my culture', 'educating our community', 'helping me feel proud of who I am', 'helping us get our message out' and 'building and sharing knowledge'. Again, there was not a substantial amount of feedback, but what was examined shows the station making positive impacts on groups targeted by s36(1)(c) provisions. Facebook posts reported 'empowerment', 'relevance', 'whanau' and appreciation of the visual aspects of online content. Individual listeners comments included:

- Keep up the good work! They made me feel right at home. I listen every time I'm cutting fish 'cos they're local and they're cool. Thank you very much for your dedication and effort you put into the community.
- I think Alessandra is a good host, & Law Lady - her shows are informative
- Awesome how you support community
- Keep doing what you're doing. It's good. It's for the locals as well.
- I'm glad you exist. It's good to have local.
- Keep up the good work, being the voice of local community
- Really enjoy the local presenters' honesty. Like the opportunity for local organisations to explain what they do.

Access Radio Taranaki is producing content that is appreciated by its audience and has the potential to grow audiences and connections to its community by developing more language and diversity programming.



## Manawatu People's Radio

### Overview

Manawatu People's Radio (shortened MPR in some formats) is based in central Palmerston North and broadcasts to the wider Manawatu region on 999 AM. The AM transmission is a strength of the station, as it gives the broadcast considerably more geographical coverage than a similarly powered FM signal would. This allows MPR to be heard throughout the Manawatu. The station will celebrate 21 years on-air in December. It is funded by NZ On Air as a 'Tier 3' broadcaster due to the population size of Manawatu region, receiving \$170,000 in annual funding from NZ On Air. MPR is contracted to broadcast 22 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 50 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

MPR is governed by the Manawatu Access Radio Charitable Trust. The Chair of the Trust and the Manager of MPR attended the interview and there was obvious support for the Manager from the Chair and the Trust, with a good relationship evident and a clear understanding of the different roles of the Manager and the Trust. The Trust has recently been working closely on policy in relation to transparency and accountability, with better documentation and the safety of staff and volunteers at MPR part of these efforts too. There is a close and positive relationship between MPR and local Māori, with Tanenuirangi Manawatu Incorporated nominating a representative to the Trust. There was a clear sense of direction and planning in discussions with the Chair and Manager, including a

recent successful rebranding of the station with a modernization of the station's online presence and a project underway to upgrade studios to modern specifications.

## Financial Position

To supplement the \$170,000 NZ On Air funding, Manawatu People's Radio generates income from community funding organizations, receives a grant from the Manawatu District Council, accepts donations, charges programme makers for airtime and seeks sponsorship for programmes from local businesses. Manawatu People's Radio also made \$16,800 from a local concert series in 2017/18. In terms of financial performance, MPR is poorly resourced. By the end of the financial year to 30 June 2018, Manawatu People's Radio reported a total income of \$199,503 with expenditure of \$201,734 for a loss of \$2,231 and cash reserves of \$63,689. This loss includes depreciation and reflects increasing difficulties in sourcing community funding outlined in discussions during the interview phase of this review, echoing issues at all Access stations. MPR has the highest ratio of NZ On Air to other income at 85 per cent, making budgetary issues a real challenge. The Trust is taking on responsibility for more funding applications and working with MPR staff on further income generating activities. Manawatu People's Radio will need to keep a close eye on costs and work on new income opportunities to stabilize finances at comfortable levels.

## s36(1)(c) Programming

Manawatu People's Radio has a good spread of s36(1)(c) first and second priority programming that reflects the intent of the legislation very well. Priority one programmes for Indian, Scottish, Irish, British and Latin American audiences run alongside programmes dealing with mental health issues, youth perspectives and LGBT programming. Programmes specifically for women and various Christian denominations also feature. Religious programming for other denominations was not apparent. This may reflect the cyclical nature of Access Radio programme making, but there is more that could be done here to bring in different voices from other spiritual communities. There is specific programming for Māori and children and a wide range of programming that explores different cultural touch points through music. MPR does particularly well in first-run s36(1)(c) programming for children and young people, women and people with disabilities. Other interesting programming includes specific shows engaging with animal rights, local tenancy issues, wellbeing and 'Fat Advocacy'. MPR generally hits or exceeds its s36(1)(c) contract hours, except for the January to March quarter, which is affected by seasonal issues such as programme makers taking holidays.

Like most other Access stations, Manawatu People's Radio struggles to attract unique First Run language programming. There was enthusiasm to do more in this area evident, even though it is challenging engaging with language groups in the region. The station has relatively low contracted

s36(1)(c) hours but could do more ethnic and language programming for the large catchment area of Palmerston North and the Manawatu.

## Other Programming

Manawatu People's Radio plays a wide range of music not generally heard on other radio stations. There is no notable focus on genre, outside of shows covering Jazz, Country, Blues and other minority styles. The wide music playlist between talk-based programmes is not overly challenging and it sits well with the wider content, style and 'feel' of the station. Local live music and poetry features from time to time. MPR plays several shows from the AIR website to fill some gaps in local provision. MPR has some international programming, using the BCC World Service feed for its overnight hours and playing the US-based show 'Democracy Now!'.

The mix of programmes on MPR generally reflects the urban and rural communities it reaches with some uniquely local shows covering suburbs, sporting results and hobbies. The station is also actively engaged in local issues, with the local council involved in several programmes and other shows covering local political, social and cultural themes throughout the schedule.

## Manawatu People's Radio Online

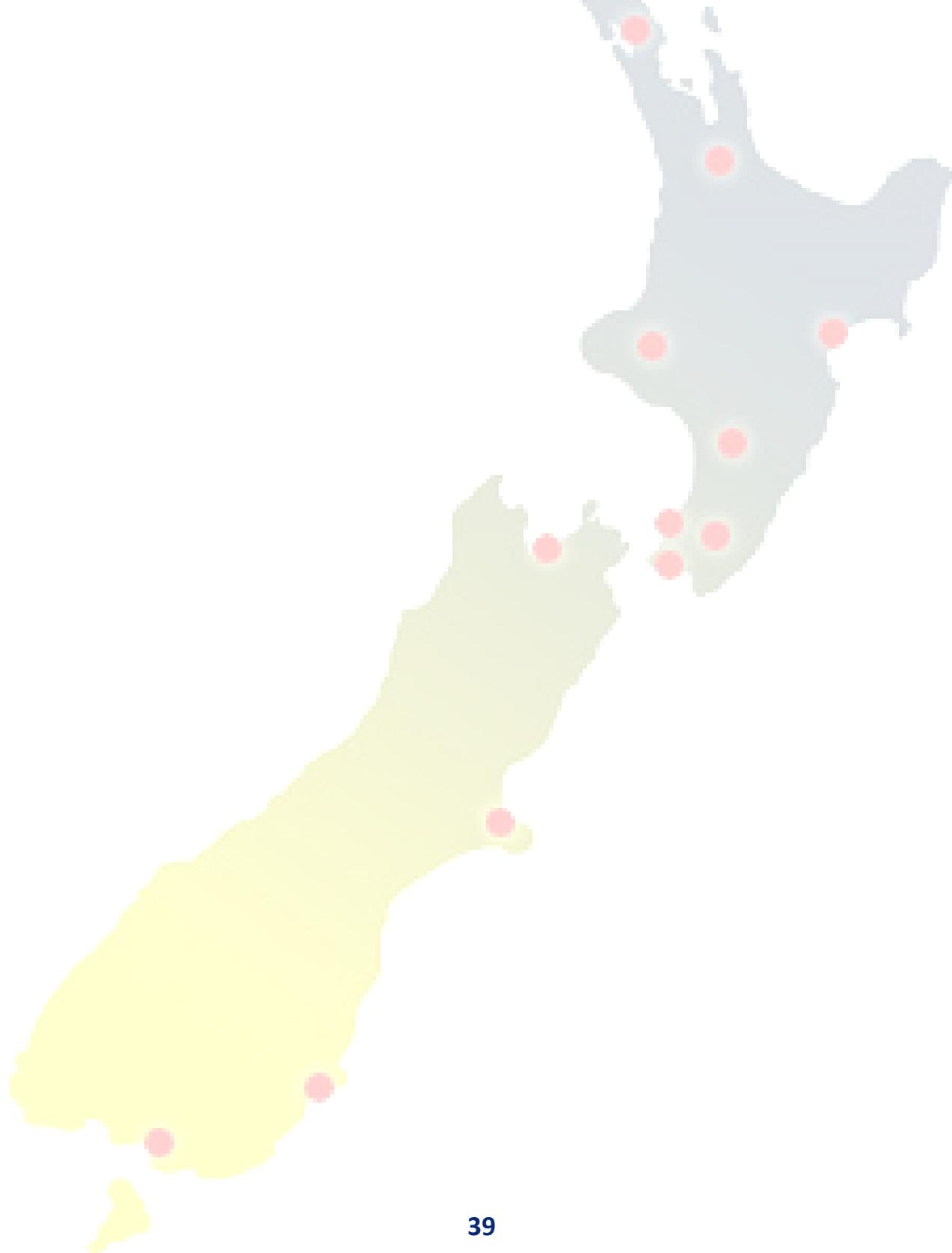
Manawatu People's Radio online portal (<http://www.mpr.nz>) is bold, but simple and accessible, with good information and easy access to archived material from the station. The rebranding of the station has led to a contemporary look and design online, which improves the user experience significantly according to discussions in the interview. The stream was reliable and high-quality. Navigation from specific shows to their audio on the AIR website was intuitive, with the player residing on the mpr.nz website, rather than links pulling the user to the AIR website to play material. The MPR Facebook page had 1,258 likes and 1,215 followers, showing room to grow social media audiences. On demand delivery of MPR material from the AIR website hit 53,139 for the year ending 30 June 2018. This is about mid-range for the Access stations participating in the AIR project, but significantly higher than most other stations in Tier 3. There is potential for more growth here as the AIR project app is rolled out and the AIR website gets more attention. There was real enthusiasm for the AIR project and the potentials of online delivery complementing the MPR broadcast noted in the interview discussions.

## Audience Feedback

There was very little audience feedback submitted to the review by MPR. Some feedback was supportive of a show about local speedway racing and there was some support for a wrestling show, but little else of substance from the audience, making commentary difficult. Manawatu People's

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Radio would also benefit from regular audience feedback that would help it develop programming and services to the region further. Joining a wider discussion about audience research with other Access Radio broadcasters will benefit the station and its audiences.





## Coast Access Radio

### Overview

Coast Access Radio is based in Waikanae and broadcasts to the Kāpiti and Horowhenua regions. It is funded by NZ On Air as a ‘Tier 4’ broadcaster due to the population size of its service regions, receiving \$135,000 in annual funding from NZ On Air. Coast Access Radio is contracted to broadcast 15 minimum average hours per week of section 36(1)(c) First Run locally produced programmes and 56 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its ‘best endeavours’ to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Coast Access Radio is governed by the Coast Access Radio Trust. The Chair of the Trust was unavailable to meet during the two weeks of scheduled interviews. The Manager of Coast Access Radio was clearly supportive of governance arrangements at the station and referred to a highly functional relationship between station staff and the Trust on several occasions. The Manager also felt supported in decision making and that there was clear role differentiation between Trust members (many of whom had professional backgrounds) and management, who acknowledged the ‘light touch’ style of Trust interactions with the station. The current Manager is planning to retire within the next 24 months and will be replaced by another member of the staff.

### Financial Position

To supplement the \$135,000 NZ On Air funding, Coast Access Radio generates income from community funding organizations, accepts donations, and seeks sponsorship for programmes from local businesses. The Manager did lament the loss of community funding in the area, with about a fifth of

the funding available for grants compared to 10 years ago. Pub charities were notably tighter as ‘sinking lid’ policies on ‘pokie’ machines squeezed their income. Coast Access Radio does not charge programme makers for airtime, arguing that its local audiences can’t afford to pay (the area has a significantly older population, many of whom are retirees).

In terms of financial performance, Coast Access Radio is poorly resourced. By the end of the financial year to 30 June 2018, Coast Access Radio reported total income of \$173,410 (the lowest total income for all Access stations), with expenditure of \$191,590 for a loss of \$18,180 and cash reserves of \$29,473. This loss includes depreciation and reflects increasing difficulties in sourcing community funding outlined in discussions during the interview phase of this review, echoing issues at all Access stations. The station’s finances were also hit by the failure and replacement of the studio air conditioning system and annual leave payments for a retiring staff member in Q3. Coast Access Radio will need to keep a close eye on costs and revisit its income strategy. This may mean charging some, or all groups for airtime if community funding and other forms of income continue to decline.

### **s36(1)(c) Programming**

Coast Access Radio has a good spread of s36(1)(c) first and second priority programming for children and young people (including students from Whitireia Polytech Radio School), religious groups, older people and a show covering gay issues that is replayed on several other Access stations. Programmes specifically for women are lacking, with only one noted, as are programmes for specific ethnicities and language groups. Getting local ethnic groups on-air has been an ongoing challenge for the station, despite its relatively significant Chinese population and growing groups of Filipino and Indian residents. A long-running Chinese language show had recently finished and replacing that content had proved very difficult. There were discussions with a local Filipino group underway and the Manager did acknowledge the need to keep working in this area to fulfil Coast Access Radio’s contract with NZ On Air, despite the difficulties of demography and resources. Bespoke local programming for people with disabilities was also lacking, beyond specific shows for older people. There is a need to put more work into finding these voices in the regions served by the station. An interim measure could be pulling more disability programming from the AIR Share system, which could inspire local groups to be more proactive too. Overall, Coast Access Radio reports that it regularly hits its Section s36(1)(c) target hours, with some slight seasonal variations.

A unique challenge for Coast Access Radio is the geography of the regions it serves, which is 100km long and 10km wide, making access to the Waikanae studios for many groups difficult. This is made even harder by the significant amount of road-building underway on the key arterial routes that run through the regions. There is work underway to secure studio facilities in partnership with the Radio Reading Service in Levin. This partnership should help the station find new s36(1)(c) programming

going forward. Coast Access Radio plays several shows from other Access stations through the AIRShare system, including shows for Irish audiences, sporting groups and disability issues.

## Other Programming

Coast Access Radio plays a wide range of music that is generally recognizable hit music and popular artists from the past 50 years but is not generally heard on other radio stations. There is no notable focus on genre, outside of shows covering Jazz, Country, Blues and other minority styles, but most music is aimed at people 50 plus. Interesting programmes made by locals that fall outside of the s36(1)(c) regimes include environmental, maritime, health and 'life stories'. Coast Access Radio reflects the broader Access Radio template of strong community-focused local programming and a variety of non-mainstream music programmes. Presentation skills are typical of the Access radio network, with a variety of polished and relatively unpolished broadcasters. The general level of professionalism on air demonstrated Coast Access Radio's ability to train programme makers to deliver listenable content across a variety of topics.

## Coast Access Radio Online

Coast Access Radio's online portal (<http://coastaccessradio.org.nz/>) is relatively simple and user friendly. It has a 'low-budget' design and feel, but information is easy to find. Navigation from specific shows to their audio on the AIR website was intuitive, with the player residing on the website, rather than links pulling the user to the AIR website to play material. Almost all of Coast Access Radio's s36(1)(c) material is available through the AIR website and there was notable enthusiasm from management for the growth in audiences that this provided. The stream was reliable, but not high quality, with a 'thinness' to the audio. This may be from the studio end or from the streaming setup and should be easy to improve. Coast Access Radio reported 45,301 web page visits for Q3 (January-March) 2018.

The Coast Access Radio Facebook page had 466 likes and 457 followers, showing room to grow social media audiences. The station is seeing increased programme uptake through links from Facebook and should continue to drive listening this way. Making the Facebook page more visible on the website would be a good start. The Facebook page is regularly updated, pushing audiences to it on air would help build this community and feedback loop in the future. On demand delivery of Coast Access Radio's material from the AIR website hit 6,845 for the year ending 30 June 2018. This is in the lower quartile for the Access stations participating in the AIR project, but significantly higher than the other stations in Tier 4. There is potential for more growth here as the AIR project app is rolled out and the AIR website gets more attention. There was real enthusiasm for online delivery complementing Coast Access Radio's broadcast noted in the interview discussions.

## Audience Feedback

Coast Access Radio ran an online listener survey that attracted 13 responses and asked for feedback from two community groups and a local high school principal. The size of the listener response is below a reasonable sample size but combined with the other feedback and the larger sector feedback, many of the same themes about the value of the service to Kāpiti/Horowhenua emerge. Respondents noted the ‘community-minded staff and services’, the ‘local focus’, ‘the range of views and cultures not heard elsewhere’ and the ‘informative’ and ‘educational’ programming. The ‘voice’ Coast Access Radio gives to diverse groups was noted as was local information and ‘good music’. ‘Learning about my community’ and ‘learning about living in New Zealand’ were also noted. A larger sample would have revealed more about audience reaction to Coast Access Radio, as the survey questions cleverly covered issues of quality control, impact and how people accessed programmes, which could also feed into a wider discussion about how Access Radio might get better audience research results.



## Arrow FM

### Overview

Arrow FM broadcasts from studios in Masterton to the Wairarapa region. It is funded by NZ On Air as a 'Tier 4' broadcaster due to the population size of the region, receiving \$138,000 in annual funding from NZ On Air. Arrow FM is contracted to broadcast 19 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 38 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Arrow FM is governed by the Access Radio Wairarapa Charitable Trust. All evidence points to good relationships and clear delineation of tasks and responsibilities between the Trust and the staff of Arrow FM. This was particularly evident during a recent crisis, as the station was forced to move into new premises at short notice. The station staff and Trust worked together to secure very suitable new facilities (a former NZME radio station) and to complete the refit and move under considerable pressure. Arrow FM is also moving to work more closely with Wairarapa TV in these new spaces with support of Trust, which should benefit both organizations and their audiences in terms of resources, programming and multiplatform delivery. There are costs associated with this that have been approved by the Trust. Arrow FM only employs two staff to manage its operations and relies on WINZ funding for some part-time workers and volunteers to help it staff and run the various platforms it delivers on. It is a lean organization that relies on good relationships with its community and Trust to operate effectively and efficiently.

## Financial Position

To supplement the \$138,000 NZ On Air funding, Arrow FM charges s36(1)(c) eligible broadcasters for airtime, seeks sponsors for shows and accepts individual donations to the Access Radio Wairarapa Charitable Trust. Arrow FM fundraises through applications to community funding organizations, with varying results year-on-year. In terms of financial performance, Arrow FM is poorly resourced and must be careful to maintain an appropriate balance of costs to income as well as adequate cash reserves. By the end of the financial year to 30 June 2018, Arrow FM reported a total income of \$178,304 with expenditure of \$179,957 for a loss of \$1,653 and cash reserves of \$25,140. This loss includes depreciation and reflects increasing difficulties in sourcing community funding outlined in discussions during the interview phase of this review, echoing issues at all Access stations. Arrow FM will need to keep working hard to balance its books by seeking funding from other sources and managing costs appropriately.

## s36(1)(c) Programming

Arrow FM has a low s36(1)(c) first-run commitment but does attract programme makers for all the targeted groups s36(1)(c) was designed to cater for. This was discussed during the interview stage of this review and there is obvious enthusiasm for trying to meet s36(1)(c) requirements, despite some difficulties in sourcing and maintaining programmes that all Access stations struggle with. The schedule reported in Q3 2018 included at least two programmes by, for and about women, three for children and young people, three different ethnic language shows, three programmes dealing with disability issues and a religious show. Arrow FM does a good job of delivering on its s36(1)(c) commitments for other programming too, with shows covering the arts, health issues, culture and philosophy and citizen's advice programming.

Arrow FM also features a range of programming from other Access stations. These include programming for Māori, Indian, Italian, French and South African audiences. Other imported shows cover religious groups, animal welfare, LGBTI issues and specialist music shows. Arrow FM stands out as an exemplar in meeting s36(1)(c) commitments, both in spirit and fact. This is partly due to the lower hours it is contracted to deliver, but also because of the dedication, skill and hard work of the station's staff and Trust. Arrow FM might provide further service to the Access group by offering to help and mentor other stations to improve s36(1)(c) outcomes across the board.

As with other Access stations, Arrow FM it does not always hit monthly targets for s36(1)(c) hours but does come very close (within minutes) on average month by month. Seasonal variations and programme and volunteer churn also influences total hours delivered, a situation all Access stations face.

Arrow FM has fitted television-quality cameras in its broadcast studios for transmitting shows on Wairarapa TV. This innovation is in its infancy and the station expects to grow its televised offerings more as it becomes proficient with visual aspects of broadcasting.

## **Other Programming**

Arrow FM broadcasts a range of other programmes that reflect local concerns and cultures. Bespoke shows cover community affairs, there is a separate show covering issues in Carterton and there are feature interviews and event coverage from time to time. One interesting innovation is a proposal to broadcast from citizenship ceremonies, further interlocking the organization with local community groups. The station has a professional sound, with well-produced programmes and a high level of technical quality in general. It is obvious when listening that programme makers are well trained and enthusiastic about their work. The music on Arrow FM is diverse and eclectic, with a wide range of styles and eras played throughout the day. Specialist shows cover Country music and local musicians.

## **Arrow FM Online**

The Arrow FM online portal (<https://www.arrowfm.co.nz/>), is simple and effective with a high quality and reliable broadcast stream available. The website is well organized with easy access to important information and programming notes. At the time of writing, Arrow FM had not yet fully joined the AIR Project. This was discussed in the interview, with the manager confirming that they would be joining shortly, citing staffing resources as the major impediment. The station was working on an automation solution to provide its programming to the AIR website, an innovation that could also be shared with other Access broadcasters when complete. Arrow FM does deliver all its shows as podcasts through its website, making the transition to the AIR website relatively easy once set up. There were no figures for streaming or podcast downloads available at the time of writing. Joining the AIR project will rectify this immediately.

The Arrow Facebook page 533 likes and 537 followers at the time of writing and there is clear potential for growth here. Some of the younger broadcasters involved with the show might help drive more traffic to social media and the station could make more of what is a free feedback and promotional space online into the future.

## **Audience Feedback**

During the research phase of this review Arrow FM was faced with moving premises at very short notice. Although this was achieved successfully, the time it took impacted on management's ability to collect extensive feedback. Some of this included:

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'I always have Arrow FM on in my waiting room at work, there is a really interesting and eclectic mix of music and great information relevant to our local community'.

'I love Hayley Gastmeier's show on Friday mornings. She plays great music, hosts great local guests and she always sounds upbeat and good fun!'

Arrow FM staff pointed to more feedback being available on its Facebook page. The organization would benefit from a sector-wide discussion on generating useful audience feedback in manageable ways.



## Wellington Access Radio

### Overview

Wellington Access Radio is based in central Wellington and broadcasts to Wellington, the Hutt Valley, and Porirua on a recently secured FM replacement for its less desirable AM delivery. It is funded by NZ On Air as a 'Tier 2' broadcaster due to the population size of its service regions, receiving \$220,000 in annual funding from NZ On Air. Wellington Access Radio is contracted to broadcast 62 minimum average hours per week of section 36(1)(c) First Run locally produced programmes and 110 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities. Uniquely, Wellington Access Radio 'shares' its frequency with Samoan Capital Radio, who paid Wellington Access Radio \$40,916 in the 2017-18 financial year for 34 hours of airtime per week. Samoan Capital Radio is seeking a frequency to share with other Pasifika broadcasters in the region and is hoping to move off the WAR frequency in the future, opening a large chunk of airtime for Wellington Access Radio to fill.

### Governance

Wellington Access Radio is governed by the Wellington Access Broadcasting Society, an Incorporated Society with a governing Council that includes 12 self-nominated members from the Incorporated Society, who pay \$10 a year in membership fees and sit for two years on being elected by Society members. The Chair of the Council was unavailable to meet during the two weeks of scheduled

interviews. The Manager of Wellington Access Broadcasting Society acknowledged the relatively complex governance arrangements at the station and has skillfully managed potential issues to ensure the stability of the broadcast operations. The Manager generally felt supported in decision making but this review notes the potential for difficulty with Incorporated Society members who could interfere in operations if they were not clear about their governance duties.

There is potential for the Council to be more influential on broadcast activities and day-to-day management decision making with new members being elected in September 2018. Wellington Access Broadcasting Society and the staff of the station need to be clear in their different duties and support the station management to deliver the s36(1)(c) outcomes that are expected in the NZ On Air contract without undue influence from Council members or interest groups that make up the Society. NZ On Air prefers the ‘Trust’ model used by most Access Radio broadcasters as it avoids these issues and allows governance to be removed from the day-to-day programming and content decisions that a Manager should make with a focus on delivering s36(1)(c) outcomes. Wellington Access Broadcasting Society needs to ensure that its core obligations to NZ On Air under the funding agreement are suitably managed by the operations staff of Wellington Access Radio, without interference from members of the Society.

## Financial Position

To supplement the \$220,000 NZ On Air funding and the \$40,916 from Samoa Capital Radio, Wellington Access Radio generates income from community funding organizations, charges for advertising and charges programme makers for airtime. The Manager was notably concerned about shrinking funding from traditional charitable and community funding donors in the Wellington region and the impact on the station from the possible loss of income from Samoa Capital Radio. The Manager is also the outgoing Chair of the Association of Access Community Broadcasters and has seen the general decline in funding from sources other than NZ On Air across the 12 stations. During interview discussions, the Manager argued for the Access Radio stations to be reclassified as ‘Public Media’, in much the same way Radio New Zealand is. This would be both recognition of the volume and quality of programming for groups without a voice in the media coming from these organizations and their potential to deliver new platforms and opportunities to under-served groups in different geographical areas in the future. There is potential for a wider discussion of these issues to be had between NZ On Air and the whole Access Radio sector.

In terms of financial performance, Wellington Access Radio is well resourced. By the end of the financial year to 30 June 2018, Wellington Access Radio reported total income of \$426,701 with expenditure of \$377,932 for a profit of \$24,200 including depreciation and cash reserves of \$180,135.

## **s36(1)(c) Programming**

Wellington Access Radio excels in s36(1)(c) first and second priority programming for all the groups specified in the legislation. This is partly due to its location in Wellington and the population it can draw programme makers from, but also due to astute management and a focus on building community relationships. Wellington Access Radio features language programming from Pasifika groups, local Asian broadcasters and ethnic groups with long histories in the region, such as the Greek and Irish communities. Māori, Spanish and Filipino language shows are also in the schedule. Programming from local high schools and youth groups is a key feature, as are programmes for women. Disability issues are presented in several programmes, as are a variety of religious beliefs covering Christian, Islamic and Jewish denominations. Wellington Access Radio is a leader in s36(1)(c) provision, especially as it has been so successful in spite of ‘losing’ 34 hours per week to Samoa Capital Radio. Wellington Access Radio has much to offer other stations in the Access Radio group and it could take on a mentoring role for other stations, time and resources permitting.

Wellington Access Radio plays a selection of programmes made at other Access stations, with an average of 80 hours per quarter coming from the other broadcasters. Of note is the careful reporting of programmes as ‘for, by and about’ in quarterly reports. This reporting template should be adopted by other Access stations as it clearly identifies s36(1)(c) programming types.

As with other Access stations, Wellington Access Radio does not always hit monthly targets for s36(1)(c) hours but does come very close (within minutes) on average month by month. Seasonal variations and programme and volunteer churn also influences total hours delivered, a situation all Access stations face. The increase in broadcast hours made available if Samoa Capital Radio exits the frequency will help Wellington Access Radio deliver more quality s36(1)(c) programming.

## **Other Programming**

Wellington Access Radio (outside of Samoa Capital Radio, which is not inside the purview of this review) plays shows covering Blues music and other minority styles, public lectures, community information sections and special interest programmes for gay and lesbian audiences and other regional groups involved with the arts, politics and community support groups. With the significant airtime used by Samoa Capital Radio and the airtime allocated to s36(1)(c) programming, there is not a large amount of other programming in the schedule. The music playlist is accessible while featuring tracks not generally heard on commercial radio stations. In terms of technical quality, shows are well produced, and broadcasters have skills typical of other access stations. Wellington Access Radio trains programme makers well, and the station has a generally polished flow and feel throughout the day, making its sound unique but listenable and accessible.

## Wellington Access Radio Online

Wellington Access Radio's online portal (<http://www.accessradio.org.nz/>) is slightly confusing as does not include 'wellington' in the URL. While this is not a critical issue, a new URL would be useful for brand continuity and search engine optimization. The website itself has a professional and 'clean' aesthetic and information is easy to find. Navigation from specific shows to their audio on the AIR website was intuitive, with the player residing on the website, rather than links pulling the user to the AIR website to play material. All of Wellington Access Radio's s36(1)(c) material is available through the AIR website and there was notable enthusiasm from management for the growth in audiences that this provided. The 'Town and Country' show is picked up by several other Access stations for rebroadcast every week. The stream was reliable and high quality.

The Wellington Access Radio Facebook page had 1,544 likes and 1,490 followers, showing room to grow social media audiences as this would help build a listening community, increase promotional opportunities and provide a simple feedback loop for the station and its programme makers. On demand delivery of Wellington Access Radio's material from the AIR website hit 111,407 for the year ending 30 June 2018, demonstrating the quality of the station's outputs. There is potential for more growth here as the AIR project app is rolled out and the AIR website gets more attention.

## Audience Feedback

Wellington Access Radio ran an online listener survey that attracted 17 respondents, collected letters of support from a range of local education institutions, community groups and from programme makers as well as some audience support for a popular show. Again, this was not extensive feedback considering the size of the Wellington Access Radio catchment, but it did produce some clear thematic strands that demonstrate the value of the station to the Wellington region. In general, respondents appreciated the uniqueness of Wellington Access Radio as a voice in a busy market, as a place where educational institutes were welcome, and students got real-world learning experiences, where diversity was a strength and where multiple cultures and ways of living were celebrated. Some of the feedback came from an earlier application to secure the new frequency, but it reinforced listener perceptions of a quality service that reflected the multicultural and dynamic Wellington region. Listeners appreciated 'diversity', 'hearing from groups and people that I don't usually interact with', 'local information and discussion of local issues', 'inclusivity', 'hearing other languages' in the feedback.



## Fresh FM

### Overview

Fresh FM has studios in Nelson and broadcasts to the Nelson/Tasman and Marlborough regions. It is funded by NZ On Air as a 'Tier 3' broadcaster due to the population size of the regions, receiving \$170,000 in annual funding from NZ On Air. Fresh FM is contracted to broadcast 22 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 40 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Fresh FM is governed by the Tasman Broadcasting Trust. While the Chair of the Trust was unable to meet during the interview phase of the project, all evidence points to good relationships and recognition of the different tasks and responsibilities of the Trust and the staff of Fresh FM. This is due to a new Manager at the station, who was employed during a period of turmoil and under-performance at Fresh FM that saw it lose some NZ On Air funding. The new Manager has successfully concentrated on rebuilding the station's outputs, reputation and abilities and has embarked on a programme of expansion of services, reaching into new parts of the very large Fresh FM coverage area. Under the direction of the new Manager, Fresh FM has been able to continue to operate the three new studios in the region, and open a fourth radio hub at a local area school which has expanded and improved on the transmission coverage for the station. There have been modifications and improvements to existing ingenious technical work-arounds that see studios and transmitters linked through broadband internet, microwave and ZIP packages routed through a bespoke network. Fresh FM has entered a positive new phase in its development and governance, financial and programming stability has ensued.

## Financial Position

To supplement the \$170,000 NZ On Air funding, Fresh FM generates income from community funding organizations, charges for advertising, accepts donations and encourages programme makers to seek sponsorship for airtime. The Manager was notably concerned about shrinking funding from traditional charitable and community funding donors in the Nelson/Tasman and Marlborough regions and the amount of time needed to apply to multiple grants that are often unsuccessful. This was putting significant strain on staff time and was a barrier to further growth. Fresh FM had been receiving a small amount of income from The Radio Bureau - a commercial radio media agency, which points to a possible new income stream for all Access radio stations that could be discussed throughout the sector.

In terms of financial performance, Fresh FM is adequately resourced. By the end of the financial year to 30 June 2018, Fresh FM reported total income of \$240,632 with expenditure of \$223,435 for a profit of \$17,197 (including depreciation) and cash reserves of \$68,015. Fresh FM is performing well as an organization, especially considering the complex programme-making network it has established throughout the Nelson/Tasman and Marlborough, and the equally complex transmission system it maintains to cover such a geographically large broadcast footprint.

## s36(1)(c) Programming

Fresh FM does very well in producing s36(1)(c) programming for young people, with nine shows reported in Q3 of 2018 made by, for and about children and youth. Another strength of Fresh FM's s36(1)(c) content is in disability programming, with six different programmes counted in the same period. Special interest programmes for LGBT audiences feature, and there are two shows for women, several shows for various religious and spiritual groups and minority language shows in German, Bhutanese, and Samoan. There is more room for minority language programming at Fresh FM to better reflect the range of ethnicities in the regions. Fresh FM regularly hits its s36(1)(c) targets for First Run, Replay and other station programming with minor seasonal fluctuations according to its reporting. Fresh FM is also challenged by turnover of volunteers, with eight programmes retiring in Q3 of the 2017/18. This is typical of stations across the Access Radio sector and needs to be managed constantly to provide new programming to meet s36(1)(c) targets.

Fresh FM plays a selection of programmes made at other Access stations, with an average of 50 hours per month coming from the other broadcasters, improving its statistics for minority language and all other s36(1)(c) categories. Fresh FM is working on community liaison activities to encourage more local ethnic language broadcasting and to maintain current programming as volunteers move on.

## **Other Programming**

Fresh FM has a relatively mainstream playlist, with a mixture of recognizable popular music and some eclectic choices sprinkled throughout the day. The station also plays shows covering Blues, Country, Jazz and other minority genres not heard on commercial radio. Fresh FM plays public lectures, community information, drama, health and arts programming throughout the week. Fresh FM also plays BBC material such as programming about science and culture. A music programme in conjunction with Nelson Marlborough Institute of Technology is an innovative feature, showcasing a valuable partnership with a key organization in the regions. Fresh FM trains programme makers to a high standard and the station has a notably polished presentation style in general. s36(1)(c) programmes vary in presentation quality, but they add to a diverse and unique listening experience around the more ‘formatted’ aspects of the station’s outputs.

## **Fresh FM Online**

Fresh FM’s online portal (<https://www.freshfm.net>) is easy to navigate and designed to make programmes easy to find. Navigation from specific shows to their audio on the AIR website was intuitive, with the player residing on the website, rather than links pulling the user to the AIR website to play material. All Fresh FM’s s36(1)(c) material is available through the AIR website and there was real enthusiasm from management and from programme makers for the growth in audiences that this provided. Like many other Access stations, programmes were also available as podcasts through iTunes and other similar services. Fresh FM reported for Q3 2018 (January-March) 17,076 web page visits, 21,571 streams with 16,328 of those streamed for more than three minutes.

The Fresh FM Facebook page had 3,682 likes and 3,643 followers, showing good social media engagement with room to grow. The Facebook page is regularly updated with a variety of media, showing the potential of using this channel to add to the experience of listening and giving programme makers feedback and ideas from the audience. Fresh FM also utilizes Facebook live often, with hundreds of people typically watching these feeds at any one time. On demand delivery of Fresh FM’s material from the AIR website hit 70,985 for the year ending 30 June 2018, making it the second highest of the Tier 3 stations and demonstrating excellent pick up of the station’s outputs by online audiences. There is potential for more growth here as the AIR project app is rolled out and the AIR website gets more attention.

## **Audience Feedback**

Fresh FM collected letters of support from community groups and programme makers, emails from listeners and social media communications for the review. There was strong support evident from

not-for-profit groups and groups that Fresh FM had supported in fundraising and in creating new programming for specific issues. Audience feedback pointed to strengths such as ‘the variety of music’, ‘environmental issues’, ‘the excellent brain injury show’, ‘a global feel’, ‘youth radio’ and ‘programming for diverse communities’. A section of the feedback celebrated an innovative live-to-air drama show that raised money for a local charity. In general, all feedback was positive and supportive, but Fresh FM would also benefit from a wider discussion in the sector around how to best survey Access Radio audiences, especially as it covers such a large geographical region with a variety of urban and rural communities.



## Plains FM

### Overview

Plains FM broadcasts from studios on the campus of Ara Polytechnic in central Christchurch to the Canterbury region. Plains FM has a long-standing relationship with the polytechnic, with its students from its Broadcasting School providing programming and other services and Ara supporting the station through favorable lease terms and other support. Plains FM is funded by NZ On Air as a 'Tier 2' broadcaster due to the population size of the region, receiving \$235,000 in annual funding from NZ On Air. Plains FM is contracted to broadcast 40 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 54 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Plains FM is governed by the Canterbury Communications Trust. The Chair of the Trust, the station Manager and a representative from the Broadcasting School at Ara who is also a Trust member attended the interview. There are obviously good relationships between the three parties and notable support for Plains FM as an essential part of the Christchurch media landscape and as a partner with Ara. The earthquakes and the aftermath were a stark reminder of the value of local media like Plains FM in times of danger and turmoil and this was recognized in interview discussions. Planet FM has a 30-year history in the region and is widely recognized as highly successful at both Access community broadcasting and at providing opportunities for new radio talent.

There was clear delineation of different tasks and responsibilities between the Trust and the staff of Plains FM. Some discussion focused on a possible move for the station as Ara begins new building projects. This was being carefully negotiated at the time and it is likely that the close relationship with

Ara will remain. There was discussion of how Access Radio has evolved in general and the importance of the sector for both audiences and broadcasters who had no other way to produce programming for their communities at low cost and with few technical, time and geographical constraints. Plains FM management and the Trust was looking forward to a future of multiplatform delivery, echoing the sentiments of the other Access broadcasters contributing to this review.

## **Financial Position**

To supplement the \$235,000 NZ On Air funding, Plains FM generates income from community funding organizations, charges for advertising, accepts donations and charges programme makers for airtime. The Manager noted the squeeze on funding from traditional funding organizations as their dollar was stretched by earthquake recovery initiatives and other local groups that were increasingly accessing this funding. Sourcing external funding was putting strain on staff time and was increasingly complex and thankless work. Plains FM has a part-time ‘funding and promotions coordinator’ to help manage these issues, but it is noted here that Plains FM, like all the other Access broadcasters, faces increasing pressure on its bottom line.

In terms of financial performance, Plains FM is adequately resourced. By the end of the financial year to 30 June 2018, Plains FM reported total income of \$391,542 with expenditure of \$361,520 for a profit of \$30,022 (including depreciation) and cash reserves of \$259,672. Plains FM is performing very well as an organization but will need to conserve its resources for a possible shift of premises in coming years, which will inevitably be an expensive exercise.

## **s36(1)(c) Programming**

Plains FM is a high performer in producing s36(1)(c) outputs. Bespoke local programming for disabled communities, children, young people, women and religious groups are key features of the schedule. Plains FM excels in minority language and ethnic programming, reflecting the both the older and the newer ethnic groups in a region that is becoming increasingly multicultural. Shows for Samoan, Polish, French, African, Scottish, Persian, Hungarian, Japanese, Tamil, Spanish, Hungarian and other ethnic groups reported for Q3 (January-March) of 2018 show that Plains FM delivers high-quality and diverse s36(1)(c) outcomes for the people of Canterbury. Plains FM regularly hits its s36(1)(c) targets for First Run, Replay and other station programming with minor seasonal fluctuations according to its reporting. Plains FM reported playing 85 local programmes and playing 17 shows from other Access broadcasters for Q3 2018, demonstrating a clear commitment to s36(1)(c) objectives.

Two innovative projects were underway at Plains FM during this review. The Ministry of Social Development ‘Money Mates’ project had contracted Plains FM to create and broadcast a radio and

podcast pilot series in multiple languages to increase the financial capabilities of refugee and migrant communities who are identified as hard to reach low income earner groups due to language barriers. This pilot project targeted Samoan, Hindi, Tagalog and Nepali speakers and shows the ability of organizations like Plains FM to engage with government initiatives in focused and mutually beneficial ways.

The second project was the Ministry of Education Student Wellbeing Project, which has staff facilitate international students speaking a range of languages and studying in a range of institutions to create 13 x 25 minutes programmes about the issues they face settling into New Zealand life. Again, this type of innovative cooperation with wider policy goals can be highly beneficial for Access Radio broadcasters – both financially and in providing s36(1)(c) content. Plains FM has obvious expertise here and could help other stations in the group develop similar relationships and projects in the future.

## Other Programming

Plains FM has an eclectic music playlist when not playing talk-based programming, with a mixture of genres and eras not generally heard elsewhere in the region. Like other Access stations, Plains FM plays specialist music programming covering Blues, Country, Jazz and other minority genres not heard on commercial radio, taking some of these programmes from other stations. Plains FM also plays public lectures, feature interviews, community information, drama, health, sport and arts programming throughout the week. Plains FM has a focus on training programme makers to a high standard, both in conjunction with Ara and for its own s36(1)(c) outputs. s36(1)(c) programmes vary in presentation quality, but they all have a good level of production finesse and the wide range of presenters and other talent make for a unique and interesting listening experience.

## Plains FM Online

Plains FM's online portal (<https://plainsfm.org.nz>) is simple to navigate and programmes were easy to find. The 'Our History' page needs to be finished (a very minor quibble!) Navigation from specific shows to their audio as podcasts on the AIR website was intuitive, with the player residing on the website, rather than links pulling the user to the AIR website to play material. All Plains FM's s36(1)(c) material is available through the AIR website (and some through iTunes). There was notable enthusiasm from management, Trust members and from programme makers for the growth in audiences that this provided. Plains FM had just under 50,000 web page visits and well over 60,000 streams reported for Q3 2018.

The Plains FM Facebook page had 2,130 likes and 2,037 followers, showing room to grow this channel. The Facebook page is regularly updated and a concerted effort to increase the audience here should pay off in feedback, promotional opportunities and further audience engagement. Having programme makers drive audiences to the page would be helpful. Programme makers that had their own pages could also link them from the Plains FM page. Plains FM is well integrated with the AIR project with on demand delivery of the station's material from the AIR website climbing to 258,485 downloads for the year ending 30 June 2018, demonstrating the value of the station's outputs to online audiences. There is potential for more growth here as the AIR project app is rolled out and the AIR website gets more attention.

## Audience Feedback

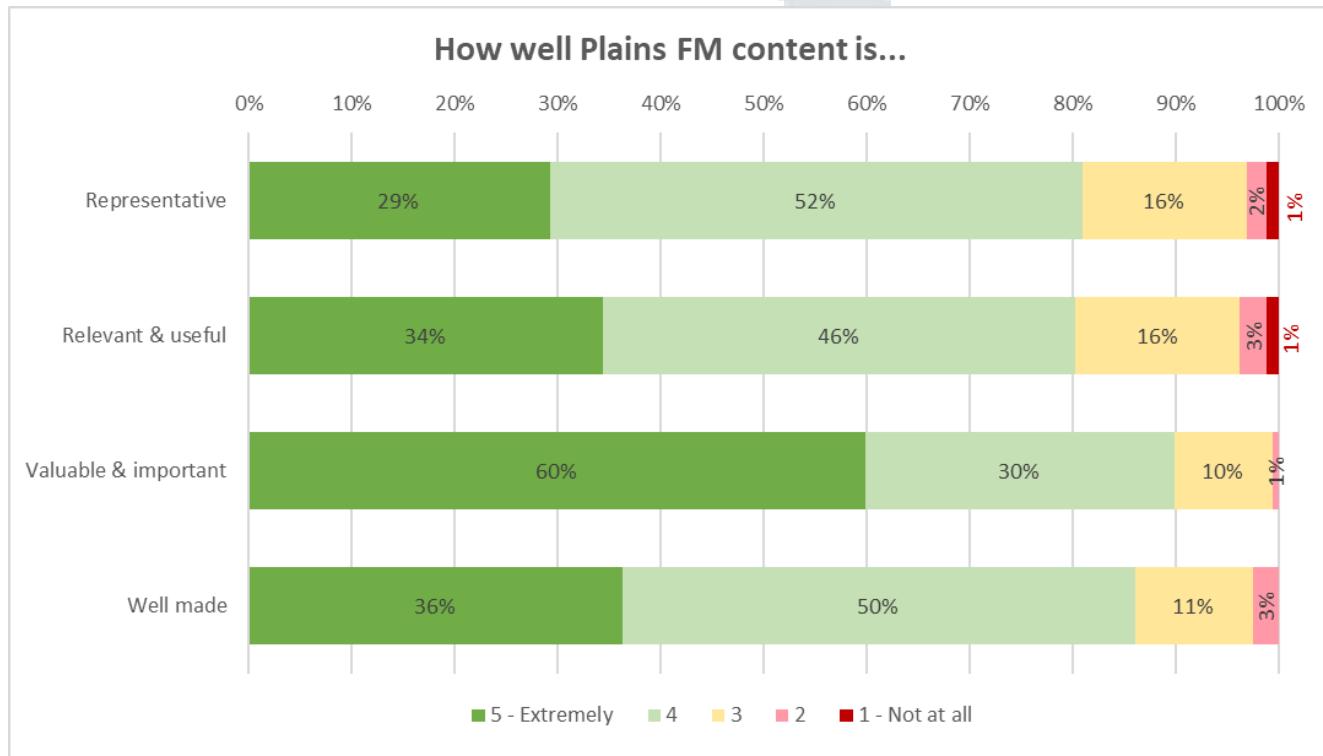
Plains FM gathered extensive feedback, including a listener survey using a set of cleverly designed questions, discussion from programme makers, Facebook posts and unsolicited communications from listeners. Plains FM applied a high level of effort and sophistication to the audience research process, showing potential to lead projects that develop better audience feedback loops for the sector.

The amount of data gathered is too large to feature all of it in this report but could be shared with others in the sector as a rich and interesting cache of audience responses to Access programming. In general, audiences were aware of a wide range of activity on Plains FM and had knowledge of shows that pertained to them. The online listener survey gathered 157 responses, which is a reasonable sample, and one that leads the group for this part of the review process. In general, listeners enjoyed listening to their own languages, the uniqueness of the schedule, the music, the education aspects of the programming and the local focus on Christchurch and Canterbury. Most respondents (over 75 per cent) felt the station was doing language, culture and educational programming very well and that the station provided quality, interesting and entertaining programming. They appreciated hearing about different spiritual beliefs alongside their own, hearing about health issues, local civil issues and politics and felt the station helped them develop more empathy for others.

Another set of feedback asked listeners about how they accessed programming as well as what they thought of that material. There was significant uptake in streaming and podcasting of shows evident in these responses. Listeners also commented thematically about these shows being 'good for my wellbeing', 'important platforms for my community', 'opportunities to hear different points of view', 'open my mind', 'gave me something to think about', 'made me feel closer to my homeland' and 'gave me some water cooler banter'.

The rich feedback gathered by Plains FM is useful across the Access Radio sector and demonstrates ways of gathering useful qualitative and quantitative information about Access audiences. This could

be shared and help inform further work on understanding audiences the sector targets. One data set shows that Plains FM is highly relevant and successful in providing services to its audiences:



Plains FM is a leader in the Access Radio sector with much to offer other organisations in the group.



## Otago Access Radio

### Overview

Otago Access Radio (OAR) broadcasts from studios in central Dunedin. OAR broadcasts on both AM and FM, giving it good coverage of the Otago region. Otago Access Radio is funded by NZ On Air as a 'Tier 3' broadcaster due to the population size of the region, receiving \$178,000 in annual funding from NZ On Air. Otago Access Radio is contracted to broadcast 37 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 60 total hours per week section 36(1)(c) programmes, making its s36(1)(c) commitment significantly higher than all other Tier 3 Access broadcasters. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Otago Access Radio is governed by the Hills Radio Trust. The six Trustees include two representatives from the Otago Community Broadcasters Society, an Incorporated Society representing programme makers serving the station. This is unique amongst the 12 Access stations and was characterized as positive and supportive by the station Manager and the Chair of the Hills Radio Trust who attended the interview. The balance of Trustees is critical to this success as key governance influence is weighted towards the overarching Trust. In discussions it was apparent that Governance arrangements are highly functional and supportive of OAR operations and there were clear lines of responsibility evident. OAR management had a clear vision for the operation and there was notable enthusiasm for expanding services through digital channels. Otago Access Radio has a 25-year history in the region and was recognized by other Access Radio Managers as a highly successful broadcaster that was meeting the challenges of the digital age particularly well.

## Financial Position

To supplement the \$178,000 NZ On Air funding, Otago Access Radio generates income from community funding organizations, accepts donations, negotiates sponsorship deals with commercial and community groups, and charges programme makers for airtime. The Manager noted the pressure on external funding that other Access stations were also experiencing. OAR has innovative staffing arrangements, with positions for a ‘Community Liaison’, ‘Youth Coordinator’ and ‘Schools Liaison’ along with a Manager and Studio Engineer that put a relatively high burden on budgets. However, the station’s output, recognition and ratings (relative to population size) justify these arrangements and provide insight into how Access Radio might more fully engage with its intended audiences through carefully targeted staffing.

In terms of financial performance, Otago Access Radio is adequately resourced. By the end of the financial year to 30 June 2018, Otago Access Radio reported total income of \$316,472 with expenditure of \$311,597 for a profit of \$4,875 (including depreciation) and cash reserves of \$313,010. Otago Access Radio is performing very well as an organization, but its bottom line is under some pressure in the 2018/19 financial year.

## s36(1)(c) Programming

Otago Access Radio is another high performer in producing s36(1)(c) outputs. Of note is OAR’s clear reporting regime, making it very clear to outsiders what were s36(1)(c) elements and what were other priorities. Programming for disabled communities, young people, women and religious groups are key features of the schedule. There was only one show for children as a distinct group reported in the Q3 2018 block – this is the only gap in an otherwise diverse and interesting schedule of programming. Minority language and ethnic programming, reflecting both the older and the newer ethnic groups in the region included shows for Chinese, Hindi, Samoan, Malay, Nepali/Bhutanese, Spanish-Colombian and Vietnamese audiences amongst others. Four distinct programmes for women, six for disability groups and 13 for youth groups feature throughout the period. There are three programmes for religious denominations, and there is room to do more in this targeted area. OAR regularly hits its s36(1)(c) targets for First Run and for overall s36(1)(c) content but struggled in Q3 2017/18 due to the loss of some regular s36(1)(c) programming that had yet to be replaced. Otago Access Radio reported playing eight shows from other Access broadcasters for Q3 2017/18, with other Access stations taking 10 shows from OAR, demonstrating a clear commitment to broader s36(1)(c) objectives.

## Other Programming

Otago Access Radio has a diverse and interesting music playlist when not playing talk-based programming, with a mixture of genres and eras. Like other Access stations, OAR plays specialist music programming covering Blues, Country, Jazz and has programmes featuring Celtic, Operatic, Afro-Caribbean and ‘Alternative’ music. OAR Management noted the advantage of being in a ‘university town’ for sourcing public lectures, feature interviews and other material from local tertiary institutions. Otago Access radio also has segments covering community information, drama, health, sport, history and arts programming throughout the week. Programmes vary in presentation quality, but they all have a good level of relative professionalism and the wide range of presenters and other talent make for a unique and interesting listening experience.

## Otago Access Radio Online

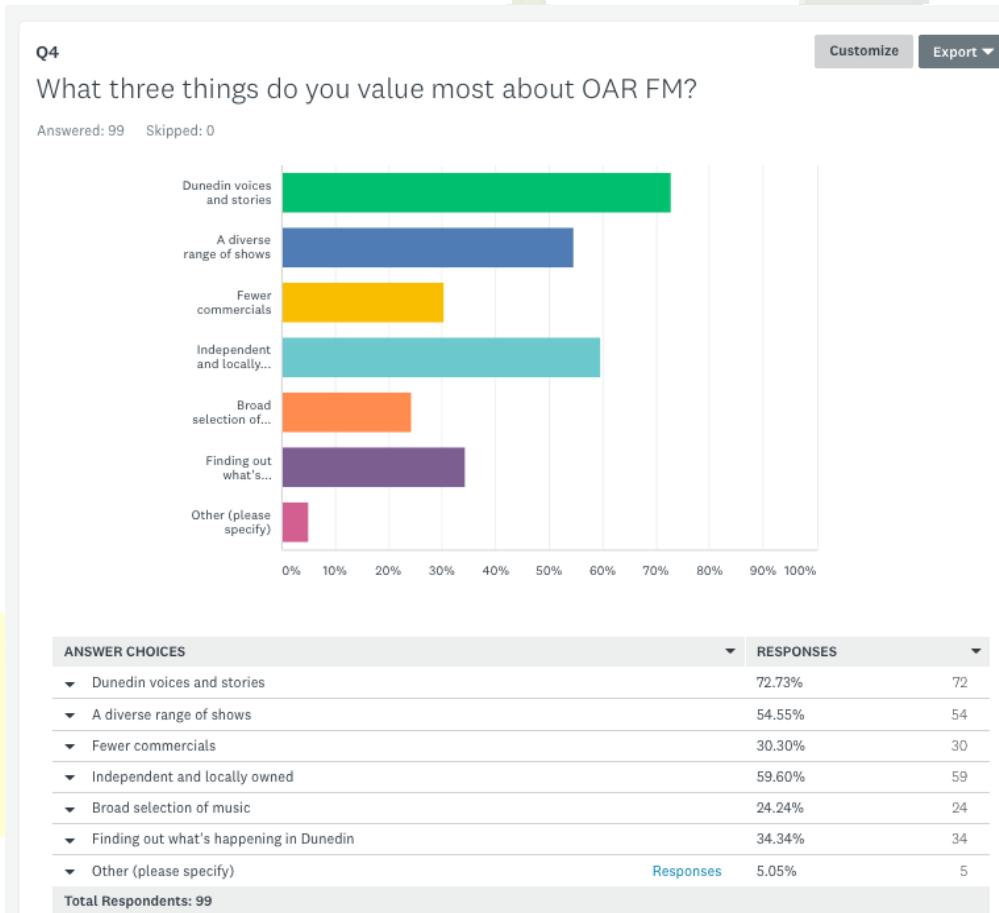
Otago Access Radio’s online portal (<https://oar.org.nz/>) is easy to navigate with a clean design and functional layout. Programme information was very easy to find, including front-page promotion of several new shows. Navigation from specific shows to their audio as podcasts on the AIR website was through a ‘Podcasts’ button, which sat next to the ‘Listen Live’ button, highlighting the ongoing availability of programmes. The stream was of medium quality and ‘dropped out’ for around a second several times during listening periods. Checking the streaming setup should rectify this. All of OAR’s s36(1)(c) material is available through the AIR website and there was notable enthusiasm from Management and the Trust Chair members for the growth in audiences that this provided. Otago Access Radio reported remarkable growth in uptake of its podcasts between 2012 and 2018, with 7892 ‘podcast hits’ in the 2012/13 reporting year increasing to 261381 hits by Q3 of the 2017/18 year. OAR also experienced 39 per cent growth in streams and downloads for Q3, with the highest on demand delivery hits in Tier 3 at 285,830 individual downloads of its material. There are regular references to the podcasts during talk programming, driving better uptake of these shows online. Otago Access Radio punches well above its weight in online distribution, reflecting its ability to produce programming people want to hear and a clear understanding of the new modes and demands of internet delivery, such as meta search and keywording dynamics. Other Access stations could benefit from OAR’s excellence in online audience building.

The Otago Access Radio Facebook page had 1,858 likes and 1,818 followers, showing room to grow this channel. The Facebook page is updated regularly, so driving the audience to it (as well as OAR podcasts) will provide further feedback and promotional opportunities for the station and its outputs.

## Audience Feedback

Otago Access Radio ran an extensive audience survey (with a reasonable sample size of 99) during the review period that included individual listener feedback about individual shows and the station in general and qualitative information about listening preferences and some demographic information designed to inform marketing and advertising sales. There is too much material to include here, but this is another rich source of information about Access Radio listening that could help inform wider discussions around gathering useful audience feedback for the sector.

Thematically, listener feedback traversed a wide range of reactions. Many commented on hearing programming in their own language and news from 'home'. Others commented on how close OAR was to the Otago community, including civil leaders, the university and community groups. Some commented on feeling valued in hearing about their group and its issues and others appreciated the variety of local information that helped them feel part of the community. Many commented around how OAR was an 'asset' and an alternative to the other, more commercial, stations. The wide range of voices, styles, topics and languages was also universally appreciated. One graph illustrates how successful Otago Access Radio is in delivering local diversity and voices that the audience appreciates:





## Radio Southland

### Overview

Radio Southland broadcasts from Invercargill to the Southland region. It is funded by NZ On Air as a 'Tier 3' broadcaster due to the population size of the region, receiving \$175,000 in annual funding from NZ On Air. Radio Southland is contracted to broadcast 40 minimum average hours per week of section 36(1)(c) first run locally produced programmes and 55 total hours per week section 36(1)(c) programmes. As with all other Access Radio operators funded by NZ On Air, it is contracted to use its 'best endeavours' to share section 36(1)(c) programming with other NZ On Air funded radio entities.

### Governance

Radio Southland is governed by the Southland Community Broadcasters Charitable Trust. All evidence points to good relationships and clear delineation of tasks and responsibilities between the Trust and the staff of Radio Southland. The Manager felt supported by the Chair of the Trust to make operational decisions and the Chair related the confidence the Trust had in the Manager's decision making during the interview phase. Cooperation between the Trust and management was notable in discussions about purchasing new transmission equipment and the likely future for the station as a multiplatform, or even non-broadcast entity by the time the new equipment had depreciated in 20 years. As an organization, Radio Southland was forward-looking and focused on opportunities to expand its reach through new and emerging delivery platforms.

### Financial Position

To supplement the \$175,000 NZ On Air funding, Radio Southland charges broadcasters for airtime, seeks sponsors for shows and sells advertising time. Radio Southland did not have support from COGS or community funding organizations in its 2017/18 reporting. As discussed in the interview, community funding groups in Southland were stretched in their ability to fund organizations

ike Radio Southland due to heavy demand from other local groups and relatively poor resourcing due to the small population base. However, there are further opportunities here to be explored, as demonstrated by the other Access stations, who attract significant funding this way. In terms of financial performance, Radio Southland is adequately resourced, but must be careful to maintain an appropriate balance of costs to income as well as adequate cash reserves. By the end of the financial year to 30 June 2018, Radio Southland reported a total income of \$215,402 with expenditure of \$216,812 for a profit of \$8590 (including depreciation) and cash reserves of \$36,454.

### **s36(1)(c) Programming**

s36(1)(c) first-run programming for children, youth, the disabled and women are key features of the station. There was a lack of s36(1)(c) first-run programming for ethnic, minority language and religious denominations evident in the station's reporting for 2017/18. This was discussed during the interview stage of this review and there is obvious enthusiasm for trying to meet s36(1)(c) requirements, despite some difficulties in sourcing and maintaining programmes that all Access stations struggle with, especially in bringing in ethnic and minority language groups. However, Southland is experiencing increased diversity through the agricultural, tourism and educational sectors and Radio Southland will need to keep working on including new groups in the broadcast. Shows like 'Refugees Welcome Here' point to the ability to do more in these areas. This review questions some of the programmes reported as s36(1)(c), with shows such as 'Grinding Gears', 'City Centre News & Views' and 'Fatherhood' not strictly within the s36(1)(c) mandate. Developing more programming in the areas that need work would help improve s36(1)(c) outcomes overall. Radio Southland does a good job of delivering on its commitments for other areas of programming, with shows covering the arts, health issues, culture and philosophy and citizen's advice programming.

Radio Southland takes a range of programmes from other Access stations. These shows increase the diversity quotient of the broadcast by picking up ethnic, religious and minority language programming from other stations to broadcast. This may encourage local groups to come forward to make bespoke programmes for their own local communities of interest. Other shows from AIR partners included specialist music shows, political programming and shows for Māori, children and the gay community.

As with some other Access stations, Radio Southland does not regularly hit its monthly targets for s36(1)(c) First Run hours. Seasonal variations and programme and volunteer churn also influences total hours delivered, a situation all Access stations face. However, the station needs to develop new programming in the areas it is lacking s36(1)(c) First Run material that will help improve total outputs.

## **Other Programming**

Radio Southland was the most ‘polished’ sounding of all the stations reviewed here, with a ‘slick’ and ‘commercial’ sound and feel when more ‘amateur’ type programmes were not playing. That said, programme makers were generally well trained, with a variety of voices and styles evident in programmes. The music was generally from recognizable artists and more mainstream genres. A local news bulletin was a highlight, with detailed community information the focus.

Radio Southland has other programmes that reflect local concerns and cultures. Bespoke shows cover community affairs, issues pertaining to rural life, citizen’s advice, specialist music and sport. There was a significant amount of paid for advertisements on air (inside the seven-minute maxima), as well as messages from local community groups arranged into ‘ad breaks’. This added to the overall feel of a more ‘polished’ and ‘commercial’ type listening experience.

## **Radio Southland Online**

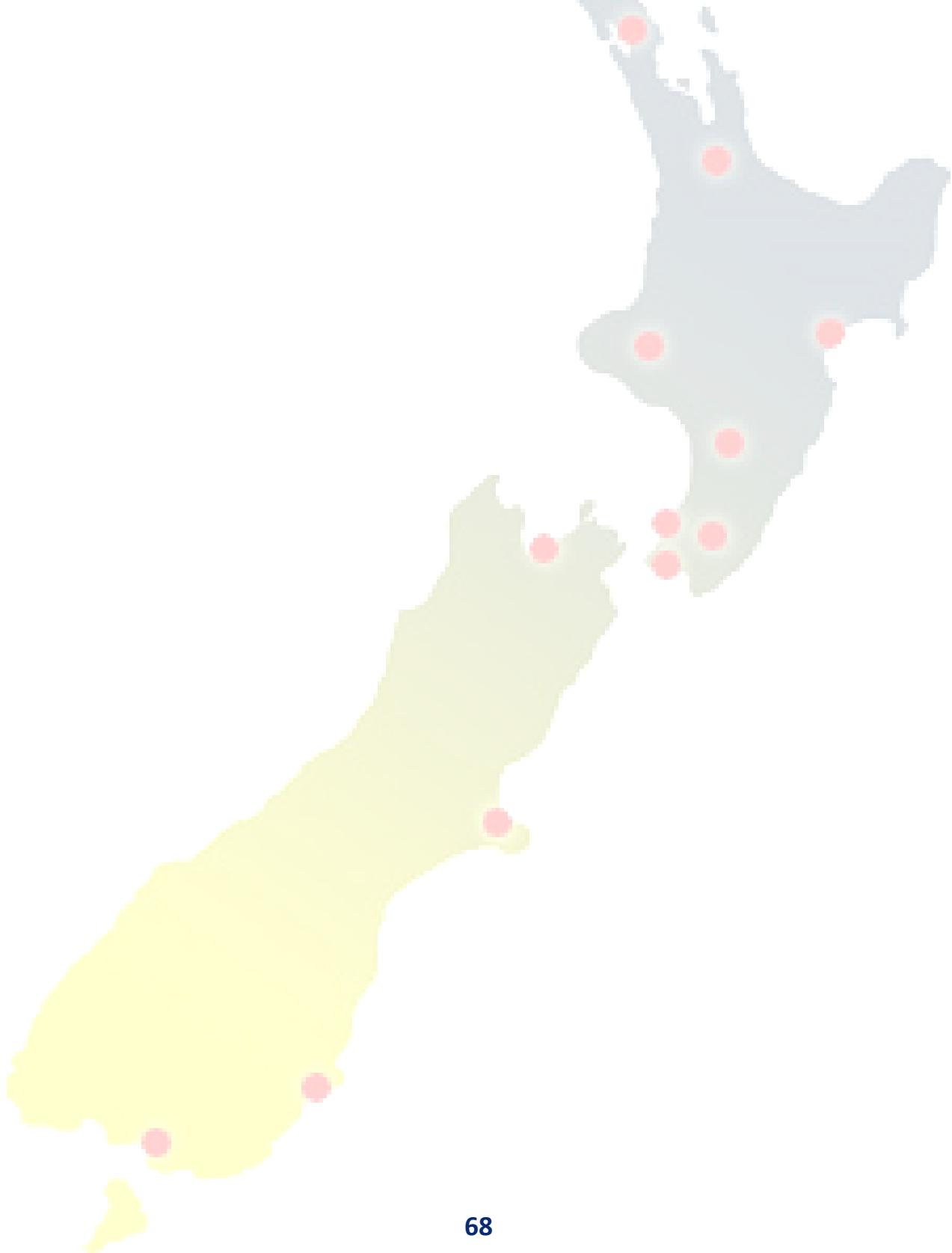
The Radio Southland online portal (<http://radiosouthland.org.nz/>), is simple and effective with a high quality and reliable broadcast stream available. The website is a Wordpress template that is well organized with easy access to important information and programming information. The ‘temporary podcasts’ would be better as part of the overall podcast package available through the AIR website as they were ‘stranded’ on the station website for no discernable reason. Embedding the AIR player in the website would make for better functionality and easier access for potential on demand users. The Radio Southland Facebook page had 1,493 likes and 1,437 followers at the time of writing, showing good engagement with this platform, with room to grow this free promotional and feedback channel further. Radio Southland is well integrated with the AIR project with on demand delivery of the station’s material from the AIR website at 22,327 downloads for the year ending 30 June 2018, slightly up from the previous year. There is potential for more growth here as the AIR project app is rolled out and the AIR website gets more attention.

## **Audience Feedback**

Radio Southland supplied emails from listeners and letters of support from community groups, a local MP, Southland District Council and listeners who had written to the station. In general, these communications showed an audience that appreciated the opportunity to hear about issues that concerned them and to hear programming in their own language. Civil society groups appreciated the support and platforms provided and the enthusiasm the station shows in helping them to get information out. Samoan listeners were enjoying the podcasts of a favorite show and others were enjoying specific music programming. Listeners appreciated ‘an independent voice’, ‘hearing new

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things', 'though provoking programming' and 'nostalgic memories'. Radio Southland would also benefit from developing stronger feedback systems in conjunction with the rest of the sector, as the rich information generated by stations like OAR would conceivably be available and valuable to it too.



## References

Access Community Radio Incorporated Q1, 2, 3, 4 Quarterly Reports 2017/18.

Access Radio Taranaki Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Access Radio Wairarapa Charitable Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Canterbury Communications Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Coast Access Radio Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Hills Radio Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Manawatu Access Radio Charitable Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Radio Kidnappers Charitable Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Southland Community Broadcasters Charitable Trust

Tasman Broadcasting Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Waikato Community Broadcasting Charitable Trust Q1, 2, 3, 4 Quarterly Reports 2017/18.

Wellington Access Broadcasting Society Q1, 2, 3, 4 Quarterly Reports 2017/18.

*Note: All Station Q4 Reports are combined with the Annual Report.*

Simpson, B. (2012). "Low Power FM Radio in New Zealand: A Survey of an Open Spectrum Commons", in Mollgaard, M. (ed.), Radio and Society: New Thinking for an Old Medium, Newcastle upon Tyne: Cambridge Scholars Publishing, pp. 165-78.

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## Personal Communication

*Interviewees by station*

**Access Radio Taranaki:**

Te Aroha Hohaia, Trust Chair  
Alessandra Keighley, Station Manager

**Arrow FM:**

David Sinton, Trust Chair  
Michael Wilson, Station Manager

**Coast Access Radio:**

Graeme Joyes, Station Manager

**Free FM:**

John O'Donoghue, Trust Chair  
Phil Grey, Station Manager

**Fresh FM:**

Helen Reynolds, Station Manager

**Manawatu People's Radio:**

Margie Comrie, Trust Chair  
Fraser Greig, Station Manager

**Otago Access Radio:**

Ron Esplin, Trust Chair  
Lesley Paris, Station Manager

**Plains FM:**

James Ayers, Trust Chair  
Nicki Reece, Station Manager  
Tony Simons, Trustee

**Planet FM:**

Richard Leckinger, Trust Chair  
Christine McKechnie, Station Manager

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**Radio Kidnappers:**

Graeme Richardson, Trust Chair

Lara A Shah, Chris Gane, Ken Morrison, staff.

**Radio Southland:**

Peter Thompson, Trust Chair

Darren Ludlow, Station Manager

**Wellington Access Radio:**

Kristen Paterson, Station Manager

**Access Radio Websites**

**Access Radio Taranaki:** <https://www.accessradiotaranaki.com/>

**Arrow FM:** <https://www.arrowfm.co.nz/>

**Coast Access Radio:** <http://coastaccessradio.org.nz/>

**Free FM:** <https://www.freefm.org.nz/>

**Fresh FM:** <https://www.freshfm.net>

**Manawatu People's Radio:** <http://www.mpr.nz>

**Otago Access Radio:** <https://oar.org.nz/>

**Plains FM:** <https://plainsfm.org.nz>

**Planet FM:** <https://www.planetaudio.org.nz>

**Radio Kidnappers:** <http://www.radiokidnappers.org.nz>

**Radio Southland:** <http://radiosouthland.org.nz/>

**Wellington Access Radio:** <http://www.accessradio.org.nz/>

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<http://www.calvaryradio.nz/pages/frequencies/>

Indian News Link New Zealand. Retrieved 13 September 2018 from:

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<https://www.nzonair.govt.nz/research/where-are-audiences-2018/>

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Statistic NZ Market Mapper, *Hawke's Bay Region Population Statistics*, Retrieved 29 August 2018

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Waiheke Radio. Retrieved 13 September 2018 from: <https://waihekeradio.org.nz/>

## Appendix A

### Terms of Reference

*The agreed scope of this review is:*

Provide an environmental scan that places access radio in the context of similar services both broadcast and online (e.g. LPFM, streaming sites, other community-based entities targeting specialist audiences);

Compare and contrast station operating models and comment generally on strengths and weaknesses;

Comment on delivery methods – AM vs FM, online reach, and how well this serves each station's population base;

Review 2017/2018 station reports provided by NZ On Air and assess broad trends, both collective and by station;

Analyse reported station output, including the proportion of s36(1)(c) content, and comment on value, diversity and relevance, particularly in relation to the region served by the station;

Discuss audience feedback and engagement with each station and assess data supplied by each.

Assess support from within the regions themselves, for example local body awareness, the range of programme makers recruited and retained, programme maker churn rates;

Comment on effectiveness of local and sector partnerships and collaborations Comment on the effectiveness of governance arrangements;

Consider the financial position and future needs of each station. The reviewer will work with NZ On Air's Head of Corporate Services to analyse financial data and compare and contrast the programme making model (e.g. do programme makers raise their own funding?) and third-party funding options;

Consider whether the NZ On Air's tiered approach to funding is still the best way to apply limited public funding;

Discuss whether, individually and collectively, there is clear evidence that stations/content are found and valued by target audiences and If so, discuss ideas for future improvement.

## Appendix B

### Report Structure and Methodology

This review is structured along similar lines to five-yearly reviews of curriculum areas undertaken by external experts in the New Zealand university sector. The report examines individual stations in the Access radio sector and takes a broader view of the operating environment they work in. There are ‘General Observations’ in one section that highlight issues that became apparent through both close and broad observations of activities in the sector. ‘Suggestions for Future Improvements’ are designed to create talking points and give areas of potential action for the broadcasters and NZ On Air.

This review incorporates interviews with Access Radio workers and Trustees or Society Chairs, quarterly self-reporting of programming outcomes and individual station operational issues, data from the Access Internet Radio project, financial data from the organisations, online listening and audience research gathered by the broadcasters themselves.

This review does not engage with community programme makers per se, as the 2016 Colmar Brunton review of the sector did this extensively. The scope of this review was concerned with other, previously under-examined, elements of the Access Radio sector.

This information was analyzed in terms of the agreed scope of the review agreed with NZ On Air and the reviewer, who has been involved in radio as a worker, researcher and teacher for 30 years. As this is the first full review of the sector in its 30-year history, every station is analyzed in its own section, using the Terms of Reference (above) to examine them as individual entities. This acknowledges the unique geographical locations, communities, governance arrangements, challenges and prospects of each Access Radio organization. This provides both an individual and comparative snapshot of the stations and the sector, with comments, critiques and compliments included where appropriate.

The appendices include listener feedback from Planet FM and Otago Access Radio that provide critical insights into Access Radio audiences. They were chosen for their depth of focus, rich audience reactions and insightful data presentation. This data is edited and presented here to provide ideas for the sector and to showcase these audiences. Free FM and Fresh FM also produced very good material from their listener surveys and this data should also be shared around the sector too. These examples show some of the key strengths of Access Radio in terms of audience appreciation of the services provided, the uptake on different platforms and more nuanced qualitative information about how audiences perceive and value the sector. These surveys have informed this review and can also be used to help the whole sector sophisticate their research techniques to gain better insights into their users and potential users.

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## Appendix C

### Data Notes

Audience feedback was sought from every Access Radio station at the beginning of this project, with an eight-week window for stations to gather this in any manner they thought would best work for them. It is fair to say that results were mixed, with some stations providing sophisticated and detailed data based on good sample sizes and others struggling to provide detailed or extensive feedback, making the sector's audience hard to compare across different markets. Despite this, there are relevant insights to be had from the individual and group data and comments are made on the feedback for each station in the review. It is hoped these insights can help inform all Access Radio operations.

## Appendix D

### Plains FM Listener Survey Data (157 respondents)

#### Your Voice: Plains FM Listener Survey July 2018

Tell us what you think about Plains FM!

To make Plains FM the best possible community Access radio station we can be, we need to know if you like what you hear on our programmes and podcasts, and what difference they make for you, or not.

So please help us by taking about 5 minutes to answer some easy questions about what is good and bad, what we can do better, and what difference we make. All your answers will be private - only we will see them.

If you have friends, colleagues or family members who also listen to Plains FM, please send the survey link to them too!

To say thank you for your time, you could win a \$100 Prezzy Card. To enter the prize draw, please give us your contact details at the end of the survey. These will not be shared and only used to contact the winner. Entries close on 31 July - so tell us your thoughts now!

\* Required questions

#### **Section 1: How you listen to Plains FM programmes and podcasts**

##### **How often do you listen to Plains FM programmes or podcasts?\***

Less than one time a month

1-4 times a month

1-5 times a week

Almost every day

Other:

##### **How do you listen to Plains FM programmes?\***

*Please tell us all the different ways you listen.*

On the radio (96.9FM)

Live streaming

Podcast from Plains FM website

Podcast from iTunes

Podcast from somewhere else

Other:

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**Do you listen to any programmes or podcasts regularly?\***

Yes  
No

**Section 2 for those who answered “yes” to listening to specific programmes/podcasts regularly:  
Programmes and podcasts that you like to listen to from Plains FM**

*Please tick the box for all the programmes and podcasts you listen to from the list of programmes made at Plains FM and the list of programmes made outside Plains FM below.*

**Which of these programmes made at Plains FM do you listen to?\***

- A Toast to You
- Activate
- African Flava
- Air Abilities Hour
- Alcoholics Anonymous on Air
- Annette's Heart of the Country
- Awesome J-Music
- Band Concert
- Blessed Hope
- BookEnz
- Canterbury Cultures
- Christian Science Sentinel
- CWEA/Community Lectures
- Detox Mansion
- Dialogue
- Dr Carl Bamlet - Modern Caveman
- Earthwise
- Eastern Rising
- Emergence News
- Expanding Horizons
- Fa'atauaina o Aiga
- Faka'amanaiki
- Fiesta Latina
- Find Your Bliss
- Fonofaufautua Leitio
- Food Fit with Dr Nick

Forgotten Favourites  
Foster Wellness  
Foundations  
Future Sessions  
Garden of Sound  
Generate  
Golden Guide  
Grab a Coffee  
Greek Music Moments  
Hagley Culture Chat  
Happy Migrants  
Health and Safety Unplugged  
Hedge Your Bets  
Hohepa on Air  
Hoy Toca Cuento  
In Tune  
Jalsa Fiji Radio  
Japanese Downunder  
Kabayani Radio  
Kalaabam  
Keleti Palyaudvar  
La Previa  
Lawfully Speaking  
Lighthouse of Hope  
Listen! Our Voices Count  
Mabuhay Radio Filipino  
Malthouse Theatre Presents  
Manai Ole Ola  
Medicine Man  
Movietalk  
Namaste Nepal  
Namasthe Kerala  
Sam and Sefa at 4  
Notes from the Underground  
Out of the Glow  
Paris s'eveille  
Polka Radio  
Quaker Focus  
Quiet Minds Mental Health

Samoa Feso'otai'i  
Samoa Tulai  
School for Young Writers  
Scottish Session  
Secrets and Shadows  
Sensing Bros  
Shetland/Orkney Connection  
Sioux's Music Nation  
Skillwise On-air  
Something Millennial  
Sounds Catholic  
Sounds of the Mediterranean  
Speak Up - Korerotia  
Steudaemonia - International Students Living Well  
Talofa Radio  
Te Piringa Kararehe / The Animal Shelter  
The DJ Mack Travel Show  
The Real Deal Music Show  
Time Travellers  
Toranj  
Ua Tusia  
UC Connect  
Voice of Pacific Women  
Women on the Waves  
Word of God  
Other:

**Which of these programmes played on Plains FM but made somewhere else do you listen to?\***

A Kind of Jazz  
Back Porch Blue Grass  
BBC Click  
BBC Health Check  
BBC Overnight  
BBC The Why Factor  
Bluesology  
Calder Prescott's My Kind of Jazz  
Collaborative Voices  
Democracy Now

DW Living Planet  
Eco Living in Action  
Herstory  
Ireland Calling  
Islam in Focus  
Jazz Bros  
Kampai Japan  
Putamayo World Music Hour  
Radio Lothsampa  
Retrospect  
Safe and Sound  
Spaetzle Radio  
Speak Out  
Suzy and Friends  
The Folk Music Hour  
This Way Out  
Utter Football  
WINGS  
Woodsongs  
Other:

#### Why do you listen to these programmes? \*

*Please tick the box for all the different reasons you listen to these programmes and podcasts.*

- It is in my language or a language I want to listen to
- It is made by members of my community or a group I belong to
- I like to hear programmes about Christchurch and Canterbury
- It is entertaining and I enjoy it!
- It is informative and I learn things that I am interested in
- It helps me to think differently and opens my mind to new things
- I can't find this kind of programme in other places
- It is different to what I can hear on commercial radio stations
- I like the music
- I like the interviews
- I like the variety in the show(s) I listen to
- Other:

---

**Section 2: For those who answered “no” to listening to specific programmes/podcasts regularly:**

**Why you listen to Plains FM programmes and podcasts**

Please tick all the different reasons why you listen to Plains FM programmes and podcasts.

**Why do you listen to Plains FM?\***

I can hear my language or languages I want to listen to

It is made by members of our community and is for and about our community

I like to hear programmes that are about my region and city

It is entertaining and I enjoy it!

It is informative and I learn things that I am interested in

It helps me to think differently and opens my mind to new things

I can't find these kinds of programmes in other places

It is different to what I can hear on commercial radio stations

I like the music

I like the interviews

I like that there is a lot of different types of programmes

Other:

**Section 3: Plains FM and our community**

Please answer these questions about what listening to Plains FM programmes and podcasts means to you.

**Many different people live in Christchurch and Canterbury. How well do the programmes from Plains FM represent you and the people in your community?\***

Not at all well      1      2      3      4      5      Extremely well

**Is there anything else you want to say about how well we represent you and your community?**

Answer here:

**How relevant and useful to you are the programmes you listen to from Plains FM?\***

Not at all relevant      1      2      3      4      5      Extremely relevant

**Is there anything else you want to say about how relevant and useful our programmes are?**

Answer here:

**How valuable and important is it to you to have local community programmes available from Plains FM?\***

Of no value      1      2      3      4      5      Extremely valuable

**Is there anything else you want to say about the value and level of importance of having local community programmes available from Plains FM?**

Answer here:

**Overall how well made are the programmes you listen to on Plains FM?\***

Not at all well made      1      2      3      4      5      Extremely well made

**Is there anything else you want to say about the quality of our programmes and how we can improve?**

Answer here:

**Has listening to Plains FM programmes and podcasts helped you to learn more about any of the following?\* Please tick all the statements that are true for you.**

Social issues in our community

Our environment (land, rivers, and sea)

Local politics and civic issues

Other cultures and countries

Disability issues

Mental health issues

Different religions and spiritual beliefs

The arts such as music, literature and theatre

More empathy for and understanding of people who are different from me

How to keep myself happy and healthy

Making better decisions about my life

Nothing significant or important

Other:

**What important differences (or most significant changes) has listening to Plains FM programmes and podcasts made in your life?\***

Answer here:

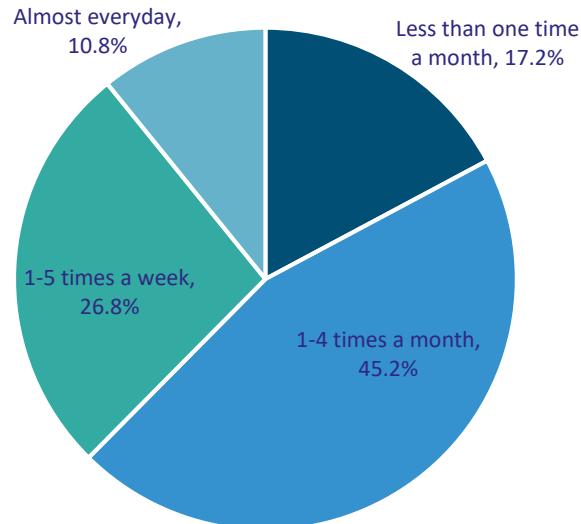
**Is there anything else you would like to say about the programmes and podcasts that you listen to, or about Plains FM in general?**

Answer here:

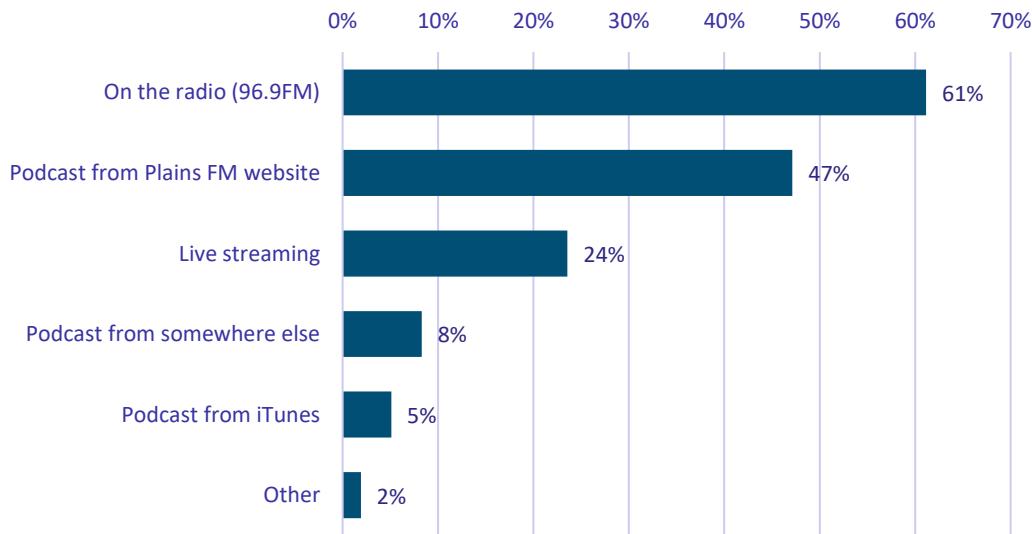
## Plains FM Survey Response Graphs

Note: some graphs allow for more than one response from the 157 total respondents.

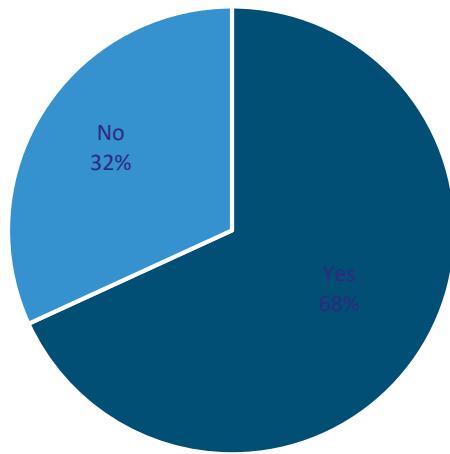
### Frequency of listening to Plains FM



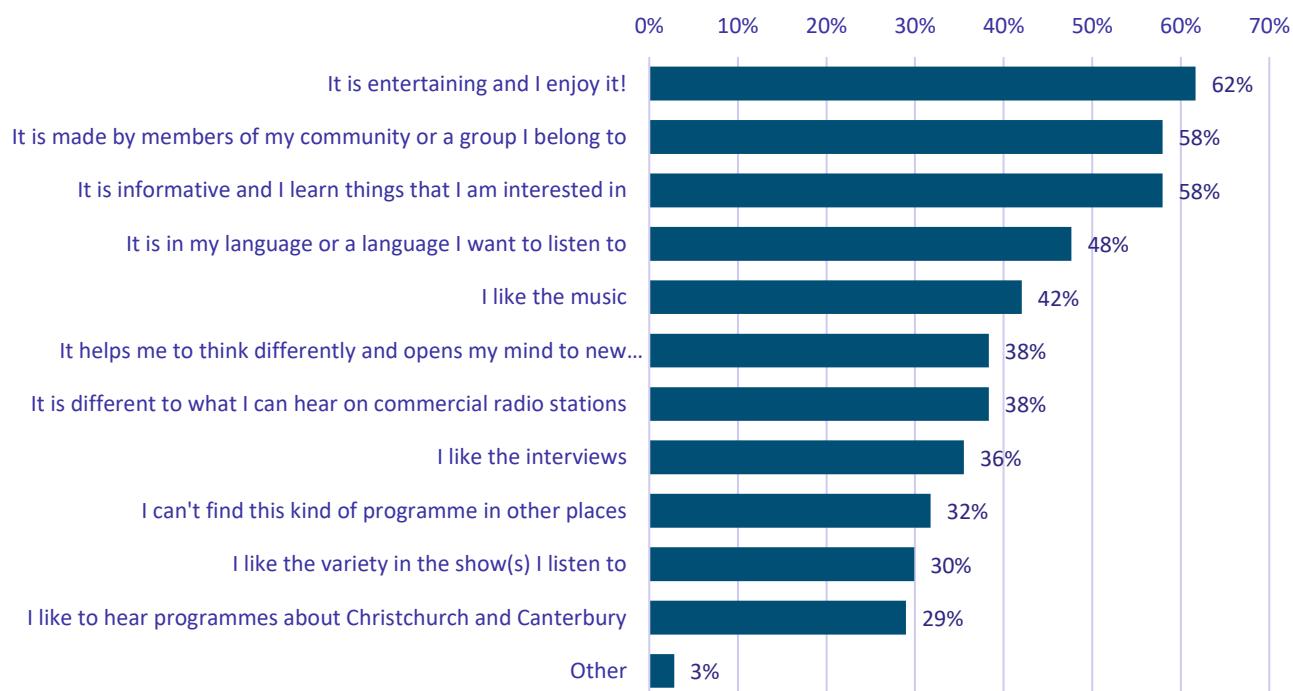
### How people listen to Plains FM



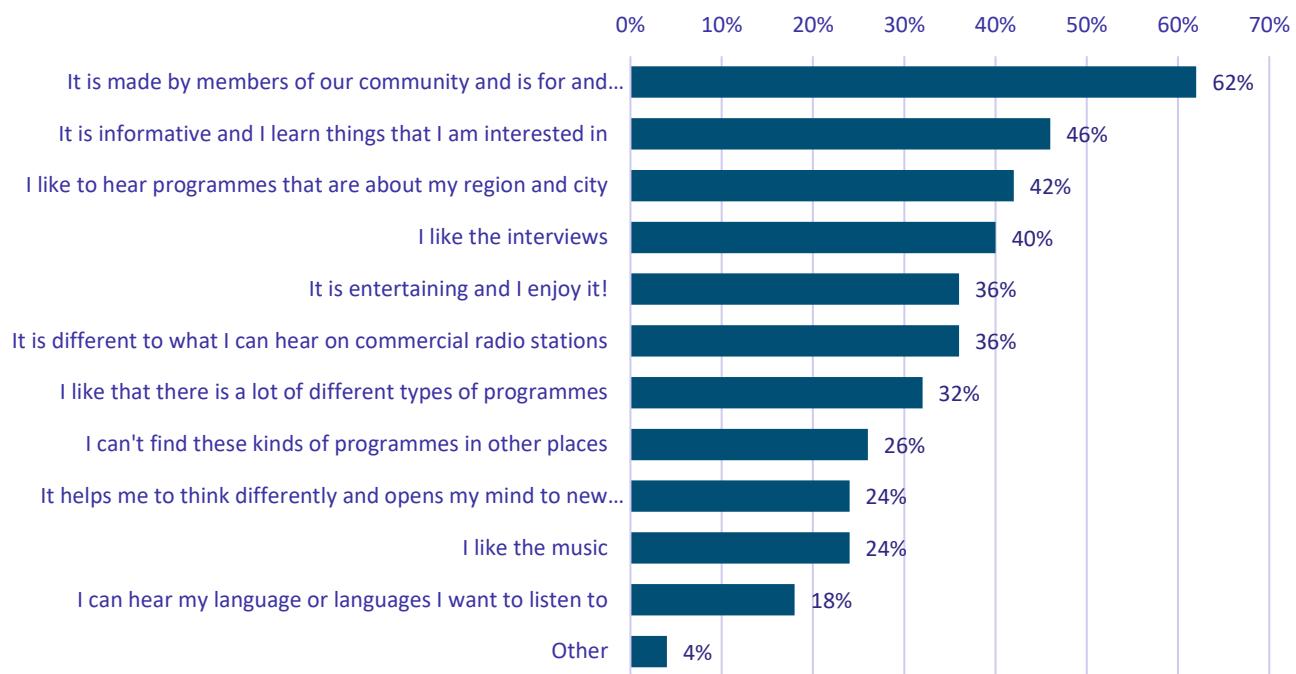
### Listeners to particular programmes or podcasts regularly



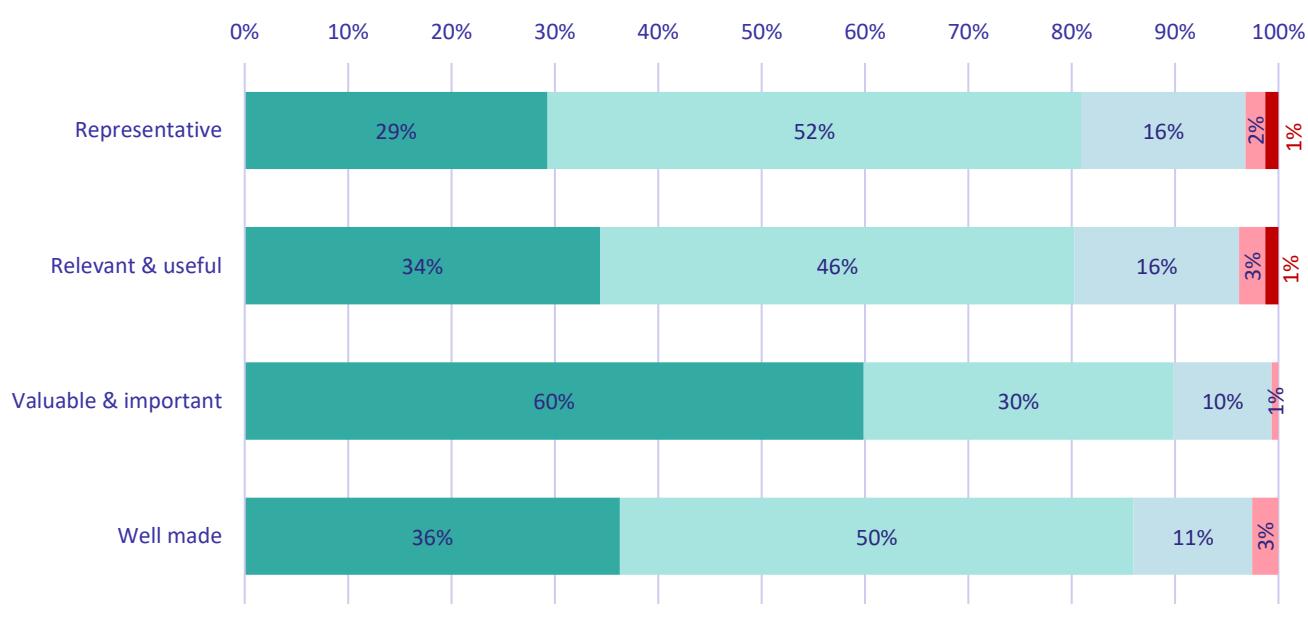
### Why people listen to programmes or podcasts regularly



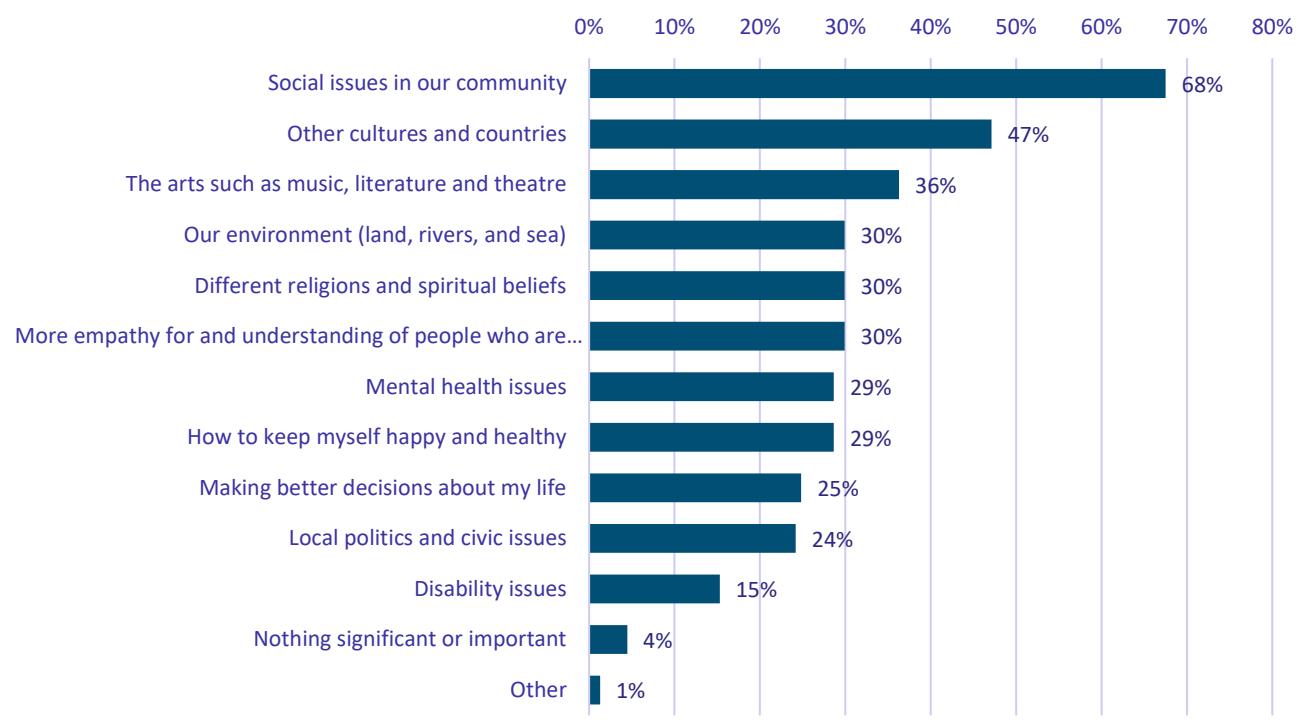
## Why casual listeners tune in to Plains FM



## How well Plains FM content is...



## What Plains FM listeners learnt more about



## Selected Representative Comments from the Plains FM Listener Survey

Informative and useful.

Certainly, much more representative than other forms of media.

I appreciate that you put in a concerted effort to do so - much more than mainstream radio stations the migrant community voice is heard clearly here.

Its gives more ethnic communities to listen to their own motherland languages and information about Good avenue for diversity promotion. Collaboration with communities.

These programmes are very important for people of different languages in this case Spanish & we value that Plains FM came to our festival and helped promote it.

I think the radio needs more publicity.

Thanks Plains FM for the chance to listen on their radio Samoan for our community.

Good platform for different ethnic people.

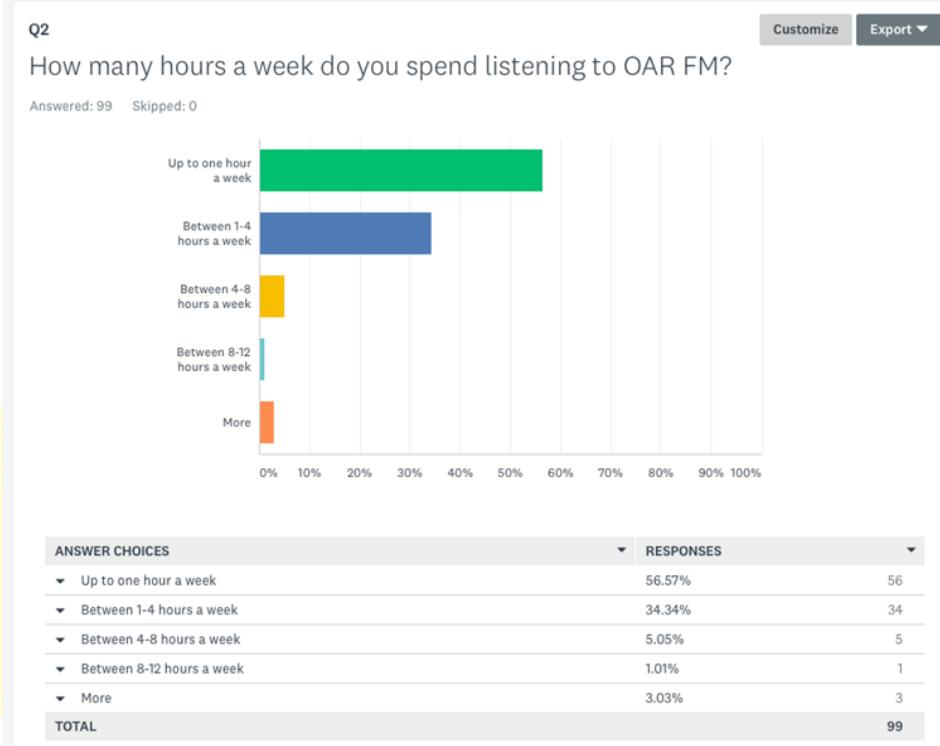
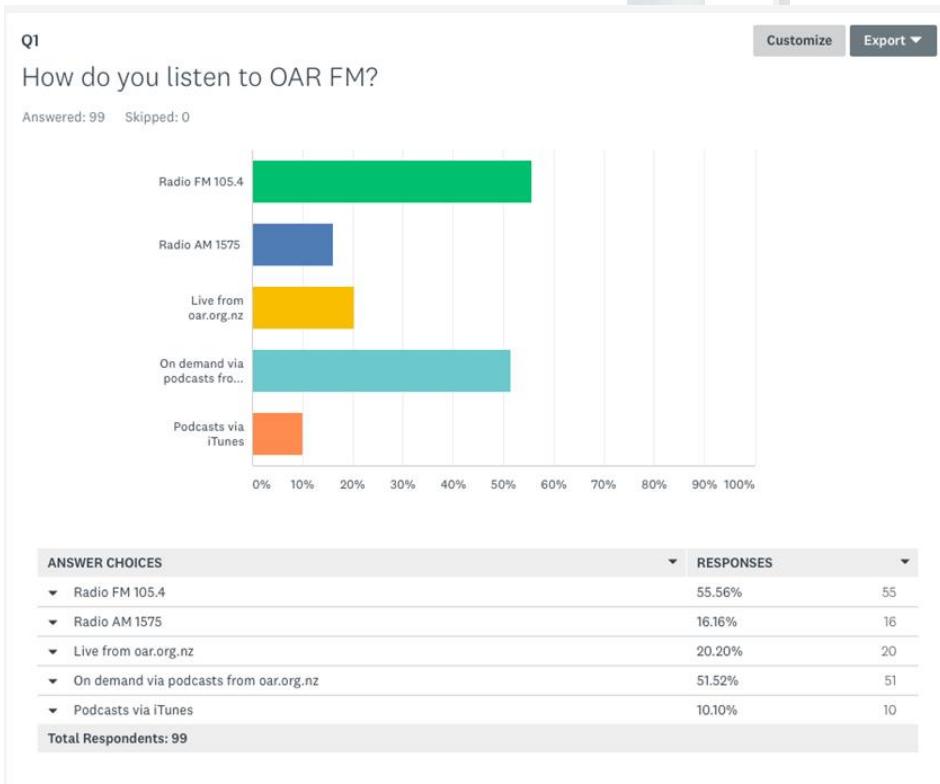
I love the program Hola Latinos is so far the only program in Spanish in Christchurch.

You cover a wide variety of cultures, which reflects the community. No person is only one thing.

You do such good outreach to constantly encourage new communities and individuals to become broadcasters - this is an essential part of why Plains FM is so representative of the community here.

# Appendix E

## Otago Access Radio Listener Survey Data (99 respondents)



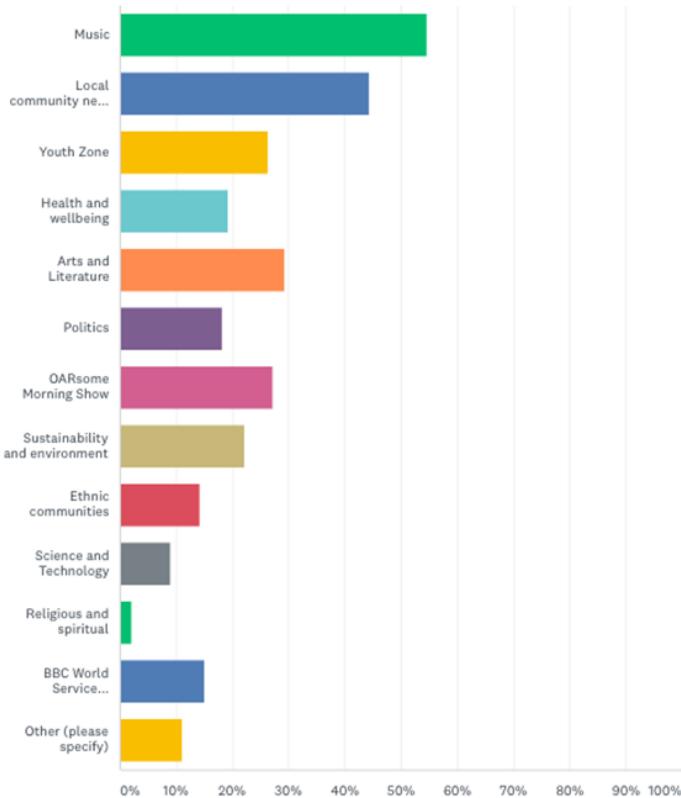
Q3

Customize

Export ▾

### What type(s) of shows do you listen to on OAR FM?

Answered: 99 Skipped: 0



#### ANSWER CHOICES

#### RESPONSES

▼ Music	54.55%	54
▼ Local community news and information	44.44%	44
▼ Youth Zone	26.26%	26
▼ Health and wellbeing	19.19%	19
▼ Arts and Literature	29.29%	29
▼ Politics	18.18%	18
▼ OARsome Morning Show	27.27%	27
▼ Sustainability and environment	22.22%	22
▼ Ethnic communities	14.14%	14
▼ Science and Technology	9.09%	9
▼ Religious and spiritual	2.02%	2
▼ BBC World Service (overnight)	15.15%	15
▼ Other (please specify)	11.11%	11

Total Respondents: 99

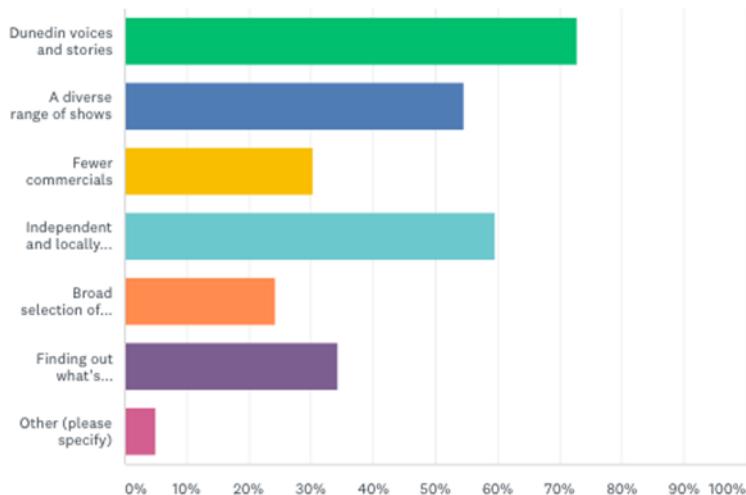
Q4

Customize

Export ▾

### What three things do you value most about OAR FM?

Answered: 99 Skipped: 0



ANSWER CHOICES	RESPONSES
▼ Dunedin voices and stories	72.73% 72
▼ A diverse range of shows	54.55% 54
▼ Fewer commercials	30.30% 30
▼ Independent and locally owned	59.60% 59
▼ Broad selection of music	24.24% 24
▼ Finding out what's happening in Dunedin	34.34% 34
▼ Other (please specify)	Responses 5.05% 5
Total Respondents: 99	

### Selected Representative Comments from the OAR Listener Survey

I value the diversity of programmes. Access radio reflects the true make up of our community and the different cultures in a way that commercial radio can never do.

A valuable resource for local people. A diverse range of listening experiences not often apparent on commercial radio stations. Also gives individuals the opportunity to have experiencing at broadcasting a show. Supports some of the disadvantaged in society and minority groups to have a voice.

I think the programming is fantastic, it's really inclusive and really good to listen to and all types of community voices are heard. I love OAR. I think all the people who volunteer and work there are amazing and a real asset to Dunedin.