SOLVED
The mystery of the missing trophy
You’ve been to these. Now save up for this...

Blackpool
31 March to 2 April 2006
conferences@hbauk.com
Dear Reader,

Our front cover photograph comes courtesy of Sean Dunderdale from Scunthorpe Hospital Radio. Sean recounts that after reading in On Air about what had happened to the Ken Fulstow trophy, he was delighted he could solve the mystery, as it is sitting, proudly, on the display shelf at Scunthorpe Hospital Radio. He was the last person to receive the Award back in 1993, when a decision was taken, he believes because of the introduction at around that time of the BT Hospital Radio Awards, that the the Ken Fulstow Trophy would no longer be awarded and would instead stay at whichever station won the trophy that year. Scunthorpe HR has proudly displayed the trophy for the last twelve years. My sincere thanks to Sean for the information and the photograph.

If you are trying to find out what happened to a former member of your hospital radio station, who has maybe moved on, why not use On Air as a sort of ‘Hospital Radio Reunited? We will be delighted to publish your pleas.

In this issue you will find a Question and Answer session with PPL. Please take the time to read it, you may then begin to understand the situation.

You can also read the results of the survey by the Glasgow Caledonian University on the very positive effects of hospital broadcasting.

But when you’ve read all this, please don’t forget to submit your own station’s report.

Michelle
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Committee Report

ANNUAL GENERAL MEETING
I’m writing this at the beginning of August, having only recently produced the first set of paperwork informing you of the meeting and calling for nominations to become HBA Trustees.

By the time you read it, you will hopefully have received, or be about to receive the final agenda for the meeting, the list of nominations received and a copy of our Annual Report and Accounts. Copies of all the paperwork will also be found on the members’ home page of the website (www.hbauk.com).

The meeting is being held at 2pm on 15th October at the Royal Beach Hotel in Southsea, Portsmouth. I look forward to seeing you there – it’s free to attend, even if you aren’t attending conference but do remember to bring along your ‘Authorised Representative Form’, signed by someone on your station’s committee, to prove that you do legitimately represent your station.

REGIONAL GUIDELINES AND BYLAWS
We are working hard right now to dot all the i’s cross all the t’s on a new set of Regional Guidelines and a corresponding set of Regional Bylaws that, for the first time, will formally create HBA Regions as entities within the national association. We very much hope to be in a position to ask members to ratify these bylaws at the AGM and copies of the bylaws and the guidelines will hopefully be sent out with the other AGM paperwork in mid-September.

by Nigel Dallard, Secretary

Charity Law Update

SCOTLAND
The Charities and Trustee Investment (Scotland) Bill received Royal Assent on 14th July, becoming the Charities and Trustee Investment (Scotland) Act. Scottish Charity Law has not immediately changed, however.

No substantive provisions of the Act were brought into effect on Assent. Instead they will be brought into effect by Statutory Instrument at various times in the future, generally as various necessary Regulations are approved.

The Scottish Executive are currently considering the responses received to their first of their consultations on the detailed secondary legislation required under the new Act, relating to charity accounts. HBA was among around 80 respondents. There we few issues to complain about, as most of the provisions were sensible.

The main change proposed was to allow simplified receipts and payments accounts for all unincorporated charities with an income below £250k p.a. Unfortunately, all incorporated charities would still have to produce accruals accounts.

HBA, along with SCVO, expressed disappointment that charities adopting the new Charitable Incorporated Organisation form were being forced to adopt this more complicated form of accounts. We will await to see what the Scottish Executive conclude.

ENGLAND AND WALES
The House of Lords completed its committee-stage consideration of the Charities Bill just before the summer recess. The next, Report, stage is due on 12th October.

During the committee stage, I wrote to a number of their Lordships with some comments on the detail of the bill. Lord Philips’s secretary telephoned to say that his Lordship thanked me for my comments and thought I’d raised one or two interesting points. Baroness Barker sent a hand-written note, which I found quite amusing as she’d talked in earlier debate about how important electronic communications were to charities today. And most impressive of all was a four-page letter from a Home Office mandarin responding in detail to each of the points I raised with Baroness Scotland of Asthal, the government’s Home Office spokeswoman in the House of Lords. The Home Office apparently agree with some of the points raised and hope to be able to propose some amendments to fix the problems on 12th October. This is quite different to the response I got when I submitted the same comments directly to the Home Office many months ago, when the didn’t even have the courtesy to acknowledge receipt!

NORTHERN IRELAND
There are no obvious signs of progress towards reforming Charity Law in Northern Ireland since the Department for Social Development consultation closed.

They have not published any of the responses received, or made any comment on how they intend to proceed.

PPL
We believe that most of you have now received a licence application from PPL. Following recent correspondence and a meeting with PPL, we understand that for an annual fee of £25+VAT, PPL are prepared to licence the holding of up to 5,000 music tracks on a computer database (up from the original 4000) and that it will cost another £5+VAT per thousand above that figure, up to a maximum of 10,000 tracks.

GRANTS
We allocated £8,000 from the donations we received from PPL to the provision of grants to assist member stations. At the July EC meeting, the terms of reference and modus operandi of a subcommittee to award the grants were agreed. Application forms should be available shortly.

PROGRAMME ADVISER
Also at the July EC meeting, we agreed to create the non-Trustee EC role of ‘Programme Adviser’. Details are in the AGM paperwork sent out in early August and on the members’ home page of the website. If you are interested in the role, please get in touch.
SOUND BROADCASTING EQUIPMENT SHOW
16/17 November 2005 - NEC, Birmingham
10.00am to 6.00pm each day

- Sound technology for radio
- Sound for broadcasting
- Sound for engineers
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For over thirty years the SOUND BROADCASTING EQUIPMENT SHOW® has been supporting the radio industry. It has become the single most important event for radio technology in the UK attracting a wide and varied selection of exhibitors and their products/services, many of whom are not seen at other ‘international’ broadcasting events.

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I’ve been rooting around the loft again in my search for a few more well thumbed back issues of this magazine. This month we take you back to 1986 and the issue for March.

Now one thing On Air has never been noted for is the quality of its covers. Now this isn’t the fault of a whole succession of editors. When every other magazine, free or otherwise, had some top model draping herself over some tasty item of audio equipment, what would On-Air come up with – yet another photo of someone or other handing over a cheque.

At least for the March 1986 edition Editor Roger Manley had found something different with a cover shot from Chichester Hospital Radio of the presentation of a location recording in the form of an LP album to visiting artists Peter Skellern and Peter Stiltjoe of station recordings of their performances.

Quite a revolutionary idea for this time before the rise of the recordable CD when because vinyl disc cutting lathes for producing LP discs were few and far between. Turning your prized recording into a vinyl album was a fairly expensive proposition.

As for the contents, I note that Portsmouth Hospital Television had eventually managed to get on air for the first time with a televised Christmas ward party and a series of feature films. The team behind the service had originally started their hospital broadcasting careers with Portsmouth’s Hospital Radio service before parting company. Very much an engineering led group, they had spent some years building and equipping a studio but unfortunately had never established a regular service.

Lawks Kicks-Off in Presidential Style

Scunthorpe United manager Brian Laws has accepted an invitation to become the new Honorary President of Scunthorpe’s Hospital Radio Station, SHR.

The station started back in the early fifties when John Tock took a tape recorder to a Scunthorpe United game at the then old Showground and recorded the commentary and later played it back to male patients at the old War Memorial Hospital.

Within a few years, a live link meant patients could listen to games as they happened and eventually music request programmes followed. Now the station broadcasts a mix of programmes 24 hours a day from its own purpose built studio and it still includes live coverage of every Iron home game.

SHR’s Sean Dunderdale said, ‘We’re delighted Brian has agreed to take on the role for the coming year. We actually approached him earlier this year, before the Iron was promoted to League One so, for us, it’s a double boost that he’s accepted at such a crucial time for the club.’

Brian Laws said, ‘I’m honoured to accept the invitation as it’s important that Scunthorpe United continues to have strong links with both the hospital radio station and the North Lincolnshire community as a whole.’

SHR’s commentaries have been praised at the highest level in the past. Former England manager, Graham Taylor, singled out the station’s football coverage after his (now) late father Tom Taylor found himself listening during a spell in hospital a few years back. He said at the time it was ‘one of the best commentary he’d ever heard.’

Dennis Rookard looks back at past editions of On-Air

Elsewhere in this issue, a certain Roger Richards was promoting his computerised system for station record library, proudly announcing that any record could be found in two seconds. Roger went on to despatch many copies of his excellent programme to many stations and some it is rumoured still make use of it today.

Mind you I don’t think many will still be using Rogers original 1986 Apricot X computer with its 348k of RAM and what was at that time an enormous 10 meg hard disc.

On another page, under the title of Training Unit, the magazine took a humorous look at the subject of audiotape editing, describing it as LBS or long brown stuff. A flavour of the advice offered can be gained from the following two entries under the sub heading of Recommended Procedures (B) the normal practice is to chop off half a syllable, then fiddle around on your knees look for half an inch of crumpled brown tape laying on a brown carpet. And remember, being light in weight, audiotape tends to float yards from its take off point and will often nest under tables, etc. And (D) the eating of single edged razor blades is not recommended.

Actually, based on experience in the industry, I could add and extra one. At one time I was working in a busy radio news studio where one reporter whose editing skills were fairly basic could be counted on to become so frustrated in his attempts to edit an interview down that he’d rip the tape spool off his machine, to sling it at the wall, much to the enjoyment of his colleagues.

Finally, I note that Rob Rush of the now long gone Radio St Andrews in Bromley by Bow, reported that a Mr David Amess had been with his station for short time but his microphone voice had been felt not to be suitable. David must have taken the hint as he soon joined a political party and ended up as a Member of Parliament. But at least for some time he represented our interests in Parliament. And still does for that matter.

Incidentally, although now long gone, the location of the old St Andrews in East London reminds me that along with the care that it offered, proud mums could also claim that their offspring were true Cockneys by virtue of being born officially within the sound of the nearby bells of Bow Church.

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CATCHING THEM YOUNG!

Baby Benjamin Liff, parents Mike and Jackie Liff and Jackie’s parents, Les and Shirley Sackwild

Presenters at a radio station in Stanmore have recruited their youngest volunteer yet – and he’s not even out of nappies! Benjamin Harry Liff, born 1st July, has been nicknamed the ‘Brockley Grandbaby’, as he is the son of members who met at the station and then married, in exactly the same way as the mother’s parents did, thirty years earlier.

As a result, Baby’s Got Blue Eyes by Elton John, Baby Boy by Big Brovaz, I’m Your Baby Tonight by Whitney Houston and You’re My Baby by Barry White, are just some of the songs that have been played on Radio Brockley, the popular station at the Royal National Orthopaedic Hospital in Stanmore, Middlesex.

Trustee Daniel Gee says that being at Radio Brockley is like being part of a family, except you can forget about the other volunteers when you go home! He says, ‘In the last five years alone, six pairs of members have got together at the station and then married, after meeting as volunteers – but I’m not sure what it is about the place that makes people fall in love!’

The baby’s parents are just one of these couples: Mike and Jackie Liff from Borehamwood, met as radio station members. Mike, an IT consultant and Jackie, a school teacher, got together in the same way as Jackie’s parents did three decades earlier. Daniel Gee says, ‘It’s for this reason we always call Jackie the Brockley Baby.’

Married in August 2001, on 1st July, Jackie gave birth to a healthy baby boy, Benjamin. Baby’s father, Mike, explains that his parents-in-law met at the charity whilst volunteers in the 1970s, in the same way that he met their daughter and subsequently married her. So it is very much a family thing! Jackie gave birth at Edgware Hospital’s birthing centre to Baby Liff who weighed in at a whopping 8lbs 6oz. Mum, Jackie, 25, adds that Ben is the spitting image of his dad, from his blond hair to his chubby cheeks and double chin!

Grandma and Grandpa, Shirley and Les Sackwild, from Edgware, are thrilled at their first grandchild, although Grandma Shirley suggests she and Les aren’t old enough to be grandparents. She also points out that her family has now set a precedent for other long-serving members at Radio Brockley!

Mike and Jackie were married in Stanmore in August 2001 and wedding guests at the party included over thirty current and former members of Radio Brockley.

Next year (October 2006) Radio Brockley will be celebrating forty years of broadcasting: the station is London’s longest running hospital station. The Royal National Orthopaedic Hospital, an international centre of excellence, is soon to undergo a £150 million facelift and Radio Brockley has been promised new studios in the brand new hospital.

Radio Brockley membership includes former hospital patients, people who want to get into professional radio and those just looking for a hobby and to do some great work. Members have included Pat Sharp (Galaxy), Gema Enseñat (Capital Disney), Alan Joyce (LBC), Peter Young (Smooth FM), Jon Kaye (Spectrum) and Toby Friedner (BBC Three Counties).

RADIO FOX ROCKS AROUND THE CLOCK

We’ve finally done it! After loads of fundraising and planning Radio Fox, which serves Leicester’s Royal Infirmary and Glenfield Hospitals, is broadcasting 24 hours a day, seven days a week.

The official re-launch as a 24 hour a day station took place on our 17th birthday on 23rd April. To mark the occasion, we introduced our first new jingles package for several years and broadcast six hours of separate programming for each hospital. There were plenty of extra competitions for listeners to take part in and over 150 requests were played during the day – a station record.

In the weeks prior to our re-launch, myself and a number of other members spent many hours loading up our computer with songs. We’ve aimed to include something for everyone although the music does change depending on the the time of day. During the daytime there is a mix of all time classics, patients favourites and the odd current song while overnight the mix is more mellow and eclectic.

All the hard work has paid off because since we went 24 hours the number of calls we receive for requests has increased and we have had a number of compliments for the style and variety of music we are playing.

It’s still strange though to come in during the day and hear Radio Fox going out instead of a sustaining service! During the next couple of months all the daytime shows will be ‘as live’ and our information points, which are short pieces promoting services available to patients, will be introduced. We have also joined forces with the Royal Infirmary Chaplaincy team who have agreed to record a series of Thoughts For The Day.

Radio Fox has really benefited from installing a play-out system and we hope our listeners have enjoyed having their own station on air round the clock.

RADIO RIVERSIDE – THE HUNT IS ON

Riverside Radio, Charing Cross Hospital’s very own radio station, is fast approaching its 30th birthday. The first broadcast, which took place on Saturday, 21 July 1976, came live from an old laundry room complete with aluminium sink and sink dryer.

Thankfully things have moved on since then and we now have a fully equipped radio studio situated on the ground floor at Charing Cross Hospital.

As part of our 30th year birthday celebrations, Riverside Radio will be broadcasting a series of special packages about the history of the radio station and we’re on the hunt for the early pioneers of the station and for past volunteers and patients who can tell us about their experiences and involvement with Riverside Radio during its lifetime.

If you’ve got an interesting story to tell about your involvement with the station and are happy for it to be broadcast, please contact Dawn Cooper via e-mail at publicity@riversideradio.org.uk
ON YOUR BIKE

Six Hospital Radio Chelmsford members got on their bikes for a sponsored bicycle ride from St John’s Hospital, Chelmsford to Broomfield Hospital and return back to St John’s Hospital.

Sam Jenkins-Holmes, Fundraising Officer for Hospital Radio Chelmsford, announced plans for the sponsored bicycle ride. The purpose of the ride was to raise money and awareness for the personalised radio service for patients in Mid Essex Hospitals. Sam said, ‘We broadcast from St John’s to Broomfield so we thought if we are doing a sponsored bike ride, we should start at the hospital we broadcast from and cycle to the main hospital we broadcast to’. The event took place on August 14th and Sam took part as one of six members hoping to raise money, always needed to run a registered charity run entirely by volunteers.

While Matt Wade broadcast live between 11am-1pm there were phone-in reports and updates throughout his show giving the listener a chance to soak up the atmosphere of this cycling experience.

Adam Ravenscroft, Vice Chairman, said he hoped that awareness would come on two fronts, in that it would promote HR Chelmsford in the public eye as a radio station broadcasting to three Hospitals, St. John’s, Broomfield and St. Peter’s in Maldon and it may encourage members of the public to become volunteers themselves.

NIGHT NETWORK

Hospital radio Chelmsford is to launch a new ‘NIGHT NETWORK’ broadcasting seven days a week from 11pm-5am.

The network will include news bulletins at 11pm and 5am and Meditainment relaxation exercises at the start of each hour followed by relaxing music from a variety of artists including New World Music’s catalogue of music. The programme is designed to alleviate worry for the patients if they wake in the middle of the night.

Patients will also be able to buy the exercises featured via the HRC website. The Hospital’s physiotherapy unit will also be involved in producing some output.

Mark Grantham, Chairman of HRC said, ‘This great new concept is the brainchild of David Bullock, Chairman of Mid Essex Hospital Services NHS Trust and we thought it would be a good addition to the exclusive personalised radio service we already provide to patients in Mid Essex Hospitals’.

TWENTY YEARS OF BROADCASTING

Darlington Hospital Radio (Radio Skerne) proudly celebrated 20 years as the resident broadcasting station at Darlington Memorial Hospital. To mark this special occasion, the charity invited guests from around the North East to come and celebrate with the volunteers at the station.

The event took place on Saturday 21st May inside of ‘Entrance B’ of Darlington Memorial Hospital at 2pm. Members of the station were on-hand to speak to guests and there was an opportunity for visitors to have a look around Radio Skerne’s studios.

Frank Benson, chairman, says, ‘Over the past 20 years Radio Skerne has received generous donations of money, help, assistance and support from various groups and people in the North East. This event allowed the public to see what goes on behind the scenes and they also had the opportunity to find out more about what we do.

Patients at Darlington Memorial Hospital also had the opportunity to listen to a special show with requests being collected, phoned down to the studio and their song being played within minutes of it being asked for.

Listeners also had the chance to listen to a speech by the Chairman, Frank Benson. Frank thanked all of the guests who attended and to listeners who had used the services of Darlington Hospital Radio over the past twenty years.

Supporters of the station may not have been a patient and listened to the station but they still believed in the principles of hospital radio. Guests were therefore, played a segment of a show that had been broadcast the previous week to give them an idea of how different and more personal hospital radio is, when compared to local or national radio stations. A special note of thanks had to go to the hospital management and staff of Darlington Memorial Hospital, for supporting the station over the last two decades. The catering staff in the hospital were also thanked for the cake they provided and refreshments that were made available.

Frank added his thanks to everyone who had been involved with the station over the past 20 years and he was sure that the station would continue to go from strength to strength.

Darlington Hospital Radio was founded in January 1984 with help from the Hospital League of Friends and Darlington’s Lions Club. After a year of intensive fundraising, the station broadcast its first show from a temporary studio in the basement to the patients of Darlington Memorial Hospital on January 19, 1985.

The station stayed in their so-called temporary studio for a further seven years, until talks with the hospital management found a new location on the ground floor next to the Memorial’s Entrance B.

At a cost of £20,000, the station made the move to the current location and the new complex was opened by the then Mayor of Darlington, Councillor David Lynette and Bill Steel of Tyne Tees Television.

In May 1998, the station opened a new studio – the ‘Ivy Nixon Studio’, named after a prominent and much respected member of Radio Skerne – Ivy Nixon.

The aims and objectives of Radio Skerne have remained the same over the years: To try to alleviate the feeling of loneliness and isolation, often associated with a stay in hospital, by providing an interactive link between patients and the wider community through music, information and a friendly voice.
Countrywide ... News from the Stations

TRURO HOSPITAL RADIO CELEBRATES 25 YEARS

Truro Hospital Radio has celebrated its 25th anniversary of broadcasting to patients of the Royal Cornwall Hospital.

On July 2nd, a special 12 hour Live Broadcast was hosted, not by the station’s usual volunteers but by a host of familiar faces and voices from the world of local radio and television.

Those professionals, which included Justin Leigh from BBC South West’s Spotlight and David White from BBC Radio Cornwall, broadcast to the patients on the day and also played scores of requests.

Sixty invited guests were at the celebration, which was held at the Knowledge Spa facility at the Royal Cornwall Hospital. Supporters of the charity were present, which included Angela Alderman, Chair of the Royal Cornwall’s Hospital Trust and Sheila Johns of the Regional Committee of the Co-operative Wholesale Society.

Representatives of the Lion’s Club of Truro, supporters of the radio station since its conception in 1980, were also present at the party which lasted throughout the afternoon.

Presenting on the day were other well known radio voices such as Duncan Warren (BBC Radio Cornwall), Chris Batchelor (South Hams Radio), Nick Beer, Tim Ley (Ivel FM) and Jane Frigens (ex BBC Radio Cornwall).

Truro Hospital Radio’s Chairman, Mark Sanders said of the day, ‘It was fantastic that these celebrities, who all started in Hospital Radio, remembered their roots and gave up their time for free to contribute to our special broadcast. The anniversary celebrations were certainly a memorable occasion for Truro Hospital Radio’s members and the patients of the Royal Cornwall Hospital.’

Although THR has been broadcasting for 25 years, a Hospital Radio service in Truro dates back to the

1960’s under the form of Patients Record Request Programme and the success of the Radio Station throughout the years has been due to the dedication of the charity’s volunteers.

RADIO WARENFORD UPDATE

Radio Warneford has had a busy year so far with over a dozen new recruits and tremendous support from local charities.

March 25th saw a visit from twenty Harbury Beavers as part of their Community Awareness project. They received a tour of the studios including our vinyl record collection in the library which, in the age of CDs and iPods, they found quite interesting if not somehow confusing as to how it all works! They also recorded a ‘get well’ message for the patients and went home happy and full of Easter Eggs.

April 2nd to April 10th was Hospital Broadcasting Week. On Friday 8th April, Radio Warneford held an Open Evening and invited local charities who support us to come and have a look around the studio and learn a little about us.

With the studio looking quite slick and juice and water on offer, the first to arrive were Richard and Mary Ashley from the Rotary Club, Warwick. They very much want us to go and present a talk on the history of our organisation to their members, which we are doing so later this year.

They were closely followed by Roy Joiner, Chairman and Miriam Relins, a member of the Warwick Hospital’s League of Friends. It was particularly poignant that Roy came along to support us as only several hours earlier the League of Friends office been broken into and their computers stolen. We, of course, offered our sympathy and help in any way we could. Before leaving, Roy asked if there was anything specific we needed as they could help at the moment. We discussed the possibility of them funding a new, much needed, colour printer/scanner/copier for the office computer – and sure enough that’s what we now have sitting in our studio offices!

Then came Carol Jevons and Christina Clifford from the Kenilworth Soroptomists, seemed very impressed with our service and studios. They wish us to invite them along for an interview so they can talk about their organisation, for which we will receive a small donation. Paul Brown joined us from the Warwick Lions and offered us a free stall at this year’s Warwick Carnival.

Lastly, Richard Ashley and Brian Heiber from the Warwick Round Table came by. Brian later helped us by supplying a refurbished computer, keyboard and screen to go with our new printer.

We took all our visitors into Studio Two to talk about our service and show them the technical side, we then showed them the library. As well as discussing how we go about things, we talked at length about what we need to keep us financially afloat. We also told all our visitors that one of the reasons for the Open Evening was to invite them to work more closely with us and keep us regularly informed about what they are doing, events etc., so that we can broadcast the information to patients.

Everyone went away with Radio Warneford literature and the famed Radio Warneford mug and all felt it was a worthwhile evening. On top of this we had substantial newspaper coverage in the Warwick Gazette, Observer and the Leamington Courier and, as a result of this, we had contact from three potential new members! This is definitely an event we should perhaps hold during each National Hospital Broadcasting Week.
Countrywide ... News from the Stations

PEDAL POWER AT BASINGSTOKE

Hospital Radio Basingstoke cycled the length of the country ... without even leaving Basingstoke!

Using a pair of static exercise bikes provided by the Sports Centre, presenters from the award-winning station cycled 665 miles over three days – equivalent to the distance from Basingstoke to Britain’s most northerly hospital radio station, Radio Remedy at Caithness General Hospital. They were hoping to raise over £500 in sponsorship and donations in the process.

In May, we finally went onto the new Premier Patient Entertainment System meaning that after thirty odd years we can now be listened to in glorious, digital stereo. We are now working with them to upload some of our website pages onto the system so the patients are more informed.

In June, we introduced our Featured Artist section to accompany our CD of the Month. This is in an effort to show both the patients and members the wonders of our huge record library, which just about covers every genre of music. We started off with Blues King, Robert Johnson. All members and teams will have a choice to nominate further Featured Artists.

Saturday, July 25th, was the big night of the year for Radio Warneford: our Annual Awards and Quiz Night at the Kenilworth Cricket Club. It’s the social event of the year and we had over ninety people present. We presented over thirty awards to our members covering broadcasting, production, long service and best newcomer categories. We were delighted to welcome June Snowden, President of the Hospital Broadcasting Association, and Councillor Leahey, Deputy Mayor of Leamington Spa, to present the awards. This year’s winner of the Graeme Meanley Challenge Shield for the Quiz was a team from Warwick Hospital’s Medical Records Department.

Our next event is our Grand Raffle Draw at the Leamington Farmers Market on August 27th. If you have ever thought of doing either hospital radio or volunteer work, why not come and see us in action! Looking forward to seeing you there.

Ley Bricknell
Production Manager

Fundraising efforts and donations to stay on air. The continued support of the local community is essential to the station’s future plans.

HRB Chairman Dave Leonard explains why, ‘Hospital Radio Basingstoke is a registered charity. We rely entirely on the generosity of the public and local businesses to keep us running. Without your help, we can’t afford to keep up our work. It’s as simple as that.’

Steve Combes, Chief Executive of the Sports Centre, was keen to get involved in the sponsored cycle ride as soon as HRB came to him with the proposal. Also a charity, they understood the challenges that an organisation such as Hospital Radio Basingstoke faces. ‘That’s why they were delighted to help in their fundraising efforts by hosting the event.

The money that HRB raises during the event was to help to finance an ambitious relocation plan. HR Basingstoke are hoping to move to bigger and better studios inside the North Hampshire Hospital in the not too distant future. It’s a massive project – possibly the most exciting challenge ever taken on – and it will require a huge investment of energy, time and money.

The Sports Centre in Basingstoke’s Festival Place shopping centre was one of the first to be built in the UK, opening in 1970 and is owned and managed by the Sports Trust, a registered charity. It is one of the largest and busiest in the south of England, with over half a million visits recorded each year. The aim of the Trust is to provide leisure and recreational opportunities for the local community and a comprehensive range of activities takes place throughout the week for all age ranges and abilities.

An extensive community support programme is provided by the Trust, and includes the award winning Cardio Rehabilitation classes and GP Referral programme, sponsorship of local athletes with coaching and training support, special sessions for over 50s and concessions for old and young people.

Please send in your reports by 16th October for inclusion in the next on air
‘How Tickled I Am’

What were you doing on Sunday June 12th at 2.10am? Chances are you were asleep. But Steve and Mel Mullane weren’t, they were sitting in a dressing room interviewing the legendary comedian Mr. Ken Dodd.

If you haven’t been lucky enough to see a Ken Dodd Happiness Show, you have missed a treat. It would be impertinent to mention the great man’s age but when he started working, rationing was still in force. Yet, he has the energy and life force of a man half his age.

Enter the theatre at 7.30 for a Ken Dodd Show and you will not leave until the wee small hours of the next morning. The show itself lasts over five hours and the management put up notices saying that owing to the individual nature of Ken Dodd’s shows, the theatre is unable to give a finishing time and apologise for any inconvenience that this may cause. Yet nobody seems to mind – Ken himself asks the audience if they ‘give in’ and they reply with a resounding ‘No’. Taxis queue up hopefully outside from 10.30 onwards and individuals shuffle out when it gets too long for the babysitter to stay or the last bus is about to go.

Ken Dodd is unique. He is also a comic genius. He collects jokes and has a gift for finding the humour in everyday situations. Old people, sex, men’s legs and foreigners are all fair game. He is highly intelligent and able to offer an opinion on any subject. He clearly has a deep love for what he does – he woos the audience, he sings to them, builds them up, reduces them to helplessness with laughter and to tears when he finishes the show with ‘Absent Friends’.

Meeting Ken Dodd was a privilege and an honour. It almost happened by accident – I wrote to Ken thanking him for the autograph that he had given us and asking him if he would like the programme we had of a show he did at the Palladium in the 1960s to add to his archive. As a p.s. at the bottom I asked him if he would grant us an interview if he was in the south again. To my surprise and delight, he not only wrote back but offered us an interview after the show in Southsea.

We spent 20 minutes in the sanctuary of his dressing room, Steve and Ken huddled over the microphone of the minidisk player. At 2.30am we shook hands and departed for Southampton.

We are very lucky to have met one of the greatest living comedic talents – Ken says that the other great comics have died and left him to turn out the lights. How right he is.

‘Hello Lady’

The first time I saw her, I noticed her fair curly hair and big brown expressive eyes and she smiled at me when I asked her if she would like to have a piece of music played on her bedside radio during the Wednesday evening children’s request programme.

Her first question as with many other children in hospital was, “What radio, where is it?” There followed a demonstration on where the radio was, and how to find the hospital radio programmes, gently explaining that we are there 24 hours a day, so the volume control must be turned off when not listening and the children’s programme was on Wednesday evenings from 6 o’clock to 7.45pm and she could have her own choice of music played and have her name read out so all the other children in hospital would know who chose it. Also she would be able to hear music chosen by other children from the other wards. The choice was made, properly noted and I went on my way around the other wards.

Seeing so many sick children in hospital it seldom means any one particular child stays in your mind, except this little girl did.

When the next week we met in the corner of the ward, she was pushing herself along on a small bicycle, and, I thought, still looking very healthy. A big smile and, ‘Hello Lady’ was the greeting. I asked again if she would like some music played on her bedside radio and this time the answer was, ‘Yes please’ and she watched me very closely as I wrote down her request, making sure I spelt her name correctly.

This was the start of a long running exercise. Each week I asked the same question, got the same answer, ‘Yes please’ but the choice of music changed and some weeks I was a little surprised at her choice but always managed to give her what she wanted.

Week three she started her treatment and she went from the happy little fair curly headed girl to no hair, big brown eyes in a pale face and then some weeks could not even wake herself up enough to choose her tune, so I chose for her, with her parents help.

Then recovery set in and the smile was back, a little shaky but it was there. The faint signs of hair growth, a little colour in the cheeks, and somehow the eyes didn’t look quite so huge in that little face.

Week after week I saw her improve, she was beginning to go to the playroom and that’s where I had my biggest surprise.

One week, after I had done all the rooms and I was on my way out of the wards, this little girl called out from the playroom, ‘Hey Lady, you haven’t got my choice this week!’ I told her I thought she had gone home for a day release but she replied she was going home at the weekend for good, she was better now.

I wrote down her choice of music, I wished her and her parents all the best for the future and went on my way so pleased that this little girl had made a good recovery and also that hospital radio had helped a little way towards this, because her mother said how much having her choice of music played had really helped when she was too poorly to go and play.

Yvonne Lowe
The Wednesday Children’s Requests Programme Presenter
Who is PPL?

PPL is a music industry organisation collecting and distributing airplay and public performance royalties in the UK on behalf of over 3,000 record labels and 30,000 performers.

HBA members might be wondering what has PPL got to with them. Simply put, any hospital radio station that broadcasts sound recordings (records, tapes, CDs etc) needs to obtain two separate licences: One from PPL and one from MCPS/PRS.

MCPS/PRS licence and administer the rights of music publishers and the composers of songs. If you are broadcasting a song that is in copyright, you will need an MCPS/PRS licence for the ‘performance’ of that song. The monies collected are then accounted back to the writers and publishers of the song. In conjunction with this licence you will also require a PPL licence that will be issued on behalf of the artists actually performing the song and the record company that made it.

The difference is perhaps best illustrated when the writer is different from the artist. For example, if you were to broadcast the Jimi Hendrix recording of All Along the Watchtower, which was written by Bob Dylan, then you would require the following licences:

- MCPS/PRS For the broadcast of Bob Dylan’s song. Monies from this licence will be accounted to Bob Dylan and also to the publisher of his song in the UK.
- PPL For the broadcast of the Jimi Hendrix recording of the song. Monies from this licence will be accounted back to the estate of Jimi Hendrix (as well as to the other musicians featured on the recording) and also to the record company that owns the recording in the UK.

Even if the writer and artist are one and the same, the rights contained within the song itself and the recording of the song remain separate, so you will still require each type of licence. In the same way that PPL negotiates and issues ‘blanket’ radio licences on behalf of virtually all the record companies and performers, MCPS / PRS are able to do the same on behalf of virtually all music publishers and song writers.

Over recent months, PPL and the HBA have negotiated for the first time a licence that will cover all hospital radio stations for their broadcast output.

by Adam Baxter

Adam Baxter has been Head of Broadcasting at PPL/VPL since September 2004. Prior to that he negotiated the music collecting society licences on behalf of the BBC.

Below we have attempted to answer some of the range of questions that have been coming from HBA members about the new licence.

(Editors’ note: PRS current position is that they chose not to charge royalties for music provided via hardwire systems for the benefit of patients in hospitals.)

After years of offering a waiver to those stations broadcasting on wired, closed systems, why did PPL decide that they should license hospital radio stations?

PPL has never offered a waiver of its rights in respect of hardwire systems, but merely not enforced its rights. PPL felt that it is now right to licence such hospital radio stations for several reasons:

(a) Hospital radio stations should be put on a proper business footing as befits their status.

(b) It would be unfair to other users who are licensed by PPL to pay licence fees whilst hardwire broadcasters did not just because they are broadcasting by different technology.

If a station has not been contacted by PPL regarding a licence, what should they do?

Please contact Chantal Daniel in the PPL Finance Team on 020 7534 2047 who will be able to issue the hospital radio station with a licence.

Is there any change in the licensing for those stations on low power AM (LPAM) or FM (LPFM)?

No. The fees remain at the same level as before.

Some stations broadcast on LPAM or LPFM but also use hardwire systems. Does the LPAM/LP FM licence include the ability to broadcast via hardwire?

Yes. The fees for LPAM/LP FM also include hardwire simultaneous unaltered retransmissions by the same station.

What about stations using induction loop systems?

Induction loop transmissions are treated the same way as hardwire transmissions, so a station licensed for hardwire or LPAM/LP FM transmissions will also be covered for induction loop transmission.

But there is no mention of induction loop in the licence?

This was an oversight in drafting. Induction loops are covered by the licence.

Who is the licensee? Is it the station or an individual?

A responsible individual should sign the licence on behalf of the radio station, although in practical terms PPL is licensing the station.

Some stations service several hospitals, while most of the time they broadcast the same output to them all, from time to time they split the
PPL and Hospital Broadcasting

broadcast so that each hospital gets its own request show. Does this mean that they need more than one licence?

In general, if hospital radio stations provide separate channels, each channel will require a separate licence. Obviously some stations will operate split channels for longer periods than others. We will consider each case individually, if in doubt, please contact Tony Clark in the PPL Rights Negotiation Team on 020 7534 1229.

Does the licence allow us to broadcast via the patient power system as well as the traditional wired system?

Yes. Some stations use a variety of methods to transfer their signal to additional hospitals or to those wards which are a little more remote and not served by wiring ducts. These systems are all designed so that they are not open to public listening but are point to point signal transmission to the remote site where a wired system is then used to distribute the sound to the patients. Am I correct in thinking that the use of telecom wiring, FM link frequencies and hospital intranet systems to convey the signal is permitted within the terms of the £100 licence?

Yes. As long as the technical point-to-point transmission is not receivable by the general public, the hardwire licence will cover this form of transmission.

Does the licence permit a station to broadcast to speakers in the wards, clinics and waiting rooms within the hospital?

The licence allows you to broadcast to these areas, however a separate PPL public performance licence will be needed if a hospital radio station broadcast is being played over a public address system or speaker system in public areas within the hospital. It may well be that the hospital that the station is broadcasting to will have its own PPL Public Performance Licence. If not, please contact Fran Burnford in the PPL Public Performance Licensing Team on 020 7534 1148.

If a station operates an outside broadcast at a fete or other event, do they need an additional licence?

Yes. You can relay the sound back to the hospital then broadcast it, however, once again a PPL public performance licence would be required to transmit the sound to the event audience via tannoy or any other public address system. If you require such a licence, please contact Fran Burnford in the PPL Public Performance Licensing Team on 020 7534 1148.

What about those stations who might want to broadcast on the internet or via a digital multiplex?

The licences being issued to HBA members for their LPAM/LPFM or hardwire services do not cover Hospital radio stations if they broadcast their output on the internet or on digital multiplexes (whether digital terrestrial (i.e. DAB), digital cable, or digital satellite). If a station is considering broadcasting on any of these other platforms please contact Matt McAleer in the PPL Rights Negotiation Team on 020 7534 1205.

What happens if I want to broadcast live performances by bands?

Many presenters use a particular tune to introduce their programme – is this permitted?

This is a signature tune and would not be permitted under the licence. Direct permission would be required from the relevant record label.

What about those stations who wish to make trailers along the lines of ‘Coming up in the next hour…’ or ‘Hospital Radio Anytown sounds like this …’ followed by brief excerpts of typical songs. Is this permitted?

Trailers such as these are acceptable, but if stations want to use PPL repertoire as jingles, station idents or signature tunes, they must approach the relevant record label for permission first.

What about altering a recording by editing out obscenities?

Such editing, to comply with any regulatory guidelines, would be permitted.

Does the licence allow us to record live performances by bands?

Yes. As long as the technical point-to-point transmission is not receivable by the general public, the hardwire licence will cover this form of transmission. Direct permission would be required from the relevant record label.

Some CDs now come encrypted to the point where they cannot be played on a professional CD player or ripped to a database. The licence prevents us over-riding the encryption. How can we resolve this issue?

This is not an issue under the control of PPL but a matter for the relevant record labels. If stations have concerns in this area they should approach the relevant record labels direct.

The licence seems to suggest that presenters cannot announce that a particular song is coming up in the next hour or advertise particular music that will be featured. Why is that?

Stations may flag what songs are coming up in a show or in a given hour but must not give prior announcement as to the exact time when particular songs are being broadcast. This is to prevent unauthorised copying of specific tracks by listeners to the service.

Radio Award entries.

The licence states that stations must not mix, remix, edit, change or otherwise manipulate the sounds of any sound recording. Stations might wish to make trailers along the lines of ‘Coming up in the next hour…’ or ‘Hospital Radio Anytown sounds like this …’ followed by brief excerpts of typical songs. Is this permitted?
PPL and Hospital Broadcasting

But often a patient will ask for their request to be played around a particular time – do we have to stop doing that?

This is permissible as long as the hospital radio station does not indicate the exact time when a track is to be played.

The licence states that with advance notice, stations must provide PPL with full details of the music used during a specific month. This is a particularly onerous task for a voluntary service, particularly for those stations that do not log their output. Is this likely to be a regular requirement?

No. It is highly unlikely that PPL will require any usage reporting from hospital radio stations.

So if it was necessary to licence hospital stations, why is there an additional cost for dubbing music to a database?

The 'dubbing' or copying right is a separate right to the broadcasting/public performance right under copyright law. There is a value in this right which is amply demonstrated by the arrival of digital databases.

By copying PPL repertoire onto a database radio stations are creating an easy to use, cheap and efficient means of storing and accessing music. The database charge reflects this value to the radio stations.

Why is the number of tracks on a database limited?

Some control is needed to ensure that the relatively small database fee agreed between the HBA and PPL is not abused and individual stations do not create massive databases of many thousands of tracks.

Some volunteers would like to bring in their own CDs and dub them onto the database. Is this allowed or do we need to have the original recording in the studio?

Yes. Originals of any sound recordings from any media do not have to be retained by the radio station.

What about jingles that are only a few seconds long? Do they count towards the database total?

Any individual tracks however long should counted. Identical copies of the same track do not need to be counted separately.

What about talking books or comedy items – must I count them too?

No. Hospital radio station should contact the relevant publisher of the talking book or comedy item to obtain permission to broadcast these items.

Some stations prerecord whole programmes onto their database. This appears in the schedule as one item but is in fact an amalgam of numerous songs – do they need to count these?

Hospital radio stations need not count programmes to their database total. However, if tracks appear in their programmes which do not otherwise appear in the database, then these tracks should be counted towards the database total.

The licence suggests that the central database should be stored in a single central processing unit, but some systems don’t work that way. For example, we have three computers, one in each of the studios and one in the record library and all three hold the entire database – do we need to pay three times?

No. As long as the total number of individual tracks has been reported then this will count as one database.

The licence states that the central database must at all times remain within the licensee’s premises, however many volunteers might wish to carry out modifications or servicing to the computer at home, or they might have to send it elsewhere for repair or modification. Is this permitted?

Yes. PPL reserve the right to enter stations to inspect the central database and ensure that the terms of the licence are being complied with. Most stations are part of hospital premises and may have restricted access times. Equally volunteers have other commitments or employment and may be unable to be present during working hours. Can you assure us that any visit by PPL will be by arrangement and at a time reasonably arranged so as to be suitable to both parties?

In the highly unlikely event that PPL would want to visit a hospital radio station, this would be done by arrangement and at a time that is reasonable for all concerned.

A REMINDER FROM IRN

From midnight on Sunday, 2nd October, 2005 all audio clips will be distributed via the Internet on the IRN Net Newsroom. The satellite service will be retained for the live top of the hour bulletins, other live feeds – such as news conferences and chart shows – and for closing contacts. If you haven’t already done so, ensure your station is prepared for the changeover, which was originally planned for 26th September but has now been moved back to 2nd October to allow stations more time to make the necessary changes.

Finally, there is one new feature being introduced on the Net Newsroom on changeover day. An increasing number of stations are now using content from the ITV News Channel and so we will now be including a preview of what’s on the ITV News Channel in the ‘Coming This Hour’ section. If you have any technical questions about the Net Newsroom or how changeover day will affect your newsroom, contact IRN’s Chief Engineer Derek Cole on 020 7430 4830 or by e-mail at derek@irnengineering.co.uk.

John Perkins, Managing Director, IRN
It may be something that those working in hospital radio have long suspected but a series of studies by the Psychology of Music research group at Glasgow Caledonian University have started to build up scientific evidence that listening to music really can provide relief for pain.

Research interest into alternatives to analgesic medication has grown significantly over the past two decades, with a number of studies suggesting that music might not only reduce the sensation of the pain itself but also the negative emotional consequences of the experience. The results, however, had been mixed and inconsistent, with no clear answers emerging.

The first aspect that we decided to look into was the types of music used in the previous studies, finding that in the vast majority of cases it was instrumental 'easy-listening' style music chosen in advance for special relaxing qualities. Research into why we have such an emotional relationship with music, however, would suggest that such music may be difficult for participants to engage with since it is unfamiliar and lacking any personal meaning to them. Sometimes referred to as the ‘Darling, they’re playing our tune’ effect, it appears that our personal meanings and memories connected to our favourite music may be what engages both our attention and our emotions so strongly.

Our first study, therefore, used laboratory-induced pain to compare the effects of the relaxation music to that chosen by the volunteers themselves and brought to the lab. The pain itself in this technique is brought about by submerging the hand up to wrist level in very cold circulating water, the pain building up gradually in a way suggested to mimic chronic conditions effectively. The 54 volunteers went through this painful experience three times; once while listening to their own favourite music, once while listening to relaxation music and once with just white noise to block out any background noise. How long participants kept their hand in the water, their ratings of the intensity of the pain and how much hand they felt they could control or manage the pain were recorded.

We found that while listening to their own favourite music, both males and females kept their hands in the water for longer and reported feeling more control over the pain than in both other trials. The relaxation music, interestingly, was no more effective than the white noise in increasing pain tolerance. It was only among the females, however, that ratings of the intensity of the pain were lower whilst listening to their chosen music.

When we then looked into the musical choices, they appeared to span a wide range of styles – including pop, rock, punk, folk and jazz – without having anything obvious in common musically. Some, like ‘Firestarter’ by the Prodigy, were actually the opposite of what we might usually think of as potentially pain-relieving music. When we spoke to participants afterwards about why they had chosen their particular piece, answers included reminding them of a certain time in their life or an event like a holiday.

In the follow-up study, we then used the same technique again to determine if the effects of favourite music stand up to those of stimuli previously suggested to have an effect – a distracting mental arithmetic task and an audiotape of stand-up comedy, Billy Connolly unsurprisingly being the most popular choice with the Scottish participants. This study found favourite music to result in longer tolerance of the pain in both genders than the arithmetic and more feeling of control than the taped comedy. Listening to your favourite music, then, appeared to be the most effective way of combining distraction from pain with a feeling of control, which can be a particularly important issue when feeling anxious in unfamiliar hospital surroundings.

Since this type of pain in healthy people can be stopped at any time, however, it obviously cannot relate fully to the complexity of natural pain following an operation or the constantly draining experience of chronic pain. Our largest study then aimed to find out whether music...
might still be useful in longer term pain by looking at the music listening behaviour and opinions of 318 chronic pain sufferers between the ages of 24 and 90 attending the pain clinic of a Glasgow Hospital. 

The results of the survey suggested certain individuals may find therapeutic listening particularly beneficial – females, for example, more often cited helping with physically difficult activities, difficult times or pain as reasons for listening to music and respondents in general who saw music as very important in their lives were found to use it more to help with their pain. 

Some of the most interesting results, however, related to quality of life and life satisfaction as measured by the World Health Organisation’s quality of life scale. More frequent music listening was found to relate not only to a higher overall quality of life but also to certain individual aspects such as having less need for medical treatment, less depression, more enjoyment of life, better ability to perform activities and more energy. 

Lastly, respondents were able to comment freely on how music may have helped their pain or illness in general. Although relaxation and distraction were most often reported, a broad range of benefits were suggested including helping mood, sleep, depression, loneliness and anxiety. The respondents could be very specific in describing the type of music they found helpful, with some even naming particular artists to help at different times of the day or in different situations.

Our hope is that this will just be the beginning of more research into the potentially wide-ranging effects of music on pain. As a safe, low-cost and easily available intervention, we hope this will lead to it becoming a more mainstream part of health-care practice for pain, in which hospital radio can undoubtedly play an important part.

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**Cancer Research UK 10**

The Cancer Research UK 10 is a unique fundraising series of 23 ten kilometre runs, supported by Tesco, held in September and October in the grounds of some of the UK’s most beautiful stately homes. Confirmed venues for 2005 include Alnwick Castle – better known as ‘Hogwarts School’ in the Harry Potter films, Scone Palace in Scotland – the crowning place of the Kings of Scotland and for the third year running, Blenheim Palace – the birthplace of Sir Winston Churchill.

Money raised from the runs will enable the charity to find new ways to treat, cure and prevent cancer. Open to both men and women of all running abilities, it is hoped that over 30,000 people will take part. If any HBA station can assist in promoting this project please check out the Members Area of the HBA Website for more details and some audio that can be downloaded (members only) 

Mike Skinner, Public Relations Manager
Dear Editor,

Having read part 1 of Francis Klonowski’s article ‘The Highs and Lows of Hospital Radio’ in On-Air 105, I felt compelled to comment.

While it is admirable that Francis has contributed twenty years to hospital radio and also provided a comprehensive and well written article on On-Air, I find it difficult to understand why he has stuck with it for all these years.

Perhaps I am simply from the old school who have a mantra which roughly translates as ‘programming should be patient led’ so I can’t understand why in his article he is so proud of the fact that at all costs he appears to avoid playing songs that his audience actually want to hear and relishes when forced to play requests, the times when the record library doesn’t have the track asked for so that he can play something of his own choosing rather than trying to find a close match that the patient would probably prefer.

Hospital radio, in my opinion, isn’t there to play what the presenter wants, its primary role is to play what its listeners would like to hear, a fact backed up by the recent Caledonian University research document which explored the therapeutic use of music as a medium for pain relief and revealed quite clearly that a person listening to a tune of their choice benefits from an ability to ease/windstand a level of pain. (Ed: see full report elsewhere in this issue)

Yes, there is a place on hospital radio for specialist shows but these should always be programmed with the audience in mind and as a balance to the request programmes that are the most important shows on air.

Niall Anderson, Paisley

Hi Michelle,

‘ON AIR’ arrived this morning and I can’t believe the article of Francis Klonowski on page 2! I don’t know the man but am flabbergasted by his attitude.

Having just read his article, it strikes me that the man has little concept of what HOSPITAL radio is all about (meaning about having to play patient requests and the songs that patients choose).

He obviously has axes to grind with the management (or past management) of his local hospital radio and he’s using On Air to make those gripes public. VERY unprofessional. And the fact he’s sent the article to a national magazine that promotes HOSPITAL broadcasting is just incredulous! It may well be seen by potential volunteers and give them completely the wrong impression of what hospital radio charities are all about – the PATIENT. A fundamental fact that seems to be completely missed by this man.

Dread to imagine what his promised follow-up for next month: ‘Return to Chapel Allerton’ is like. Anyway, I’m off to make another cuppa tea and hope my blood pressure stops rising!

Anna O’Brien

Two very strong opinions about this article. I’m sure they can’t be the only members with these feelings. Are you in agreement with them or is there anybody out there who will come to Francis’ defence?

Dear Michelle,

The Day the Music Died

It started out as a normal Monday evening. I finished work and made my way to Great Ormond Street Hospital where I was due to do the 6-7pm show on Radio Gosh. I’d been a DJ at Radio Gosh for eight years and I regularly presented one of the Monday evening shows. Sometimes I had a show on Sunday instead, occasionally I even did both.

However, this was to be no normal Monday evening. On arriving at the radio station, I was greeted by a member of the Voluntary Services management. I was told that Radio Gosh was not broadcasting that night and was asked to leave. I couldn’t believe what was happening. I thought perhaps that I or one or the other DJs had done something wrong.

I came home and phoned the Chairman of Radio Gosh, who told me management had closed the radio station to facilitate further staff training. As soon as the necessary training was completed we would be back on air. However, that was not to be. Radio Gosh was closed down permanently and young patients at the hospital have missed out on a great experience.

I know that from my own personal memories. I was a patient at Great Ormond Street throughout my childhood and Radio Gosh was the highlight of those long, boring and often painful days. True, we had the play centre and playleaders, the school and youth group. However, the experience of being allowed to go on air with one of the DJs or meet the celebrities who visited the station or to watch the shows go out live was truly unique. As a child, I couldn’t wait to grow up and be one of those volunteer DJs. I wanted other children to experience what I experienced.

So, as an adult, I joined the volunteers at Radio Gosh to give back what I had received until that fateful Monday evening.

Radio Gosh has now been closed since December 2003 and as far as I am aware the replacement radio station is currently merely playing taped music. For a hospital whose motto is ‘the children, first and always’ this farcical situation is truly heartbreaking.

Derek Pritchard

Dear Editor,

It is with great sadness that we have to write of the death of Tower Sound’s President, David Hyde aged 72, after having Parkinson’s Disease for the last 12 years. He will be missed as he was always there for other people.

David was one of the founder members of Tower Sound. Newton Abbot Hospital Radio back in 1982. He did not want to present a programme preferring to spend his time working behind the scenes on the equipment.

David was always willing to put himself out for other people no matter what the cost, whether in monetary or time and the committee will miss his cheerful wit at our meetings.

Last year, one of the last functions David attended was his Long Service Award when he was awarded a certificate for twenty years service to Tower Sound. Maybe without David’s continued work behind the scenes Tower Sound would not be where we are today and looking forward to the new studio when Newton Abbot’s Hospital is built.

Ann Dobbs, Tower Sound

Please send your Letters to The Editor. The address is on page 2.
June’s Travels

I hope you have all enjoyed a good summer – despite some of the weather. It has been fairly quiet on the travels front being holiday time but I have been making many plans for future visits and the requests continue to come in at a pace for Long Service Certificates. I have now issued 180 so far this year.

In June I spent an excellent evening with members and friends of Radio Warneford for their quiz – great fun. The next day I travelled to Winchester to attend their members meeting and present some Long Service Certificates, their hospitality was excellent too.

Our July EC was held as normal in London.

The following weekend, on my way to a dinner in Worthing, I popped into Basingstoke who were holding a sponsored bike ride in the sports centre – and I was not just a spectator – no, I cycled ten miles and thoroughly enjoyed it. (Ed: See Basingstoke’s report!). Their goal of cycling to the equivalent of the most northern hospital was achieved by the team. Their goal of cycling to the equivalent of the most northern hospital was achieved by the team.

On the way home I went via Winchester to have a meeting with some of the conference team at the hotel where the October conference is being held. I have just returned from a conference team meeting and plans are well under way for October.

In August I was not able to fulfil a couple of visits as they clashed with other things but I was pleased Dave Nicholson could attend – thank you Dave.

Later this week, I am looking forward to visiting Tarka for part of their 25 hour marathon marking 25 years of broadcasting.

On the way home I will be popping into Radio Brockley – that one is a secret but by the time you read this article, it will have happened, no so problem!

I have at least another two or three visits coming up in September, so look forward to meeting those who I will be seeing and hope I will get the opportunity visit many more of you in the not too distant future.

I hope to see many of you at Portsmouth.

Best wishes

June

Banking on CD for Charity

Winchester Hospital Radio has a new funky CD out! It’s called DEPARTMENT TV.

Do you remember the catchy theme tune to 70’s TV programme Van Der Valk? Or the music for schools programmes: Finding Out, Living and Growing; or The Messengers? These are just a few of thirty original sound recordings that you can hear on Winchester Hospital Radio’s latest fundraising CD, Department TV. If you’re thinking of buying a copy, don’t leave it too long as these specialist compilations are proving to be very much sought-after collector’s items – a used CD of a previous release, Girl in a Suitcase was in such demand, it fetched £155 on E-bay!

The second CD to appear on WHR’s own record label, Department TV has been produced by WHR volunteer, Steven Wills. He said, ‘Many of the tunes on this compilation will be familiar to viewers of TV in the late 60s and early 70s.’

‘Much of the music was used as TV themes, incidental music, in adverts or during Test Card Transmissions. I’ve always had a passion for this kind of music so it’s wonderful to be able to share it with others. The fact I’m able to combine this with my love for hospital radio is even better as it’s a great way to raise funds for the charity.’

Steven raised £540 from CD sales at the Test Card Convention in Leominster this year and this amount has been match-funded by his employer, Barclays Bank.

Speaking on behalf of Barclays Bank, Lesley Ellis, Branch Manager of the Winchester Group said, ‘Barclays is committed to communities so we are delighted to be supporting Winchester Hospital Radio with this £540 donation, in this, the charity’s 21st year of voluntary service to patients at the Royal Hampshire County Hospital.’

Chosen from the vast De Wolfe Music Library in London, Department TV has many tracks that will be familiar, including ‘Very Fine Fellow’, which fans of Monty Python will recognise; incidental music from TV programme Special Branch which starred George Sewell plus a bonus track that features The Reg Tilsley Orchestral playing ‘Touch of the Bow Bells’ which was both the theme and incidental music to the British Transport Film, London on the Move made in 1969.

More information about Department TV, including a full track listing and commentary from Composer and Arranger Simon Parks, can be found on Winchester Hospital Radio’s website at: www.whr.org.uk.

Alternatively, anyone wishing to purchase the CD, should make cheques payable to ‘Winchester Hospital Radio’ for £10.50 (includes postage and packing) and write their name and mailing address on the back of the cheque. These should be then sent to: Steven Wills, Winchester Hospital Radio, RHCH, Romsey Road, Winchester SO22 5DG. All proceeds from the sale of the CDs helps to ensure Winchester Hospital Radio continues to provide its service to patients at the Royal Hampshire County Hospital, Winchester.
Taking A Break

It was becoming clear that we were never going to see eye to eye at Jimmy's. The people running the station were insistent on the request format and I was never going to be happy trying to maintain it. I don't know how the professional broadcasters manage but I found it impossible to summon up enthusiasm for presenting the type of show I did not enjoy. On a much higher plane, I remember one of Johnnie Walker's Mystery Voices when he first took over from the late John Dunn. The voice said something like, 'I could never envisage a radio station where the DJs can only play what they are told to play'. The voice was that of Ronan O'Reilly, erstwhile founder of Radio Caroline.

I resigned and was out of hospital radio for just over a year. And how I missed it! Still collecting albums by the dozen and each time I bought a new one envisaging how certain tracks would fit in with my programme – if I had one. Friday nights just didn't seem the same.

Return To Chapel Allerton

That one evening I had one of those chance encounters that leaves you wondering if someone intended you to be in that particular place just at that time. My wife Magdalena and I were sitting in the upstairs bar at the City Varieties, enjoying our usual pre-concert glass of Chateau Rippoff, when who should walk in but Gilly [founder and erstwhile chairman, in case you missed last month – or more likely, forgotten].

Radio Allerton was getting ready to re-open, she told me, in a new studio across the road in the newer building. They were trying to get ‘the old team’ back together. Was I interested? I think you know the answer.

The old Chapel Allerton hospital building had been closed by now, as the original hospital site was prepared for redevelopment. All patients and medical care had been moved to the new buildings across the road. Mike, a founder member and engineer extraordinary, had spent hours rebuilding the studio, connecting wires to switches, wires to plugs, plugs to sockets. If there was any professional studio equipment going spare, Mike knew about it – which is how we ended up with a proper broadcast-quality mixing desk. It was good to meet with everyone again, although I have to confess to a little smug feeling as I realized that I was the only one whose hair hadn’t turned grey during the intervening years!

Gilly seemed to disappear from the scene quite early and some of the others had either declined to rejoin or felt they couldn’t commit to programmes. But by April 2000 we were ready to go and the four of us who remained were back in the place we loved best. The idea was that we would do test programmes for about three months, see how it went and then have some kind of official re-launch. That was the idea, anyway. Twelve months later we were still doing those test programmes, except they had somehow become permanent without us noticing.

So much else had changed during those years, changes which would greatly transform my own programme in lots of different ways.

The Music

Bob Harris was back on Radio Two with a late night weekend show, after being turfed out from Radio One along with all the other ‘grown-up’ DJs. And as always, he would be introducing me to lots of new music. I also discovered that Bob Preedy was back on local radio, presenting a three hour country show every Saturday evening. Bob P is one of those quietly spoken people with a tremendous enthusiasm for good music, who has somehow managed to survive all the changes made by those ‘upstairs’. Or as he says, they probably don’t even realise he’s still there on a Saturday evening!

Thanks to the two Bobs, I was quickly building up my record collection in inverse proportion to the depletion of my bank account. This broadened the scope of music on my album show quite considerably and I was developing some of the techniques begun earlier: back to back tracks with a connection or a similar sound, perhaps two artistes with the same producer or backing musician or just music of a similar style. I could do ‘specials’, such as all country album tracks once a month and occasionally I do a programme consisting of singer-songwriters [I Write The Songs].

From Vinyl To CD

Vinyl had now been overtaken by CDs, making it easier to prepare the next track. I still play a lot of vinyl and some of my albums from the 70’s are still among my favourites. To prepare a vinyl track, you need the headphones on: after checking you’ve got the right track, you then put the needle back to the gap between tracks, let it reach the intro, stop the turntable and gently turn the LP back until you hear no sound. One and a half turns after the sound finishes, I was always told – otherwise it slurs into those first bars. Compare that with the CD: place disc in machine, press numbers to choose track and with the pre-play pause button you’re ready to go. And, of course, you can see how many minutes and seconds are left – whereas no turntable tells you what’s left on an LP. These young ones – they don’t know they’re born!

Internet

This has completely transformed my programme. It was one thing hearing about new music but buying it was a different matter. Previously I had grown used to the blank expressions of TYGs in HMV and Virgin to their complete lack of musical knowledge and apparent reluctance to order anything. Now I could order CDs almost as soon as I’d heard them. I soon became a regular visitor to CD Now – now absorbed by Amazon but maintaining its slick service standards.

Even the most obscure of artistes had now become accessible. This was so important for the singer-songwriters whose music now makes up so much of the programme. They all had websites as well, so I could find lots of background information about the artiste who would be included in the programme. I’ve now built up a ‘library’ of such information in two ring binders for future programmes.

Contact with the Musicians

There was a more exciting aspect to this accessibility. It was now possible to make contact with these performers, usually via their websites. Now whenever I buy a new CD I leave a quick note on the website and let them know about the programme. Often I don’t need to write first, because they know from their distribution companies that someone has bought their new record – and they send a quick e-mail to thank you. While I am grateful for all the great music, they are grateful that someone is playing their music and trying to bring it to a wider audience.

This was how I first met Clifford T Ward. I wanted to do a feature on his life and music, perhaps a one-hour special or a whole programme. I knew he’d been suffering from MS for several years, but still liked to hear his music being played on radio. I found a website set up by the Friends of Clifford T Ward and left a simple message about my intentions with a request for a little more information. Imagine my surprise when I got a reply from Cliff’s friend, Roy, to say he’d mentioned the idea to Cliff, who’d only
asked one thing in reply, ‘When can we go up to Leeds?’.

And so it was that in February 2000, we welcomed to our little studio, the man whose music I had first admired in 1973, the man who’d written that beautiful song Gaye, the creator of one of the great albums of all time in Homethoughts. I later had chance to visit the radio station has each year. During the four weeks of its broadcast the show and it later turns out it will also be the last. Mike Mitchell, the DJ entrusted with The dubious ‘credit’. As luck would have it, the song is one of the few tracks that Uckfield FM does not have in its enormous electronically stored collection and Mike has to offer an embarrassed apology as he reads Rob’s message live on air. He is disappointed not to have such a good summer song at his disposal, especially as the station only broadcasts during June and July. At 20 years old, Mike is the youngest presenter working on Uckfield FM this year. With ambitions to turn radio presenting into a full-time career, he is delighted to have the opportunity to get involved with the station and get some practice, even if it means working slightly unsociable hours. For five days Mike has been given a three hour slot starting at midnight to make his own, Station spokesman Paddy Rea explains that Uckfield FM’s drive time show on Friday. Now a successful radio presenter for Heart FM in London, Paul started his career at the station before landing a job at Southern FM and working his way up. Mike and the other late-night presenters at Uckfield FM have an unenviable task. They stay awake through the night, mostly alone and unattended to by the example of Paul Hayes, who made a guest appearance on Uckfield FM’s drive-time show on Friday. Now a successful radio presenter for Heart FM in London, Paul started his career at the station before landing a job at Southern FM and working his way up. Mike and the other late-night presenters at Uckfield FM have an unenviable task. They stay awake through the night, mostly alone and unattended by the station’s drive-time show host. Mike has the chance to listen to the broadcast and get some practice, even if it means working slightly unsociable hours. For five days Mike has been given a three hour slot starting at midnight to make his own show. Station spokesman Paddy Rea explains that Uckfield FM’s drive-time show on Friday.

Mike at Midnight

It’s 19 minutes past midnight and an email pops up on the computer screen. It is the first time it arrives during the show and it later turns out it will also be the last. Mike Mitchell, the DJ entrusted with The dubious ‘credit’. As luck would have it, the song is one of the few tracks that Uckfield FM does not have in its enormous electronically stored collection and Mike has to offer an embarrassed apology as he reads Rob’s message live on air. He is disappointed not to have such a good summer song at his disposal, especially as the station only broadcasts during June and July. At 20 years old, Mike is the youngest presenter working on Uckfield FM this year. With ambitions to turn radio presenting into a full-time career, he is delighted to have the opportunity to get involved with the station and get some practice, even if it means working slightly unsociable hours. For five days Mike has been given a three hour slot starting at midnight to make his own show. Station spokesman Paddy Rea explains that Uckfield FM’s drive-time show on Friday.

The Fresh Prince from Rob, who wants to say hello to the ‘202B crew’. As luck would have it, the song is one of the few tracks that Uckfield FM does not have in its enormous electronically stored collection and Mike has to offer an embarrassed apology as he reads Rob’s message live on air. He is disappointed not to have such a good summer song at his disposal, especially as the station only broadcasts during June and July. At 20 years old, Mike is the youngest presenter working on Uckfield FM this year. With ambitions to turn radio presenting into a full-time career, he is delighted to have the opportunity to get involved with the station and get some practice, even if it means working slightly unsociable hours. For five days Mike has been given a three hour slot starting at midnight to make his own show. Station spokesman Paddy Rea explains that Uckfield FM’s drive-time show on Friday.

Heathfield Leader to reproduce this report by Andy Chiles.

The EC are, therefore, looking for one or more volunteers to help us out, in the short, medium or longer-term to develop and implement an IT strategy and then to support and assist our volunteers in their use of the new systems.

HBA needs volunteers with IT skills

HBA is finding itself ever more reliant on IT to communicate internally, with members and the outside world. Thus far, we have managed to function with IT decisions taken in an ad hoc fashion and relying largely on individuals’ personal computing resources. However, it is becoming clear that we must take a more strategic view and spend the time and money to develop the correct infrastructure for what is now a business-critical aspect of HBA’s operation. Like many of us, HBA’s existing IT Co-ordinator, Chris Hughes, finds himself working long hours earning a living and feels that he alone, is unable to devote the necessary time to meet the HBA’s needs.

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If you feel you may be interested in either of the above roles, please contact Nigel Dallard (secretary@hbauk.com, 0870 321 6003) for more details and an informal chat.

HBA needs volunteers with IT skills

Webmaster

Since taking over as HBA Webmaster almost two years ago, Terry Savage has done an excellent job: redesigning and developing the site, arranging alternative hosting and keeping up with the constant stream of requests for additional material to be published. However, all good things come to an end and, for various personal reasons, Terry feels he must now let go of the reins and hand over to someone else with the time, skills and vision to continue developing and improving the website.

The Executive Committee are, therefore, looking for a volunteer with appropriate skills to take over the role of Webmaster. The site is hosted on a Linux/Apache/MySQL/PHP platform, so if that means more to you than a random collection of letters and if you think you may have you have relevant skills and time to commit, please get in touch.

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The Highs and Lows of Hospital Radio Part 2

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A Request for Help

I am the new Associate Producer for 'Test the Nation' and was wondering whether you might be able to do me a huge favour. We currently have a brand new show about Europe in production and are looking for people to take part – would it be possible to get some on-air mentions on hospital radio?

We are looking for people from all over the country who are interested in Europe and would like to learn more while taking part in a fun live TV experience! They don’t need any previous knowledge of European affairs, so everyone is welcome!

This is being held in London on Monday, 3rd October and they seek help. If you fancy having a go at this or promoting the programme then call 020 7421 7833 or email andy.cadman@talenttv.com (please advise Mike Skinner if anyone applies).

MTL launches SodalitaS

MTL officially launched its 'SodalitaS' software suite – a CRM product tailored for the Not-for Profit sector, on 22nd July at Oracle’s City offices.

SodalitaS is the Latin translation of ‘sodality’ which means association, comradeship, a group of people engaged in a particular occupation, a lay association for devotion or for charitable purposes. What better way to describe a product aimed specifically at the Not-for Profit sector.

SodalitaS is the latest in a long line of specialist MTL products installed widely in the NFP (Not-for-Profit) sector.

MTL customers include organisations as diverse as trades unions, professional institutes, business associations, charities, governing bodies, healthcare providers, fundraisers, a user group and a royalty distributor. For more details visit www.millertech.co.uk or email phil@millertech.co.uk.

Pest Control, Courtesy of BT

BT has offered to complain to the Direct Marketing Association (DMA) on behalf of its customers – which has helped encourage 25,000 subscribers a day sign up for its new ‘pest control’ service.

To read the full story follow this link ...
http://nfptechno.netxtra.net/787.article?ref=1566&cmr=302642

Reason Enough to fund raise on line

Charities get 30% more donations online, according to Justgiving. And one in three online donors would not have donated at all if they had been unable to do so online, a new survey reveals.

BT Raises Awareness on Telecoms Mis-Selling

According to a BT survey, one third of small and medium sized organisations have lost time and money have been mis-sold telecommunication services. We assume researchers found nothing to complain about at BT!

SBES Nears Capacity

The 30th Sound Broadcasting Equipment Show is now only a short time away and preparations by organisers and exhibitors alike are well advanced with everyone looking forward to another successful show in November.

As a carefully focused, specialist event SBES is renowned for its relaxed atmosphere, giving visitors an ideal opportunity to compare and contrast alternative equipment solutions and suppliers. The SBES also offers that rare opportunity – a chance to spend time with current and prospective customers within a show clientele that is keenly focused on just one thing – broadcast sound!

To mark 30 years of SBES, visitors to this year’s event will also be treated to some special celebrations, including a display of old equipment and photographs, some dating back to the earliest days of the event in the 1970s.

There are still limited spaces available for exhibitors wishing to take part in SBES 2005 and visitors will be able to register on-line later this month.

SBES takes place in The Pavilion, NEC, Birmingham on 16th and 17th November. Doors open each day between 10.00am and 6.00pm.

In the News

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Conference Bursary

The HBA Conference Bursary was introduced in 1994 in memory of Brian Snowden, acknowledging his commitment to the Association and hospital radio. The bursary is now also dedicated to Ken Fulstow, George and Myra Burton, and Helen Hamilton, recognising their contributions to the Association.

WHO IS ELIGIBLE? – Applicants should be active volunteers within a Full Member of the HBA. The successful applicant usually has not previously attended a conference.

THE PURPOSE – The bursary provides the successful applicant with an opportunity to meet fellow hospital broadcasters, and to find out about the work of other stations and the HBA. HBA conferences provide a training opportunity through seminars and workshops, and enable delegates to network with fellow hospital broadcasters, providing insight into the wider aspects of hospital broadcasting and the national association.

The successful applicant is required to write a report on the conference for their station's management committee, with a copy provided to the HBA Treasurer within one month of the conference. The report should explain what the recipient learnt at conference, detail the best and least good things about the weekend, and suggest ideas that the station's management committee should consider implementing.

WHAT DOES IT COVER? – The bursary pays the residential costs for one individual to attend the full weekend conference. Applications for payment of travel costs will also be considered.

HOW DO I APPLY? – Applicants should complete Section 1 the attached form, and then obtain the endorsement of the Chairman (or another officer) of their station in Section 2. The completed form should be sent to John Harper, HBA Treasurer, 50 Neale Street, Sunderland, Tyne & Wear, SR6 9EZ, to be received at least twelve weeks before the conference to which the application refers.

WHAT HAPPENS NEXT? – Applications are judged on merit by the HBA's Conference Bursary Subcommittee, which consists of June Snowden, John Harper and Nigel Dallard. The full terms of reference of the subcommittee can be found on the members-only section of the HBA website, or are available on request. Applicants will be informed of the success or otherwise of their application at least 8 weeks before the conference.

ARE APPLICANTS’ NAMES PUBLISHED? – HBA would prefer to be able to publicise the names of those in receipt of the bursary. We do, however, understand that applicants may be sensitive about this information being released. You can, therefore, request that your name remain confidential by ticking the appropriate box on the application form. We will, however, be obliged to release your name to the Charity Commission if they ask for it after reviewing our Annual Report and Accounts, even if you ask for it to remain confidential.

PLEASE NOTE – The decision of the Conference Bursary Subcommittee is final and no correspondence will be entered into. If it is deemed that all the applicants are inappropriate, the award may not be given. Other volunteers from the same HBA member attending the same conference as paying delegates will not affect an application.

If you require further information or have any queries about the bursary, please contact the HBA Treasurer by telephone on 0870 321 6004, or by e-mail at finance@hbauk.com.

HBA - supporting Hospital Broadcasting in the UK
For more information see www.hbauk.com, e-mail info@hbauk.com, or call 0870 321 6017.
HBA is the trading name of the National Association of Hospital Broadcasting Organisations. Registered in England and Wales as a company limited by guarantee (No. 2759147) and a charity (No. 1015001). Registered Office: Mariners House, 24 Nelsons Gardens, Hedge End, Southampton, S030 2NE

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<td>Explain why you should be considered and how your station would benefit in 200 words or less</td>
<td></td>
</tr>
<tr>
<td>In addition to the Full Weekend delegate’s fee, I would like to apply for travel costs of approximately .......... to be reimbursed.</td>
<td></td>
</tr>
<tr>
<td>I undertake to provide a report on the conference, including ideas from the weekend that the Hospital Broadcasting Organisation of which I am a member should consider implementing.</td>
<td></td>
</tr>
<tr>
<td>I wish my application to be kept confidential: Yes ☐ No ☐</td>
<td></td>
</tr>
<tr>
<td>Signed: ..................................................</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section 2</th>
<th>To be completed by the Chairman, Secretary or other appropriate member of the governing body of an HBA Full Member.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name:</strong></td>
<td>..................................................................................................................................</td>
</tr>
<tr>
<td><strong>Position:</strong></td>
<td>..................................................................................................................................</td>
</tr>
<tr>
<td><strong>Hospital Broadcasting Organisation:</strong></td>
<td>..................................................................................................................................</td>
</tr>
<tr>
<td><strong>HBA Membership Number:</strong></td>
<td>..................................................................................................................................</td>
</tr>
<tr>
<td>I confirm that the applicant named above is a member of this organisation.</td>
<td></td>
</tr>
<tr>
<td>I fully endorse his/her application for the bursary.</td>
<td></td>
</tr>
<tr>
<td>Signed: ..................................................................................................................................</td>
<td></td>
</tr>
<tr>
<td>REGION</td>
<td>REP</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Regional Officer</td>
<td>Chris Berezai</td>
</tr>
<tr>
<td>Anglia</td>
<td>Julie Cox</td>
</tr>
<tr>
<td>Home</td>
<td>Garry Lakin</td>
</tr>
<tr>
<td>London</td>
<td>Ben Hart</td>
</tr>
<tr>
<td>Midlands</td>
<td>Trevor Walters</td>
</tr>
<tr>
<td>North</td>
<td>Tony Swinhoe</td>
</tr>
<tr>
<td>Northern Ireland</td>
<td>Davey Downes</td>
</tr>
<tr>
<td>North West</td>
<td>David McGealy</td>
</tr>
<tr>
<td>Scotland</td>
<td>Charles McVey</td>
</tr>
<tr>
<td>South</td>
<td>Neil Ogden</td>
</tr>
<tr>
<td>South East</td>
<td>Dave Lockyer</td>
</tr>
<tr>
<td>Wales &amp; West</td>
<td>Paul Sysum</td>
</tr>
<tr>
<td>Yorkshire</td>
<td>Ashley Williams</td>
</tr>
</tbody>
</table>

All HBA Regional Reps now have national rate (0870) telephone numbers. The majority of Reps have now routed the number to their home phone number and thus are able to receive calls made to the new number. Hopefully the remainder will set up their numbers within the next few days.

As with the existing 0870 numbers for other members of the Executive Committee, the HBA gets a very small commission on all calls made to these numbers. We would ask, therefore, that if your Regional Rep is not a local call for you, please use the 0870 number. It should cost you no more but the HBA will recover a small percentage of the cost from your telecoms provider.
Who to Contact on the Executive Committee

**Chief Executive**

**John Watson**  
13 Trinafour, Perth, Perthshire PH1 2SS  
Tel: 0870 321 6000  
e-mail: chief@hbauk.com  
Main contact with statutory bodies. Ambassadors

**Deputy Chief Executive**

**Phil Moon**  
82 Greenleaf Gardens, Polegate, E Sussex BN26 6PH  
Tel: 0870 321 6014  
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Sub committee chairman. Special projects

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Station visits, represent HBA publicly, print and present long service certificates

**Vice President**

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e-mail: webmaster@hbauk.com
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