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Duration: 0:49:16  
Date: 04/04/2019  
Typist: 985**

START AUDIO

Interviewer: So you did Facebook live?

Respondent 1: [So we 0:00:04] did Facebook live. It was a particular show where there were two local stand-up comedians who have a following already on Facebook. And they said, “Can we Facebook live it?” “Yes, alright.”

The problem on Facebook now is you can’t play any music, even quietly in the background. They’ll shut you down because of copyright. So that’s what we found was a problem with doing that.

But yes, so it’s another way to get your media out there, because people like the pictures as well as the sound.

Respondent 2: Yes, of course. So what we were thinking about when we first exchanged bits and pieces, and I had a bit of a Twitter exchange with [person], was whether there was some scope in supporting [show] and vice versa. Whether there was some scope of coming together from time to time.

Respondent 1: \_\_\_[0:01:05].

Respondent 2: Oh, sorry \_\_\_.

Respondent 1: No, it’s alright. Just \_\_\_.

Respondent 2: So it was just vague as that, but I was really quite excited by what [other show] is doing, and let’s just talk that through a bit and see whether there is some scope. And, presumably, [organisation] would need to agree to [stand-up 0:01:29].

Interviewer: I think they would though.

Respondent 2: So it’s your call, really, what that might look like.

Respondent 1: I think there’s two different things. [show] is talking about age issues, so it’s like your PhD, if you like. It’s actually getting people’s stories, and views, and a professional [Crosstalk 0:01:57]. As opposed to [other show], which is a participation type thing talking about any issues. So they could be talking about gardening, or… which they do.

Interviewer: And it’s more about, I think, giving a voice to everyone who wants to come on in a way that… Not want to come on, but older people that want to do a production.

Respondent 1: Yes, yes, so it could be an output of we need older people to participate and use it as a way to get their voices heard, rather than talking about them. I mean, obviously, we have older people on the show anyway, don’t we?

Respondent 2: Yes, again, when I was learning about [show], I thought, “I think that’s a magazine type of approach.”

Interviewer: It is, it is, yes.

Respondent 2: Whereas, ours is more like a bit of a journal.

Respondent 1: Yes, in a way, you could push the subjects of the participation thing a bit more towards, “Ageism: how do you think that affects you?” but not make it central. So you could be talking about gardening one moment, and then talking about ageism. Talk about using technology and how people use technology. So I think there is a little bit of an overlap.

Respondent 2: I certainly think, for the show, [our show] would be worried about moving in a direction that’s more magazine approached. I think there are issues for us, certainly in terms of LGBT, in terms of black and ethnic minorities.

And when we’ve tried to… So in terms of black and minorities, it’s been almost impossible to try and get that voice on [our show]. We’ve tried several times.

Respondent 1: Yes, I think across [station] generally, I mean, you only have to look at… I’m looking over at the pictures on the wall.

Respondent 2: Yes, I know, you’re right, you’re right.

Respondent 1: I’m happy we’re quite diverse. There are some communities we don’t include. We are about to start an African programme each week, specific for the African community in [place].

We’re probably not as good on the Asian community, but they have, in a way, their own community stations. There’s a Bengali station, and there’s an Indian station around here.

So yes, we’re all about inclusivity, because we have to be. Like I said during the show, we have older people making shows. I mean, the biggest example is [person].

Respondent 2: [person], \_\_\_[0:04:33].

Respondent 1: Who sends her love. She listened to [person’s] show.

Respondent 2: Oh, bless her.

Respondent 1: Absolutely loved it, because I knew she would.

Respondent 2: Bless her, yes.

Respondent 1: She does a live show every Thursday morning for two hours, and it’s just her. So there’s music for about the first hour or so, and then she does a bit of spiritual stuff, a bit about motivation, and all that kind of stuff. Breathing, you know, she does a bit of that in it.

But then she has a guest for the last half hour, which could be anybody from the local community. So recently it was someone really high profile in [place]. I was like, “Oh,” when the person turned up.

It was the head of the Borough of Culture, which is this new thing we’ve got in [place] where they’ve got millions of pounds of money from the mayor’s office, in London, to do loads of cultural events for a year. And that was her guest, and she did… It’s difficult.

Now, she’s in her mid-70s, still has ambition to get into Radio 2, or whatever. And she worked elsewhere before she came to [station], but she’s been with us like four of five years. And what she does is amazing, really, to do a complete live show on her own.

Yes, I’m here, so I produce it the same way as I do for you. But she plans it all, she sources guests, she really enjoys the conversations, and she does really well. So that’s one example, but there are other types of shows that we’ve done over the years with different age groups.

Interviewer: And are you always there to help her run this, or…?

Respondent 1: It does tend to go that way. We had a guy who you might have met, [person]?

Respondent 2: No, I…

Respondent 1: He was ex-BBC.

Respondent 2: Yes, no he…

Respondent 1: He did like an oldies type music show.

Respondent 2: Few times, yes. Very experienced, very experienced.

Respondent 1: Yes, and he was like, as soon as he knew what to do, he’s fine and off he goes. We’ve got another guy who… I don’t think you’ve met [person].

Respondent 2: No.

Respondent 1: He was, at one time, head of Radio 1 and Radio 2, runs his own media business. He’s in his early-60s, and he’ll be in this afternoon recording some shows as well. And he does a talk show similar to yours, six songs in an hour, but he’s with someone of significance from [place].

So yes, we’ve got examples of… I mean, I’m 57 now. There are quite a few volunteers my age, or even older, but I’d like more. So I would absolutely love that we did an [show] kind of thing.

We might do something that is more history and heritage. Talking about growing up in [place] back in the ‘50s and ‘60s, about anything, any aspect of heritage. So yes, we’re always looking for different types of shows to do.

Interviewer: So what’s the history of your show? Did you approach… Who approached who?

Respondent 1: I think you approached us, didn’t you?

Respondent 2: Yes, we tried to develop with \_\_\_[0:07:41] communities, which is based in Dublin. They have an organisation called [name], which is the Voice of the Excluded. It’s worldwide, and the idea is that you have once a week for, say, 8 to 12 weeks, a time to come into a café and to talk about whatever issues. Very informal, so over coffee, or cake, you have a chat.

Now, we in [coop] set up what we called [name], which was Voice of the Excluded [coop] Network. We had four sites. One site was based here when we had the café next door.

So I got involved in relation with a friend of mine and yours, [person], and he said he’d have a word with [Respondent 1] around the café. And I then met with the people that were running the café, and we set that up as one of our projects.

We had a café in Hackney, we had a café in Greenwich. It just didn’t get off the ground. But when we were coming here, that’s where I met Respondent 1. And Respondent 1 suggested that when we were up and running, it might be an idea to record one of the conversations. That fell apart at the seams.

And I think we were just chatting, and we were chatting about older people, radio, whatever. And I think you said to me with \_\_\_[0:09:24], “It might be worth exploring a particular show that relates to age and older people’s issues.”

And out of that was born, I suppose, [show]. We called it something else first of all, then it was [show]. But the model was very much as you have witnessed, and as you’d see from the previous shows.

I wasn’t keen necessarily on a magazine approach, a you and yours type of approach. And I didn’t want to get locked into the Age UK stuff. And I didn’t want it necessarily associated with an older people’s group. Not that I was against that, but that was what I wasn’t interested in.

So that’s where [show] came about, and we’ve been doing a number now, is it 80?

Respondent 1: Is it four years now?

Respondent 2: It must be four years.

Respondent 1: \_\_\_[0:10:16] took last year off.

Respondent 2: Eh?

Ian: You took last year off.

Respondent 2: Yes, last year was a… I was out for a year, basically, last year, and then I’m back.

Respondent 1: So it was two, two and a half years, and then back again this year.

Interviewer: And now it’s weekly?

Respondent 2: It’s daily, but the new show goes out on a Monday. What we do is we break it into seasons, so we always have a break at some point. So we’re now in series six, and then in September, we’ll start series seven.

And then I source… Respondent 1 will sometimes suggest some people who are the guests, but we’ve had some very high-profile guests, international, always talking about age issues. We talk about co-ops and the importance of co-ops, because [organisation] is a co-op.

We’ve had older people that talk about their life experience and so on and so forth. So we’ve covered a great deal of issues related to age and ageing, very much this. And I think we’ve got probably quite a high listenership around academics, because we’ve had a lot of academics on the show, haven’t we?

Respondent 1: Yes.

Respondent 2: Say professors and… I was talking to [person] on Twitter, I DMed him, around at some point having him on the show, talk about what he’s been doing and so on and so forth. So yes, we soldier on, don’t we?

We toyed with the idea of a different type of approach. We like the music. That seems to go down very well as part of the show. It’s a break from the voices.

Respondent 1: It’s a break from listening to an hour of two people talking.

Respondent 2: And it’s quite entertaining, as well, from time to time.

Interviewer: So what do you mean with you broadcast daily?

Respondent 1: So each new one we make, such as yours, we record it, I edit it, and then it’s available on Mixcloud on a Monday night where we’ve got about 1,700 people who follow us on Mix Cloud. Which means that if they choose to, they get an email to say, “There’s a new [show] out there,” and all the other shows as they go on there.

And we put about 20 shows on there each week. And we kind of do radio in reverse, because then we back cycle it onto the 24/7 schedule. So every day at three o’clock, we put an old [show] out, and it just randomly choses them.

So probably… I’m just thinking. So there are six or seven days a week, so over ten weeks you hear them all again, but the new one slots into there as well. So people who want to listen every day, or days they can at three o’clock, will hear a different [show], as well as people who chose to listen to a particular one will get it on Mixcloud.

Interviewer: And do you get the analytics on Mix Cloud, so do you see that people actually listen to the whole hour?

Respondent 1: Yes, yes, it’s visible, you can… So Mixcloud, which is just mix… Well, I’ll put in on for the recording, mixcloud.com/[station]. You’ve got all the shows we’ve made, 3,000 over five years.

Interviewer: Yes, yes, I’ve seen that, yes.

Respondent 1: You’ve seen all that. But also, there’s a playlist, so if you click along the top, there’s a playlist for particular shows.

Interviewer: Yes, I’ve seen that one as well.

Respondent 1: So if you click on [show], it will give you all of the shows we’ve made. The newest one’s on the top of the page, and so when yours comes out in two weeks’ time, it will go there on the top. And you can see the numbers of listeners we get, so it’s public view, anyone can see.

Interviewer: I mean analytics in terms of do you see that they are listening for the full hour?

Respondent 1: Yes, so I can see… It’s not down to individuals, but say a show’s been out there for a week, I can see that we’ve got 63 listeners. I can click into the… I can show it to you while you’re here. I’ll show you what we get, and it will show that there might be people that listen at the beginning and then typically it tails off.

I get a graph of how long they listen for. There’ll be some people who don’t want to hear the music, and they can jump forward past the music if they chose to, or they like the piece of music and will go back and listen to it again.

Respondent 2: Yes, take us out and listen to the music.

Respondent 1: Yes, so I’ll show you that online, and you can take pictures of it or whatever. So the analytics for Mixcloud are very good. There’s three levels of Mix Cloud, and I know that people at Mixcloud, if you want to look at yours or other shows \_\_\_[0:14:53], there’s the basics where you don’t get the analytics.

You pay £79 a year and you next the next level up that has all the analytics, and lets you… So with your show, I can decide… I could edit them all today, and then set them up so they automatically go out on Mondays for the next three weeks, which you can’t do with the basic level.

And then the third level is Mixcloud Select, which is where people pay a monthly fee, and this has only just recently started. For £2.99 a month, you can… It helps fund us and covers the cost of the copyright for the songs as well.

But means they can download it as a podcast so that you can have your whole show downloadable, and all the other 3,000 shows on there. So that’s kind of how Mixcloud works.

We looked at SoundCloud, we looked at YouTube at the time, six years ago. Mixcloud was the bets for us, and it’s worked very well. And like I say, I know some… One of our volunteers works there as head of community, so if I have any problem with it, I just get on the phone.

Interviewer: Good, yes, because we did look at SoundCloud originally, but the API was down, so we couldn’t use it. So we kind of wanted to come up with something.

Respondent 1: Mixcloud has developed over the years, and it’s better. It was good for us, but it’s got better over the years with the functionality. But I can show you all the back bit while you’re here.

Interviewer: Yes, it would be good.

Respondent 2: Well, she might have a question [Crosstalk 0:16:18].

Interviewer: (Laughter)

Respondent 2: And they’re typed out questions as well, wow.

Interviewer: I did have a few questions, yes. So in terms of promotion, I obviously see you are active on Twitter, do you also with the radio, or are there any other ways of promoting the show? Do you promote it through the co-op, or do you promote it through other…?

Respondent: So [station] itself has got a Twitter account, and it’s really big. And we haven’t done the numbers. There are 11,000 followers for [station’s] Twitter account. So every time a show… This is another Mixcloud functionality, actually, while we’re talking about Mixcloud. It automatically sends a tweet out when a show goes out.

So I will have pre-set your show to go out at six o’clock onto Mixcloud on a Monday night. Six o’clock, Twitter will then also send out a thing to say, “We’ve uploaded the [show] show.” If there’s a picture with it, a picture goes as well, and there is, because we’ve got a picture on Mixcloud as well.

We can also do some other tweeting beyond that if we want to. So like with [person], because she’s a bit of a TV celeb, we put her picture on there and did extra tweeting during the week on that one as well, just to boost it.

Because I was looking at it over the first day, it only had like 10 listeners. I’m like, “Well, it needs more than that, so I’ll boost it by doing something on Twitter.” We have got Facebook at the station level, but we don’t do a great deal on there.

What is wonderful on Facebook though is if you have a guest. So we’ve had some famous people who have a Facebook group following them. I’m trying to think of… So there was… I’m trying to think who’s up, but kind of like ‘60s pop stars is the best example, I guess.

So we might have a… No, there’s one from an ‘80s… A singer called [person], recently, that I did an interview with him. We found out he’s got fan clubs on Twitter, on Facebook, who are all around the world with thousands of followers. So I joined their Facebook group just to say, “Here’s a good interview,” and they love it. So that works as a promotion if you’ve got someone who’s well known.

Likewise, on Twitter, if we had a council leader or something like that, then they’ll pick up on that. Any guests, as well, we’ll include their Twitter handle so they can amplify it by retweeting. And then you have the [LRH 0:18:55] that’s your own Twitter account.

Respondent 2: Yes, we’ve got…

Respondent 1: Which you use not just for the programme, but it’s other little things [Crosstalk 0:19:03].

Respondent 2: Yes, yes, so we’ve got some followers on the [show] Twitter account. So I’ll use my own account to advertise. I also use the [show] account, though I often go into third person when I’m on that so that I’m a bit free to be bigging the show up, rather than bigging me up. And we can also be a bit humorous.

I’ve got [show] advertised on all my emails. So when you’ve got my emails, you’ll see there’s [coop] and [show] so that when I send any emails out, [show] is profiled.

If I am conferencing somewhere, speaking at conferences, chairing, whatever, I’d always make a point of referencing [show]. Mainly because they are often professional audiences, so that’s how I would do that.

[coop] has just changed from being an independent provident society co-op to being a cooperative collective, which means that we avoid all the bureaucracy around the FCA. Because there is only about three of us that are active and manage [coop], so we’ve turned ourselves into a collective, but we will be using that also as a vehicle.

We’ve got a website, which we’ve now got to completely revamp, that we advertised [show] on. On that website, we had a blog that we were all blogging on, but that’s gone until we replace it.

So I’ve just set up my own blog, so I’m just starting to blog. So I’ll be blogging about [show], the history of [show], on my own blog. It’s a very new blog, because I’ve only just set it up. Well, [person] set it up for me, and that’s [name of blog], and that gives me freedom to talk about absolutely anything.

So they’re the sorts of vehicles. Mainly Twitter, emails, conferencing, and then I’ll be upping the blog profile as well. I haven’t got a Facebook, because I don’t know how to work Facebook.

Interviewer: So [coop]…

Respondent 2: [coop] is the co-op.

Interviewer: Is the co-op.

Respondent 2: Of which this, [show], is one of our products.

Interviewer: Okay, that makes sense. So do you make a point of referencing that back to [coop] as well?

Respondent 2: Oh, yes.

Interviewer: So do you actively sometimes talk about [coop]?

Respondent 2: Yes, on our logo that Respondent 1 put together for us, you’ve got the [coop] logo and you’ve got [station]. So I’m always very keen to ensure that people, when they’re thinking about or looking at [show], they can see that it’s around both [coop] and [station].

Interviewer: And what are other things that [coop] do?

Respondent 2: Well, we basically engage with the cooperative movement developing and thinking through issues around cooperative care. So I suppose, one is that [coop] within the cooperative sector, whether as an IPS or a collective, is about changing the narrative around age and aging within and outside the co-op movement.

Secondly, it’s about engaging with the care sector around developing care co-operatives. Then you’ve got issues around… Not issues, but also [show], [show] is now quite well known within a certain sector of the co-op movement as being a co-operative, you know, coming out of the co-operative.

And that’s when we’ve been trying to, not very successfully, getting the co-op to try and sponsor and fund the development of [show]. But because, as I said to you before, they’ve got their own in-store radio, they’ve been quite reluctant to do anything.

Some of the stuff that you had written about in that paper I thought was really very useful for demonstrating both community radio in its proper sense, but also how it can actually start to empower, and increase, and develop participation by older people, older adults, in their communities.

And your narrative there was very powerful, and I thought that at some point, if we’re making bids, we can use some of that stuff as evidence that it’s important.

Interviewer: Definity, definitely. Yes, just reference it.

Respondent 2: Yes, no, no, no, absolutely. Because, I mean, you’re the lead author, aren’t you, on that?

Interviewer: Yes.

Respondent 2: So that’s what we’re doing, but we’re very small, but we’re well-connected. We’ve had the head of the co-op movement here. Still trying to get the chair of co-op. We’ve had the chair of Co-operative UK, we’ve had the general manager of Co-operative UK.

We’ve had people like, when she was there, [person], the head of [organisation]. She is now an old friend of ours. What we’ve found out from Twitter and elsewhere is that people are now contacting me to be on the show, and I think that’s… People sort of say to me, “Oh, when are you going to ask me to be…”

Respondent 1: \_\_\_[0:24:36] measure, isn’t it, of how we’ll you’re doing?

Respondent 2: Yes, “When can I come on your show?”

Interviewer: Yes, because that’s, I think, the great feeling, right, when you’ve promoted your show to a point where people want to come on?

Respondent 2: Yes, yes.

Interviewer: And I think [other show] are still very much not quite there, so they are contacting people there, and they are contacting people who are quite powerful, actually, politicians and policy makers. And I think it’s kind of the promotion aspect that’s missing for the show to be more like receiving, maybe.

Respondent 2: Yes, yes, I suppose the other thing is, I mean, I’ve been around the older people’s agenda for 40 years. And therefore, over 40 years, you make contacts.

Interviewer: You know people, yes.

Respondent 2: But if you know most \_\_\_[0:25:26], certainly of the level of [person], they’re not going to know them. Ian is clearly linked to the world of community radio and communications just generally.

So there’s a whole host of people that I can just approach, “Would you want to come on the show?” Or people might tweet me, or DM me, or when I’m talking to them, “When am I going to come on the show?” And you’ve got a few that want to come on the second time, so you’ve got the likes of [person].

So we’ve attracted some pretty heavy players, but then very ordinary, inverted commas, people, organisations, are quite keen. If there is something that an organisation is wanting to do, then they may well ask whether they can come on the show and just talk about that.

Interviewer: So do you make an effort to make the show reach maybe older people who are not so interested in research, or are…?

Respondent 2: No, that’s a problem. One, is because of our capacity, and there’s not a lot. It might take me two or three hours, this is going to surprise you actually, to prep for an interview.

Interviewer: Yes, tell me how you do that?

Respondent 2: Well, what I’d normally do, first of all I will Google. If I know them, and I know them very well, then I’d probably just… I’ve got their biography or something, or I know of their work. But if it’s someone I don’t know very well, or at all, I will Google them.

I would ask them to send a brief bio. If it’s an organisation I don’t know, then I’ll Google that. Then what I do is I then read through that list. I then prepare sort of eight bullet points, really not as questions. But as you’ve experienced, I didn’t use hardly any of the questions that I’d prepared today, which is fine, because it was going on quite naturally from one thing to the other.

So I prep, I then write out some sort of very draft script of some sort. And that will probably take about a couple of hours or so, depending on who it is. So that’s how I prep for it, and then we see how it goes. People that I know very well, it doesn’t take a lot of prepping, but some do.

Respondent 1: And there’s a set structure, isn’t there, [Crosstalk 0:27:47]?

Respondent 2: And we follow the same… Yes, we’ve thought about that. I mean, I always start with the welcome, and then, “Say something about yourself,” because I think people like to know who’s actually… Something about them, and particularly if they’re well known. People always like to know what you’ve done, and what you haven’t done, what influenced you to become this like head of the [organisation], for example.

And it’s also a warm up for both of us, really. Then you’ve got the music. I have no control over that. The boss does. Then it’s if there are particular issues. So some are very themed, so we’ll have, perhaps, a lot around dementia if the person’s from that area. But if they are more general, then I would normally pick out certain things that are of interest at the moment.

So next week we’ve got, I think, [person] coming. He’s just written a book on the care act. So with [person], who I know, he will talk about the care act. I’ve been very clear that I’ve not got the type of approach, I don’t think, that is sort of inquisitorial, or… What’s the word?

Respondent 1: Challenging.

Respondent 2: Challenging. I mean, you can challenge in different sorts of ways. So I always allow the person to speak, so I’m not a Piers Morgan that just talks to themselves.

Respondent 1: You can do that in clever ways. A bit like the way I worded that question today, “Is there a waiting list of people who want to join those eight people?” I could have said it the other way around, just like, “Oh, is it always the eight people?”

Respondent 2: Yes, exactly. No, exactly.

Respondent 1: It could have been a challenge [Crosstalk 0:29:33] asked questions.

Respondent 2: Yes, no, no, and I think we avoid that most, if not all the time.

Respondent 1: We do, \_\_\_[0:29:37], yes. \_\_\_.

Interviewer: And do you have training on that, or…?

Respondent 1: I think at first, I guided you a little bit.

Respondent 2: Yes, you gave me some links.

Respondent 1: Said, “Oh, that wasn’t very good when you did that.”

Respondent 2: Yes, you’ve not said that recently.

Respondent 1: No, I haven’t. It used to take ages to edit his show sometimes, because they went on for hours, but now I just sit and listen to it for an hour and I’ll think, “There’s a bit there [Crosstalk 0:30:05].”

Respondent 2: Yes, yes, I mean, I’d not done it before. I mean, I’m still an amateur.

Interviewer: Natural (Laughter).

Respondent 2: Well, I’m still an amateur, and I don’t do it well.

Respondent 1: But you’ve held meetings with people. I think where you’ve interviewed, or talked formally or informally with people, I think that just comes across as a natural thing.

Respondent 2: Yes, yes.

Interviewer: Yes, you know people who speak publicly a lot. I think when you speak to someone like [person], every word is spot on because, you know, he’s…

Respondent 2: Oh yes, he knows his game, he knows his game.

Interviewer: And also, because he’s done it so much. But I think when you’re like me, when you’re just starting to do that, it’s still a bit more like (Shocked).

Respondent 2: I mean, again, because it’s older people, I’m fairly comfortable around older people’s issues, so I’m fairly okay with what they’re saying, and what the challenges are. But Ian sent me a couple of links. I’ve also read a couple of… I say books, I can’t call them books, but sort of like handbooks on interviewing, though that might surprise you.

So my only training is doing it, learning from this guy, and also reading up. Now, I’m fairly comfortable. I’m not of the ilk of professionals, of course. So I’ll link into the community radio type of approach, making mistakes. And also, because it’s recorded, then Respondent 1 can take out the noise and some of the flimflam that I might wallow about.

Interviewer: Yes, so Ian, what happens if you are on holiday, for example? How does it…?

Respondent 1: I don’t have holidays.

Respondent 2: He doesn’t know what a holiday is.

Respondent 1: No, I balance my dairy around when my volunteers can come in. So this week’s, this is the first hour of about 15 hours of radio we’ll make this week. Each volunteer… I mean, for this show, yes, we work it around our diaries. And, for instance, it would be really difficult for you to be on a Thursday, but it worked for a Monday, so we’ll work on a Monday. Normally, it will be Thursday lunchtime. If guests really can’t get here, then we’d do it over the phone or Skype, even if it’s an hour, we’ll do it over the phone to certain people.

Interviewer: Oh, okay. Brilliant, yes.

Respondent 1: We can be flexible [Crosstalk 0:32:28].

Respondent 2: Yes, or I can go with the Zoom and do a location interview.

Respondent 1: Yes, you’ve done some of that as well.

Respondent 2: I’ve done some of those. Get a couple of live ones, which were okay-ish in terms of the location ones

Respondent 1: But training needs of volunteers varies person to person. So there are some people that we might record it, sometimes we do it live. And it also depends on the nature of the show, and the guests, if there are guests. So it varies person to person, the approach per volunteer, I think.

Respondent 2: I was interviewed a couple of weeks ago at [station], so off I trooped to [station] Radio. They’ve got [show].

Respondent 1: Yes, it’s called… Yes, it’s called east something, yes.

Respondent 2: I never quite know what. But that’s a, I think, once a fortnight show that goes out around older people’s issues. So they were interviewing me in relation to how we, and why we, started [show]. And once I got over the initial nerves, I thought I was alright.

But the two presenters said to me, “We can tell that you’re actually quite used to this.” Now, they couldn’t have said that when I first started. I’ve done a lot of interviews in the years gone by in terms of radio, even television, but have never presented anything, never hosted anything, so that’s pretty new.

And I know most of the people anyway. There are some people I would not have on the show, a bit like the reason you and I were talking about, is that I don’t like what they’ve got to say. I can’t agree with where they’re coming from. So why would I want to have on our show, people that are just talking crap?

Interviewer: (Laughter)

Respondent 2: And that’s a luxury that I’ve got.

Respondent 1: Yes, exactly.

Interviewer: Yes, because you’re the producer, in the end, aren’t you? Well, you guys are.

Respondent 2: He’s the producer, but yes, between us. I could get a number of people on this show with no problem at all, but I know that I would not like what they’re saying, and that’s not what my show’s about. We always challenge ageism, always. So that’s where we are.

Respondent: (Laughter) I think if you \_\_\_[0:34:46].

Ian: Oh, yes. She’d [Crosstalk 0:35:25].

Interviewer: So it’s, yes, the show’s about something positive, in a way? You don’t want a challenge on your show, right? Yes.

Respondent 1: Yes, the whole radio station ethos is positivity. And say, for instance, we cover news, we won’t dwell on who’s been stabbed, which is all that you’ll hear about [place] in the national and international media, is there’s been a stabbing in [place], or here, or wherever it is.

Respondent 2: Yes, yes, or even at \_\_\_[0:35:53] station.

Respondent 1: Yes, yes, \_\_\_.

Respondent 2: Just to cheer you up. (Laughter)

Respondent 1: \_\_\_ it wasn’t. Yes so, we try and have a positive view of whatever the subject matter is. Instead of going, “Oh, wasn’t it terrible, this,” you know, and all negativity, we try and keep it positive. And I think all good community radio stations should be doing that anyway. Yes, there’s national media that can do the negative side of it.

Interviewer: And in terms of grants, do you pay towards the licence, or do you just use grants, or do you do [Crosstalk 0:36:33]?

Respondent 2: He pays me £100 an hour.

Interviewer: (Laughter)

Respondent 1: (Laughter)

Respondent 2: Including my prep time.

Respondent 1: \_\_\_[0:36:40].

Respondent 2: (Laughter)

Interviewer: I mean, there shouldn’t be anyway in community radio.

Respondent 1: No, I mean, it’s a community interest company, a CIC.

Interviewer: Exactly, exactly.

Respondent 1: So it’s not here to earn anyone dividends, or whatever.

Interviewer: Yes, exactly, yes.

Respondent 1: So it fulfils that. We get everything low cost. Literally, most of this is recycled, this equipment around me, so very cheap.

Respondent 2: I’m recycled as well.

Interviewer: (Laughter)

Respondent 1: (Laughter) He’s recycled. Have you seen the previous one before we recycled him?

Respondent 2: He found me in a skip outside. (Laughter)

Interviewer: I mean, yes, it’s common though, right? I mean, [show] also needed a bigger screen, so they just brought one and the station used it, yes.

Respondent 2: Yes, yes.

Respondent 1: Yes, yes.

Interviewer: Cool. Okay, cool, I think I’m through all the things I wanted to.

Respondent 1: Okay.

Respondent 2: So the next steps then would be to, now you’ve got some sense of what we’re about, and we’ve got some sense of what [show] is about, is you’ll probably go back, talk to [person], talk to the [organisation], and then see what we might want to pull together.

I don’t know how we do that, but we’ll probably need to fit in with the planning that goes on, because your show’s very planned. This is a very simple to plan format. I make contact, sort the diaries out, sort out with you, so we’ve not a got a series of guests coming in.

Respondent 1: Yes, we’ve got… At radio station level, we’re applying for funds from the local council here to involve more volunteers. Now, that is a very open in terms of that can be anyone, any age, same as you’ve done with the business as usual.

We’ll know in the next three weeks if we’re going to get that funding. That funding, because my time is stretched, because you’re right, if I went away for a fortnight on holiday, this place would have to close. There is no second person that can run it.

There are some volunteers who have got a key to the door and they know what they’re doing, they can come in [Crosstalk 0:39:59]. But I do support a number of volunteers. And so the idea of that funding is to pay part-timers to run it when I’m not here, and to expand the station.

So we make about 18 hours of new programming each week. There are always old shows going out, so right now, there’ll be an old show that probably two years old, or something like that. But because we’ve got a huge stock of programmes, there’s always talk shows going out.

Interviewer: 18 hours is a lot.

Respondent 2: I was just about to say that. Yes, that is a lot.

Interviewer: It is a lot, yes.

Respondent 1: Yes, and about, say, 15 of that is talk, predominantly talk.

Interviewer: Amazing, yes.

Respondent 1: There might be three hours of music amongst that.

Interviewer: Wow, yes.

Respondent 1: And that is just because we’ve got a great team of people that do it. I’m not here for 18 hours a week. I am here for about half that. But there’ll be things like this that are pre-recorded that go into that 18 hours.

But I want to do more, because we’ve got the platform, we’ve got the premises, to make an extra hour doesn’t cost anything except for someone’s time to be here, which is why we have funding for someone to…

Ideally, someone who’s in work now who had the right skills who can manage it, and gets the ethos of the whole place as well. I know we’ve got some volunteers who aren’t in work at the moment who might fit that bill, I don’t know. [Crosstalk 0:41:27].

Respondent 2: Yes, no absolutely.

END AUDIO

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