

The Ethnic Broadcaster

Spring 2001 Edition
National Ethnic and Multicultural Broadcasters' Council

PRESIDENT'S PEN

The lead up to this year's NEMBC Conference, in Melbourne, coincides with another important event: the Federal election. The NEMBC approaches both events with justifiable confidence in its achievements and mindful of the challenges ahead.

This period will test our ability to campaign effectively for a better financial deal for both ethnic and all other community broadcasters. The NEMBC and other community broadcasting sectors have produced the best ever policy campaigning documents; material that will assist you to inform and involve your listeners and their communities.

From now until election day, we want to encourage every broadcaster to:

- talk on air about what ethnic community broadcasting offers both their community and Australia, and how important it is for the Federal government to assist its growth.
- invite candidates, political and community leaders to visit your station and be interviewed about their policies including funding for community broadcasting.

If the 200 plus community radio stations all over Australia and the five community TV stations do this, our message will be heard loud and clear among the people and policy makers. Community broadcasters are communicators and the 3,000,000 listeners to community broadcasting are also voters.

Our sector continues to grow, even in areas where commercial single language broadcasting has been operating for several years. This re-affirms the fundamental advantage of community broadcasting where the people make the programs.

I hope many of you will be able to come to the Conference to express your views, make policies, elect committees, and to make and renew friendships.

I am looking forward to seeing as many of you as possible at the Conference with a story to tell about your station and your programming, and especially how you campaigned for an increased funding reward.

George Zangalis
NEMBC President

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Conference 2001

DIVERSE VOICES: NEW SKILLS

Melbourne
November
9th - 11th

This year's Conference promises to be the biggest and best yet. We hope that as many ethnic community broadcasters as possible can make it to the conference. It's the best value conference you'll find, there are generous travel subsidies available and it's a conference organised for you.

The theme of this year's Conference is *Diverse Voices: New Skills* and this theme will flow through the conference sessions and social events. Our diverse voices are reflected in the languages that we broadcast in and the different cultures of the communities we broadcast for.

PLENARIES

The key plenary session will look at The Future for Multilingualism. Where does multilingualism fit into the nation's language policy and what is the relationship between language and culture? Can you learn a language via radio and what is the future for youth broadcasting and bilingual programming?

The Innovations plenary will showcase online training, oral history programming, music projects and youth access and programming projects. The Election plenary will examine how the policies of the political parties will effect funding for ethnic

community broadcasting.

The Human Rights plenary will look at how as ethnic community broadcasters we should cover human rights issues. We'll look at how we inform and involve our audiences in the public debates about racism, refugees and indigenous issues

SOCIAL EVENTS

An added dimension to this year's conference is a multicultural concert on Friday night. In partnership with The Boite World Music Café we will be presenting two hours of some of Melbourne's best world musicians. And on Saturday night at the conference dinner get yourself ready for a feast and dancing.

WORKSHOPS

There will be lots of workshop sessions, where you can explore issues of particular interest to you in greater depth. There will be workshops for women, youth, emerging communities and trainers, getting sponsors, writing grant applications and practical strategies for increasing your audience

You'll be able to learn how to download music and audio from the Net, learn more about making documentaries, and how to do book reviews and readings for your programme. There will be tours of



the local stations, fabulous company and lots, lots more.

Don't delay – November is a busy time in Melbourne and if you want conference accommodation you need to book it before the 6th of October. The conference will be stimulating and lots of fun. So if you've been before come again and if you've never been to our conference this is your opportunity to be part of it.

See you in Melbourne in November.

Bruce Francis

NEMBC Executive Officer

**Conference 2001 Program,
pages 12 and 13.**

HERE IS THE NEWS...



7/12/1999:891040:MSC © John Dhanum

Ethnic News Digest sound check.

The Ethnic News Digest (END) continues to be one of the most used elements of the NEMBC website, receiving over 4000 visits every month. The News Digest is a free service that provides short Australian news and current affairs stories in 18 languages (including English).

Using the Ethnic News Digest is an easy way for programmers to provide Australian news to their listeners. Being responsible for collecting and reading the news is a great way to start a new broadcaster in your program.

What's been making news?

Just about everything! The Ethnic News Digest has had:

- * 167 stories about refugees
- * 26 stories about the economy
- * 111 stories about women
- * 34 stories that mention politics
- * 39 stories that refer to small business
- * and there's also 38 stories about sport and 36 stories mentioning sex!

Want to put Australian news in your program?

Just go to www.nembc.org.au and look for the button in your

language. Of course, you can also translate the stories yourself if you prefer or if you broadcast in a language where we don't have a volunteer translator.

Headlines

On the NEMBC website you can also see scrolling END news headlines. The computer program that makes these scrolling headlines appear can be used free of charge on any station or program website. If you'd like to put headlines on your website contact nembc@nembc.org.au.

Getting noticed...

The Digest recently received a letter from Federal Parliamentarian Brendan Nelson congratulating the NEMBC on the service that was being offered. We encourage you to provide your feedback about END. It's easy to give feedback through the NEMBC website or by sending an email to end@nembc.org.au.

Not sure about the Internet?

For internet training through the Australian Ethnic Radio Training Project [AERTP] talk to your station manager or go to the **Training** page at our web site at www.nembc.org.au.

Nick Bastow

Ethnic News Digest Coordinator

Women On The END...

Looking for news stories specifically about women? You'll find them on the Ethnic News Digest. Here are some recent examples:

Women's work worries: A survey of women workers has found that job security is the major concern in their working life – more of a concern even than pay rises, childcare and maternity leave. (10/9/01)

Abortion crisis in Tasmania: Since the closure of Tasmania's only free standing abortion clinic in March, an estimated 140 women seeking abortions have flown in to Melbourne to access services. (27/8/01)

Detention Centre News: The six month trial of releasing women and children from migrant detention centres into the community begins. (6/8/01)

Equal Pay for Women: The ACTU's equal-pay case for women could result in a re-valuing of jobs which are mostly done by women including teaching, nursing, child care and jobs in clerical, retail and hospitality industries. (29/6/01)





Broadcasters at the Parliament House launch of the community broadcasting funding campaign.

The Election

The up coming Federal election could well determine the level of funding for ethnic community broadcasting over coming years.

The NEMBC has been busy putting before politicians the need for increased funding for ethnic community broadcasting. We have been to Canberra seeing politicians from all parties. We have produced an eight page leaflet that explains why this funding is urgently needed and why it makes such good sense. A copy has been sent to every ethnic programming group.

GROWTH

In the last 5 years we have seen:

- a 45% increase in the hours of ethnic programming
- a 42% increase in the number of stations broadcasting ethnic programmes.
- 75% of stations increase their hours of ethnic broadcasting and
- 65% of stations adding new languages to their programming schedule

NEED

Ethnic community broadcasting provides

- information about settlement, government and community services
- health, education and employment information
- cultural maintenance and expression
- language maintenance
- skills development
- community building and social cohesion
- an opportunity for ethnic communities to better participate in the social, cultural, economic and political life of the nation

VALUE FOR GOVERNMENT

Ethnic community broadcasting provides great value to the nation by providing information in 98 languages that would cost government tens of millions of dollars to provide. We have trained 2500 broadcasters who speak 82 different languages in technological, broadcasting and presentation skills through the

Australian Ethnic Radio Training Project (AERTP). We provide this training at half the average cost of delivering other workplace training.

Ethnic community broadcasting plays an important role in building a harmonious multicultural Australia. It's essential to an inclusive, cohesive multicultural Australia that all Australians can participate in their communities and society in general

WHAT WE WANT

We want an increased level of funding that supports the work of ethnic community broadcasters by

- increasing funding for ethnic community broadcasting that recognises the growth in broadcasting that has taken place
- on going funding for the highly successful Australian Ethnic Radio Training Project (AERTP)

YOUR SUPPORT

Talk to politicians, get them to visit your station, interview them about their policies and put to them the case for increased funding for ethnic community broadcasting.



Refugee Radio



Refugee Radio team members l-r: trainer Nicci Parkin, Augustina Thoman from Liberia, Abu Bakar Bah from Sierra Leone, Martine Hawkes (project liaison) and Mahnaz Samimi from Iran.

What is it like to flee a war zone and arrive in Australia as a 21st century refugee? These trainees are about to get on air and tell the story through 5UV Radio Adelaide. Five people from West Africa and the Middle East will work with trainer Nicci Parkin to design radio programs and learn the necessary skills to produce them.

One of the key aims of community broadcasting is to encourage participation by those denied effective access to, and not effectively served by, other media. We've heard so much about refugees and asylum seekers – but how often do the people who have had this experience get to tell the story? Or determine how it will be told? Expanding the variety of viewpoints heard is to all our benefit and is the underpinning of this project which came about through a partnership between our station and the Australian Refugees Association and is made possible through financial support from The Mercy Foundation.

Here at 5UV Radio Adelaide we're also looking forward to expanding our awareness by getting to know these people with vastly different life experiences. The group includes journalists and a cultural tourism worker, and is shaping up to be one of this year's most exciting training projects. The 'end product' will be designed by the participants, who are obviously in the best position to know how to communicate with other new members of our community. It may be a feature program – or some daily spots, or live on site broadcasts – we'll keep you posted.

Deb Welch
Manager, 5UV

Resource Project for New Communities

Information about becoming a broadcaster, training and funding options in a range of languages will be the focus of a new project for refugee and emerging communities to be undertaken by the NEMBC.

The NEMBC has been successful in getting a grant from the Myer Foundation to improve the access of refugee and emerging communities to the airwaves. As

well as providing information the project will investigate possible sources of funding for these newly arrived communities and programming resources for them to use in their broadcasts.

"Part of the work of the project will be to inform communities and the organisations that represent and work with them of the benefits of having a voice for informing and building these communities. It will

make it easier for these communities to become broadcasters and hence increase their inclusion in Australian society", said NEMBC President George Zangalis.

We'll keep you updated in future Ethnic Broadcasters about the progress of this important project.



Youth broadcasting... *it's over to you*

Posters, websites, survey information, new funding guidelines, materials for stations, programmers, and potential programmers... The NEMBC Youth Strategy is now rolling out material around the country.

At the annual NEMBC Conference in Canberra nearly three years ago, the Youth Committee was formed to assist in increasing youth involvement in ethnic community broadcasting. Last year, the Committee undertook an Australia-wide survey of stations and broadcasters and has now devised a multi-pronged participation strategy based on the issues and ideas raised in the survey.

The strategy called for the development of a range of resource materials to assist three interest groups identified as key players in increasing youth participation in ethnic broadcasting. They are stations, existing broadcasters [young and old] and potential youth broadcasters.

With this in mind, the Youth Committee has developed an information kit that gives practical suggestions for improving youth participation. One key element of the kit is looking at ways of bridging the gap between the desire of existing programmers to increase youth programming and what actually happens at stations.

A key message of the kit for existing broadcasters is that if you want more youth participation in programming, then you have to accept that their style of

programming, choice of music and issues may be different to yours.

The kits provide potential young broadcasters with ideas about how they could approach stations with programming ideas, ways of overcoming some common problems they might encounter, and suggestions about ways of building support for their new program.

For stations, the kits provide details of some of the funding and training schemes that specifically address the needs of young broadcasters. It also reminds stations of the need to make youth participation a priority at a station management level and to ensure that internal station procedures, like fundraising targets, don't inhibit the type of programs you want to encourage.



All stations will be receiving copies of the strategy and poster. You can also get copies of all the youth participation strategy documents at www.nembc.org.au. The youth participation strategy will also be discussed at the NEMBC Conference in Melbourne in November.

Youthspeak

The NEMBC Youth Committee met in July and made a number of recommendations to the NEMBC Executive concerning the funding of youth programming. There is currently funding available for stations to have a general multicultural youth program across a range of communities.

The Youth Committee recommended that the guidelines be broadened to also encourage youth programming within specific ethnic communities. The recommendation was adopted by the NEMBC Executive and will be

passed to the Ethnic Grants Advisory Committee for consideration.

The Youth Committee also endorsed a new method for the selection of a youth committee at the NEMBC AGM. The method balances maximising participation by young broadcasters from all over the country, with the ability of the committee to communicate effectively and make decisions and recommendations.

More information about these two recommendations is available by emailing: nembc@nembc.org.au.

Migrant Women in the Workforce

an oral history series for radio

A gynaecologist, bus driver, film maker, woman wearing hijab, magistrate, sex worker and cake shop owner all feature in these diverse stories of migrant women's working experience.

Women ethnic community broadcasters from across Australia have produced this 10 part radio series. The series looks at some of the difficulties these women faced to join and progress in the workforce.

The series is currently available on the Comratsat satellite service and is being sent to your station on CD. For more information and to hear excerpts from the programmes go to our web site at www.nembc.org.au.

Make sure your station plays this important piece of our history.

Programmes in the series

1. Italian Cake Shop

This is the story of Carmela Mezzapica, who came to Australia from a small Island in the south of Italy, and together with her husband Angelo started the first Italian cake shop in Leichhardt in what became known as Sydney's Little Italy.

2. On the Buses

Jan Wehipeihana and Tearani Roberta Cohen are Maori women from Ateoroa (New Zealand). Jan left school at 15 to take up an

apprenticeship in the ragtrade before moving to Australia in 1976. Tearani worked in an office before deciding to become a truck driver. Both women are now part of a growing team of women bus drivers.

3. Between Worlds: the experience of migrant women in the workforce

Traces the paths of Eugenia Castro and María Cabellos Yañez from Latin America to their current home, Australia. Eugenia is a political refugee from El Salvador, while María escaped the Pinochet dictatorship in Chile. They tell of their experiences learning English, raising a family, studying and working in Australia

4. Migrant Women in the Sex Industry

Dela Pon, from Thailand, was an outworker in the garment industry in Melbourne but she could not earn enough to support her family so she became a sex worker. Weng Morales from the Philippines, is one of the increasing numbers of women trafficked all over the world for the purposes of prostitution.

5. Migrant Women in the Australian Legal System

Explores how three working class women from migrant backgrounds managed to beat the odds by entering the legal profession. Senior solicitor Nicky Nicoulaou, solicitor Meryem Apak and Deputy



The cover of the NEMBC Oral History CD is a picture is reproduced from an original by Koula Aslandis produced as part of the AMWU's *All Our Working Lives* project (1984)

Chief Magistrate Jelena Popovic tell their stories.

6. The Great ACT Laundry Strike of 1987 and how the women won!

Chilean refugee Elba Cruz tells the story of a strike by laundry workers, which changed the lives of all the women involved.

7. Migrant Women in the Arts

Dondu Akbhati and Samia Mikhail are two migrant women who are carving out a place for themselves within Australia's cultural life. Dondu has worked on theatre and multimedia projects while Samia is a filmmaker.



8. Migrant Women in the Health Industry

Profiles 3 professional women in the health industry – Dr Alka Kothari is an obstetrician & gynaecologist; Carmen Ceñal is currently working as a renal nurse and Francesca Mumme is a radiographer. All three work at the Alice Springs hospital.

9. In the Woolen Mills

Skaidrite Liepina and Inga Peerson both worked at the Federal Woollen Mills in Geelong. Like many migrant women in the 1950's, arriving by assisted passage, Skaidrite had to complete her two-year commonwealth work contract at the Mill.

10. Overcoming Stereotypes

The stereotypes, which apply to African women, rarely include a masters degree. Sophia Poppe from Tanzania has a masters degree and she talks about her experience of finding work in Adelaide. Dania Abdullah from Bosnia-Herzegovina talks about her experience in the workforce as a Muslim woman who wears hijab.

Made with support of the National Centenary of Federation Fund.



NEMBC Women's Committee

The NEMBC Women's Sub-Committee met in Adelaide for their annual face to face meeting during the weekend of the 23rd – 24th June. This was the first time that the meeting had been held outside of Melbourne. We had an excellent two day meeting in the boardroom of 5EBI-FM, and made a range of recommendations to be taken to the NEMBC Executive.

Our project for 2001, the Migrant Women in the Workforce oral history project, is almost complete and is currently available on CD and through the community radio satellite service. Our website continues to be developed and our thanks to Lucy Foley and Sevim Chapple for their work in this area.

Our project for the next twelve months is still being finalised and will be discussed during the women's workshop at the NEMBC Conference in Melbourne 9th – 11th November 2001.

We are looking forward to seeing you all there and if there are any specific issues that you would like us to address during the workshop, please give me a call on (08) 8211 7635.

Brenda Degenhart
Chair
NEMBC Women's Committee

Writing Grant Applications

Many of us are faced with the challenge of servicing our communities in under-resourced environments. We dream about being able to purchase a portable mini-disk or make that special documentary about an issue that is important to our listeners. However, without funding these ideas are unlikely to become realities.

To meet this need for funding, the NEMBC website now has a funding database listing over 100 possible sources for funding. But first you're going to have to turn that idea into a submission. This article draws on the knowledge of three experienced submission writers with their tips on writing a successful submission. I'd like to thank Michele Bawden and Bruce Nelson for their assistance.

DEVELOPING YOUR IDEA

Read the application kit thoroughly before you begin your proposal. Underline key phrases and special requirements in the guidelines.

Develop a rationale for the project. Have strong arguments as to why your idea is a good one that



echoes the guidelines and objectives specified by the funding body.

Ensure you can meet all the eligibility criteria that are required.

Content – if it's programming content you intend to develop with grant funding then ask yourself: What would work well on radio, what production styles will you use? What will best meet the needs of the grant bodies objectives? (An outside broadcast of an event, radio drama, documentary or regular programming?) Identify your target audience and their needs.

Consult with the community who will be affected by the project - their input is important. You could

consider a joint project with other organisations. You should certainly seek letters of support from relevant organisations that outline why the project is important. These are important support for your application.

Ask any questions you have about the requirements of the grant directly with the funding agency. Don't feel embarrassed about contacting them – it'll ensure you are on the right track with your application.

WRITING YOUR SUBMISSION

Describe your project in detail using **concise and clear language**.

- Don't promise what you can't deliver.
- Show you/your station is capable and competent in managing grant funded projects. Provide a reference if needed from a previous funding body.
- Show you have broader support for the project (ie. joint project or support letters, or refer to needs outlined in research).
- If evaluation strategies are required in your submission,

design ones that are realistic where you can work smarter rather than harder.

- Get it in on time!
- Attach to the application a covering letter signed by the Station Manager.
- Include relevant support material (station history, audience profile, mission statement, annual reports, business plan, relevant policy, examples of previous projects, articles of association, ABN number, etc).

Make sure the **in-kind support** your organisation will be providing is costed at commercial rates. This will ensure the value of your in-kind contribution is realistic and you're not caught short. In-kind support may be in the form of administrative support, use of capital equipment or labour.

Explain your budget and all associated costs of running the project. Ensure it falls within the limits of the grant and adds up to the total you request.

Ask someone to check your application before you send it off. If they can't understand it, then chances are the grant assessors won't be able to either. They may also identify missing information or spelling mistakes.

Finally **check** the grant application against all the questions in the application form, make sure all supporting documentation requested is attached and keep a copy of your application plus all associated paperwork for your organisation.

GST IMPLICATIONS ON GRANTS

The Goods and Services Tax (GST) does have implications for grants. When applying for a grant you will be required to provide an Australian Business Number (ABN), or provide the details of the organisation that may be auspicing your grant.

You will also need to include any components of GST in your budget. If you don't, these will have to be covered from the funds you receive.

Michelle Vlatkovic
AERTP Co-ordinator

Funding Application Glossary

Aim

Purpose or goal of the proposed project to be funded.

Auspicing body

An incorporated organisation that accepts and acquits grant funds on behalf of a similar organisation that is not incorporated.

Community consultation

Process of approaching the community to provide input into the grant proposal.

Criteria

Conditions that must be met to satisfy the funding body you are eligible to apply for funding (eg. You may be required to be an incorporated non-profit organisation).

Evaluation

Process of reviewing the completed project and comparing the goals in the submission with the outcomes of the project.

Guidelines

Criteria which need to be met to receive a grant.

In-kind support

Project support which is supplied free by your organisation. In-kind support usually includes labour, administrative support, office space and use of capital equipment. Always value the in kind support at commercial rates.

Objectives

What is planned to be achieved.

Outcomes

The achieved results of your project.

Target Group

The community or group of people your project is aimed at.

Conference 2001

Program

DIVERSE VOICES: NEW SKILLS

Melbourne November 9th – 11th

Friday 9th November

11.00 – 12.30 PLENARY: HUMAN RIGHTS & ETHNIC BROADCASTERS

- Racism and vilification
- Refugees
- Reconciliation in Australia and Indigenous issues around the world
- Access for young people and emerging communities

12.30 – 1.30 LUNCH

1.30 – 3.00 WORKSHOPS: SPECIAL INTEREST GROUPS

- Women
- Youth
- Refugee & Emerging Communities
- Trainers
- Increasing your audience – practical strategies
- Tour of local stations

3.00 – 3.30 BREAK

3.30 – 5.00 PLENARY: INNOVATION

- Music projects
- Community TV
- Online training delivery
- Oral history project
- 5UV refugee project
- Youth broadcasting
- Outside broadcasts
- Audio streaming

6.15 – 7.45 RECEPTION AND LAUNCH OF ORAL HISTORY RADIO SERIES

8.15 – 11.00 MULTICULTURAL CONCERT WITH SOME OF MELBOURNE'S BEST WORLD MUSICIANS



TAILORED FINANCIAL SOLUTIONS

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NEMBC Conference 2000 delegates on the buses...

Saturday 10th November

9.00 – 9.15 LAUNCH: YOUTH INFORMATION KIT

9.15 – 10.30 THE FEDERAL ELECTION

The communications policies of the parties and funding for ethnic community broadcasting

10.30 – 11.00 BREAK

11.00 – 12.30 WORKSHOPS: SKILLS DEVELOPMENT

- Grant writing & funding sources
- Networking and reducing programmer isolation
- Getting Sponsors
- Digital broadcasting
- Downloading music
- Tours of local stations

12.30 – 1.30 LUNCH

1.30 – 3.00 PLENARY THE FUTURE OF MULTILINGUALISM

- Ethnic community broadcasting and our national languages policy
- Language & culture
- Bilingual programming
- Learning and maintaining a language by radio

3.00 – 3.30 BREAK

3.30 – 5.00 WORKSHOPS: PROGRAMMING

- Programming community music
- Outside broadcasts
- Making documentaries
- National programming for ethnic communities
- Reading & reviewing for radio
- Tours of stations

7.15 CONFERENCE DINNER

Sunday 11th November

9.15 – 12.30 AGM

- Election of executive, women's & youth committees
- Report to members
- Annual report
- Financial report
- Committee reports
- Workshop motions & motions from the floor



SPONSOR



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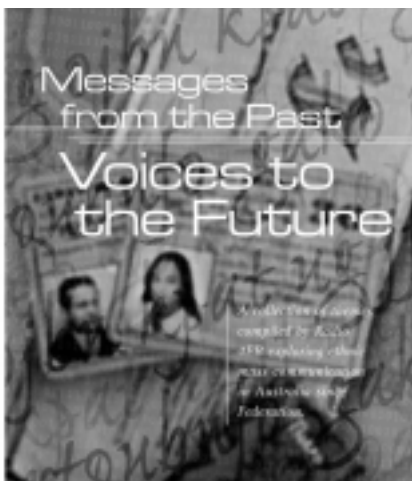
Messages from the Past, Voices to the Future

STATION NEWS

Mass communication is generally thought of in terms of print, radio, television and the Internet, but a series of documentaries produced by Radio 4EB in Brisbane is set to challenge what we term as mass communication.

Messages from the Past, Voices to the Future is a series of six radio documentaries that explore various forms of ethnic mass communication in Australia since Federation in 1901.

The six key themes follow more notional forms of communication and cover a range of topics including the federation of Australia and the White Australia Policy, the mass immigration of Europeans to Australia after World War II, soccer, sport, food and festivals as conduits of communication within ethnic communities, the birth of ethnic broadcasting in Australia,



and what the future may bring to the ethnic broadcasting sector with the advent of new and emerging technologies.

The thoughts and recollections of many well known community broadcasting identities, academics and social and sporting commentators were collected over a four month period to allow the

documentary series to give an informative and realistic insight into the various forms of ethnic communication.

Local Brisbane musicians were utilized to give the series an added element of entertainment by providing backing music to the documentaries.

The series will be produced in a double CD set and copies will be distributed to all community radio stations.

The series was produced by Radio 4EB with the assistance of the Australian Key Centre for Cultural and Media Policy at Griffith University and funded by the Centenary of Federation Queensland Community Assistance Program.

For more information email to: admin@4eb.org.au or call (07) 3240 8600.

Living in Harmony

The "Living in Harmony" project, jointly managed by the Multicultural Communities Council of South Australia and 5EB1-FM, has been completed. This project was an initiative of the Commonwealth Government through the Department of Immigration and Multicultural Affairs.

The project produced twelve radio programmes on Festivals & Celebrations, Arts, Education, Police & Legal, Youth, Tourism, Trade & Commerce, Media, Local Community, Regional Australia, Food & Hospitality and Politics/Government.

The programme coordinators had enormous enjoyment and fun producing these programmes, and although we used local content for the most part, the history and concepts apply Australia-wide.

In the Media programme, NEMBC's Executive Officer, Bruce Francis gave his insights into the importance of community broadcasting, and in particular ethnic community broadcasting and how it manages to close and bridge the gap to living in harmony.

These programmes have been produced as a set of six cassettes in a hard cover folder, which also has a booklet giving a brief outline of each programme. These cassettes will be sent to every community radio station throughout Australia shortly for broadcast.

For more information, contact 5EB1-FM.

Brenda Degenhart
5EB1-FM



AROUND AUSTRALIA

Cultural Benefits of Community Broadcasting

Recent submissions by the NEMBC and CBAA called for greater recognition of the important role of community broadcasting in the cultural life of the nation.

The NEMBC asked that "In this International Year of Volunteers that the contribution of ethnic broadcasters in providing information, cultural and language services to their communities and their contribution to the development of multicultural Australia be recognised."

The NEMBC also asked that all governments – federal, state, and local ensure that all arts funding is promoted and made available to community broadcasters. The submission called for increased co-operation between arts organisations and community broadcasters so that more arts based programming becomes available on the airwaves.

The NEMBC Executive Officer Bruce Francis said, "We'd like to see multicultural arts organisations across Australia programming on community stations; informing the community about the cultural life of ethnic communities and about artists from diverse cultural backgrounds. We'd like to see more funding made available for the recording of local 'community' musicians, for the production of radio plays and to

cover festivals that are now taking place all over Australia."

The NEMBC submission looked at the connection between language and culture and concluded that a truly diverse and inclusive national cultural policy must involve support for language maintenance and expression.

The cultural work of ethnic community broadcasters is substantial. The NEMBC's recent oral history project, live to air performances, CD recordings, festival coverage, book and poetry readings and theatre and film reviews are just the beginning. Ethnic community broadcasting is about producing local content that builds and supports the ever changing cultural life of our communities.

The submissions will inform a discussion paper for the Australian Cultural Ministers Council – which is made up of all the state, territory and federal arts ministers. We hope it leads to an improved understanding of the unique role in Australia's cultural life played by ethnic community broadcasting.

Copies of the NEMBC submission are available from our web site on www.nembc.org.au/policy.

3CR Resource Worker

Community Radio 3CR in Melbourne has broken new ground by employing a Resource and Development Worker with a specific focus on the station's ethnic community broadcasters.

3CR is Melbourne's longest running ethnic community broadcaster and makes programmes in 20 languages, including English, for the whole of metropolitan Melbourne. Station Manager Tim Tolhurst said the creation of the position was a demonstration of 3CR's commitment to providing a real voice for ethnic communities.

He noted the station had started a number of new programs recently that service the Somali and Moroccan communities. The station's rapidly growing Vietnamese youth program, has made 3CR the largest Melbourne wide Vietnamese community broadcaster.

"We are also very proud of the fact that we are not relying on government funding for this new position. The station sees it as a priority to assist new and existing broadcasting communities and we're prepared to put our scarce financial resources where our mouth is" he said.

You can visit 3CR at www.3cr.org.au.

Putting Media Law On(the)Line

The NEMBC's new Online Media Law training module has now been undertaken by a number of broadcasters and has received very favourable feedback.

The Online Media law module will let broadcasters work at their own pace through areas of training that often causes concern and always raises important issues about programming.

The course includes libel and defamation, contempt of court, community broadcasting codes of practice and vilification legislation. The course comes with audio and written resources, online self-testing quizzes, and a final assessment.



The module was developed to allow training on this important subject to be delivered in parts of Australia where a trainer may not be available or where current broadcasters want to brush up their skills if they feel a bit rusty.

The training module will be available to all community broadcasters, free of charge through the NEMBC website shortly.

Cooperation wins at Whitehorse

3WBCR is a new addition to the list of fully licensed community stations with ethnic broadcasting. After a number of years as an aspirant, broadcasting to the eastern suburbs of Melbourne, the station received its full licence in July this year. 3WBCR broadcasts in Indonesian, Chinese, Italian and English.

Awarding the licence, the ABA noted it was pleased that 3WBCR

had agreed to grant access to Swinburne University Student Radio, one of the unsuccessful applicants, to provide programming that caters to youth.

The Station's Public officer, Stephanie Knapp, said that everyone at the station was delighted and that they were looking forward to developing the station's services and resources.

Vale

The NEMBC was saddened to hear of the death of broadcaster Alberto Dominguez who was killed in the US when the plane he was travelling on was hijacked. Mr Dominguez had presented a Spanish language culture and news program on community radio station Bankstown FM in Sydney for the last 4 years.

The NEMBC would like to extend its deepest sympathy to his family, friends and fellow broadcasters.

5UV GOES FM

The ABA's radio licence planning for Adelaide is now complete and Australia's first community radio station is set to go FM from 6am on Monday, October 1. 5UV will also simulcast on AM until the end of the year.

Station manager Deb Welch said, "It's been twelve years of campaigning and waiting! We'll now be on equal footing with other metropolitan community and commercial stations. It's a big moment in the 30 year history of one of Australia's best known and loved radio stations. Sincere thanks to our listeners and supporters who have helped over many years to make this day a reality."

Lucy Leaving

After 4½ years of working at the NEMBC, Lucy Foley, NEMBC Online Coordinator and Ethnic Broadcaster layout *artiste extraordinaire* has decided to move on. We thank her for her contributions and wish her the very, very best for the future.

The NEMBC website has grown dramatically and now regularly receives over 2000 visits per week. Lucy has also been responsible for the layout and design of *The Ethnic Broadcaster*, dealing with the vagaries of her fellow workers and their **strange** font *prefere_{nces}*. The new layout coordinator is Michael Nolan.

SACBA Conference

The South Australian Community Broadcasters Association (SACBA) held their 2001 annual conference in the outback this year on the 10th-12th August. "Dusty-FM" from the opal town of Coober Pedy played host to some 76 delegates from around South Australia. The



welcome and registration on Friday evening gave the broadcasters a chance to see Coober Pedy and a chance to catch up with old and make new friends.

The Hon Julian Stefani MLC representing the South Australian Minister for the Arts opened the Conference on Saturday. Many workshops and talk sessions took place throughout the day with representation from the ABA, CBAA, CBF and our own Michelle Vlatkovic, AERTP coordinator, who gave an excellent session on writing funding applications.

The Conference dinner was a multicultural melange, hosted at the local Serbian Club with dancing music provided by the "Irish Albert" Band.

This conference was voted one of the best, and SACBA would like to thank all those interstate representatives who took the time to attend this year's conference.

Brenda Degenhart
Treasurer SACBA



?Lost & Found

A shared search
for belonging



Loss by Shirley Angus - as featured in the ?Lost and Found Exhibition.

A celebration of cultural exchange between artists from indigenous and culturally diverse backgrounds, is on display at the Victorian Immigration Museum until 11 November 2001. ?Lost & Found is an eclectic collection of collaborative and singular artworks by 33 artists from around Australia, exploring themes of self-determination, identity and cultural survival.

Eleven artists of indigenous backgrounds and twenty-two artists from communities as diverse as the Chinese, Ukrainian, Italian, Assyrian, Chilean, East Timorese, Vietnamese, Polish, Filipino and Zimbabwean are represented in ?Lost & Found. They include internationally renowned photographer Emmanuel Santos, printmaker Pamela Branas, installation artist Karen Casey, painter Gail Harradine, photographer William Poon, and sculptor Le Thanh Nhon. The artists share a powerful common ground in the search, loss or re-discovery of the notion of 'belonging'.

Co-curators Jacqui Geia and Maree Clarke said, "Many indigenous artists were shocked

by the personal accounts of war, genocide and family fragmentation experienced by immigrant families. Many of the artists from immigrant backgrounds, often for the first time, heard histories of the First Australians, stories never told in history books; stories of loss, sadness and celebration."

Six artworks represented in the exhibition are collaborations. Geelong-based artists Brian McKinnon, Cinnamon James, Geo Francis and Jan Francis collaborated for the first time on the sculpture *Cuddas* (an aboriginal word for friends). Reminiscent of a boat, the engaging work uses welded steel, timber, sandstone and found objects of shells, rope and chain, to symbolise the hope for reconciliation.

Brian McKinnon comes from the Wongai people in Western Australia. He explained "My mother was taken away from her family and refuses to speak of those times or our heritage as it is too painful. Stories have been lost and our connection unrecorded."

Members of Jan Francis' family were immigrants from England and Ireland. She says, "the journey of this collaboration has

strengthened the personal friendships and cultural awareness of all involved. Working on this collaboration has inspired me to discover more about my heritage."

Artists exhibiting in the ?Lost & Found exhibition have contributed an artefact that is representative of their journey. This fascinating collection of personal objects includes photographs, garments, ceremonial objects, pop art, ancestral art and everyday memorabilia.

?Lost & Found recognises the ideals of the recently launched 'Roadmap for Reconciliation' and the Immigration Museum is hosting a "Sorry Book" signing.

You can visit the Immigration Museum at

www.immigration.museum.vic.gov.au.

To Timor And Back...

Jan McArthur took up a three month volunteer placement in East Timor in April this year. She has been involved in Community Radio & TV for 12 years as a broadcaster, trainer and station manager.

I became interested in East Timor and their struggle for independence through working at Community Radio Station 3CR in Melbourne. The program Voice of East Timor began at 3CR 18 years ago broadcasting in Tetum and Hakka.

3CR was the first media outlet in Australia to give a voice to the East Timor community in Australia. It also enabled English language programmers at 3CR to access the real story of what was happening in East Timor under Indonesian rule. It's important to remember that right up until the ballot for independence 2 years ago, the human rights abuses that were happening on our doorstep were blocked from the mainstream media by political forces.

When I arrived in Timor I was amazed at the devastation still so evident from the fallout of the ballot 2 years ago when 80% of the country voted for Independence. After adjusting to the culture shock, the mozzies and the heat, I began to focus on my work. This too was overwhelming.

The community radio station I was working with had wonderful equipment donated by APHEDA, Union Alliances and the Victorian government, but it's studio was tiny, stinking hot, dusty and had no ventilation or sound proofing.



Initially I could only last for 15 minutes in the studio without having to go outside and find some shade. I couldn't speak Tetum or Bahasa Indonesian and felt embarrassed by my ignorance. I wondered how I was going to offer any support or advice on how to run a community radio station at all.

I met everyone, even remotely, involved in the media in Timor, to get a sense of where things were at and what the emerging community media sector's most critical needs were. Community Radio is a powerful medium in Timor because of the lack of literacy and the passion for the local Tetum language.

As public leaders debated the pro's and con's of Portuguese and

Indonesian as the national languages, the local community became even more committed to retaining and utilising their local language: Tetum. Each community radio station broadcasts in Tetum and in the Districts stations broadcast some hours in their local dialect as well.

There were 5 community radio station operating in Timor when I arrived along with UN Radio in Dili. By the time I left, another 4 community radio station were being set up and UN Radio had set up repeater stations to make their news services available to people in the district areas.

Magically, over the 3 months, many more achievements were notched up at the APHEDA office than I anticipated. We did the first mobile

broadcast of a public meeting of coffee growers in Ermera. This enabled the 1,000 odd coffee growers, who had walked in from neighbouring villages, to hear the discussion about coffee prices from international coffee buyers.

We taped an antenna to a long branch lying on the ground and propped it up with a mound of rocks. This enabled us to broadcast to near by villages who had each been given a solar powered wind up radio.

APHEDA also ran a community radio conference, which attracted members from each station plus other media workers in Dili. To my surprise it was a great success. Critical issues for Community Radio in Timor were identified at this conference through group workshops and a sense of community was engendered.

One of the key outcomes of this conference was that for the first time stations worked together to find common ground and develop an identity as a sector. This also involved identifying better ways of working together. As a result a committee was formed to look at establishing a Community Radio Association. It's first role is to develop a lobbying strategy to ensure the future of community radio in East Timor and also to ensure licences are issued to truly community based stations.

When I arrived in Dili there was no media legislation governing who should, and should not, broadcast, no licence issuing procedures and no media regulatory framework. Stations just evolved out of the will of active community groups committed to empowering the

community through the provision of information and civic education.

The debate around a media regulatory framework was critical during my three month term. In my last week in East Timor all media groups supported legislation, put to the interim governing body, that enshrined a three tiered broadcasting system. This regulatory framework included an independent broadcasting corporation, similar to the ABC to replace UN Radio, and a commitment to issuing licences to truly community based community radio stations.

The big question I always get asked is "Do the East Timorese community really want our involvement and intervention or is foreign aid just another form of cultural colonisation, with lots of "do gooders" pushing their own political barrows?" Big question, eh?

My experience in East Timor told me that there is a significant element of cultural colonisation through the many different manifestations of aid. However the Timorese community are not silly. This is a community who went to the ballot box 2 years ago to vote for independence with full knowledge of what would transpire in their country when independence was declared.

Most planned to go to the mountains, or West Timor, or "safer" districts as soon as they'd voted, knowing full well their homes, country side, public buildings, friends and families would be devastated in the process.

My experience of the East Timorese community is a people with steel will, a great commitment to community and wonderful smiles. There is an enormous hunger for information in East Timor. This is scanned, absorbed and utilised if it will help them construct an independent new nation. If it won't help, it's not used.

I am very grateful to the people of East Timor for giving me one of the most challenging and inspiring 3 months of my life.



Allocating 'COMMUNITY' Licences

New Melbourne community radio licences will soon be allocated by ABA. With around 20 applicants competing for just 3 licences, 3CR station manager Tim Tolhurst looks at the ABA Hearings process and what the aspirants are offering.

The Hearings follow a similar procedure carried out in Sydney and other cities and towns around Australia. In Sydney licences were awarded to Gadigal Information Service (Koori radio), Radio FBI (Youth) and Muslim Community Radio.

Major contenders among the Melbourne aspirants include a gay and lesbian station (JOYFM), a Koori station (3KND), religious stations, a few music stations rehashing old hits, a couple of single language ethnic stations and a number of dance music / youth stations who claim to be 'genuine community broadcasters'.

The community sector is a plum, ripe for plucking, and some stations seem intent on getting at no cost, what was recently sold for around \$75 million in Melbourne and \$140 million in Sydney; that is, commercial licences.

The ABA website (www.aba.gov.au) reveals that some of the music/youth applicants are looking at salary budgets of close to one million dollars. Unfortunately, the standard has been set to some extent by existing broadcasters in the community sector who are prepared to network John Law's programs, and who are taking on major corporate food and drink sponsors.

This, I think, is the crux of the matter. Along with corporate sponsors, comes a corporate

lifestyle media mentality. The mainstream media has become the mirror which bourgeois society holds up adoringly to lust after its own reflection. There is nothing quite so satisfying as to see yourself as you think you are. Confirmed in every page of newspapers and magazines, made gorgeous on every billboard and gently mocked in television sitcoms. This is the trajectory of all commercial media (and sadly these days parts of the ABC), where all human endeavour is reduced to aesthetics and marketable commodities.

Some of the twenty-odd licence applicants parade themselves as community broadcasters, but have their snouts in the same trough as major corporates and multinationals. They promote their stations in a manner that is indistinguishable from commercial radio and television, painting trams with their sponsor's logos and driving around in similarly marked 4WD vehicles.

The applicants that really offer community radio are in danger of being run down by men and boys in dark suits that hunt in packs with mobile phones screwed to their heads.

The community sector is not slick, and deliberately so, and within our sector there is no doubt a place for advertising that does not shape and dominate the community character of the station. The strength of community stations is



Tim Holhurst, Manager, 3CR Community Radio. 3CR has been broadcasting for 25 years, providing airtime for those denied access in other media, including ethnic communities. 3CR does not accept commercial sponsorship.

that they are able to develop an intimate and special relationship with their audience, in several forms. These might include a forum for social criticism, reminding people that life is not just about consuming and “copping it sweet”.

They have the ability to address special interests and needs that are consistently ignored by the mainstream media, because the subject matter is unpopular or difficult, or worse, because no revenue is attached. The ABC, traditionally not restrained by commercial ratings, is in the process of being disembowelled and is becoming as bland as its commercial cousins but without the massive income.

Corporate media continues to wallow in the grubby security of lowest common denominator programming, leaving anything different or risky to the ABC and the community sector. Only if it works, do they buy it!

Audiences still want media to engage them personally, and if possible give them a voice. We can only hope that the ABA understands the great need for radio that is diverse, accessible and sometimes unpredictable. If licences are awarded to stations whose chief concerns are to serve corporate interests, then we will be left with more of the same: self serving shock jocks, sales vehicles for record companies, and lifestyle products whose uselessness is directly proportional to the amount of promotion they receive.

There is nothing especially new in any of this, but it should not be forgotten that this round of licence allocations is perhaps the last opportunity to give communities of interest a place in the media, before analogue licences are migrated to limited space on the digital spectrum.

Digital radio's introduction is being hastened by commercial interests,

since the potential for advertising, is immense. For that reason, pressure will be brought to bear to severely restrict the community sector's access to digital licences. There is already a view prevalent in commercial quarters that some community radio licences should be reissued as commercial licences. Needless to say, their argument is about levels of profit, not people.

In the long term, community access to non-commercial, non-corporate broadcasting is not looking good. Let's hope that the ABA is able to sort the people's wheat from the corporate chaff. At the risk of labouring the metaphor, it's all about the grassroots.

Tim Tolhurst is the Station Manager of 3CR – Melbourne's community station that proudly celebrates its 25th Birthday, this year.

The Ethnic Broadcaster

NEMBC Conference 2001

Melbourne 9th – 11th November 2001

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