



3CR CGRAM 2013

*our radical community
making political radio since '76*

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CRAM WINTER 2013

The CRAM guide is made with the generous contribution of the writers, photographers and 3CR presenters of the programs profiled.

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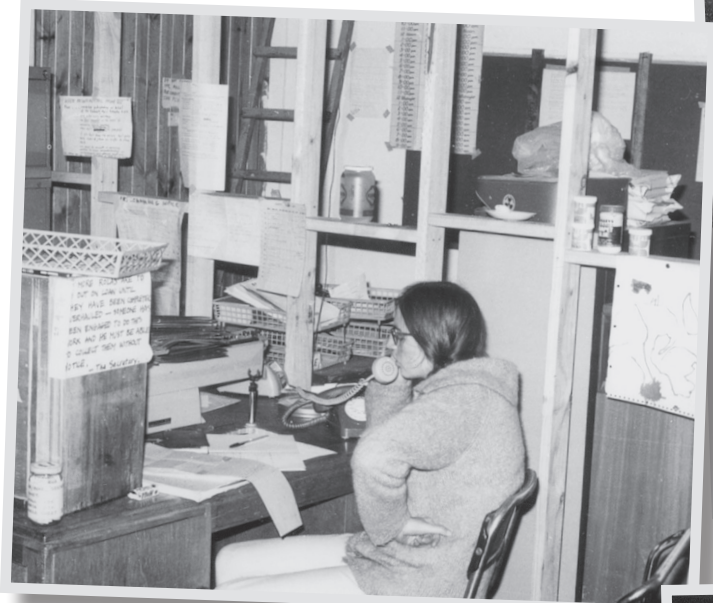
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Front cover photo:
3CR presenter Pauline Mitchell at a weekend protest
against the U.S. Navy Omega Navigation base in
Yarram, Gippsland, August 1977.

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In a recently published study produced by the Centre for Advancing Journalism, **73% of respondents indicated they had little to no confidence in the mainstream press.**¹

The role of 3CR has never been so important
Support community voices on 3CR
Make your donation political!



¹ Citizens' Agenda, national survey of voters, published by the Centre for Advancing Journalism, The University of Melbourne.

Photos: All photos from the John Ellis Collection, University of Melbourne Archives.



EDITORIAL

By Marian Prickett, Station Manager

There's nothing like a federal election to bring 3CR's exceptional and progressive programming into sharp focus. While the mainstream media gives air-time to incessant opinion polls, the recycled (broken) promises of politicians and the gutless exploitation of asylum seekers for political gain, 3CR offers an honest and fearless examination of what's really happening in the world. You'll hear the voices of real people, not spin doctors and press releases.

But our programming is only possible because we are financially independent, and for us to stay independent, we need our listeners and supporters to donate during Radiothon (no matter how small or big, every cent counts!). Everyone at the station works hard to raise money year in, year out but the effort is worth it because it means we have no advertisers to answer to and there are no billionaire mining magnates on our Committee of Management. In fact, our Committee is made up of teachers, mechanics, unionists, gay and lesbian people, artists and refugees. It is a reflection of not only the broader 3CR community but our programming priorities as well.

These priorities are also reflected in this year's CRAM Guide. In the pages that follow, you'll read about some of our fantastic new programs: *African Australian Voice*, *Global Intifada* and *What's The Score Sport?* You'll meet some of our amazing broadcasters and learn about some of our unique training programs.

We'll bid farewell to the *Connolly Association*, a program that kept us informed about what was really happening in Ireland for 36 years, when reporting of the Republican struggle was censored by much of the British and Irish press. We also bid farewell to two long-term programmers, Pauline

Mitchell and Rhonda Jankovic. Pauline, who passed away in March 2013, presented *Alternative News* for the entire 37-year history of the station and she is featured on the front cover of this CRAM Guide at a peace rally in 1976, the year she began broadcasting on 3CR. Pauline's persistence and hard work within other organisations such as the Campaign for International Cooperation and Disarmament, the Unitarian Church and the Communist Party of Australia was remarkable. Rhonda Jankovic pioneered the Spoken Word program and passed away in November 2012. She was a true champion of the underdog and was often seen at protests and rallies, walking stick in hand, no matter the weather or the distance. The loss of these two extraordinary women has been felt deeply by everyone at the station who had the pleasure to work with them.

These are just some of the 400 or so volunteers and 130 programs that make up 3CR Community Radio - all producing the current affairs, music and analysis that we broadcast 24 hours a day, seven days a week.

In 2013 our Radiothon theme is 'Make Your Donation Political'.

When you take a look at the political donation data released by the Australian Electoral Commission you'll see how corporations seek to buy political influence by donating to the major parties. It's little wonder then, that people feel disenchanted by the political process and unrepresented by the party hacks slugging it out in Canberra.

If you want to make a political donation that really counts, make it to a true representative of the people - 3CR.



GLOBAL INTIFADA

By Qola Tobasco & Khepa Markhno, *Global Intifada* presenters

“...In contrast to the leaders of a terrorist or neo-bolshevik group, we are not at all indispensable to “our’ movement. The State can’t control the revolution through anything it would do to us or get us to do, because the revolution is right where we want it: OUT OF OUR CONTROL...”

—(Raoul Vaneigem, 1967)

So what is *Global Intifada* all about?

Khepa: *Global Intifada* is a new hybrid music show that is all about grassroots resistance and uprising. The music we play reflects this – we only play revolutionary and protest music.

Qola: Each show has a different theme or genre. For instance, on the anniversary of the death of militant animal rights activist Barry Horne, we focused on animal liberation music. Or, if cops viciously attack a demonstration, we would play anti-police state themed songs. A couple weeks back we commemorated the 70th year since the Warsaw ghetto uprising. Other shows might be a specific genre: reggae, blues, anarcho punk, rap, hiphop...or even a specific band or performer.

What does *Global Intifada* actually mean?

Khepa: Intifada is an Arabic word which translates as “uprising”. Being internationalists, the global aspect of the show is important. *Global Intifada* has played songs in nearly thirty languages from more than thirty-five countries and dispossessed nations. While many of these were topical, such as anti-fascism or Indigenous resistance, we often focus on particular regions, especially those where social struggle is more intense. The first week of each month is always about Palestine with up to date news and music themed differently each show – international songs, Israeli anti- Zionist/occupation music, Palestinian women etc.

What other regions, issues or genres are you likely to cover?

Qola: Since beginning in December 2012, we have done shows on Kurdistan, Greece and the *Idle No More Movement* begun by first nations peoples of Turtle Island (North America) and networked with Europe, Arab Spring, New Zealand and the (ab)Original embassy movement right here in Australia – with guests that have a knowledge of languages and experiences of being active in these struggles. Guests have included activists and musicians from Indonesia, Spain, Canada as well as other local activists and musicians. In the near future, listeners can expect to hear shows dedicated to the protest music of India, South East Asia, Ireland and Russia. Typically we have shows in the works on issues from pro queer/anti homophobia to animal liberation, and even a special “Dead Anarchists” show coming up.

What’s with the slogan “Music is Our Bomb?”

Khepa: Musicians and artists have an obligation to engage in social struggles. To me, the oft claimed belief that music and art are somehow above political issues is a complete cop out. I’m not saying every song or play or piece of art must be overtly political, but that creativity cannot justifiably exist in a bubble outside the battle to create a better and more just world. A great example is the ongoing *Boycott, Divestment and Sanctions* campaign against apartheid Israel. Musicians all over the world are killed, tortured, persecuted, imprisoned, forced underground or into exile for having the conviction to stand in solidarity with the oppressed voiceless. For this I want every song we play on *Global Intifada* to be a homage to their courage. We play music not to entertain but to incite!



LISTEN: Thursday 5-6pm



CHAIRPERSON'S REPORT

By James McKenzie, Chairperson and *In Ya Face* presenter

3CR an activist hub, a think tank where community groups talk and work together. The corporate ownership of much of Australia's media really reiterates the importance of grassroots community media.

A striking contrast between 3CR and many commercial stations is how engaged we are with grassroots issues.

Increases in public housing rents are classic examples of issues neglected by commercial media. It's as if commercial radio's obsession with the federal government's woes means local community issues are often overlooked, especially if their coverage isn't in the interest of Victoria's conservative government. Maybe they just want Napthine to have a honeymoon and Tony Abbott to become Prime Minister?

Some pensioners now pay up to \$60 more each fortnight for public housing but some radio stations don't want to know about it, including one commercial station that specialises in talkback for pensioners.

3CR doesn't pretend that community concerns don't exist by hoping that if we don't mention them, they will go away. We cover public housing concerns on our *Roominations* show and we don't baulk from issues on our talkback shows either, such as *Talkback With Attitude* and *Solidarity Breakfast*.

In 2011 3CR began broadcasting on 3CR Digital. Feedback from listeners has been positive with many

pleased they can receive 3CR without interference from tram lines and buildings. Social networking sites Facebook and Twitter have also become a new exposure device for 3CR. It's a great medium for informing our listeners about rapidly developing events, such as our tent embassy broadcasts and our coverage of the Baiada dispute. 3CR has been a strong presence at those events.

Mainstream media seems to largely use social networking to expose its audiences to the thought bubbles of celebrities, including their gaffes, but 3CR uses them as a device for promoting activism. It's a real bonus for people who don't have their radios switched on but are near their mobile or computer. It helps 3CR to connect more with communities.

Wealthy corporate interests continue to carve up the ownership of commercial media in Australia, exerting editorial control over the nation's discourse through like-minded editors and journalists. The recent ten per cent purchase of Fairfax Media by Australia's richest person demonstrates how the wealthy buy slices of media to have more political power to suit their commercial interests.

3CR is an alternative to Australia's narrow media ownership. The nation's media would be very bland without us and other community outlets.

Please continue to support 3CR. We're one of the treasures of community activism.

Photo: James McKenzie

TRIBUTE TO PAULINE MITCHELL

By Jan Bartlett, *Tuesday Hometime* presenter

There has been a great sadness at the station since we were informed that Pauline had passed away. She was a valued member of the 3CR community – one of the founding members – and her memory will remain with us.

My involvement and friendship with Pauline goes back 30 years to the time when I joined 3CR, but Pauline was there long before that. Her involvement was a result of the Fraser coup against the Whitlam government in 1975. A community radio station, 3ZZ, had been established as part of the ABC during the Whitlam years, and Pauline produced and presented a program on behalf of the Campaign for International Cooperation and Disarmament (CICD). The only way Fraser could silence this progressive station was to cut funding to the ABC by the amount needed to keep 3ZZ on air. This he did, but 3ZZ's loss was 3CR's gain.

In 1976 Pauline began broadcasting *Alternative News* on 3CR, and she continued right up until her death. Her program was eagerly awaited each week by many loyal listeners. Pauline researched the content of the program meticulously. She would not broadcast any commentary that she could not verify as factual, a habit she'd learnt at 3ZZ where the ABC legal department would scrutinise programs to avoid litigation.

Alternative News, like other current affairs programs on 3CR, contained material that the mainstream media, including the ABC, does not broadcast. Pauline's *Alternative News* was one of the first trailblazers. She was a voice for those suffering because of wars and invasions, famine, and in more recent years, those impacted by global warming. She was a true voice for peace.

Pauline would come to 3CR every Friday to produce her program, until a couple of years ago when technology caught up with her and I became her producer – but she still did all the background work and broadcasting.

About a year ago she experienced health problems and felt that she was no longer able to come into the station. For months I would pick her up at her office in Trades Hall, bring her to 3CR to do her broadcast, then drive her back. But the effort of climbing the stairs at Trades Hall and coming into the station was becoming too much. I knew how much CICD and the program meant to her, so I suggested that if she bought a computer and printer for home research, I could record her by phone. She hesitated, but not for long, and resumed her weekly broadcast for CICD from her lounge room. Her trusted old typewriter also made the journey and she continued to use it in place of a computer keyboard. Before settling down in her house to record, Pauline's little dog Sissie – the love of her later life – had to be put outside with a bone so that there would not be any barking, but on really cold days she remained inside with instructions to be very quiet.

Pauline was also a member of the Union of Australian Women, and was the guest speaker on its Monday morning program for many years.

In 2009, to celebrate the 50th anniversary of CICD, Pauline spent a number of hours with me to record her memories as she was there right at the beginning. As people who knew her well could attest, Pauline talked mostly about those involved over the years, rather than her own various and pivotal roles within the organisation.

Fridays won't be the same without Pauline – a wonderful mentor for me, a life time activist for peace, social justice, women's rights and the environment, and an inspiration to many, many people throughout the left. It is fitting that the commemoration of her life was held at the Melbourne Unitarian Church, as it is where her activism began after she moved from Alice Springs all those years ago.

40 years of progressive radio broadcasting – a record that will be hard to match.

Thanks to the Mitchell family for use of the photograph of Pauline on the cover of this year's CRAM.

3CR WEBSITE UPGRADE

In 2011, 3CR began the process of upgrading our website with funding gratefully received through the 3CR bequests process. Throughout 2012, 3CR's Special Projects Coordinator Juliet Fox and Luke Hodge from Media Insights coordinated the project with assistance from the 3CR webteam, which met over many weekends and nights throughout the year to undertake the painstaking process of design and implementation, including transferring hundreds of pages, audio files, photographs and program information.

The upgrade features audio-on-demand – a new function for 3CR listeners that will enable them to listen to their favourite show at any time they choose, in addition to the existing podcast feature. It also makes it possible to easily share shows, information and post to the community calendar as well as being designed to be accessible from mobile phones, tablets and other portable devices.

Many thanks to Luke and the webteam members: Nicole Hurtubise, Juliet Fox (staff facilitator), Nicky Stott, Christie Stott, Brianna Laugher, Diana Beaumont, and John Jacobs.

A FREE PRESS?

By Trevor Grant, 3CR presenter

Journalists love to believe in the notion of press freedom. I was no different when I began my career in 1969 as a starry-eyed copy boy dreaming of filing front-page leads from the other side of the world, perhaps in a war zone or even at the Olympic Games. It took only a couple of years to learn that the mainstream press offered a lot more freedom to some people than others.

I had become a cadet reporter on the Melbourne Herald. It was 1972 and the McMahon Government was fighting a losing battle against the inevitability of the Whitlam juggernaut. As usual each morning, I hurriedly walked through the front entrance of the Herald and Weekly Times building on Flinders Street, past the imposing bust of company father figure, Sir Keith Murdoch, in the foyer, and into the lift. As I pressed the button for the third floor, I noticed I had company. My companion was a very tall, imperious-looking man with little interest in me, a spotty-faced kid in an ill-fitting suit and tie. I instantly recognised him as Malcolm Fraser, the education minister in the McMahon Government.

As the lift arrived at the third floor, we stepped out together but were headed in different directions. I peeled off to the left and into the reporters' room, while Fraser carried on through the glass doors to the most exclusive zone in the building, the offices of senior management we called mahogany row. I was to discover later that day this was where the real decisions were made about the content in newspapers – not the editorial floor -- when an article appeared in The Herald in a very prominent position, quoting Fraser about the wonderful achievements of the McMahon Government on education policy in Australia.

It ruined for me the idealistic notion that the media, as Opposition leader Tony Abbott said in Parliament in early 2013, “spoke truth to power”. Indeed, it was the first of many times that I saw first hand that powerful people had access and influence in the media that was often secretive, unfair, undemocratic and highly-effective. I remember asking myself how can a newspaper that is an official sponsor of the AFL retain objectivity about the AFL – usually as I watched AFL CEO Andrew Demetriou

head into the Herald Sun management offices at Southbank, no doubt to talk about, among other things, their sweet deals. The straight answer is that it can't, but such conflicts have never worried News Ltd.

While the average reader has little or no real access to media decision-makers; politicians and big corporation bosses are traditionally afforded a direct line to the inner sanctum. It is mostly a convenient private club with a lot of mutual back scratching. But sometimes, those media owners and politicians who don't get their back scratched vent their spleens in extraordinary ways. Murdoch's record on using his media interests as payback against incumbent governments is unsurpassed. In 1987 PM Bob Hawke and treasurer Paul Keating gave Murdoch the right to buy the Herald and Weekly Times, creating for the News Ltd owner an astonishing 70 per cent ownership of the Australian written media. And why did they push this undemocratic concentration of media into the hands of a man known for unashamedly wielding his power to achieve his business objectives? Mostly because they felt they were getting a bum rap from Fairfax newspapers and decided to make it pay by strengthening its only opposition. Today, Murdoch's reach is so extensive and powerful that this war-mongering octogenarian is able to force his ultra-conservative agenda down our throats much more easily.

I recall being at a private gathering with Murdoch and his Australian editors in Adelaide in late 2002. The topic was the imminent invasion of Iraq, which Murdoch had ordered every one of his 120 newspapers to support. Certainly every one of the Australian editors was expressing loud backing for the US decision that evening, no doubt hoping their boss would hear them as he mingled with us. I was the lone objector in the group, and was informed by one editor to keep my views to myself.

Murdoch's main voice in Australia these days is Andrew Bolt, whose inability to stay with the facts has been condemned by the Supreme Court and Federal Court. Journalists who make such grave mistakes with the truth are not usually celebrated by their employers. But in the

case of Bolt, Murdoch adores the man, and his extreme right-wing view of the world, and no amount of factual errors would see him pay, as others might, for being such a poor journalist.

I personally became aware of the ways in which News Ltd can stifle rather than promote press freedom, when I was working for the Melbourne Herald Sun as a sports columnist. I had written a column in 2008 in which I strongly criticised the management of the News Ltd-owned Melbourne Storm rugby league team over attacks it had made on the NRL judiciary. I filed the column and, as usual, spoke to the boss on the sports desk that evening, who informed me that it would definitely run the next day. When it didn't appear, I rang the sports editor to be told it was held over because editor-in-chief Bruce Guthrie wanted managing director Peter Blunden to look at it. It was highly-unusual for a sports column to be checked by the two most senior executives at the newspaper, but later I discovered a lot of articles critical of this team were vetted in this manner.

After it didn't appear again, I was told by the sports boss in an email: "Bruce decided not to run it at all after consultation with Peter. So for the second day in a row we had it on the page and then took it off." I was told that Guthrie and Blunden felt the Storm had endured so

much criticism in Sydney that doing it again in Melbourne "would be like shooting the wounded", even though the issue had received a lot less attention in Melbourne. It was a weak excuse and did nothing but confirm the accepted wisdom in the newsroom that there was little freedom for journalists to be critical of an entity owned by News Ltd. Guthrie has denied he spiked the column to protect Melbourne Storm from criticism, saying he did it because he thought it was unbalanced, unfair and possibly defamatory. However, his claim does not explain why this column was given special attention by the "heavies" of News Ltd, owners at the time of the rugby league team.

It's the memory of this episode that made me smirk when I saw the former CEO of News Ltd, John Hartigan, thump the lectern during the many speeches he made a few years ago in defence of freedom of the media. It also made me burst into a belly laugh when Rupert Murdoch told the UK Leveson media inquiry last year after the phone-hacking scandal at his newspapers that he has never used his newspapers or TV stations to further his business interests. As left-wing Canberra commentator Humphrey McQueen noted on 3CR -- Karl Marx hit the nail on the head all those years ago when he said that the media will never be free as long as it is a business.



Cartoon: Fiona Katauskas 2013



AFRICAN AUSTRALIAN VOICE

By Jessie Boylan, National Program Coordinator

“People speak about the African community as if it’s one community, but it’s a whole continent,” says Daniel Haile-Michael, one of the programmers for 3CR’s *African Australian Voice*, a new show presented by young people from the local African Australian community. “There needs to be more showcasing of talent, and skills of the African community to combat stereotypes that exist,” says Haile-Michael. Aiming to address this imbalance, this half-hour program was born, dedicated to the voices from the African Australian community.

In 2010 the report, *Boys, you wanna give me some action? Interventions into Policing of Racialised Communities in Melbourne*, was published by the Springvale-Monash Legal Service. This report discovered that African young people are over-policed and that this over-policing is racialised. The report looked at the areas of Braybrook, Flemington and Dandenong, and found numerous other disturbing findings.

Haile-Michael contributed to the report, stating his experience of being assaulted by police as a 15 year old outside the housing commission flats in Flemington, where he lived at the time. The report made the front pages of local newspapers and brought attention to the negative experiences of African youth and the law. Haile-Michael joined a group of culturally and linguistically diverse (CALD) youth being trained at 3CR, to record and produce a series of short radio documentaries highlighting these experiences for broadcast on the airwaves.

One experience leads to another at 3CR, and *African Australian Voice* (AAV) began. “Most of us are young, and most grew up in housing commission estates,” says Haile-Michael, “and so it’s the issues that we know about and talk about” that are presented on the program.

Combating common myths and stereotypes is a large part of AAV. Haile-Michael says, “there’s a kind of single narrative that exists in society at the moment, and I think we’re

definitely trying to break that down, and contextualise a lot of the issues that get covered in the media.”

The show has been well-received in the community. “They tell me, it is a balanced view of the way things are, that we’re talking about issues that don’t get covered anywhere else,” Haile-Michael says of being approached by his peers. “The African Australian community feel like they have ownership of the show, as it deals with issues they are going through.”

Haile-Michael, along with others from AAV, recently won a five-year long civil racial discrimination case against the Victorian police over harassment, abuse and racial profiling in the Flemington area. This led to a police commitment to review “the policy of Victoria Police on field contacts including the collection of data concerning field contacts” and “cross cultural training provided within Victoria Police”.

“Most of us were involved in the race discrimination case,” says Haile-Michael, “and it’s challenging to host the show and at the same time be interviewed, but it definitely did give us a platform to talk about it.”

People like Haile-Michael are seen as the next generation of leaders for the African community. Young people are looking up to AAV to provide as many platforms as possible to promote African Australian voices amongst the broader Melbourne population.

Although there is a long way to go in challenging the stigmas that face African Australians, a program like *African Australian Voice* is one positive initiative that is doing justice for the experiences and lives of the community and individuals amongst it. Programmers like Daniel Haile-Michael are doing their best to ensure more young people from the community can find their voice amidst the adversity they face everyday.



LISTEN: Sunday 5.30-6pm

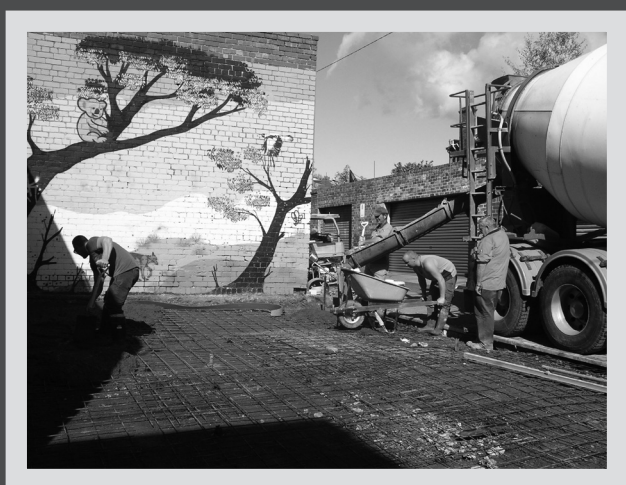
BEQUESTS

Making a bequest to 3CR can be a way to continue support for an organisation you believe in and whose work you are committed to. This is a simple yet enormously beneficial way of providing help in the future to 3CR. If you would like assistance in making a bequest you can speak to your legal representative, your local Citizens Advice Bureau or your trade union (many unions now provide free legal assistance in preparing a will).

CARPARK UPGRADE

After many long winters, visitors to 3CR will no longer need to navigate the potholes and mud in the back carpark, which received a badly needed renovation in April 2013. The concreting was made possible via a generous bequest from the estate of Mr Patrick Downey who was an avid listener of 3CR. The new carpark will improve disability access to the station and make the trek from the backdoor into the building less treacherous. Thanks to Speedpro Industries and the CFMEU for their help in getting this work done.

The Patrick Downey bequest has also been used to upgrade Studios 2 and 3, install heating and cooling in the meeting room and a much needed upgrade of our transmission equipment.



AWARDS

CBAA AWARDS 2012

3CR's volunteer extraordinaire Michael Smith was recognised at the 2012 Community Broadcasting Association of Australia Awards for 'Outstanding Volunteer Contribution'. Greg Segal, our own "master of the dark arts of broadcast technology", and generally wonderful humble person, was awarded for his outstanding and long-serving contribution to 3CR with the award for 'Excellence in Technical/IT Services'. 3CR was also recognised with an award for Excellence in Training for our specialised training with the 3CR program *Brainwaves*.

NEMBC AWARDS 2012

The National Ethnic and Multicultural Broadcasters Council recognised 3CR's national program, *Accent of Women* with the award for best women's program of the year. *Accent of Women* can be heard every Tuesday 8:30am or nationally across the Community Radio Network.

3CR AWARDS

3CR hosted a radio awards night in November 2012 to celebrate the programmers, stories, issues and voices broadcast at 3CR every day. It had been the first awards in a few years and was well attended and supported by the 3CR community.

There were fifteen award categories with nominations and voting open to all programmers and volunteers at the station. Special thanks to Nicky Stott, Holly Hutchinson, Bill Deller, Cath Keaney and a host of others who helped on the night.

Some of the award winners included:

Best New Program: *Voice of West Papua*

Relentless Pursuit of the Truth: *Tuesday Hometown*

Best Interview: *Fire First*

Blooper Award: *In Ya Face*

Best Radiothon Show: *Fire First*

Spirit of 3CR: Rhonda Jankovic



3CR FAREWELLS THE CONNOLLY ASSOCIATION

By Jim Cusack, *The Connolly Association* presenter

In the mid 1970s when 3CR was finding its feet, the Connolly Association was invited to join up and put to air a weekly Irish news and current affairs show. In May 2013, after nearly thirty-six years, this wonderful relationship will end.

The connection between 3CR and the Connolly Association was always an easy friendship. Starting in Cromwell Street and moving to Smith Street, the show has always gone live to air at 9:30am on Saturday. A crude calculation suggests that there have been about 2000 broadcasts in that time.

As a host for the last sixteen years, I can say that the Connolly Association radio show has been important in two ways. Firstly, newly arrived Irish people and the broader Australian/Irish community needed a reliable and informed source about Irish politics and current affairs from a republican and socialist perspective that captured the changes happening in Ireland. It is worth remembering that from the mid 1970s to the late 1990s, British and Irish governments sanctioned censorship of any reporting of the Republican struggle. Secondly, the wider 3CR audience became aware of Ireland's issues and the lessons they have for our community.

The Connolly Association was never about preaching a message. Rather, it was more interested in presenting facts and stimulating its listeners to ask questions and, if moved, to participate in action to the best of their ability.

In the old days, the Connolly Association followed the famous Concrete Gang hosted by Bill Hartley, among others. Some of the presenters from that era were Seamus and Nell McGettigan, Michael and Marie Carroll, Gerry O'Connor, Len Clarke, Phyllis Manzie, and Jack and Muriel McGee.

Then in the 1990s the baton passed to Anne McAlister, Anthony Bidgood, Chris and Geraldine Exton, Michael Heaney, Joe Doherty, the Canadian Mike Morris and more recently Barry Gough, Dave Gibney and Clare Murphy.

Over a period stretching four decades, the Connolly Association carried many stories that mainstream media refused or could not report: internment without trial, the blanket protests, the courage of 10 men dead by starvation, Britain's shoot-to-kill policy, the courage of communities and individuals such as, Pat Finucane and Rosemary Nelson, the rise of Sinn Fein politically, the Good Friday Agreement, the shallowness of the Celtic Tiger, the crash and changes wrought by the GFC and forced migration. An important consideration in all of this was always the effect on communities and individuals.

The Connolly Association radio show initiated the commemoration of the events at Eureka, including bussing people from Melbourne to Ballarat. The show organised protest trips to Canberra and the British consulate, arranged letter writing campaigns, sent cards to Irish republican prisoners, published newsletters, wrote and produced our own plays, and ran information days. This was done with the help of many friends, especially amongst the unions including the meat workers, building and manufacturing workers, as well as Australians for Peace in Ireland.

The Connolly Association managed to get a great many guests on air including Gerry Adams, Martin McGuinness and Robert Ballagh. We proudly promoted many community ventures, but most of all the Connolly Association breathed life into the 1916 Easter Commemoration at the Melbourne General Cemetery during the 1950s, an event that still continues.

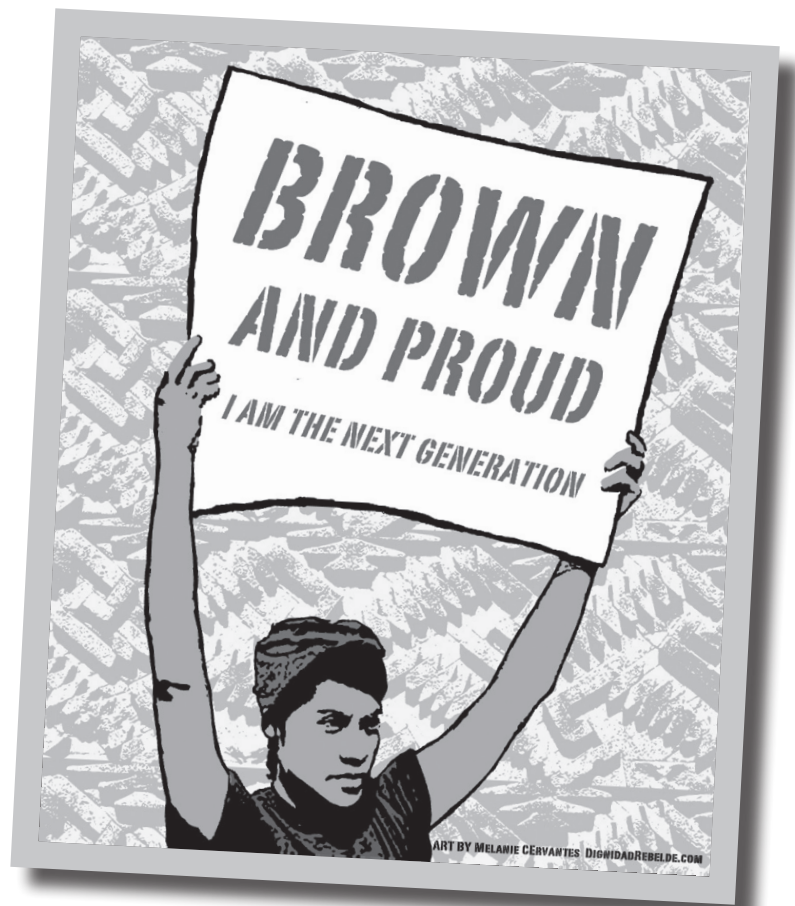
While people still struggle for Irish unity and workers rights, I am confident that the spirit of James Connolly – after whom the show is named – will persist.



FACEBOOK: facebook.com/theconnollyassociation

DIFFERENT LIKE US

By Gab Reade and Areej Nur



For the past ten months *Different, Like Us* has given voice to minority groups, indigenous, refugee, and migrant youth. Covering everything from police discrimination, the sexual representation of young people, student and refugee activism, public transport and PSOs, education and employment.

“The radio pieces are an opportunity for us to share our stories, histories, issues and perspectives on how current affairs affects us directly in our everyday lives” says producer Areej Nur.

In 2012, 3CR successfully applied for a grant from the Community Broadcasting Foundation for a current affairs content producer to make content, that reflects the diverse reality and views of Australia's youth communities. 3CR's aim was to provide a current affairs platform for youth communities who are emerging in independent media in Australia and are rarely heard in the mainstream.

Mentored by 3CR's Current Affairs Coordinator, Gab Reade. Areej Nur has been the producer on the project since August 2012. Areej's first taste of radio was with Next Generation Media, a joint project with the National Ethnic Media Broadcasters' Council (NEMBC), the Centre for Multicultural Youth (CMY) and SYN FM (Youth Radio). We are just so happy she caught the radio bug, and in true 3CR style has been producing content that actively dismantles the exclusion of young culturally diverse voices from the media.

The iconic image used for *Different, Like Us* is by Xicana activist/artist Melanie Cervantes, Dignidadrebelde is a collaborative graphic arts project that translates stories of struggle and resistance into artwork that can be put back into the hands of the communities who inspire it. A lot like *Different, Like Us*! (Full credit also goes to Areej mum who put the name together from what felt like hundreds of suggestions from Areej and Gab)

“Its not easy to explain (and name) what its like to be completely excluded from the media, in all forms. It's as if young people of colour are non-existent in Australia, as if we are not worthy of representing ourselves”

You can listen to diverse the experience, voices and opinions on *Different Like Us* on 3CR Breakfast on Wednesdays, Thursdays and Fridays



LISTEN: www.3cr.org.au



CONTACT: @DifferentLikeUs

STRONG BLACK WOMEN

International Women's Day, Live Broadcast 2013

By Nicky Stott, 3CR presenter

Jody Beaton, Proud Palawa woman and presenter from 3CR's *Blak 'n' Deadly* show produced and hosted an historic live International Women's Day special outside broadcast, for the first time ever from 186 Fitzroy Stars Gym, on Gertrude street in Fitzroy this year. Jody Beaton was joined by veteran 3CR presenter, Ngungar-Kurni woman, activist and comedian Shiralee Hood and the live broadcasts were split into a morning and an afternoon show running for one hour each.

"The Blak 'n' Deadly live broadcast from the Gym rocked. It was good catching up with Mel, Shiralee, Liz & Viv strong, deadly, blak women. Next year we'll make it bigger and better."
—Jody Beaton, 3CR programmer

The morning broadcast ran live during the regular *Blak 'n' Deadly* time slot (11am-12pm) and was right on topic as talented musician and vocalist Liz Cavanagh, proud Wonnarua & Tjapukai and Torres Strait Island woman, joined Shiralee & Jody for the first half of the show. They paid tribute to Aboriginal women's suffrage and to women Elders who have "paved the way" including; Aunty Merle, Aunty Liz Hoffman, Aunty Flo, Aunty Alma Thorpe, Aunty Connie, Aunty Francis, Aunty Lucy, Aunty Joyce Cooper, Aunty Marge Tucker, Lady Gladys Nicholls and countless other women who campaigned for aboriginal rights, land rights and "made huge contributions not just to aboriginal communities but to the national community."
(Liz Cavanagh)

After a deadly track by sista girl Meriki Hood, Shiralee spoke about how Aboriginal communities are matriarchal as she and Jody were joined by acclaimed actor Melodie Reynolds who is a Wongi woman from Western Australia. Melodie discussed the role she plays in the new Ilbijeree Theatre co-production *Coranderrk* which explores one of the definitive stories in post-invasion Aboriginal history when the mob from Coranderrk Aboriginal Reserve went head-to-head with the Aboriginal Protection Board in 1881 with a parliamentary inquiry into Aboriginal welfare; Melodie's

role portrays the voices of all of the women involved in that struggle. The play script is basically a straight transcript from the actual 1881 inquiry, as Melodie elaborated, "It was an honour and quite powerful because you get a taste of those exact words that were said by those women and you go back to 1881 and how it was to be an Aboriginal woman and you think about how hard they had it."

Later that afternoon the second hour of the 3CR International Womens Day special live outside broadcast focussed on political activism as Jody Beaton and Shiralee Hood were joined by Gooniyandi woman and activist Viv Malo. The show kicked off with a deadly poem called "Strong Black Women", recorded at Deer Park prison for 3CR's 2012 *Beyond the Bars* NAIDOC week special broadcast, and then Jody reflected on her own Palawa Grandmother's terrible experiences of apartheid while living on the Flinders Island community off the north Tasmanian coast.

Also discussed was the right of black women to fight to have a voice; ongoing stolen generation and welfare issues; the paramount issue of sovereignty and land rights; the importance of ancestors and maintaining the legacy of history (both pre and post invasion); racism, prison rights and deaths in custody; motherhood and self-empowerment; the importance of getting proactive to maintain language and culture so as to oppose assimilation; of autonomously run community centres; and of speaking to and recording Elders stories and knowledge.

We also heard an impassioned plea for justice from highly respected Nyoongar activist Marianne Headland Mackay in Perth about the prison crisis there with seventy plus juvenile Aboriginal kids currently locked up in adult prisons.

The show culminated with a big shout out to family, friends and community.

Big thanks to Riah Williams for his deadly technical support and expertise, which made this outside broadcast possible!



LISTEN: www.3cr.org.au/news/international-womens-day-2013



BEHIND BEYOND THE BARS

By Jessica Alice, 3CR presenter

Beyond the Bars is one of 3CR's most ambitious and significant programs. As Australia's only live prison broadcast, the project runs annually during NAIDOC Week to present the stories, songs, poems and opinions of Indigenous men and women from prisons around Victoria. The program has won several awards over the years including the Human Rights and Equal Opportunity Radio Award in 2004 and the CBAA Contribution to Indigenous Broadcasting award in 2009. But it's not about the accolades, says Kutcha Edwards, local singer/songwriter and one of the founders of the eleven year running project. The programmers, he says, do what they do because they have a calling, and a commitment to connect the prisoners to the wider community. Kutcha stresses the importance of partnerships, between the presenters, the 3CR staff, and the men and women locked up. The whole show, Kutcha says to me over the phone, wouldn't happen without those inside the prisons.

There is much more behind *Beyond the Bars* than even the broadcasts can convey in a few hours. There are weeks and months of preparation, and when NAIDOC Week arrives the crew is at each prison all day – it's not just a quick stop, this is the full slog. It's away from the microphones that a lot of the real stuff happens. Kutcha tells me the presenters spend the entire day getting to know, or catching up, with the inmates, many of whom are family or friends. It can be surprising and difficult, he

says, to run into someone you haven't seen since they were a baby, and to meet them suddenly grown up, as an adult in a prison.

Family business is what it's all about, more so than politics or the discussion of trials. In order to make the show possible, the crew build rapport with the people they speak to, to make them feel comfortable about sharing their histories. Kutcha stresses that it's not really about interviewing – it's just sitting around a kitchen table, or out in a yard, remembering the times outside, the good memories, talking about the place you were born, and your family. The programmers build a strong bond with the prisoners. The whole experience is so profound and impactful that Kutcha says they often leave the prisons exhausted, and while it's not physical work, it can leave you "psychologically, emotionally and culturally drained".

Though the process may be draining, the crew tell me that the best moments are seeing the pride and satisfaction on the faces of the participants who are getting their voice out there – whether they're speaking to the government, to their family, or their community. *Beyond the Bars* gives voice, quite literally, via the medium of radio. Kutcha says that their role as presenters is to be a conduit for the stories, to allow the participants to have their voices heard.

The process of putting together a show like *Beyond the Bars* has its own very particular set of challenges. In the old days, Kutcha says, when the show was still a new concept, the prison guards would sit in on the interviews and the participants wouldn't feel comfortable talking. It was a process of adaptation; both the prison staff and the programmers had to change the way they did things so that everyone involved was happy. And then there are other things that are simply beyond everyone's control. Kutcha explains how there was once an earthquake that caused the electricity in the prison to go off, which meant that all the inmates had to go back to their cells and effectively ended the day's live broadcast. Such setbacks are not uncommon, but the team does their best to work around them – they returned to the prison weeks later and recorded and broadcast the fellas on an earthquake-free day!

It's also a matter of logistics when working in very secure environments such as prisons, and it is a particularly bureaucratic process getting the broadcast gear inside. The crew must provide an equipment list to the prison, and make sure that the staff at the front gate have a copy when they arrive. From then on, it is imperative to stick to the list – you can't bring anything extra – and it is equally important to make sure you have everything when leaving at the end of the day.

One of the biggest challenges for everyone involved in *Beyond the Bars*, one of the crew tells me, is coming to grips with the reality of what colonisation, ongoing discrimination and a burgeoning prison industry is doing to Aboriginal Australia. Listening to peoples' personal stories – about their families and children, their hopes and dreams – illustrates how a continuing and complex system of injustice in this country has affected so many individuals. 3CR's Projects Coordinator Juliet Fox says that she hadn't expected to still be working "in more prisons, with more participants talking about the same unjust cycle and unfair system," more than 10 years on from the project's inception.

For the success of projects like *Beyond the Bars* to continue, Kutcha is looking toward the younger generation. He encourages new presenters to get involved, to develop new ideas and to produce new Indigenous programs – to follow their own calling.



LISTEN: www.3cr.org.au/beyondthebars

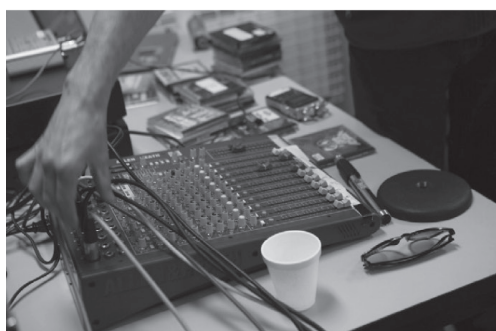
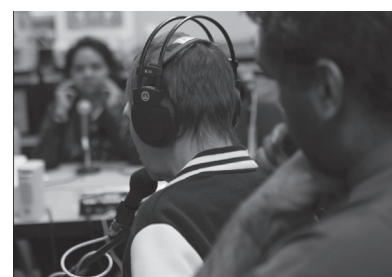


Photo: 3CR presenters Shiralee Hood, Gilla McGuinness and Kutcha Edwards during the 2012 *Beyond the Bars* live broadcasts. All photos taken by Phoebe Barton and Jesse Boylan.

3CR AFFILIATE MEMBERS

The Australian Manufacturing Workers Union
Action for More Independence
and Dignity in Accommodation
Anarchist Media Institute
Arada Ethiopian Cultural Centre Inc
Armenian Benevolent Union
Aust Saay Harari Association Inc
Australia Asia Worker Links
Australian Arabic Women's Foundation
Australian Chin Community Eastern Melbourne
Australian Panjabi Prosperity Association
Beyond Zero Emissions
Buoyancy Foundation
CEPU Electrical Division
CEPU Plumbing Division
Ceylon Tamil Association Victoria
CFMEU Construction & General Division
Chilean Australian Friendship Society
Campaign for International Cooperation & Disarmament
Connolly Association
Council for the Defense of Government Schools
EarthSharing Australia
Ethiopian Community Association
Federation of Community Legal Centres
Friends of the Earth
Grit Media
Hararian Community Association of Australia
Hepatitis C Council of Victoria
Housing for the Aged Action Group
Latin American Info Centre
LICAU_SED Inc
Melbourne Unitarian Church
Mental Illness Fellowship
Maritime Union of Australia
National Union of Workers
Ogaden Community of Australia
Roominations
Save Albert Park
Somaliland Society of Australia Inc
Squatters and Unwaged Workers Airwaves
Tenants Union of Victoria Ltd
The Boite
Vic Branch Sec SPA
Victorian Jazz Club
Victorian Labour College
Voice of West Papua

OUR COMMUNITY

By Nicole Hurtubise

At 3CR, the aim of providing a voice for those denied access to the mass media, is just as vital and present today as it was when the station was established in 1976. One of the key elements to both achieving and continuing to sustain this vision has been the unique way that the original Community Radio Federation (CRF) was established to be financially self-supporting and to represent a wide range of groups, issues and ideas. A critical factor in this success has been the ability for 3CR, as an organisation, to provide a democratic space for a diverse range of communities and specialist groups to join the Community Radio Federation as 3CR affiliates.

Historically, affiliates have come to the station to create on air programming which represents their community of interest that is unrepresented, under-represented or misrepresented within the wider media landscape. In becoming an affiliate, a group will apply and make a presentation to the Community Radio Federation clearly outlining their values, interests and aims in being a part of the 3CR community. The CRF will assess the application based on the aims and practices of the station. Successful applicants are then offered affiliation in the CRF. This involves paying monthly fees, nominating a representative to sit on Federation and participating in the governance of the station, as well as the opportunity to produce on air programming.

We currently have just over forty affiliates on CRF who are responsible for approximately one third of the station's on air programming. If you take a look at the most recent annual report you can see the dynamic expanse of voices represented by our affiliates; programs ranging from emerging communities like *Voice of West Papua* and *Chin Radio*, to political and community organisations like *Roominations* and *Beyond Zero*, as well as specialist cultural groups who produce unique music programs like *Music Sans Frontières* and *Jazz on a Saturday*. The ever growing range of affiliate groups and programming continue to provide opportunities for communities and organisations to make their voices heard over the airwaves and to provide listeners with new insights into political issues, cultural forms and radical ideas that are not available anywhere else in Australia.

Contributing not only their unique voices and insights, station affiliates represent a wide array of communities that connect through programming and special events bringing new and diverse audiences to the station each year. Likewise affiliates connect to their communities, encouraging support of 3CR through Radiothon, subscriptions, and events. Affiliates are valuable to the station politically, culturally and financially. Providing a vital connection to new and unique voices as well as supporting the station to continue to develop as a financial self supporting organisation, station affiliates make a massive contribution to the well being and ongoing success of 3CR to stay true to its founding aims and ideals.



TAMIL VOICE

PROFILE OF A 3CR AFFILIATE PROGRAM

By Holly Hutchinson, 3CR presenter

In the early days, *Tamil Voice* presenter Sabesan Sanmugan and his wife Shashi had an ingenious system of reading the news on 3CR's program *Tamil Voice*.

Shashi was the newsreader for *Tamil Voice*, updating listeners on what was happening in their homeland and amongst other Tamils living in Australia, most of whom relied on *Tamil Voice* as their only reliable source of news about the Sri Lankan civil war. .

But by the early '90s, Sabesh and Sashi had two small children, making it increasingly difficult for both parents to broadcast from the 3CR Studios at the same time, so Sashi began recording the news segment over the phone on the night before the program went to air. Their young children didn't yet get the finer details of radio, and were inclined to make a lot of noise in the background so Sabesh would bundle them into the car and take them for a drive around the block, keeping them happy with a spot of local sightseeing until Shashi finished her segment. .

It seems incredible that this scene of domestic ingenuity and humble community participation could be perceived as a threat to the Sri Lankan Government, but shortly after commencing broadcast, several media observation centres within Sri Lanka placed pressure on 3CR to shut down *Tamil Voice*.

"They didn't like it very much". Sabesan recalls. "They may have a very thick file in 3CR about the death threats to myself and my family for running this program."

Shocking as it may seem, this was a common experience for Sri Lankans involved in independent journalism. Many journalists in Sri Lanka have been killed in full view of the public for publishing criticisms of the government.

Tamil Voice began in 1984, shortly after the brutal massacres of 1983 in Sri Lanka of Tamil people at the hands of Sinhalese nationalists. It was a time that the Sri Lankan Government was actively suppressing and denying full details of the treatment of Tamils.

Sabeshan remembers: "The Sri Lankan High Commission here and the Sri Lankan Government were doing their propaganda at that time. We thought that we needed to bring the real thing to Tamils and to the Australian people, and 3CR were the only radio station giving us an opportunity to raise our voice."

Today, *Tamil Voice* remains a rare source of Tamil broadcast in Australia, and keeping language alive is a crucial part of *Tamil Voice's* mission.

Eager to involve young people in Tamil identity, Sabesan explains that part of *Tamil Voice's* mission is to reach out to young Tamil people, and help encourage and foster a love and understanding of their culture.

"We cover not only politics, but music and cultural events, anything to do with the community really."

The program continues to face pressure, threats and intimidation, but Sabesan seems utterly unaffected by these attempts to intimidate the program, even laughing when thinking about them.

"Those things just make me more certain that we have done the right thing by Tamil people, and we will continue with the show no matter what."



LISTEN: Wednesday 6.30-8pm

TRIBUTE TO RHONDA JANKOVIC

By Santo Cazzati, *Spoken Word* presenter

Rhonda Jankovic was an activist and a dedicated 3CR programmer for over ten years. She passed away from cancer in November 2012. Fellow Spoken Word programmer, Santo Cazzati remembers her.

Never have I known someone for whom the word 'battler' was more appropriate than Rhonda Jankovic. Looking back on her life, which was shorter than it deserved to be, one thing or another – whether illness, mistreatment by family or mistreatment by the system – affected her and imposed itself upon her in such a way that she could not avoid a political response, if only for survival.

I became associated with Rhonda when we founded *Spoken Word* together in 2009. I may have been there at the start, but it was all Rhonda's idea from a long time before to give a voice to the marginalised through poetry in its spoken form.

As I had already become heavily involved on the poetry scene, I had access to a large pool of performance poets that I had met to be guests on the programme. Rhonda did not have such connections at the start, and it has to be said that her greatest achievement as far as *Spoken Word* is concerned was to build up from scratch her own pool of poets who were more shy and were not performers, who were marginalised in some other way, who were from the outer suburbs or rural areas, who were private bookish types unused to exposure, who were marginalised by discourses of mental illness and so on and so on.

Rhonda hardly ever used the programme to promote her own poetry, despite the fact that her work was beginning to be published and appreciated in many quarters. Her poetry was just like her legendary radio voice – elegant, aesthetic, with a subtle use of words and rhythms. Such refinement as both

poet and broadcaster somehow didn't tally with the gritty politics she espoused. She was anti capitalist, pro refugee, against all the forms of oppression dished out by this society, whether to women, gay and lesbian people, Indigenous Australians, the disabled, and many more.

Just before she died, she got to hear that she was to receive the Spirit of 3CR Award – kind of like our community radio gold logie, but without all the commercial crap. She snail mailed her acceptance speech to me a few days before she died, asking me to read it at awards night. In it, she demonstrated what 3CR is all about. For Rhonda, it wasn't just about making good programmes – for all that she would slave over the editing to a minute degree as if we were the BBC. It wasn't just about the poetry. Perhaps not even the politics. The thing is that it was about community radio, about inclusion, about the grassroots, "real voices of real people." She felt that everyone had a responsibility to contribute in some way, whether money, volunteer work, programming, spreading the word, making political and activist connections. She felt that by doing this, we create a better community and a more human one than that modelled for us by the pathetic phoney corporate world we live in.

Rhonda is an inspiration as someone who naturally connected the political, the artistic and the grassroots. Many people told me they knew her radio voice but never met her. I did know her in person but unfortunately, for all the regard I held her in while she was alive, it is only since her passing that I realise just how much of an inspiration she is to me and so many others at 3CR.

Perhaps this can be a lesson to pay more attention to our comrades when they are alive and working alongside us!

NAIDOC Week July 8-12, 2013

Mon 8 July 11-2pm
Dame Phyllis Frost Centre
Deer Park

Tue 9 July 11-2pm
Barwon Prison
Lara, near Geelong

Wed 10 July 10-12pm
Fulham Corrections Centre
near Sale, Gippsland

Wed 10 July 12-2pm
Loddon Prison
Castlemaine

Thu 11 July 12-4pm
Port Phillip Prison
Laverton

Fri 12 July 11-2pm
Marngoneet Correction Centre
Lara, near Geelong



BEYOND THE BARS

Australia's only live prison broadcasts

Connecting indigenous prisoners to the wider community in a remarkable radio event that gives voice to the experience of indigenous inmates serving time in Victorian prisons.

www.3cr.org.au/beyondthebars



TAKING BACK THE GAME

By Beth Askam, 3CR presenter

“My show is about the corporatisation of sport,” says the host of new show, *What’s the Score, \$port?* as I chatted to him in the 3CR kitchen, catching him doing the dishes on his regular volunteer shift. Trevor Grant tells me he has been in the game of sports journalism for years but after listening to the show it’s clear that he has a fresh voice when it comes to covering sport. In his show, real voices, political issues and sporting passion will speak not only to sports fans but to a wider audience as Trevor draws you in with the politics, people and stories of the game.

“Sport is being delivered as a vehicle for profit for the corporate world, it has been taken away from the average sportsperson,” he says.

Whether it’s the Olympics, AFL football, Rugby League, cricket, tennis, World Cup football or any other high-profile activity, corporatisation and profit trump everything else.

“When they build stadiums and spend massive amounts of money, they only increase the number of seats by two thousand... and they put more corporate boxes. Once you build these big stadiums you have to get your money back.”

“You used to pay \$12, find a seat, and sit down. The price has now gone up to \$30–\$35 and you have to book this through Ticketmaster and this costs you an \$8 booking fee, and this is what corporatisation does to sport,” says Trevor as he points out that most of us are losing our grip on the games that mean so much to us.

What’s the Score, \$port? takes a look at anti-social practices that are not tolerated elsewhere but go unchecked in sport. Sexism, racism, homophobia and corruption all go unexamined in the dialogue, about and cultures within, mainstream sport.

The show gives you insights and coverage of sport that you will not find in mainstream media. Trevor makes the connection between sport and issues such as class, race, gender, money and politics – all of which are mostly ignored by the mainstream sports media.

If you tune in you might hear interviews with people like Jason Ball, a passionate local AFL player and follower who has been campaigning for professional AFL to confront homophobia on the playing field, or you can find out just how big a waste of money the Grand Prix is from the journalists who have to cover it year after year.

So, strap on those running shoes, pull up your socks and tune in to *What’s the Score, \$port?* as Trevor takes a look at how sport has been hijacked by the corporate world. As Trevor says at the beginning of the show “Welcome to sports fans of all hues and views... to *What’s the Score, \$port?*... the only sports show in town that refuses to play the corporate game.”



LISTEN: Friday 5-5.30pm

TIPS FOR GROWING OLIVES

Millie Ross, *Gardening Show* presenter

Olives are grown from cuttings, as they do not usually grow true from seed. Some varieties, such as Kalamata, are grafted onto stronger rootstock to make them more cold and disease-resistant. Trees can be purchased from local general or fruit tree nurseries, which often carry several different cultivars.

Tradition says that olive trees are planted with the rains, in a Mediterranean climate this is late autumn or winter. Mulching the trees will help to retain moisture in the soil while suppressing weeds. Fertilise with manure and compost – but don't overdo it – and pruning will increase the yield of the tree and keep it at a reasonable height. Cut back any suckers and low growth, and always keep the centre open to maximise sun light and air movement to all parts of the tree. Generally a vase shape with three to five main upright branches is recommended. Olives fruit on one year old wood, so if you cut out the growing tips it will take two years to produce fruit on the new side shoots. Make sure to prune after harvesting, which can take place any time between April and September, depending on the climate and variety grown.

A STREET FULL OF OLIVES

Jonathon Pipke, *Food Fight* presenter

There are many benefits of preserving olives beyond simply feeding yourself. It's about being more self-sufficient, taking control of your food supply, and even more so about building a stronger local community. Think of the fun you can have with kids and family preparing the olives, and the community spirit you can build if you're lucky enough to live in a council where olive trees are planted on the nature strip, or if trees are in your local community garden. You can then pick them as a group while explaining to passers by what you're doing. Finally, think of the pride you get from sharing the olives with friends, family and neighbours – a gift that means more than anything money can buy. These aspects are as beneficial and important to your health and wellbeing as the simple act of eating olives that you know were produced with love and enjoyment – not just to make a profit.



LISTEN:

Food Fight, Tuesday 5.30-6pm
Gardening Show, Sunday 7.30-9am
Lost in Science, Thursday 8.30-9am

Food for thought...

Olives have been consumed by humans for thousands of years, and the ancient Greeks boasted that the first tree grew in Athens – though it was probably domesticated before that city was founded. Ancient Greek texts suggest that olive trees do not grow far from the sea, but this seems to be because the mountains of Greece rapidly rise in altitude further inland, not because of a requirement for salty air. Presenters from three great 3CR shows share their professional expertise and “salt of the earth” wisdoms regarding this simple and delicious homespun treat

Article by Nicky Stott, 3CR presenter

OLEA EUROPAEA: THE SCIENCE OF THE EUROPEAN OLIVE

Stu Burns, *Lost in Science* presenter

Anyone who has ever tried eating an olive straight from the tree will be able to relate their disappointment in the bitterness that greeted their tongue on biting into the fresh-picked hard, black or green fruit. Olive oil itself relies on this bitterness for some of its flavour, and extra virgin olive oil particularly is noted for the pungency of flavour it derives from the phenolic compounds that pucker the mouth. Phenols are common in plants, and help prevent birds and other animals from eating the foliage and, particularly, the unripe fruits. The European olive is not found in nature, though naturalised seedlings are found wherever it has been cultivated. Nobody told the birds (or possums) it is unpalatable, apparently. But for human consumption the bitterness, mostly coming from a compound called Oleuropein, must be removed before we want them anywhere near our mouths.

This is done by a variety of methods, mostly involving soaking the olives in very salty water, in caustic soda, or lye water – traditionally made from wood ash – or in vinegar. These processes react with the phenols, by either leaching them from the flesh of the olive, or converting them into other chemical by-products that are less offensive to our delicate palates.

There is a particular type of olive, called the Throubes olive, which is naturally cured on the tree. It can be eaten with quite a different flavour to more commonly preserved olives, but can be hard to find outside Greek marketplaces. Incidentally, it is the Oleuropein we take out of the olive that is the active ingredient in olive leaf extract and olive oil, which makes them the darlings of the “Mediterranean Diet” that supposedly reduces heart disease and a host of other ailments of the modern world. There is some scientific evidence of the effectiveness of olive oil in particular in being good for the health, but as with all things, more research is needed to fully understand the mode of action in the body that makes the olive such a healthy addition to our diets.

Olive fruits in particular are botanically a “drupe”, which means they contain a single, relatively large seed, similar to fruit of the *Prunus* genus, including plums, peaches and almonds, though they are not closely related to the olive.



MY MELBOURNE

By Helen Gwilliam, Volunteer Coordinator, Disability Day broadcast.

On 3 December 2012 the station celebrated Disability Day with our 12 hour annual broadcast by, for and about people with disability.

One of the fabulous programs made for the broadcast was *My Melbourne* - five features about the diverse experiences of people with disability living, working and playing in the City of Melbourne.

James Teekan from *Raising Our Voices* spoke to Brenda Lacey of the Australian Federation of Disability Organisations about Ross House, her workplace in Flinders Lane.

Ross House is the only self-managed and community-owned non profit building in Australia, and is home to more than 50 small non profit groups, including many organisations campaigning for social justice for people with disability.

Nest profiled Maysa Abouzeid, a writer and performer who describes herself as a Blind Italian-Egyptian Muslim female comedian. The feature explored Maysa's art, activism and her 2012 Melbourne Fringe Festival show, a sensory theatre experience which stimulated the senses through sound, touch, smell and taste, immersing the audience in Maysa's world.

Road to Rio featured Maria Strong, a long-time disability rights advocate. Maria recently set herself a new challenge - to represent Australia at the 2016 Rio Paralympics in the new event of Para triathlon. Para triathlon requires competitors to complete a 750m swim, 20km bike ride,

which can also be by handcycle or tandem, and a 5km run or wheelchair push. Maria talked about her newfound fitness and her training regime in and around Melbourne.

Hear all about it! portrayed Leigh Graham who lives in Footscray and has been taking the train into Flinders Street early each weekday for thirty years to sell newspapers. He's seen the city change around him and people getting busier and busier with no time to stop and talk. Selling newspapers wasn't Leigh's ambition, but like many people with disability getting meaningful work is difficult, and as newspapers give way to online media Leigh wonders what will happen to his job.

And finally *My Melbourne* introduced us to Amilia Thio, Mike Dwyer and their baby Angus, who live in Melbourne's CBD and shared their romance with each other and with inner city life with Liz Wright from *Are You Looking at Me?*

My Melbourne was produced with financial support from the City of Melbourne. Thanks to producers James Teekan, Gab Reade, Nicole Hurtubise and Liz Wright, and project coordinator Juliet Fox.

If you're interested in making a program for Disability Day on 3 December 2013 contact 3CR's Programming Coordinator. All ideas welcome!



LISTEN: www.3cr.org.au/disabilityday

CONTACT: programming@3cr.org.au



3CR STAFF PROFILES

By Emma DeCampo, 3CR presenter

There have been a few staff changes at the station, so let's meet a few of the folks who help make 3CR tick.

MEG BUTLER

MY ROLE AT 3CR IS PROMOTIONS COORDINATOR

When I'm not working I'm usually being a mum or playing music.

3CR matters to me because we are an amazing, beautiful, diverse community of people. Our community not only helps support each other, but we also advocate for other community voices. This is what we need more of on the radio.

I get fired up about injustice. Any kind will do. It's a bit addictive.

One of my favourite radio shows is well there are too many to mention. I do have a soft spot for really good music shows, but I also love listening to our current affairs programming.

If I wasn't doing this I'm not sure what I would be doing. While I'm new to this role, this is actually my tenth year of either working or volunteering at 3CR. I came here because I wanted to learn about radio and help others get their voice heard. Ten years on and that is still what motivates me.

I'm determined that in 2013 I will get the word out far and wide about the great programming and amazing content that the station produces every day of the year!

MARIAN PRICKETT

MY ROLE AT 3CR IS STATION MANAGER

When I'm not working I'm usually hoping that Collingwood wins another Premiership.

3CR matters to me because there's simply nothing else like it. Obviously we are a radical left wing voice that occupies a place in the spectrum of corporate media. But more than this, I get fired up about corporate control of the media and our means of communicating with each other.

My all time favorite radio show is something I can't possibly answer as Station Manager (is this off the record?!). When you think that 3CR puts 130 shows to air week in, week out and we've been doing this for the past 37 years, there's no way you can pick a favourite. There are plenty of highlights though, of things that are not just great radio but important moments in history. Our broadcast from the Aboriginal Tent Embassy's 40th Anniversary was one of them as was our coverage from the MUA picket line during the Waterfront Dispute in 1998, Jessie Boylan's Radioactive Show about the Fukushima nuclear disaster, Jan Bartlett's recording of Pauline Mitchell's life story and Lazy Wednesday Afternoon for the gags and the footy tips.

If wasn't doing this I would be probably be doing a music show on 3CR.

I'm determined that in 2013 3CR will completely smash all previous Radiothon records! The station can only stay independent with the support of our friends, and in fact, the station can only exist at all on the back of everyone's hard work to meet their Radiothon target.



TEISHAN AHEARNE

MY ROLE AT 3CR IS PROGRAM COORDINATOR

When I'm not working at 3CR I'm usually listening to 3CR, there's so much great radio to listen to and so little time!

3CR matters to me because it is the living, breathing, sound-wave embodiment of what we can do collectively to change this world that we live in. It is the meeting point and intersection of so many individuals, communities, and social struggles. What an inspiring place to be!

What gets me fired up the diverse and amazing people who started the Community Radio Federation in 1974 (the group that lobbied to get a license and created 3CR), had an amazingly radical vision: access to mass media that was unmediated by corporate control.

The mainstream media are rarely our friends, and their interests run counter to that of struggles for social and environmental justice, and indigenous sovereignty. We have our own media platform in 3CR, let's use it!

One of my favourite shows is Global Intifada (Thursdays 5-6pm), a political music show with good music! Khepa and Nicky cover a different topic each week - from Palestine to anti-fascist struggles in Greece – often with guests in the studio. I love it.

If I wasn't doing this job I would be on the dole? Well, maybe, but I'd definitely still be at 3CR. I really enjoyed my time as a programmer on Blazing Textbooks, and later Queering the Air. I'm passionate about progressive, community controlled, radio – so I'm sure I'd find something to do around the station.

I'm determined that in 2013 3CR will keep doing what it has done so well for over 30 years – be the platform for voices you won't hear anywhere else.

Photo: Marian Prickett, Meg Butler and Teishan Ahearne

3CR NATIONAL PROGRAMS

3CR's national programs are currently being played on over 50 community radio stations around the nation. Across the station there are nine diverse programs which are broadcast nationally on the Community Radio Network (CRN).

Listen to our National Programs on 3CR 855am, Digital or Streaming

3CR'S NATIONAL PROGRAMS ARE CURRENTLY BEING PLAYED ON OVER 50 COMMUNITY RADIO STATIONS AROUND AUSTRALIA



ACCENT OF WOMEN
LISTEN: Tuesday 8.30-9am

ANARCHIST WORLD THIS WEEK
LISTEN: Wednesday 10-11am

BEYOND ZERO EMISSIONS
LISTEN: Friday 8.30 -9am
Science and Solutions
Monday 5-6pm
Community Show

EARTH MATTERS
LISTEN: Sunday 11–11.30am

LET THE BANDS PLAY
LISTEN: Sunday 7-8pm

LOST IN SCIENCE
LISTEN: Thursday 8.30-9am

THE RADIOACTIVE SHOW
LISTEN: Saturday 10-10.30am

STICK TOGETHER
LISTEN: Sunday 10-10.30am

WOMEN ON THE LINE
LISTEN: Monday 8.30-9am

BODY IS A BATTLEGROUND A WOMEN ON THE LINE STORYTELLING PROJECT

Body is a Battleground is a three-part series for Women on the Line, broadcast on 3CR and national community radio, exploring women's relationships to their bodies through story. The radio series is based on stories shared during workshops held in late 2012 in Melbourne. We explore themes including sex and pleasure, race, illness and alienation, fighting, dancing, flying, birth, public bodies, trauma and reconnection.



LISTEN: www.3cr.org.au/womenontheline



VOICE OF WEST PAPUA

By Holly Hutchinson, 3CR presenter

You can't talk about West Papua without talking about music – music accompanies every conversation, every action and every expression of West Papuan identity. Music is part of their identity, as well as being key to the way that West Papuans tell their stories and communicate their experiences. This means that listening to 3CR's *Voice of West Papua* is a storytelling experience, through music, song and performance.

But don't mistake the rhythmic beats and joyful, rich vocals that characterise Papuan and Melanesian music for a culture untouched by suffering: 2013 marks 50 years since the occupation of West Papua by Indonesia, who have subjected the Indigenous population to dispossession, violence and mass murder in their own home, and all on Australia's doorstep. Successive Australian governments have refused to come to West Papua's assistance, despite the fact that it was with the crucial aid of Papuans that Australia was able to resist Japanese troops invading Australia in World War 2.

The *Voice of West Papua* is a crucial and desperately needed independent voice for West Papuans living in Australia, overseas and in West Papua itself.

The presenters of *Voice of West Papua* – all West Papuan musicians and performers – are advocates of an independent state of West Papua. Since the Indonesian military occupation in the 1960s, it is estimated that over 100,000 West Papuans have been killed in violence against the Indigenous population, and West Papua's natural resources and wealth has been siphoned out of the country via the Indonesian Freeport mine.

One of the biggest challenges that West Papuans face is how often their struggle is misrepresented or simply ignored by mainstream media, and Australian media is often guilty of this, despite West Papua being on our doorstep. On December 2012, The Age published a story about Gerard Michael Little, a supporter of the West Papuan Struggle, who had been arrested, but, as Kayt Davies a Senior Lecturer in Journalism at Edith Cowan University pointed out in The Conversation, 'but what was omitted was the context. What is happening in West Papua, in general and in particular this week, goes some way towards explaining Little's actions'.

And this limited media coverage of West Papua's military occupation benefits the Indonesian Government, who prefer the international community not to know what is happening inside the government. As presenter Ronny Kareni explains:

"The Indonesian Government is very smart, and shutting down the foreign media from going in and monitoring what is really happening on the ground."

That's where the *Voice of West Papua* comes in. One of the key focuses of the program at the moment is promoting their campaign, Rize of the Morning Star: a grassroots community campaign that promotes Melanesian unity and action. It's not just a matter of standing around, holding a placard outside the Indonesian embassy; their mission is to raise awareness of the West Papuan struggle through the entertainment industry, social media, and new technology. As Ronnie says:

"The Rize of the Morning is all about bringing passion to the freedom struggle of the West Papuan people."

Rize of the Morning Star sees the love and promotion of culture – music, art and performance – as a powerful tool for the West Papuan movement. Through this entry point, Rize of the Morning Star gives participants an opportunity to better understand the history of West Papua, from first contact with the outside world to the current day, and what West Papuans inside and outside their country face daily.

With the West Papuan motto of "One People, One Soul," Rize of the Morning Star aims to bring hope and encourage West Papuans in at home and abroad in their plight for freedom. We hope the global community will hear their cries, speak for their rights, learn about their past, and give them hope for a better future.



LISTEN: Monday 6.30–7pm



CONTACT: rizeofthemorningstar.com

CONTACT: hermanwainggai.blogspot.com.au



FACEBOOK: [The-Voice-of-West-Papua](https://www.facebook.com/The-Voice-of-West-Papua)

DONT MENTION THE ARTS

By Matt Gleeson, *Burning Vinyl* presenter

Here at 3CR, we are staring down a very short barrel to Radiothon (June), and a slightly longer one to the federal election (September) and not for the first time I'm pondering the role of the arts in all this. I present a music program, *Burning Vinyl*, on Friday afternoons, and whilst I've always been grateful for the opportunity to present an arts show on a politically orientated station, my belief in the nexus between art and politics remains staunch.

In his final book, *A Man Without A Country*, Kurt Vonnegut suggested that "the arts are not a way to make a living. They are a very human way of making life more bearable." Creative artists of all persuasions might be inclined to concur, however the role of the arts in Australian politics has always been contentious. On both sides of the fence, the notion that art is subservient to economics, finance capital, and even sports, prevails. Evidence for this permeates the political landscape, but the government's recent National Cultural Policy (NCP) brings it into sharp focus.

In announcing the policy, a matter of days before his demotion to the backbench, Simon Crean declared that "a creative Australia will promote entrepreneurship" and spoke of a link between engineering and design, at the same time promising to launch new creative services based on artistic talent. Constant references to the "cultural sector" reinforce the view that the arts are to be taken seriously only insofar as they can generate jobs and revenue, with little intrinsic value of their own. After all, according to the NCP, "a creative nation is a productive nation".

Subsequently, the policy aims to "foster the cultural economy and build social and economic capital using creativity to contribute new skills and jobs". Suddenly, the nation acknowledges a "cultural workforce" with substantial financial and political clout, which in 2011 represented 5.3% of the total workforce and an employment growth double the national average. Politicians had awoken to the idea that the arts are as much a key to the nation's spiritual and economic wealth as beef and minerals.

Reactions have been mixed. Forty years since its inception, the Australia Council welcomed the policy (a \$75.3 million increase over 4 years no doubt sweetening the deal), and community radio aficionados are glad to see the funding for Australian Music Radio Airplay Project (AMRAP), which was nearly abolished last year, restored (\$2.4 million over 4 years). However, Denise Foley, Chair of the Australian Music Industry Network, points out that "reinstating AMRAP's funding is great, although we are disappointed that the digital roll-outs for community radio have not been supported in this initiative; this is required for community radio's ongoing viability". An oversight made all the more disappointing since the NCP seems to otherwise acknowledge the community radio sector's critical role within the country's broader cultural fabric.

The historical context preceding the NCP's launch on March 13 might throw some light onto why, as 3CR broadcaster Bill Deller puts it, "government support for art and culture will continue to decline because of the role of art and culture in exposing the fraud being imposed on us all." In Australia, the arts have been considered a namby-pamby

pursuit for citizens with zero interest in creating revenues. When Keating launched the groundbreaking Creative Nation cultural policy in 1994, it played into the hands of critics who charged him with elitism. Like the most recent policy, Keating put culture at centre of Australian democratic principles and identity. Perhaps aware of the elitist charge, Gillard pursued the NCP with less vigour than Rudd (the policy was first promised in the 2007), and many were disappointed to see Crean replaced by Tony Burke as Arts Minister so soon after the policy's announcement.

Global politics shows that when cuts are made, culture goes. Of course, Keating's Creative Nation went the same way as Keating after the Howard government's election in 1996. The Liberals dumped most of it, with the controversial Keating Fellowships, granting \$11.7 million to 65 mid-career artists, cut practically immediately.

The arts are no stranger to savage attacks and cuts from governments, not just in Australia but around the world. Chirac's 2003 attempt to restrict the performing arts industry was met with industrial opposition which caused widespread closures. The GFC saw a conservative government in the Netherlands slash cultural funding by 22%, whereas Portugal totally abolished its Ministry of Culture. 206 arts organisations in the UK were likewise defunded by Cameron's Tories in 2011. Germany's decision to "invest" in arts spending seemed comparatively counter-intuitive.

Here in Australia, the same could be said for those politicians who have championed the arts (such as Carr, Kennett, Keating, and Baillieu). In fact, when Baillieu was Premier, he personally took on the arts ministry, making it Cabinet position – his lasting triumph being the White Night event, which was not just a cultural success but a lucrative one as well.

Arts funding is a minor part of any national budget, but can be interpreted as symbolic. For example, when Campbell Newman became Premier in Queensland, cuts to the arts budget were nearly immediate, but mostly symbolic, signalling a tougher regime. They make little difference to the bottom line, however these relatively minor funding decisions make great deal of difference to those affected. When the widespread value that arts and culture bring to the community are suddenly swept away, recovery can take generations.

But this is of small concern to the economic barons. Still, right-wing "think tanks" such as the Institute for Public Affairs call for an end to public subsidies for art and sport; and as shadow minister, George Brandis, told *The Australian*: "The opposition will feel bound by nothing in the national cultural policy if we are elected to government later this year."

In this environment, it is the community which must remain strong and steadfast. It is great to see artists being acknowledged for their contributions to society, but in real terms, it is community organisations that will continue to provide necessary cultural support. So I would encourage all creative-minded people to get behind this year's Radiothon. The work done by 3CR has never been more important.



WAYWARD GIRL

By Beth Askam, 3CR presenter

Wayward Girl is a show that deserves to be lauded. Starting in 2002 and finishing up in December 2012, it celebrated music, fabulous current, local and Australian music made by women. Originally named after Angela Carter's *Book of Wayward Girls and Wicked Women*, after a time it became known as *Wayward Girl*. When Lotti Stein and Marijana Bosnjak began *Wayward Girl* their idea was to broadcast women's voices, women's music and words by women writers.

When asked, Lotti said that the show set out to address an imbalance in the media representation of female voices and to promote all the genres of music of which women are part. She also said that it was about having fun.

Lotti made the show each week for over 10 years. She first started at 3CR as a "live to air" sound engineer in 1998 and began *Wayward Girl* 4 years later in 2002. The program filled the Monday early afternoon slot from 12-1 pm and was a great way to start the afternoon in what is traditionally an afternoon of women's programming at 3CR.

Each week, music played on the program was based around a theme. For example, if it was the first day of spring, there would be songs about spring, other times the music would revolve around a particular phrase. These themes would stretch to include certain composers or women performing the same song. The program would also have special shows for events such as International Women's Day.

On one particularly memorable show, the band Undecided by Default came in for a Radiothon "live to air" in studio 3. Lotti says that even after being deafened by the drum kit set up next to the presenter's console, it was a whole lot of fun.

Now that it's finished, "I miss it a lot," Lotti says, but thinks the time slot should go to someone who really wants it. Even though Lotti's commitments means that she can no longer do the show, she is still a member of 3CR and on the program subcommittee. "I love 3CR" she says. Once on the subject of 3CR Lotti goes on to say, "over the years I have seen some changes but the soul of 3CR remains the same. To be a true community radio station governed by the community, reflecting what's happening in the community and represented by the community that doesn't get the chance to be covered in media anywhere else. At the same time it's not a dinosaur - it moves with the times."

3CR would like to extend our appreciation and gratitude to Lotti and Majana for all of the time, effort and love that they collectively put into *Wayward Girl(s and Wicked Women)*. Beloved for its amazing selection of tunes and sentiments, *Wayward Girl* was an outstanding program that not only brought amazing new music to our listeners ears but it also triumphantly stood up against a media culture that relegates women voices to the margins. *Wayward Girl* celebrated female voices, female experiences and female agency reminding us how music can play a powerful role in social change. Thank you to Lotti and Marijana, two intelligent and vibrant women who shared their own unique voices, politics and insights as well as their extraordinary musical tastes and record collections. You lead the way so that many more can play!



BRAINWAVES TRAINING PROJECT

By Leanne McLean, 3CR Training Coordinator

3CR's weekly *Brainwaves* program is sponsored by Mental Illness Fellowship Victoria and hosted by people with mental illness. The program provides an opportunity for people experiencing mental illness to connect to the community and tell their personal stories of challenges and recovery.

The program also builds new skills and confidence through training and broadcasting, and in November 2012 their innovative approach was recognised when *Brainwaves* and 3CR won the Community Broadcasting Association of Australia (CBAA) Excellence in Training Award.

It was great for *Brainwaves* and 3CR to be recognised in the community broadcasting sector for this training project, because it embodies 3CR's commitment to working with people of different abilities and backgrounds, and providing access to those usually denied a voice in the mainstream media.

Ben Rinaudo, the *Brainwaves* coordinator, began the project by organising a recruitment drive for new volunteers for the program. Group information sessions and station tours were held at 3CR, and 10 excited people enrolled in the training!

Before training started, Ben Rinaudo and the 3CR Training coordinator considered the group's particular needs, including the needs of people who may be taking medications that affect energy levels and concentration, and who may have had limited or negative educational experiences in the past.

A flexible training program was designed to meet these needs by:

- Starting at 11am, to cater for participants who found it difficult to get up early
- Holding short training sessions, to avoid fatigue or anxiety in a new learning environment
- Understanding participants' expectations of the course during the introduction module, and responding to any fears about learning and new technology
- Discussing everyone's previous learning experiences, so the training could be tailored to participants' learning styles
- Discussing the different roles in a radio team, the producer, the paneller, etc and explaining that 3CR could tailor the training to people's preferred roles. This worked really well because it enabled trainers to work with participants' specific interests and skills.
- Pairing people to work together on their demos, so that those with more developed technical skills could help those still learning.

Throughout the training program the three trainers, Dale Bridge, Mike Smith and Teishan Ahearne, were supportive of each individual's needs, and offered make up sessions for anyone who missed training.

Eight of the 10 participants completed the training and have had ongoing involvement in the program. These are fantastic retention statistics for any group of trainees. Congratulations to *Brainwaves* and the 3CR training team!



LISTEN: Wednesday 5–5.30pm

PROGRAM UPDATES

PROGRAMMING HIGHLIGHTS 2012

From the grass roots to the airwaves 3CR presents radio by communities and social movements denied access to mainstream media.

Over the past twelve months we've trained, supported and prepared sixteen new programs to join the 3CR grid and bid a sad farewell to eleven, including *The Conolly Association*, *DIY Arts*, *Kalamat*, and *Wayward Girls*.

NEW SHOWS

CALD community programs:

African Australian Voice
Liberian New Life

Indigenous:

AlterNative
Talkin Blak

Arts/Music:

After Party
Come On, Come In
Global Intifada
On Screen
Show Reel
Urban Voice

Special Issue and Current Affairs:

Are You Looking At Me?
Different Like Us
Dirt Radio
Girt by SEA
Queering the Air
Talking Sheds
What's the Score, \$port

DEPARTING SHOWS

Blazing Textbooks
Buoyancy
The Conolly Association
DIY Arts
El Rincon H2
Jump Cut
Kalamat
Living Music
Media Moves - Cinema Scene
Somaliland
Wayward Girls

SPECIAL BROADCASTS

Every day of community broadcasting on 3CR can be celebrated. The past year has included some significant highlights for our broadcasters and the station.

We also played an active role in a range of community campaigns over the last twelve months. 3CR demonstrated that through our amazing diversity there is strength in our collective action. Here are some of the highlights.

That's Not My Name - Disability Day 3rd December 2012

3CR is celebrated International Day of People with Disability on Monday 3 December with twelve hours of radio presented by 3CR's diverse community of disability activists and friends. Featuring music and live performances as well as discussion about historic and current protests against discrimination, abuse and indefinite incarceration of people with disability.

Tunnerminnerwait Maulboyheener 20th January 2013

Live outside commemoration broadcast from the site of the hanging of 2 Tasmanian indigenous freedom fighters who were the first to be publicly executed in Victoria.

Survival Day 26th January 2013

3CR Survival Day with a special broadcast from 12-4pm. Crossing live to the Gertrude Street Rally and Belgrave Survival Day celebrations.

SPECIAL BROADCASTS

Sustainable Living Festival 16th February 2013

The 2013 Sustainable Living Festival 3CR Outside Broadcast was a huge success. Hosted by the dynamic Dave Sweeney (nuclear-free campaigner with the Australian Conservation Foundation), the broadcast featured some of 3CR's best environmental journalists from *Beyond Zero Emissions*, *Dirt Radio*, *Earth Matters*, *Radioactive Show*, *Renegade Economists*, and *Yarra Bug*.

See www.3cr.org.au/slf2013

International Womens's Day 8th March 2013

3CR celebrated International Women's Day on Friday 8 March with 24 hours of women's programming. Highlights included live outside broadcasts from the Fitzroy Stars GYM on Gertrude street with 3CR's own Jody Beeton, women's current affairs, music, poetry and much more.

See www.3cr.org.au/iwd

Commit to Community Radio National Day of Action 13th March 2013

For the National Day of Action 3CR's programs took us through the policy, technical and funding issues that are placing the future of Community Radio at risk. We dug into the nitty gritty of how digital radio works, why it's been introduced and the campaign that's fighting to ensure community radio isn't locked out of this digital future.

Where the Heart Is 22nd March 2013

The *Roominations* team broadcast from 12-2pm live from the Where the Heart Is Festival. A festival especially for the homeless, marginalised and disadvantaged in our community. We heard the voice of those often denied a voice and celebrated the lives of a community of people usually abused and dismissed by mainstream society. Victoria's only AUSLAN course, *City Limits* and *Solidarity Breakfast* on the public protests, and *Stick Together* on the effects on TAFE staff.

LIKE US, SHARE US, FOLLOW US, TWEET US...

Join the station community online to have your say, share event details, catch up on what's happening on and off air, and connect to the 3CR community.



FACEBOOK: 3CRmelbourne



TWITTER: 3CR



CONNECT: 3cr.org.au

Sign up for the 3CR eNewsletter, subscribe to a weekly podcast, listen to live streaming from anywhere in the world, donate online to keep the station going

SUBSCRIBE TO 3CR

Make a small gesture toward keeping independent, progressive radio on air...subscribe to 3CR!

YOUR SUPPORT WILL...

- keep one of the best community radio stations on air
- strengthen the diversity of programs and voices that 3CR broadcasts
- keep independent and "commercial free" radio alive in Melbourne

SUBSCRIPTION COST:

- \$65 Waged
- \$35 Concession
- \$110 Solidarity

YOU CAN SUBSCRIBE:

- Online through the 3CR website 3cr.org.au
- Call 03 9419 8377 (credit card payments only)
- Visit the station at 21 Smith Street, Fitzroy (cash, credit or cheque)
- Post your cheque/money order to PO Box 1277, Collingwood, 3066



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