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**Submission to the Australian House Of Representatives
House Standing Committee on Communications,
Information, Technology and the Arts**

Date of Submission #1: 17th February 2006

Person making submission: Richard J. Newby

Qualifications:

- **Duke of Edinburgh's Gold Award.**
- **Voluntarily recording spoken books for the blind through the NSW Royal Blind Society.**
- **Broadcasting about 1600 hours live on air, voluntarily, on local community radio without production, secretarial or engineering support. This occurred between 1999 and 2004.**
- **Until 2003 I broadcast two three hour long programmes of Australian Folkmusic - BIFCOA (see appendix A. "I am Folkmusic") on Wyong Gosford Progressive Community Radio (PCR FM).**
- **From 2003 and largely in an effort to preserve the position of PCR FM in its application for full-time licensing, I took up the role of the weekday morning broadcaster presenting a three hour programme relevant to the whole of the Central Coast's citizenry. That programme primarily brought local organisations and government departments to the people and introduced the people to the organisations and their public servants. It was also used as a showcase for Folkmusic.**
- **About 100 to 150 hours voluntarily organising, planning, promoting, preparing applications, attending committee meetings and fighting inappropriate Australian Broadcasting Authority (ABA) decisions between June 2002 and today.**

- A lifetime of being inculcated with traditional heritage values, firstly in Great Britain and then in a country which largely devalues and refuses to recognise, preserve or inculcate the heritage values of all citizens (see appendix A. "I am Folkmusic" and appendix B. "Fellow Folkies").

Preamble:

The House Standing Committee terms of reference that will be addressed in the submission are

- A. "threats to achieving a diverse and robust network of community broadcasters".
- B. "the scope and roll of Australian community broadcasting across radio".
- C. "content and programming requirements reflecting Australian character and cultural diversity"

Submission #1:

The unique origins of PCR FM, its operation to mid 2002, the illegal interference of the ABA requiring Federal Court intervention in 2003 and a blatant continuing discrimination from that date to the issue of a licence to an inappropriate commercialised nonlocal entity helped result in my formulating a programme and format that would be beneficial to all communities in Australia.

The programme requires the co-operation of people genuinely concerned with improving local community. The idea should result in improved community harmonisation across age, gender and ethnicity. The programme is to put out a challenge for each local school to produce a programme, for example 6 AM to 9 AM, which will be of interest not only to fellow schoolies but also their parents, siblings, other schools and the rest of the community.

The result being to show that our youth is a very important part of our local society, that it has the ability to positively contribute to that society, and that it is not as self-centred and irresponsible as many hold out.

Such a proposal enables our youth to obtain very valuable practical skills. I have seen a few of the practical benefits of giving young people broadcasting ability.

More often however, I have seen the disadvantage of elderly ruling broadcasting committees and those who are only interested in promoting the superiority of their specific insular dogma imposing their rigid outdated views on the young.

It is a sad fact that the majority of community radio organisations are composed of people holding such views with the result that community radio airwaves are full of old pop music, jazz and empty vessels making a lot of sound. In other words I think that instead of filling the huge vacuum left by commercial radio stations the majority of community radio stations try to emulate commercial radio in format and content.

Yours sincerely,
Richard J. Newby

Appendix A & B Follow:-

Appendix A

Bifcoa Inc.

(Bloody Incredible Folk-music Covering Our Australia)

Preserving & Promoting Australia's Multicultural Musical Heritage - Traditional and Folk
Music For Harmony
ABN 54208764947

8 August 2005 revised 22 January 2006

To anyone who cares and will read on: ~

I am commonly & often disparagingly called "Folk music". This however is just like calling Zeus, Satan, Jesus Christ, Buddha or Mohammed "men". I bear my name with modest honour.

- I am thousands of years old.
- I spring from humanity with heartfelt truth.
- I am not religiously, politically, racially or socio-economically based even though many have tried to

subvert me to their views and claim me for their exclusive ownership.

- I am enjoyed by all from the simple minded to the genius.
- I know no boundaries.
- I am simply complex.
- I mainly live through loving open-minded tolerant people.
- People have been assassinated to try and suppress me.
- I am your history, social or interrelationship commentary, your dreams and much more.
- If you let me, I will give you a lifetime of real pleasure.
- I belong to you, you, you and you. I am your heritage.

A wise man once said -"Only a fool discards or allows his heritage to be sold without learning its dimensions, composition, function, worth and true value". Are you a fool?

Today we have largely failed to properly share this heritage with our own children let alone with each other. Australia's population is sourced from about 200 different cultures. We each own and contribute part of that musical heritage. If we are wise, we will share it with our fellow citizens. December 2005's violent events in Cronulla & other parts of Australia showed reality and that no one heard or heeded our simple message.

Recent Australian governments, including today's, fail to protect our heritage allowing it to be overridden and replaced by commercialised homogenised pop. An uneducated Australia Council not long ago determined that Australia does not have its own folk music heritage!

Our schools no longer include heritage music within the curricula. Indeed many of today's music teachers are hard pressed to name a handful of our song titles.

Australia cannot, despite the belated late comments of Prime Minister Howard, genuinely claim multiculturalism whilst it continues to ignore our multicultural music heritage. Several government departments have in recent times reported on the significance and importance of recent migrants' musical heritage. Ask your MP why these common-sense findings continue to be ignored – they are also equally applicable to first and later generations of Australians.

Recognition, respect & appreciation of our musical heritage helps to create mutual respect, national identity, character growth and community harmony.

Folk music belongs to everyone not just a few who wish to exploit it for their monetary profit. Furthermore Australian folk music is not, as some claim, limited to anglo-celtic and aborigine music.

Thank you for reading this far. I hope that you can enjoy listening today, and every day, to genuine Australian folk music sourced from the more than 200 ethnicities.

Sadly most radio stations play commercialised pap sourced from one location. So good luck, your chances are small. RJN.

Authorised by Richard J. Newby, Public Officer, BIFCOA Inc. 03.08.2005 revised
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APPENDIX B

6 Feb 2006

Dear Fellow Folkie,

Federal government inquiry into community broadcasting.

Submissions to the inquiry have to be in by the 17th March 2006. This may be your last chance for the next 35 years to have your say about the lack of Folkmusic on radio.

Details can be got from:

- <http://www.aph.gov.au/house/committee/cita/>
- committee secretariat 02 6277 4601 or
- e-mail cita.reps@aph.gov.au.

We have already had national governments sell out our musical heritage in favour of commercialised homogenised musical pap from foreign sources. Most commercial development of local musical talent is designed to emulate un-Australian commercialised pap. I can only restate that "idolatry now creates idleness".

In other words our heritage, sourced from over 200 ethnicities, is being flushed down the toilet and a true multicultural Australian musical "today-heritage" will never be allowed to develop.

Please do not rely on everyone else to say something to the parliament. The usual suspects and their stooges will already have the word-processors churning out their specified party line. That line may be strident intolerant religious dogma continuing to promote an opiate for the masses, for example gospel music, in itself an expression of terrorism against inhuman behaviour by Muslim slavers and Christian slave owners. Others with profiteering motive will promote lines such as "buy our country ersatz music heritage or if honestly stated, our commercial pap".

Most peak bodies are no more representative than politicians representing the party rather than the people. Some peak

bodies lobby for intolerance and tyranny to create racial, ethnic or religious purity and advantage. One example: those who want world homogeneity so long as it is based on United States of America ruling ideals. **The collateral damage of the genocide of your Australian uniqueness is intentional.**

Some performers may applaud the principal of only performing American based music however it is like pyramid marketing. A favoured few ride on the backs of the masses. Morris Rosenfeld succinctly wrote "For Hire" more than 100 years ago -

**Work with might and main,
Or with hand and heart,
Work with soul and brain,
Or with holy art,
Thread, or genius' fire—
Make a vest, or verse—
If 'tis done for hire,
It is done the worse.**

As a performer or a listener what do you think of rules that, if adhered to, do not allow more than three tracks from a given performer to be played on the same programme but those same three tracks can be played every day for a year. For example the Settlers songs of the Snowy Mountain scheme cannot be played in one programme according to the CBAA however Achy Breaky heart can be played every day for a century. When performing at a club or festival you are usually required to perform for more than 30 minutes which enables a decent audience time to evaluate not only you but also your material.

Similarly, some will maintain that only Waltzing Matilda music is folk music but that the music for the varsovienna, the polka, the sword dance, the mazurka or the waltz is not. Thank you Italian, Chinese, Greek, Scot,

Scandinavian, German, Finn, et al, for your industry but forget your heritage music!

Whether you are a full-time performer, part-timer, groupie, "once-a-yearer", organiser, collector, club member, festival goer, instrument maker, radio presenter or audience member put pen to paper. Let them know that you want your folk music heritage protected & that you want to be able to hear it played on radio 24/7.

Let the philistines know that there are some who put great value in folk music and New Australian heritage.

As I have very limited resources will you please forward this on to your e-mail list of folkie friends. I also print overleaf the recent BIFCOA Inc. "I am Folkmusic" pamphlet.

Yours in Folkmusic,
Richard John