



COMMONWEALTH OF AUSTRALIA

Official Committee Hansard

**HOUSE OF  
REPRESENTATIVES**

STANDING COMMITTEE ON COMMUNICATIONS,  
INFORMATION TECHNOLOGY AND THE ARTS

**Reference: Community broadcasting**

FRIDAY, 21 JULY 2006

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**HOUSE OF REPRESENTATIVES**

**STANDING COMMITTEE ON COMMUNICATIONS, INFORMATION TECHNOLOGY AND THE  
ARTS**

**Friday, 21 July 2006**

**Members:** Miss Jackie Kelly (*Chair*), Ms Owens (*Deputy Chair*), Mrs Bronwyn Bishop, Mr Garrett, Mr Hayes, Mr Johnson, Mr Keenan, Mr Laming, Mr Ticehurst and Ms Vamvakinou

**Members in attendance:** Mrs Bronwyn Bishop and Ms Owens

**Terms of reference for the inquiry:**

To inquire into and report on:

- The scope and role of Australian community broadcasting across radio, television, the internet and other broadcasting technologies;
- Content and programming requirements that reflect the character of Australia and its cultural diversity;
- Technological opportunities, including digital, to expand community broadcasting networks; and
- Opportunities and threats to achieving a diverse and robust network of community broadcasters.

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**Committee met at 1.26 pm**

**ACTING CHAIR (Ms Owens)**—I declare open this public hearing of the House of Representatives Standing Committee on Communications, Information Technology and the Arts inquiry into community broadcasting. The inquiry arises from a request to this committee from Senator the Hon. Helen Coonan, the federal Minister for Communications, Information Technology and the Arts. Written submissions were called for, and 126 have been received to date. The committee is now conducting a program of public hearings and inspections. This hearing is the sixth for the inquiry.

**COLLINS, Mrs Priscilla, Chief Executive Officer, Central Australian Aboriginal Media Association**

**REMEDIO, Mr James Daniel, Radio Manager, Central Australian Aboriginal Media Association**

**ACTING CHAIR**—Welcome. Although the committee does not require you to give evidence under oath, I should advise you that these hearings are formal proceedings of the parliament. Consequently, they warrant the same respect as proceedings of the House itself. It is customary to remind witnesses that giving false or misleading evidence is a serious matter and may be regarded as contempt of parliament. Do you wish to make a brief statement in relation to your submission, or would you care to make some introductory remarks? Otherwise, we can go straight to questions.

**Mrs Collins**—We are happy to go straight to the questions.

**ACTING CHAIR**—We have done some research and we gleaned quite a bit about CAAMA. Could you briefly tell us about the scope of CAAMA and the role of community radio in it?

**Mrs Collins**—The CAAMA group consists of a number of departments. We have CAAMA Radio, which is our 24-hour Indigenous radio service which broadcasts to regional Australia to audiences of probably more than 400,000. We also have a retail and wholesale shops outlet, a film and television production company, an archive system and a technical department which services four RIBS communities in Central Australia. We also provide technical support to some of the communities in the Pit lands and Warlpiri Media communities. We also have a RIBS coordinator who goes out and delivers training to four communities in Central Australia. We have a sister company, Imparja Television, and we also have a music label.

**ACTING CHAIR**—When were you established?

**Mrs Collins**—In 1980.

**ACTING CHAIR**—And the community station has been part of that right from the beginning?

**Mrs Collins**—Yes. CAAMA Radio was established in 1980, and the other groups were established after that.

**ACTING CHAIR**—How many people are employed?

**Mrs Collins**—Thirty-two.

**ACTING CHAIR**—How many of those are in community radio?

**Mrs Collins**—Downstairs we have about 22.

**ACTING CHAIR**—What difference has community radio made?

**Mrs Collins**—Community radio in Central Australia has made a huge impact not only in Central Australia but also in the footprint area where we broadcast. Our radio station broadcasts 24 hours with Indigenous radio broadcasters, and we have a number of programs for all ages, ranging from the very young to the older generation. We do news on the hour every hour, so they know what Indigenous news is happening out there. We do a current affairs series and we also do a talkback series where we are dealing with politicians on a daily basis. That goes for one hour every day, so that people in the communities know what is going on. They also have the opportunity to go on air and speak about the issues they have got.

We play a number of different genres of music—country and western, blues, hip-hop. We also have a number of language programs. At the moment, we are broadcasting in about nine different languages. We give people out in the communities—there are about six who participate—an opportunity to broadcast live on CAAMA Radio from 2 pm to 4 pm every day. We switch straight to a community that has a RIBS unit, and they go live from their studios on to CAAMA Radio.

**ACTING CHAIR**—So CAAMA is a 24-hour thing and the communities slot in from time to time.

**Mrs Collins**—Yes.

**ACTING CHAIR**—CAAMA is different, I guess—in fact, probably the whole NT issue is different to what we have seen in the cities, where stations are geographically located and quite parochial. You are more of a hub in a way, are you not?

**Mrs Collins**—Yes, we see ourselves as a hub. Not only do we look after the RIBS units—we are funded to look after four in central Australia: Areyonga, Hermannsburg, Santa Teresa and Papunya—but, in addition, we also assist Warlpiri Media with their communities, and we provide support to Elliot and Titjikala, Ali Curung and another rung of agencies. We are also a hub in delivering technical and training support for those communities so they can broadcast live in their own communities as well as on CAAMA Radio, in addition to providing video production support so they can then make programs that go on to Imparja Channel 2. So we are a hub that provides technical and training support, but also a hub that provides a lot of programming to other radio stations throughout Australia so they can operate longer hours. Not all of them are funded to employ a large number of staff, so they take a lot of our programming—our talkback programs, our *Livewire* program, our news and current affairs.

**ACTING CHAIR**—Is the number of stations out there growing?



**Mrs Collins**—Yes, it is huge, it grows every year. I suppose that is one of the issues we have, which we will discuss further, when you ask the questions.

**ACTING CHAIR**—You can discuss it now.

**Mrs Collins**—We have been going for 25 years, and in that time, probably over the last 10 years, 65 per cent of the budget for CAAMA Radio is funded through DCITA. That budget from DCITA has been \$13 million, and it has not grown.

**Mrs BRONWYN BISHOP**—Is that 13 or 30?

**Mrs Collins**—It is \$13 million, which is available from DCITA and which covers the community broadcasting radio area. In those 10 years, the number of community licences has grown, but that bucket of money has not grown. They have conducted a review into the Indigenous broadcasting program, but the issue we have—and even this financial year it has affected us significantly—is that they are cutting money from all of the established radio stations to spread it amongst all of the growing radio stations. They are not increasing that bucket, even though the sector has grown rapidly, so everyone else is being squeezed. This means we do not have a choice: our services have to decrease because we cannot keep delivering services at that high level of employment if our money keeps being cut.

**Mrs BRONWYN BISHOP**—Do you go out and raise any money yourselves?

**Mrs Collins**—Yes, we do. Only 65 per cent of the CAAMA Radio budget is funded through DCITA. We generate the remaining 35 per cent. The issue we have is that we are located in Central Australia, so we only have a limited amount of resources within our region that we can get money from, and I know that will affect other radio stations as well. We do go for government grants and other government initiatives, so we promote health issues and various other campaigns, but that money is quite limited. We do generate our own sponsorship, but in the region we are in there is only a limited amount of money there.

**ACTING CHAIR**—Do you have the five minutes per hour limit that everyone else has?

**Mrs Collins**—Yes, we have.

**Mrs BRONWYN BISHOP**—Do you fill it?

**Mrs Collins**—Yes, but that only adds up to \$260,000 a year. That is all we can generate. To run the service we have, it costs a lot more than that, so we are out there all the time chasing philanthropic funding. Every avenue that you can find, we are there chasing the money. We are generating the money, but our budget keeps getting squeezed due to funding cuts.

**ACTING CHAIR**—How does that gradual squeezing impact out there?

**Mrs Collins**—The impact is huge. The biggest issue we are going to have over the next 12 months is the changes to CDEP. The participants we have in the RIBS communities, the only way we can employ them is through CDEP, because the money we apply for from DCITA does not give us the money for full-time salaries for these people in the communities. We have been

everywhere—we have been to DEWR, we have been to DEST—to get help. We cannot even get traineeships for these people out in the communities, so the only way they have an income to broadcast within their own communities three hours a day is through CDEP.

We had a meeting last year with the Senate select committee on the inquiry into Indigenous employment and we put our recommendations to them about three-year traineeships for the people on the communities so that there is long-term employment after that. We have not heard any further about the outcome of that. People out on the communities who operate as our RIBS participants and broadcasters are on CDEP. If we train them over 12 months in radio and video and then after those 12 months the money is cut off, because we are not funded we would find it very difficult to get money to pay their wages—whether they are on wages or on traineeships. We have been down every avenue. We have had meetings with numerous people and we cannot even get money from philanthropic organisations because they do not like to fund salaries, they like to fund projects. So we spend 12 months training people and after that 12 months there will be no-one there who we can use to put on air and we have to go out and get another new group of people. That is not only CAAMA we are talking about; we are also talking about the industry itself.

**ACTING CHAIR**—The CDEP is the Work for the Dole equivalent.

**Mrs Collins**—Yes.

**ACTING CHAIR**—Do you use that money to pay the supervisor, who is the person being trained?

**Mrs Collins**—No, not the supervisor, the broadcasters. We get a salary for that.

**ACTING CHAIR**—You have a different system. It is not the dole.

**Mrs BRONWYN BISHOP**—No.

**ACTING CHAIR**—It is actually a different system.

**Mrs BRONWYN BISHOP**—It predates Work for the Dole. It was a system that was seen as meeting a very definite need and it still does. You are saying that without CDEP applying to these people, they will not have any income to be broadcasters—is that right?

**Mrs Collins**—Yes.

**Mrs BRONWYN BISHOP**—They are saying with the new arrangements out there with CDEP that if they are offered a job doing anything anywhere, they must go and do it.

**Mrs Collins**—What they are saying is that, with the CDEP since 1 July, once someone is signed up they can only go on it for 12 months. We can only have them for 12 months. After those 12 months, they will be cut off. So they will have to either get full-time employment, which is very difficult on communities, or they sign up for the dole. I do not actually know what their options are going to be once they are cut off the CDEP.

**Mrs BRONWYN BISHOP**—There is Newstart.

**Mrs Collins**—Yes. It is difficult because we are talking about people in remote areas. In urban areas it is a little different because we can move things around, but on remote communities it is difficult for them to find other employment.

**Mrs BRONWYN BISHOP**—Do you feel that the change was a deliberate change in policy or was it something that just happened along with the rest of the changes in the welfare to work programs?

**Mrs Collins**—I do not really know the background to that. Maybe Jim might know.

**Mr Remedio**—I do not know whether it was a deliberate change in terms of the policy, but it is having an effect on those in remote communities and certainly on the ones in the towns as well. I do not know about the policy changes and what the government had in its head when it wanted to cut these programs. I think CDEP originally was initiated by the communities themselves because they wanted people to do something on their communities in terms of clean-up and stuff like. But now this report is claiming that CDEP is a vital part of radio. I do not really agree with the assumption at all that is in this report. CDEP was there before radio, in a lot of instances. It is just that the department has climbed onto this idea that the CDEP is the only way to run these remote stations. People on those remote stations are saying, 'If we need to run them, we need to provide a decent salary and make them viable.' We know that under CDEP that cannot happen.

**ACTING CHAIR**—You have found a way to use CDEP that gives you a very short-term answer, but it is not a long-term answer.

**Mr Remedio**—ATSIC used it for years and now the department as well is using the CDEP as some kind of leverage against the communities. 'You've got CDEP there, go and use them.' What happens with CDEP is that a person can be working at the BRACS unit and then someone from the store will grab them to go work in the store, to go whipper snipping or to do some other thing, rather than leaving them to do what they were trained to do. That is just the way the communities work.

**ACTING CHAIR**—Without it there is just nothing.

**Mrs Collins**—We tried other avenues. We have been to the apprenticeship centre. We had a meeting with DEWR to see whether we could go for the national bucket where we can set up three-year traineeships so that people out on community could get accredited training so that we could bring them in to be trained at CDU or Batchelor in addition to on-the-job training out there. We put in an application. We were unsuccessful. We have been down a number of avenues but have not had any luck in finding funding to cover the salaries out there. So the only option we have had is CDEP and after 12 months it is going to be gone. We are looking at training someone for 12 months. At the end of that time, we cannot promise them a job because we do not have the funding to pay them. We cannot get money from other avenues to cover their wages. There are no employment opportunities out there. We cannot even get money from the council to pay their salaries. We contacted the councils and there is no luck there. That is a huge

issue for us because we do not know who we are going to use as a broadcaster in 12 months time when we are going to start training someone else. We will just be going around in a circle.

**ACTING CHAIR**—What other training issues are there in the physical area you cover?

**Mr Remedio**—They are all issues for us, anything to do with training, simply because a lot of the training offered in the Territory does not meet the requirements that a modern radio station needs to run, to meet the requirements of remote communities. We certainly cannot meet the requirements of a station like CAAMA or even 8CCC or any of the other larger stations—even TEABBA. To get specialised training we need to go outside the state. We have had difficulty in doing that but we have formed a unique partnership with the Northern Territory government and DEWR to go outside the state to get our training done. It is difficult to attract people to the Territory from the eastern states to deliver training. It is not an easy thing. In the major cities any number of people are trained in digital editing, for example, but in the Territory it is very hard to get a lecturer to spend any length of time to do that sort of training. It is that tyranny of distance thing.

The same applies when we are looking at sponsorships. You have to remember that stations in Sydney, Brisbane and those areas have a larger market and a bigger capacity to earn sponsorship. Even though we cover a large area and a large population, on the economic scale people do not have the same buying power as people in the city. We all shop at Target. There are no good stores if you want to shop up-market a bit. We cannot sell into that audience at all. Our sponsorships are generated only through government advertising or what the government want to put our way. It works in all ways. Getting training, same reason; getting sponsorship, same reason—supply.

We really need to be looking at some sort of different model for community radio in the general community. This may be the right time to do something like this. Our viability in the general community sector has been eroded over a number of years, firstly by the change of the commercials to FM, going back a long time. When community where the only people to have FM, that gave them a bit of a jump-start on the commercial industry. Then along came the ABC with Triple J and all the other things that they rolled out to communities. They even took the high moral ground and said that they were community, and they were not community at all. As we know, the ABC is public radio. They claim they are from the community and they are not; they claim localism and they are not local. We know what they are there for. All that eroded the community sphere and that did not allow us to build our news services, our local current affairs. All the stuff we used to do locally in communities has been eroded by all the commercialism, giving the FM to commercials and then giving the ABC rights to get into places. ABC are now running out Triple J in remote Aboriginal communities. That should not happen, basically. That should be a part of what we deliver as community radio.

Ninety-nine per cent of the people out there are Aboriginal. Just because some whitefella out there says he wants to have Triple J, the ABC race in and put in a Triple J facility for them, but they would not race in and put in something like NITV for the Aboriginal community, so that is a double standard. The ABC—and SBS, in that regard—are allowed to go and put up transmitters wherever they like across the country. All the time they are doing that, it is eroding our capacity to build our audiences and to build our ability even to fundraise.

**ACTING CHAIR**—Do you have access to transmitters?

**Mr Remedio**—Yes.

**ACTING CHAIR**—You do.

**Mr Remedio**—Yes, we have transmitters there, but along comes the ABC and drops Triple J in. I think Eve Fesl mentioned it 25 years ago when we originally spoke about putting satellite into communities. She said it was like a sort of nerve gas. I think that is starting to prove pretty right. It is a sort of nerve gas—all of these outside influences that are going into communities now, with all the hip-hop and the other stuff and everything else that happens out there now.

We have to keep coming up with programs that suit people, so we have to be innovative. We have to come up with good current affairs. We have to come up with good news stuff. To do that, we need funds. As a community station years ago, we were able to do that, but with this constant haranguing from DCITA and the funding bodies, it is really difficult for us to put together a one-hour current affairs program.

We have two people, a journalist and a cadet, who put out one hour a day of current affairs. Just to give you an example, they have to do six news bulletins a day and they do a one-hour current affairs type of program, which is getting onto pollies, interviewing pollies, getting onto Aboriginal grassroots people et cetera. They get that, cut it all up and post it on the web. You can now go in and get that off the website for any of the interviews and stuff that we do, so we are really active and competing with your ABCs and that sort of thing, and we can do that really well if we are given the chance. But two people do that. If the ABC do that, they have a staff of 15 or 20 people to do that. And the commercial stations—you have one person on Channel 9 getting \$790,000 a year to front a current affairs program. That is the whole of the budget of a big proportion of broadcasters. So it is just not—

**Mrs BRONWYN BISHOP**—You are saying that you have a special case to be made out which is different from that of ordinary community radio, in that the need you are responding to is different from that of perhaps a metropolitan community radio, which is nice to have. You are saying that this is essential and that you have now been placed in the position where you have to compete against the standard of the ABC because of that roll-out, and yet you do not get sufficient funding to do so.

**Mr Remedio**—Precisely, and that is what we find is the biggest problem. When you take a \$97,000 cut like CAAMA has had to take this year and then you have \$100,000 off the top because of CDEP, you are talking \$200,000 in a year. No organisation in the country, whether it is BHP or anyone, can stand those sorts of losses if you put it proportionately. No-one can sustain that type of arrangement to their bottom line.

**Mrs BRONWYN BISHOP**—Do you get any funding from the Territory government, or is it all federal funding?

**Mr Remedio**—It is all Commonwealth funding. We get very little from the Territory government. They are a bit of a waste of time actually. I am not saying that as a political statement, but we do not—

**Mrs BRONWYN BISHOP**—Reality.

**Mr Remedio**—It is reality. It is a sort of reality, given the fiscal imbalance and everything with the states, and everything like that, but they do not seem to have enough in their budgets to be able to fund things like an Indigenous community radio station. They have to try and fund Indigenous health centres, for example. I think radio stations are quite a way down on the list.

**Mrs BRONWYN BISHOP**—Don't you think there is a role for radio stations in health delivery as well?

**Mrs Collins**—From a national perspective, we think that community broadcasting should be considered an essential service like everything else—like electricity and power—because, in most of these communities throughout Australia, community broadcasting is the only information they are going to get. We talk in language. We have Aboriginal broadcasters. We cover Indigenous politics. The mainstream mob does not cover any of that. So we are really their only means of communication, and really it should be seen as an essential service.

The other issue is that we are only funded on an annual basis. We should be funded on a triennial basis. We all have to have business plans when we apply for this funding. What for? We can only do things one year at a time, because I cannot go and employ someone for a three-year contract when I am only getting funded for one year, and I cannot take the risk of employing people any longer than that. So community broadcasting should be funded on a triennial basis and should be considered as an essential service.

**ACTING CHAIR**—Are there other things you want to raise? We usually ask that at the end, but I had the impression that there were other things that you wanted to bring up, otherwise I am happy to keep asking questions.

**Mrs Collins**—The other main issue we have with community broadcasting is the training and employment. That is mainly due to funding being annual and not triennial. We would like that to be considered on a triennial basis. Through DCITA the career and training pathways are not really taken into consideration. On the occasions we have applied for funding we have been told, 'We can't fund trainees.' How can I implement an Aboriginalisation policy in our organisation if I cannot train people?

We need the government to take into account a national Indigenous training strategy which goes across community broadcasting. That is what I came out of 18 years ago, when there was that strategy available. We were employed for three years with on-the-job training. We had to also attend accredited training on top of that. There was also a mentor there because for Indigenous people you have to take into account cultural and special leave requirements and those sorts of support mechanisms.

Under community broadcasting there should be a national Indigenous training strategy put together so that there is long-term training and employment. Community broadcasting should have Indigenous managers and broadcasters, but without any training we are not going to get that. We have to look at the long term, not just the current term.

**Mr Remedio**—I cannot add anything to that.

**Mrs BRONWYN BISHOP**—Do you fit in with Imparja?

**Mrs Collins**—Yes, Imparja is our sister company. We are the major shareholder for Imparja. Imparja operates on a commercial basis.

**Mrs BRONWYN BISHOP**—It is very successful.

**Mrs Collins**—It is fantastic. Even though you do not see it on air, there are all of the other underlying things that they do for community, like providing funding to hospitals and Indigenous projects on social issues, whether it is alcohol or petrol sniffing. What they have set up is Imparja Channel 2. That broadcasts to remote Aboriginal communities which have transmitters that can receive it. CBF has had the rollout, so there are going to be an additional 100 or so communities who are going to receive these transmitters so that they can all receive that service.

Imparja Channel 2 is not little slots, like 8.30 to nine o'clock; it is Indigenous broadcasting. It could be a traditional dance or health message or anything that can go out to the community so that they can watch Indigenous content on a 24-hour cycle. That has been fantastic because we can get programming from PY Media, Warlpiri Media or TEABBA. Any Indigenous media organisation that is providing Indigenous content can go onto that channel. It also allows people in the communities to be trained in that area to produce programming for that. We are also using that as a springboard for this national Indigenous television service. They are going to initially use that licence and channel to broadcast that national service. We are looking at commencing that in 2007. That is a huge step, really, for Indigenous media.

**Mrs BRONWYN BISHOP**—But it runs commercially, doesn't it? It is very successful.

**Mrs Collins**—The main Imparja channel runs commercially, but the second channel does not. I am not sure what the actual licence is, but it is not a commercial licence.

**Mrs BRONWYN BISHOP**—Is it a temporary licence?

**Mrs Collins**—I do not think it is a temporary licence. It is a full licence.

**Mr Remedio**—They carved a bit of the spectrum off their other spectrum that they have. I am not sure of the technical standards of that, but they were able to get a small piece for the second channel. They could probably do with a bit more spectrum there as well.

**Mrs Collins**—I think that is what they will be looking at for the national Indigenous television service, to kick that off. I suppose the second step for community broadcasting is to also have their own national Indigenous radio service, as they have set up for the NITS.

**Mrs BRONWYN BISHOP**—How come Imparja can be commercial but radio cannot be? Is it the nature and the function?

**Mrs Collins**—It is the licence that we have actually got.

**Mr Remedio**—We have a remote community radio licence. When we went to the Productivity Commission back in 1996 we raised the idea that we wanted a special category for Indigenous

broadcasting. Even in this report here, they jumped on that fact and said that we wanted to do advertising. But we did not want to do that. We wanted to be similar to SBS and take in advertising and sponsorship stuff. So there was no advertising simply because of the licence structures.

If CAAMA, for example, could mirror the licence we have now with a commercial licence or a commercial licence—and we have a lot of trouble convincing the commercial people that that would be viable for us after we build up a second service—we could get into the market with the mainstream advertisers et cetera and get some decent advertising.

**Mrs BRONWYN BISHOP**—So you are saying that if you could get a commercial licence you could make a go of it.

**Mr Remedio**—On the full footprint we have, yes, we certainly could. We have the capability now to deliver two different programs—we could put two programs out there now. It would only mean setting up some additional transmitters to maintain a community purpose as well as a commercial purpose similar to what Imparja is doing with their channels 1 and 2. This is the sort of workaround we are thinking of when we talk about getting some viability in the Indigenous sector. There would be some sort of a safety net there with some community stuff. You would be serving the purpose of your community but gradually weaning off to a full commercial business for people.

**ACTING CHAIR**—You talk about a commercial licence for CAAMA. Are you talking about starting a commercial organisation or having the kind of cooperative not-for-profit organisation that is able to run a commercial economic business structure?

**Mr Remedio**—Yes—I do not know how the board would think, but that is how I would think. I think we could work in conjunction with both identities quite easily in the same manner that Imparja does. I think they run their business quite well. We could move to that platform. I said earlier that this is the opportunity to do something like that. Let us not kid ourselves: with the new carve-up of the media section in the country, at some point the government has to get those amendments through, and it would probably be a good opportunity for them to say, 'Let's give the community sector \$100 million and buy them off'—give the community something to get back to in terms of their viability.

**Mrs BRONWYN BISHOP**—They have not been mentioned yet, have they?

**Mr Remedio**—No.

**Mrs Collins**—CAAMA has always looked at where the funding is going in the future. We have a CAAMA music label, CAAMA shops and CAAMA productions. Those three entities are not government funded. They operate on a commercial basis and generate all their own income. The only department within the whole CAAMA group is CAAMA Radio, and they receive only 65 per cent funding. We have always looked at what is happening in the future and tried to address that. But we are here to address all the social issues that are going on and be the voice of the Aboriginal people. It gets really difficult when your funds keep getting cut and you will not be getting funded for trainees.



**Mrs BRONWYN BISHOP**—Do you have health programs that are advice programs?

**Mrs Collins**—We have two programs a day. One is the *Livewire* program in which we interview people from all around Australia on what is happening with regard to health, petrol sniffing or alcohol.

**Mrs BRONWYN BISHOP**—What it does to you.

**Mrs Collins**—Yes. Every day that goes to air. We also have talkback, so everyone knows what is going on within politics and how that is being addressed. Every Friday we have *A Current Affair*, which deals with all the social problems. On Friday nights, Saturdays and Sundays we broadcast the football live. We are trying to promote healthy sport. It is just local.

**Mr Remedio**—It is local. We do two local footy games—the community football and the town football. People travel 800 kilometres just to play footy, because they love their footy. The petrol sniffing campaign—Opal—has been very successful. It has been one of the most successful projects. Petrol sniffing is non-existent in some of the communities at the moment, and that is noticeable on the footy field, where, unlike two years ago, teams are now really competing well.

**Mrs BRONWYN BISHOP**—And marijuana?

**Mr Remedio**—I do not know about that; that is not my area. But I think it would be the same as any town in the country, wouldn't it? You get it there; you get it everywhere else.

**Mrs BRONWYN BISHOP**—We sent the wrong messages out for so long. We told people that it was okay when it is really scrambling their brains.

**Mr Remedio**—Yes.

**Mrs Collins**—One of the big things that CAAMA also does is to run, through CAAMA Radio, a number of diversionary programs. They are not happening every day on CAAMA Radio but are where we go out to the communities and deliver radio and video training so that they start producing programs and be active. We get people out there telling the communities the effects of alcohol and petrol sniffing and stuff like that. That is additional funding that we apply for through, for instance, the Alcohol Education and Rehabilitation Foundation or Rio Tinto or the Myer Foundation—anything like that—to try and deal with the social issues. We find that they are not really being addressed in town by the government, so we go out and deliver a lot of education programs in addition to our 24-hour broadcasts.

**ACTING CHAIR**—What about the news and current affairs side of things? I know that community stations in nice wealthy metropolitan areas have a lot of trouble developing really good quality news and current affairs programs because of the level of skill required. How does it work for you guys, where you have such a big area as well?

**Mr Remedio**—That is what I was saying earlier. We have one journalist and a cadet and we could do with two more staff in there probably to do really good current affairs, so that you could get more research done and you could get better quality production done. Now we just

pick up the phone and interview someone and the guys have got their questions—the same old stuff that they would ask you—and that is what we run with. We do not have time to edit a lot of that into programs, so we just put that all to air as raw as it is. So we do not have time, like the other wealthier stations do, to really put it together.

**ACTING CHAIR**—They do not either. That is why I am asking, because it must be even harder for you.

**Mr Remedio**—When I say wealthier, I mean the ABC and stations like that, who concentrate on that type of programming all the time. We have just got to wing it, basically, and hope that we have the logger turned on and we do not say the wrong thing.

**Mrs BRONWYN BISHOP**—Tell me what happened when you went to the Productivity Commission.

**Mr Remedio**—We got a good reception from the Productivity Commission, actually, for community radio. They were very positive in the sorts of things they were saying. We were asking for a special licence for Indigenous broadcasters, which they said should be given.

**Mrs BRONWYN BISHOP**—That is not a community licence; it is a separate, identifiable licence.

**Mr Remedio**—Yes, a separate identifiable licence—

**Mrs BRONWYN BISHOP**—And they were sympathetic?

**Mr Remedio**—Yes, they were really sympathetic to that. And things like the CAAMA commercial licence would come under that sphere, where we could move into that commercial area under that special licence agreement. I am not quite sure of what the other point was. There were one or two other things that sort of died when ATSIC died and when we lost the momentum in taking that forward, but the outcomes were looking very positive for us at that point with them.

**Mrs BRONWYN BISHOP**—Then what?

**Mr Remedio**—I think we self-imploded, didn't we, with ATSIC, and we did not move on, and then DCITA came on board and took over the programming. The same people that worked in DCITA migrated across, so we were faced with the same problems as we have today in terms of funding. To give you an example of that, we get \$13.3 or \$13.6 million into the Indigenous sector now. That has not increased at all with increments every year for—what do you call those increments?

**Mrs BRONWYN BISHOP**—CPI.

**Mr Remedio**—CPI increases.

**Mrs BRONWYN BISHOP**—Were there not CPI increases?

**Mr Remedio**—No, it is not CPI indexed and this is one of the problems that we have with it. Had it been CPI indexed, we probably would not be facing as much of a crisis as we are today, because the CBF funding, which comes out of the same group of funds, is indexed. So this is the silly situation we have, where I sit on the board of the CBF as the Indigenous representative, and we have just signed off on \$107,000 from them this year for development for the sector, and that is CPI indexed—and they have always been indexed, in that sector. The \$13.6 million is not indexed, yet that other thing is indexed. I just think that there is a bit of a discrepancy there. They were saying that, had we argued for the index on CPI, maybe we would not be in the situation we are today, where we have cuts to the sector.

**Mrs BRONWYN BISHOP**—Did the Productivity Commission actually publish information or reports that said they were sympathetic to an Indigenous licence?

**Mr Remedio**—They certainly did. Yes.

**Mrs BRONWYN BISHOP**—Right; we must get that. So it is a published report, is it?

**Mr Remedio**—Yes. It was your report; you commissioned it.

**Mrs BRONWYN BISHOP**—The government did.

**Mr Remedio**—Yes.

**Mrs BRONWYN BISHOP**—But it was a 1996 report?

**Mr Remedio**—Yes.

**Mrs BRONWYN BISHOP**—And since then it has gone back into departmental hands and—

**Mr Remedio**—It has sat on the shelf like such reports normally do, and they put out this rubbish that is gleaned from parts of it but is not even factual in a lot of the stuff that it puts forward.

**Mrs BRONWYN BISHOP**—Can I have a look at that?

**Mr Remedio**—It does silly things like taking from one area to another. If you ran a health system you would not cut a hospital from somewhere and put it over there. You would do something to restructure the damn thing or something like that. You would restructure it in such a way that it was viable. That is what the outcomes are about. You would not take 20 or 30 per cent of the funds and spread it over three or four areas. That is not the way to do any sort of business.

**Mrs BRONWYN BISHOP**—Were they trying to say that you were a mature broadcaster and therefore should be able to generate more funds? Do they go that far?

**Mr Remedio**—They do, but they say, ‘You’ve got five minutes an hour; you have not filled the five minutes. Go and fill them.’ It comes back to what I was saying earlier—

**Mrs BRONWYN BISHOP**—How are you going to get it—without having the right to be a full commercial activity.

**Mr Remedio**—Yes. Where are you going to gain that to be able to do that.

**Mrs BRONWYN BISHOP**—The amount they have taken away from you equals the five-minute slots you have not filled. Is it almost that?

**Mr Remedio**—Yes—more, probably, at the end of the day.

**ACTING CHAIR**—How long has it been since it has been indexed?

**Mr Remedio**—It has not been indexed for 13 years. If you look at the indexation over the last 10 years, you are looking at a few million dollars—had they taken the steps to do that. On the one hand you have got the government trying to do stuff, and you have got this logjam within the different departments which do not allow you to do that.

To give you a bureaucratic example, we got some money for a transmitter from Coober Pedy out of the CBF fund. We got half the funding from the Commonwealth. I wrote to the state government eight months ago to get the additional top-up for that transmitter. It was only \$8,000, and it sat on some guy's desk down there for eight months. There was no result. When I was in Adelaide, I took the opportunity to go and see the department, and they funded it the same day. This application sat down there for eight months in the South Australian government bureaucrat's office. I suspect that a lot of this stuff is happening through here. It is not the fault of government that it is not happening. It is a fault within the structure somewhere.

**ACTING CHAIR**—In terms of the programming decisions, what is the structure of CAAMA? Who has the creative, philosophical power?

**Mr Remedio**—We have a programming committee that meets irregularly. Some of our old signature programs continue to be on there; for example, the community footy stuff stays where it stays. The *Strictly Country* program stays where it stays. There has been no real initiative to change the programs, simply because we are not going to operate like a normal general community station where you have a program committee and all those sorts of committees together to be able to set your structure up. What we tend to do is if people come up with a good idea, we give it a run. We are looking at doing some access programs now in terms of trying to raise some funds. We are trying to say to people like CDU, 'If you come in here now and pay us 10 grand a year, you can have a slice of that.' It is the same with Batchelor College; we are negotiating.

We are trying to do those sorts of programs. Someone like Arts NT should grab a situation like that, with the amount of arts and stuff in the Territory. But do you think we can get them interested in coming in here and doing a two-hour—

**Mrs BRONWYN BISHOP**—Buy a slab.

**Mr Remedio**—Yes. They could buy a slab of this from us for five grand a year, but we cannot even get them interested in something like that. That is the difficulty that we have in getting those sorts of projects up.

**ACTING CHAIR**—What is the state of the equipment now?

**Mrs Collins**—Capital is a big issue, and that goes right across all of them. They will not give us funding for capital. When you apply for funding from DCITA, you do not get capital funding. So we have to fund it through our own activity-generated income, which is difficult because most of the AGI we get is project funded. You cannot even slot something in there without them questioning.

**Mrs BRONWYN BISHOP**—We found another community radio station that has been quite clever and got equipment from SBS. They bought it at a discount, which I thought was quite smart.

**Mr Remedio**—We were active raising money last year and the year before. We went through the CBF to be able to upgrade some of our systems last year. This is the whole thing about the department, too: they do not understand that if you want to increase your productivity, you have to increase your technology. It is simple. All businesses do that. We have run this argument with them that to get our productivity up we need to go to better technology—digital technology. To do that, we have to get outside the sector to try and fundraise.

Putting the news online was a big thing for us. That gave people access to news and to the current affairs program. We as a station should have had that running two years ago when everybody else was doing now. People are now moving to podcasting. We would like to be able to do that. We have lots of music—Indigenous music—that we can podcast. We have lots of current affairs programs that we can podcast. I know that every Aboriginal person is not running around with a little iTunes thing but they will gradually get there. It is like computers or cars: they gradually permeate through communities. It will be good if people can download those health programs, for example. There are no worries about that: if they can go to a good podcaster and grab that education program, they will.

**Mrs BRONWYN BISHOP**—Is that technology permeating into the communities? Are communities starting to use computers or is it slow?

**Mrs Collins**—It is very slow. The basic thing half the time is that they need a telephone out there. Basic infrastructure is not out there. For example, we provide technical and training support out at Santa Teresa. We go out there and the equipment that they use for the RIBS units was there 15 years ago. CAAMA has had to go out and buy cameras and radio equipment and computers just for us to run a program and train them. We are paying for this out of our own outcome, not out of any funding. I know that they have got some things through Connect Australia putting out computers and the internet and all of that but—

**ACTING CHAIR**—And you need a phone line.

**Mrs Collins**—We are saying, ‘Can we get a phone there at the moment?’ Or maybe we can get a wage for someone to go there and operate it. That is why we sometimes think that maybe

technology is going into these communities a bit too fast without people even looking at the basic services first.

**ACTING CHAIR**—Does the move to digital cause you problems?

**Mr Remedio**—It will at some point. They are going to have two systems, aren't they? It will be a bit of a problem for us if we have to move across there. We will need the government to come on board to fund the transmitters and stuff like that.

**ACTING CHAIR**—Do you own your transmitters?

**Mr Remedio**—Yes.

**ACTING CHAIR**—That puts you in a slightly better position than a lot of others at the moment who are having to negotiate. There are some very harsh—

**Mr Remedio**—In the multiplexes and stuff like that, yes. That is out there. We can talk about it. If we could be involved in it and included in some of those discussions, that would be good.

**ACTING CHAIR**—We are coming to the end. Is there anything else that you want to add? Any last comments?

**Mrs BRONWYN BISHOP**—Why don't you tell us about this very successful television program about the two girls?

**Mr Remedio**—My daughter has a part in that.

**Mrs BRONWYN BISHOP**—That is very exciting.

**Mrs Collins**—*Double Trouble* is a 13-part children's series that I developed about five years ago. It is a story about a set of identical twins born out on a remote community. In Aboriginal culture, it is bad luck to have twins. What happens is that the mother has one of the children and faints without realising that she has had a second child, and the aunty has to get rid of one of the twins. One of the twins grows up in a city and one grows up out bush without the parents even knowing that twins were born. Fifteen years later, they meet up for the first time at a basketball championship and they decide to switch places. The city girl goes bush and the bush girl goes city. It all starts from there. We were lucky in getting Channel 9 on board, so it will be broadcast on Channel 9 and Disney. It will be produced here in Alice Springs. We are using Aboriginal actors. We have been very lucky in that Channel 9 and Disney have approved us having Aboriginal writers, directors, cinematographers and sound recordists.

**Mrs BRONWYN BISHOP**—Is that a good news story or is that not?

**Mrs Collins**—Yes, it is fantastic. But we have had no support at all from the Northern Territory government. That has been the disappointing part of it.

**Mrs BRONWYN BISHOP**—That is nuts.

**Mrs Collins**—We have support from everywhere else.

**Mr Remedio**—It is a great story.

**Mrs BRONWYN BISHOP**—It is such a good news story.

**Mrs Collins**—That is the next one. And we found Aboriginal twins—we have actual twins.

**Mr Remedio**—When do you go to air?

**Mrs Collins**—We are not sure when it goes to air. It goes into production in September. It will be up to Channel 9 and Disney to work out the programming schedule.

**ACTING CHAIR**—That is fantastic.

**Mr Remedio**—We think it is.

**Mrs BRONWYN BISHOP**—It is marvellous.

**ACTING CHAIR**—You will have great scenery.

**Mrs Collins**—That is right. That is one of the great things about Alice Springs.

**ACTING CHAIR**—Thank you very much, both of you. That was really informative and much appreciated.

**Mrs BRONWYN BISHOP**—We will go back to the productivity report and have a look at that.

**Mr Remedio**—It is really interesting. Professor Snape I think has passed away since. It is very good. The whole committee was very good.

**ACTING CHAIR**—Thank you.

[2.22 p.m.]

**GEIA, Ms Ella Grace, General Manager, Top End Aboriginal Bush Broadcasting Association**

**ACTING CHAIR**—Welcome. Although the committee does not require you to give evidence under oath, I should advise you that these hearings are formal proceedings of the parliament. Consequently they warrant the same respect as proceedings of the House itself. It is customary to remind witnesses that giving false or misleading evidence is a serious matter and may be regarded as a contempt of parliament. Do you wish to make a brief statement in relation to your submission, would you care to make some introductory remarks or would you like us to go straight to questions?

**Ms Geia**—Go straight to questions.

**ACTING CHAIR**—Terrific. What kind of licence does Top End have?

**Ms Geia**—We do not have a licence.

**ACTING CHAIR**—You do not have a licence. You are a—

**Ms Geia**—We are like a facilitator. That is what we call ourselves. Like a hub.

**ACTING CHAIR**—You are a hub. Okay, but there are a number of other stations with—

**Ms Geia**—We look after some 25 remote communities that hold a licence.

**ACTING CHAIR**—Are there any issues with those licences?

**Ms Geia**—As in—

**ACTING CHAIR**—As in the allocation of them. Are there more needed? Are they sufficient?

**Ms Geia**—There are a number of communities that are member communities of TEABBA but do not hold a licence. All they are doing is retransmitting what we are putting to air, and sometimes it is CAAMA that we are putting to air. There is an issue that TEABBA has regarding licences, in that the RIBS licence only allows a 10-kilometre radius within the community. We have had communities that are growing and people in those communities who say, ‘Why can’t I get TEABBA?’ That is only because they are outside the listening range. On TEABBA’s part, we would hope that that actual licence condition is widened so that the whole of the community gets the support of the radio service, or gets to hear the programming.

**ACTING CHAIR**—What was magic about 10 kilometres, or is that just what was established at the time?



**Ms Geia**—I do not know. Maybe that was just the number on the dartboard that they threw the dart at, you know. It was just a number.

**ACTING CHAIR**—Was it the strength of the transmitter? What was it?

**Ms Geia**—Some 13 years ago they said, ‘10-k radius within a community.’ Maybe because communities were so small. But now they are growing. Even outstations are looking to get our programming, but they cannot because—

**ACTING CHAIR**—Do some retransmit?

**Ms Geia**—Some do retransmit, but then they have to find their own dollars. I think there is a condition under the CEDA that they will only fund a community of more than 500 people, and some of the outstations have only about 25 people—because they are family outstations.

**ACTING CHAIR**—Are those transmitters fixed? They are in one place?

**Ms Geia**—Yes.

**ACTING CHAIR**—What is the equipment looking like out there? Or do you try not to notice?

**Ms Geia**—We try not to notice. There are some communities that we have assisted to buy new equipment, but they attach it to old equipment and so it does not serve a purpose. There is a piece of equipment called a tie line that we use to make a better quality program, and the broadcast is a better quality, but they hitch it up to an old decoder or another old piece of equipment. It is a total waste of money to put in new pieces of equipment with equipment that exists in the community. It either blows out or—because there is no airconditioning—it does not serve a purpose. It is too hot or it blows up. Those are the problems that we have been finding technically. A big storm can blow out the whole system.

**Mrs BRONWYN BISHOP**—How do you fix it?

**Ms Geia**—We just say, ‘Sorry, we have no money to come out and fix it. Let’s try and work something out.’

**ACTING CHAIR**—Do you know how much would be required to fix it? Have you got any idea?

**Mrs BRONWYN BISHOP**—But you do get them back on air?

**Ms Geia**—Sometimes. With the effects of Cyclone Monica, there are still communities that have not received TEABBA. We just have not had the time to get out there, let alone the money.

**ACTING CHAIR**—How many staff do you have?

**Ms Geia**—Seven.

**ACTING CHAIR**—How many technical people do you have?

**Ms Geia**—We do not have any technical people.

**ACTING CHAIR**—So when you say, ‘We do not have the time to get out there,’ who do you mean?

**Ms Geia**—We have to subcontract someone.

**ACTING CHAIR**—Okay.

**Ms Geia**—At the moment we are working with only one technician for 25 communities.

**ACTING CHAIR**—How far away is your most distant community?

**Ms Geia**—I do not know anything about distance, but by air fare it is about \$500 one way.

**ACTING CHAIR**—That seems like a perfectly reasonable way to measure it.

**Ms Geia**—Exactly. With places like Maningrida and Oenpelli—Oenpelli is a drive away—particularly with the Top End communities, we can only move when it is the dry season. When it is the wet season we are just camped in town.

**ACTING CHAIR**—That is an interesting backlog of issues, isn’t it? I think you said in your submission that it has become an occupational health issue as well.

**Ms Geia**—Some communities might have the RIBS unit in an old building. At one stage we had to relocate a unit to another part of a building because the floor was almost going to fall through. We brought this up with the community council and they said they did not have any money. We scratched and saved and were able to relocate it to another room. Then when the town clerk went in and had a look, he actually fell through the floor.

**ACTING CHAIR**—At least it wasn’t one of yours!

**Mrs BRONWYN BISHOP**—Do you get any support from the land councils?

**Ms Geia**—Not really. One of our board members is part of the land council, and he has been encouraging the board to apply through the Aboriginal Benefits Trust—I think it is called—to get money from them. We have not tried that as yet.

**Mrs BRONWYN BISHOP**—That would be sensible, because they are the ones who are getting the royalties and the money. It would be a good idea if they were to have a network of communication, wouldn’t it?

**Ms Geia**—Yes.

**Mrs BRONWYN BISHOP**—I see somebody shaking their head over there.

**Mr Slade**—I work for the land council in New South Wales.

**Mrs BRONWYN BISHOP**—They will not give up any?

**Mr Slade**—No.

**ACTING CHAIR**—Did the demise of ATSIC affect your sector at all?

**Ms Geia**—Yes and no, because people who worked in ATSIC are now working for DCITA so we still have the same people in the same camp. With TEABBA we were able to talk to people in ATSIC, because some of them were people who lived in communities we serviced so they knew our background and we knew their background. Now it is a bit different in that some of the officers, even the state manager, do not know where most of our communities are, because they have not been there, they have not seen what is there and that sort of thing.

**ACTING CHAIR**—I guess that creates a problem in explaining your needs.

**Ms Geia**—Yes. I know that someone thought one of our communities was a suburb of Darwin. They question why we have to pay \$500 for an airfare and things like that.

**ACTING CHAIR**—We went to Darwin and booked a taxi! AICA, the national representative body—

**Ms Geia**—AICA has a role to play in that we became members of AICA because they push on the national front for us. One of the main things I believe AICA are doing is pushing for recognition of Indigenous broadcasting as a viable entity, a viable industry. We look to them for support in that position and look for their support in making sure our RIBS operators and broadcasters are given a real job and some payment for the job. I think it was said before that CDP plays a major role in funding our RIBS broadcasters. Sometimes they get their whole salary. Some communities top up the CDP wages so that they get something even better. But, come the holidays, when they want bush holidays they are not paid so they have to find some other income, and on CDP they do not get superannuation—and a lot of our broadcasters have been in the industry for up to 25 years on CDP.

**Mrs BRONWYN BISHOP**—Now they will not be able to do that.

**Ms Geia**—After that, they have nothing—there is nothing to show for what they have done.

**ACTING CHAIR**—Community radio generally around the country is incredibly important in every community. It is largely done by volunteers, so if we were talking to a city based general station about the need to pay people wages that would be a very odd thing to ask, but the Indigenous need is different, isn't it?

**Ms Geia**—Yes.

**ACTING CHAIR**—Can you explain why it is different?

**Ms Geia**—I have had the opportunity of working in both areas. As a volunteer in a city or a major town, you tend to find that people who volunteer already have a job and this is like a hobby for them, because they enjoy playing music and that type of work. Whereas, within a remote community, that is their job—the only income is CDEP, and there may not be another job in the community for them to do—or they have been trained to do that job and, as I said, there is no other work in the community. Most of our RIBS operators are trained through the Batchelor Institute of Indigenous Tertiary Education. They hold a Certificate IV in remote area broadcasting or a diploma in broadcasting and journalism. They go back to the community and, if there is a job for a radio broadcaster in the community—and there is usually one—only one of those people can get that job. I have a COAG community—Port Keats—with five trained broadcasters but with no RIBS operation happening there.

**ACTING CHAIR**—Is that because you have trained each one of them for one year on the CDEP?

**Ms Geia**—No, they did their three years at Batchelor Institute of Indigenous Tertiary Education. They each hold a certificate. The RIBS is no longer working. We have not been there for a while because of what is happening out there. The last time I saw it was about three or four years ago.

**Mrs BRONWYN BISHOP**—I was out there about three years ago.

**Ms Geia**—Yes, it was situated in the girl's gym and none of the men wanted to go in there. Those are the sort of problems that they have had. They did not have anywhere to put it.

**Mrs BRONWYN BISHOP**—Was Theodora involved with it?

**Ms Geia**—No, there was a Francis Mardigan involved. Some of those people have now gone on to other areas and are doing other things.

**ACTING CHAIR**—Does that mean that that community does not have radio?

**Ms Geia**—They only receive.

**ACTING CHAIR**—They receive but they cannot participate.

**Ms Geia**—No.

**ACTING CHAIR**—What does a community lose when it loses that ability to communicate? What is the role of that two-way process?

**Ms Geia**—From where TEABBA stands, they lose ownership of it. It is just like turning on your radio and listening to whatever comes out of it. That is all you are getting—you do not have a say in the programs or a say in what goes to air; you do not actually own the programs or own what is going to air. That is TEABBA's role: trying to let our people know that this is their radio service, that they own the licence and that therefore they should know what to put on that licence—and this is how TEABBA can help you in achieving that.

**Mrs BRONWYN BISHOP**—Does Port Keats still have a licence?

**Ms Geia**—Yes, they just do not use it.

**ACTING CHAIR**—I know it would not be uniform, but do you notice changes in communities when they are given this service or this opportunity?

**Ms Geia**—What do you mean by changes? Do you mean community changes?

**ACTING CHAIR**—Yes.

**Ms Geia**—I have been at TEABBA for nine years and I have seen a lot of changes happening with the young people. They are more into hip-hop music. That is a change. The elders are always saying that young people are not listening anymore. I do not know whether that is because of the programming that is going into those communities.

**Mrs BRONWYN BISHOP**—I think that is universal.

**Ms Geia**—Yes, I think so. There have also been changes within the older generation. They say there is an older generation, a younger generation and a middle generation. The middle generation are the ones who do not care—this is what the elders have told me; it is the middle generation who do not care. The older people are looking after the younger ones. That is why they are not listening—because the middle ones are not being role models or assisting with the teaching of the younger ones. It is just ripe out in those communities. These sort of things happen. The middle sector of this generation is either drinking too much—and it could be either alcohol or kava—or they have displaced themselves from the community and are living in town or living in another community. That is why there is the need for this type of radio programming.

**Mrs BRONWYN BISHOP**—Are you saying that parents have walked away from their children and the grandparents are looking after the children?

**Ms Geia**—Yes. That is how it is.

**Mrs BRONWYN BISHOP**—Why has that happened?

**Ms Geia**—I do not know the answer to that one.

**ACTING CHAIR**—This is not an attempt to answer that question actually, it is just drawing on something you were talking about a little earlier—which is the effect of mainstream radio in the communities. A lot of the communities now have certainly ABC and Triple J. Do they have commercial radio as well?

**Ms Geia**—No, I think it is just Triple J in most of the communities.

**ACTING CHAIR**—How has the community responded to that?

**Ms Geia**—The people I have spoken to have said, ‘We want TEABBA back,’ only because it is language programming. Then there are the others and I do not know whether they do not care

or what. To them, it is there and they have not got the power to change it. It has been changed by the town clerk or whoever gets to change it over.

**ACTING CHAIR**—How many languages do you broadcast in?

**Ms Geia**—That depends on who is broadcasting. We basically use four—and four for the translations of sponsorships as well.

**ACTING CHAIR**—For the local community, broadcasting only in English would be seen as quite negative.

**Ms Geia**—The only English programming that is happening would be coming from the Darwin office—that is the TEABBA office.

**Mrs BRONWYN BISHOP**—Is it good or bad that there is limited English broadcasting?

**Ms Geia**—We encourage it.

**Mrs BRONWYN BISHOP**—Do you want more?

**Ms Geia**—No, we would rather the programmers do their own languages. The only time we would broadcast would be to fill in programs if someone does not come on air. Say, pick a Wednesday. If someone does not come on air on Wednesday, we will do the programming and that will be in English. Then we may have someone from Ramingining wanting to do a two-hour program.

**Mrs BRONWYN BISHOP**—Does that come out of Darwin?

**Ms Geia**—Yes. Then we will have someone from Ramingining wanting to do a language program and we will slot him in and he will do two hours. After the two hours it will be back to TEABBA programming. Once it is 4.30, or when we close up, we switch it to CAAMA.

**ACTING CHAIR**—What is the structure that makes those philosophical programming decisions? Is there a committee?

**Ms Geia**—We do not normally have a committee. We have an annual meeting, which includes our annual general meeting, but a lot of our RIBS operators come in and programs are discussed in that meeting. If any one of them has a specific program that they want to put on air, they will give us a call and we will put it on. There is no specific time that we slot them in. If Joe Bloggs from community A wants to put a program on and he wants to go on now, if it is 10.30 he goes on at 10.30. That is the sort of thing we do.

**Mrs BRONWYN BISHOP**—You like to put them on quickly.

**Ms Geia**—Yes.

**Mrs BRONWYN BISHOP**—I suppose if they do not turn up, you have a problem.

**Ms Geia**—Yes. If we say, ‘Hang on, Joe, give us another half an hour,’ and then later we ring up and say, ‘Hello, Joe, Joe,’ there is no Joe! So we put him on while he is there.

**ACTING CHAIR**—Is that why you sometimes have to fill in?

**Ms Geia**—Yes.

**Mrs BRONWYN BISHOP**—You could call it ‘just in time programming’.

**Ms Geia**—Yes.

**ACTING CHAIR**—You mentioned in your submission that some of the RIBS funding does not quite make it to where it is supposed to go.

**Ms Geia**—This is not a joke. On 28 June, any given year, we will have a town clerk ring us up and say, ‘I have \$30,000 that I need to spend in two days.’ Then I have staff running around after I say to them, ‘What do you need?’ They say, ‘I don’t know. Just buy some new music and just buy headphones or a microphone.’ That is how chaotic it is sometimes. Then sometime down the track, somebody will ring up and say, ‘You know all that music you bought, it’s gone.’ That is the sort of thing that happens. Or the other thing that happens is, they will say, ‘You know that piece of equipment that you sent out? We had a storm here last night and it is dead.’ So an \$8,000 piece of equipment just died because they had a lightning strike. That is how it is.

**Mrs BRONWYN BISHOP**—Do you have lightning rods and stuff like that for protection?

**Ms Geia**—Not in the communities, no.

**Mrs BRONWYN BISHOP**—I think that lightning rods are quite portable. It might be worth looking at.

**Ms Geia**—If they have something like that, it will be in the council office but not in the RIBS.

**ACTING CHAIR**—Can you see an answer to that problem?

**Ms Geia**—Shift the RIBS into the council office.

**ACTING CHAIR**—I mean the broader issue, because a roof could be blown off just as easily as equipment failure from a lightning strike.

**Ms Geia**—It could be getting the council to pay insurance, but then their premiums will be so sky-high they will have no money to pay a RIBS operator. Some of them will only get \$8,000 from the government to operate their RIBS, and that \$8,000 has to pay for someone who does the programming, to fix any equipment that needs fixing, or contribute to our meetings that we have. When we do have a meeting, we call on the councils to pay for their RIBS operators to come into town.

**ACTING CHAIR**—Do you take any programming from the National Indigenous Radio Service?

**Ms Geia**—Now and then, when there is something that we want on air.

**ACTING CHAIR**—Do you contribute to it?

**Ms Geia**—We have got a program that goes on. Unfortunately, it is not a community program; it is just all these eighties and sixties and seventies music. It gets a good audience, though.

**ACTING CHAIR**—Is there much local music being broadcast, or is it mainly talk when the RIBS stations are on air?

**Ms Geia**—It is mainly music. I think an underlying policy of ours is to play Indigenous music.

**Mrs BRONWYN BISHOP**—Live?

**Ms Geia**—Now and then we will do a live broadcast. When we are out in the communities and there is a band on, we will play it.

**ACTING CHAIR**—Is there anything else you want to talk about?

**Ms Geia**—No, not really, just those main points that I brought up earlier: recognising the industry and, in that, getting our RIBS operators a wage to be able to do their work, otherwise their three years at Batchelor institute is just a total waste of time.

**ACTING CHAIR**—Where does your funding come from?

**Ms Geia**—Most of our funding comes from DCITA.

**ACTING CHAIR**—Are there any other sources?

**Ms Geia**—We get a small amount from sponsorship, and that is through government agencies getting us to put their messages on air.

**ACTING CHAIR**—That is your five minutes each hour.

**Ms Geia**—Yes.

**ACTING CHAIR**—How many staff do you have?

**Ms Geia**—Seven.

**Mrs BRONWYN BISHOP**—If I asked you to sum up how important you thought this service was to the communities, what would you tell me was the most important thing about it?

**Ms Geia**—The most important thing about the RIBS service, particularly for the communities, is that they own it, but they must be able to know that they own it, and that they themselves can nurture it and make it grow to be something that will benefit their community. Too many times, I



have seen people going in and assisting a community to nurture that radio service and never leave.

**Mrs BRONWYN BISHOP**—They take over.

**Ms Geia**—Yes, they take over. They never leave and give that next person the opportunity to run it.

**Mrs BRONWYN BISHOP**—So what you need is for it to come from within the community, and leadership to come from within the community.

**Ms Geia**—Yes.

**Mrs BRONWYN BISHOP**—Is that happening in some places?

**Ms Geia**—One or two.

**Mrs BRONWYN BISHOP**—The rest of the time it is somebody who comes in and says, ‘We’ll show you how.’

**Ms Geia**—Yes.

**ACTING CHAIR**—Can you identify what is different about those one or two communities?

**Ms Geia**—More people get involved with the programming, not just the RIBS operator, but the health worker goes along and does a program, someone from the school goes along and takes the kids, the elders have a story program on the radio service. That is what we want to see, where everyone in the community is involved in programming.

**ACTING CHAIR**—So the RIBS operator is more of an operator, and not a presenter in the same way.

**Ms Geia**—Yes.

**ACTING CHAIR**—So you have some communities where the RIBS operator becomes the presenter.

**Ms Geia**—Yes, and then you have some communities where it is only the RIBS operator. He gets so tired because he has to do everything. He leaves for a couple of months and we do not hear from him. Then he comes back and says, ‘I’m refreshed and back from the bush.’

**ACTING CHAIR**—And you put him on straight away.

**Ms Geia**—‘Go again.’ Ownership is the main thing: letting them know that they own it and, to put it in simple terms, giving them the fishing rod, I suppose.

**ACTING CHAIR**—Thank you very much. That was really useful for us, I think.

**Mrs BRONWYN BISHOP**—Good luck.

**ACTING CHAIR**—I am sorry we do not have time to go out and—

**Mrs BRONWYN BISHOP**—See one.

**ACTING CHAIR**—see one.

**Mrs BRONWYN BISHOP**—That is what I have liked to have done, but I cannot.

**Ms Geia**—That is one of the main things: people need to go out and see what is happening out there.

**ACTING CHAIR**—Thank you very much.

[2.59 pm]

**MARIA, Ms, Acting Station Manager, 8CCC Community Radio Inc.**

**OCIONES, Mr Miguel, President, 8CCC Community Radio Inc.**

**ACTING CHAIR**—I call the representative from 8CCC. For the *Hansard* record, would you please state your full name and the capacity in which you appear.

**Ms Maria**—Maria, station manager.

**ACTING CHAIR**—Do you have a last name?

**Ms Maria**—Maria is my full legal name.

**ACTING CHAIR**—Okay, just checking. Although the committee does not require you to give evidence under oath I should advise you that these hearings are formal proceedings of the parliament. Consequently, they warrant the same respect as proceedings of the House itself. It is customary to remind witnesses that giving false or misleading evidence is a serious matter and may be regarded as contempt of parliament. Do you wish to make a brief statement in relation to your submission or would you care to make some introductory remarks?

**Ms Maria**—No.

**ACTING CHAIR**—Shall we go straight to questions?

**Ms Maria**—Yes.

**ACTING CHAIR**—Would you like to tell us a bit about how 8CCC was formed and how long it has been going?

**Ms Maria**—We turned 25 this year, on 25 January, so we are in our 26th year. In 1981, 8CCC began broadcasting in Alice Springs. I was not here, obviously, but it went through the normal community consultation processes and then we were awarded the licence on 25 January 1981 and, in 1990, we started broadcasting into Tennant Creek. So we broadcast to Alice Springs and Tennant Creek; we have two licences.

**ACTING CHAIR**—Do you have an idea of how big your listening audience is?

**Ms Maria**—Only from the 2004 McNair Ingenuity Research Pty Ltd survey, which was the most recent one. They tell us that 12,000 per month or about 42 per cent of all people in the Territory listen to community radio, and 8CCC has an estimated audience reach of 12,000 people in an average month. I do not know how accurate that is. We did not pay to have the more detailed survey done in the Northern Territory; it was way too much to justify the cost. But out of the 28,000 people in Alice Springs, if we did get that many listeners it would be a real buzz.

**ACTING CHAIR**—It is a big percentage, isn't it?

**Ms Maria**—It is a big percentage.

**Ms Maria**—This is our President, Miguel Ociones.

**Mr Ociones**—Good afternoon. I am sorry I am late.

**ACTING CHAIR**—Welcome.

**Mr Ociones**—Thank you.

**ACTING CHAIR**—What are your main sources of income? Are you in the red, or the black? Are things stable?

**Ms Maria**—Fortunately we are in the black. As to our main sources of income, this year things have changed for us considerably. However, we have just recently received from the Northern Territory Government \$30,000, which was backdated to 1 January 2006, so that was for the last financial year. And, unofficially so far, as of 1 July 2006 right through to this financial year we will get an additional \$60,000 from the Northern Territory government to cover the shortfall of our operational expenses, which was part of a business case we put to them earlier in the year. So, primarily our income is that government funding. Prior to that government funding we were surviving on sponsorship, grant applications, membership and fundraising.

**ACTING CHAIR**—Are you on one of those five minutes per hour licences, like everyone else?

**Ms Maria**—Five minute legal limit, yes.

**ACTING CHAIR**—Do you fill that?

**Ms Maria**—No.

**ACTING CHAIR**—Is that because you have not focused enough on it, or because of the nature of the community that you serve?

**Ms Maria**—It is both. In Alice Springs, we have a lot of competition for the advertising dollar. That is not just in broadcasting; there are also the print media. There are two newspapers in town, there are two television stations that broadcast into Alice Springs and there are the two commercial radio stations plus CAAMA that take the advertising dollar. So that in itself becomes a challenge for us. However, at the same time, we do not have the staff and the time to keep plugging at that. We are not out to advertise, which legally we cannot do anyway, but we really need that support from local businesses who want 8CCC to remain on air in Alice Springs and Tennant Creek.

**Mrs BRONWYN BISHOP**—In reality, if you are giving an effective reach, when people buy sponsorship that is a vote of confidence in you which says that they believe that you are reaching people and that you are an important voice.

**Maria**—I have had people say to me, ‘We do not believe advertising does any good’ or ‘We do not need the advertising.’ I just have to turn around and say, ‘Yes, but we need the money.’ I am not so blatant unless I know them. That is true, I guess. The people who are on board with us as far as sponsorship goes also advertise beyond 8CCC. We have had people say, ‘We want to advertise with you because we cannot advertise with the ABC’ and we know that people who listen to us are also ABC listeners.

**Mrs BRONWYN BISHOP**—That is a similar demographic, is it?

**Maria**—It is a similar demographic. Also, on that bell curve you get the people who will not move from commercial radio, but the people who do will channel surf, and they have got a heap of options in Alice Springs to pick up. If they tune in to 102.1 FM, which is 8CCC, and they stay with us—because they like a particular song or the words caught their ear—hopefully they will continue to stay until it is time for them to move on to their favourite program somewhere else.

**Mrs BRONWYN BISHOP**—But you must have regular listeners too.

**Maria**—We do have regular listeners, absolutely. I cannot imagine that we would have survived for 25 years otherwise. With our recent upheaval, we were off air for one month over the Christmas break, because we lost our permanent licence. If I need to go into that, I will. Once we got back on air, it was great. People said, ‘Great to have you back!’ and ‘It’s nice to hear you again on 8CCC.’ That is a buzz, to know that we were missed.

**Mrs BRONWYN BISHOP**—How did you lose your licence?

**Maria**—It is a long story and it all stems back to when we were on the Charles Darwin University campus, or the Centralian College campus. Centralian College held the licence; 8CCC did not. We became incorporated in 2003 or 2004—I cannot remember; recently anyway—on advice, because there was a merger happening between Centralian College and the Northern Territory University to form the Charles Darwin University. We were advised to become incorporated because the people on campus at Centralian College did not believe the university would be interested in holding a community radio licence in Central Australia. They already had the Top FM one in Darwin.

ACMA decided that it was not a simple name change but a complete entity change, and therefore they readvertised the licence. In readvertising the licence, they did not expect there would be a competitor, and neither did we at the time. But there was another competitor for the licence in Alice Springs. That held up a decision, which went on and on and on. ACMA did not make a decision. On two occasions there were further questions that we answered, once in March 2004 and once in August. Unfortunately, in the course of 2004, unbeknownst to us, Charles Darwin University was withdrawing their support for our application.

In the end, when the licence was readvertised, they actually applied for the licence themselves. Then there were three groups applying for this temporary licence. In November, ACMA made the decision to allocate the licence, and they allocated it so that CDU had one month, the other body had one month, and 8CCC were given 10 months. CDU then pulled out, the other group did not pull out, and ACMA gave 8CCC 11 months and the other group one month on air. They chose the Christmas period to go on air, and that is why we were off air for that one month. Now

we have a continuous temporary licence until November, and ACMA said they would be advertising in the middle of the year, so that must be very soon.

**ACTING CHAIR**—So it is not over yet.

**Maria**—It is not over yet. We are still operating on a TCBL until November, pending the new licence advertising and application. In the meantime, over Christmas we were given 13 days eviction notice after being on the premises for 19½ years. So over Christmas—unfortunately, it had to be Christmas—we had to find new premises. We did very quickly and we were able to get back on air by our licence date, midnight, 13 January. Unfortunately too, being on the university campus or the campus of Centralian College for all those years, we were receiving Northern Territory funding of about \$95,000, GST exclusive. That came through DEET, through VET funding. We lost that completely once we were evicted. We tried to get the last six months of the financial year.

**Mrs BRONWYN BISHOP**—So it was an educational licence?

**Maria**—No, it was not an educational licence. It was a general community licence. We were getting funding through the VET scheme and then the minister for education said that we were not eligible to receive that money for that reason. So, instead of starting with a budget at the beginning of the year of some \$50,000, we started with a budget of \$7,000. God knows how we have not gone into the red for the last six months, but we have not. I do know how, actually. Now we have received that \$30,000, which helped us for the last six months. That is allowing me as the manager to breathe a little bit.

**ACTING CHAIR**—It sounds like midnight on 13 January is etched on your mind permanently. It came out so easily, and it was quite some time ago. What is your total turnover?

**Maria**—What is the definition of turnover? I do not know.

**Mrs BRONWYN BISHOP**—Cash in, cash out.

**ACTING CHAIR**—The amount of money that goes out.

**Mrs BRONWYN BISHOP**—And the amount of money that comes in.

**Maria**—We have a mono line that goes to Tennant Creek and that costs us a minimum of \$2,500 a month. Our Telstra cost per year is \$28,000 to \$30,000. That is including Alice Springs and Tennant Creek. That is for transmission and phone. That is not counting the rental site, Airservices Australia, which is about \$7,000 per annum. There is also our transmission hut rental, which we now do through CAAMA, and that is about \$3,500 a year. So the transmission cost alone is \$40,000-odd.

**ACTING CHAIR**—How long have those arrangements been in place?

**Maria**—The CAAMA one is a recent one, in the last couple of years. We have moved from what was the Broadcast Australia hut into the CAAMA hut with our transmitter. However long

Airservices have had the land is how long we have been there. It has certainly been since I have been with 8CCC, and that is nine-odd years. So we have been paying Airservices for that long.

**ACTING CHAIR**—A lot of community stations are having to renegotiate at the moment because it has been almost 10 years since the sale of the national transmitter service. Are you likely to have to renegotiate or is it fairly stable?

**Maria**—We have just renegotiated, so we are now going through CAAMA. Is that what you mean?

**ACTING CHAIR**—Yes. So you have left Broadcast Australia.

**Maria**—Yes.

**ACTING CHAIR**—Was that a reduction in cost when you left Broadcast Australia?

**Maria**—CAAMA has given us a reasonable price. It is charging us \$3,500 a year. Broadcast Australia charged slightly more. But the big thing for us was that at least we had technical support locally. If anything went wrong, Broadcast Australia were never there; you still had to find someone. Now, if something goes wrong, CAAMA has the technicians to go out and sort it. Having that peace of mind, having that local expertise, is a real plus.

**ACTING CHAIR**—Do you interact much with Indigenous radio?

**Maria**—No.

**ACTING CHAIR**—It is quite separate?

**Maria**—Yes.

**ACTING CHAIR**—Do you have any problems with the local commercial sector?

**Maria**—No.

**ACTING CHAIR**—If I were to listen to 8CCC, compared to the local commercial stations, what would be the difference?

**Mr Ociones**—We have multicultural shows with other languages. I do my language program and interact with the community. I translate some of the new things that are happening in town—news and stuff like that.

**ACTING CHAIR**—Is it mainly talk or is there a lot of music in there?

**Maria**—No. We have specialist music programs. Individual announcers might have their particular bent, so there would be blues, jazz, world, sixties, seventies and specific language programs. There is R&B and hip-hop for the youth, and they do that themselves.

**Mr Ociones**—Young announcers do that.

**Mrs BRONWYN BISHOP**—Everybody seems to talk about hip-hop.

**Mr Ociones**—Yes. Young people seem to get hooked on it. I do not blame them; it is a really beauty thing. Some of the words are—

**Mrs BRONWYN BISHOP**—Very unpleasant.

**Mr Ociones**—That is to put it lightly! My son listens to it and I listened to it one time and I was asking: ‘What is going on here? What did he say except for swearing? There was nothing else.’ But when I read the story of what the music was about and got to understand why, I was saying, ‘Oh, okay, so there is a bit of history to it as well.’ It is amazing, but there is.

**ACTING CHAIR**—How much of your station’s programming would be in languages other than English?

**Maria**—At the moment, not much. We have 2½ hours on a Monday; 2½ on a Tuesday, although 1½ is only local content; and 1½ hours on a Thursday. We do have four hours on a Friday, but that is the Maori program and they primarily use the English language. Those are our current ones. In the past, we have had Italian, German, Dutch and Japanese. It depends on who is out there

**Mrs BRONWYN BISHOP**—It depends on who is about.

**Maria**—Yes. People come and go because things change in their personal lives or their work lives. It is not necessarily because they have left town.

**ACTING CHAIR**—How are the programming decisions made? Is there a creative committee of any kind?

**Maria**—There is not. We only develop a program committee—and we had one about two years ago—if there is something that is perceived to be a problem or needs some refreshing. At the moment, programming is primarily organised through who walks in the door and who wants to do something, or I access the CBAA network when people are working. Nine times out of 10, our announcers are full-time workers. So during the day and in the mornings I access the CBAA satellite programming and after hours and on weekends it is generally local people. We also broadcast the BBC overnight.

**ACTING CHAIR**—What would you say will be the big issues for you as you move into the next couple of years?

**Maria**—At the moment, it is definitely money. It always comes down to money. We have moved into makeshift premises and we have created a makeshift studio. So we have a studio, an office, a library and a coffee room all in one building. We have a lot of stuff in storage. It has severely limited our capacity to generate training, because we do not have that second studio anymore. We have a second studio in storage. We used to provide an after school program and a



school holiday program to kids. I cannot do that at all anymore because those are the times that I have live to air announcers.

We used to have an outreach service to places like CASA and Bindi, which are mainly disability groups. Bindi has started to come back on board now. As long as no-one is live to air, we do have an A and a B channel, which enables production. So while no-one is live to air, people can still use that studio and that is how I access training. Again, that generally is on a Sunday and after hours when there is no-one live to air.

Finding new premises that enables us to have two studios, a proper library space and an office—our office is open to whoever walks in the door because there is no security—would be good. We basically need a space with a minimum of five rooms. That would be a priority. It would nice to pay someone to help do all that. We do not have any paid staff at the moment, but I have advertised nationally for someone who wants to do it for the love.

**ACTING CHAIR**—Yes, that is always fun. And they will need to move to Alice Springs as well!

**Maria**—I am getting replies.

**Mrs BRONWYN BISHOP**—Are you?

**Maria**—I am.

**Mrs BRONWYN BISHOP**—That is interesting.

**ACTING CHAIR**—There are a lot of people out there who love it.

**Mrs BRONWYN BISHOP**—That is true.

**ACTING CHAIR**—You obviously had it with the university, and once you get it again, a lot of stations have told us that training is an issue anyway; that there is always a need for greater training support. Do you need to bring people in to do training?

**Maria**—We have in-house training. We do not have certificated training. What we do is basically offer training to enable people to work on air. That would generally cover their roles and responsibilities, some very brief details, without boring them, on the legalities of what they can and cannot do on air and then the technical side of how things work. We have had people in the past ask for certificated training. So people want to do it, but we are not in a position to offer it.

**ACTING CHAIR**—Are there areas of programming where you are held back because of inadequate training?

**Maria**—At the moment we are. I am really short staffed for people to fill in for programs. I have just had one person go on holidays and because I cannot generate that turnover anymore with the training, I am having a lot of trouble finding people to fill in.

**Mrs BRONWYN BISHOP**—Is this training for panel operating?

**Maria**—Yes, primarily.

**Mrs BRONWYN BISHOP**—You are really short of panel operators?

**Maria**—Yes.

**ACTING CHAIR**—And a training panel, at the moment.

**Maria**—And a training panel. We can access that, but when people are working it is just not viable. We are not getting enough people coming through like we used to.

**ACTING CHAIR**—How do you see digital all playing out?

**Maria**—I have no idea, to tell you the truth. I do not really understand what it means for us. I am a luddite, to tell you the truth. I know the CBAA is working on that aspect of community broadcasting. To me—and this is a personal thing and not necessarily something the board or 8CCC thinks—community radio is really looking at the local grassroots stuff. You can get away with it, as we have proven again, now that we are doing it, with the minimum of stuff. I have no idea what digital means. What benefits it would have for us as a broadcaster and what benefits it would have for the listener, I do not know. To tell you the truth, it has not been something that I have tried to chase. I have had other things to do.

**ACTING CHAIR**—It is probably pushed more aggressively in the cities, where there is some market reason or potential for the commercial stations to make the shift. It would be very difficult here with an audience of that size, I should think.

**Mrs BRONWYN BISHOP**—Maybe it is because they do not want to be the odd man out, as a competitor.

**ACTING CHAIR**—Maybe they think it will be slower.

**Mrs BRONWYN BISHOP**—There is no switch-off date for radio.

**ACTING CHAIR**—Are there any other issues you would like to raise?

**Mr Ociones**—I do not think so.

**ACTING CHAIR**—Thank you both very much for coming in.

**Maria**—Thank you.

**ACTING CHAIR**—I am spending a couple of days here, as some of us are, so we will have a bit of a look around. We are happy to be in your part of the world.

**Mr Ociones**—You can visit our studio and have a look.

**ACTING CHAIR**—Thank you.

**Mrs BRONWYN BISHOP**—We do appreciate everyone who has come today. We have gained quite a bit by coming.

**Mr Ociones**—Thank you for coming.

Resolved (on motion by **Mrs Bronwyn Bishop**):

That this committee authorises publication of the transcript of the evidence given before it at public hearing this day.

**Committee adjourned at 3.26 pm**