

Conference 2019 York on Lilydale, Mount Evelyn Saturday, 12 October



The committee has been working hard to bring together this year's conference. The York on Lilydale has been selected as this year's venue, after two years in regional areas we are returning to an outer urban site for Conference 2019. The York on Lilydale is situated 45 minutes east of Melbourne at the foothills of the Dandenong Ranges. It is located on 4.5 hectares of natural bushland, including a picturesque lake with plenty of walking tracks. Accommodation is available on site. We are still in the process of finalising our program, but have confirmed some interesting presentations.

The VEC will be with us to talk about covering council elections which are coming up next year. We will look at how to present information without bias and talk about what legal requirements there are around council advertising and candidate coverage.

Jeanette Severs will return for the third year in a row, this time facilitating a workshop 'Answering your burning questions'. Jeanette will answer what questions she can, but much of this session

may be exchange of information between papers. Can I use photos of children in my publication? What is defamation and how do I mitigate against it? What do other groups do with excess funds they accumulate? How does publishing online affect the number of copies printed? If you have a question you would like to ask, you can email it before the conference to Caroline Roff: blackfish@live.com.au or bring it along to the workshop.

Following an enthusiastic discussion at last year's conference James Poyner has done a lot of work on e-publishing newspapers and will be facilitating a workshop on strategies and synergies for CNAV members.

Jock McNeice, stalwart cartoonist from Warrandyte Diary, will lead a discussion 'Illustrating your point' encouraging members to use cartoons in our publications.

And, of course there will be the opportunity to meet up with old friends and make new ones and share experiences and insight from our many disparate publications.

Enter your paper in CNAV Awards 2019

It's awards time again. Last year 14 different papers were recognised across nine categories for their work, some of them more than once. We'd love to see more papers get involved this year. Over the years the committee has seen many community papers and there isn't one which doesn't have something they do exceptionally well.

You don't have to be the glossiest publication to win an award for Best layout and design; simple, clean, black and white publications can be just as outstanding as high end colour magazines. Best community content is judged each year by a long standing community volunteer who is looking for the paper that best represents their community; the paper that makes you want to be a part of their community. Even

ry community paper has individual stories that could win an award in Best feature, Best history story, Best writing by a person 18 years or younger or best sports reporting. If you ever take time to editorialise, then you could enter Best editorial comment. And never discount yourself from winning Best newspaper; if you are proud of your publication, and I'm pretty sure we all are, it doesn't hurt to enter a great edition from the last year.

It's a simple process to enter, just send two copies of the article or publication you want to enter along with the simple entry form which is circulated with the conference booking form.

To give you an idea of what our judges are looking for, the following pages give details of last year's award winners.

Best layout and design

Winner: Studfield Wantirna Community News

This newsletter has a traditional format but cleverly uses a modern friendly typeface and brush stroke colours in the background to make it feel more 'for the community' rather than a corporate looking publication.

Finalist: The SpringDale Messenger

The size, paper choice and use of colour add to make an inviting community newsletter. It has an interesting mix of headings and articles. The pattern under the masthead banner and at the bottom of the front page frame the newsletter very well making it feel polished.

Finalist: Brown Hill Community Newsletter

For a black and white low cost newsletter this publication shows simplicity in design and layout. There are interesting photos, combined with a consistent typeface throughout and an excellent use of columns to make this newsletter easy to read.

Best feature story

It was so hard. The quality is amazing. All stories deserve to win. Enjoyed reading them so much. They were all so good.

Winner: Ferntree Gully News: Sexton of the cemetery

Hands up who knows what a sexton is? I thought it was a mathematical instrument, until I read this story about the Ferntree Gully cemetery. The setting of the story is a place of life and death, thus this article about the sexton of the cemetery dignifies and honours both. It is a personal story as well as a community

story. The writing brought tears to my eyes. The story begins with an anecdote, in traditional feature-writing style. Carefully selected, short quotes add readability and impact. The writer strikes the right register in a fine balance between practicalities and emotions, to make a cemetery story engaging, interesting, and dignifying.

Finalist: Village Bell: Let's wake up before the alarm

This article is rich in detail to describe the heart-felt memories of a teenager caught in the midst of the bushfire tragedy that hit Upper Beaconsfield in February 1983. Personal stories are evocative. That 16-year-old has never forgotten the faces, the words, the mayhem, the fear, and the courage of his small community in the hills south east of Melbourne on that day. His is a timeless story. Some feature stories just have to be written in the first person, even though the personal approach is usually taboo in the big papers. That is because there is a danger of producing a diary-like account and therefore of losing the audience. But the writer of this story maintained his sense of audience as he wrote about his own reactions, to document a saga, from the first spark to the inquest. The map provides context to the story and is an important visual element. This account of Ash Wednesday is worthy of publication in the mainstream press, as are many of the entries in this year's CNAV awards.

Finalist: Harcourt News/The Core: Building a mountain trail

Here's to the workers: the ones paid to use shovels, chainsaws, rakes, and brush-cutters. This story about the building of a mountain cycling trail acknowledges the skills and contributions of those who do the hard yakka in their everyday work, for the benefit of the rest of us. One strength of the article lies in its opening an-

ecdote, which concisely sets the scene and introduces the characters. I thought this story was informative, clear, well structured, personable, and made terrific use of quotes and facts.

Best Sports Reporting

It was once again a tough task to select this year's winners from so many wonderful entries. From stories about the incredible achievements of community sporting stalwarts through to the celebration of new facilities and sporting stories on everything from local special Olympians through to boosting the opportunity for Koorie involvement in the world game. Our community newspapers are doing a fantastic job of celebrating local sporting endeavours.

Winner: GREAT Gisborne Gazette

This entry featured great overall design, layout, terrific photos, a great headline and clear and concise coverage of the club's efforts. A real celebration.

Finalist: The Carisbrook Mercury

A bold and striking front page layout. The story content offers a great quarter by quarter account which places the reader game-side.

Finalist: Buninyong Community News

A standout. I loved this fantastic yarn about a couple of local football characters. It is stories like this that really capture the essence of community.

Best article by a person 18 years or younger

Winner: Brown Hill Community Newsletter: Holocaust survivor Abe Goldberg

Difficult content for a young writer to cover however this author has done so respectfully and without over dramatisation. Interviews can be hard to keep interesting but this writer has done well at maintaining the readers engagement.

Finalist: Neerim Star: Region Swimming Championship

Nice to read about sport from a participants point of view. Enjoyed the expression of gratitude in this article. A sense of action unfolding in parts of the reporting

Finalist: The Springdale Messenger: Students inspired by Anne Drysdale and Caroline Newcomb on international women's day

Made me want to look up Coriyule Mansion. Humour used well, like the line about the dogs. Ends

with a strong key message about 'I can rather than I can't'

Best community content

Winner: Great Gisborne Gazette

Good appreciation of the facets that make up a community, and a diverse range of articles in their chosen categories.

Finalist: Buninyong Community News

Good local news insight, with stories mostly about local personalities. Lacked a school section, but several kids' articles sufficed.

Finalist: The Blackwood Times

Tight editing of all the necessary sections, depicting a whole of community feel to the paper.

Best photograph

Congratulations to all entrants. Local paper photographers often have to create something out of nothing and it's a unique skill. While not everyone can be the winner, or one of the top three, all the entries showed a real passion for telling stories about the local community.

Don't be afraid to shoot close! Decide what it is in your subject that 'tells the story' and close in on it. Sometimes it's the wide shot, the group shot. But sometimes it's the single isolated moment or activity that tells the wider story.



Winner: The Glenlyon & District News: Tree Struck by Lightning - Photographer: Margaret Lockwood

A good news photograph tells a story and, in doing so, should contain only what helps the story and nothing that detracts from it. Margaret Lockwood's photo

of CFA Captain Brett Mason dousing a tree fire is a great example of this. By cleverly using one frame - the burnt tree stump - within a wider frame that shows the dried out summer landscape, she's created an iconic and cautionary image of an Australian bush summer. It's clever story-telling photography and, looking at this image, you can almost feel the heat and sense distant smoke on the breeze.



Finalist: Waranga News: Time to Protect Our Owls - Photographer: Kirsty Ramadan

Tightly framed, simply composed and perfectly timed to catch the her subject's defiant gaze, Kirsty Ramadan's engaging portraits of the Barn and Southern Boobook owls for the Waranga News are striking images that capture our attention and demand our sympathy. For a story that's a call to action about the need to protect the owls, they could not be a better fit.



Finalist: Ferntree Gully News: Hands on Painting for Sorry Day - Photographer: Barbara Oehring

Barbara Oehring's photograph of primary students Elyssa and Emily experimenting with indigenous art techniques reminds us that the best pictures often come from that magic moment when the photographer becomes 'invisible'. By engaging her subjects with an activity they clearly enjoy, she's given us a colourful, energetic and joyful illustration of carefree childhood fun. It's a clever photo of a well observed moment.

Best Editorial Comment

Winner: Ferntree Gully News - Surplus to Requirements

Well written and perceptive editorial, bringing community opinion to the range of topics covered.

Finalist: Great Gisborne Gazette - From the Editor's Desk

Well written summary pointing to the range of (no doubt) interesting topics within following pages.

Finalist: The SpringDale Messenger - Coordinator's News

Well written editorial. The writer took a theme and supported it with worthwhile examples.

Best History Story

Winner: Brown Hill Community newsletter - Brown Hill Police Station: a brief history

This is the winner as three of the co-authors are primary school children and we need to encourage a sense of history in children so they will want to be the custodians of our community history in the future. Interviewing people for their memories, deciding what is relevant to the story, finding photographs and writing the stories are all ways that kids can contribute to preserving and sharing our history. Well done to Gemma, Alana and Connor of Caledonian Primary School (and Assistant Principal Geoff Dickson) on a great little history of Brown Hill Police Station.

Finalist: Buninyong Community News - Swimming Feature

Three stories on the history of swimming in Buninyong.

Swimming pools are one of those community facilities that are now big business with indoor pools with associated gyms and cafes and run by professional groups. In the past, however, pools were established by community effort - door knocks, barbecues and volunteer labour. Local pools played a significant role in the life of kids - they could learn to swim at not much cost, socialise and sit in the sun getting a tan (that's one thing that has changed for the better!) so these

stories reflect a different time when community facilities were built by the community pulling together to get things done.

Finalist: The SpringDale Messenger - Memories of yesterday

This is part of a planned series of stories the theme of which relates to a road or street name or business in the Bellarine area. It's a great starter to a story as it can cover local history or family history and more than one person can write their own version of a story on the same theme. This story is connected to Whitcombes Road and is related by Ian Whitcombe. It's only a short story, but 92 year old Ian brings up lots of pleasant memories of his childhood and diving off the wreck of the Ozone paddle steamer.

Best Newspaper

Winner: Warrandyte Diary.

The Warrandyte Diary was the clear stand out in this category.

The eye-catching front page photo about the long overdue Warrandyte bridgeworks beckons you to read more inside and the story is fleshed out on Page 3, complete with a great cartoon on the issue. The layout and design of this paper are consistent and strong throughout with a good use of quality photographs, graphics and headlines.

The Warrandyte Diary doesn't back away from covering the hard news stories which includes everything from important planning issues through to politics, the environment and bushfire prevention all getting strong in-depth coverage.

The paper also shows its heart with touching community stories such as the local café that embraces a diverse workforce which includes six volunteers with disability; everyday people who joined the CFA to give something back to the community; and 'The Murphy's Law of parenthood' - a lovely read about a Mum's day from hell.

The big read in the centre pages was a beauty. It's

an inspiring story about a Warrandyte Lion's initiative that gives visually impaired people the chance to get behind the wheel and drive a few laps at Sandown Raceway.

Solid sports, entertainment and What's On sections round out what I believe is a very impressive newspaper.

Finalist: Great Gisborne Gazette.

Colourful, busy and choc-o-bloc with local content, the Great Gisborne Gazette appears to have something for everyone in its community. I loved the 'Sport in Pictures' double page spread, the extensive 'School's In' section and the lively arts and entertainment pages. The news stories are concise, local and relevant. They include a story about the original Mount Macedon Hotel which has been sitting derelict and vandalised for years but is now set to undergo urgent repairs thanks to a State Government order. This news story points to an excellent feature about the history of the old hotel.

While I loved the plethora of photographs and stacks of content, I felt some of the pages were so busy that I didn't know where to look first. I think the layout could benefit from using more hero photos and mixing up the size of the headlines.

Overall, the Great Gisborne Gazette is a very worthy finalist.

Finalist: Waranga News.

The lasting impression I get from the Waranga News is that here is a paper that knows and loves its community. This is reflected in the strong local content and the loads of smiling faces throughout the publication. The community obviously engages with the paper as evidenced by the healthy letters to the editor page. I especially loved the quick reads featuring snippets of local goss - who got married, who was just born and who's harvesting a crop in time for Christmas? The bumper 'Around the Schools' section - full of happy graduates and award winners - once again reflects the paper's pride in its community.

The 2019 CNAV Awards

Categories

1. Best feature story
2. Best community content
3. Best editorial comment
4. Best sports reporting
5. Best article by a person 18 years or younger
6. Best history story
7. Best photograph
8. Best design and layout
9. Best newspaper

Entries open to

- Papers which are financial CNAV members—as at Friday 6 September 2019
- Submitted papers published in the period September 2018 to August 2019
- Associate members are not eligible to enter

Deadline for submission Friday 6 September 2019

Entry forms and full details see CNAV Annual Awards

More details on page 6.

Awards information

There are nine categories in the CNAV Annual Awards this year.

These categories identify distinctive forms of newspaper writing and acknowledge the contribution community papers make to the flow of information in local communities and to the social wellbeing and sense of connectedness of people in those communities.

The awards also acknowledge the wide range of print media skills among community newspaper producers and the diversity of publications across Victoria.

In detail

- Entries must have been published between September 2018 and August 2019
- Maximum number of entries in any one category: one
- Financial members of CNAV are eligible to enter the awards. Associate members are not eligible
- Each particular entry consists of the entry form plus two copies of the article
- For [Best design and layout](#), [Best community content](#) and [Best newspaper](#) categories two entire copies of the newspaper are required
- Deadline for entries Friday 6 September 2019
- Send entries to Caroline Roff, PO Box 64, Kooweerup, Vic. 3981
- Winners will be announced at the annual conference dinner on Saturday 12 October at Mount Evelyn.

Award categories

Best feature story

Feature stories are written in narrative style or hard news style, and they often appear across one or two pages, with photo/s. They contain human interest and can be about people, events or other items of interest to the community.

Best community content

This category recognises the breadth and depth of community news publishing. The judges will be looking for a publication which understands and reflects its community. The entry is the whole publication.

Best editorial comment

This is an opinion piece written by or on behalf of the editor. Editorial comment is informed and relevant to the news in that edition of the paper, and it represents the position of the paper as a whole on that particular issue.

Best sports reporting

This can be a hard news story or a feature story about sport or with a sports theme. The entry can be a single story or the complete or part sports section of the paper.

Best article by a person 18 years or younger

This category rewards young people for their participation in community newspapers. Entries can be about any subject and can be in news writing style or feature style.

Best history story

Community newspapers are renowned for their coverage of local history. The history story is a narrative style story documenting an aspect of the region's history. It might be about a person, a building, an aspect of the region's character, or a particular occasion in the history of the town.

Best photograph

This category recognises the importance of illustration in community newspapers. The category will be judged not only on the quality of the photograph, but on how it enhances the article it illustrates or the publication it appears in.

Best design and layout

Judges look for visual clarity, simplicity, balance of light and dark elements, use of white space, and placement of pictures. The entry is the whole publication.

Best newspaper

This category recognises excellence in layout, style and content. The entry is the whole publication.

An interesting read about the place of hard copy publishing in a digital age, published recently in The Emerald Messenger

NEW VOICES IN PUBLISHING?

Publishing and journalism is a huge area to analyse. But it is fair to say that the digital revolution has had a massive effect and the debate over the role of the internet continues.

On one hand it has created and disseminated new voices, and on the other, there is evidence that it has contributed to the destabilisation of democracies, disseminated fake news, and data surveillance. An argument could be made that visibility on the net has homogenised much of our news (into sensational categories) and led to a cultural landscape that is less reflective and nuanced.

My comments are centred on Australia, but there are similarities to other countries. Economically, several strands stand out, including- the partial demise of printed newspapers (yet there is evidence that some may be returning particularly in the United States. During 2012 newspapers and magazines were badly wounded by the rush to on-line. Newspapers were slow in establishing subscription pay walls and their on-line subs were low, until recently in Australia. Blogs started to predominate, yet for every successful one there are a host of obscure blogs. On-line news platforms have predominated as they provide instant updates.

Of the printed book, dire warnings were made, some of which was true in terms of overall sales figures and the closure of many bookshops. So then, the traditional publishing landscape has been beset by deep contradictions. For example, it is probably harder for a new book to establish a quick readership if from an unestablished author, yet on-line promotion is possible on social media and other media platforms once a book is published.

E-Books were lauded as a new way of reaching readers, but after rising steadily between 2012 and 2015, to just over 12%, and (10%) in Australia; their sales have been falling, suggesting perhaps that readers and writers want the tactile object. Put it this way, I have never met an author who doesn't want to see a printed version of their work! Maybe the printed book, in its present form, will survive because it combines timelessness, it can be topical, and is tactile.

Non-fiction, in all its various forms, is the mainstay of book publishing, whilst fiction and particularly 'literary' fiction was always more always vulnerable prior to the digital onslaught. Aside from publishing that purports to have a relationship with commerce and profit, there have of course been marginal areas such as academic publishing, and local publishing (histories for example or local newsletters) that operate on the level of use value rather than exchange value, of intrinsic value created in the community rather than in the marketplace.

My remarks then are aimed in the direction of 'literary' publishing, and I am concerned with the economics of publishing as it largely determines what we see and read. But I need to say at the outset that within a neo-capitalist economy like Australia, cultural discussions and therefore publishing issues are read within the individualistic rubric of neo-liberalism; in other words, us and them, you or me, and how do we achieve, for example, maximum exposure. Such sentiments have spread into the universities. Writers are not collective thinkers therefore they can be easily marginalised.

Returning to economic history though, 2012 certainly took its toll on printed magazines, due to their periodic nature, unlike books. Sales of all types of mags declined by 40% in the space of months, exacerbated by increasing amounts of free material that was posted on the net.

The onslaught was frightening, particularly if you published a magazine that wasn't highly subsidised by the Australia Council, such as Meanjin, Overland and the Griffith Review. This happened to my magazine Wet ink towards the end of 2012. Nevertheless, literary magazines have usually been ahead of the curve by publishing unknown authors, anticipating trends and being brave.

Publishing in whatever its guise, is a mix of aesthetic and commercial decisions and the literary magazine is usually the most idealistic example. Writers in the west and elsewhere have always created their own means of production (mostly inefficient) at certain points in history, and literary magazines are the best example.

But they have always been vulnerable in a small market, (particularly in Australia) but more so, for the unsubsidised ones, in an environment where print subscriptions have been falling -libraries in fact are not buying many magazines and postage became even more of an impost.

The literary magazine has always been basically sub-economic unless subsidised but the changes have made them (in hard copy form) even more so. See my book 'Tilting at Windmills' (the lit mag in Australia 1968-2012) for a discussion. Granted digital variations have sprung up in the form of on-line alternatives to hard copy, and in pure digital alternatives, (that have theoretically overcome the problem of distribution), but on the available evidence it appears that it is very difficult to create a viable business model for the latter category. Yet digital spin offs such as the Sydney Review of Books are very useful, but it relies on funding from the Australia Council as it has no subscription option.

A case in point of the difficulty of financing digital magazines is the closure of the on-line Review of Australian Fiction last year. It is true that most magazines, whether hard copy or digital find it hard to survive, for the reasons I have mentioned, and also because

sustainability is hard to maintain reliant on largely unpaid voluntary labour.

I make this point because editors should be paid and contributing writers the same. Broadly, literary mags have been understaffed and continually reliant on grants and state support so questions remain as to the on-going viability and artistic integrity of literary publishing in Australia.

If we want to have a thriving magazine culture it is clear that more Australia Council money needs to be diverted into that area. Writer's festivals and writers centres have become a funding priority even as their usefulness is questioned. We know that festivals are becoming problematic as open debating sites, but that is a discussion for another place. But, the Australia council could save approx \$800,000 per annum by dropping subsidies to the centres, as they operate failed, paternalistic operational models.

This money should go to the magazines and to small book publishers to encourage new writers as the situation is serious partly due to a logjam that has developed partly as a result of Creative Writing courses in the universities. The magazines could in particular employ new staff to handle the rising submissions, and be able to promote themselves more widely. New writers need and want publication rather than the facility of attending over priced workshops. They are tax payers after all! Some of that money could also go to provide more grants for new writers as serious writers shouldn't only desire to teach Creative Writing.

The traditional slow paced format of the printed book has not died out despite all of the above – it always seems to survive despite a climate of militant neglect. Small presses, some miniscule, some desirous of breaking into the larger market spring up, or have sprung up, as books are unreliable commodities (the most contradictory of product which, both resists and attracts commodification). Rather, the landscape is changing and partially adapting. In any case, that which is slow paced (i.e. poetry) is bravely antithetical to our media age of bastardized celebrity.

The book and the literary journal (despite the evidence that it is indeed in a terminal state) are even more necessary as contemplative spaces than ever before. I could also argue that moving slowly is the most radical gesture one can currently take. As to whether our current 'quicker' publishing environment is resulting in pacier fiction is a fascinating question which deserves detailed study.

As for printed newspapers and their ability to fund detailed and investigative journalism, the picture remains too opaque to judge, but I note that subscriptions to the NYT have soared since Donald Trump's election for example, which could be another way of explaining how it is that people/ writers and readers aren't merely pawns in technological change.

Australia has had the advantage of some bipartisan state support for the arts. In this case 'literature', due to the fact that it has had a relatively mixed economy since World War Two, but the past two decades have given rise to the ascendancy of market aesthetics. Concurrently or paradoxically though, Australian literature has diversified to reflect a multicultural country with indigenous, women's writing achieving some importance in terms of publication, but its largely been within a neo-liberal framework; in other words a bourgeois framework within a neurotic awareness of patronage, made possible by adherence to our main cultural myth- that Australia is a classless society; a very canny, unexamined paradigm.

My concern, (thus my point as to writers centres), is that there needs to be, and there are new voices outside the universities, (and other designated creative spaces), who write from class positions- perhaps even from what is left of the working class. Australia should not become overly polite, as that will leave it to the new right to be forthright. Soft neo-liberalism is not a defence against right wing populism. Unfortunately those who write are all too often people who can afford it.

Phillip Edmunds

Phillip Edmunds has taught Australian literature and creative writing for over twenty years. His most recent experience as a publisher has been producing 'Wet ink' the magazine of 'new writing' from 2005 to 2012. He has published three collections of short fiction, including The Soapbox.

National edeposit is here!

At last year's conference, Liesl Colquhoun and Felicity Garrigan from the State Library spoke about the State Library community newspaper collection and let us know that depositing electronically would soon become much simpler with the advent of a national edeposit service.

We are pleased to announce that the portal - <https://ned.gov.au/> is now live.

If you have been lodging your publications with the National Library's current edeposit service, you will be able to log in to National edeposit using your current login and password. Any publications already deposited with the National Library will have been transferred to the new system.

If you have only been depositing your publications with us, a Publisher record has been set up for you in National edeposit and we will soon send you an invitation to set up a user record and nominate your own login/s and password/s for access.

Once you set up your access you will be able to deposit directly into National edeposit via the portal.

Some things to note:

- The portal has been designed to be as simple and easy as possible – if you have any feedback or suggestions for developments or improvements, please let us know
- Being able to deposit via the online portal will give publishers control over when and where their publications are available
- Publishers will be able to view their deposit history
- Multiple user accounts can be set up for each publisher to allow required staff/committee members etc. to have an individual login

- The Library will be migrating our existing ecollection to the new system in the next few weeks, so serial titles may not yet be set up in National edeposit
- If you hold off depositing new serial issues until the migration is complete (we will advise when this is the case), then the title record will already be set up and ready for you (meaning it will retain and prepopulate some data to make depositing as simple and easy as possible)
- Any embargo or restriction arrangements will be retained in the new system

Privacy

Publisher data currently held by the State Library has been transferred into National edeposit. This includes publisher contact details such as your name, address, email and phone number. Any data in National edeposit will only be used to communicate with you and facilitate collection management through National edeposit. We will not disclose any contact information without your consent, except where we are required to do so by an Australian law or a court/tribunal order. For further information, please see our Privacy policy.

Please contact us if you have any questions about the transition to National edeposit.

Happy depositing!
Liesl Colquhoun

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