

Role of Community Media in Journalism

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Commentary

Community media are any sort of media that function in commission of or by a community. It's the increase of all types of other, oppositional, participatory and collaborative media practices that have developed within the journalistic context of 'community media,' 'we media,' 'citizens media,' 'grass root journalism' or any radical alternative to on and offline mainstream journalistic practices. In other words, it's having access to or creating local alternatives to mainstream broadcasting like area people newspapers, radio stations, or magazines. Community Media aids within the process of building citizenship and raising social awareness. "Participation" and "access" are an outsized aspect within the rise of community media. Those that create media are being encouraged to involve themselves in providing a platform for others to precise views. Community media is usually given parameters when being defined by groups, but often challenges these boundaries with its broad yet narrow structure. Community media play a big, but largely unacknowledged, role in popular culture. Unlike their commercial and public service counterparts, community media give "everyday people" access to the instruments of radio, television, and computer-mediated communication. Through outreach, training, and production support services, community media enhance the democratic potential of transmission. Community media also encourage and promote the expression of various social, political, and cultural beliefs and practices. During this way, community media celebrate diversity amid the homogeneity of economic media and therefore the elitism of public service broadcasting. Most vital, perhaps, worldwide interest in community media suggests an implicit, cross-cultural, and timeless understanding of the profound relationship between community cohesion, social integration, and therefore the forms and practices of communication. Despite their growing numbers, however, community media organizations remain relatively unknown in most societies. This obscurity is a smaller amount a measure of community media's cultural significance, than a sign of its marginalized status within the communications landscape. In the US, the origins of the community radio movement are often traced to efforts of Lew Hill, founding father of KPFA: the flagship station of the Pacifica radio network. A journalist and CO during war II, Hill was disillusioned with the state of yank broadcasting. At the guts of Hill's disdain for commercial radio was an astute recognition of

the economic realities of radio broadcasting. Hill understood the pressures related to commercial broadcasting and therefore the constraints commercial sponsorship places on a station's resources, and, ultimately, its programming. Hill and his colleagues reasoned that noncommercial, listener supported radio could provide a level of insulation from commercial interests that might ensure challenging, innovative, and interesting radio. Overcoming variety of legal, technical, and economic obstacles, KPFA-Berkeley signed on the air in 1949. At a time of anti-Communist hysteria and other threats to the democratic ideal of freedom of speech, KPFA and therefore the Pacifica stations represented an important alternative to mainstream news, public affairs, and cultural programming. Although listener-supported radio went an extended way toward securing local enthusiasm and support for creative and provocative programming, this model presented some problems. During the first 1970s demands for popular participation in and access to the Pacifica network created enormous rifts between area people members, Pacifica staff, and station management. Conflicts over Pacifica's direction and struggles over the network's resources still contribute to the divisiveness that is still somewhat synonymous with Pacifica at the top of the 20th century. Still, KPFA and its sister stations consistently broadcast programs handling issues considered taboo by commercial and public service broadcasters alike. Equally important, the Pacifica experience generated remarkable enthusiasm for alternative radio across the country. As an example, in 1962 one among Lew Hill's protégés, Lorenzo Milam, founded KRAB, a listener-supported community station in Seattle, Washington. Throughout the 1960s, Milam traveled the country, providing technical and logistical support to variety of community radio outlets: a loose consortium of community stations that came to be referred to as the KRAB Nebula. By 1975, the National Alternative Radio Conference (NARK) brought together artists, musicians, journalists, and political activists with an interest in participatory, locally-oriented radio. Within a couple of months the National Federation of Community Broadcasters (NFCB) was established to represent the interests of the nascent community radio movement. Committed to providing "nonprofessional" individuals and marginalized groups with access to the airwaves, the NFCB played a pivotal role within the rise of community radio within the US. Still active, the NFCB continues to market noncommercial, community-based radio. Organizations like the planet Association for Community Broadcasters (AMARC) provide similar support services for the community radio movement worldwide.

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Received 11 November 2021; **Accepted** 18 November 2021; **Published** 23 November 2021

How to cite this article: Joseph Abhram. "Role of Community Media in Journalism." *J Mass Communicat Journalism* 11 (2021): 463.