



# **MEMBERS HANDBOOK**

## **2021**



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## **OBJECTIVES OF THIS STATION**

### **RADIO PORT PHILLIP'S OBJECTIVES ARE:**

To operate a Public Broadcasting Radio Station on the Mornington Peninsula.

To cater for the needs of those people denied effective access to, or not adequately serviced by the existing media.

To promote and assist charitable, social and other associations or organisations within the area served by the station.

To provide educational facilities, community access, musical programs and other services you want and need to hear.

To observe and report on the conditions of Community Life.

Radio Port Phillip Association Incorporated is a non-profit association that manages RPP under a category C Broadcasting Licence.

Its studios and offices are located at 91 Wilsons Road, at the corner of Nepean Highway and Wilsons Road, Mornington and the station's transmitted broadcasts are from the top of Arthurs Seat.

Studio Contact details are: Radio Port Phillip Association Inc.

P.O. Box 2180

Mornington 3931

5975 1234

The public are encouraged to become members of the Association and become involved in their own community radio station – THE PULSE OF THE PENINSULA.



## **RADIO PORT PHILLIP ASSOCIATION INCORPORATED**

### **STATION POLICY**

This is a community access station whose statement of purpose is to provide equal opportunity and time balance in political, religious and social expression. The station policy however is that the station remains an entity that is:

NON-POLITICAL

NON-SEXIST

NON-RELIGIOUS

NON-SECTARIAN

If it is proposed to include material of this nature in a program, presenters should make sure that approval has been sought and obtained through the relevant program supervisor and/or the Program Sub-Committee before broadcast. (If approval is given, the audience must be made aware that the opinions stated ARE NOT THIS STATION'S POLICY). (Opinions and beliefs must be attributed in their entirety to the person or group representing the opinion or belief.)

# **RADIO PORT PHILLIP ASSOCIATION INCORPORATED**

## **STANDING ORDERS**

### **GENERAL**

#### **1.1 INTRODUCTION**

- 1.1.1 These STANDING ORDERS (SOs) are applicable to all members who are involved in the operation of RPP (Radio Port Phillip Association Incorporated). As circumstances demand, these SOs may be subject to change.

For RPP to be able to achieve a professional approach, it is essential for these SOs to be established and adhered to.

All members are to read and be totally familiar with these SOs.

#### **1.2 BREACHES AND PENALTIES:**

- 1.2.1 Any breach of these SOs will be dealt with by the Station Management. (Refer to 2.1.1 BEHAVIOUR). If and when these matters are considered by the Station Management to be of a very serious nature, they will be passed on to the Committee of Management for consideration and action.

The penalties for breaches may vary in accordance with the incident, and include:

Verbal warning (recorded by Management)

Suspension (of variable duration) Refer to rules 7.(1)(b)

Expulsion (Only if decided by the Committee of Management. Refer to rules 7.(1)(a).

#### **1.3 PUBLIC RELATIONS:**

- 1.3.1 Statements to the media or public may only be made by those persons authorised by the Committee of Management.

- 1.3.2 Members shall not make mention of RADIO PORT PHILLIP verbally or in writing, to companies, businesses, service clubs etc. when trying to obtain equipment or otherwise, to benefit RPP or themselves, without the knowledge and consent of the Committee of Management.

#### **1.4 RULES, REGULATIONS, ACTS:**

- 1.4.1 All members are to be familiar with and abide by any Rules, Regulations and Acts covering Broadcasting, Copyright
- 1.4.2 Defamation, Ethnic Affairs, Objectives of Station, and Covenants of the Municipalities regarding the use of premises.

## 1.5 EATING, DRINKING, SMOKING:

1.5.1 Eating, drinking or smoking is strictly forbidden in the studios and control room.

## THERE MUST BE NO DRUGS OR ALCOHOL ON THE PREMISES

## 2. PERSONNEL

### 2.1 PERSONAL ATTITUDE:

- 2.1.1.1 **BEHAVIOUR:** Excessive noise, swearing, and unruly conduct will not be permitted on or about the premises or in any RPP activity.

Any person suspected of being under the influence of drugs or alcohol shall not be permitted to remain on the premises.

All children under the age of 15 years must at all times be under the direct supervision and control of an adult.

RPP is in no way responsible or liable for any accidents or damages caused by, or to any person in or about the premises or on any RPP activity.

- 2.1.2 **DRESS:** All personnel are required to wear neat casual dress, including footwear. Any loose-fitting clothing, accessories, etc. that may hamper the use of equipment will not be worn whilst operating equipment.

- 2.1.3 **REDRESS OF GRIEVANCE:** Should any member feel that they have a legitimate grievance, the matter is to be brought to the attention of the Station Manager, or in his/her absence, the Deputy Station Manager or his/her delegate (e.g. Station Duty Person).

### 2.2 RESPONSIBILITIES

- 2.2.1 All members are to be conversant with, and abide by these SOs and to uphold the standards of RPP.

All members must realise that those who cannot accept responsibility and adhere to these SOs do not deserve a responsible position.

All members MUST complete the **IN/OUT REGISTER** upon entering and leaving the Station Premises.

All members must advise the Station Manager of changes of address and/or telephone numbers and/or email addresses.

- 2.2.2 The **CHAIN OF MANAGEMENT** within the structure of Radio Port Phillip is as follows:



COMMITTEE OF MANAGEMENT EXECUTIVE					
PRESIDENT	VICE PRESIDENT	TREASURER	SECRETARY		
COMMITTEE OF MANAGEMENT					
STATION MANAGER					
BUSINESS DEVELOPMENT UNIT		FINANCE	TECHNICAL	PROGRAMME	PRODUCTION
MARKETING (SPONSORS) FUNDRAISING TECHNICIANS ADMINISTRATION					

### 2.2.3 RESPONSIBILITIES OF DUTY PERSONS:

The presence of a DUTY PERSON is to ensure that there is an on duty person at the station at all times that the station is operational.

The DUTY PERSON is to assist introducing and acquainting prospective presenters with the role, structure and operation of RADIO PORT PHILLIP.

Where required, the DUTY PERSON answers the telephone, receives visitors and assists the presenter.

The DUTY PERSON shall record (in appropriate books):

Telephone calls (general or comments on programs) in the REGISTERED COMMENTS BOOK.

Visitors to the Station premises – IN/OUT REGISTER.

Messages such as News Items, Weather Reports, Missing Persons etc.

All late or non-arrivals for shifts – STUDIO REPORT BOOK.

Requests for studio bookings for pre-recording programs – Production Manager.

Damage to and/or loss of property belonging to and/or in the custody of RPP – Station Manager.

The DUTY PERSON shifts are in blocks, and it is his/her responsibility to place in the appropriate slots a pre-recorded program.

The exchanging of duty times is acceptable but there must be notification made if the correct name is to be inserted on the duty roster.

The DUTY PERSON shall ensure that no unauthorised person or persons enter restricted areas.

## **2.3 TRAINING**

2.3.1 All members who take an active part in any of the operations at RPP must undertake the appropriate training for the operation concerned and pass the standards of proficiency as determined by the Committee of Management.

2.3.2 All presenters are to undergo training in the use of Studio Equipment, production and microphone techniques, etc. and will be examined and appraised by the appointees of the Program Sub-Committee.

2.3.3 Any presenter allocated for training must notify the instructor as early as possible if unable to attend.

## **2.4 SHIFTS**

### **2.4.1 AVAILABILITY, SHIFT ALLOCATION, ROSTERING:**

Shifts are allocated taking into account the availability and preferences of Duty Persons and Presenters, and the needs of the Station, its format, the needs and wants of listeners.

Duty Persons and/or Presenters will present themselves as rostered (Refer 1.2 Breaches and Penalties).

Duty Persons and/or Presenters who are willing to do a shift at short notice should register this at the station.

If there are discrepancies in the roster or if you are unable to work an allocated shift, you must notify the Duty Person (or Station Manager or Deputy Station Manager) immediately. It is preferable that you find a suitable replacement in consultation with the Duty Person (or Station Manager or Deputy Station Manager).

### **2.4.2 ARRIVAL FOR SHIFTS:**

Duty Persons and Presenters must arrive not less than 15 minutes before the commencement of their shift.

Late arrival or failure to turn up for a rostered shift will be noted in the STUDIO REPORT BOOK by the Duty Person present. In this situation the Duty Person will organise a suitable replacement.

Suitable "stand-by" programs will be produced and will be available in an emergency situation and will be stored in an identifiable place.

### **2.4.3 CHANGEOVERS:**

Before taking over a shift, all presenters will make their presence known to the presenter already "on air". The outgoing presenter will vacate the studio as quickly as possible, leaving the studio in a clean and tidy condition.

#### **2.4.4 RECORDING OF STUDIO EVENTS:**

##### **STUDIO REPORT BOOK:**

This book shall contain reports from:

- (a) Station Management and/or Duty Person concerning:
  - Late arrivals – refer 2.4.2.
  - Eating, drinking, smoking – refer 1.5.1
  - Behaviour – refer 2.1.1
  - Dress – refer 2.1.2
- (b) The Presenter – any problems relating to the following:
  - Faulty equipment
  - Missing equipment: (turntables, mic socks etc.)
  - Events relating to cleanliness – refer 5.5.2

#### **2.5 UNAUTHORISED PERSONS:**

- 2.5.1 No unauthorised person is allowed to operate any equipment.
- 2.5.2 No unauthorised person shall be allowed to enter the MASTER CONTROL ROOM, Production Rooms or THE STUDIOS.

#### **3.0 STATION SAFETY AND EMERGENCY PROCEDURES**

##### **3.1 PERSONAL SAFETY**

- 3.1.1 If any member witnesses a situation where a person's safety is at risk they are to bring it to the attention of members concerned and the Station Management.

##### **3.2 FIRST AID:**

- 3.2.1 There is a fully stocked recognised FIRST AID KIT placed in a prominent position in the Station located in the lunch area.
- 3.2.2 The **FIRST AID KIT** shall be the responsibility of the Station Manager. The Manager is to replenish used items in the kit.

##### **3.3 ACCIDENTS:**

- 3.3.1 All injuries incurred in or about the premises or on any RPP activity will be recorded in the INJURY REPORT BOOK.
- 3.3.2 Persons recording injuries shall adhere to the procedures as laid down in the INJURY REPORT BOOK.

### **3.4 HAZARD CONTROL – FIRE:**

3.4.1 All members working or operating in any capacity in or about the premises shall be familiar with the location and uses of Fire Suppression Equipment within the premises.

3.4.2 Clear access to building exits and passageways must be maintained at all times.

## **4. SECURITY**

### **4.1 RESPONSIBILITY / BREACHES:**

4.1.1 Responsibility of the security of the Station is vested in the Station Manager or his/her delegate (e.g. Assistant Station Manager, Station Duty Person).

4.1.2 Any breaches of security will be reported to the Station Manager or his/her delegate.

### **4.2 BUILDINGS:**

#### **4.2.1 KEYS:**

The Station Manager or his/her delegate shall maintain a KEY REGISTER and be responsible for the issue of such keys.

Persons to whom keys are issued must not loan such keys to anyone without the approval of the Station Manager or his/her delegate.

4.2.2 Security procedures for the opening and closing of station premises will be strictly adhered to.

#### **4.2.3 REPORT OF A “BREAK-IN”**

The Station Manager shall be notified as soon as possible by the person discovering evidence of a “break-in”.

### **4.3 VISITORS:**

4.3.1 Visitors must sign the IN/OUT REGISTER.

Visitors are restricted to the Administration (Reception) area unless authorised and accompanied movement is approved by Station Management.

## **5.0 EQUIPMENT AND PREMISES**

### **5.1 EQUIPMENT - GENERAL:**

5.1.1 All equipment purchased, donated or acquired, becomes the property of RPP. Any equipment lent temporarily to the station must have a label affixed stating name and address of owner and that the equipment is lent only.

5.1.2 The Station is responsible for all equipment.

5.1.3 The Chairperson of the Technical Sub-Committee will be responsible for ensuring that equipment maintenance records are kept up to date.

5.1.4 The Station Manager shall keep an inventory of equipment and software and organise the annual stock take.

5.1.5 Any expenditure of RPP funds for equipment proposed to be purchased must be recommended by the Finance Sub-Committee and approved by the Committee of Management.

5.1.6 No equipment of any kind, being the property of RPP shall be loaned under any circumstances.

5.1.7 Equipment must never be removed from RPP premises without permission of the Station Manager.

5.1.8 Members using RPP equipment must care for, safeguard and maintain said equipment and property.

5.1.9 RPP equipment and property must never be used under the influence of alcohol or drugs.

5.1.10 Members whose negligent or wilful behaviour results in the loss, theft, damage or destruction of RPP equipment or property may have their access privileges restricted or revoked. In the case of serious or repeated incidents, disciplinary action may be taken.

## **5.2 EQUIPMENT – MAINTENANCE:**

5.2.1 Maintenance of equipment used must be carried out to ensure readiness for the next operation.

5.2.2 No person other than those authorised by the Technical Sub-Committee shall maintain or interfere with any Studio, Control Room, Outside Broadcast, or Transmitting equipment.

## **5.3 EQUIPMENT ISSUE REGISTER:**

5.3.1 Any equipment issued shall be authorised by Station Management and shall be recorded in the EQUIPMENT ISSUE REGISTER.

5.3.2 Equipment on issue may be recalled at any time.

## **5.4 LOSS/DAMAGE REPORT BOOK:**

5.4.1 Members must immediately report to the Station Manager or his/her delegate any theft, loss, tampering or misuse of RPP equipment or property.

5.4.2 When any item of equipment is lost or damaged, it must be recorded in the LOST/DAMAGED REPORT BOOK.

5.4.3 If an item of equipment has been stolen, the member reporting the theft must complete an Affidavit at their nearest police station within 24 hours from the estimated time of theft and forward the original document to the Station Manager.

## **5.0 PREMISES – GENERAL**

### **5.5.1 NO ANIMALS ARE PERMITTED ON THE PREMISES**

Exceptions are animals assisting the disabled or participating in program production.

### **5.5.2 CLEANLINESS:**

The premises shall be maintained in a clean and tidy condition at all times.

## **DEFINITIONS OF TITLES AND EXPRESSIONS USED**

<b>CSA</b>	Community Service Announcement
<b>DRUGS</b>	Non-prescription medications (narcotic usually habit forming)
<b>DUTY PERSON</b>	Member responsible for the operations of the Station in the absence of the Station Manager, Deputy Station Manager
<b>EMERGENCY</b>	A sudden or unexpected occurrence or combination of occurrences demanding prompt or immediate action
<b>MANAGEMENT</b>	The person or persons managing the day to day activities of RADIO PORT PHILLIP (The Station Manager, Deputy Station Manager, or their delegate)
<b>PREMISES</b>	The building and land under the control of RADIO PORT PHILLIP
<b>RPP</b>	RADIO PORT PHILLIP ASSOCIATION INCORPORATED
<b>SOs</b>	Standing Orders
<b>STATION</b>	RADIO PORT PHILLIP ASSOCIATION INCORPORATED
<b>VISITORS</b>	Persons making a visit (includes all non-members, non-financial members and all children who are under the age of fifteen (15) years)

## **STUDIO RULES**

1. Eating, drinking, smoking or use of drugs is not allowed in the studios of RPP (Eating and drinking of non-alcoholic beverages is allowed in the kitchen.)
2. No unauthorised person is allowed to enter the on-air studio without permission. An observation window allows the surveillance of activities in Studio 2 from the Reception area. A monitor in the kitchen and another in the Reception area permit the station output to be heard.
3. An unannounced, unknown or unauthorised person must not be panelled and/or announced, without first being cleared by management.
4. The studios should be kept tidy at all times. The presenter on duty should ensure that the studio is clean, tidy and equipment is in order at the beginning and at the end of his/her shift.
5. Any faulty equipment and/or unorthodox situations occurring during a shift, either as a presenter or duty person, should be recorded in the appropriate book (see Standing Orders) before leaving the station premises.
6. Presenters must adhere to the programming as scheduled, unless there is a valid reason for not doing so. The scheduled presenters are fully responsible for everything that occurs in the studio and that goes to air during their shift. Out of business hours the duty person (in their absence the rostered presenter/s) replaces management and is responsible for the premises. The front door should be locked at 9.00 pm, after which visitors should use the doorbell light signal to the studio to gain entry.
7. Presenters/Producers must realise that those who cannot accept responsibility and adhere to these rules do not deserve a responsible position.
8. At the end of a program, set all panel switches off and all faders down. All Screens, CD Players, Media Players and Turntables should be switched off. The Mixers and Computers are always left on.

## PRESENTER STANDARDS

1. Do be expressive, enthusiastic, interested, informative and professional in your approach. Do smile (people can hear a smile) and be positive!
2. Do not be self-indulgent – the audience is not interested. Self-opinionated remarks are undesirable; balance is required for good radio.
3. Do not make uninformed comments – always check your information with a reliable source. (eg. Wikipedia is good but user-generated so should be backed up by a further source)
4. Do not make any commercially-orientated announcements. Public Broadcasting stations are not licensed to advertise. Support/Sponsorship announcements are clearly defined and are subject to strict regulations (see Sponsorship).
5. Do not make slanderous or defamatory remarks on air. (See defamation).
6. Do not make any derogatory remarks about other presenters, programs, program content (e.g. Promos, Sponsorships, community service announcements etc.).
7. Do not play records, discs or tapes that contain any sort of obscenity. If in doubt check with management. It is your responsibility to preview all material.
8. 'Giveaways' are not permitted unless prior approval has been given by the Station Manager or his/her authorised delegate (e.g. Assistant Station Manager, Chairperson of the Program Sub-Committee, Sales Manager). This is a very important regulation, as it affects sponsorship and marketing.
9. Your panelling should be of professional standards (i.e. no dead air, no clicks or whirrs, little variation in output levels etc.).
10. Do not play music that is totally inappropriate with the program format.
11. Do not start scheduled programs late or early.
12. The audience does not know those at the station, so be careful about 'in-house' jokes that refer to the station or station personnel. You could leave your listener feeling 'left-out'.
13. Review rules and regulations as to copyright, law and station policy etc. frequently.
14. Concentrate on your program. Do not let external factors distract you, such as personal telephone calls, or the television in the studios.
15. Review your announcing technique often. Continue to practise and ask questions in order to improve and be proficient in all areas.
16. Monitor yourself from time to time to catch any faults that you may be developing (please see Presenters: Assessment of).



17. Try and make each listener feel that he or she is the only one you are talking to. Keep your presentation on a 'one to one' basis and not "all of you out there"! A sense of intimacy for the listener is an important goal for our station (please see Preparation and Presentation).
18. Keep informed. Check your mail slot each week, and take note of messages on Presenters Room Pin Board, walls, lunch room, and RPP information e-mails.

#### **WHAT ELSE IS REQUIRED OF PRESENTERS?**

1. Presenters may have to prepare and present a program in a different category from that of their choosing.
2. Presenters may be required to use a percentage of station material (CDs or Zara music lists) on their programs.
3. Presenters are required to help with some of the menial jobs around the station. Each presenter is expected to perform 2 hours' time per month towards station activities. (e.g. fund-raising, working bees, etc. This does not include the time spent on air, nor does it include the time as a Duty Person). Please call the Station Manager from time to time to see how you can help.
4. Presenters are required to have extra material on hand in case of emergency requiring that they stay on air longer than anticipated.
5. Presenters may use recordings or programs from other sources such as the C.B.A.A. when copyright is not an issue. This should always be checked out first, well in advance, with the Station Manager or Chairperson of the Program Sub-Committee.
6. Presenters will be required to play sponsorship material during their programs. Program sponsor material will be prepared by the production team, and presenters must not add any words of their own to sponsorship announcements.
7. Presenters may not use copies of programs from other radio stations without written permission.
8. Controversial material may be used but must be cleared for broadcast first, well in advance, by the Station Manager.
9. Presenters may be asked to find a sponsor for their program. Presenters should not solicit sponsorship without prior discussion with the station management.
10. On Public Holidays, the presenter(s) who would normally present a program on that particular day of the week are expected to still perform their obligation to the station and their listeners.
11. Presenters (and co-presenters) are each required to pay \$75 per six months for each week they go on air.

A decision was made by Radio Port Phillip Association Inc. requiring each presenter (and co-presenter) to pay \$75 from 1 January – 30 June, and \$75 from 1 July – 31 December. Invoices are issued every December and June for the payments. A regular guest is required to become a member of the station when a significant contribution is made to a particular program on more than 50% of occasions over a three month period.

The Program Sub-Committee has been given direction that presenters will be reminded that if their fees are overdue in excess of one month, they will be given 14 days to make good, otherwise their program(s) can be forfeited. Please see Station Policy, Point 12.

## **PROGRAMME STANDARDS**

**(Extracted from the guidelines laid down by the former Australian Broadcasting Control Board)**

1. These standards require the observance of:
  - a. ordinary good taste and common sense,
  - b. respect for the individual opinions of the public,
  - c. proper regards for the special needs of children.
2. The following basic requirements must be observed in the presentation of programs:
  - a. No program may contain material which is –
    - i. Blasphemous, indecent, obscene, vulgar, suggestive or of doubtful propriety,
    - ii. Likely to encourage crime or public disorder,
    - iii. Contrary to the law.
  - b. Programs containing material generally unsuitable for children must not be broadcast at times when large numbers of children are likely to be listening.
  - c. If programs that deal with sex matters are broadcast they must be presented tastefully, with common sense, at appropriate times and according to these provisions –
    - i. That they are genuine works of artistic or literary merit,
    - ii. That they are serious presentations of moral and social issues.
3. Certain aspects of programs require particular care –
  - a. Dramatic productions should not simulate the presentation of news or events in such a way as to mislead or alarm listeners.
  - b. References to the use of intoxicating liquor, drunkenness and addiction should not be presented as desirable.
  - c. References to mental or physical afflictions should be treated with caution to avoid offence to sufferers of similar ailments.
  - d. While certain forms of gambling may be socially acceptable, it is undesirable to broadcast matter that unduly emphasises betting or which might tend directly to promote interest in gambling.

- e. The presentation of cruelty, greed, unfair exploitation, selfishness, and similar unworthy motives should not be made in a favourable light.
- f. The condoning of crime should not be permitted.

## **RECRUITMENT – TRAINING – PLACEMENT**

1. Any person may apply to the station to be interviewed and auditioned for a position as a Presenter.
2. Presenters pay a regular presenter's fee currently \$150 dollars per annum.
3. Workshop training will include the following:
  - a. Introduction to the role, structure and operations of RPP.
  - b. Techniques of Presentation, Interviewing and Reading.
  - c. Broadcasting and the Law.
  - d. The familiarization of the Training Manual.
4. Studio training will include the following:
  - a. Theoretical, introduction to the panel and other equipment.
  - b. Cueing practice of turntables, CDs and other Media.
  - c. Music presentation (turntable, CDs, Media Players and microphones).
  - d. Program presentation (all equipment)
  - e. Operation of Zara.
  - f. Use of Telephone system.
  - g. Entry and exit from News.
  - h. Pre-recording of a one hour program with live news and CSA reads.
5. All new presenters, and those suspended for poor presentations, will have to submit a demonstration CD to Programming. (This may be waived under special circumstances).
6. The trainer determines when a new presenter is ready to go to air. Readiness is determined by the presenter's knowledge of presentation techniques, understanding the rules and regulations of public broadcasting and RPP and knowledge of broadcasting equipment. Self confidence in presentation is also important.
7. As an intermediate step before undertaking solo presentation, new presenters may be rostered with more experience presenters. During this introduction to live announcing, the new presenter is encouraged to take over the console for periods of time, under the watchful eye of the scheduled presenter.
8. New presenters may be required to gain additional experience by undertaking relief shifts, standing in for a presenter who is temporarily unable to perform his/her shift. Upon receipt by the programming sub-committee of a signed APPLICATION FOR PROGRAM a permanent shift may be allocated when a

suitable vacancy occurs. Allocation of a permanent shift will be notified in writing with an Offer of Contract.

9. As the station grows, and equipment and policy changes in complexity, on-air presenters may be required to attend refresher training sessions from time to time.
10. Members who wish to undertake training in production should contact station management. This is not currently offered on a regular basis.
11. Some refresher training may be required after a period of suspension, or any extended period of time.

## **MULTICULTURAL PROGRAMMING**

RPP has firmly declared its interest and commitment to this important area of social communication and acknowledges the financial assistance of the CBF (Community Broadcasting Foundation).

The Code of Principles set down is as such:

Multicultural broadcasting should:

- a. Provide a medium for presenting to non-English speaking residents of Australia, entertainment, news, and other information in their own languages.
- b. Assist those from other cultures to maintain those cultures and to pass them on to their descendants and to other Australians.
- c. Provide information and advice on the rights and obligations of residence in Australia and on other matters to assist the non-English speaking migrant to settle speedily, happily and successfully.
- d. Provide as adequately and equitably as possible for all migrant groups including those who are numerically small.
- e. Assist in promoting mutual understanding and harmony between and within migrant groups and the English-speaking community.
- f. Avoid political partisanship.

## **BROADCASTING AND THE LAW**

### **LOGGING**

The station runs 2 logging systems, one of which is a low quality recording kept for legal reasons. The second is a high quality logger which is used for back engineering and podcasting broadcast programs. For more information see the Production Manager.

### **DEFAMATION**

(Information adapted from Commonwealth of Australia 1979: Style Manual for authors, editors and printers (3<sup>rd</sup> ed) AGPS Canberra).

This is what we have to worry about most:

1. Presenters should, at all times, avoid making defamatory statements about any person or organisation.
2. Any statement is prima facie defamatory of a person if it tends to make ordinary reasonable members of the community think worse of him/her. A Corporation may also be defamed and may bring an action to vindicate its reputation.
3. Liability for defamatory matter broadcast on this station would fall on these heads:
  - Radio Port Phillip Association Incorporated;
  - The speaker of the defamation;
  - The writer of the defamation;
  - The person in charge of the station at the time of defamation;
  - Any person who contributed in any way to the publication of the defamation, if their contribution can be identified.
4. Reasonable mistake or lack of intention to defame is, in general, no defence.
5. Truth of the statement is not a defence, unless it can also be established that it was published for the public benefit. The defendant must be able to prove, by direct admissible evidence, that on the balance of probabilities, all meanings contained in the material presented, including those which may be inferred, or arise by innuendo, are true.
6. Repetition of something previously published is not a defence. Anyone who repeats or republishes defamation faces the same liability.
7. Certain publications are absolute privilege; that is they cannot be made the subject of a legal action. Verbatim reports of parliamentary proceedings and papers printed by order of Parliament are the most important examples. Fair and accurate reports of privileged statements made in Court and Royal Commission proceedings are also permissible in this category. You must be careful in this situation to report directly



and not rely on reports from others on which to base your own comments. Do not rely on second hand information.

8. Qualified privilege attaches to a much wider range of publication, including fair and accurate summary reports of parliamentary, local government, and judicial proceedings. The defence is lost if the publication is made in bad faith, or from motives of personal spite.
9. An important general defence is that of fair comment on a matter of public interest. This permits the publication of works containing vigorous comment on people or the works of people who put themselves before the public for support or approval, such as politicians, writers of published books, and performers in theatre, radio or television. Criticism must, so far as it depends on facts, be supported by true and relevant facts. The defence of comment is available if the material is based on statements of fact which are true (set out or commonly known and relates to a matter of public interest).

This defence fails if the comment did not represent the honest opinion of the defendant at the time of publication.

10. Defamation is a tricky area of law. Even seemingly innocent remarks could give rise to a legal action (see 2 and 4).

Once any complainant has established that a potentially defamatory remark has been made, the onus of proof falls on the station to establish any possible defence such as “public benefit”.

The danger is that fair comment, public interest and similar expressions are interpreted objectively and not in the subjective view of the presenter.

Whilst the station does not want to get involved with legal actions, we do not unnecessarily restrict the expression of viewpoints. If you are unsure, the best option is to see your supervisor, or leave doubtful material out of your program.

## **CONTEMPT OF COURT**

For all matters that are before the courts, it is against the law to make any comment at all!

## **OBSCENITY**

Obscenity is against the law. The definition of what is obscene, however, is a rather grey area, and if you have any doubts about material it is probably best to leave it out. Check with the management if you have any potentially contentious material.

## **SEDITIONOUS LIBEL**

A rare offence which involves:

1. A deliberate intention to achieve a seditious (treasonable) object by violence.

2. A tendency in the words used to invite public disorder.

### **BLASPHEMOUS LIBEL**

This offence is committed if the material vilifies the Christian religion, the Bible, the Book of Common Prayer or the existence of God.

Prosecutions are rare. However, in 1977, a conviction was recorded against Gay News in the UK following a prosecution launched by Mary Whitehouse. The court found that a poem describing Christ as a practicing homosexual and as promiscuous was blasphemous.

### **CHILDREN**

Programs broadcast before 7.30 pm should not contain material which might offend children.

### **COPYRIGHT**

Copyright is a very complex area. The CBAA recently contacted the Australian Copyright Council to provide some answers to often-asked questions by community broadcasters on the topic of copyright. The following provides an overview of what you need to know.

#### **What is the purpose behind copyright?**

The purpose of copyright law is to provide reward and incentive for creative activity. Its aim is to provide a balance between protection for creators and the public's need for access to the results of that creative effort. The copyright system operates by giving creators, and those who invest in their work, legal rights which enable them to benefit from the exploitation of their work. By providing a means whereby people are able to control the use of their work and therefore receive payment for that use it is envisaged that they will be more inclined to create further works.

#### **What is protected by copyright?**

Copyright automatically protects a range of creative material, including literary, dramatic, artistic and musical works and sound recordings, films and broadcasts. There is no registration of copyright in Australia, and no formal procedures to be followed before a work is protected by copyright. A work is protected automatically from the time it is written down or recorded, provided that it has resulted from its creator's skills and is not merely copied from another work.

Further, the one item may contain a number of separate copyrights. This in a sound recording:

The music may be protected as a musical work.

The arrangement of the music may also be separately protected as a musical work.

The lyrics may be separately protected as a literary work. If the lyrics have been translated the translation may also be separately protected as a literary work.

The recorded sounds may be protected as a sound recording.

To qualify for protection, a work must be original although the degree of originality does not need to be marked. Thus a compilation of original and non-original material may qualify for protection if the compilation is sufficiently distinctive. In that case, however, copyright subsists in the compilation and not in the component non-original parts.

### **International Protection**

Works from most other countries are protected in Australia. The Copyright (International Protection) Regulations implement Australia's obligations under various international conventions and treaties into Australian law. Australian copyright owners are also protected in most other countries.

### **How long does copyright last?**

The general rule is that copyright lasts for the life of the creator of the work plus fifty years. There are, however, a number of exceptions to this rule. The exception to this rule which is most relevant to broadcasters relate to sound recordings, the copyright of which lasts for fifty years from the end of the year in which the sound recording was first published.

Copyright ownership means that the copyright owner has the exclusive rights to basically publish (including broadcast), reproduce, adapt and perform the work.

### **What rights does a copyright owner have?**

Once copyright on an item has expired it is said to be "in the public domain" and may be used without permission.

Copyright is not a single right, but a "bundle" of exclusive rights as set out in the COPYRIGHT ACT 1968.

The type and extent of a copyright owner's rights differ according to the type of copyright material. For most types of material the following rights apply:

Reproduction: including tape recording, photocopying and digital storage.

Performance in public: including live and recorded non-domestic performances.

Broadcast: the broadcast of copyrighted material.

In relation to some types of material, the copyright owner also has the right to "publish" the work (that is, make the work public for the first time) and the right to make adaptations (such as translations, dramatizations and arrangements).

Generally, unless a special exception applies, anyone wishing to use the copyright material in any of the above ways needs to obtain permission from the copyright owner.

Copyright law affects radio presenters in two ways:

The writing and broadcasting of original work by and for the station, and the use of CDs and other material already subject to copyright.

### **ORIGINAL WORKS**

Original work broadcast on RPP will include programs that are specifically written, produced or prepared by or for the station, and also the ad lib or scripted remarks of presenters.

The station owns the copyright in its transmission. Individuals may make “off-air” tapes for their private use, provided that the broadcast does not include any music.

Although the station owns the copyright in its transmission, it does not necessarily have copyright in the material transmitted. Obviously it does not have copyright in any music played. It probably has copyright in material prepared by paid staff, but the station does not have a copyright concerning material prepared by volunteer staff.

The station will not pay any copyright fee to volunteer staff members for the material it transmits. However, if the station wished to sell the material to another organisation, or to make copies of it for distribution, the question of copyright will be discussed with the person(s) concerned.

### **RECORDED WORKS**

The station will take all the necessary steps to obtain the licences necessary to enable it to play recorded music on air. The licence fees cover copyright payments to the writers, performers and record companies.

A record may not be broadcast until it is released in Australia, or until 7 weeks after its first overseas release, whichever is the earlier. With the digital music now available from many platforms, this is no longer a concern.

The Australian Performing Rights Association may issue a Restriction Notice which prevents a particular work or performance from being broadcast.

Special permission from the copyright holders must be obtained before broadcasting:

- a. an entire performance of any dramatic/music work i.e. operas, operettas, musical plays, revues, pantomimes, etc.
- b. more than two vocal extracts from any one of the above during any one hour of broadcasting. There is no limitation on the number of instrumental extracts that may be played, or on the number of vocal extracts from different works that may be played
- c. the performance of ballet music, oratorios, or major choral works (i.e. those exceeding 20 minutes duration) in their entirety, or excerpts therefrom if the duration of the excerpts exceeds 20 minutes

- d. the performance of any music accompanied by any words other than those (if any) published or otherwise associated therewith by the copyright owner
- e. the performance of any musical work in any adapted or re-arranged form, or in such manner as to burlesque or parody the work
- f. the performance or reading of any play, poem, novel, or other non-musical work. Short excerpts from such works may be broadcast for the purposes of review or other “fair dealing”.

(THESE RESTRICTIONS DO NOT APPLY TO MATERIAL ON WHICH COPYRIGHT HAS CEASED. IN GENERAL COPYRIGHT CEASES 50 YEARS AFTER THE AUTHOR’S DEATH – Works by Gilbert and Sullivan and most earlier writers are now out of copyright.)

- g. It is illegal to copy any record to CD even if the copy is for personal use only. Radio stations are, however, permitted to make ‘ephemeral recordings’, to permit the pre-recording of a program. All copies of such recordings (except any lodged with the National Library of Australia) must be destroyed within 12 months, and the recordings must be broadcast only by the station which made it. Simultaneous relay to another station is permitted, but a fee must be paid if the recording or a copy is supplied to another station.

### **When is copyright infringed?**

Generally, copyright is infringed when protected work is used without permission in one of the ways exclusively controlled by the copyright owner. Dealing with part of a work also infringes copyright in that part is important to the work – it need not be a proportionately large part. Copyright may also be infringed by authorizing infringement, by importing articles containing copyright material, and by selling infringing articles.

### **What exceptions to infringement apply in the context of community broadcasting?**

The Copyright Act contains number of provisions which allow certain limited uses of copyright material without the need to obtain permission. Some of these exceptions are free. Other exceptions either require the payment of a fee or are dependent upon certain permissions to use the copyright work having already been obtained. The booklet Copyright for Radio Broadcasters contains further information on the parameters of these exceptions.

### **What are the possible consequences of infringement?**

A court can award a successful copyright owner damages or an account of profits, together with an order for the delivery up of any infringing articles. The court can also impose an injunction against any further infringement of copyright. On top of this, a person or body which has infringed copyright may be liable not only for their own legal costs but also for the costs of the copyright owner.

### **Broadcasting music: licences from collecting societies**

There are three main organisations which represent copyright owners in music and sound recordings, from whom radio stations will normally obtain licences in order to broadcast music. These organisations and the relevant licences are summarised briefly below and are discussed in more detail in Copyright for Radio Broadcasters.

### **Copyright Agencies**

**APRA-AMCOS** (Australian Performing Rights Association - Australasian Mechanical Copyright Owners Society) is a non-profit association of authors, composers and music publishers whose members assign to it the broadcast, public performance and diffusion rights in their work. Community radio broadcasters require a licence from APRA in order to be able to broadcast or perform in public any music which is protected by copyright. <http://apraamcos.com.au>

**PPCA** (Phonographic Performance Company of Australia) PPCA is a non-profit organisation that provides licences to Australian businesses to play recorded music in public. The net fees are distributed to record labels and registered Australian artists who create the recordings so they can continue to make music for us all to enjoy. PPCA is able to license broadcasters to keep archive copies of sound recordings which have been used on programs. <http://www.pcca.com.au>

For more detailed information on Copyright, see the booklet 'COPYRIGHT FOR RADIO BROADCASTERS' which is published by the Australian Copyright Council, 3/245 Chalmers Street, Redfern NSW 2016.

## **CODES OF PRACTICE**

The Community Broadcasting Codes of Practice 2008 (Radio) is what we, as RPP, have to comply with by law. These were ratified by the Australian Broadcasting Authority in December 1994 and were revised in October 2008.

### **CODE 1 – Responsibilities of Broadcasting to the Community – Principles of Diversity and Independence.**

The purpose of this code is to define the unique philosophy of community broadcasting and to ensure that this perspective is reflected in the day-to-day operations and programming of community broadcasting services.

Community broadcasting stations:

- 1.1 Provide their services in the public interest as defined in the licensee's application to the licensing authority.
- 1.2 Have organisational mechanisms to provide active participation by that community in its management, development and operations.
- 1.3 Be controlled and operated by an autonomous body which is representative of the licensee's community.
- 1.4 Operate on a non-profit basis.
- 1.5 Demonstrate independence in their programming as well as in their editorial and management decisions.
- 1.6 Incorporate programming policies which oppose and attempt to break down prejudice on the basis of race, sex, nationality, religion, disability, ethnic background, age or sexual preference.
- 1.7 Establish programming practices which protect children from harmful program material.
- 1.8 Present programs which contribute to extending the variety of viewpoints, broadcast in Australia and enhance the diversity of programming choices available to the general public.
- 1.9 Seek to widen the community's involvement in broadcasting and to encourage participation by those denied effective access to, and those not adequately served by, other media.

### **CODE 2 – Guidelines for General Programming**

The purpose of this code is to reflect the need to avoid and break down prejudice and discrimination, and to prevent the broadcasting of material which is contrary to community standards, government regulations and the principles of community broadcasting.

- 2.1 Community broadcasting licensees shall not broadcast material that may:
- a. incite, encourage or present for their own sake violence or brutality;
  - b. simulate news or events as to mislead or alarm listeners; or
  - c. present as desirable the misuse of drugs including alcohol, narcotics and tobacco.
- 2.2 Community broadcasting licensees will avoid censorship wherever possible; however, consideration shall be given to the audience; the context; the degree of explicitness; the propensity to alarm, distress or shock; and the social importance of the event.
- 2.3 Community broadcasting licensees shall not broadcast material which may stereotype, incite, vilify or perpetuate hatred against, or attempt to demean any person or groups on the basis of ethnicity, nationality, race, gender, sexual preference, religion, age, or physical or mental disability.

#### **Guidelines for News and Current Affairs Programs**

These guidelines are intended to promote accuracy and fairness in news and current affairs programs.

- 2.4 News and current affairs programs (including news flashes) should:
- a. provide access to views under-represented by the mainstream media
  - b. present factual material accurately and ensure that reasonable efforts are made to correct substantial errors of fact at the earliest possible opportunity
  - c. clearly distinguish factual material from commentary and analysis
  - d. not present news in such a way as to create public panic or unnecessary distress to listeners
  - e. not misrepresent a viewpoint by giving misleading emphasis, editing out of context or withholding relevant available facts
  - f. respect each person's legitimate right to protection from unjustified use of material which is obtained without an individual's consent or other unwarranted and intrusive invasions of privacy
  - g. not broadcast the words of an identifiable person unless:
    - I. that person has been informed in advance that the words may be transmitted
    - II. in the case of words which have been recorded without the knowledge of the person, the person has subsequently, but prior to the transmission, indicated consent to the transmission of the words; or



- III. the manner of the recording has made it manifestly clear that the material may be broadcast.

### **CODE 3 – Australian Music Content**

This code reinforces the community broadcasting sector's reputation as a medium committed to developing and recognising Australian composers and/or performers by providing opportunities to have their material broadcasted on a regular basis.

The Broadcasting Services Act 1992 does not require the community radio sector to maintain minimum content levels of Australian music. However, given the nature of the community broadcasting sector and its commitment to reflecting the diversity of Australian culture and the interest of local communities, it is crucial for a significant proportion of local and Australian music to continue to be broadcast by community stations. In selecting Australian musical items, community broadcasting stations should have regard for the make-up of the community served by the licensee.

- 3.1 Community broadcasting stations shall ensure that set proportions of the total number of musical items broadcast consist of musical items composed and/or performed by Australians\*. The proportions shall be:
- a. not less than 20% Australian music items for stations diverse formats serving the general community; and
  - b. not less than 10% Australian musical items for ethnic and classical stations.
  - c. and (b) to be determined over a one month period.
- 3.2 The music requirements stated (3.1 above) exclude the use of music in sponsorship announcements and program or station promotions.

\* IN THIS CODE "AUSTRALIAN" MEANS A PERSON WHO IS A CITIZEN OR ORDINARY RESIDENT IN AUSTRALIA.

### **CODE 4 – Sponsorship**

The purpose of this code is to augment the sponsorship conditions set down in Schedule 2 of the Act, including the requirement that not more than 4 minutes of sponsorship announcements be broadcast in any one hour (Schedule 2 clause 9(3)), and the need for each sponsorship announcement to acknowledge the financial support of the sponsor (Schedule 2 clause 2(2)(b)(ii)).

Commensurate with the need to ensure active participation by the community in the station's management, development and operations, community broadcasters will adopt and implement – in consultation with their communities – a sponsorship policy which:

- 4.1 Ensures that sponsorship will not be a factor in determining access to broadcasting time.

- 4.2 Ensures that the content and style of individual programs are not influenced by the sponsors of the programs.
- 4.3 Ensures that overall programming of community broadcasting stations is not influenced by sponsors.
- 4.4 It is noted that there are no statutory restrictions on the broadcast of legitimate community service announcements (Schedule 2 clause 2(2)(a)). A community service announcement is defined as:
  - a. An announcement for which no payment is made, either in cash or kind.
  - b. The provisions of Code No. 2 are taken to be part of Code No. 4.

#### **CODE 5 – Volunteers**

The purpose of this code is to recognise the community broadcasting sector's reliance on volunteer workers for its continued operation and to ensure that the rights and responsibilities regarding volunteering are addressed by individual stations.

- 5.1 Community broadcasting licensees will have guidelines in place that outline:
  - a. The principles of volunteering.
  - b. The rights and responsibilities of volunteers within the organisation.

#### **CODE 6 – Conflict Resolution**

The purpose of this code is to describe appropriate methods of dealing with internal disputes and conflict resolution in community broadcasting organisations.

Conflict is the situation where the goals, values, interests or opinions of one group or individual are incompatible with those of another individual or group.

- 6.1 Community Broadcasting licensees will have mechanisms which will facilitate conflict resolution within their organisation.
- 6.2 Community Broadcasting licensees will make every reasonable effort to resolve disputes within their organisation conscientiously and as soon as practicable.
- 6.3 Community Broadcasting licensees will negotiate for dispute resolution by managing discussions between disputants which are aimed to bring about agreement for a settlement of opposing demands or attitudes.
- 6.4 In the event of an unresolved dispute, Community Broadcasting licensees will seek the appropriate alternative dispute resolution mechanisms (for example, mediation, conciliation or arbitration).

#### **CODE 7 – Handling Complaints**

The purpose of this code is to describe the manner in which complaints and other comments from members of the public will be dealt with.

- 7.1 Community Broadcasting licensees acknowledge the rights of their audiences to comment and make complaints concerning:
- a. compliance with the Codes of Practice or a condition of the licence
  - b. program content; and
  - c. the general service provided to the community.
- 7.2 Licensees will provide regular on-air information about Community Broadcasting Codes of Practice and how audiences may obtain them.
- 7.3 Community Broadcasting licensees will make every reasonable effort to resolve complaints, except where a complaint is clearly frivolous, vexatious or not made in good faith.
- 7.4 Licensees will make appropriate arrangements to ensure that:
- a. Complaints will be received by a responsible person in normal office hours;
  - b. Complaints will be conscientiously considered, investigated if necessary and responded to as soon as practicable; and
  - c. Complaints will be promptly acknowledged and normally answered within six weeks from receipt of the complaint.
- 7.5 Responses to written complaints will be in writing and will include a copy of the Code of Practice on handling complaints.
- 7.6 If the complainant indicates their dissatisfaction with the response of the licensee, the licensee will advise the complainant of their right to refer the matter to the Australian Broadcasting Authority.
- 7.7 A record of complaints in a permanent form will be maintained by a responsible officer of the licensee.
- 7.8 The licensee will provide the ABA annually with a “notification of complaints” in a format advised by the ABA.
- 7.9 Licensee will undertake to pass on all comments from the public, made in good faith, both complimentary and critical, to the individuals responsible for preparing and presenting the program(s) concerned.

#### **CODE 8 – Review of Codes**

The purpose of this code is to ensure that all codes are maintained and where necessary revised to accurately reflect contemporary community broadcasting principles.

- 8.1 The Community Broadcasting Association of Australia (CBAA) in consultation with the community broadcasting sector will periodically review Community Broadcasting codes to ensure that all codes remain accurate and relevant.

- 8.2 Prior to any changes to the codes, the CBAA will consult with the ABA and seek a majority vote of community broadcasting stations, together with public comment.

## **SPONSORSHIP AND ANNOUNCEMENTS**

The following are extracts and condensation of the guidelines issued by the Australian Broadcasting Authority: Reproduced from the ABA Update Newsletter of the Australian Broadcasting Services Act 1992 (the ACT) takes a new approach to how Community Broadcasters may acknowledge their sponsors. The opportunities it offers and the restrictions it imposes are different to those found in the Broadcasting Act 1942.

### **CONDITIONS THAT APPLY TO SPONSORSHIP ANNOUNCEMENTS**

Community broadcasting licences are subject to the conditions set out in Schedule 2 of the ACT. The information that follows highlights:

1. The distinctions between sponsorship announcements and advertisements; and
2. The conditions which limit the broadcast of sponsorship announcements. Clause numbers (below) refer to Schedule 2 of the ACT.

### **ARE ADVERTISEMENTS ALLOWED?**

A community broadcasting service is not permitted to broadcast advertisements (Clause 9(1)(b)). Clause 2 identifies the types of information that are not to be taken as advertisements:

- a. Advertising matter that is an accidental or incidental accompaniment to be broadcast of other matter, provided that the licensee does not receive payment or other valuable consideration for its broadcast; or
- b. Community information or community promotional material; or
- c. A sponsorship announcement; or
- d. Material that announces or promotes the service provided under the licence.

In addition to the general prohibition on advertisements, a community broadcasting licensee is not permitted to broadcast an advertisement/sponsorship announcement for, or for the use of cigarettes, cigarette tobacco or any other tobacco product (Clause 9(1)(a)).

### **WHAT DISTINGUISHES A SPONSORSHIP ANNOUNCEMENT FROM AN ADVERTISEMENT?**

A sponsorship announcement carrying an acknowledgment of a sponsor's financial support of the licensee is not taken to be an advertisement (Clause 2(2)(b)). Provided that the sponsorship announcements do acknowledge financial support, they may promote the activities, events, products, services or programs of the sponsor (Clause 2(2)(b)(ii)).

For example, the text of an acceptable sponsorship announcement might read as follows:

PAUL'S PORK PRODUCTS, MAKERS OF AUSTRALIA'S TASTIEST AND BEST LOVED SMALLGOODS, IS PROUD TO SPONSOR ...

#### **WHAT LEVEL OF SPONSORSHIP IS ALLOWED?**

A community broadcasting service is permitted to broadcast sponsorship announcements for a maximum of five (5) minutes in any hour (Clause 9(3)).

#### **CALCULATING THE FIVE (5) MINUTES PER HOUR**

In working out the length of time devoted to sponsorship announcements, radio licensees may exclude from their calculation the following types of information:

- a. material that publicises programs to be broadcast by the licensee
- b. material that promotes the licensee's products, services or activities, for the broadcast of which the licensee does not receive any consideration in cash or kind
- c. community information or community promotional material for which the licensee does not receive any consideration in cash or kind (Clause 9(5)).

#### **ADDITIONAL INFORMATION**

Further information about community radio broadcasting and sponsorship announcements can be obtained from the ABA offices.

#### **COMPLAINTS ABOUT SPONSORSHIP ANNOUNCEMENTS**

Members of the public may complain to the ABA if the complaint relates to an alleged offence against the ACT or breach of licence conditions. Because sponsorship announcements are regulated through licence conditions, a complaint about sponsorship announcements can be made directly to the ABA.

The ACT requires the ABA to investigate all complaints of the type outlined above, provided that the complaint is not frivolous or vexatious. After an investigation, the ABA must also report to the person who made the complaint. Ideally, complaints relating to the licence conditions should be in writing, however, the ABA will also accept telephone complaints. Complaints can be made at any office of the ABA.

Complaints about program content, which are not of the type outlined above, may only be made to the ABA if a person has first complained to the service provider and is dissatisfied with the response.

#### **NOTE FROM THE EXECUTIVE DIRECTOR OF THE CBAA**

*"The words 'Advertisement, Advertising, Commercial, Commercial Break etc.' MUST NOT be used either verbally or in writing. Do not invoice sponsorship clients using any of these types of words or expressions. Do not have your announcers say "After this Commercial break" or anything like this which could indicate to the listeners that you are running anything other than sponsorship announcements....EVERY announcement*

*must be tagged and it should be obvious to the listeners that the promotional statement is put to air in recognition of the sponsorship. Community broadcasting is not a 'Poor Man's Commercial Broadcasting'. We are different and should sound different."*

## **RPP AND SPONSORSHIP**

RPP is committed to its independence and will not be influenced by sponsorship.

All relationships with sponsors, whether cash exchange or other, are to be formalised with a written agreement.

RPP reserves the right to accept or deny potential sponsors based on their compatibility with RPP's aims, these Policies and Procedures and other RPP directives.

RPP will not have dealings with persons who have a history of bad debt.

## **RPP SPONSORSHIP REQUIREMENTS**

Apart from the guidelines listed above, the Committee of Management of RPP has also resolved the following:

1. The rulings for sponsorship have already been listed and the schedules for the playing of these announcements are to be found in TRAFF. TRAFF lists the suggested time to be aired and the TRAFF number. Tick the item concerned in TRAFF to show that you have played it.
2. Promotions for Community Service Announcements (CSAs) and promos for programs will also be found on TRAFF. Tick the item concerned in TRAFF to show that you have played it.
3. No verbal announcements are to be made concerning any business or enterprise unless this has been cleared by the Station Manager, or Chairperson of the Program Sub-Committee or Marketing Manager.
4. Competitions are conducted only with businesses that sponsor time on RPP. No presenter may organise any competition or promotion without first obtaining permission from Management. (Even then, the presenter concerned must arrange for the phone to be answered, and not expect day to day management to take the calls).
5. Announcements that are considered "free of charge" include announcements of events, etc. of any community organisation to whom we can offer aid (e.g. Red Shield Appeal etc.).
6. "Free of Charge" announcements will be found on Zara.
7. No person should transmit any message containing information of a personal nature relating either to themselves or to an individual listener except within the provisions of:

- a. Urgent messages to persons whose whereabouts are unknown, if authorised by an officer of the Police Force
- b. In extreme emergencies, if authorised by Management

Messages falling under (a) or (b) must be confirmed by calling back the source immediately after the message is received and before broadcast.

## **TRAFF**

This is a complete integrated traffic control, sponsor and general debtor system.

TRAFF is the computer program which looks after the traffic control side of things: entering sponsors, promo and reminder information, scheduling, various sorted printouts, weekly logging and summary prints, etc. TRAFFACC interacts with the same data base to look after invoicing, debiting and crediting (manual and automatic) of a variety of accounts, trial balances, message facilities, transaction and sales prints, etc.

The RPP DAILY TRAFF LOG PRINT OUT is the area that concerns presenters. On a daily basis, this lists the sponsorships and promos that are to be played and REMINDERS that are to be effected during each hour of programming.

RPP will soon be implementing a new system for both Zara and TRAFF that will both update and streamline the current systems being used and enhance the station's ability to control databases and programming.

In the main, the sponsorships and announcements are to be effected as close as possible to the times indicated.

6.59 am	S123	CHARLIE'S PIZZA PARLOUR	
7.00 am	*****	NATIONAL RADIO NEWS	*** REMINDER ***
7.01 am	*****	CHECK EQUIPMENT ANY DAMAGE?	***REMINDER***
7.15 am	S123	CHARLIE'S PIZZA PARLOUR	
7.15 am	P005	STATION PROMO	
7.15 am	P104	COMMUNITY SERVICE ANNOUNCEMENT	
7.30 am	S001	BULLSWOOL PAINT SERVICE	
7.30 am	*****	NATIONAL RADIO NEWS	*** REMINDER***
7.30 am	S185	ANNA'S HAMBURGERS	
7.45 am	P006	STATION PROMO	
7.45 am	P143	BREAKTHROUGH GENERATION	
7.45 am	*****	PLAY STORY TIME 7.45 am	*** REMINDER ***



7.45 am S162 McColl's BOOK STORE

7.58 am P105 COMMUNITY SERVICE ANNOUNCEMENT

7.58 am \*\*\*\*\* RACV ROAD REPORT (phone in) \*\*\* REMINDER \*\*\*

7.59 Am \*\*\*\*\* SIGN LOG CONFIRM RECORDING PLAYED

What all of that means is that we are reminded that we have a NEWS RELAY from National Radio News at 7.00 am and that IMMEDIATELY before the news we have to play sponsorship S123 CHARLIE'S PIZZA PARLOUR, as being the sponsor for the news. (This is confirmed by the fact we are listening to S123 after the news). It is imperative that those sponsors are played in accordance with the section of this manual concerning **NEWS RELAY**.

There is a reminder to CHECK EQUIPMENT – ANY DAMAGE? If all appears OK, write OK against that reminder, if all is not well put the details in the STUDIO REPORT BOOK.

Next we are listed to play promo P005 at 7.15 am, promo P104 at 7.15 am and sponsorship S001 at 7.30 am. It is not essential that these be played to the minute, but the times shown on TRAFF are intended as the approximate times they are required to be played.

PLAY THEM AS CLOSE TO THESE TIMES AS IS POSSIBLE, NOT HALF AN HOUR BEFORE AND AFTER THE INDICATED TIMES.

Then follows a CBAA news relay at 7.30 am.

Take a good look at what is required after that – 7.45 am, sponsor S185, ANNA'S HAMBURGERS, station promo P006 at 7.45 am, P143 BREAKTHROUGH GENERATION at 7.45 am, STORY TIME recording at 7.45 am, S162 McColl's BOOK STORE at 7.45 am and a community service announcement P.105, also at 7.58 am, whilst at 7.58 am., there is a phone in from the RACV giving us a road report.

You have quite a bit to achieve in that half an hour, so you must absorb what is required of you during that period. If you start off on the wrong foot, you're going to be in trouble because it would be obvious that McColl's Book Store is more than likely to be a sponsor for STORY TIME, therefore must be played immediately after STORY TIME. Just prior to STORY TIME we have BREAKTHROUGH GENERATION and this MUST be played as near as possible to 7.45 am (Why? Because our promos say that is when it can be heard and if we are to retain our credibility that is when it WILL be played. Also it is advertised in various journals that you can hear BREAKTHROUGH GENERATION at 7.45 am and 5.05 pm.) We also have that Community Service Announcement (P105) to play, followed by the RACV ROAD REPORT being phoned in at 7.58 am.

You must be aware of the parts of the program that are essential. Your music, etc., is secondary to the program, and you will fit in what you can.

In the specimen hour of TRAFF the last item says:

#### 7.59 SIGN TRAFF SHEET CONFIRM RECORDING PLAYED \*\*\* REMINDER \*\*\*

This means that you are required to sign to the effect that you have performed all the instructions contained for that hour. One more point – against each of the sponsors, write the actual time played. Apart from all that, TRAFF is quite simple, if you remain on the ball.

## **VOLUNTEERING AT RPP**

RPP recognises the value of volunteers in the essential work of developing and supporting the station. While not all members are volunteers at the station, all volunteers are members and will be addressed as such in this document. While these policies and processes also apply to presenters, who are also volunteers, there are additional policies and processes specific to presenters.

RPP is a community radio station, which relies largely on the efforts of volunteers to maintain its operations. Our volunteers come from a wide range of backgrounds, and volunteer for different reasons such as:

- to contribute something to the community
- to develop professional skills
- to maintain existing skills
- to enjoy the social nature of the organisation
- to facilitate personal growth

RPP recognises and attempts to cater for the range of reasons members may seek to participate in the station's operations. In particular, RPP actively encourages the skills development of members, and promotes opportunities for members to enjoy the social nature of the organisation. Volunteers receive training to enable participation at the station at a variety of levels.

RPP endeavours to engage members in all aspects of the station. No area of work within RPP is considered exempt from being undertaken by a member who has the requisite training and/or experience.

RPP aims to treat all of its volunteers equally with respect and trust and to provide a workplace which is safe, enjoyable and fulfilling. It will endeavour to provide a working environment which is flexible in order to allow its volunteers to gain the benefits they wish from volunteering.

Conversely, RPP expects its volunteers to act professionally and in good faith towards the station at all times and that they hold the interests of the station and its community in equal regard to their own, thus ensuring positive outcomes for themselves, the station and the community we serve.

RPP is committed to providing a positive, friendly and communicative atmosphere for all members and staff. Member services are regularly recognised.

## **PRINCIPLES OF VOLUNTEERING**

- Volunteering benefits the community and the volunteer.
- Volunteering is always a matter of choice.

- Volunteering is an activity that is unpaid and not undertaken for the receipt of salary, pension, government allowance or honorarium.
- Volunteering is a legitimate way in which citizens can participate in the activities of their community.
- Volunteering is a vehicle for individuals or groups to address human, environmental and social needs.
- Volunteering is an activity performed in the not-for-profit sector only.
- Volunteers do not replace paid workers nor constitute a threat to the job security of paid workers.
- Volunteering respects the rights, dignity and culture of others.
- Volunteering promotes human rights and equality.

## **DIRECTION AND ORGANISATION**

Members will take direction from the Volunteer Coordinator and/or Station Manager, and/or their assigned department manager. They will act within the scope of their responsibilities given to them by these parties, and will seek advice from the relevant manager should they be in doubt as to these boundaries.

The general organisation of volunteer work at RPP should, wherever possible, be based on a minimum period of a half day to allow for a more efficient and practical use of the member's time.

## **THE RIGHTS OF VOLUNTEERS**

As a member of RPP, you have the right to:

- be treated as a co-worker
- suitable assignment with consideration for personal preference, temperament, abilities, education, training and employment
- know as much about the organisation as possible, its policies, people and programs
- expect clear and open communication from management and staff at all times
- be given appropriate orientation, introduction and provision of information about new developments
- sound guidance and direction in the workplace
- advance notice (where possible) of changes which may affect your work (such as programming changes)
- undertake your volunteer activity without interruption or interference from management, staff or other volunteers

- a place of work complying with statutory requirements in regard to equal employment, anti-discrimination legislation, the Commonwealth Racial Discrimination Act 1975 and occupational health and safety standards
- be heard, to feel free to make suggestions and to be given respect for your honest opinion
- appropriate insurance cover such as volunteer and public liability insurance
- appropriate grievance procedures in the event of a dispute and, if necessary, mediation or arbitration to assist with resolving the dispute
- receive written notification for suspension/release of services
- have services appropriately assessed and effectively recognised
- have training provided that will enable participation at the station at a variety of levels

### **THE RESPONSIBILITIES OF VOLUNTEERS**

RPP members will make themselves familiar and comply with all of the policies and procedures in this Handbook. Members involved in broadcasting will make themselves familiar with and comply with the Community Radio Broadcasting Codes of Practice and other laws including media law detailed in this handbook. As a member of RPP, you have the responsibility to:

- have a professional attitude towards your voluntary work
- be prompt, reliable and productive with regard to commitments and agreements made with RPP
- notify the appropriate person if unable to meet commitments
- accept and abide by station rules
- understand and adhere to the Community Radio Codes of Practice and maintain familiarity with broadcast laws such as defamation law and the Broadcast Services Act 1992
- not to represent RPP publicly or commercially unless prior arrangement has been made
- not to bring into disrepute the operations, management, staff or other volunteers of RPP
- treat technical equipment with due care respect and to notify technical staff of faults and problems
- undertake to complete a minimum of the basic level of training offered at the station if you are intending to work in any area of programming

- only use station resources and equipment in carrying out work for RPP and not for private purposes
- ensure that the station has your current contact details
- respect the racial and religious backgrounds and the sexual preferences of your co-volunteer workers and work to ensure that RPP is a safe workplace for everyone
- contribute to the achievement of a safe, tolerant and equitable working environment by avoiding, and assisting in preventing, behaviour which is discriminatory.

## **THE RIGHTS OF RPP**

RPP has the right to:

- expect your cooperation in working to uphold and maintain the station's mission statement, the station charter and program policies
- expect you to be familiar with the laws relating to broadcasting, station policies and procedures
- expect you to be prompt, reliable and productive with regard to commitments and agreements made with RPP
- have confidential information respected
- make a decision, in consultation with you, as to where your services and skills would best be utilised
- make decisions which may affect your work
- make programming decisions in accordance with programming policies and procedures
- develop, implement and enforce rules, policies and procedures for all aspects of station operation
- provide you with feedback to enhance your programming and broadcasting development.
- expect clear and open communication from you at all times
- release you in accordance with station policies and procedures due to contravention of station rules

## **RESPONSIBILITIES OF RPP**

RPP has the responsibility to:

- provide you with a work environment which embraces the principles of equity and access

- value the importance of your role within the organisation
- place you in an appropriate, suitable position and environment
- give you appropriate tasks in accordance with your strengths, abilities, training and experience
- provide you with training so that you can expand your expertise and abilities
- acknowledge your contribution to the station and provide you with the appropriate recognition and/or rewards
- ensure the staff has the appropriate skills required to work with you
- provide adequate formal and informal channels for constructive feedback
- provide you with information regarding any activities or changes at the station which may affect your work
- consult with you (where possible and practicable) on issues that may affect your work
- ensure that all station democratic processes are adhered to
- ensure that you are aware of station democratic processes and are encouraged to participate in them

## **PROGRAMMING**

### **WHY DO PEOPLE CHOOSE RPP?**

Judging by comments to the station through “new listener” phone calls, combined with mail and personal feedback from visitors to the station, people choose RPP because they like particular music or programs, or because they are bored with their first listening choice (habit listening) and try us for something more interesting. Another reason that people prefer our station is its local content and personal response to phone calls for information or requests. We are also often discovered by chance, through people “flicking the dial”. The first impressions of listening to a new station usually form lasting opinions, so every moment of on-air time is vitally important.

Things like “unprofessional announcers” and “don’t like program or music” were mentioned as reasons to turn off RPP. It is fairly obvious that many people cannot cope with a wide variety of program interests and styles, when most other radio stations provide basically the same sort of music and information in mainly the same style all the time.

The beauty of public radio is that ordinary people from the local community have the opportunity to exercise their creativity, and present interesting material, giving a service that commercial stations will never be able to match. It is the task of the programming team, and all on-air presenters to unify this diversity of material as far as possible to give the station a consistently “listenable” output, but without chaining ourselves down with too many rules and regulations. What follows are a few guidelines for developing and presenting a program that will help RPP attain the highest possible standard.

### **HOW DO PEOPLE LISTEN TO THE RADIO?**

*(RPP gratefully acknowledge the assistance of the ABC Broadcasting Company in the preparation of this section.)*

We don’t have specific information about what people do when listening to our station, but we do know generally how they behave, and you can think about what you generally do when you listen. “Radio is Everywhere” is a well-known phrase that summarises the possibilities. People may be working, driving, relaxing or preparing themselves for work (or sleep) when they tune in. Most Australian homes have about one radio per room, as well as one in each car! The possibilities are endless, but having an idea of the needs and situation of your target audience has a big impact on the way you will present a program, and its subsequent quality.

Radio is without doubt the most universal form of mass communication with receivers costing as little as a few dollars; it gives access to unlimited hours of entertainment and information almost anywhere you want. The term “mass communication” is misleading though. It suggests that the announcer is talking to a huge crowd “out there”, when in reality the way people listen to the radio is highly personal. It is rare for people to listen



to the radio together (i.e. as the family might watch television) and as a result, the broadcaster is usually talking to just one person, though there may be many thousands of “just one persons”. The presenter is right there in the room, or, with headphones, even right in your head! (This makes the often heard “Hello to everybody out there”; “Good Morning, Listeners” or “G’day Folks” sound quite silly.)

Thus as a medium of communication radio has many advantages: its relative cheapness and simplicity, its speed, its warmth, its personal nature, its appeal to the imagination and its creativity. With TV or newspapers you can see what is really there, but with radio your imagination can be stimulated, and you can “see” anything you can think of! You, as a presenter, can create the pictures in the heads of your audience.

Your job as a presenter is to “paint” these pictures in sound. It is a subtle skill to plan and present a program involving choosing, controlling and blending sounds to construct vivid images or emotions in the listener’s mind. Radio’s flexibility, portability and use of a single sense means that many people will be doing something else while listening, but if the broadcaster “clicks” with the listener it can be the most involving of media! When was the last time you were distracted from what you were doing by something on the radio? Is that something you want to do for your audience?

Radio can be an emotional medium, using the warmth and feeling of the human voice, emphasis, inflection, pace and variety to great effect. Like many sounds, however, it can blend into the background, like aural wallpaper, that you are hardly aware of. It is very easy, in this age of digital technology and remote controls, for people to change stations and try something else. At the same time, listeners can be encouraged to try (and like) new things and ideas if they are presented cleverly and skilfully.

Every speaker naturally wants to reach as large an audience as possible, and there are always people who happen to be tuned in when a talk break starts and who may be tempted to stay if they find it stimulating – but will switch off without hesitation if they do not! You must therefore woo your audience if you are to hold them: it is not a captive audience by its very nature. It is an easily distracted audience whose attention is liable to be caught by extraneous sights and sounds – the telephone, a visitor, and a baby crying. It is essential that the presenter periodically name the people involved in an interview, outline the subject matter and identify the station.

So, to encourage listeners to stay with the station longer (which helps us all) the program sub-committee tries to avoid major clashes. You can help these even more, and keep more listeners for your show, by not thinking of your program in isolation. It is part of the overall output of the station. It may be possible for you to adjust the format of your program to “blend” more easily with the programs before and after you, and there will also be room to promote similar programs on the station. (It may be a challenge to work out how an opera program could “prepare” listeners for a following thrash metal show, and how the metal show could “ease” people out of opera!)

## PROGRAM PREPARATION AND PRESENTATION

*(RPP gratefully acknowledge the assistance of the ABC in the preparation of this section.)*

Given the diversity in programs emanating from RPP's studios it is very difficult to lay down a set of rules for announcers. Presenters are usually attracted to broadcasting in the first place because it offers a means of expression. Effective expression is a great challenge, and a continuing one. The more an announcer learns, the greater the realisation of what is still to be learned. Expression through program presentation can be wonderfully satisfying one moment, and immensely frustrating the next. The path is seldom smooth, and particularly at first there may be tension and worry on one hand, with satisfaction and thrills on the other. As a presenter your work is under scrutiny all the time, not only by others in the station, but by thousands of unseen critics – your listening audience.

While your voice, its development and use are important, your judgment is important also. Unless you develop an understanding of program presentation (as opposed to “announcing”) you will find it difficult to judge soundly in emergencies. The immediacy of broadcasting exposes it to short-notice demands, and you can respond very well, or very badly. The more informed and better prepared you are, the better you will serve the listener, the station and yourself.

Always be sure – don't take chances. Remember – the microphone is a powerful influence; use it wisely.

Remember too that as a presenter you are an invited guest into the personal space of your listener(s). Treat them with the respect they deserve. Beware of the listener, or the colleague who tempts you to be daring. That leads to many traps. The content of the transmitted sound is called the program, and the relationship between one program and another is called the format. The formats with which your radio program will be identified are important, and have a lot to do with the target audience you wish to entertain.

There are a number of sound formats being broadcast in Australia today. The music formats range from Beautiful Music, Easy Listening, Nostalgia, Country, Jazz, Soul, Gold, Top 40, Rock, as well as Classical programs such as that broadcast over ABC and Classical Music frequencies (3MBS is an example). Non-music formats include news, information and talkback. They range from the in-depth documentaries on the ABC to the popular and often controversial talkback programs on commercial stations. In addition, some stations engage in what is known as block formatting. This is a multiple format approach.

**Entertainment** is the first and foremost objective to which you should direct your attention. Radio has no direct feedback; therefore you have only one chance to be accepted by your audience as a well-informed, coherent authority and one with whom your listener wishes to be identified.

Your program needs a structure. It should not be a mishmash of items thrown together. You could simply sit down in the studio with a pile of recordings and play them in some random order, but this will not attract and keep an audience involved. What is more important is that this would not allow you to take maximum advantage of the opportunity of broadcasting.

Strive for variety. Changes in content and presentation will add interest to your program. At the same time, don't forget that most listeners cannot cope with too much diversity, so establishment of a regular basic formula can help build up listening habits that may help hold your audience from week to week. This basic formula is your format.

Try writing out a plan of the program you present (or hope to present), and listen to a number of programs on as many stations as possible for ideas on what you may include. Over time your program will change as you introduce new segments and drop others. Always have a recording cued up on standby to help you through any unforeseen circumstances.

Mistakes are inevitable. When they occur there is no point trying to explain or blame the equipment or whatever. You may even draw attention to something that the listener might not have noticed! Just continue on. Through practice you will improve, but there will always be room for improvement.

Almost every broadcaster complains about lack of feedback or response from listeners. People generally are more likely to contact the station with a complaint than with compliments or constructive suggestions. It should become a habit to listen back to your programs, so try to record them regularly. You will often be your own harshest critic because you are aware of what you wanted the program to sound like, and what you actually wanted to convey. You could also find an honest friend or fellow broadcaster willing to suggest improvements. (Or try your spouse as a critic!). Action taken on constructive advice will help improve your performance, and give greater enjoyment to your audience. From time to time your supervisor may call with a word of encouragement and/or advice.

You, as a broadcaster, are in a unique and unreal situation. You sit in a sound-proof room, a clock on one wall and maybe a window on another and a few centimetres away, your only contact with an unseen world – the microphone. When you speak there is no visible sign of communication and you feel that you are one person, talking aloud to yourself in a padded cell. You must remember that there are people out there who are eager and willing to listen. It is up to you to present your program material in an interesting and pleasant fashion.

The first time in front of a microphone is a terrifying experience for most people. You imagine thousands of people ready to criticise the slightest mistake, so there you sit in front of lights and switches, grimly mumbling into a cold and unresponsive microphone. Microphones are sensitive pieces of equipment which will pick up and amplify what you say and how you say it. Remember that radio is personal. Remember your average

listener is your target audience, and talk to him or her. Try to relax! Take a few moments to breathe deeply (it does work!), and let your whole body relax. Just give yourself plenty of time to settle in the studio and to have your recordings and notes or script organised. You will need to allow time prior to your program to check machines etc. (please see Arrival for Shifts).

A tense, grim, tired or flustered face will be reflected in the way you sound. A smile while you are talking has a wonderful effect – you’ll sound friendly and at ease. Before a talk break, the first step is to become thoroughly familiar with the basic thought and general purpose of the talk from the standpoint of the listener. A feeling of personal and sincere communication and emotional expression can only come about if the thought is mulled over in the mind, and a mental direction established. This is all part of planning – a process you use to construct your overall program, and to prepare for each talk break. It’s important that your reading and ad-libbing reflect your style – a style that really represents your mind and heart.

**What is style?** Style is the translation into language of the inner rhythm of the mind, which is the essence of the speaker’s personality, gifts, emotions, passions and mental energy. If you believe in, and have thought about what you are saying, your message will ring home loud and clear.

Your enthusiasm for a topic will also communicate to your audience, so don’t hide your light under a bush; show your interest and passion in what you are talking about! Chances are your audience will join in, in spite of themselves!

You are not on the stage. The effective distance between you and your listener is not very great, so there is no need to use a loud tone or exaggerate diction. (These will make your presentation sound artificial and confusing.) Clear and even diction is important, but use your natural style of conversation remembering to keep close to the microphone with a steady, resonant tone with subtle use of emphasis, loudness and pace. More details on vocal techniques follow in the next section of this manual.

From time to time, pauses can be an effective way of drawing attention to a part of your program. A slight absence of sound can convey many meanings, and draw attention to a particular statement or piece of music. Few announcers can successfully “ad lib” for long period of time. Except for a simple introduction or statement, use a script with notes and keyword reminders. This will often help you speak more naturally, and stumble less.

Practice at reading aloud is a vital part of successful presentation. To make prepared remarks sound spontaneous, sincere and natural takes rehearsal and confidence. Preparation is the best confidence builder.

Broadcasting is a perfect example of teamwork. This is no more evident than in announcing or presentation. It is in the studios and control rooms that the final product is shaped for the listeners.

Many others have contributed to the program before it reaches the studio. The technicians, copywriters, production staff, administration (a LONG list...) have all played their parts in bringing the product to the point of broadcast. It is left to you, the presenter, to combine all the elements well to see that the best job is done when the program is broadcast. Shoddy or careless work at your stage detracts from the work of others and reflects badly on the station. You are the final checkpoint before an item goes to air.

Be sure that with each broadcast in which you are involved, you give your best. Careless work by other sections can be annoying and upsetting, but don't allow it to throw you. Look ahead and remain calm. Getting upset will only harm your performance and is not fair to your audience.

*Remember – in a team everyone works towards a goal.*

## **PRESENTER ASSESSMENT**

Presenters of RPP are expected to maintain a high quality of professionalism during their shifts. They should be thoroughly familiar with the station's operating procedures and this manual. Consideration for others is necessary for the morale of the station, and makes for a more consistent "tone" of RPP for the audience.

From time to time, all presenters should do an air-check on themselves for assessment. A recording of the program is suggested.

The assessment of this air check should determine if your standard of presenting is competent, or whether guidance or instruction, in selected areas, is required for improvement.

You should assess these areas:

### **PRESENTATION**

- Voice quality, expression, fluency, modulation, speed, clarity
- Use of announcements and pointers
- Use of station ID and time calls (are they too frequent?)
- Use of intros and back announcements
- Quality of monologue / direction of dialogue
- Variety / interest / direction
- Are any parts of your presentation overly repetitive because you are 'comfortable' with these aspects?
- Do you make your listener feel that you are sitting with him/her, or allowing that listener to eavesdrop on your conversation with a guest?
- Do you provide: entertainment – information – focus – a unifying function of the program?

### **TECHNIQUE – use of:**

- Microphones
- Turntables
- CD players/Media Players
- Consistency of levels
- Avoidance of gaps
- Accuracy of cueing and timing.

## **MUSIC SELECTION**

- Appropriateness
- Balance
- Flow.

Check also for any habits that you may have picked up, such as continuous use of the same words or phrases, any speech faults such as lip smacking, throat clearing, turning papers, unnecessary pauses etc. Continuous use of identical phrases is one of the things that can make radio repetitive.

An integral part of presenter assessment relies on presenters critically assessing their own performances by making and listening to, an air check recording, or asking other people, including friends, fellow presenters and supervisors for constructive comments.

## **DISCIPLINE**

Regulations have been outlined in this manual, and from time to time, variations may be made and suitable advice will be given.

Breaches of these regulations may be dealt with by the Chairperson of the Program Sub-Committee and/or the Station Manager. The very serious matters will be passed on to the Committee of Management.

The penalties for breaches may vary in accordance with the incident, and include:

- a. Verbal warning (recorded by management)
- b. Suspension (of variable duration) – refer to Rule 7(1)(b)
- c. Expulsion (only if decided by the Committee of Management) – refer to Rule 7(1)(a).

When suspension time is ended and presenters are deemed suitable for on-air work, they be required to attend refresher training.

## **PRESENTER BASICS**

### **ROSTERING**

1. Presentation shifts are allocated taking into account the availability and preferences of presenters and the needs of the station and its format, and the needs and wants of the listeners.
2. If you are unable to work an allocated shift, then you are to find a suitable replacement, and/or contact the Station Manager. Presenters who do not give adequate notice of their inability to work their rostered time, or do not turn up at all, are liable to lose their program.
3. Presenters who are willing to work shifts at short notice should leave their names at the station, and with the Station Manager.
4. Presenters should ensure that their telephone numbers and addresses are correct and up to date. Report changes to the Station Manager in order to update station records.

### **ARRIVAL FOR SHIFTS**

1. Presenters must arrive at the studio at least 15 minutes before the beginning of their scheduled shift.
2. Presenters should use this time:
  - a. Informing the outgoing presenter of your arrival.
  - b. Checking program schedule (TRAFF etc.).
  - c. Preparing material that is to be used.
  - d. Speaking with the scheduled interviewee (if applicable).
  - e. Getting required music (if applicable).
  - f. Checking for information in the mail-slots in the presenters' room. It is also a good idea to browse through the various report books.
3. In the event that a presenter does not arrive for a shift, the presenter on-air should continue to broadcast or load a pre-recorded program, until a suitable replacement is found.
4. Late arrival or a "no show" should be reported to the Station Manager

### **PREPARATION FOR A LIVE SHOW**

1. It is easy to fall into a repetitive announcing style. Avoid the problem of "that was"... "this is" by:
  - a. Researching the music you intend to play.



- b. Varying your presentation format.
  - c. Collecting short, amusing, informative or odd pieces of material that will lend variety to your presentation.
  - d. Doing some preparatory work on your program and structuring it.
2. In particular bear in mind the Economy of Words – Plan the spoken area of your presentation to avoid repetition and give direction to the program. Waffle will lose listeners.
  3. Also look to the future of your program in your announcing – back announce only the last track and spend more time emphasizing what is still to come. Listeners who have just turned in will not want to hear all about the material they have just missed. Keep the audiences looking forward to items and events.
  4. Try to avoid giving much the same information in both the front and back announcements.
  5. Reading verbatim from the record/CD covers/Wikipedia is undesirable. However, record/CD covers/Wikipedia can provide useful information which can be integrated with your own knowledge of artists and writers to give a fresh approach. If you are going to read an excerpt from a cover, make sure that it does not sound as if you are reading it. Practise reading aloud.
  6. Try to be more than a ‘player of material’ by injecting life, wit, information and personality into your presentation. Project YOUR personality.
  7. Prepare yourself with a variety of materials that suits your format and personality. Ensure that your presentation (both musical and verbal) is balanced, and is entertaining, informative and focused on your target audience, as well as planned to avoid repetition and give direction.
  8. Always have a recording cued. Open the microphone as the recording is facing out to avoid noticeable ‘clicks’ over ‘dead’ air. Also, when playing sponsors, press the button first, and then fade or cut the prior source. This helps to avoid tiny gaps, especially with the news.
  9. Avoid touching any part of the microphone or its stand while it is live to air, and avoid using the microphone during a song unless there is a very good reason.
  10. It’s best to speak about the track(s) that have just played, then play a promo/sponsorship (without announcing that fact that you are about to do so!). You can then move directly into the next track. Suitable lead-ins to the Promos/Sponsorships may include a station/program ID, time call or announcement of the track to follow.
  11. Try to balance music cross fades with station sweepers/Promos/Sponsorships.

12. DO NOT broadcast the talk back telephone number. This number is for Talk Back guests only – NOT the general public. The public and only number to be broadcast is 5975 1234.
13. Try to limit 'cheerios/shout outs'.
14. Never pass off your own mistakes as a "Technical Problem" when you are on air; it's best to push on without acknowledging your own deficiencies, and certainly without denigrating the technical department or the station's ability to maintain its equipment. Technical problems are a problem for the station – NOT the public! Write the situation into the STUDIO REPORT BOOK.
15. Do acknowledge the programs before and after your own, and cross promote other programs on the station. (Please see **PREPARATION AND PRESENTATION** for more detail.)
16. From time to time 'Live read Community Service Announcements' are required. Practice reading them aloud with your own personality and style to keep them interesting.
17. Avoid mentioning business/brand names or giving excessive emphasis to venues. Words such as bargain should not be used, and lists of items available from a particular person or business should not be broadcast. Avoid Price points!

## **MUSIC SELECTION**

1. RPP has two streaming services with very different sounds. The music you choose should reflect the service your show is on. 98.7 RPP FM plays the 'Peninsula Sound' – popular mainstream music ranging from the '60s to today, broad and engaging for the widest audience. There is a prescribed template for the format between 6 am and 6 pm that the Executive Producer will advise you on. It was created after extensive research and in consultation with Music Producer Bill Page to ensure the service has the broadest commercial appeal while maintaining our unique identity.
2. RPP Plus is our online streaming service which offers a more eclectic, specialised musical offering – from opera to punk with movie reviews in between. If your preferred music doesn't fit in with the Peninsula Sound described above, then your show will find its home on RPP Plus and its large online audience.
3. Do not play music that is totally unsuitable to the format of the program going to air.
4. Selection of music should not be left until the last minute. Generally, the better the preparation, the better the program. Look for themes in titles, subject and balance.
5. Vary your choice of music between instrumentals, groups, male and female singers, if it is possible for your program format. Play two or three selections in succession.
6. Radio stations are required to program at least 20% Australian content; of that a quarter has to be Australian compositions. For the purpose of the Act, an Australian

is accepted as a person or persons who normally reside in Australia. (To make this easier to understand, if you are going to be playing 20 tracks, 4 would have to be performed by Australian(s), and one of the 4 has to be an Australian composition). The ABA (Australian Broadcasting Authority) insists that each day should stand on its own (taken from the old ABT standards). That is to say, the required percentages will be attained each day. RPP requires each program to attain the ABA requirements. Radio Port Phillip has as its aim a minimum of **30%**.

## **TIME CALLS**

1. These national broadcasting standards apply to time calls:
  - a. the correct time should be announced no less than once each 30 minutes
  - b. the correct time should be broadcast at the opening and close of each transmission
  - c. frequent announcements of the time should be made during the weekday breakfast programs, where the time calls should be made between the playing of each recording.
2. Presenters should avoid the use of time calls as a means of utterance because there is nothing better to say.
3. Avoid giving too frequent time calls (e.g. every 3 minutes) except during breakfast.
4. It is generally sufficient to be accurate within half a minute when delivering time calls.
5. When giving time calls, it is preferable to use the form “ten to four” rather than “3.50”.
6. Avoid using the expression “coming up to” or any of these types of phrases.
7. Do not call the time to the second; most likely it will be wrong! Calling to the nearest minute is best.

## **STATION IDENTIFICATION**

1. Broadcasting stations are required to identify themselves periodically and the following rules apply:
  - a. the call sign of the station should be announced not less than once in each 30 minute period (on the hour and on the half hour, if possible);
  - b. at the conclusion of a relayed program (i.e. the satellite), the station should identify itself by announcing call sign and location. (e.g. after the news).
2. This radio station should be identified as “R Double P-FM 98.7 and 98.3”, “Radio Port Phillip”. Do not make changes such as “R-Pee-Pee” etc.
3. As with time calls, avoid too frequent station identification. It should not become a means of utterance, and should be varied. The ID sweepers in the studio are generally

for use between tracks. In general, other cards end with a mention of RPP. If this is the case do not play a sweeper immediately after these cards, or begin your monologue after the card with “you’re tuned to RPP.....” Two identifications in five seconds is overdoing it!

4. Repetition should be avoided – variety and personality are crucial. In a music show, your music should do a lot of the talking for you; your job is to tie the program together into a coherent, informative and entertaining set of items that flow.

### **NEWS RELAY**

The News will be relayed according to the times as shown on TRAFF (covered earlier in the handbook). RPP broadcasts the National Radio News supplied by CBAA\* on the hour (weekdays there is also the option of a news service on the half hour via the Community Broadcast Satellite System or an In House-produced news bulletin during the breakfast programs).

\*The news is a continuously available channel on the mixing console and is operated like any other source of on-air signal. It is available through both the Satellite channel and Radio Boss.

### **NEWS PROCEDURE**

1. Ensure that an instrumental track is ready to play if a program finishes earlier, or if the News starts later than expected.
2. Listen “on-cue” to News Service via the Satellite channel or Radio Boss.
3. Listening “on cue” you will hear the commencement of the pips of the time. Cross fade to the news service. Pay Attention To The News Broadcast for the “Out” Cue which is a statement beginning “This news has been brought to you by...”.

Suffer no distractions at all during the news. *MAKE SURE YOU ARE WEARING YOUR HEADPHONES.* Be aware of what is happening around you. If a phone call is coming through, get someone else in the studio to answer the call. If you are on your own, answer the phone and ask the person to hold.

4. As soon as you cut the news go to a Station ID.
5. All of this has been performed by the OUTGOING presenter.
6. Immediately after the News and Station ID, the incoming presenter takes over. Both presenters should be keeping eye to eye contact, to ensure a smooth changeover. Incoming presenter does not need to play another Station ID.
7. If agreed to, a cross-over can be done between the outgoing and incoming presenter. The outgoing presenter follows the procedure above. The incoming presenter turns on the news feed and signals to the outgoing presenter that they are ‘on-air’. The outgoing presenter can then turn off the news broadcast and the incoming presenter will, after the news, go to a station ID.

## **TOPS & TAILS**

Some shows have a sponsor which Tops & Tails their program. The Top is played at the beginning of a program and the Tail at the end before going to news (not after news).

## **CHANGEOVERS**

1. Before taking over a shift you should make your presence known to the presenter on duty.
2. Because we are using two on-air studios, changeovers are a very simple matter. The incoming presenter gets everything ready in the vacant studio. The outgoing presenter plays a Station ID after the news (if news is been taken). The incoming presenter then takes over. Both studios are live 24 hours per day.
3. In a situation where only one studio is available, the following procedure will have to take place:
  - a. The outgoing presenter plays his/her final musical track;
  - b. The outgoing presenter plays the news, (if applicable, or else Station ID), then vacates the chair quickly to allow the incoming presenter to get into position and take over. (approx. 5 minutes changeover time during News broadcasts).
  - c. The incoming presenter then plays the station ID after the news.
  - d. The outgoing presenter vacates the studio as quickly as possible enabling the incoming presenter to get on with his/her program.

## **PLAYING PRE-RECORDED PROGRAMMES**

1. Under no circumstances should a program commence earlier than the advertised starting time. Programs should not start late either.
2. Try to introduce a pre-recorded program with some interesting information such as the subject of the recorded program, the guest (if there is one) or a general mention of the topic to be discussed.
3. It is a good practice to back-announce a pre-recorded program. Perhaps you can mention the name of the program that the listener has just heard and say that you can hear it again (if it is to be repeated) or remind the listener that the program can be heard each week at such and such a time etc.).
4. Do not leave the cueing of CDs/Media/Records to the last minute.
5. Keep a spare recording ready for play just in case the current track fails or the recorder malfunctions.

## **OPENING THE STATION**

1. This section is included for presenters rostered for the first shift of the day. One of the presenters rostered will have been issued with a key to the premises.

2. Switch on the lights in the Reception area and the lights in the studios.
3. Check that all equipment is working.
4. Prepare your recordings.
5. List any obvious technical faults and/or poor condition of the studios, lunch room, reception area, in the appropriate book.
6. Check in the studio that you are able to hear the station's transmitted program by switching the panel to Off Air. If there is silence in the studio monitoring system or if there is an apparent fault, it could indicate that transmission is impaired.
7. After making sure that the fault is not correctable by yourself, contact Station Management.

### **CLOSING THE STATION**

Before leaving the station:

1. Switch off turntables, CD players, etc. in each studio but leave power on to computers and mixing consoles
2. Place all panel switches in the off position and close all faders, except those that are currently broadcasting the overnight program
3. Leave studios in a tidy state
4. Switch off all the lights.

### **RECORDING A PROGRAMME FOR BROADCAST**

Most of our spoken word programs and a number of musical programs are pre-recorded some time in advance of the play date. You may make an appointment to pre-record a program by contacting the Production Manager and/or Station Manager.

#### **Timing of Your Program**

It is up to you to make sure that the program runs its allocated duration. A 60 minute program should run about 50 minutes. This is to allow for a possible 5mins of paid sponsorships/community service announcements/cross program promotions and station IDs before and after the news. Programs running over-time will most likely be cut in order to proceed with the next scheduled program (i.e. the news).

Under-length programs are just as troublesome, but you can't anticipate how many recorded announcements you are likely to have, so ensure that you have some material to "pad out" to time.

The diversity of pre-recorded material means that the presenter must exercise a unifying function in relation to the station's output. The pre-recorded material needs to be blended into a total format.

Presenters need to be acquainted with the content and form of the material to be broadcast during their shifts.

### **ON AIR MISTAKES**

Most on-air mistakes come from:

- a. poor microphone technique and greatly varying voice levels
- b. leaving microphones open to send unwanted voices to air
- c. too much station ID, repeated phrases
- d. cueing to air
- e. noise in the studio from open doors and excessive traffic into the studio
- f. turntables set at the wrong speed
- g. operating without headphones on
- h. lack of attention to what is going on (e.g. being distracted by the telephone/talking)
- i. dead air due to failure to switch a cued source to air
- j. lack of confidence due to lack of preparation.

Continually watch the VU meters to keep the program just peaking into the red, but be aware of the dynamics of the program when making fader adjustments. That is, don't turn the level up if there is supposed to be a soft passage in the program. Meters should be only into the red for the program sections with average or high levels recorded.

Please take care of the equipment in the studios; we are all dependent on the same equipment.

***SMOKING, EATING AND DRINKING ARE PROHIBITED IN THE STUDIO.***

***PLEASE LEAVE THE STUDIO TIDY AND CLEAN AFTER USING IT.***

## STUDIO EQUIPMENT

You must not to remove station equipment or property including CDs and records. You also cannot copy music from the station computers or use station equipment to burn CDs for personal use. This is illegal under the Copyright Act.

The station provides station equipment and facilities for the production, preparation and presentation of programmes. Station equipment may not be used for any other purpose without the prior consent of the Station Manager. The use of station computers to download music from the internet is not permitted. Computers can only be used for programme research, on-air presenting, backing up programmes and training purposes.

The following section is a basic description of the equipment in use in the broadcast studios.

### Mixing Console

The Falcon Professional Audio Mixer allows you to bring together and control various program sources to produce the desired output signal to the transmitter. It requires practice to learn to operate it, but good programs demand competent mixer operation.

The mixer also allows you to hear, on cue, different forms of input to that going on air. As a rule, leave Zara channels 'on' and fader up. Generally start each source with the fader up, with the exception of the telephone and the news, which are slightly noisy, and should be faded up and down as required.

### Turntables

The turntables are switched on manually at the turntable by pressing the 'start/stop' switch. Select the speed at which you require the turntable to operate, i.e. either 33 rpm or 45 rpm.

To cue the record, select the 'cue' key on the appropriate mixer channel, and carefully place the stylus on the required track. Rotate the turntable until the music starts in the headphones. Switch the turntable off, then rotate the turntable backwards, by hand to a point approximately a quarter of a turn before the music starts. Turn the 'cue' switch off, and bring the fader up to indicate to you that you have the record cued up. When you are ready to put the record to air, switch the channel on. Once the record is going to air, check the output level on the mixers VU meters, adjusting the input fader, if necessary, remembering to make gradual changes while on air.

Always check the speed and required track before placing the record on the turntable and remember to clean the record before playing it. Never rotate the record by hand at any time other than when cueing a record.

Always handle the stylus and the record with extreme care and DO NOT alter any turntable settings. If you feel that a turntable setting requires alteration, please note



the problem in the STUDIO REPORT BOOK, and leave the rest to the Technical Department.

If playing records:

1. Check for dust blobs on the stylus, and that the stylus cartridge is in its correct position.
2. The surface of the record should be clean, unscratched and generally in good condition. Use a record cleaner before cueing.
3. If among your own records you find a track which has a fault, attach a note stating “scratched”, “unplayable”, or some such similar comment, next to the name on the track, on the record dust cover. If the recording belongs to RPP please make a report in the STUDIO REPORT BOOK.

### **Microphones**

These are the type in common usage:

Dynamic – electromagnetic induction

Electret – polarized (permanently electrically charged)

Electrets usually give the best value for money but are less rugged and slightly noisier than dynamics.

Mics come with various directivity patterns. The most common are uni-directional (or Cardioid) which are most sensitive to sounds directly in front of the mic and omni-directional which are sensitive to sound from all directions. Omni-directional mics are useful for conferences, but for musical recording, a pair of uni-directional electrets is found to give the best performance.

Microphones are delicate, avoid dropping or bumping them. Do NOT blow, tap or whistle into the mic to test it.

Microphone technique is very important. It has been found that most problems for presenters are results of poor microphone technique.

Moving too far away from the microphone could mean that you (or your guest) cannot be heard, whereas moving close to the microphone results in a boosting of the low frequencies of the voice.

This Proximity Effect is designed into the microphone and used by an experienced presenter can enhance and provide warmth to the vocal sound. However, trainees will need to be careful not to cause pops, hissing or boominess by ensuring that the windshield (muff) is on the microphone and not following the “rock star” trend of being so close that the microphone disappears down the throat.

Our microphones are set to give optimum performance when the presenter uses a normal speaking voice at a distance of between 10 and 25 centimetres, depending on

how loudly the presenter is speaking. Speaking slightly past or above the microphone will result in a more natural sound. Input levels for the vocals are controlled as for all other inputs watching the VU meters for indications of overload. If levels need changing, move faders slowly.

Take care in interview situations to keep a balance between the microphone levels. In a music and spoken word program, ensure that a steady level is maintained with microphone levels, recording levels and Zara levels. A good guide is that your entire program should be designed around the **0db VU level**.

Because our microphones are directional, ensure that the microphone is pointing in the direction of the mouth of the person speaking, and that your guests come close enough to give a warm full sound.

Don't handle the microphones when they are turned on.

Be sure to turn the microphone channel off after finishing your announcement.

Each studio has three headphone sockets opposite the panel operator's position. Headphones can be plugged into these jacks so guests can listen to the live broadcast and their vocal levels during the interview process.

**Conferences and meetings:** The best way to record these is with one or two Omni-directional microphones positioned centrally on a table or stand. If there is a main speaker, the mic should be slightly close to him/her than the rest of the group.

**Out in the world:** Use smart phones or a Zoom microphone. RPP has a number of zoom mics that presenters can take 'on the road' to record interviews. These microphones are well equipped and can literally record days of material in mp3 format.

**Piano:** Piano is best recorded with a single uni-directional mic pointed at the strings, near the centre. If you're recording in stereo, using two mics, position each about a third of the way from each end, angled towards the centre.

**Guitar:** A guitar is best recorded with the mic pointed at an angle to the sound-hole about 150 mm (6 inches) away.

**Groups:** The usual way to record a group in stereo is the 'crossed pair' method. This uses two uni-directional mics positioned centrally in front the group and crossed over at right angles. They should be placed about 5 metres from the group.

**Multi microphone recording:** The best way to record a group of instruments is to mic each one separately and mix them down to a balanced stereo signal. Microphone placement is critical – as close as possible to each instrument to avoid 'spill' from the other instruments, without changing the timbre of the sound. The best way to learn multi-microphone recording and mixing is experimentation and practice.

## **Headphones**

Headphones MUST be worn by presenters whenever they are operating the console. Remember that the headphones are delicate pieces of equipment as are microphones and MUST be treated as such. Presenters must bring their own headphones to use during air shifts.

## **Satellite**

RPP makes use of the satellite service provided by the CBAA. The satellite carries programming from the CBAA in Sydney, as well as SBS and BBC World Service (live from London). *THE SATELLITE CHANNEL IS CLEARLY LABELLED ON THE FALCON MIXER* in the top left corner along with the *NEWS CHANNEL*.

## **CD Players**

(Denon DN-C635 CD/MP3 Players)

Broadcast Studios 1 and 2 are equipped with two of these units mounted in the rack to the right of the Falcon Mixing Panel. The units play CD and MP3 formatted discs and can be 'cued' through the mixer for broadcast.

## **Media Players**

(Denon Professional DN-501C)

Broadcast Studios 1 and 2 are each equipped with one of these units mounted above the CD players on the rack to the right of the Falcon Mixing Panel. This unit is a third CD/MP3 player as well as having a USB interface that allows music on flash drives and smart devices to be played directly for broadcast.

A separate manual on the functionality of this unit is available for presenters.

## **Programming CD Players**

For broadcast purposes the CD players and media player are programmed to play either a single track from the file source or can be switched to play continuous tracks from the file source.

On the Media player there is a button [single/cont.] that controls this function.

On the CD/MP3 players there is a [play mode] button that controls this function.

## **Six Second Delay**

The station owns a 6 second delay system which allows the general public to be put to air through the standard telephone system while allowing the presenter the safety of over-riding inappropriate comments [black mute button on Falcon mixer]. This system must be used wisely and will be appropriate for particular types of programs only.

### **VU Meters (Volume Units)**

We are able to observe the strength of the signal by watching the two VU meters at the top of the panel.

Learn to operate with the meters mainly around 0 (zero) VU (i.e. on the edge of, or just into the red section of the scale) with the peaks going well into the red.

Try to avoid turning machines on and off when the microphones are open, to minimize noise going to air.

## LIVE RECORDING

Recording music or speech live has become easier over the years with the next generation of technology now in use. In the past, recording live was more difficult than recording from records because you were dealing with frequently changing levels and ambient noise. With the dawn of computer driven recording platforms like Adobe Audio and Garage Band, live recording is less hit and miss.

RPP has a full recording studio (BlueScope) which can handle many if not all recording issues.

## RPP TRANSMITTER

RPP transmit from our transmitter site at Arthurs Seat on the FM band on a frequency of 98.7 megahertz with a permissible output of 500 watts ERP (Effective Radiated Power).

Programs are created in our on-air studios via a mixer through to the Master Control Room, to the limiter, thence to our Up-link transmitter through which our signal is transmitted on an ultra-high frequency from our tower and beamed to the Down-link at Arthurs Seat, where it is converted to 98.7 MHz FM and radiated throughout our service area.

All programming heard within the station has been taken from a standard hi-fi tuner. **If there is no sound in the station, there is no sound for the general public\*\*\*.** Presenters' headphones also carry a signal that has already been transmitted. If these headphones go quiet though, please check that you have not left one of the panel switches on CUE, and that your headphone volume is turned up (before you call the technicians!). It's also a good idea to make sure that the headphones are plugged into their socket; the previous presenters may have used their own headphones and neglected to plug the studio cans back in.

\*\*\* With the advent of internet streaming, there are times where the station is not broadcasting for the general public (from the tower) but the broadcast is still being carried via the 4G system and streaming via the internet.

The station has Apps for Android and IOS systems that can be downloaded to smart devices and used world-wide via internet streaming.

## QUALITY CONTROL

The quality of the station's output is reliant solely on the commitment to quality and preparation by presenters. PRESENTERS ARE RPP. The station's level of recognition within the community is a direct reflection on the efforts of those behind the microphones, and the station's goal is to encourage and guide each presenter as far as possible to give the best in our program area.

The major source of the station's generated signal will be from recordings belonging to the individual presenters. It is important to maintain a very high standard of quality of source material, and therefore quality stereo FM signal, emanating from our studios.

It is the responsibility of the presenter to make sure that all recorded material is of the highest quality. It should be remembered that the listener will often form attitudes about the station's operations, based on the quality of material being presented, i.e. avoid scratched noisy recordings and 'el cheapo' copies. Take good care of CDs, as scratched CDs are likely to produce all sorts of undesirable results. If you own a recording that is not to broadcast standard, make a note of the faulty tracks on the cover. If the recording belongs to RPP, please make a report in the STUDIO REPORT BOOK.

The turntable and its components, including tone arm, stylus etc. are the sound source which makes it possible to reconvert audio information stored in disk recordings. The turntables used in our studios perform extremely well with a high level of fidelity.

They also reproduce the imperfections in disc recordings with a high level of fidelity.

When the turntables in the studios were set up, a number of adjustments were needed to be made, such as tracking force and side thrust correction. Presenters should not at any time make adjustments to any of these functions. If you feel that any adjustment might be advisable, please record this fact in the STUDIO REPORT BOOK. Technical will take it up from there.

As your responsibility to the station's objective of generating a high quality sound, it is important that before you come to the studio, you have:

- a. More than sufficient recordings for presentation. (It could be possible you may have to stay on air longer than you planned.)
- b. Checked the quality of the recordings you plan to present.
- c. The recordings in some order. This helps prevent chaos in the studio. It is suggested that they are in the order in which they are to be played. Some form of carrying aid is suggested, e.g. record cases, CD carriers.

It is your responsibility to take all your recordings from the studio when you have finished your presentation.

To help preserve your records, it is advisable to pre-clean all those you propose using, and to replace them in their sleeves and jackets as soon as you have finished using them. This will help protect them from getting covered in dirt, dust etc., and help to prolong the life of the recording.

DUST AND GREASE are enemies of good disc surfaces since they form an abrasive mixture which is ground into the disc groove by the stylus.

To help preserve your CDs return them to their cases as soon as you have finished playing them, ensuring that they do not become scratched. If they become scratched, they are likely to behave similarly to vinyl – i.e. go back to an earlier part of the recording.

Discs (Vinyl, CDs) SHOULD BE TOUCHED ONLY AT THE CENTRE AND EDGES so that greasy fingerprints do not form spots on the track which then build up dust. DO NOT ATTEMPT TO WASH DISCS since this can have the effect of rubbing dirt into the groove and leaving deposits from the water and detergent used. If the records are extremely dirty, seek some advice on how, what, where and in what manner they can best be cleaned.

When recording a program, be aware that the monitor level is correct otherwise distortion is likely to occur.

## **TELEPHONE OPERATION (Talk/Switch System)**

The station has two phone numbers – 2 lines on 5975 2560 and one (talkback) line on 5975 1234. There are several ways in which you may become aware that someone is calling, the most common of which is the ringing of the bell in the administration office and reception desk, meaning that someone has called 5975 2650. Pick up any phone in those areas and you should be connected to the caller.

### **STATION PHONE ETIQUETTE**

Every time you answer an incoming phone call you are representing RPP. Remember that if you are grumpy, gruff or rude, that could end up being at least one less listener, or potential sponsor, for our station. Afford basic courtesy to those to whom you are speaking.

#### **Basic Rules**

1. Be polite and have a happy tone of voice. The person to whom you are speaking may be down in the dumps. They might even be a sponsor, or a potential sponsor.
2. Answer the phone in the following manner: “RPP, (your name) speaking, may I help you?”
3. Always write down messages and leave in mail slots for those concerned.
4. Speak politely and clearly.
5. Be confident and helpful.

#### **Emergency Telephone Procedures**

In case of an emergency at the station or in the station’s vicinity, call the appropriate authorities (Police/Fire/Ambulance) on 000.

In case of a station outage (dead-air), contact the Station Manager.

#### **IN STUDIO CALLS (talkback and interviews)**

During programs for talkback and interview purposes:

**Incoming Call** – press line button on base unit.

**Outgoing Call** - pick up receiver, dial ‘0’ then number.

#### **On Air Talkback/ Phone Interviews**

Calling interviewee:

1. Pick up receiver, dial ‘0’ then number
2. When connected, press [transfer button] next to pad number 3
3. Press ‘talkback line’ 3<sup>rd</sup> from top on right side of phone base



4. Falcon Mixer – telephone (TPhone) slider to -0- cue 'on' yellow light
5. With headphones on you'll hear a beep [tone]
6. Put anchor mic on 'cue' yellow light

You'll be able to talk to the guest 'off-air'. When you are ready for interview:

Mics 'on' Red Lights

TPhone 'on' Red Lights

When the interview is concluded: TPhone 'off' green light to disconnect phone call.

## **LUNCH ROOM**

Whenever you use the lunch room, please clean, rinse, dry and put away any crockery and/or cutlery used. If you go into the lunch room and see dirty cutlery or crockery lying around, it would be appreciated if you could help with the cleaning up of this area. If you are the last presenter at night, cleaning every other person's mess is the last thing you need to be doing, so feel justified in writing a report in the REGISTERED COMMENTS BOOK in the administration office.

## **BROADCASTING DEPARTMENTS AND BODIES**

### **AUSTRALIAN BROADCASTING AUTHORITY (ABA)**

The Australian Broadcasting Authority is an independent Federal Statutory Authority established by the Broadcasting Services Act 1992 (the Act). It came into operation on 5 October 1992 and took over the licensing, programming, ownership and control functions previously performed by the Australian Broadcasting Tribunal, as well as the function of planning the broadcasting spectrum, previously carried out by the Federal Minister for Transport and Communications Department.

The Act aims to reduce the amount of regulation needed to achieve Government objectives and promote economic and administrative efficiency.

The ABA is given a wide range of powers and functions which are used to produce stable and predictable regulatory arrangements. The ABA is also directed to use its powers to deal effectively with breaches of the Act in a way that balances the broadcasting needs of the Australian community with the interests of the providers of the services.

In contrast to the previous legislation, the Broadcasting Act 1942, the Act sets out explicit policy objectives and defines the role of the regulatory authority. The objectives reflect many of the concerns of the previous Act, such as the desirability of program diversity, limits on concentrations of ownership and foreign control of our mass media and the need for media to help foster an Australian cultural identity, report news fairly and respect community standards.

The main differences in the new legislation include ready accommodation of expansion in the number of services and regulation by exception and in proportion to the degree of influence of the category of service.

### **Categories of licences**

The Act divides services into defined categories with each category subject to more or less regulation according to its power to influence the public.

Licences in the most influential category, that of commercial television services, are subject to five year licence terms, ownership and control limitations, compulsory standards on Australian content and children's television and a condition that the licensee be a 'suitable person', as defined in the Act.

Commercial radio broadcasting licences are subject to less restrictive ownership provisions.

Program content on commercial and community television and radio is covered by self-regulatory codes of practice, although the ABA can impose standards if it decides the codes are not working.

Community radio and television licences are not subject to ownership limitations, while the least influential services (subscription radio broadcasting services and all categories

of narrowcasting services) are not subject to ownership limits or suitability requirements.

Commercial and supplementary licences issued under the old Act are categorized 'commercial broadcasting' under the new Act, while public radio licences are categorized 'community radio'. New categories are subscription broadcasting services, subscription narrowcasting services and open narrowcasting services.

### **Spectrum planning and allocation of broadcasting licences**

Once the Minister for Transport and Communications has assigned parts of the radio frequency spectrum to the ABA for planning and management, it must establish planning priorities between areas of Australia, prepare frequency allotment plans determining the number of channels available in particular areas and prepare licence area plans determining the number and characteristics of broadcasting services made available in that area.

In performing these tasks, the ABA must undertake wide public consultation and have regard to a range of demographic, social and economic factors in a particular area.

Commercial broadcasting services are allocated using a price-based system. Those parts of the spectrum which are not required for commercial services or which are reserved by the Minister for national and community services, but are not currently in use, may be allocated to other users under the Radio Communications Act 1983 for periods determined by the ABA.

### **Allocation of other licences**

While allocation of the broadcast spectrum must follow the procedure outlined above, no such planning process is necessary for other delivery methods. There is a limitation on the grant of more than three commercial television licences to a market after the Government conducts a review, but no such limited applies to the grant of new commercial or community radio licences. These licences may be granted to any suitable person. A potential broadcaster wishing to use cable, non-broadcasting spectrum or any other method of delivering a signal, may obtain a licence by applying to the ABA in writing and paying a fee.

Licences in other categories are even simpler to obtain. The ABA has determined a class licence for the following categories or service: subscription radio broadcasting, subscription radio or television narrowcasting. A person or company intending to provide any of the services outlined can commence operations straight away, though they must comply with the conditions of their particular class licence. They need not even contact the ABA unless they require a transmitter licence to use the broadcasting services band as spectrum or request an opinion about the category into which their service will fall. Relevant licences required under the Radio Communications Act for spectrum outside the broadcasting services bands must be obtained from the manager of that spectrum.

## **Renewal and transfer of licences**

Commercial and community licences are subject to renewal every five years. Commercial licences may be transferred at will, subject only to notification requirements under the ownership and control rules.

## **Ownership and control**

No person may be in a position to control more than one television licence in a market or control licences with combined audience reach of more than 75% of the Australian population. Foreign control of television licences is restricted.

A person may control up to two commercial radio licences in a market (they used to be limited to one) with no limit on the number of licences that can be held in each state or nationally. There are no limits on foreign control of commercial radio outside Foreign Investment Review Board guidelines.

“Control” is defined widely in the Act and the ABA is empowered on request to give binding opinions on whether someone controls a licence.

## **Programmes standards and codes**

The primary responsibility for ensuring that programs reflect community standards has been shifted to the broadcasters themselves. The former system of the Australian Broadcasting Tribunal (ABT) has been replaced with a system of industry-developed codes of practice. Only in the areas of Australian content on television and children’s television has regulation of program control through compulsory standards been retained.

The industry groups are required to produce codes of practice governing all other aspects of program content including the portrayal of violence, sexual conduct and nudity and matter likely to incite racial hatred. The ABA is to be consulted in this process and any relevant ABA research is to be taken into consideration.

The ABA is required to register a code if it provides appropriate community safeguards, is endorsed by a majority of service providers in that section of the industry and members of the public have been given adequate opportunity to comment on the code.

If no code of practice has been developed in a particular area or if the ABA is convinced that a code does not provide appropriate community safeguards, the ABA may develop a program standard.

The ABT television program standards relating to children’s programming and Australian content were automatically carried over by the new regulation and became ABA standards.

## **Complaints**

As with standards, primary responsibility for the handling of complaints has been transferred to broadcasters. Complaints regarding program content or compliance with a code of practice may only be made to the ABA if a person has complained to the service provider and is dissatisfied with the response or has not received a response within 60 days.

The ABA will only accept complaints in the first instance if they relate to alleged breaches of the Act or licence conditions. Since program standards are deemed to be conditions of the licence, the ABA will accept, in the first instance, complaints about breaches of standards.

For ABC and SBS services, the ABA will accept complaints about non-compliance of codes of practice if a person is dissatisfied with the response from the ABC or ABA within 60 days.

The ABA must investigate all complaints of the type outlined above and report to the person who made the complaint.

## **Investigations and hearings**

The ABA can inform itself by consultation, investigation, hearings or in any manner it deems fit. Once the ABA commences an investigation or hearing, its powers are wide and include the power to examine witnesses under oath and require production of documents. The Minister may direct the ABA to conduct an investigation.

## **Enforcement**

The ABA is provided with a range of sanctions and will take action which is commensurate with the seriousness of any breach of the Act. Additionally, the ABA may brief the Director of Public Prosecutions to take legal action in relation to offences and the courts may impose substantial fines on any offender.

## **Sources of information**

Under the Act, the ABA maintains a number of registers including codes of practice and ownership and control information provided by licensees and people who control licences. These are available for public inspection during normal office hours at the ABA offices.

## **AUSTRALIAN COMMUNICATIONS AND MEDIA AUTHORITY (ACMA)**

The Australian Communications and Media Authority is the independent statutory authority tasked with ensuring most elements of Australia's media and communications legislation, related regulations, and numerous derived standards and codes of practice operate effectively and efficiently, and in the public interest.

ACMA also creates and administers more than 523 legislative instruments including radio communications, spam and telecommunications regulations, and licence area

plans for free-to-air broadcasters. An important aspect of the agency's work is to collect just over \$688 million in taxes and levies on behalf of the Australian Government, making it the third largest collector of taxes and levies behind the Australian Taxation Office and the Australian Customs Service.

### **AUSTRALIAN PERFORMING RIGHTS ASSOCIATION (APRA)**

The Australian Performing Rights Association licences various organisations using recorded material that is sold to the general public in the form of vinyl disks, cassettes and CDs to perform publicly the recorded material upon payment of a licence fee. In the case of Radio Stations, this is 2% of gross revenue (not NETT revenue). APRA then distributes to the various composers of the melodies and lyrics a proportion of the licence fees collected.

### **COMMUNITY BROADCASTING ASSOCIATION OF AUSTRALIA LTD (CBAA)**

Almost all public broadcasters are members of CBAA, a national industry association which has a dual role:

To represent the interests of its members to governments, government agencies and other broadcasting bodies, and to provide services which assist public broadcasters in the day-to-day management of their groups and stations.

#### **What is the CBAA?**

The CBAA looks after the interests of its members, after due payment of their membership of 1.2% of gross revenue of the community station's invoice. They make representations to the relevant officers of ACMA and the Minister for Transport and Communications, on behalf of all members.

They keep the member stations informed of various technical matters that will or may affect community stations. They are in effect the community station's equivalent to FARB (Federation of Australian Radio Broadcasters) with the commercial stations.

#### **ComRadSat**

ComRadSat (Community Radio Satellite) is the national program service operated by CBAA. There are more than 400 community (nongovernment, non-profit) stations all over Australia – and almost 270 are receiving programs from the CBAA, SBS, NIMAA (National Indigenous Media Association of Australia) and/or the BBC World Service via ComRadSat.

These stations exchange programs with stations in other communities quickly and at low cost via the CBAA channel – giving all stations access to quality alternative and topic broadcasting; and with it, more freedom to concentrate most of their own (mostly volunteer) program-making energies on locally-based information and culture.

ComRadSat is a collaboration between the CBAA, NIMAA, SBS and the BBC World Service – putting their four services (transmitted via ARNSAT) on to the Optus B1 satellite.

On the CBAA channel, block programs are mostly produced by community stations; sent by the CBAA by various methods – courier, post, landline or ISDN audio transmission; and programmed by CBAA for satellite distribution. Stations receiving the programs can either put them directly to air or record them for later use. There are also some government, non-profit and commercial organisations buying distribution time for information, music or other material on the CBAA channel.

Each station raises funds for satellite reception equipment – most of these funds have come via general equipment or ethnic equipment grants from the Community Broadcasting Foundation (CBF) based in Melbourne. A small number of stations have been equipped by the BBC or have raised their own funding. Maintenance of the service at CBAA is paid by station subscriptions, a CBF operating grant, and CBAA fundraising (mostly providing production/distribution services for a fee as below).

The CBAA contributes to the running costs of the service by hiring its Sydney studio and satellite distribution facilities to paying users for production of program or commercial material. CBAA's studio and satellite facilities are available at competitive rates.

A charge of 0.3% of gross revenue of the community station with a minimum of \$90 per quarter, to a maximum of \$375 per quarter is made for the use of the CBAA channel whether it be for using one program or every program. These rates can vary.

Community stations taking programs from the satellite need to log the on-air broadcast, as required by law.

#### **COMMUNITY BROADCASTING FOUNDATION LTD (CBF)**

The Community Broadcasting Foundation Ltd (formally known as the Victorian Public Broadcasting Association) is a Victorian-based organisation, similar in context to the CBAA but with a limited scope in comparison (originally set up by a group who felt that a central body would not fairly represent the Victoria stations).

## **ABOUT PUBLIC BROADCASTING**

### **HOW PUBLIC BROADCASTING BEGAN**

The public broadcasting section in Australia had its beginnings in 1972 when (VL)5UV started broadcasting in Adelaide with a restricted experimental licence. In 1974 5UV was joined by 2MBS in Sydney and 3MBS in Melbourne. Since that time the sector has experienced a rapid growth. There are now several hundred licensed public radio stations, which provide radio services in most cities, towns and regions of Australia.

### **YOUR OWN RADIO SERVICE**

Public radio stations are locally owned and operated by community-based organisations. They are non-commercial, non-profit and independent from government.

Public broadcasting is largely run by volunteers, though most stations employ some paid staff members. It is estimated that the sector employs some 500 people on a full or part time basis and that some 20,000 Australians are involved in public broadcasting as volunteers.

### **RESPONSIVE TO THE COMMUNITY**

Public broadcasters are required by law to be responsive to the community they serve and to enable the widest possible community participation in the running of their stations.

Some public broadcasters have a special broadcasting purpose, such as to broadcast predominantly Ethnic, First Nations or specialist music; education, religious or sports programs. Most other stations have the task to serve the widest possible variety of interests within their geographically defined community. We should sound different to commercial stations and exercise our creativity in a unified manner to create something special for our community.

### **ACCOUNTABILITY**

All public broadcasters have to account to the Australian Broadcasting Authority (mainly every 3 years, but a number are every 5 years) for the way in which they have served their community. The Authority also deals with complaints about the way in which the station performs.

### **FUNDING**

Public Radio is funded from a variety of sources with about 25% coming from sponsorship, which is a restricted form of advertising, and 45% raised within the community from subscriptions, donations and a variety of local fundraising efforts.

Other forms of funding may come from a variety of Federal, State and Local Government grants and subsidies, as well as from institutions such as universities and



colleges. Most of these grants and subsidies come in the form of Federal Government subsidies for Ethnic and First Nations programs.

### **VOLUNTEERS**

Public broadcasting stations and groups always welcome volunteers to assist in management, programming, broadcasting, administration and fundraising activities and almost all offer training programs and opportunities on a regular basis.

**SURVEYS SHOW THAT AT LEAST THREE AND A HALF MILLION AUSTRALIANS LISTEN TO PUBLIC RADIO EACH WEEK (CBF).**

## **COMMUNITY RADIO ACRONYMS**

**ABA** Australian Broadcasting Authority – independent federal statutory authority responsible for the licensing and regulation of the broadcast industry.

**ACB** Australasian Christian Broadcasters – Australian, New Zealand and Pacific association for Christian broadcaster.

**ACRPH** Australian Council for Radio for the Print Handicapped – organisation representing the print handicapped, included RPH licensed stations in Canberra, Sydney, Melbourne, Brisbane, Adelaide, Perth and Hobart.

**AERTP** Australian Ethnic Radio Training Project – government funded scheme for training ethnic community broadcasters.

**AMARC** Association Mondiales des Radiodiffuseurs Communautaires – the World Community Radio Association based in Montreal, Canada and brings together community radio groups from more than 70 countries.

**APRA-AMCOS** Australian Performing Rights Association – Australasian Mechanical Copyright Owners Society collects copyright fees on behalf of songwriters and music publishers for the public performance and broadcast of music, the use of “library mood music” and the recording of material on to Cd, computer etc.

**BIAC** Broadcast Industry Advisory Council – chaired by the Minister for Communications, comprising all sectors of broadcasting, DOCA and the ABA, to advise the government on broadcasting issues.

**BRACS** Broadcasting for Remote Aboriginal Community Scheme – a government funded scheme to encourage indigenous participation in the media by providing 87 remote Aboriginal communities with radio and television equipment and community licences.

**CBA** Community Broadcasting Association of Australia – the peak national organisation representing community radio and television broadcasters. Activities include lobbying and representation, programming services, technical advice and communication exchange.

**CBAV** Community Broadcasting Association of Victoria – state-based community broadcasting organisation which networks with Victoria stations offering local and support and topical seminars.

**CBF** Community Broadcasting Foundation – commonwealth government funded body which distributes grants to community broadcasters for Aboriginal, Ethnic and RPH programming and for general station establishment and development purposes.

**CLC** Communications Law Centre – an independent legal research centre funded mainly by private organisations.

**CTV** Community Television – temporarily licensed in 1992, community television is currently occupying the 6<sup>th</sup> free-to-air channel (31: these may vary in different states) and experimenting on cable delivery systems.

**DOCA/DOC** Department of Communications and the Arts – federal government department responsible for broadcasting, communications and the arts. The Department advises the Minister on the above matters.

**DSB/DAB** Digital Sound/Audio Broadcasting – a digital method of carrying an audio signal which results in CD sound quality and freedom from interference experienced by AM broadcasters.

**FACTS** Federation of Commercial Television Stations – the national organisation representing commercial television stations, based in Sydney.

**FANSS** Federation of Australian Narrowcasting and Subscription Services – national organisation representing narrowcast and subscription services.

**FARB** Federation of Australian Radio Broadcasters – national organisation representing commercial radio stations, based in Sydney.

**GGAC** General Grants Advisory Committee responsible for advising the CBF on the distribution of grant money to community broadcasting stations. Elected annually at the CBAA Conference.

**MBS** Music Broadcasting Society – stations licensed as “fine music” broadcasters which have developed a network to share information amongst themselves.

**MEAA** Media Entertainment and Arts Alliance – the trade union which has carriage of employees in the broadcasting and allied industries.

**NCMC** National Community Media Council – the Council brings together the national community broadcasting organisations: CBAA, NIMAA, NEMBC, ACRPH, ACB, CTV, and regional CBAs to exchange information and develop strategies.

**NEMBC** National Ethnic and Multicultural Broadcasters Council – represents ethnic broadcasters and five licensed stations in the community sector.

**NETT** National Ethnic Radio Training Taskforce – committee comprising interested parties which has responsibility for the operation of AERTP.

**NFSA** National Film and Sound Archive – located in Canberra, the archive is the “storehouse” for historically significant audio/visual material.

**NIMAA** National Indigenous Media Association of Australia – represents indigenous people involved in the media and licensed Aboriginal stations, including BRACS stations.

**NNSWCBA** Northern New South Wales Community Broadcasting Association – community broadcasting organisation which networks with Sydney based stations offering local support and topical seminars.

**NTA** National Transmission Authority – owns and operates the governments’ transmitters and transmission sites. Newly corporatised and expected to return a profit to the government.

**NTCBA** Northern Territory Community Broadcasting Association – state-based community broadcasting association which networks with Northern Territory stations offering local support and topical seminars.

**PPCA** Phonographic Performance Company of Australia – collects copyright fees on behalf of record companies which own copyright in sound recordings.

**QCBA** Queensland Community Broadcasting – organisation which networks with Queensland stations offering local support and topical seminars.

**RHEMA** Greek term for “spoken word of God” – a loose network of Christian broadcasters catering for community licences.

**SACBA** South Australia Community Broadcasting Association – state-based community broadcasting organisation which networks with South Australian stations offering local support and topical seminars.

**SMA** Spectrum Management Agency – agency responsible on behalf of the government for the ownership and allocation of the electro-magnetic spectrum.

**SPA** Society for the Prevention of Acronyms – SPA suggests we use “whatsimajiggit”, “thingy” and “that bunch” as a more precise reference to the various bodies.

**WACBA** West Australian Community Broadcasting Association – state-based community broadcasting organisation which networks with Western Australian stations offering local support and topical seminars.

# **ANTI-BULLYING POLICY**

Updated January 2021

## **INTRODUCTION**

Radio Port Phillip Assoc. Inc. (RPP) regards the dignity and autonomy of all people as a core value of the organisation. Bullying behaviour is based on the misuse of power in human relationships, and negates the dignity and autonomy of its victims.

RPP regards the health and safety of its staff, volunteers, and users as a primary responsibility. Bullying can affect health and wellbeing.

RPP is fully committed to eliminating, as far as possible, all forms of bullying in the workplace and in its relationships with its users through a culture of openness, support, and accountability.

## **PURPOSE**

The purpose of this document is to outline RPP's position on bullying and to document the process which is to be followed should any instances of bullying be reported.

## **DEFINITIONS**

"Unreasonable behaviour" is behaviour that is offensive, humiliating, intimidating, degrading or threatening. It includes, but is not limited to,

- Verbal abuse
- Initiation pranks
- Excluding or isolating employees
- Giving a person the majority of an unpleasant or meaningless task
- Humiliation through sarcasm, or belittling someone's opinions
- Constant criticism or insults
- Spreading misinformation or malicious rumours
- Deliberately setting work routines or procedures to inconvenience certain employees
- Displaying written or pictorial material which may degrade or offend certain employees

"Bullying" is repeated, unreasonable behaviour directed towards a person or group of persons. It includes behaviour that could be expected to intimidate, offend, degrade, humiliate, undermine or threaten.

"Repeated ... behaviour" refers to the nature of the behaviour, not the specific form of that behaviour. "Repeated unreasonable behaviour" may thus be a pattern of diverse incidents.

Workplace bullying can occur between:

- Two or more employees
- Manager(s) and employees(s)
- Employees and other persons at the workplace (apprentices, students, clients).

Bullying can occur at any level of the organisation, can be experienced by both men and women and may involve a co-worker, volunteer, supervisor, manager, sponsor, service provider, member or supporter.

Formerly agreed behaviour may be found to be bullying when it continues after a request from the recipient for the behaviour to stop, or at the point it becomes intimidating, offensive or humiliating.

Note (1): There are bound to be occasional differences of opinion, conflicts and problems in every workplace. Only when the treatment of another person is unreasonable, offensive or harmful does workplace bullying exist.

Similarly, the exercise of a supervisor's legitimate authority at work through the direction and control of work responsibilities, the monitoring of workflow, and giving feedback on performance, is not bullying insofar as the supervisor's actions are intended to assist staff to improve their tasks, their work performance, or the standard of their behaviour. If an employee has performance problems, however, these should be identified and dealt with in a constructive way that is neither humiliating nor threatening.

Note (2): Bullying that directly inflicts physical pain, harm, or humiliation amounts to assault and should be dealt with as a police matter (see below).

## **POLICY**

Bullying is prohibited. RPP will not tolerate any form of bullying under any circumstances.

The principles set out in this policy are intended to apply to any work-related context, including outside broadcasts, conferences, work functions, social events, and business trips.

A breach of this policy will result in disciplinary action. Depending upon the severity of the case, consequences may include an apology, counselling, transfer, demotion, dismissal, or other forms of disciplinary action deemed appropriate.

RPP strongly encourages any employee or volunteer who feels they have been bullied, or have witnessed bullying taking place, to take action by making it clear that such behaviour is unwelcome and offensive; and/or by following the procedures set down for reporting the behaviour.

Any reports of harassment will be treated seriously and promptly with sensitivity and complete confidentiality, except insofar as

1. the rules of natural justice require the accused party to have knowledge of the identity of their accuser and the nature of the allegations made, and
2. any disclosure is mandated under applicable occupational health and safety legislation.

Complainants have the right to determine how to have a complaint treated, have support or representation throughout the process, and have the option to discontinue a complaint at any stage of the process.

The alleged bully will be given the right to have a support person of their own during any investigation procedures, to have representation and advice throughout the process, and to respond fully to any formal allegations made. No presumptions of guilt will be made and no determination reached until a full investigation has been completed.

No employee or volunteer should be treated unfairly as a result of complaining of bullying. Disciplinary action may be taken against anyone who victimises or retaliates against a person who has complained of bullying, or against any employee who has been alleged to be a bully.

Managers or supervisors who fail to take appropriate corrective action when aware of bullying of a person will be subject to disciplinary action.

## **RESPONSIBILITY**

It is the obligation and responsibility of every employee and volunteer to ensure that the workplace is free from bullying. The responsibility lies with every manager, supervisor, employee and volunteer to ensure that discrimination or victimisation does not occur.

It is the responsibility of the Station Manager to ensure that:

- a. they understand, and are committed to, the right of all employees and volunteers to attend work and perform their duties without fear of being bullied in any form
- b. all reasonable steps to eliminate bullying are made
- c. all applicable occupational health and safety legislation is observed
- d. all employees and volunteers are regularly made aware of their obligations and responsibilities in relation to providing a workplace free from bullying
- e. they provide an environment which discourages bullying, and set an example by their own behaviour
- f. all complaints are treated seriously and confidentially
- g. they are as far as practicable aware of whether bullying is occurring, whether complaints are received or not, relying on such indices as
  - i. sudden increases in absenteeism
  - ii. unexplained requests for transfers
  - iii. behavioural changes such as depression

- iv. sudden deterioration in work performance
- h. they take immediate and appropriate corrective action if they become aware of any offensive action
- i. guidance and education are provided, where requested and/or appropriate, to cases and subsequent decisions relating to bullying
- j. ongoing support and guidance are provided to management, employees and volunteers in relation to the prevention of bullying
- k. this policy is displayed in the workplace.

It is the responsibility of all Employees and Volunteers to ensure that:

- a. they understand and are committed to the rights and entitlements of all employees and volunteers to attend work and perform their duties without fear of bullying in any form
- b. they provide an environment which discourages bullying
- c. they immediately report any offensive action

## **PROCEDURES**

### **Complaints Procedures**

Employees or volunteers who believe they are the subject of bullying should take firm, positive and prompt action.

If deemed appropriate the employee or volunteer should make the perceived bully (or bullies) aware that they find their behaviour offensive, unwelcome and unacceptable, and that it needs to stop immediately.

If the behaviour continues, or if the employee or volunteer feels unable to speak to the person(s) directly, they should contact their supervisor or manager with whom they feel comfortable. The manager will provide support and ascertain the nature of the complaint and the wishes of the complainant. The complainant does not have to request a full formal investigation if they will be satisfied by less formal treatment of the issue.

### **Informal Intervention**

The manager will explain the employee's or volunteer's rights and responsibilities under RPP policy and procedures.

Informal intervention may be done through a process of either mediation or conciliation. During informal intervention the respondent will be made aware of the allegations being made against them and given the right to respond. Interventions at this stage should adopt a confidential, non-confrontational approach with a view to resolving the issue.



This procedure will be complete when the alleged harasser respects the individual's request to cease unwanted and unwelcome behaviour, or when the complainant accepts that the behaviour is not properly described as bullying. If neither of these outcomes occurs, the organisation's formal procedure should be followed.

### **Formal Complaints Procedure**

Proceeding with a formal complaint requires the consent of the person complaining, particularly as witnesses or senior management may become involved. The formal procedure will be co-ordinated by the responsible manager.

The manager concerned should clarify the complaint and obtain a step-by-step account of the incident. In serious cases, more than one interview may be necessary.

The manager will document all such interviews accurately and avoid irrelevant information. This record will include parties involved, timing, location, and nature of conduct complained against.

Records are to be kept and filed in a confidential and secure place. These records should be kept for a period of seven years. Under no circumstances will records be placed on the complainant's personnel file.

The manager will organise an investigation, which in most cases will involve (but is not be limited to):

1. a private interview to ascertain the facts and to find what the complainant expects to happen as a result of making the complaint
2. an interview with the alleged harasser(s) to ascertain their defence
3. interviews with other employees, volunteers or individuals who may be able to assist
4. examination of any relevant documents.

All relevant evidence should be considered by the person conducting the investigation. Such evidence may include:

- supporting (or contradictory) evidence provided by medical practitioners, counsellors, family members, friends, or co-workers
- Supervisor's reports and personnel records
- records kept by the person claiming to have been bullied
- information on whether the evidence was presented by the parties in a credible and consistent manner
- information on the absence of evidence where it should logically exist.

It may be necessary to provide affected employees with alternative working arrangements to avoid further conflict while the bullying complaint is being investigated. The complainant may

also require counselling to develop coping strategies for dealing with the situation while the problem is being resolved.

Keep the affected parties informed and document all investigation actions and outcomes.

On completion of the investigation the complainant and the manager will determine a course of action to be taken.

Possible courses of action may include, but will not be limited to, any combination of the following:

- counselling
- disciplinary action against the bully or bullies (e.g. demotion, transfer, suspension, probation or dismissal)
- official warnings that are noted in the bully or bullies' personnel file
- if there is strong evidence that the complaint was vexatious or malicious, disciplinary action against the person who complained
- formal apologies and undertakings that the behaviour will cease
- conciliation/mediation conducted by an impartial third party, where the parties to the complaint agree to a mutually acceptable resolution
- compensation from the organisation.

Determination of whether bullying has occurred will rest solely on the weight of the evidence. If it is determined that bullying has taken place then outcomes will depend upon factors such as:

- the severity and frequency of the bullying
- the wishes of the person who was subjected to the offensive behaviours
- whether the bully could have been expected to know that such behaviour was a breach of policy
- the level of contrition shown by the bully
- whether there have been any prior incidents or warnings.

The relevant manager will advise all relevant parties of the outcome.

If the investigation determines that bullying has occurred, or that vexatious or malicious accusations have been made, the manager must place on file a summary of the complaint and the action taken. A copy may be placed in the respondent's personnel file in accordance with performance counselling procedures.

If there is insufficient proof to decide whether or not bullying has occurred, the manager concerned will:

1. remind those involved of expected standards of conduct
2. conduct further training awareness raising sessions for staff and volunteers
3. monitor the situation carefully.

The manager will monitor the outcome to ensure that the offensive behaviour has ceased, and that neither party has been victimised. This may involve follow-up interviews. If there has been any substantiated victimisation, appropriate disciplinary procedures will be followed.

### **Procedures for Dealing with Criminal Conduct**

Some forms of severe bullying (physical attack, for example, or obscene phone calls) may constitute criminal conduct. While RPP is committed to treating most complaints about bullying at a company level as far as possible, this type of conduct is not suited to internal resolution.

Such complaints should be treated by the criminal justice system. Employees or volunteers should be advised of the option of police support or intervention. It is not the obligation or duty of the organisation to report such matters to the police on behalf of the complainant.

## **COMMUNITY UNDERSTANDING AND ENGAGEMENT POLICY**

Updated January 2021

### **INTRODUCTION**

Radio Port Phillip Association Inc. (RPP) is committed to ongoing planning and evaluation of all aspects of the organisation's performance. This means the organisation will make sure that the needs of our target audiences are being met effectively and efficiently.

Evaluation and planning information will be available to anyone in the community and to any relevant funding bodies.

ACMA developed Community Participation Guidelines to assist community broadcasting licensees to comply with the requirement to encourage members of the community they serve to participate in station operations and the selection and provision of programs, and continue to represent the interests of their communities.

ACMA guidelines are advisory only (designed to assist community broadcasting licensees to understand their responsibilities) and do not replace the requirements of the Act. Refer to the website for these guidelines:

[www.acma.gov.au/webwr/assets/main/lib310667/community\\_broadcasting\\_participation\\_guidelines.pdf](http://www.acma.gov.au/webwr/assets/main/lib310667/community_broadcasting_participation_guidelines.pdf)

### **PARTICIPATION IN PLANNING**

The Committee of Management is responsible for the planning and evaluation of the organisation's performance. They will ensure that the process includes:

- a. Ongoing monitoring of the services provided
- b. An annual presentation of data
- c. Volunteers and staff taking part in the planning and evaluation of the services
- d. Participation by other local relevant agencies including First Nations, culturally and linguistically diverse groups
- e. Account being taken of the unmet needs of people from the service target group, and
- f. The Committee of Management monitoring the performance of the organisation at regular Committee of Management meetings through information provided in the Station Manager's report.

RPP encourages community participation by various methods, including:

- a. Holding a station Open Day, allowing members of the general public to visit the station.

- b. Hosting a stand at multiple local community events, including outside broadcasts of regular shows to connect with our existing and potential audience
- c. Promoting opportunities to 'Get Involved' via the RPP website: <https://rppfm.com.au/volunteers/>
- d. Carrying out the formal induction of new volunteers
- e. Promoting upcoming opportunities to participate as a volunteer via a regular Newsletter emailed to those on the volunteer register
- f. Running Presenter Training courses several times a year.

## **PLANNING AND EVALUATION PROCESS**

The Committee will ensure the following issues are considered in all planning processes:

1. Environmental and marketplace issues impacting upon the organisation
2. Area demographics
3. The unmet needs of people from the service target group
4. The viability of the organisation
5. The ability of the organisation to adapt to a changing environment.

## **MONITORING THE ORGANISATION'S PERFORMANCE**

The Committee of Management will monitor the performance of the organisation at their meetings through information provided in the Station Manager's report. The report includes compliance statements as well as progress reports and financial reports.

The Station Manager is responsible for the collation and reporting of all statistics. The Station Manager is responsible for the collation of all service data for the financial year for consideration at the Annual General Meeting and for inclusion in the Annual Report, including data for the previous year and the plan for the coming year. This report will be made available to the general community and all funding bodies.

## **THE ANNUAL REPORT**

The annual report will include the following data:

- Audience reach
- Total audience numbers
- Audience and subscriber age and gender distribution
- Audience and subscriber geographical distribution
- Audience and subscribers from Aboriginal and Torres Strait Islander background
- Audience and subscribers from culturally and linguistically diverse backgrounds

- Types of programs provided
- Audience and subscriber feedback
- Number of complaints received

### **SUBSCRIBER FEEDBACK**

Every two years, a questionnaire will be distributed to subscribers and relevant community groups, seeking their feedback on the organisation. This information will be combined with:

- Feedback received on an ad hoc basis
- Number of complaint/disputes and outcomes
- Feedback from other Community Groups

## **DIVERSITY POLICY**

Updated January 2021

### **INTRODUCTION**

Radio Port Phillip Association Inc. (RPP) is committed to encouraging and representing the diversity of Australia. This policy is underwritten by equity, respect and inclusion and provides the framework by which RPP actively manages and encourages diversity and inclusion across the organisation.

If we are sensitive to our members, audiences, partners and community we believe we will produce a better media product.

### **DEFINITIONS**

Diversity refers to the visible and invisible differences that exist between people including (but not limited to) disability, sex, sexual orientation, gender identity and intersex status, age, race, ethnicity, religion, culture, physical impairment and relationship and parental status.

Diversity also encompasses the ways people differ in terms of their educational background, life and working experiences, carer responsibilities, socio-economic background and geographical location.

Equity refers to ensuring that everyone within the workplace is treated in a fair manner according to their individual needs and circumstances and adopting practices which provide everyone with equal opportunities to succeed at work.

Respect refers to treating individuals fairly, respectfully and courteously and ensuring their freedom from harassment and bullying.

Inclusion refers to ensuring that employees and members enjoy equal opportunity without any barriers due to their differences.

### **POLICY**

RPP will follow the Community Radio Broadcasting Codes of Practice and obey the requirements of the regulatory body, the ACMA.

RPP is committed to promoting the diversity, equality, respect, inclusion and substantive equality in the workplace, consistent with the principles of justice, integrity, equity and the pursuit of excellence to which we aspire.

RPP believes in treating all people with respect and dignity. It strives to create and foster a supportive and understanding environment in which all individuals realise their maximum potential within the organisation, regardless of their difference.

RPP recognises that a strong and fair workplace is one which comprises, accommodates, encourages and respects a diverse range of individuals and views.

We adhere to a policy of staff engagement and discussion based on the following 5 tenets:

1. Increase ethnic diversity of leadership teams
2. Build a solid, sustainable and sensitive pathway for our diverse membership to take a greater leadership role
3. Advocate accountability and trust
4. Encourage a modern, agile and culturally intelligent membership
5. Create a review and discussion mechanism

Our Diversity policy also seeks to embrace the following groups:

- Women
- Members and audience of ethnic diversity
- Members and audience with a disability
- Members and audience of the LGBTIQ+ community.

RPP recognizes that laws exist that govern workplace equality and diversity and will determinedly comply with them. We will ensure that no person or group of people will be treated less favourably than another on discriminatory grounds.

Members will be treated according to their skills, qualifications, competencies and potential.

RPP aims to make sure the workplace is free from all forms of discrimination, hostility, harassment and bullying. We will not tolerate discriminatory behaviour based on individual or group attributes such as gender, sexual preference, transgender status, marital status, disability, religion, culture, racial origins, political preference, trade unionism, pregnancy or age.

RPP programming policy includes these tenets:

1. To provide an alternative radio service for the people of Frankston and the Mornington Peninsula. Program content and format will be designed to complement, supplement and provide an alternative to commercial and national broadcasters serving the region.
2. To provide broadcasting opportunities to all members of the community, particularly to those who do not have access to other media.
3. To grow program choice to satisfy a wide diversity of needs and interests of listeners.

RPP will ensure that systems are in place to manage the complaints and investigation process so that all members can be confident their concerns are dealt with in a confidential, professional and objective manner.



RPP will complete a prompt investigation according to the circumstances. Any member reporting incidents in good faith which are believed to be violations of this policy, or anyone involved in the investigation of harassment will not be subject to reprisal or retaliation.

## **DIVERSE PROGRAMMING**

Station programming policy shall:

- a) cater to the needs of those denied effective access to, and those not adequately served by mainstream media.
- b) seek the highest standard in programming representing the widest possible community participation
- c) subject to legal requirements and station policy, avoid any kind of censorship
- d) have a programming policy which opposes and breaks down prejudice according to race, nationality, ethnic background, sex, religion, sexual preference or mental condition.

Station programming policy will always remain independent of any specific interest group (other than offering access) including political, religious or any business interest. Station programming and scheduling shall be undertaken in a manner that is free from control or influence by one dominant group of members.

The RPP Committee of Members shall ensure that station programming and scheduling is managed by a consensus of members broadly representative of the RPP listening area community diversity. The Committee shall be accountable for the maintenance and development of the station program policy and remain accountable for its implementation and compliance. They will ensure that programs presented on RPP have a bias towards opposing any form of prejudice. The committee shall put in place a formal review of any program which is considered not to comply with this requirement.

Station Management shall ensure that participation in RPP activities and the presentation of programs is done without prejudice to any individuals or groups on the basis of ethnicity, race, chosen language, gender, sexual preference, religion, age, physical or mental ability, occupation, cultural belief, political affiliation or voice quality.

All members of the community who are prospective presenters must be prepared to have training and induction before broadcasting and achieve reasonable competence from the training and induction.

RPP will regularly promote that all members of the community have a right to access broadcasting opportunities at the station or help the station in administration.

## **ENVIRONMENTAL POLICY**

Updated January 2021

### **INTRODUCTION**

The earth's environment is under severe stress from uncontrolled human activity, threatening the survival of our society and the performance of Radio Port Phillip's mission. Radio Port Phillip Association Inc. (RPP) thus accepts that it must as part of its core activities work to preserve the environmental sustainability of the planet, at all levels of its operations – in its own practice, as a participant in a community of practice, and as a participant in the Australian social discourse.

RPP aspires to minimise its impact on our environment and maximise the effective use of resources. We strive to achieve this by increasing communication and awareness of our efforts in accordance with this policy and fostering responsible environmental behaviour amongst staff, volunteers, and users at all levels.

RPP is committed not only to complying with applicable law in all of its operations but to absolutely minimising its risks and impacts through the development of robust and documented systems to implement, measure, monitor and disseminate excellent environmental performance both within its operations and to the broader community.

### **PURPOSE**

This Environmental Policy is intended to provide a framework to bring together the different accountabilities involved in different areas of environmental responsibility, and to clarify the content of these responsibilities in each area. It aims to integrate a philosophy of sustainable development into all the organisation's activities and to establish and promote sound environmental practice in our operations.

### **POLICY**

RPP commits itself to minimising its impact on our environment through:

1. Providing a safe and healthy workplace
2. Creating an environmentally aware culture where responsibility is assigned and understood
3. Being an environmentally responsible neighbour in our community
4. Conserving natural resources by reusing and recycling
5. Using in our own operations processes that do not adversely affect the environment
6. Ensuring the responsible use of energy throughout the organisation
7. Participating in efforts to improve environmental protection and understanding

8. Using our own professional expertise where possible to assist in the development of solutions to environmental problems
9. Striving to improve our environmental performance continually
10. Conducting rigorous audits, evaluations, and self-assessments of the implementation of this policy
11. Working with suppliers who promote sound environmental practices
12. Enhancing awareness among our employees, volunteers and audience, educating and motivating them to act in an environmentally responsible manner.

## **PROCEDURES**

1. RPP will act promptly and responsibly to correct incidents or conditions that endanger health, safety, or the environment. It will report any such incidents to the relevant authorities promptly and inform affected parties as appropriate.
2. RPP will, where feasible, reuse and recycle materials, purchase recycled materials, and use recyclable packaging and other materials.
3. RPP will ensure that its services are safe, efficient in their use of energy and protective of the environment.
4. RPP will in its operations minimise materials and energy use, prevent air, water, and other pollution, and dispose of waste safely and responsibly.
5. RPP will in its operations conserve energy by improving energy efficiency and giving preference to renewable over non-renewable energy sources when feasible.
6. RPP will, where appropriate, utilise its particular knowledge and experience to contribute to environmentally sustainable techniques, technology, knowledge and methods.
7. RPP will contribute to the maintenance and increase of biodiversity through its management of its landholdings.
8. RPP will meet or exceed all applicable government requirements and voluntary requirements generally observed in its field, and will in addition adhere to the more stringent requirements of its own environmental policy.
9. In order to continually improve its environmental management system, RPP will conduct rigorous audits and self-assessments of its compliance with this policy, measure its progress against its environmental goals, and report its success periodically in its annual reports and elsewhere.
10. RPP will maintain an open and honest dialogue with staff, members, stakeholders, and the public about the environmental, health and safety performance of our operations and services.

11. RPP will ensure that every employee and member is informed of and expected to follow this policy and to report any environmental, health, or safety concern to management so that prompt action may be taken.
12. RPP will include in its criteria for selection of suppliers and contractors their environmental performance.
13. RPP will not invest in companies whose business operations conflict with, or detract from, the environmental objectives of this policy.

## **INTERNAL CONFLICT POLICY**

Updated January 2021

### **INTRODUCTION**

This section outlines the processes, rights, duties and obligations of parties involved in internal conflict at Radio Port Phillip Association Inc. (RPP). Most conflict and disagreement can be resolved between the parties. RPP encourages its staff and members to try and resolve any issues or concerns that they may have at the earliest opportunity before enacting this process. The preferred process involves staff and members being able to resolve issues to their satisfaction internally, without feeling they have to refer to external organisations or authorities for assistance.

The purpose of this document is to provide an avenue through which employees and volunteers, and their managers, can resolve work-related complaints as they arise.

### **POLICY**

RPP has established mechanisms to promote fast and efficient resolution of workplace issues. Open communication and feedback are regarded as essential elements of a satisfying and productive work environment. Members and staff should feel comfortable with discussing issues with their supervisor in accordance with the process outlined below.

All formal avenues for the handling of grievances will be fully documented and staff/member wishes will be taken into account in the determination of appropriate steps and actions. No staff/member will be intimidated or unfairly treated in any respect if they utilise this policy to resolve an issue. This policy applies to all paid and volunteer RPP workers.

### **RESPONSIBILITIES**

It is the responsibility of Management to ensure that:

- a. they identify, prevent and address potential problems before they become formal grievances
- b. they are aware of, and are committed to the principles of communicating and information sharing with their staff and members
- c. all decisions relating to practices are made with consideration given to the ramifications for the individual, as well as the organisation in general
- d. any grievance is handled in the most appropriate manner at the earliest opportunity
- e. all staff and members are treated fairly and without fear of intimidation.

It is the responsibility of staff and members to ensure that they attempt to resolve any issues through their immediate supervisor and through internal processes at the earliest opportunity.

## **PROCESS**

The internal conflict process is designed to prevent and resolve conflict, with the aims of maintaining and where necessary restoring a spirit of harmony within the station. This section distinguishes between disagreement and serious dispute or conflict.

RPP encourages its members and staff to comment and provide respectful feedback to each other, to learn from that commentary, and to resolve or accept disagreements when they arise. However, where there is a serious dispute that interrupts or threatens to interrupt the operation of the station, this section provides mechanisms for the resolution of that conflict.

### **Definition**

For the purposes of this policy, internal conflict is defined as a serious dispute arising between Members, Announcers, Board Members or Staff that interrupts or threatens to interrupt an aspect of the operation of RPP. (This policy does not cover conflict with external parties, e.g. Listeners)

### **Managing Feedback**

Comments and feedback, even if negative, should not automatically be interpreted as internal conflict. It is important for staff and members to recognise the difference between negative feedback (e.g. 'Stop playing so much AC/DC!') and internal conflict (as defined above).

Staff and members should make every effort to resolve disagreements before those disagreements produce internal conflict. The preferred approach is to address a disagreement verbally, directly with the party concerned, and in a timely manner. If necessary, the parties may ask another supportive person to face-to-face meetings to assist the parties to consider and resolve or accept their disagreement.

## **PROCEDURE**

In the event of internal conflict, any party to the dispute may initiate the internal conflict process.

To initiate the process, a party must give written notice to the Station Manager identifying the parties to and nature of the dispute. Where an internal conflict clearly exists but none of the parties involved has done so, the Station Manager may at their discretion initiate the internal conflict process.

The Station Manager should document the apparent dispute, identifying the parties to and nature of the dispute.

Within 14 days of initiation of the internal conflict process, the Station Manager:

- a. Must inform all parties that the internal conflict process has been initiated
- b. May seek written statements from all parties and any other person about the nature and effect of the conflict.

The Station Manager or delegate should check for clarification of the issue to ensure they fully understand the complainant's concern.

Managers should follow the standard procedure of offering the volunteer the opportunity to have an independent witness at the discussion, ensuring they follow the steps outlined below:

1. If more than one person is present, establish the role of each person.
2. Outline the process that is to be followed.
3. Inform the parties that any information obtained in the conduct of the review is confidential.
4. Listen to the complainant and diagnose the problem.
5. Take accurate and detailed notes of all conversations (including dates, people involved) and attach any supporting documentation.
6. If deemed necessary, provide the volunteers with a written summary of the meeting and clarification of the next steps to be taken.

The Manager must ensure that the manner in which the meeting is conducted will be conducive to maintaining positive working relationships, and will provide a fair, objective and independent analysis of the situation. All parties are to maintain complete confidentiality at all times.

Within 21 days of initiation of the internal conflict process, the Station Manager or delegate:

1. Must assess whether the internal conflict process should continue
2. Must assess whether recourse to disciplinary or other procedures in place of or in conjunction with the internal conflict process is necessary.

Within 35 days of initiation of the internal conflict process, the Station Manager or delegate must take at least one of the following actions. They:

- a. May recommend to the parties:
  - i. actions to resolve the dispute
  - ii. actions needed to avoid future conflict
- b. May convene a meeting(s) of the parties and the Station Manager with the aim of negotiating a resolution of the dispute
- c. May appoint a mediator, acceptable to the parties, to mediate the dispute.

The internal conflict process may be terminated at any time if:

- a. The Station Manager determines that the dispute does not satisfy the definition of internal conflict
- b. The Station Manager feels this process is being used vexatiously

- c. The initiator of the process withdraws from the process by written notice to the Station Manager, having satisfied the Station Manager that the dispute is resolved
- d. All parties agree that the dispute is resolved.

If the matter is not resolved and the volunteer wishes to pursue it, the issue should be discussed with the Committee of Management. Again, the matter is to be discussed openly and objectively with management to ensure it is fully understood.

### **ROLE OF THE STATION MANAGER**

The Station Manager:

- a. Is responsible for managing the internal conflict process and aiming to ensure that resolution is achieved within 60 days of initiation
- b. May seek legal advice at any time.

Where the Station Manager is subject of or party to the internal conflict, or there is otherwise a conflict of interest concerning the administration of the dispute, the complainant may discuss the issue directly with the Chair of the Committee of Management.

The Chair may assume the role otherwise designated for the Station Manager in the internal conflict process or may delegate that role to a third person. In either case, references to the Station Manager in this section shall be read as if they were references to the Chair or the Chair's delegate.

### **CONDITIONS**

As a Member, Staff or Station Manager of RPP, a person must:

- a. Abide by the internal conflict process
- b. Participate in good faith
- c. Exhaust the internal conflict process before any legal proceedings in relation to the dispute can be commenced.

### **RECORDS**

Records of internal conflicts are to be kept by the Station Manager for at least seven years from the date the internal conflict process was initiated.



## **LISTENER COMPLAINTS POLICY**

Updated January 2021

The purpose of this policy is to outline the most appropriate way for RPP to respond to complaints and other comments from members of the public.

### **POLICY**

1. RPP acknowledges the right of its audience to comment and make complaints in writing concerning:
  - a. compliance with the CBAA Codes of Practice or a condition of the licence
  - b. program content; and
  - c. the general service provided to the community
2. We broadcast at least one on-air announcement each week that contains information about the Community Radio Codes of Practice and where listeners can get a copy.
3. RPP will make every reasonable effort to resolve complaints, except where a complaint is clearly frivolous, vexatious or not made in good faith.
4. RPP will ensure that:
  - a. complaints will be received by a responsible person in normal office hours
  - b. complaints will be conscientiously considered, investigated if necessary and responded to as soon as practicable; and
  - c. complaints will be responded to in writing within 60 days of receipt (as required in the BSA Section 14B) and will include a copy of the Community Broadcasting Code of Practice.
  - d. complainants are advised in writing that they have the right to refer their complaint to the ACMA provided they have first:
    - i. formally lodged their complaint with the licensee
    - ii. received a substantive response from the licensee and are dissatisfied with this response
5. A record of complaints form will be maintained in a permanent file for a period of at least two years by a responsible officer of the licensee.
6. The record of complaints will be made available to ACMA on request, in a format advised by ACMA.

### **REPORTING AND RECORD KEEPING**

To ensure stations can make a full response to ACMA if requested, the station is advised to include in their procedures the following steps:

To keep a record of material relating to complaints, including logging tapes or audio copies of broadcast material, and written documentation for one year, including:

1. the date and time the complaint was received
2. the name and address of the complainant
3. the substance of the complaint
4. the substance and date of the licensee's response.

## **SEXUAL HARASSMENT POLICY**

Updated January 2021

### **INTRODUCTION**

Radio Port Phillip Association Inc. (RPP) recognises it is the right of every employee and volunteer to be able to attend work and to perform their duties without being subjected to any form of sexual harassment.

Equally it is the obligation and responsibility of every employee and member to ensure that the workplace is free from sexual harassment.

RPP is fully committed to its obligations to eliminate sexual harassment in the workplace and in its dealings with external parties.

### **DEFINITIONS**

Sexual harassment means any unwelcome sexual advance, unwelcome request for sexual favours, or other unwelcome conduct of a sexual nature which makes a person feel offended, humiliated or intimidated, and where that reaction is reasonable in the circumstances.

Examples of sexual harassment could include but are not limited to:

- intrusive enquires into an employee's private life
- reference to their sexuality or physical appearance
- unwanted body touching or physically molesting a person
- standing too close
- excessively lengthy handshakes
- unwanted brushing against another's body
- indecent exposure
- sexual assault
- obscene, suggestive or offensive communications, including electronic mail
- pornographic or offensive posters, handouts or screensavers
- sexual jokes or anecdotes
- leering or staring
- unwanted sexual compliments or excessive flirting.

Sexual harassment is not behaviour which is based on mutual attraction, friendship and respect.

## **POLICY**

RPP will not tolerate sexual harassment under any circumstances.

Responsibility lies with every manager, supervisor, employee and member to ensure that sexual harassment does not occur.

Most organisations are subject to both federal and state EEO legislation, all of which provide that sexual harassment is unlawful. RPP considers that legislative obligations under the Acts establish minimum standards of behaviour for all volunteers, contractors and employees.

The principles set out in this policy are intended to apply to any work-related context, including broadcasting, production, meetings, outside broadcasts, conferences, work functions, social events and business trips.

Sexual harassment can occur at any level of the organisation, can be experienced by both men and women and may involve a co-worker, volunteer, supervisor, manager, service provider, sponsor or other external party.

No member or employee at any level should subject any other employee, member, sponsor, listener or visitor to any form of sexual harassment.

A breach of this policy will result in disciplinary action. Depending upon the severity of the case, consequences may include apology, counselling, transfer, demotion, dismissal, or other forms of disciplinary action deemed appropriate.

RPP strongly encourages any employee who feels they have been sexually harassed to take action, preferably by making it clear that such behaviour is unwelcome and offensive; alternatively, or in addition, by following the procedures for reporting the behaviour.

Any reports of sexual harassment will be treated seriously and promptly with sensitivity and complete confidentiality.

Complainants have the right to determine how to have a complaint treated, have support or representation throughout the process, and the option to discontinue a complaint at any stage of the process.

The alleged harasser also has the right to have support or representation during any investigation, as well as the right to respond fully to any formal allegations made. There will be no presumptions of guilt and no determination made until a full investigation has been completed.

No employee or member will be treated unfairly as a result of rejecting unwanted advances. Disciplinary action may be taken against anyone who victimises or retaliates against a person who has complained of sexual harassment, or against any employee or member who has been alleged to be a harasser.

All employees and members reserve the right to seek the assistance of the relevant tribunal or legislative body to assist them in the resolution of any concerns.

Members of the Committee of Management, station management and those in positions of delegated authority who fail to take appropriate corrective action when aware of harassment of a person will be subject to disciplinary action.

## **RESPONSIBILITY**

It is a Management and Committee of Management responsibility to ensure that:

- a. they understand and are committed to the rights and entitlements of all employees and members to attend work and perform their duties, without fear of being sexually harassed in any form
- b. all reasonable steps are made to eliminate sexual harassment
- c. all employees and members are regularly made aware of their obligations in relation to providing a workplace free from sexual harassment
- d. they provide an environment which discourages harassment and victimisation and set an example by their own behaviour
- e. EEO Contact Officers are appointed, trained and known to all staff
- f. they treat all complaints seriously and confidentially
- g. they take immediate and appropriate corrective action if they become aware of any offensive action.
- h. guidance and education is provided, where requested and/or appropriate, to cases and subsequent decisions relating to sexual harassment
- i. Managers are aware of their obligations and responsibilities in relation to sexual harassment, and the rights and entitlements of their employees and members
- j. Training, ongoing support and guidance is provided to all members and employees in relation to the prevention of sexual harassment.

## **PROCEDURES**

### **Complaint Process**

The Executive will be advised immediately of any complaint.

Complaints regarding or observations of behaviour that may contravene this policy will be dealt with immediately by the Station Manager and President or office bearers delegated by the Executive.

The Manager or office bearer addressing the complaint will seek the advice of the Australian Human Rights and Equal Opportunities Commission (HREOC) before acting to ensure that current and appropriate processes are in place to address the issue.

The Committee of Management will be briefed on actions undertaken in response to a complaint at the first opportunity to do so.

***Lack of intent is no defence in sexual harassment cases.***

Employees or members who believe they are the subject of sexual harassment should take firm, positive and prompt action. If deemed appropriate, the employee or member should make the perceived harasser(s) aware that they find their behaviour offensive, unwelcome, unacceptable, and that it needs to stop immediately.

If the behaviour continues, or if the employee or member feels unable to speak to the person(s) directly, they should contact their supervisor or manager. Alternatively, an employee or volunteer may contact the RPP President or Secretary or another manager they feel comfortable with.

The Manager will provide support, ascertain the nature of the complaint and the wishes of the complainant. The complainant does not have to request a full formal investigation if they will be satisfied by less formal treatment of the issue.

**Informal Intervention**

The Manager will explain the employee or member's rights and responsibilities under RPP's policy, procedures and EEO/anti-discrimination legislation.

Informal intervention may be done through a process of either mediation or conciliation.

During informal intervention, the respondent will be made aware of the allegations being made against them and given the right to respond.

This procedure will be complete when the alleged harasser respects the individual's request to cease unwanted and unwelcome behaviour. If this does not occur, the formal procedure should be followed.

**Formal Complaints Procedure**

Proceeding with a formal complaint requires the consent of the person complaining, particularly as witnesses or senior management may become involved. The formal procedure will be co-ordinated by either the Manager or delegate.

RPP's Executive will be advised immediately of any formal complaint. The RPP officer addressing the complaint will immediately seek the advice of the HREOC.

The Manager should clarify the complaint and obtain a step-by-step account of the incident. In serious cases, more than one interview may be necessary.

The Manager will document all such interviews accurately and avoid irrelevant information. Relevant information will include parties involved, timing, location, and nature of conduct complained against.

Records are to be kept and filed in a confidential and secure place. These records should be kept for a period of seven years. Under no circumstances will records be placed on the complainant's personnel file.

The Manager will organise an investigation, which in most cases may involve but is not be limited to:

1. a private interview to ascertain the facts and what the complainant expects to happen as a result of making the complaint
2. an interview with the alleged harasser(s) to ascertain their defence
3. interviews with other employees, volunteers or individuals who may be able to assist
4. interviews with supervisor(s) or manager(s)
5. examination of any relevant documents
6. determination of previous behaviours or issues.

Evidence may include:

- supporting evidence provided by a medical practitioner, counsellor, family member, friend or co-worker
- Supervisor's reports and personnel records (e.g. unexplained request for transfer or shift changes, sudden increase in sick leave)
- complaints or information provided by other employers or volunteers about the behaviour of the alleged harasser
- records kept by the person claiming to have been harassed
- information on whether the evidence was presented by the parties in a credible and consistent manner
- information on the absence of evidence where it should logically exist.

On completion of the investigation, the Complainant and the Manager or delegate in consultation with the Executive will determine a course of action to be taken.

Possible course of actions may include, but not be limited to, any combination of the following:

- a. counselling
- b. disciplinary action against the harasser, e.g. demotion, transfer, suspension, probation or dismissal
- c. official warnings that are noted in the harasser's personnel file
- d. disciplinary action against the person who complained if there is strong evidence that the complaint was vexatious or malicious
- e. formal apologies and an undertaking that the behaviour will cease

- f. conciliation/mediation conducted by an impartial third party where the parties to the complaint agree to a mutually acceptable resolution
- g. reimbursing any costs associated with the harassment
- h. re-crediting any leave taken as a result of the harassment.

Outcomes will depend upon factors such as:

- the severity and frequency of the harassment
- the weight of the evidence
- the wishes of the person who was harassed
- the level of contrition
- whether there have been any prior incidents or warnings.

The Manager will advise all relevant parties of the outcome.

If the investigation determines that sexual harassment has occurred, the Manager must forward a summary of the complaint and the action taken to the Committee of Management. A copy may be placed in the respondent's personnel file.

If there is insufficient proof to decide whether the harassment occurred, the Manager will:

1. remind those involved of expected standards of conduct
2. conduct further training and awareness raising sessions for staff and volunteers
3. monitor the situation carefully.

The Manager will monitor the outcome to ensure that the offensive behaviour has ceased, and that neither party has been victimised. This may involve follow-up interviews.

If there has been any substantiated victimisation, disciplinary procedures will be followed.

## **PROCEDURES FOR DEALING WITH CRIMINAL CONDUCT**

Some forms of severe sexual harassment (e.g. sexual assault, stalking, indecent exposure, physical molestation, obscene phone calls) may constitute criminal conduct. While RPP is committed to treating most sexual harassment complaints at an organisational level as far as possible, this type of conduct is not suited to internal resolution. Such complaints should be treated by the criminal justice system.

In relation to alleged criminal offences such as rape or sexual assault, the matter must be referred to the relevant authorities. Employees/members should be advised of the option of police support or intervention. It is not the obligation or duty of RPP to report such matters to the police on behalf of the complainant.



## **SOCIAL MEDIA POLICY**

Updated January 2021

The Radio Port Phillip Association Inc. (RPP) Social Media Policy ensures we better manage our profile in a new digital age. Specifically, RPP will become the repository of all RPP-generated social media material. Social media augments what we are doing by providing us with an alternate means of communicating with our audiences through a range of options.

All social media that bears the RPP name or logo or is generated as a result of RPP programming or the website must comply with RPP policy.

Social media can only be initially posted and established with agreement from an authorised RPP delegate or administrator. This will ensure that RPP adheres to a common form and look, in order to build and consolidate the RPP brand.

All programs or sites associated with the radio station will have an RPP FM prefix. We also require that all sites are linked and associated with the centralised RPP Facebook page, website, Instagram and Twitter account. All posts must begin on an RPP site and then be shared to program / associated sites as a secondary step.

### **SCOPE**

This policy applies to all RPP personnel, both paid staff and volunteer. All members are responsible for being aware of this policy and understanding their responsibilities around social media use in their RPP and personal capacity.

This policy applies to all social media sites including (but not limited to) Facebook, Instagram, LinkedIn, Pinterest, Tumblr, YouTube, Twitter and TikTok. Wikis, forums, podcasting, vod and audio casting, blogs, SMS and direct messaging are also covered.

### **COMPLIANCE**

Social media posts and interaction must have written authority from the RPP Committee of Management.

There must be no material posted that could damage RPP's reputation or standing. Ensure the accuracy of all material, to confirm it is not misleading and complies with RPP and CBAA guidelines.

A fundamental requirement is that RPP personnel understand that social media is treated the same way as any public statement and has consequences in law. Matters of policy or public statements must be the reserve of the RPP Committee of Management or its delegate.

Compliance can be achieved using four basic principles:

1. If you wouldn't say it on air, don't say it online. All of the same on-air laws, rules, norms and culture apply to what you say online. Does what you're saying fit with RPP norms and values? What are the real-world implications of what you're saying?

2. Keep your personal and public lives separate. If the show you're presenting has an online component, consider it to be part of your show. If you have a public persona courtesy of RPP, people will not differentiate between this persona and your personal, non-RPP life so please keep that in mind when posting on a personal account.
3. Tell the RPP office about your show's online media. This helps us promote the online media part of the program you're hosting from the official RPP online media accounts, and through the website.
4. Keep RPP up to date. We are here to help. If you're involved in a negative situation online, or if you feel something is about to turn bad, please tell us. Things can turn nasty quickly and can threaten RPP's reputation and expose us (and you) to legal action. The sooner that Management knows about it, the more quickly we can act.

### **INAPPROPRIATE USE**

RPP personnel are encouraged to report any inappropriate or unlawful content to Management.

RPP will not tolerate posts that are: offensive, obscene, defamatory, threatening, harassing, bullying, discriminatory, hateful, racist, sexist, infringes copyright, constitutes a contempt of court, breaches a court suppression order, or is otherwise unlawful, the use or disclosure of any confidential or secure information. RPP social media sites should not be used to access or post any material that is fraudulent, harassing, threatening, bullying, embarrassing, sexually explicit, profane, obscene, racist, sexist, intimidating, defamatory or otherwise inappropriate or unlawful.

Non-compliance by RPP personnel constitutes a breach of policy and may result in disciplinary action.

### **PERSONAL USE OF SOCIAL MEDIA AND RPP**

Social media is a personal right and RPP does not seek to limit an individual's use of it. However, RPP does point out the individual's responsibility to comply with the RPP social media policy when posting under the RPP banner.

## APPENDICES



## RPP-FM AND RPP PLUS PRESENTER'S AGREEMENT

This agreement is entered into by Radio Port Phillip Association Inc. (operating as RPP) hereafter known as RPP and:

Presenter's name:

.....

Address:

.....

.....

Phone: (Mobile)..... (Home/Work).....

Email address: .....

**This agreement is ongoing while you are a presenter on RPP unless and until it is replaced by a revised agreement.**

1. The station undertakes to provide the following to the Presenter:

- a. RPP Constitution
- b. Community Broadcasting Association of Australia Codes of Practice
- c. RPP Members Handbook

and the presenter undertakes to read and abide by all the documentation.

2. The station undertakes to provide facilities, training, infrastructure and a safe working environment.

3. The Presenter undertakes to comply with the requirements of the Community Broadcasting Code of Practice and the Broadcasting Services Act 1992 and any other applicable legislation, and accept all liability attached to the station caused by their breach of such Code or Act.

4. The Presenter undertakes to conduct their work for the station in the spirit of RPP-FM's Purpose, Objectives, Standards, Policies and Procedures as described in the station's Members Handbook and as advised by management. These Policies and Procedures may be updated or varied from time to time.

5. The presenter undertakes to accept responsibility for the content of their programme, and so far as it is possible to do so, agrees to comply with the laws relating to defamation, libel and slander, obscenity and contempt of court.

6. The content and style of all programmes is subject to prior approval of the Manager and/or the Programme Sub-Committee. At its discretion, management may make

alteration to, review or refuse a programme or its content without any liability to RPP-FM or Radio Port Phillip Association Inc.

7. The Station Manager or the Programme Sub-Committee reserves the right to change the day, time or time slot of any programme without prior notification to the presenter.
8. The Presenter undertakes to understand that the timeslot allocated to their program is the sole property of RPP and under no circumstances will they sell, lease or gift it to another person(s) in part or in full.
9. Where two or more people are involved with the presentation and/or production of a programme and there is a wish to change some of the personnel involved they must:
  - a. seek approval in writing from the Station Manager or Programme Sub-Committee to change / replace the personnel involved; and
  - b. if approval is given to change personnel it is subject to the new member signing their own copy of this agreement; and
  - c. ensure that any new presenters are financial members of the organisation.
10. RPP reserves the right to air programmes and to review them at least annually, encouraging presenters to apply for the continuance of their programmes and time slots.
11. The Presenter understands that the Station Manager and/or Programme Sub-Committee can initiate an evaluation of the quality of their programme and presenting skills to assess satisfactory performance and to suggest improvements as required. If they refuse to do the evaluation, the Station Manager and Programme Sub-Committee have the right to suspend or dismiss them for non co-operation for a period of their choosing. Reinstatement is at the sole discretion of the Station Manager and Programme Sub-Committee.
12. The Presenter understands that the Station Manager and Programme Sub-Committee have the right to remove a programme from air if it fails to comply with station rules, policies, guidelines, governing principles, management directions, statutory requirements or if presentation skills, on-air manner/behaviour and station etiquette are not of a standard acceptable to the Station Manager and Programme Sub-Committee.
13. The Presenter understands that RPP owns the copyright in its transmission of their programme. Please see the Copyright section of the Members Handbook for a detailed explanation of the copyright ownership of both original and recorded works.
14. The Presenter understands that non-payment of the annual membership and presenters fees may result in the withdrawal of all broadcast privileges. Special arrangements may be considered by the Station Management on a case by case basis.
15. Failure to complete and return this agreement form **within 30 days** will result in the withdrawal of programme privileges.

**Please remember that being a presenter on RPP-FM is a privilege and not a right.**

Presenter ..... Date .....

Station Manager..... Date .....

Updated January 2021

## **BETTER BROADCASTING**

### **ANNOUNCING – VOICE AND SPEECH**

#### **Treat your vocal instrument with respect**

If you made your living as a professional musician, without a doubt you'd be taking good care of whatever instrument you played. You would treat that instrument with love and respect. It would become a part of you and over the years it would be not just an instrument but a friend and companion.

You would not abuse it nor would you treat it with indifference. You would keep it tuned and ready to express whatever musical ideas and inspirations were waiting to be expressed by you. As a professional presenter, your voice is the equivalent of a valuable instrument. It is your tool of trade and through it you could earn a living.

One of the basic requirements of the announcer at the microphone is to be natural and unaffected in his/her speech. However, it must be admitted that broadcasting is an abnormal means of vocal communication. It requires a fair degree of applied art on your part if your work is to sound natural and effective. Your voice plays an important part in this.

Ideally, the voice should be full, well controlled, evenly modulated, resonant, and warm. It is not your vocal mechanism but your manner of speaking that determines your broadcasting value. As well as this, announcers have to give attention to how the voice is produced. Briefly, CONTROL of a GOOD VOICE is essential.

Your voice is virtually a wind instrument, a very sensitive one, subject to conditions of weather (heat, cold, and humidity), stress, fatigue and mental attitude. Your lungs provide air, your vocal cords act as a vibrator, your throat and mouth act as a pipe. When the parts are working in harmony, a voice is really music to the ear – soft, soothing, persuasive – but when they're not, it's like an instrument that needs tuning. The most common obstacle to overcome, especially among new announcers, is tension brought on by anxiety or excitement.

#### **Breathing Exercise**

Sit comfortably with your feet flat on the ground and your spine straight but not stiff. Relax your shoulders, rest your hands easily on your thighs, search out any tightness or tension in your body and consciously relax it.

Let the tension go. Let your shoulders drop softly into a relaxed position. Loosen your jaw. Empty your mind and take just a few minutes to simply focus on your breathing and the relaxation of your body.

Allow your breath to naturally deepen and slow. Inhale and exhale through your nose and use your diaphragm not your chest as the engine room for your breathing.

Breathing deeply and gently from your belly allows your breath to become a wonderful stable column of air that initiates, sustains and supports your voice.

After a few moments of gentle deep breathing, move on to the next part of the exercise: as you slowly and gently inhale through your nose lift your right arm until the tips of your fingers are pointing towards the roof. Keep your elbow unlocked and slightly bent and synchronize the arm movement to the length of your breath. By the time you've inhaled your fingers should be pointing up to the ceiling. Pause just a second or two.

Now exhale slowly and gently lower your arm back to its original position. Be aware of, and feel, your belly move back towards your spine with the out-breath and swell and expand with each in-breath.

Repeat the exercise with your left arm and remember to match the length of the movement to the length of the breath. The speed of one should link with the time of the other. It may take a few attempts to get both movement and breath in sync.

Once you are in sync, repeat the sequence at least six times on each side (12 breaths and arm lifts altogether).

### **Articulation and Enunciation Exercises**

Vowels add character, emotion and life to our speech and consonants add clarity. When you drop or clip your consonants, you can sound as if you are slurring or mumbling. These problems with clarity or articulation are often the result of a tendency to not fully use the muscles of the tongue, jaw and mouth when speaking. If you are aware of this problem with your delivery, make sure your warm-up regime includes some exercises that will loosen your facial muscles.

Permanent change comes from constant repetition. Do the following exercises or find some of your own that will achieve the same result, and do them for a few minutes each day before you go on air.

Gudda budda (budda gudda)

Lip sips (sips lip)

Huh huh huh – Fluh fluh fluh

(fluh fluh fluh—huh huh huh)

Tee tee tee – dee dee dee

(dee dee dee – tee tee tee)

Kuh kuh kuh – guh guh guh

(guh guh guh – kuh kuh kuh)



## **Tongue Twisters**

Try these tongue twisters to improve the clarity of your diction as well. Whisper them first and once you've mastered them speak them aloud. Be sure you can manage them at a moderate speed before you try to go faster. Say them with meaning and give the words life.

- I slit a sheet, a sheet I slit, upon the slitted sheet I sit.
- The sixth sick sheik's sixth sheep's sick.
- A big black bug bit a big black bear and the big black bear bled blood.
- Frank threw Fred three free throws.
- Five fine feathers fluttered faintly in front of the fan.
- Martin met a mob of marching munching monkeys.
- Vibrantly verbal Bavarians vie for virtuous veracity.
- Eleven benevolent elephants elegantly elevated.
- Dashing Daniel defied David to deliver Dora from the dawning danger.
- Can you imagine an imaginary menagerie manager imagining managing an imaginary menagerie?
- Round and round the rugged rock ran the ragged rascal running his truly rural race.
- Why whine, whimper and whistle at the white whale Willy?
- Gabby gardeners gather together to gossip in garrulous groups.

## **Vocal Health Tips**

Just before you go on air, spend a few seconds fluttering your breath out between your lips in the way a snorting horse does. It's great for loosening the lips.

Avoid eating anything just before you go on air. It will make you sluggish and can affect your saliva output, which can affect your voice.

Avoid mucous-forming drinks and food. Stay away from anything with dairy in it. If you are already clogged up with mucous try eating a green apple. Green (not red) apples will also overcome dry mouth as well as help clear mucous.

Grapefruit juice minus any pulp can also help strip mucous.

Nasal sprays and decongestants can help if you're stuffed up but be aware that they can also dry out your mouth.

Avoid soft drinks as the sugar in these dries out the mouth.

Sipping water with lemon helps to keep the mouth moist and keeps you hydrated.

Avoid coffee. It contains ingredients that impair voice performance and the caffeine constricts the vocal cords.

Avoid excessive throat clearing. It can damage your vocal cords. Sip water instead.

Stop smoking. Cigarettes cause severe damage to your vocal cords. If you are serious about being a presenter, give up smoking.

### **Voice Production Tips**

Check your posture. Bad posture can affect your ability to relax and speak naturally. If your voice is stiff or stilted, it may be because of your posture.

(Also check your scripts; you can't sound relaxed if your scripts aren't conversational or are full of phrases you'd never use.)

Sit in your chair with your feet flat on the ground and your spine straight but loose. Don't hunch over.

Place your chair so that you can comfortably speak into the microphone and easily reach your studio equipment without straining or constricting your breathing. Bring the mike to your mouth, not the other way around.

Position the mike correctly and ensure you can speak naturally without popping or sounding muffled and far away. To find the approximate best position, place your thumb in front of your mouth with your fingers splayed directly out in front of you. The most appropriate mike place is likely to be roughly where your little finger ends.

As you sit in your chair, relax your shoulders. Breathe in and raise your shoulders towards your ears. Hold them there for a few seconds. Breathe out and gently release the shoulders until they find their natural, easy resting place.

Draw circles with your shoulder blades, loosen your jaw by pulling faces, open your mouth wide, alternately purse and relax your lips.

Yawn and open your mouth as wide as it will go.

Move your jaw from side to side as you do so. Do this several times and it will really loosen and unlock your jaw.

Loosen your palate and tongue with some tongue twisters. Moisten your mouth.

Avoid bending or hunching over your desk or your microphone or you'll constrict your diaphragm and restrict your breath. Bring the microphone to your mouth and keep your posture upright and comfortable.

If your voice is singsonging or over-enunciated and it sounds unnatural, you may be listening to yourself in your headphones and focusing on your voice (how you sound) rather than on what you're saying and to whom you are speaking.

When you are connected to your content or focused on the person with whom you are speaking, you automatically don't pay attention to the sound of your voice.

So, get a clear picture of your listener in your head. Put a photo of a friend next to the microphone and talk to them. Look at your producer and talk to them.

Take your headphones off in those places in your program where you don't need them, or slip off one ear. Turn the level of your headphones down.

If your voice sounds weak and thin then make sure you do longer warm-up exercises and get your natural resonance going. Whether you sing or hum, don't try to force your voice into an unnatural range.

Work on lengthening your breath and ensuring you're breathing from the diaphragm, which will give you enough air to support and sustain your voice.

Once you've got your breathing right, try standing up when talking into the microphone. Wave your arms around as you talk and rev yourself up in some way.

Then check that your posture isn't restricting your breathing.

Do the articulation, enunciation and shoulder exercises mentioned above.

If you speak too fast or mumble then practice the tongue twister and articulation exercises. Dropping your consonants will sound like mumbling. Consciously focus on one sentence at a time. Say each sentence for meaning.

If during your air checks you can hear yourself sucking in breath or running out of breath before the end of a sentence then find a breathing regime that will teach you to lengthen your breath and breathe from the diaphragm: 6-3 breathing technique, take up yoga or join a community choir.

If when you listen back to your program you hear yourself taking regular big gasps of breath just before you begin to ask a question during an interview, then practice turning off your microphone when you are simply listening to your talent.

Take a breath in with the microphone off and then flick it on as soon as you're ready to begin asking the next question.

It only takes a split second.

Take a breath in just before the final seconds of a song or the news and then turn your microphone on as you begin to speak.

If your voice lacks feeling or emotion try talking with a smile on your face. It's hard to sound stitched up while you're smiling.

If your voice is monotonous then practise reading fairy tales out loud (off air!) and give each character an appropriate voice. If you've got kids, do it with them. If you don't have kids, borrow some. Do whatever it takes to loosen up your energy and allow colour, movement and life to be expressed through your voice.

If your voice feels tired at the end of your program, chances are you're over-projecting it. Presenters who think they always have to sound bright and up often fall into this trap.

Warm up well. Do a relaxation exercise before you go on air, and talk to your listener (using a picture prop if need be) as if you were chatting with a friend at home.

Try this at home: sit with a friend or partner knee to knee and, using one of your program scripts, talk to them at the volume and pitch which is comfortable and natural at that proximity. That's how close your listeners hear you.

You are not acting in a theatre so you do not need to project your voice to reach the back stalls.

Radio is intimate. Your mouth, their ear! Be intimate with them and save your poor old vocal cords a thrashing.

If your voice is high-pitched or squeaky, it's possible that you are carrying tension in your neck, tongue, jaw or throat. This will constrict the vocal cords and your voice. Do the articulation, tongue twister, yawning and shoulder exercises above.

Take on a relaxation practice and do it regularly before you go to air.

The advice and information outlined above is not definitive for every issue that could arise but is sufficient for a good, basic vocal health regime for those without entrenched problems. If you feel you have more serious issues with your voice then seek appropriate help.

Make sure you are clear about whether the problem is an issue with the way you habitually use your voice (too fast, slurring, monotone, jaws wired shut, high-pitched, squeaky) as opposed to your presentation. Whatever the problem, seek competent professional coaching.

### **In Summary**

- Your voice is the instrument by which you can make a living and you must take care of it accordingly.
- Presenters should practice a voice warm-up and relaxation regime every day before they go to air.
- Use your natural voice and your full (appropriate) natural vocal range. Forcing your voice into an unnatural register will cause problems over time.
- If your voice has serious problems seek professional help in overcoming them.

## INTERVIEWING

*(The following excerpts are from the ABC's manual on interviewing)*

An interview is a chance for your listeners to participate in a conversation that can inform, amuse, shock, horrify, titillate, provoke, entice, delight, inspire or possibly give hope.

Whether your guest is a celebrity, a decision maker, a 'real' person telling a personal story, or the weather forecaster, the intelligent human interaction of a well-crafted and well-executed interview can provide a fascinating and entertaining listening experience.

Obviously you need to be able to draw out the best in the talent, but you need to be skilled and confident enough to allow the interview a chance to breathe and develop, to allow the spontaneity that can provide a real listening gem.

One of the great things about radio is that this can all be happening while your listeners go about the normal business of their day. This provides great potential for intimate companionship, for the audience to regard radio presenters as part of their lives, or even as friends.

It's this intimacy, immediacy, and portability, plus the ability to stimulate and engage the imagination that makes radio so powerful.

The program maker who acknowledges and understands this power should therefore realise how important it is to ensure the excellence of all their interviews and program content.

To achieve this level of excellence you will need an attitude toward your work that includes, among other things, some humility. Sadly, some broadcasters seem to believe that all they need to do to be brilliant is to turn up, turn on the microphone and talk. But if you're the sort of broadcaster who wants to be the very best, who wants to demonstrate the highest professional standard and expertise, you need to recognise that, as with any other craft skill, you'll need a lifelong commitment to analysing your work and always striving to do better.

## INTERVIEW TYPES

To create a framework for discussing interviews and interviewing technique, we're grouping interviews into three broad categories: **accountability**, **discovery** and **information**.

### **Accountability interview**

Accountability interviews are usually with people who are making decisions on behalf of others, whose decisions affect others, or who are advocating a position. While most accountability interviews will be with politicians, community leaders, lobbyists, representatives of organisations and businesses etc., there are many other circumstances in which you may be required to hold interviewees accountable.

For example, if you're talking to a doctor who starts advocating practices that have potentially dangerous side-effects, you need to ask some hard questions, not just accept the interviewee's arguments, even if this particular guest is a regular contributor to the program. If talkback callers are making controversial assertions, you may need to get at what's behind the stance they're taking and ask them to substantiate what they're claiming.

To be effective in holding interviewees accountable you need to be an **honest broker**, an interviewer who maintains impartiality while teasing out information on behalf of the listeners, who gives different sides an opportunity to argue their case and is equally rigorous in questioning all.

In an accountability interview the interviewer unpacks the talent's agenda, questions decision-makers and scrutinizes their decisions on behalf of the listener. The interviewer looks for inconsistencies in arguments and asks for explanations.

Examples of accountability interviews:

*Questioning the head of the blood bank about tainted blood supplies.*

*Asking producers of a graphically violent video game about its potential effect on players.*

*Following up allegations that only a small proportion of funding raised during an emergency appeal has reached the people in need.*

The following points are particularly important if you want to conduct a good accountability interview:

- Keep the interview tightly focused and structured.
- Back it up with detailed research beforehand that will give your questions weight.
- Ask a lot of questions that look for detailed and definitive answers:

*Is it true that the CEO's office was refurbished at a cost of more than 40 thousand dollars?*

*Was that paid out of the money raised during the public appeal?*

*How much of the money raised actually reached the people who've lost their homes?*

- Listen carefully to what the interviewee is saying. They may answer a question you were going to ask much later in the interview or they may avoid the issue or offer another potential line of inquiry.
- When the interviewee attempts to evade scrutiny, constantly refocus the interview and bring it back on track.
- Firmly and politely restate any question that the interviewee refuses to answer.

- The interview can get heated as the interviewee attempts to use various tactics to avoid scrutiny – for example, by attacking the interviewer, discrediting questions, discrediting opponents, or by giving answers that don't address the questions. When this happens, make sure you remain in control of the interview and of yourself.
- Make sure your tone of voice is appropriate and that the interview doesn't degenerate into a shouting match.

### **Discovery interview**

A discovery interview encourages interviewees to reveal something of themselves, to give us insights into who they are or into what has happened to them. Discovery interviews go to the emotional heart of a story.

Think of an interview you were unable to walk away from, one that was impossible to switch off. What comes to mind may be an interview with a woman who survived a massacre, a musician who came through brain surgery and is now winning awards, or a neurosurgeon that took up meditation and historical research after a UFO experience that did not fit their usual life paradigms.

Perhaps what you remember so vividly is discovering a completely unexpected side to someone you thought you knew or hearing something fresh and startling from someone you thought could never surprise you.

*Interviews that reveal insights and human truths, either about the story or the person telling it, or that make us feel joy or anger or sadness, are among the most memorable interviews we will hear.*

They are some of the hardest interviews to do and not just for interviewers who are new to the craft.

Some very experienced interviewers, who are unfazed by politicians attempting to shout them down, or by uncooperative heads of companies, or by angry union officials, become very uncomfortable when an interviewee starts to touch on distressing experiences or shows emotion.

If at this point interviewers start to run from their own discomfort, they generally find shelter in process – facts, figures, times, places etc.

Rather than staying with someone's emotional reaction to witnessing a train crash, for example, the interviewer may start asking for factual details:

*Which rail crossing was it?*

*How many people were on the train?*

*How long did it take emergency services to arrive?*

Information is less threatening to many interviewers than emotion – either the interviewee’s emotion or their own. If asked about this, interviewers will often say they want to spare the interviewee distress, but in many cases it’s really about sparing themselves the difficulty of ‘sitting in the fire’ with the interviewee, staying in the moment with them while they relive their experiences.

Interviewees who have agreed to tell their story on radio generally do want to speak about what happened to them. They want others to understand what they went through, they may want to warn others not to make the same mistakes, they may be looking for change or they may want to correct misunderstandings. Whatever their reasons for speaking publicly, what they need from the interviewer is to be given an opportunity and, in some cases, help to tell their story.

When a discovery interview is done well it’s generally conducted in a relaxed and supportive way.

- Be sure to establish trust with the interviewee.
- Listen closely and allow a lot of space for the interviewee.
- You don’t necessarily say a lot.
- Make most of your questions open ended.
- Help the interviewee tap into experiences, deeper intimate insights or emotions.
- Encourage and allow the interview to be relaxed, intimate and revealing.
- Be prepared for parts of the interview to be emotionally charged.
- Be comfortable with short gaps and silences.
- Don’t avoid sensitive questions because of your own emotions and discomfort.
- Design your questions to help the interviewee tell the story. Don’t hijack the story by attempting to make it about you rather than about them.

Listeners want to hear what the interviewee has to say. The interviewers imagined feelings aren’t relevant. *The secret to a powerful discovery interview is to craft questions that will help interviewees go to the heart of their story.*

### **Information Interview**

An information interview searches out specifics of a situation or event – the who, what, when, where and how. The interviewer aims to get the information across in the clearest, quickest and most accessible way for the listener.

The interview might be about the weather, traffic, or a local event. It might be an eyewitness account from the scene of an accident. Or the interviewee might be a researcher talking about a new discovery.



Information interviews are often short, focused and to the point. Most of the questions will be designed to find out specifics – facts, figures and details.

*Where exactly on the line did the truck and train collide?*

*How many people were injured?*

*Did the train driver get out safely?*

*What happened to the truck driver?*

Some interviews you do won't fit neatly into one of these three categories. There are times, for instance, when interviews that start out to gather facts take a different direction.

This is especially true if the interviewer is listening carefully and is alert to the possibility of uncovering agendas and areas of responsibility or exploring personal stories and experiences.

If you're interviewing a representative of the rail company about what happened and when the line will be open again and you get a tip-off that there have been problems with the braking system that the company hasn't addressed, what started as an information interview could develop into an accountability interview.

## THE INTERVIEWER'S TOOLKIT

Interviewers need to learn about their tools – questions - and how to use them.

In their toolkit interviewers have a range of questioning techniques that, at the right time and in the right circumstances, will help achieve the best possible interview outcomes. To become more skilful you have to be familiar with the different types of questions available, understand which questions are most likely to deliver the outcome you want and practice using them effectively.

### Open questions

Open questions invite co-operation and participation by the interviewee. They open up discussion.

Interviewees usually volunteer information and opinions more readily if they're asked an open question. They will also give fuller and more complete responses.

**How** would you go about improving the quality of life for people in this region?

**What** would you do about the water shortages?

**Where** do you suggest we start making changes?

If you take into account the full range of his work so far, **how** would you rate Steven Spielberg as a filmmaker?

Open questions facilitate storytelling and allow the personality of the interviewee to surface more easily.

Looking back on your long life, **what** have you done that you're most proud of?

**Who** makes you laugh?

**Where** do you go when you're looking for inspiration?

**Why** did you decide to take up meditation?

Open questions can be used to gather specific information.

**How** does this machine work?

**Where** did the idea come from?

**What** reports have you had about how it's performing?

They encourage descriptions of people, experiences, places, events or memories.

**What** was the town like when you first visited?

**How** different is it now?

**When** did you first realise that you wanted to be a travel writer?

**Where** will your next book take you?

Because open questions invite more expansive answers, they can also give the interviewer an opportunity to explore further lines of inquiry.

In discovery interviews, they help both the interviewer and the interviewee to get to the emotional heart of the story.

**What** do you remember about the morning the police brought you the news?

**How** did that change your life?

**Where** did you get the strength to keep going?

### **Types of open questions**

**'What'** questions help uncover facts, reveal more about people, events and opinions, and they help identify the causes of actions or decisions.

**What** does this button do?

**What** did you do when you found out you won the prize?

**What** made you feel so anxious?

**What's** your idea of a great night out?

**'Why'** questions attempt to find out about motivations and reveal causes for actions, decisions or events.

**Why** did you buy that particular book?

**Why** have you had your hair dyed pink?

**Why** haven't we had rain for a month?

**Why** has the Reserve Bank increased interest rates?

**'When'** questions allow us to date information and understand the sequence of events. 'When' helps place events in a time frame and in a logical order – past, present or future.

**When** did you first realise you'd have to change your approach?

**When** will you be leaving for the United States?

**When** did you start to suspect there was something wrong?

**When** will we be able to say the drought's over?

**'Where'** is a good pinpointing question – not only for finding out about geographical location, but for finding out about the origins of ideas, opinions and arguments.

**Where's** your car parked?

**Where** is the evidence that conditions in Australia will produce the same outcome?

**Where** did the idea of taxing a good time come from?

**'Who'** questions identify sources of information and action. 'Who' also helps to source responsibility.

**Who** should be in charge of water management?

**Who** helped you when things got tough?

**Who** makes you laugh?

**'How'** questions unravel and expose processes, feelings or sequences of events.

**How** do you know imposing that tax will have the same effect in Australia?

**How** will you go about introducing the tax?

**How** do you feel about Charlie earning his living as a clown?

**How** will farmers cope without drought relief?

### **Specifying questions**

These questions look a lot like open questions because they begin with words like 'how', 'when' and 'what', but they are looking for precise information and will not necessarily open up wider discussion.

They are therefore sometimes called 'closed-ended' questions or 'specifying' questions.

'How' questions that are combined with words like 'much', 'many', 'often' etc. may receive brief fact-based answers.

**How much?**            *Ten Dollars*

*How Many?            6*

*How often?            Once a week*

*How frequently?    Three times a year*

Questions that ask for precise answers sometimes have specifiers attached to them (e.g. 'exactly', 'precisely', 'specifically' and 'particularly').

*Precisely how many drive-by shootings have there been this year?*

### **Closed Questions**

Closed questions invite specific, focused answers. They are often looking for yes/no answers. They can help establish facts and clarify opinions. They can be very effective when used strategically.

*Did that experience change your mind?*

*Can you swim?*

*Are you going to change jobs?*

*Have friends influenced your choices?*

Closed questions are particularly useful when the interviewer wants the guest to address specific issues and is looking for precise answers.

*Do you have shares in that transport company?*

*Have you accepted hospitality from a client?*

*Was the contract put out to tender?*

*Will you be stepping aside at the end of the year?*

An interviewer can employ closed questions to challenge an evasive interviewee. They can be used to verify facts, confirm or deny positions, push for answers to previously unanswered questions, encourage interviewees to be specific and answer directly.

Closed question can help to keep interviews tight and focused (especially accountability interviews).

In a situation where the interviewer has perhaps followed up a spontaneous line of questioning and is uncertain about the facts, a closed question can also be useful for testing the ground and helping to find a direction for further investigation.

### **Example 1**

*Q. Were you scared at the time?*

*A. Yes, very.*

*Q. What were you frightened of?*

## Example 2

*Q. Were you scared at the time?*

*A. No, I wasn't.*

*Q. What was happening for you?*

Closed questions can be very effective as part of your interview strategy. Unfortunately, strategy is rarely involved. In very many cases, closed questions have simply become a default position for interviewers, who then rely on guests to be generous with their answers.

*Q. Are you going to improve suburban rail services?*

*A. We certainly are, Bill. We're buying extra rolling stock and we'll be training more drivers. We'll also employ more maintenance staff so trains that break down will be back on the tracks as quickly as possible. And we'll be...*

This interviewee has a position to sell, so she's not going to just a 'yes'. She's prepared to give a full answer.

There are times, however, when interviewees don't cooperate. The following Q&A is based on an exchange between a very experienced interviewer and a politician who is usually unstoppable.

*Q. Minister, is the leaked report awkward for you?*

*A. No.*

*Q. Now that the information has been made public, will you have to make some departmental changes?*

*A. Probably.*

*Q. Do you think this will affect your credibility?*

*A. No.*

*Q. Minister, if you don't give longer answers this is going to be a short interview.*

There will be many occasions in your radio broadcasting career when interviewees will be difficult, but let's look at our own craft as interviewers before we berate guests for simply answering the questions they were asked.

Most interviewees are not as ungracious as this politician. They're far more likely to be generous, perhaps out of politeness, or because they are genuinely bursting to tell their story or give their point of view because they're keen to get a message out.

This means some interviewers can employ poor interviewing technique and still manage to fill hours of program time. But think about the missed opportunities in relying on guests to do all the work rather than putting in the effort ourselves as interviewers.

What great yarns, unexpected sides to people, funny moments, moving experiences, important bits of information of information have we missed by being too lazy or too indifferent to use our tools and our skills in the best way we can?

Closed questions are the ones we most often hear and use because asking closed questions is our default position. They're the questions we're most likely to reach for first, particularly when we're under pressure or can't think of what to ask next.

For interviewers, however, these are often not the most useful questions. Because interviewers are not just having a conversation, they're attempting to uncover facts, reveal fascinating, sometimes surprising, often moving aspects of people or events, or hold decision-makers accountable.

In order to do this well, interviewers need to develop a facility with open questions, to be able to use them as naturally and easily as they do closed questions. That, like playing golf well, takes practice.

### **Examples of open and closed questions**

#### **Closed**

Did that experience change your mind?

Are you going to tackle long-term unemployment?

Did your best friend inspire you to become an athlete?

Are you going to get the trains to run on time?

Do you have a policy on asylum seekers?

#### **Open**

What made you change your mind?

What's your strategy for tackling long-term unemployment?

How did your best friend inspire you to become an athlete?

How will you get the trains to run on time?

What's your policy on asylum seekers?

### **The Saboteurs**

There are also a number of frequently used interview approaches that do not help the interviewer achieve the best outcomes. In fact, these techniques can prevent an interview reaching its full potential. These are the saboteurs.

## Leading questions or statements

These are questions (or more often statements) that make assumptions about an experience or point of view. They co-opt the story, attempting to own it rather than letting the interviewee tell it.

Leading questions or statements in discovery interviews rob the interviewees of the chance to tell their own stories in their own words.

*That must have been absolutely devastating for you, overwhelming really. Did you feel an enormous sense of loss?*

Remember that powerful discovery interviews are about crafting questions that will help interviewees go to the heart of their story, not hijacking their experiences and emotions.

In accountability interviews leading questions and statements can make an interviewer sound biased, especially if they're couched in emotive language.

*How are you going to justify the horrific scale of logging in old growth forests to future generations?*

The interviewee may pick up on perceived bias and attack the interviewer or respond by rebutting the assumption and avoiding the rest of the question.

## Statements as questions

In conversation we often make statements that sound like questions. It's a way of encouraging the other person to go on with the story, to tell us a bit more.

*That must have been a disturbing situation. So are you going to see her again?*

This is a perfectly legitimate conversational device but interviewers need to be aware that statements as questions will only advance the conversation further if the interviewee cooperates. By using this approach the interviewer is therefore handing over control of the conversation to the guest, who is free to give either a long or a short answer and to take the conversation anywhere they like. The interviewer is no longer in charge.

An essential feature of skilful interview craft is knowing your kitbag and choosing questions that will take the interview where you want it to go.

Statements are particularly ineffective if the interviewer is repeating something the interviewee has already said.

*A. We're going to start building the dam next month.*

*Q. So you've decided to go ahead with the construction of the dam?*

This statement takes us nowhere unless it is followed up with another question.

*So you've decided to go ahead with the construction of the dam. Can I take that to mean that the funding issues have been resolved?*

Repeating statements by the interviewee is lazy interviewing and signals that the interviewer has not thought how to best serve the listener or where the interview is going.

### **Tell us about...**

This is another popular tactic to be wary of:

*Tell us about your war experience.*

This is such a wide open invitation that the answer is likely to be unfocussed, unstructured and wander all over the place. The guest might have several years' worth of experience to talk about.

The interviewer needs to decide which aspect of the interviewee's experience will be of most interest to the listener and ask a question or series of questions that will encourage the interviewee to tell those stories.

### **Double barrelled questions (two questions in one)**

*What was the most amazing experience you had on the trip and where are you heading next?*

On occasion you'll hear interviewers ask triple or quadruple questions.

*How long's the club been going? You blokes have been taking part since when? What year was your first ride?*

The interviewee will often answer only the last part of the question or choose the part that's easiest and ignore the other part. Ask separate questions rather than trying to collapse them into one.

### **Either/or questions**

*Which do you prefer, wine or beer?*

This type of question limits the scope of the answer to only two options. If there are only two drinks on offer, you may want to know which one the interviewee would choose. If the options are wider, why restrict the answer? Perhaps the interviewee's not that keen on either. Perhaps her real preference lies somewhere else altogether – vodka or rum, or something extraordinarily exotic.

### **Questions that set up simultaneous opposites, such as 'the best and the worst' or 'the right and the wrong'**

*What's the best and worst thing about living on the Peninsula?*

As with double-barrelled questions, the interviewee is likely to answer only one of these two options. Once again, it's better to ask two separate questions. In discovery interviews when we are talking about people's emotions, these kinds of questions can make it sound as if the interviewer is trivializing the experience.



### **Questions overflowing with too much information**

*As I understand it, Mr. Jones, this particular scheme covers grants of up to 50 thousand dollars. Only primary producers are eligible, so small business operators can't apply.*

*Approval time's been cut in half so the grant should come through after 4 weeks rather than 2 months. If listeners believe they're eligible they just have to contact your office and get the forms sent out. So what's the phone number?*

This much detail is impossible to absorb and it's frustrating and confusing for everyone if the interviewee, having presumably been invited to provide information, isn't given the opportunity to speak. An interviewer's research and knowledge should inform and back up the questions. It doesn't have to be constantly paraded just to prove the interviewer is really across the subject.

### **Statements that do not actually ask anything**

*You really went hard for that ball in the second quarter and outmanoeuvred the opposition constantly. Your marking was terrific and what a great goal that was.*

What is the guest being asked?

### **Longwinded questions**

They meander all over the place, touching on a number of topics that often have several possible queries embedded in them, such as how often something like this happens and what effect it has on the members of the community, and also refer to the interviewer's feelings or position on the topic, which could be that there are both advantages and disadvantages, and can contain comments about the topic from other sources, like the owners of the local radio shop, and seem to go on interminably so that by the time they're finished you're very thankful that you weren't the person who's expected to come up with an answer, aren't you?

Enough said!

### **In summary**

You have a range of questions in your interviewing toolkit. Develop an ability to use a variety of questioning techniques.

Work out what you want the listeners to get from an interview (your desired outcome) and choose the types of questions that will achieve that outcome.

Use questions strategically.

When pressed we're most likely to default to closed questions.

To develop a facility with open questions you have to begin now.

Asking powerful, effective questions takes planning and practice.

Beware of the saboteurs. They can undermine the effectiveness of your interviews.

## ESSENTIAL INGREDIENTS OF AN INTERVIEW

To evaluate your interviews effectively you need to be able to break down the process of the interview into a number of essential ingredients.

Those ingredients include:

- Clear focus on a desired outcome
- Thorough preparation – including pre-interviewing
- Strong, succinct introduction
- Logical structure
- Well-crafted questions
- Good listening and following
- Appropriate length

It's not enough to realise that an interview did or didn't work.

While it's a terrific feeling to recognise an interview went well, leaving it at that isn't particularly useful if you want to maintain improvement in your craft.

You need to be able to recognise specifically *what* made the interview work.

Did it work because your thorough background preparation allowed you to hold the talent accountable when they were evasive or untruthful in their replies?

Was it because the research process, including pre-interviews, ensured the very best talent was chosen?

Did the talent really open up because the questions were crafted well?

Were the questions delivered in a tone that supported and encouraged the talent to respond intimately?

Did you listen well and pick up on an answer that led the interview into a surprising revelation?

If you ask these sorts of questions when airchecking your interviews it will help you to pinpoint the specific areas that are or aren't working.

If an interview didn't go well, you must be able to identify *why* it didn't work, *where* the process failed and *how* a difference could have been made.

The ability to analyse your work and recognise where and how you could have made a difference is an invaluable one, as is developing the practice of regularly and honestly airchecking your interviews. These are the things that will serve you in good stead for your entire professional life.

**The essential ingredients of successful interviews include:**

- Having a clear outcome in mind before you start the interview
- Focusing your interview around some kind of listener benefit
- Being well across the topic – through research and preparation
- Pre-interviewing prospective talent
- Crafting intros with strong hooks and conversational language
- Ensuring the structure of the interview is logical and allows the story to unfold in an interesting way
- Being prepared to ask the harder questions where necessary
- Being able to ask softer, more intimate questions and sit with strong emotions
- Listening carefully and being flexible enough to follow potentially more interesting lines of inquiry should they appear
- Maintaining a tone appropriate to the content of the interview
- Not allowing the interview to run beyond optimum length

**Dealing with Difficult Talent**

Devise a range of strategies in advance to deal with some potentially difficult interview situations.

**With shy guests:**

- Consider pre-recording
- Establish rapport and trust
- Reassure, affirm and encourage the guest throughout the interview
- Ask a lot of open questions

**With aggressive guests:**

- Be sure of the topic and your facts
- Stay calm and neutral no matter what
- Be prepared to ask the hard questions
- Find ways to courteously re-phrase questions that aren't answered
- Don't be sidetracked by aggression or personal attacks

**With wafflers:**

- Consider pre-recording
- Be clear in your briefing
- Ask specific, focused questions
- Control the direction of the interview – keep it on track

**With emotional topics:**

- Pose sensitive, intelligent questions
- Maintain an appropriate tone and poise
- Don't avoid the emotional moments
- Don't step all over the emotions by asking process questions
- Be prepared to sit with silence
- Deal with the guest's and your own emotion with maturity

**Personal Views**

When expressing a personal opinion or editorialising on any topic or subject, you must state before and after that it is your personal view and not that of the station. (i.e. "the opinions in this program are my own and not necessarily those of either the station or its management".)

**A Last Word**

*Don't ingest the information in this work as a rigid list of rules that you follow like directions for how to use a machine.*

The guidelines, suggestions and tips are not meant to constrain or constrict you. They are meant to help you give yourself the best chance to ensure that each and every interview you do sings.

Interviews are about people, their lives, their feelings, their thoughts and the things that affect them and as such they should be fluid and flow with life and energy.

Your thorough preparation, clarity of focus and logical storytelling, combined with your real interest and curiosity, are vital for that unimpeded flow.

The people you interview are on your program because they're interesting and important in some way. Be interested in them and what they have to say, be responsive and, where appropriate, react. Above all be professional and stay in control of yourself and the interview.

Finally, the best advice you can adhere to – enjoy what you do and sound as if you enjoy it. Do it with skill and energy and have fun!

## LISTENER COMPLAINTS FORM

Remember to treat all complaints from the public in a serious and polite manner. The person would not bother to make the call unless they held a genuine interest in the station and felt they had legitimate concerns. Do not be dismissive of their approach the station. Assure them that their complaint will be taken seriously and will be dealt with professionally and according to established policy.

### NATURE OF COMPLAINT

A complaint should relate to a licence or Code of Practice condition. **NB:** Complaints relating to potentially defamatory material must be relayed to your insurance company immediately.

.....  
.....  
.....

Program associated with complaint:

.....

Date and time of Program broadcast:

.....

### CONTACT DETAILS OF COMPLAINANT

Name of Person making the complaint:

.....

Address: .....

.....

Telephone: (B)..... (H).....

### COMPLAINTS PROCESS

This process must be completed within 60 days from the date on which the complaint was made.

Appropriate station representative:

Name: .....

Date: .....

ACTION	YES	NO	DATE
Received verbal complaint Notes:			
Received formal complaint in writing Notes:			

Check logged program material (and keep log for 60 days from date of complaint) Notes:			
Send written station response to complainant Notes:			
Organise follow-up with complainant (e.g. meeting) Notes:			
Provide contact details for ACMA to complainant* Notes:			
All relevant documents in Complaints File Notes:			

\* Contact Details for ACMA are as follows:

Assistant Manager, Investigations Section  
Australian Communications & Media Authority  
PO Box Q500, Queen Victoria Building  
Sydney NSW 1230  
Fax: (02) 9334 7799  
Email: [broadcasting@acma.gov.au](mailto:broadcasting@acma.gov.au)

## RESULT

The complaint is ☐ resolved ☐ unresolved

Name of station representative:

.....

Position:

.....

Signed:

.....

## **RESPONSIBILITY FOR THIS HANDBOOK**

It shall be the responsibility of the Board to establish and maintain policies and procedures to bring these procedures into effect.

It shall be the responsibility of the Station Manager to implement these policies and procedures.

This handbook gives an outline of the basic operations and requirements of RPP, but new ideas are needed and are always welcome. These may be made known to committee members, management direct or through the website: [www.rppfm.com.au](http://www.rppfm.com.au).

Without the ideas that have been submitted in this way, many of the items contained in this manual would not have been written. The station is for community benefit, and with the mutual co-operation of all those who are giving their time and expertise, RPP will continue to project itself into the future as a force to be reckoned with. Simply the Best!