Alpine Radio
96.5 FM (Kiewa Valley)
92.9 FM (Ovens Valley)

Presenters’ Handbook

Community Broadcasting…
Ordinary People Engaged in an Extraordinary Enterprise

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Acknowledgements

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- OAK FM Wangaratta (Vic), 2AAA FM Wagga Wagga (NSW) and FM 98.5 Shepparton (Vic) for the use of material sourced from their Handbooks.

- The Community Broadcasting Association of Australia (CBAA) in consultation with the Australian Communication & Media Authority (ACMA) for developing the Community Radio Broadcasting Code of Practice (2008). A summary of the code is included in this Presenters’ Handbook and there are copies in the station office. It can also be viewed on the CBAA’s website at <http://www.cbaa.org.au/codes>.

- The Australian Communication & Media Authority (ACMA) for the document Guidelines for Broadcasting Sponsorship Announcements and other Promotional Material sourced from their website. A summary of this document is included in this Presenters’ Handbook and there are copies in the station office. It can also be viewed on the ACMA website at <http://www.acma.gov.au/WEB/STANDARD/pc=PC_311062#sponsorship>.


- Mount Beauty Neighbourhood Centre for the printing and collation of the Handbook.

Paul L’Huillier
for the Committee of Management
December 2011

Welcome message

We are pleased that you have joined our Team and trust that it will be a long, enjoyable and successful experience for you.

Presenting on Alpine Radio is challenging but a very rewarding experience. As a community volunteer you are providing a valuable and at times, essential (e.g. during bushfire and flood threats) service to the residence of the Upper Kiewa and Ovens Valleys.

This Handbook together with other information in the Presenters’ Kit will help you to get started as a presenter. It needs to be read, studied and referred to often to make your journey in acquiring the relevant knowledge and skills a rewarding experience.

The journey in becoming a successful presenter takes time, determination and perseverance.

— Enjoy the journey —

Note: This Handbook forms part of Alpine Radio’s Presenter’s Kit which needs to be purchased by all new presenter’s who take up the challenge of community broadcasting in the Upper Kiewa and Ovens Valleys.
Chapter 1: About Community Radio

1. What is Community Radio?

Community Radio in Australia was established in 1976 as an alternative to National and Commercial Radio and has had the support of government since its beginnings.

The community broadcasting sector has experienced rapid growth since its inception in the early 1970s and now consists of 357 permanent community radio licensees, including 78 Remote Indigenous Broadcasting Services (RIBS), in addition to 50 temporary radio licensees in remote areas and six community television stations. Volunteers are at the core of community broadcasting operations; nearly 20,000 people are involved in management and broadcasting roles for licensed community radio stations across Australia.

Community broadcasting stations vary enormously from licence to licence, depending on the needs and interests of the local geographic communities and the specific communities of interest they serve – including youth, senior citizens, arts, fine music, Australian music, sport and other specialist interests, as well as providing specific services for Indigenous, religious, print handicapped and ethnic communities. There are stations all over the country, some with metropolitan wide licences (18%), others that service particular areas of a city that hold sub-metro or suburban licences (16%), and those in rural (25%) and regional areas (41%).

Alpine Radio considers itself as a general community broadcaster.

Some stations are operated by small and dedicated groups of volunteers in isolated communities and some by larger groups in the provincial and major cities. Some are well funded while others are impoverished, operated on a ‘shoestring’, and owned by a local volunteer group.

Legislated under the Broadcasting Services Act 1992 and guided by the Codes of Practice, community broadcasting stations are operated as independent, not-for-profit organisations that:

- Cater for a specific community purpose or geographic community;
- Rely heavily on volunteers;
- Broadcast live programs to air;
- Encourage members of the community to be involved;
- Involve the station with the community and community events;
- Support local and Australian arts, music and culture;
- Increase the choice of programs available to the community;
- Cover issues under-represented in other media.

Thus a community radio station is a distinct alternative to the existing media in both program content and style of presentation.

Community broadcasters are united by six Guiding Principles. They work to:

1. Pursue the principles of Democracy, Access and Equity, especially for people and issues not adequately represented in other media. — Community broadcasting promotes active volunteer participation in media operations, administration and production rather than passive consumption of media. The sector provides skills and training that ensure access to the media for all parts of the community.

2. Promote Harmony and Diversity and contribute to an inclusive, cohesive and culturally-diverse Australian community.

3. Enhance the Diversity of Programming choices available to the public through innovation and creativity and present programs that expand the variety of viewpoints broadcast in Australia.

4. Support and develop local Arts and Music — Community media has an expanding local role. While commercial media and the ABC are reducing local content and increasing
networking, community stations have become the voice of local communities.

5. Demonstrate **Independence in Programming, Editorial and Management** decisions — Community broadcasting stations are owned and operated by not-for-profit groups. Each licensed group has open membership and democratic decision-making practices. All stations must adhere to a **Code of Practice** that embodies the sector’s philosophy and secures their independence.

6. Increase **Community Involvement** in broadcasting.

**Local Community Voice**

“Community radio provides access and an opportunity for participation for ordinary community members who would otherwise have no real or recognised input into the cultural life of their communities”  
Susan Forde, "Commitment to community: Results from a national survey of the community radio sector"

Community broadcasting provides the facilities, skills and opportunity for discussion and debate of local issues and concerns. Community media builds community infrastructure and identity.

For indigenous, ethnic and radio for the print handicapped communities the local community broadcaster is a vital part of their participation in their local community and in society. It is a source of news, information and culture that in most cases is not available elsewhere. This is especially the case for these communities in regional, rural and remote areas.

**Organisations involved in the community radio sector include:**

- **Australian Communication & Media Authority (ACMA)** — Its role is to call for licence applications, conduct public hearings, issue licences and regulate broadcasting standards. ACMA has the power to decide on renewal, suspension or revocation of licences.
- **Community Broadcasting Association of Australia (CBAA)*** — The parent body for community broadcasting in Australia offering information, advice and support for its members.
- **Community Broadcasting Foundation (CBF)** — Receives support from the Australian government and distributes funds to community stations.
- **Community Broadcasting Association of Victoria (CBAV)*** — A state body similar to the CBAA.
- **Southern Community Media Association (SCMA)*** — The Southern Community Media Association advocates to government and the community on issues affecting the development of community broadcasting in regional, rural and suburban areas throughout Australia.

* Alpine Radio is a member

For more information about Key Sector Organisations go to the CBOnline website:

<http://www.cbonline.org.au/index.cfm?pageId=38,105,2,0>

2. **A Brief History of Alpine Radio**

The community radio project was initiated in August 2001 by Mary Smith who called a public meeting to gauge community support. A steering committee was formed, incorporation occurred in November 2001 and a temporary licence was allocated in July 2002. Regular mock street broadcasts, sessions at the local Country Club and general fundraising kept the project public. On a shoe-string budget, the station went to air on the 23 August 2003 in a rented shop in the main street of Mount Beauty.

In June 2004 the station was successful with an application to the Alpine Shire to take up residence in an upstairs office area in the **Mount Beauty Visitor Information Centre Precinct**.

Upstairs we had an air-conditioned main studio for on-air presentation and a second studio set up for training and production. Production incorporated the following functions: sponsorship announcements, interviews and pre-recording of programs. The music library was incorporated into the training/production studio. Upstairs also was the office and reception area. Downstairs was a toilet and kitchen that was completed in April 2008.
At the time of moving upstairs we relocated our transmitter from the station to a location 4km north of Mt Beauty on the Bogong Estate. This greatly improved our coverage to Dederang, Coral Bank, Tawonga, Tawonga South, Mount Beauty, Bogong Village and Falls Creek.

The major project of relocating the studios, music library and office downstairs was completed after 4.5 years of work. We moved in on 12 February 2011. This move was necessary to give us more space and easier access for the public as they no longer had to climb the steep stairs.

Other milestones:
- On 26 November 2009 our licence area was extended by ACMA and on 7 January 2010 we relocated our transmitter from the Bogong Estate to Big Hill (1,250m).
- On 20 February 2011 Alpine Radio officially took over the housing and operation of the Mount Beauty Weather Station which is located on the station roof.
- On the 20 August 2011 we transmitted for the first time from the Apex Lookout site in the Ovens Valley on 92.9 FM.

For a complete history of the station visit our website <http://www.alpineradio.com.au/about-2/history/>

3. Committee of Management (CoM)

The business affairs of the station are managed by a Committee of Management (CoM) consisting of four office bearers and four ordinary members. As the need arises, sub-committees are formed to investigate and develop specific projects. All committee members are volunteers.

It is the responsibility of the committee to attend to: administrative organisation; policy making; legal requirements; marketing and promotion; financial matters; programming – production, formatting and scheduling; public relations; technical matters; training and development and to conduct regular meetings.

4. Promise of Performance

Alpine Radio undertakes to:
1. Adopt and abide by the Code of Practice of the CBAA (refer to page 8 below);
2. Provide an opportunity whereby the community can participate in radio;
3. Provide a broadcasting service that generally supplements and complements existing radio services;
4. Provide volunteers and presenters with adequate training;
5. Provide programming which endeavours to emphasise local content in terms of subject matter and production;
6. Ban programs which deliberately or recklessly distress other groups or listeners;
7. Broadcast sponsorship announcements in accordance with the Australian Communication and Media Authority’s (ACMA) regulations and standards;
8. Provide a quality music facility that plays Australian music, supports local artists and includes not less than 25% Australian music items in programming;
9. Participate in community cultural activities by initiating the development of programs of educational and social significance to the people of the Upper Kiewa and Ovens Valleys and surrounding areas;
10. Promote community appreciation of local artistic endeavours by broadcasting local literature, musical and dramatic productions;
11. Encourage and assist those sections of the community who may not come forward to produce programs for their interest group (e.g. children and the aged);
12. Encourage participation by the various ethnic groups in the Upper Kiewa and Ovens Valleys and surrounding areas.
5. Community Radio Broadcasting – Code of Practice

The Community Broadcasting Association of Australia (CBAA) in consultation with the Australian Communication & Media Authority (ACMA) has developed the Community Radio Broadcasting Code of Practice (2008).

The Code of Practice Booklet can be found in a folder in the station office or viewed on the CBAA website at <http://www.cbaa.org.au/codes>. Presenters should be familiar with its Guiding Principles (refer to page 5 of this Handbook) and the following eight Codes, namely:

1. Our responsibilities in broadcasting to meet our community interest;
2. Principles of diversity and independence;
3. General programming;
4. Indigenous programming and coverage of indigenous issues;
5. Australian music;
6. Sponsorship;
7. Complaints;
8. Codes of Practice review.


The full ACMA Guidelines document can be found in a folder in the station office or viewed on the ACMA website at <http://www.acma.gov.au/WEB/STANDARD/pc=PC_311062#sponsorship>.

Presenters should become familiar with the document. It has many examples to assist with interpretation.

A. Summary of key points
B. Background
C. What constitutes advertising?
   1. Assessing complaints about advertising
D. What types of material do not amount to the broadcasting of advertisements?
   1. What is the accidental or incidental accompaniment exception?
      1.1 Matter that is accidental accompaniment
      1.2 Matter that is incidental accompaniment
      1.3 Payment or other valuable consideration
   2. What other items are community licensees permitted to broadcast?
      2.1 Community information material or community promotional material
         2.1.1 Discussions with subject matter experts
         2.1.2 Gig guides
      2.2 Station promotions
      2.3 Sponsorship announcements
         (a) Who is a sponsor of a licensee or of a program?
         (b) What is a sponsorship ‘tag’?
         (c) What information must a tag contain?
         (d) Where should tags and announcements be placed?
         (e) How many minutes of sponsorship announcements are permitted?
         (f) How does ACMA calculate the allowable minutes?
         (g) Who is responsible for sponsorship announcements in sold airtime?
         (h) Who is responsible for retransmitted or syndicated programming?

Presenters have the following obligations in regard to such announcements:

• To present each sponsorship announcement that is on the log sheets and to endeavour to broadcast them at the scheduled time.
• If scripted, read the announcements seriously. Do not ridicule or make fun of them.
• The text of any spoken sponsorship announcement must not be altered. Community
service announcements (CSA) and promos excepted.

- We must give sponsors value. We rely substantially on our sponsors for financial support.

### 7. Who Listens to Community Radio?

To learn more about the current community radio audience, a National Listener Survey was conducted in July 2010. The report, by McNair Ingenuity Research, contained the results of a large-scale survey of the Australian population conducted in order to measure the size of the audience of community radio throughout Australia. The research was funded by Federal Government via the Community Broadcasting Foundation (CBF). This research was conducted by means of a telephone survey of a representative sample of 5,000 people aged 15 and over throughout Australia.

#### Major Findings

- 54% of Australians aged 15+, or **9,287,000 people**, listen to community radio in a **typical month**.
- The number of Australians aged 15+ listening to community radio in an **average week** has risen from 3,767,000 people (24%) in 2004 to 4,519,000 people (27%) in 2008 followed by a slight fall to 4,433,000 people (26%) in 2010 – still this an increase of 18% in the total number of people listening since 2004.
- The number of Australians aged 15+ listening to community radio in an **average month** has risen from 7,054,000 people (45%) in 2004 to 9,652,000 people (57%) in 2008 followed by a fall to 9,287,000 people (54%) in 2010 – this is still an increase of 32% in the total number of people listening since 2004.
- Listeners to community radio in an **average week** spend 7.1 hours listening to community radio per week. Older people aged 55+ listen the most to community radio, averaging 10.1 hours per week. They are followed by people aged 40-54 with an average 6.7 hours per week, then people aged 15-24 and people aged 25-39 who average 5.5 and 5.4 hours per week respectively.
- Among community radio listeners, the afternoon is when people listen most often with 54%, followed by breakfast (45%), mid-morning (42%) and the evening (32%).
- The key reasons for listening to community radio are:
  1. Specialist music programs (61%)
  2. Local information / local news (53%)
  3. They play Australian music and support local artists (48%)
  4. The announcers sound like ordinary people and sound like ‘one of us’ (46%)
  5. Programs not available elsewhere and hearing something I did not hear anywhere else (48%)
  6. Local voices and local personalities (45%)
  7. Locals can participate (41%)
  8. They give an independent voice (not government or big business) (39%)
  9. Diversity in programming (35%)
  10. Specialist information programs (32%)
  11. Programs in other languages (6%)

To view the complete survey results for 2010 go to the CBOne website: [http://www.cbonline.org.au/index.cfm?pageId=44,184,3,2062]
8. Participation in station operations

Presenters are encouraged to become involved in other aspects of the station other than presenting. Your involvement would greatly reduce the load on those individuals who are currently putting in many hours to operate and develop the station.

Below is a list of operational areas and the personal qualities and skills that you may have that you could bring to the station.

<table>
<thead>
<tr>
<th>Administrative Areas</th>
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<tbody>
<tr>
<td><strong>Administration</strong></td>
</tr>
<tr>
<td>• Office and clerical duties</td>
</tr>
<tr>
<td>• General office staff</td>
</tr>
<tr>
<td>• Resources</td>
</tr>
<tr>
<td>• Contact with the public</td>
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<tr>
<td>• Assist with tracking/surveys</td>
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<tr>
<td><strong>Music Library</strong></td>
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<tr>
<td>• Filing</td>
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<tr>
<td>• Data entry</td>
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<tr>
<td>• Data update</td>
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<tr>
<td>• Acquisition of music</td>
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<tr>
<td>• Library computer updating</td>
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<tr>
<td><strong>Production</strong></td>
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<tr>
<td>• Writing scripts</td>
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<td>• Computer use – audio editing software</td>
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<tr>
<td>• Voicing</td>
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<tr>
<td>• IDs, Promos &amp; Jingles</td>
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<td>• Sponsorships &amp; CSA announcements</td>
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<tr>
<td><strong>Fundraising</strong></td>
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<tr>
<td>• Membership sourcing</td>
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<tr>
<td>• Selling air-time (sponsorships)</td>
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<td>• Communication skills</td>
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<tr>
<td>• Writing grant submissions</td>
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<tr>
<td><strong>Technical (Transmission &amp; IT)</strong></td>
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<tr>
<td>• General assistance</td>
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<tr>
<td>• Using your expertise</td>
</tr>
<tr>
<td>• Training others</td>
</tr>
<tr>
<td>• Computer &amp; Networking skills</td>
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<tr>
<td><strong>Station Upkeep</strong></td>
</tr>
<tr>
<td>• Everyone to be involved at some level</td>
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<td>• Cleaning roster</td>
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<tr>
<td>• Maintenance</td>
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<tr>
<td><strong>The Committee of Management</strong></td>
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<tr>
<td>• Put name forward for nomination</td>
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<td>• Co-ordinators and Conveners</td>
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<td>• Sub-committees</td>
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<td><strong>Working Bees</strong></td>
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<td>• Offer to assist</td>
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<tr>
<td>• Maintenance</td>
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<td>• Co-ordinator</td>
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<td>• Incentives</td>
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<td><strong>Training of Presenters</strong></td>
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<tr>
<td>• Organisational skills</td>
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<td>• Teaching ability</td>
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<td>• Committed</td>
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<td>• Switched-on</td>
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<td><strong>Marketing &amp; Promotions</strong></td>
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<tr>
<td>• Creative input and ideas</td>
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<td>• Station promotions</td>
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<tr>
<td>• Radio-a-thon</td>
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<tr>
<td>• Communication &amp; Computer skills</td>
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<tr>
<td><strong>Programming</strong></td>
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<td>• Sourcing external programs</td>
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<tr>
<td>• Community Radio Network (CRN) via satellite</td>
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<td>• Program Delivery System (PDS) via the internet</td>
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<td>• Program development</td>
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<tr>
<td>• Program Guide</td>
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<tr>
<td>• Creativity</td>
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</tbody>
</table>

Please contact the station on 5754 4554 if interested in assisting
It would be much appreciated by the Committee of Management
Chapter: 2: Station Procedures

1. Presenters’ Responsibilities

The day to day running of the station is administered by a Station Manager who answers to a Committee of Management (CoM) and other volunteers who individually spend various amounts of time at the station to keep it operational.

When finances permit we may have a designated person as a paid part-time Station Manager usually working for 3 hours per day Monday to Friday. At other times this position is voluntary with the number of attendance hours not stipulated.

Presenters must accept some responsibilities and duties here as they may be the only person in the station at the time. These may include:

- Answering any incoming calls relating to station operations while you are on-air and recording the details in the office diary. Please identify yourself and the station, e.g. “Alpine Radio, good morning, .......... speaking” or something similar;
- Speaking to any visitors or new members that come in and promoting the station to them by handing them a program guide, membership form and brochure;
- Being placed on the cleaning roster;
- Turning the alarm system off in the station foyer if you are the first presenter in the morning and turning it back on again if you are the last presenter at night;
- Turning off all lights (if last thing at night) except the external light over the door and locking all windows and doors;
- Turning off all air-conditioners if you are the last presenter at night.
- Putting on and taking off pre-recorded programs that Alpine Radio receives from outside sources and reading the Intro and Outro to those programs e.g. Daily Interview and other Community Radio Network (CRN) programs.
- Checking the Office Diary for any alterations to the day’s programming, technical matters or procedures prior to your program.
- Checking the Whiteboard in the office for notices.
- Checking your pigeonhole for notices.
- Signing the Volunteers/Visitors Book on the office desk.

By signing the Presenters’ Agreement presenters have agreed to:

- Be at the station premises, ready to present their program a minimum of 15 minutes before broadcast time;
- To make themselves aware of the musical content of the program they are to present;
- Make a commitment to complete the allocated air-shift for the length of the program block;
- Provide a replacement presenter, if possible, approved by the Committee of Management, if required;
- Notify the station manager or a committee member by telephone or in person at least 24 hours before broadcast time if unable to present their program on a particular day except in an extreme emergency.

2. Casual Presenters

Presenters must notify Management that someone else is doing a ‘fill in’ for them, giving details of who, when and why. If this is to be a casual presenter (as opposed to a permanent one) then before they can go to air they need to be ratified by the Training Co-ordinator and must:

- be a current Financial Member;
- have signed the Presenters’ Agreement;
- been given a Presenter’s Kit including the Presenters’ Handbook and paid for it;
• had instruction from our Training Co-ordinator on the use of studio equipment. It is not satisfactory for a presenter to brief a person (who may occasionally come in as a guest) on studio procedure and then get them to do a ‘fill in’ for them. The current presenter needs to make sure their replacement fulfills the above criteria so please plan ahead.

(Refer to Appendix #1, page 37 — Presenter Training Process)

3. Office Diary and Visitors Book
The ‘Diary’ contains any information in relation to the daily running of all programs. All presenters must check it prior to their program for that day. It may indicate changes to programming, technical matters or procedures. The ‘Visitors’ Book’ must be signed by every person who enters the station including presenters, guests and visitors.

4. Presenters’ and Volunteers’ Bulletin, and Notices
• From time to time Management may compile a bulletin dealing with programming matters, presenters' meetings, changes to policies and procedures, events, etc., which are distributed to all presenters and volunteers.
• Notices may also appear on the notice board, the whiteboard in the office, in the office diary, on the log sheets and sometimes in envelopes addressed to you and left in your pigeonhole to be picked up. Please check each time you enter the station.
• It is the responsibility of all presenters to make sure they read and understand the bulletin and notices.

5. Food and Drink in Studios and Building
No food is to be eaten in any of the studios. Drinks (not alcohol) may be taken into the studios but must be kept off the equipment desks. Liquid spillage onto electrical equipment could cause a serious problem costing the station a lot of money. No alcohol is permitted in the building except with the prior approval of station Management e.g. special function or meeting.

6. Tea and Coffee
Tea and Coffee are provided free of charge for presenters and visitors. Please do the right thing and wash your cup and any dishes that you may use and keep the kitchen bench clean.

7. Smoking
Smoking is not permitted within the station building. Smokers may smoke outside. Please use the bins provided.

8. Visitors, Guests and Other Presenters
• All visitors, guests and presenters must sign the visitors’ book in the office when they enter the station.
• Visitors and guests, as well as other station personnel, are not permitted to enter the on-air studio without the approval of the on-air presenter. So please knock!
• The studio is not a meeting place for onlookers and friends. They can view the studio through the windows.
• The incoming presenter should check with the on-air presenter that it is OK to enter the studio to prepare for their program. This is a courtesy.
• The main studio should be vacated as soon as possible after completion of a program. The out-going presenter should prepare well before the completion of their program to do this, and should say their farewells at least 10 minutes prior to the finish of their allotted time, to ensure that the in-coming presenter has time to get set up. They should also introduce the incoming presenter and their program. Again, a courtesy. Likewise the incoming presenter should thank the outgoing presenter.

9. Log Sheets
• The operations log is used by presenters whilst on air and contains precise programming information.
• There is a log sheet for each program’s transmission for that day. Presenters use the same
log sheet for the month. Please note any alterations added during the month.

- Presenters should note on the log as each item is played (tick) and sign the log at the end of each page, and endeavour to keep to the logged timing of sponsorships, etc.
- The log represents a written record of all programs, sponsorships, CSAs and other promotions broadcast and is checked and filed by station Management.
- Any interruptions to transmissions or computer problems must be written on the log sheet, in the Technical Manual on the studio desk and the problem communicated verbally to the Station Manager or a committee member.

10. Recording Broadcasts via NovaLog software
Everything that is broadcast must be recorded and kept for six (6) weeks. This is an Australian Communication and Media Authority (ACMA) requirement for all radio stations. Alpine Radio keeps this record on the production computer’s hard drive. These recordings can be listened to later, burned to CD or copied to a USB memory stick for review or distribution to presenters for training purposes.

11. Security
- At night, the front door is to be kept locked at all times – from 6:00 pm onwards. If you need to go outside at night make sure the door does not close and lock you out.
- If you are the first presenter in the morning you must turn the alarm system off in the foyer. If you are the last presenter at night you must turn it back on again when you leave. Get the security code and instructions from the Station Manager.
- If you are the last presenter at night all lights and air-conditioners must be turned off and all windows and doors locked. Please check this.
- All presenters and Committee of Management members are issued with a front door key which must be signed for, a deposit paid and returned when you are no longer involved with the station.

12. Downloading Music on Station’s Computers
The station must abide by the Australian Copyright ACT. We have to pay to play music, copy CD’s and use ‘archived/production music’ as backing music for sponsorships.

The downloading of music tracks from, for example, the Apple Store, Limewire or other distribution services on station computers is not available to presenters. If presenters wish to acquire tracks via this means then they must make their own alternative arrangements.

The CBAA have established a process called AIRit — Amrap's AIRit is community radio's Australian music catalogue and distribution service. AIRit contains Australian music from over 100 Australian major and independent record labels and selected unsigned artists. AIRit is available 100% free to eligible community radio stations and the music industry.

Program makers register and log in to AIRit to preview tracks in full and order tracks for broadcast. Music directors order music to add to their station's library. These radio users can order tracks for airplay via encrypted digital download or can compile a CD containing tracks and we press and post the CD for broadcast. Artist representatives get reports listing the station and programs that ordered their music. Visit the website at: <http://www.amrap.com.au/airit.html>. Ask the Station Manager if you wish to investigate this further.

Use of the Internet
The MJM Computer in Studio 2 can be used by presenters for online research related to their programs. They can also use it to check their email but it’s not a games console or social networking facility. The station is connected to Broadband.

13. Music Library
- The stations music library is administered by our music library co-ordinator.
- The station has a comprehensive selection of CD’s and records which are available for all
presenters to use in their programming. Presenters can of course use their own music as well. The *Compactus Filing System* makes searching for music very easy. This is done in conjunction with our computer database of CD’s and records.

- The MJM Player PC in Studio 1 and MJM Player PC in Studio 2 have thousands of music tracks on their hard drives. **Note:** Both these PC’s have exactly the same music tracks loaded on them.
- All CD’s and Records are listed in Excel Database Files on the eMac (white PC) and the HP PC in Studio 2. Music can easily be found by following the instructions in a folder next to the computers.
- The latest CD’s received by the station are placed on the metal display cabinet in Studio 1 for 2-3 weeks before they are added to the library shelves. They are catalogued before being displayed there.
- **No CD’s or Records are to be removed from the station.** If presenters wish to review songs they can do so using the production equipment, after first being shown how to operate it by the Station Manager.
- **Copying of station music for use elsewhere is not permitted.** This is a breach of the Copyright Act and has to be strictly adhered to by the station.
- Presenters are encouraged to lend their music to the station so it can be copied and added to the library. We have a Copyright Licence (for which we pay substantially) that allows the station to make one copy of CD’s for broadcasting.

### 14. Pre-Recorded Programs

Alpine Radio receives some programs via the CBAA’s Community Radio Network (CRN) satellite service, Southern Community Media Associations (SCMA) Program Delivery System (PDS) via the internet and on CD from outside sources. These vary from 30 - 60 minutes programs. These are able to be played via the MJM Player in Studio 1. Presenters may be required to read out the program’s Intro and Outro as part of presenting the program or segment.

Presenters are able to develop a music program including sponsorship and CSA and save it using the MJM Player PC in Studio 2. They can then access the program via the MJM Player PC in Studio 1. Ask the Station Manager for assistance to do this.

Presenters can also pre-record a program in the production studio using their own voice and music selections, burn it to CD, copy it to a memory stick or have it transferred directly via our network into the on-air playout system via the MJM Player.

**Things to keep in mind when producing a pre-recorded CD program are:**

- Get permission from the Station Manager to pre-record. This must be made in writing setting out what is going to be produced and how it is to be used. The Station Manager is responsible for the instruction that is given on any of the technical presentation equipment. You need to know how to operate the production studio equipment, particularly the *Adobe Audition* editing software;
- Remember to include an Intro and Outro to the pre-recorded program;
- Presenters need to be completely acquainted with the content and form of the material to be used with the program;
- Pre-recorded programs can be burnt to CD, copied to a memory stick or transferred to the MJM Player for playing.
- Presenters wishing to pre-record a program because they cannot be at the station at the time, must arrange for another person to put on their program and supervise its playing;
- Pre-recorded programs will only be permitted as a last resort, all efforts should be made by the presenter to find a replacement presenter;
- Pre-recorded programs, whether produced at Alpine Radio or elsewhere, are only permitted to go to-air at station Management discretion;
- Sponsorship announcements that are required can be copied from the MJM Player PC in
Studio 2 onto a USB memory stick and transferred to the Production computer.

Pre-recording not as easy as this sounds, especially with voice and music to be recorded and mixed over a 3 hour program.

15. Contests and Giveaways
- Station management must be notified and approve of any competition or giveaways in all programs. Reason to be given for the competition, who benefits, is it for profit or non-profit organisations, does the station receive any benefits and what sponsorships or promotions are involved.
- Rules and conditions of any contest shall be clearly and fully announced at the beginning of the contest, and thereafter adequately summarised on the occasion of each announcement of the contest.
- The names of winners shall be released as soon as possible after the close of the contest.
- All contests shall comply with Commonwealth and State laws.

16. Personal Messages
*There are four types of personal messages allowed:*
- Urgent messages to people whose whereabouts are unknown, or who are temporarily isolated owing to a breakdown of normal communication channels, and then only if the message is verified and approved by a senior police officer;
- In time of extreme emergency and on the specific authority of station Management, messages of an urgent or essential nature considered to be in the public interest e.g. bushfire or flood threat; *(refer to Emergency Services Broadcasting Chapter 4 page 26)*
- Birthday, cheerio calls and music requests. Only mention first names.
- No death or funeral notices to be broadcast prior to receiving written confirmation from the Funeral Director and approved by the Station Manager.

17. Telephone in the Office
- Use of the office telephone, other than for station business, is prohibited.
- If you are in the building, and not the current on-air presenter, you may answer the telephone if everyone else is busy.
- If you are the only person in the building, please do not ignore any calls. It could be a very important call for the station e.g. a potential sponsorship or emergency.
- Last presenter for the day, or if there is no presenter following you, is asked to please put the answering machine on. When you enter the station, first thing of a morning, or during the day when there is no presenter before you, please turn the answering machine off. You may listen to any messages, but please ensure that these are written down and left on the Station Manager's desk for further attention. If urgent, please contact the appropriate person. Please do no erase any messages.

18. Studio Telephone
- In the main studio the station has a telephone hybrid unit that allows interviews via a telephone to be heard directly on-air. Since the station has being using this unit it has brought the outside world into our studio and has added a real sense of access.
- Permission to use the unit needs to be obtained from the Station Manager.
- If possible, get the person to call the station rather than the station pay for the call.
- Instructions for its use are stuck on the studio desk (near the telephone).
- When a call comes in, a ‘light will flash’ in the main studio – no sound.
- If you are speaking on-air or you are busy, don’t worry about answering the call — the caller will ring back if it’s important.
- *Calls to mobiles* for an interview need to be monitored carefully. Please be conscious of the length as such calls cost us plenty. Restrict the call to essential discussion not ‘chit chat’ about the weather etc. Ask politicians and councilors to call you.
19. Technical Book (problems and faults)
- The studio has a technical book in which you should record any problems or faults experienced when using the studio’s equipment.
- This book is kept in the main studio in a ‘Yellow/Orange Folder’.
- In order for the technical officer to deal with these problems it is imperative that users be accurate, write clearly and be specific in describing the problem. The information needs to be detailed and not ambiguous yet at the same time expressed as concisely as possible.
- Sign and date the entry and please leave your telephone number so you can be contacted about the issue. Should further information be required the technical officer will know who to contact. Also verbally inform the Station Manager about the issue.

20. Emergency Procedures in the station
- It is the responsibility of all presenters and volunteers to familiarise themselves with the location and usage of the fire extinguishers. Ask Station Manager if unsure.
- Your first contact is emergency services on 000. Your primary responsibility is to ensure your own safety and that of other volunteers. Volunteers are not to put themselves at risk in any way.
- First aid equipment is maintained regularly and located in the office. Notify the Station Manager if you believe the Kit requires re-stocking. Sensible use of the first aid kit will ensure this resource remains readily accessible and serves the purpose for which it is intended.
- In the event of a break-in, volunteers should dial 000 and avoid confrontation.
- In the event of a power failure you are asked to contact the Station Manager or, if not available, other Management personal. The station has four large red torches (one in each area) in case of power failure at night.
- In the event of a technical breakdown the presenter must first contact the Station Manager who may, if necessary, refer it onto the Technical Officer or IT Co-ordinator.

21. Dress Code
Alpine Radio prides itself on its professional approach to presentation, programming and all aspects of running a radio station. This includes the appearance of presenters. Visitors judge the station on what they see so please following the dress code below:
- Neat and clean personal appearance – men clean shaven except if they have a beard.
- Clean casual clothing. Shoes must be worn.
- Remember deodorant and personal hygiene for the comfort of others.
- An Alpine Radio T shirt looks good. Ask the Station Manager how to purchase one.

22. Keys
- A key will be issued to each presenter and signed for. A deposit is required.
- The key must be returned if the presenter ceases to be involved with the station. The deposit will be refunded.

23. Emergency Services Broadcasting (refer to Chapter 4 page 26)
Chapter: 3: Station Presentation Guidelines

The following guidelines have been put together in order to develop a consistent form of presentation of programs. The Committee of Management has approved the guidelines and presenters are expected to abide by them.

General care of Alpine Radio property
It is most important that you take care of all equipment, compact discs and records and their covers which are owned by the station.

Do not place the track face of CD’s or tracks of records directly onto the bench tops. Avoid fingers on tracks. Make sure CD’s and records are cleaned before use. This will eliminate nuisance dropouts especially with CD’s.

Extreme care must be taken with the styli on the turntables. Do not drop them onto records or the turntable mats. If turntables are not being used, make sure the arms are locked in position so they cannot be knocked.

Do not pile CD’s on the turntable. It’s not a CD rack.

1. Use of Vinyls
Make sure records are cued up properly. Allow space at beginning of track for the wind up of the turntable. Avoid the use of badly scratched or pitted records. Excessive wear will occur to the styli when using poor quality records.

2. Use of CD’s
It is not good practice to have only one CD loaded in the player. Use more than one source for music i.e. computer, CD’s and records as this allows tight cross fades and eliminates “dead air” that will occur when playing from one source.

It also provides an instant back up when you have a technical problem with the current playing source. Note: You can also always switch to the CRN via satellite as another instant back up option. The satellite has a dedicated slider on the console and the service has 24/7 programming.

3. Audio Levels
• Constantly check your levels - note the news bulletins and the variation of music levels.
• Do not leave the console until you are satisfied that the output levels are correct.
• Make sure your music tracks and voice are cued correctly.
• Don’t have the microphone too far from you, keep the levels at a minimum to avoid excessive studio noises.
• Please turn the microphones on and off gently, to ensure that the noise of the button being “hit” doesn’t go to air.
• Check guest’s microphone level to make sure they are similar to your own voice level.
• Constantly monitor the levels on all appliances during your program.
• CRN (satellite) and PDS (internet) programs often have low levels so please be aware of this and adjust accordingly.

4. Use of Headphones
Presenters are encouraged to wear headphones while the microphone is in use. This is so you can hear what is actually going to air. If headphones are not worn you can still hear what is going to air via the speakers in the studio. However, if not wearing your headphones, once your microphone is turned on, you may not be able to hear the ending of a song. Therefore you will have “dead air” – which is bad radio.
5. National Radio News & Sport, Weather and Snow Reports

News & Sport

Our National Radio News & Sport is received from the Community Radio Network, via satellite. It is introduced at about 10 seconds before the hour with: “It’s now time for National Radio News”, followed by the “pips” – so that the News commences on the hour.

If presenters are unable to ensure that a song will finish at least when the pips are playing, they should play an instrumental to take listeners up to News time, ensuring that a song isn’t interrupted. The instrumental can then be faded out prior to the News commencing.

National Radio News & Sport airs for approximately four minutes, and ends with “You’re now up to date with National Radio News”. At the end of this sentence, the presenter should immediately turn off the satellite, and click play on the MJM, to air the News & Sport Outro.

Following the News & Sport Outro, the presenter should then announce the Weather Reports for the Albury/Wodonga/North East, then Alpine areas, along with Mount Beauty and Bright/Ovens Valley local information (please see “Weather Format” below).

Once this is completed, the presenter should air the Weather Outro.

Following the Weather Outro, presenters may either immediately play their program’s signature tune/song, or introduce their program, and themselves. Presenters should also thank the previous presenter for their program.

Weather Format

The reading of the local weather information should take no longer than two minutes.

The Bureau of Meteorology forecasts are issued at approximately 5.30 am and 4.30 pm each day, so presenters must ensure that they have refreshed the computer so that the correct information is passed on to presenters i.e. the Albury/Wodonga and Alpine tabs.

The Mount Beauty Weather Information, on the Mt Beauty tab, should be refreshed during the News & Sport. It updates a little after each quarter (1/4) hour.

The Bright Weather is updated each half (1/2) hour, but will be half an hour behind time. This “Bright” weather is actually taken from the Wangaratta weather station, so presenters should say Bright and the Ovens Valley. Bright doesn’t have its own weather station at the moment.

Unless we are having extreme weather e.g. floods, fires, heat, rain, wind, etc., there is no need to read out, say the likelihood of rain, when it’s only 1%, the apparent temperature.

Please just read out the basics!

However, if the weather is extreme, please check the weather warnings for any storm, flood, days of total fire ban, wind warnings, etc., and ensure that this information is passed onto listeners.

If you’re on air during the morning – read out that day’s weather, plus the next day.
If you’re on air in the late afternoon/evening – read out the weather for tomorrow and the next day.
If you’re on air on Fridays, it’s okay to go into the weekend, Saturday and Sunday, so that listeners know what to expect over the weekend.

Example: (taken from the Bureau of Meteorology (BOM) site)

It’s time now for a weather check for the Albury/Wodonga/North East Weather District for today, Saturday the 5th of November. And we’re expecting a sunny day with light winds, and a
maximum of 30 degrees. Fire danger today will be High, with a UV Alert from 9.10 am until 4.40 pm, with the UV Index predicted to reach a very high 10.

Saturday 5 November
Summary

Min 11
Max 30
Sunny.
Chance of any rain: 1%
Rainfall amount: 0 mm
Sunny. Light winds. Fire Danger – High

UV Alert from 9:10 am to 4:40 pm, UV Index predicted to reach 10 [Very High]
And for Sunday the 6th of November, we can expect a shower or two and after an overnight low of 15, a top of 32 degrees for today.

Sunday 6 November
Summary

Min 15
Max 32
Shower or two.

Becoming cloudy. A shower or two from the late morning. The chance of thunderstorms in the afternoon and evening. Winds northeasterly averaging 10 to 20 km/h tending northwesterly and light during the afternoon.

And now taking a look at the Alpine area for Saturday the 5th – we can expect a sunny day with Falls Creek expecting a minimum overnight of 5 degrees, and a maximum of 18 degrees, and Mt Hotham’s temperatures ranging from 4 to 16 degrees.

Saturday 5 November

<table>
<thead>
<tr>
<th>Location</th>
<th>Min.</th>
<th>Max.</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mount Baw Baw*</td>
<td>4</td>
<td>18</td>
<td>Sunny.</td>
</tr>
<tr>
<td>Falls Creek</td>
<td>5</td>
<td>18</td>
<td>Sunny.</td>
</tr>
<tr>
<td>Mount Buller*</td>
<td>6</td>
<td>19</td>
<td>Sunny.</td>
</tr>
<tr>
<td>Mount Hotham</td>
<td>4</td>
<td>16</td>
<td>Sunny.</td>
</tr>
</tbody>
</table>

And tomorrow – showers developing in Falls Creek with a top of 19 degrees expected, while at Mt Hotham the maximum temperature will be 18 degrees with a windy day and showers developing.

* Don’t mention Mt Baw Baw/Mt Buller as they are too far out of our weather area.
Sunday 6 November

<table>
<thead>
<tr>
<th>Location</th>
<th>Min.</th>
<th>Max.</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mount Baw Baw*</td>
<td>9</td>
<td>20</td>
<td>Showers developing.</td>
</tr>
<tr>
<td>Falls Creek</td>
<td>11</td>
<td>19</td>
<td>Showers developing.</td>
</tr>
<tr>
<td>Mount Buller*</td>
<td>12</td>
<td>21</td>
<td>A few showers developing.</td>
</tr>
<tr>
<td>Mount Hotham</td>
<td>11</td>
<td>18</td>
<td>Showers developing. Windy.</td>
</tr>
</tbody>
</table>

For the Mount Beauty Weather – you simply need to read out the Current Temperature (don’t need the Apparent Temperature) – the Minimum Overnight Temperature if it’s relevant (Breakfast Announcers) – Yesterday’s Maximum/since 9.00 am. If we’ve had rain – read out the rainfall for the day, and if you like, for the month and the year. You can mention rainfall amounts in mm and inches. Barometer – if you really need to – e.g. as 1015.6 hPa and rising slowly. Nothing else is really required, except in extremes.

On the Bright Weather tab. Just read out the current temperature, saying that it’s for Bright and the Ovens Valley. Most of the information on this site, is just a repeat of the North East Weather.

Listeners don’t need a huge weather report. By the time you get to the end of a detailed weather report, they will have forgotten what you said at the beginning. So short and sweet, but cover the relevant facts, please. The more detail you go into, the less your music is played.

**Snow Reports**

Snow Reports are sponsored, and logged. These logged times should be adhered to as much as possible. Skiers and visitors to the ski resorts rely on these reports.

Please refresh each ski report prior to going to air, to ensure that listeners have the most up to date information, especially if conditions are extreme.

The Snow Reports will be available on the Internet tabs when appropriate, and information is to be read directly from the computer. Once again, there is no need to read absolutely everything that is on the report, especially Ski Resort information about ticket prices, etc.

The Ski Resort isn’t paying Alpine Radio to put the information to air, so please refrain from giving out this type of information.

6. Station ID's

Stations are required to identify themselves periodically and it is recommended that you:

- Play station ID's regularly;
- Actually announce the station call sign once every fifteen minutes or before each message break or play a station ID from the MJM Player after every 2-3 tracks of music.

Our official on-air call sign is …

— ‘Alpine Radio 96.5 FM (Kiewa Valley) & 92.9 FM (Ovens Valley)’ —

*Alpine FM* can also be used at times.

Our standard themes/position statements are:

- “The Voice and Sounds of the Kiewa and Ovens Valleys”
- “From the Mountains to You”
- “From the Heart of the High Country”

There is some licence for presenters to vary these slightly.
7. Program Log Sheets (a legal requirement of the station)
   • The program log is the hard copy of all items played to air except for music tracks.
   • All items listed on the program log are to be played unless otherwise indicated by the Station Manager i.e. don’t skip items.
   • The log sheet indicates the approximate time when items should be played. Check each item with a tick (√) after it is played
   • The current on-air presenter must sign all pages of the log relating to their program.
   • Repeated failure to comply with the above could result in the presenter being suspended from on-air duties. It’s proof that you have been on-air, presented your program and broadcast the sponsorships and CSAs as scheduled.
   • If there is a mistake on the sheet or you are unsure about an item make a note on the log sheet and highlight it. Please draw it verbally to the attention of the Station Manager.
   • Do not allow incorrect items to go to air.

8. Sponsorships
   • Sponsorships are the life blood of station revenue. It’s essential that they are presented as per the log sheet and played as close as possible to the logged time to prevent a back log occurring that could go into the next hour. If this occurs it can breach the 5 minutes per hour Broadcasting Act law. CFA, SES, Police, Health and other Community Service Announcements (CSA) are not sponsorships and therefore don’t count in the 5 minutes.
   • All sponsored items must be played within the hour logged.
   • No more than two (2) sponsorship announcements to be played at any one time – the listener has forgotten the first one by the time the third or fourth one is finished. The exception to this is that if say, an hour auto or satellite program is scheduled then the sponsorships logged for it are loaded at the start and end of the program. This will exceed the 2 mentioned in the previous point.
   • Make sure that you have the correct item programmed by checking the log sheet against the queued track on the MJM Player PC.

9. Community Service Announcements (CSAs)
The community service announcements are items that are announced free of charge by the station for various community organisations including sporting and service clubs, schools, hospital, CFA, Police etc.

Only the Station Manager or Committee of Management member can approve a CSA to go to air. These are placed in a folder and are rotated through each program. Usually there are 3 – 4 per program to be read or played. Refer to the log sheets. Have a practice read prior to going to air so that you can pronounce any difficult words. Deletions from the CSA folder is only to be done by the Station Manager.

Put a date on the CSA indicating when you read it out. This gives the Station Manager an idea of how many times it was broadcast.

10. Station Promos
The station promos are items that promote activities on the station including items about programming, special events and other activities within the station. Any of these items that are logged must be played. Deletions are only to be done by the Station Manager.

11. Time Calls (Quarter hour maintenance)
   • The station’s name, frequency and time calls should be broadcast at least every 15 minutes.
   • Avoid using time calls as a means of utterance because there is nothing better to say.
   • Avoid giving too many time calls.
• Delivering time calls within half of a minute of being correct is sufficient.
• Be precise with calls, do not make calls colourful.
  
  **Examples to use:** 10 to 2, 20 past 4, 25 to 10, 2 minutes to 11. The word minutes may be included.

### 12. Back Announcing

• Back announcing are used to form breaks between music brackets and sponsorships and promotion items.
• A back announcement must occur between music brackets and sponsorship/promotion breaks.
• A back announcement should include a station ID, an announcement of music played, a time call or any other information required to be presented.
• During a back announcement, do not announce that you are about to present a sponsorship break. **Do not** mention message breaks.
• Vary your back announcements.
• Vary your program presentation by using different styles in your back announcements.
• Do not keep announcing only songs, include information about songs/artists/artist gossip etc and other odd items of interest even if it is only looking outside at the current weather or information about a particular song or artist.
• Beware of using the following phrases too often:
  
  "and that was…………
  "before that was…………
  "and at the start of that bracket was…………"

  These statements **repeated at every break** can make a program extremely boring. Vary your back announcements constantly.

### 13. Forward Announcements

A forward announcement can be used following a sponsorship break to:

- announce the next song to be played;
- announce other activities that may occur in the current hour, even at some other time, for instance, an announcement of a particular program later in the day.

• Make sure the correct music track is cued before forward announcing.
• Do not make excuses or apologise about playing or announcing wrong music tracks.
• A forward announcement can also be used to promote special features that will be played in the current hour especially when sponsors are paying for the special features. Give credit to the sponsor for the special feature.

### 14. General Announcements

• Avoid announcing the next presenter until you have checked that the person is in the building. It is possible that you may be the next presenter if someone fails to show.
• Avoid announcing your on-air guests if there is some doubt about whether they will show.
• Special recorded personal name ‘stingers’ i.e. short promos – no more than 2-3 in an hour.
• Do not speak too quickly. A reasonable pace will save you losing your way or becoming repetitive.
• Avoid being negative. Always speak in a positive manner even though you may feel lousy. Don’t pass on your ill feelings to the listener.
• Do not criticise the programs, station management, other presenters or station policies on air. If there is a problem contact a committee member.
• Don’t apologise for anything, especially if the computer has “played up”. You should always have another form of music ready to go, CD, record, mp3 player (iPod) or just move
the Satellite slider up and press on. Most people won’t notice any slip-ups, and apologising and explaining what has happened will only make the station and the presenter look bad. **No apologies!**

15. **Announcing Music Tracks**
   - All selected music must comply with Alpine Radio’s programming formats as determined from time to time.
   - Avoid announcing titles of music tracks more than once.
   - If you wish to announce all of your selection, then limit to announcing three (3) tracks in a row.
   - Generally avoid speaking after every track. Play at least two (2-3) music tracks in a row unless they are very long tracks.
   - Presenters must be familiar with the stations ‘Language Policy’ (Appendix #5, page 45).

16. **Taking and Announcing Requests**
   - Except where indicated on the Program Guide most programs are not designated request programs.
   - Presenters do not have to play requests if they don’t want to.
   - Should you take requests, it is then your responsibility to find those items. Do not rely on others to find requests for you.
   - Do not use listeners’ names in full (just first name) when announcing requests.
   - Only announce the request once.

17. **Music Mixing**
   A good music selection can sound poor simply by not mixing it correctly.

   **Some ways of mixing are:**
   - Avoid playing very fast tracks against extremely slow tracks. Reduce or increase in smaller stages;
   - Avoid playing brand new music against something that is old i.e. playing 2003 music against the 1960’s. Once again, do it in stages;
   - It is best to avoid tracks which may be interesting to you but might annoy the listener;
   - Play music for the general listener, not for just yourself;
   - Always start off each hour with a bright, well-known track, especially daytime.
   - Please avoid playing your favourite song/s each week. While you may love them, listeners do want variety.

18. **Prepare Scripts, Notes and Pointers to use**
   - One of the hardest things to do in radio is to be proficient at ad-libbing i.e. making it up as you go along.
   - There is no harm in preparing scripts, notes and pointers to use on air but it must not sound like it is being read.
   - The best radio announcers will always use notes and pointers in the presentation of their programs.
   - Think about what you are going to say – make a script or make notes if necessary.
   - Avoid rambling on. Provide all necessary information in the shortest amount of time.
   - Provide at least 3 to 4 breaks in an hour, this will allow the listener to know that someone is actually there.

19. **Closing Your Program**
   - At the end of your shift i.e. within the last 15 minutes, announce who is the next presenter and promote their program. If it’s a pre-recorded program i.e. one of our own automated
programs or a CRN or PDS program introduce it as well. Let the listeners know what is coming up after you leave. Also, when you start your program thank the previous presenter.

- Generally make your final announcements 10 minutes before your finish time, ensuring the next presenter has time to settle in and before playing your last tracks leading into the News. All presenters must achieve timing out to the News.

20. Business Promotions
- Unless it is a paid or contra sponsorship, do not promote business houses.
- This also includes on-air mention of music concerts unless performance is for charity or it is free. Music concerts may be mentioned in passing while playing tracks of a particular artist but details of tickets sales or excessive mention of the location where they are playing is not permitted, unless it is a paid announcement.
- Promotion of events is at the discretion of the Station Manager and Management.
- Should you receive a music request from a listener from a business house, the name of the listener and the name of the business house may be mentioned once but no mention of any of their products. For example: do not promote the “hamburgers from a take away shop”.

21. Music Formats
- There is no set music format on Alpine Radio though easy listening music including country is to be programmed overnight – usually between midnight and 7am.
- Currently, presenters can play any genre of music.
- Presenters should select music that will suit the program that they are presenting.
- Consider the target audience when selecting tracks.
- Should your program consist of a mix of hits and non-hits, make sure you mix the two styles over the hour.
- The station has zero tolerance to bad language in music tracks (Appendix #5, page 45).

22. General Presentation Guidelines
- Programs must be presented in a professional manner and as per station guidelines and policies. Our listeners and sponsors expect this.
- Programs must be of a high quality at all times.
- Unacceptable behaviour on-air or in the studio will not be tolerated.
- Anyone who ‘fills in’ for another presenter must be aware of the program format and be a ratified Alpine Radio presenter (refer to page 11 – Casual Presenters).
- Naming of one self should be limited to two/three per hour.

23. Dual Presenter Programs
- Any person who assists in the presentation of a dual presenter program must also be a ratified presenter of the station. This excludes: guests, friends and relatives.
- Guests can only be on air for an interview, general comments or to present a song of their choice.
- Guests are not to do live reads e.g. CSAs, weather reports or sponsorships. How do we know they will get it right or can even read well enough for that matter?
- Guests may not give station IDs, time calls or generally assist with program presentation. The Station wishes to maintain a certain standard of professional announcing.

24. Training
No presenters or volunteers are permitted to teach anyone how to use the station’s equipment unless first cleared by the station’s Training Co-ordinator. The Training Co-ordinator, in conjunction with the Technical Officer, IT Co-ordinator and Station Manager are responsible for the instruction that is given on any of the technical presentation equipment.
25. **Outside Broadcasting (OB)**

The station has equipment to conduct *live* outside broadcasts. This is done via the internet which gets us back to the studio PC so the MJM Player can be controlled remotely. Our first OB was conducted from outside the Mt Beauty Post Office on 28 November 2008. Since then we have had a presence at the Bendigo Bank birthday, Rotary Garage Sales, Supermarket 10th birthday, Carols by Candlelight, Cricket Club Gala Day, Roi’s Diner and other businesses.

The station expects a donation from the organisation for providing this type of promotion.

26. **Production Facilities**

- The station has equipment that is used to produce sponsorships and promos, and for pre-viewing and editing music. This is done in the production studio.
- Unless you are involved with the station’s production group, this equipment is out of bounds.
- Permission to use these facilities (for production or listening to CDs or records) must be made through the *Station Manager* explaining what is going to be produced and how it is to be used.
- Potential users must have some instruction and demonstrate competency in its use before having access to it.
- Any material produced, whether at Alpine Radio or elsewhere, must be approved by the *Station Manager* or station Management before going to air.

27. **Complaint Procedures**

*Complaints are usually of the following type:*

- A station’s choice of programming
- Disputes among station volunteers and members (internal conflict)
- Internal management or constitution matters
- Defamation claims against the station

and are concerned about alleged non-compliance with the licence conditions in *the Act* and the requirements outlined in the Codes.

If a listener, member or volunteer wishes to make a complaint about a program, a presenter, volunteer or the station in general then the procedure is as follows:

- The complaint should be in writing, addressed to The Secretary and posted to the station;
- The complaint will be addressed at the next committee meeting and responded to in writing within 60 days of receipt including a copy of the Codes (as required in the Act).
- In investigating the complaint the Committee of Management will use some or all of the following documentation in making its decision:
  - The station’s *Complaints Policy*; (located in the Policy Folder in the office)
  - The Community Radio Broadcasting *Code of Practice* namely, Codes #1, #2 & #3 but specifically — *Code #7* — Complaints (including Appendix 8 if necessary);
  - If appropriate, the station’s *Constitution*.

**Phone Call Complaints**

If you receive a call from someone with a complaint about you or something else to do with the station, be pleasant while speaking to them. Do not get into a argument with them.

*Do not admit fault* about anything. Ask them for their name and phone number and ask them to write to the station about their concern. If they give you their name and number, write it in the office diary and on the log sheet with the noted problem. If they will not give their name or number, thank them for their call and hang up.
Chapter: 4: Emergency Services Broadcasting

Presenters’ Duties during Emergency Broadcasts

If it is a 24/7 emergency like a major bushfire then you would be expected to do a 6 hour shift.

1. Emergency information may come in via the following sources:

   Types of Messages
   1. Telephone calls* from the CFA Incident Control Centre’s (ICC) media officer, or other emergency service (ES) agencies e.g. Police). These are put live to air.
   2. Interview — An authorised ES person may come into the station to be interviewed
   3. Faxed and emailed warnings. Read out such notices as written.
   4. Messages from the Public

   The general public may call in with messages relating to an emergency or life threatening situation. Please write down all of the information they give (in the Log Book) and check that someone has called ‘000’ if it is a life threatening situation. Be prepared to relay that information to ‘000’ yourself. Always ensure you take down (1). The caller’s name, (2). a return telephone number, (3). exact location and (4). details of incident.

   Do not broadcast this information unless it has been authorised and confirmed by a committee of management member. This must be done to ensure that correct and accurate information is broadcast. It may be life threatening and we don’t want to be responsible for sending people into a dangerous situation with incorrect information.

   However, there maybe a situation, for example a motor vehicle accident when a caller telephones in to report it. You need to record the relevant details (see above) and broadcast a message along the following lines: "There is an unconfirmed report of a motor vehicle accident at... ???.. location, so drivers please be aware. We will let you know more when this report has been confirmed...... stay tuned".

   Note: Any information coming verbally needs to be Logged (see 2 below) and then read later. Repeat exactly the message given to you – nothing is to be added to the message unless authorised, as the information has to be accurate and not ‘hearsay’. Do not create panic by adding to the message!

   * A Presenter must be a very competent user of the telephone to-air facility – if you are not, see the training coordinator or station manager for advice.

2. During your on-air shift, do the following:

   • Maintain the Log Book — Record information received from CFA and other emergency agencies, i.e. date, time, actual message and who the message was from, e.g. Joe Brown from local CFA, Police or a particular person. The Log Book is kept in the main studio. Note: If you miss any information ask CFA etc to repeat it for you off-air.

   • Maintain a Folder of printed material received via fax, email or printed from websites in chronological order with the most recent on top.

   Broadcasting information. Do not say, “There is no new information since the last update.” Why? Because the listener may not have heard the last update. Important: Keep repeating the last update until new information becomes available but mention the time the update relates to – this time is very important to the listener so they can make informed decisions.

   The Standard Emergency Warning Signal (SEWS) should only be used if directed by Police or CFA Incident Control Centre (ICC). If directed play the siren for up to 15
27 seconds to attract listeners’ attention then broadcast the emergency announcement exactly how it is written. Repeat this once after 5 minutes. The audio file is called ‘002 emergency warning signal siren’ and is located in the folder labeled: aEmergency Warnings on the MJM Player.

3. Present a program of music, and repeat the last CFA/Emergency information at 15 min intervals and of course more often if there is an immediate threat to our area. It is very important to mention the time the update relates to.

4. Update and broadcast Mount Beauty weather every 30 minutes — mention current temperature, wind direction and speed and humidity. Get this from the MJM Player’s internet function and remember to refresh the page prior to reading it to get the latest information.
   Note: The Mt Beauty weather data updates every 15 minutes and is obtain from the weather station at the Bogong Moth Motel.

5. If a community member telephones in with enquiries, answer with known info (from the Log), or else wait until the call from CFA and ask the Incident Control Centre’s (ICC) media officer the question on air. Only official information is to be broadcast not ‘hearsay’. There could be legal ramifications if incorrect information goes to air, as well as endangering life.

6. Other duties that need to be done if we do not have a second person available to help.
   • Take telephone messages and enter them in the Log Book
   • Do some internet research on ES websites
   • Check fax and email for updated messages
   • Maintain the Folder of printed material
   • Put on a bracket of tracks that last say for 10 minutes and while this is playing do some of the tasks.
   • Power Black Out — Instructions on how to operate the back up Generator are located in Studio 1. Please make yourself familiar with them.

Any Questions please contact:
♦ Yvonne Sutton 5754 4128 (H), Mob: 0438 575 441
♦ Nick Brown 5754 4739 (H), Mob: 0417 014 431
♦ Wendy Blake 5754 1942 (H), Mob: 0407 105 811

Updated 4 December 2011
Chapter 5: Announcing Techniques

The one thing special about radio is that it is a personal medium. One person, you the announcer, talks to another person, the listener. Although there may be hundreds or even thousands of listeners, that does not detract from the fact that you are still talking to each of them on a one to one basis.

Radio announcing is therefore different to public speaking, or preaching. There you are talking to the group as a whole, and as you speak, you look at the whole group. Put each of those people in front of a radio receiver and the method of communication changes. So, as you announce, imagine you are talking to an individual.

Some commercial radio stations use the slogan, 'person to person radio', and that’s exactly what community radio should be.

The voice
In commercial radio there is a certain type of voice or announcing style that seem to predominate. It is very distinctive and sounds like a “Professional” radio voice. It is often not very natural.

One of the refreshing things about community radio is that the majority of broadcasters sound like ordinary everyday people, and that is what we want.

Although there is no particular voice style we want to create, there are some basic things that you need to learn.

Light and shade
All information in radio must be conveyed by sound. There are no pictures as in television, or even the advantage of being able to see the speaker as he makes gestures etc. So the voice must convey all the meaning. This means that there must be light and shade or contrast in the voice.

The speed (pace), pitch and projection (level) of the voice must be varied and changed to suit the mood of the piece being read or spoken. This can be illustrated by listening to commercials on radio or television. Some are hard sell, with the announcer racing at fever pitch, so that you too will become excited about what he is saying. Some are soft and slow, to give an intimate or soothing mood. Even in a straight piece of copy, the speed, pitch and level need to be varied to maintain interest.

The right emphasis can be achieved by using a combination of four key speaking skills — pause, pace, pitch and projection.

- Pause – using long or short moments of silence in your speech
- Pace – using slow or fast speeds during your speech
- Pitch – the intonation (inflection) in your voice
- Projection – the loudness or softness of your speech

By using these skills you can give emphasis to certain words and phrases to enhance your message.

Reading the Copy

Fluency
You should pre-read all of the material you put to air. Ad-libbing is usually only an excuse for poor or no preparation. To become proficient at ad-libbing takes many years of practice. otherwise it sounds like verbal diarrhea. So become proficient at reading.

When we put into spoken word what we read, the following process takes place in the brain. The eye reads the first 3 to 5 words, sends the message to the brain which then tells the vocal organs to produce the appropriate sound. Whilst the words are being spoken, the eyes are already onto
the next group of words and so on. So there is always a time lag between what the eye sees and what the mouth says.

This technique needs to be developed to the point that the eyes are almost a full line ahead. This enables you to read fluently as you know what is coming up next and have already put it into context within the sentence or paragraph. If you only read and speak the same way as you go through the sentence your speaking style will sound very stilted and will not flow. Note that you have probably been putting the above process into operation without realising it.

When people sound boring, often it is not what they are saying, but the way they say it. There is no light or shade in their voices.

**Pitch**
Most of us only ever use the top half of our voices, i.e. the pitch at which we speak normally is in the middle of our pitch range. If we get excited we invariably just increase the pitch.

It is also possible to lower the pitch. This gives us a greater pitch range and so helps us to vary our voice so it has more light and shade. Some announcers speak at the lower part of their voices all the time, like John Laws, but you need to develop that part of your voice if it has been unused.

Most public speakers and actors are aware of this, and have developed their voices in these areas. Practise this as you read.

**Projecting**
Although radio is a person to person medium, your voice still needs to be ‘projected’ at the listener. If it isn’t you can sound flat and uninteresting.

Imagine you are talking to someone who is down the other end of a medium-sized hall, say 10 to 15 metres away. You would be shouting at the person, but you would be unconsciously projecting your voice towards the person. If you spoke as if you were only 1 metre away, you would have difficulty in being heard. So in a similar way, the voice needs to be projected on radio.

This can be done by imagining the listener is 2 or 3 metres away and you want everything you say to be understood. An old announcing teacher always said: ‘speak on the tip of the tongue’. Although the voice is not produced there, the mental process of imagining it is seems to give the required projection. Again, practice will help.

If the voice is too soft and not projected, then the gain of the microphone channel of the mixer will need to be increased, thereby lifting the studio background noise and increasing listener fatigue.

**Body position**
The ideal position for the best voice production is standing. For many years the BBC used to make their radio newsreaders, stand to read the news, they might still do.

Practically speaking, sitting is best, especially for long periods of time. It is important to be comfortable and not to “hunch” over the desk. Breathe easily and allow the body to relax and you will produce the best sound.

**Understand**
Know what you are going to say before you open the mic. The important thing is that it must be planned. Some announcers use bullet points, some use single-word reminders, some just think through the structure of their break and deliver it. Whatever your preferred method the rule is plan. If the talk break is not planned how can you possibly use the right technique to convey the right meaning—you will not know the meaning or the structure yourself. Structure your breaks. Think about the meaning you want to convey. Use the appropriate techniques to enhance that meaning.

Understand what you are reading. Pre-read it first so that you have the sense of it worked out. Make a note, either by underlining or mentally, of the points that require emphasis.
Make sure that important information like names, dates etc. are clearly spoken. Pause in the appropriate spots, so that the sense of the item is maintained. If you find reading a piece that is closely written difficult, then re-write it and space it out. Often just the look of a piece of copy can determine how easy or hard it is to read.

*Remember* radio broadcasting is a very intimate and personal form of communication. Although many thousands of listeners could be tuned to your particular program, you are communicating with each listener on an individual basis because your broadcast means different things to different people.

Your listeners may be old age pensioners sitting quietly at home, carpenters on a construction site, truck drivers on the open road, students working on research at home, hospital patients or people at home looking after children. You are communicating with each listener on a personal basis.

To the old aged pensioner you are welcome company; to the student you are an educator.

When you are presenting a radio program always *remember that you are talking to one person*. In the studio alone with the microphone:

- Think of that person;
- Visualise that person;
- Communicate with that person;
- Be natural!

‘It is not your vocal mechanism but your manner of speaking that determines your broadcasting value’.

**Mic Technique**

When using a mic there are some points to remember. If used well, a mic can enhance the other vocal techniques discussed.

1. **Avoid ‘popping’**. When you say words with ‘plosive’ sounds in them like ‘p’ and ‘b’, there is a chance that the little explosion of air that expires from your mouth can hit the mic strongly and can cause it to overload, creating a popping kind of sound. To avoid popping point the mic slightly away from the direct line of fire of those ‘plosives’ and move it a little to the side of your mouth.
2. **Avoid feedback** that can occur if your headphones are too loud and you move them too close to the mic.
3. Avoid being off-mic unintentionally. Sometimes you do want to vary the sound of your voice for effect, but at other times you should keep at roughly the same distance from the mic so that you do not get that hollow ‘off-mic’ kind of sound.
4. Use the **proximity effect** to your advantage. The closer you move to a mic the deeper your voice sounds — too close and it sounds muffled and distorted, but just right and it enhances your deeper bass tones. As you move away from the mic the bass tones decrease. Listen to your voice at various positions away from the mic and decide where your voice sounds best.
5. **Sibilance** is an over-pronounced ‘sss’ sound when you say words with ‘s’ in them. This is usually a teeth-and-tongue problem and voice exercises like ‘Sally sells sea shells by the sea shore’ can sometimes fix it. If your sibilance is too pronounced you may need to use a mic which can cut the treble frequencies and decrease the sibilance electronically.
6. Studio mics usually reject sound at the back of them, so if you use papers that rustle, put them behind the mic so that listeners do not hear them.

Remember, good mic technique cannot make up for lack of enthusiasm or poor delivery.
What makes a great presenter?

- **Opinions** — this is especially important for news/talk announcers.
- **Wide life experiences** — they make people more interesting.
- **Curiosity** — an awareness of the world around them.
- A range of personality styles — from serious to light.
- **Emotions** — *the best presenters wear their hearts on their sleeves. This can make them difficult to live with at times, but they are worth it.*
- **A sense of humour** — and a little mischievousness. Sometimes a bit of weirdness too, that helps them see things differently.
- **Good listening skills.**
- **Good interpersonal skills.**
- **The ability to sell the music** — to create a magical moment for the listener.
- **The ability to make a connection with the music** — in music stations the music and the 'jock' have to be tied together emotionally.

- **A sense of excitement and fun.**
Chapter 6: General Presentation Hints & Planning Ideas

Presentation depends on good announcing skills and the ability to complete your work well and to entertain your listeners. It is about good radio practices.

1. Think of your listener as a person – one person – and talk to him/her as a friend. Be yourself, be warm, natural and friendly at all times. Try smiling as you talk. It can help your voice to sound cheerful and friendly.

2. Before you open the mic, have a clear idea of exactly what you are going to say and do. Plan it out. If necessary, write it down — many top announcers do.

3. Don’t say too much – don’t ramble on. Everything you say should be entertaining, interesting, informative or educational. If you have nothing interesting to say, shut up! Remember that your listener should be able to relate to everything you say.

4. Prepare and organise yourself for each shift. Plan out what you are going to do on your shift and spend time beforehand getting some interesting little topical pieces to put into your program. Use newspapers, magazines, TV, the internet and personal contact and observation to get informative bits to put into each shift. The more time you put into preparation, the better your program will be.

5. Always be enthusiastic, positive and energetic on the air. This enthusiasm will come through in your voice. If you are enthusiastic and bright, it will rub off on our listeners and they will want to keep listening to you because it makes them feel good.

6. Avoid in-house things such as a call to your own personal friends, or talking to a friend in the studio when the mic is open. This sort of thing separates you from your listener who feels neglected or excluded. Always be careful to include your listener. This is the secret of good presentation.

7. Clean up as you go. Leave the studio neat and tidy for the next announcer.

8. Treat all your equipment carefully. Be gentle with switches, buttons, faders, pickups, headphones and portable recorders. Handle records carefully by the edges and the centre label. Put them back in liners and covers after use.

9. Forget terms like "listeners", "all you people out there", etc. Radio is a personal, one to one means of communication. Each listener hears you and understands you in his or her own individual mind. Speak to one person at all times. For example:
   - "if you're in the country, I hope you're enjoying the program"
   - "It's good to have you with us -- welcome!"

   Talk to just one person, your listener.

10. Call the time in the same way as you do in everyday life. Don't use artificial terms, or "announcerese", like: "it's six minutes away from two o'clock". If someone asked you the time, you would probably say "six minutes to two". Say it that way on the air.

11. Always pre-read any written material before you announce it (assuming you have time). If it is in complicated language, re-write it to make it clear. Use simple language that is easy to read and easy to understand. Use conversational language. Radio script should sound like you are talking, not reading.

12. Remember your warming up and relaxation exercises, like "W,W,W .." and "bring your voice forward to the tip of the tongue and the teeth", deep breathing, humming, and rolling your head around in a relaxed way. Do these exercises before going on air to ease tension and relax yourself. You'll sound better if you do.

13. Try ad-libbing exercises in your spare time to improve your fluency in speaking smoothly off the top of your head, without "um, er and aah".

14. When reading material, look for the key words that convey the meaning, like "king of the road." You need to stress or emphasise those words and at same time think of the sense of what you are saying as you read. It can help to mark your script by underlining the key words and by marking in pauses with this symbol /. Marking your script may help you to make it more meaningful to your listener.

15. Be sure of pronunciation particularly people's names and place names. If you're not sure, don't
just guess. Ask someone who knows. If you don't pronounce names properly, your listener will lose faith in you and in the station, and will not believe what you say.

16. Keep trying to improve your announcing style. Record yourself regularly (use a tape recorder) and listen to yourself after your shift and be critical of all you say and do. Try to work out how you can do things better. Keep striving. Learn to be self-critical.

17. Avoid saying the same old phrases over and over again. It is boring and irritating for your listener. Think of other ways of saying things. Try for variety all the time. If necessary, write out a list of different phrases and use them in rotation on the air until you have broken any habitual repetitive speech patterns.

18. Find out as much as you can about your audience. Try to give them what they want. Try to meet their needs. Don't just play records that you like, just to suit yourself. You should always try to please your listener.

19. Try to balance out your program by contrasting the records you play. Mix them up so that you have a fast number followed by a slow one, an intense song followed by one that is less intense, male vocal followed by female vocal or group, vocal followed by instrumental, and so on. Try to get variety and good balance into your program at all times. Always follow your program log carefully and put all programs to air on time.

20. Call the time regularly. Identify your station, your program and yourself regularly. Remember that your audience is turning over all the time – people are tuning in and tuning out. Keep them informed all the time.

To sum up – take your job seriously. Don't let your station down. Always be reliable and punctual for your shifts. Prepare and be professional in your attitude to your work and in the way you do things. Be your own most severe critic.
Chapter 7: Radio Interviewing

The role of the interviewer

- *The guest has the "content"* — the facts, the informed commentary, the personality, the experience. The interviewer supplies the "form" - keeping them on the topic, controlling flow of interview, challenging where necessary, getting explanation where necessary, etc.
- Interviewer in place of audience.
- The person with the knowledge doesn't necessarily know how to present it.
- You keep control of the content of the interview.
- **Different styles of interview:**
  - "Hard..." Gain information or an opinion/comment (justification & explanation) e.g. news, current affair, documentary
  - "Soft..." Enjoy a personality, personal experiences, entertainment e.g. music, chat, sport
- **How challenging should you be?** — the "adversarial" versus the "Dorothy Dix" style.
- **Qualities of different locations** — e.g. studio, phone, portable.
- **Interviewing cliches** — "some people would say....."
- **Impossibly broad questions** — "Can you give us the details of this nationwide three-year project."
- **Preparation** — Three rules: Research, Research & Research. The importance of the interviewer actually knowing at least a little about the topic. Enables you to save time by giving some information yourself, especially in the introduction - you can usually be far more concise than the guest. Preparation enables you to take the interview deeper. You can move on from the obvious and predictable, e.g. an interview on racism in Australia could easily revolve around cliches, hearsay and speculation about Australian attitudes. But if you know that the fascist group National Action has opened a shop in Melbourne, if you know the level of support that Pauline Hanson's One Nation Party has, if you know about recent changes to immigration laws, you will be able to get much more substance out of the interview.
- **Introductions** — It's no good just saying, "Tell us all about it" and expect the guest to do all the work. They might go on for ages just giving the background. They might also forget bits, deliberately leave out bits, not know what to say, or speak confusingly. Usually, you can give the background much quicker and more clearly.
- **How do you research an interview?** — From the guest themselves, newspapers, other people/ organisations involved in the field, libraries, internet....... 
- **Keeping them on track** — The guest may wander off, go into too much detail.
- **How will the interview be used?** — Time of day, type of program, how it fits in with the rest of the program - may affect length, detail, slant.
- **Simple questions are far easier for your guest and listener to understand** — If the issue is complex, it's your job to think about it beforehand and break it down into manageable chunks.
- **How much to cover?** — Your guest may well have spent years studying or working in the area you're interviewing them about. How can you possibly discuss all the issues in a short radio interview? Although you might want to cover everything, you can't. You might have to ruthlessly disregard a whole lot of aspects of the topic.
- **Dealing with different types of guests** — Your guest might be quite unused to talking on the radio. For example, they might be used to having visual aids to explain things. They might try to reel off a lot of statistics. They might be horribly nervous. How will you deal with these situations?
- **Listen to what is being said** — Important characteristic of a good interviewer is the ability to listen and, if necessary, to ask follow up questions – patience is a virtue. Don't butt in!
Interviewing - A Few Discussion Points.

- What is your job as an interviewer?
- The guest has the information/ opinion/ experience.
- You make sure it gets to your audience in the best way — e.g. make sure they explain things clearly, justify what they say, keep to the point, don't talk too long, etc.
- You are there in place of your listeners — what would they want to ask?
- What sort of person is your guest? — Nervous? A non-stop talker? An expert who talks in jargon? How will you need to change your questioning style in each case?
- What is the purpose of your interview? — To gain information? Opinion/comment? To hear of personal experience? To enjoy a personality?
- You will probably want to write down questions — you won't forget them and you can plan a clear "flow" of ideas. But always be listening to what your guest says and be prepared to ask new questions, and leave out some of your planned ones if need be.
- Questions — Simple, open questions e.g. Not "How long will you be visiting the country areas?" but "What do you hope to achieve during your country visit?"
- Not three questions in one — e.g. "What is this course about and why are you running it and who is it intended for?" Almost impossible to answer!
- How much "challenge" is right for your guest? — Even if you agree with what your guest is saying, you might want to include the other side of the story. If you let them get away with too much, the interview may be unsatisfying for your listener.
- Preparation — You need to know about the topic in order to introduce the interview - "set the scene". If you ask the guest to do it, they might take 5 minutes! The interview will sound better if you ask informed questions. You can cover your topic a lot quicker if you give some of the information in your questions, e.g. "A consultant's report found recently that the reactor is dangerous. What are the major concerns?"
- Where to do the interview? — Studio for sound quality? Location for background? Phone for convenience?
- Should you reveal the questions before the interview? — Maybe just some of them

Questioning Technique

The interview is a fundamental of radio. It brings the expert, people effected by an issue or a personality into direct communication with the listeners.

Interviews are conducted for the following reasons: to seek out facts; to explain facts; to recount an experience and to explore a personality.

Preparation makes a difference when doing interviews. The more you know about the subject of the interview, the more confident you will be dealing with whatever comes up. Knowing about the topic will also help you build a good rapport with the interviewee.

- Decide what is the purpose of your interview and ask questions accordingly — To gain information - Opinion/comment - To hear a personal experience - To enjoy a personality. Do your homework and think of interesting and challenging questions.
- Always remember, you are there in place of your listeners — What would they want to ask?
- Use simple open-ended questions — These start with the following words: - Who - What - Where - How - Why - When
- Write down your questions — Then sequence them in an order to suit the purpose of your interview.
- Write a brief introduction to begin your interview — This will give the context of the interview to both listeners and the interviewee. Example: “Today I’m speaking with Curator, Varou Farouque, from Melbourne’s Immigration Museum about their current photographic exhibition Migrant Women in Outback Australia.”
• Preface your last question with the words — finally, briefly or in summary. This will indicate the end of the interview.

Dealing with the interviewee

If conducting a ‘soft’ interview (i.e. "Soft..." Personality Experience), the more the interviewee trusts you, the more generous they will be sharing their views about an issue. It is very important to let the interviewee know you are interested in what they have to say by the enthusiasm you have when asking questions and the non verbal communication you use when they answer questions. These techniques are fundamental to the ‘soft’ interview.

When conducting a ‘hard’ interview (i.e. "Hard..." Informative. Opinion/comment), it is essential to know the topic and to indicate this in your questions.

Whether conducting a ‘hard’ or ‘soft’ interview the points below outline basic things to remember when conducting any interview.

• Welcome your guest.
• Tell them generally what you will be interviewing them about.
• Do not tell them the questions. This is not black and white but depends on the type of interview. Interviewees’ don’t like being put on the spot so be fair to them.
• Before you start the interview, monitor the guest’s voice on cue for recording/broadcasting levels. Glance at the levels during the interview if they begin speaking loudly. Adjust the levels if necessary.
• Listen, look and sound interested. Make eye contact. This will encourage your interviewee.
• During the interview use visual responses: smile and nod your head instead of saying "yes" or "mming" in agreement with your guest. Listeners hate that sort of feedback. It’s vary annoying to listen to.
• Trust your intuition. Be willing to challenge a guest with a question if you feel it is appropriate i.e. a follow up question to clarify, to get more information etc.
• Let listeners know who you are talking to. Do this not only at the beginning and end of the interview but also during it as well as new listeners may have just tuned in e.g. I am talking to... .
• If the interview is particularly long consider breaking it up with a music track break. This gives you time to talk off-air to the guest before the next stage of the interview.
• Thank the guest at the conclusion of the interview.
• If it is a pre-recorded interview, tell the guest as much as you know about when the interview will be aired but do not make any promises.

Thanks to: The Australian Ethnic Radio Training Project (AERTP) for the material supplied in these notes.
Appendix #1

Presenter Training Process

1. The contact is passed onto the Training co-ordinator who makes contact with the potential presenter and arranges an initial meeting to be held at the station.

2. At the initial meeting:
   - Station layout is shown.
   - Personal information, background, program interest and experience (if any) in radio is gathered.
   - Station history, guidelines, philosophy, programming format, committee structure and station management is discussed.

   **Note:** Before the training co-ordinator goes further we get a commitment from the person that they wish to follow through with their intention to try out as a presenter.

   **The commitment:**
   - Fill in and sign the ‘Membership Form’ and pay the non-refundable membership fee.
   - Read and sign the ‘Presenters’ agreement’.
   - Pay a ‘Training Fee’ which includes a ‘Presenters’ Kit’. This may be refundable in certain circumstances (see Note #3 below).

   **Note #1:** Presenter should be given the Membership Form and Presenters’ Agreement to take home to read, sign and return with appropriate fees later.

   **Note #2:** If the presenter is under 18 years of age then (in addition to the above) a parent or guardian must sign a Form stating that they agree to their son/daughter participating in the training with the intention of becoming a presenter. If under 16 years of age they must agree to arrange for the supervision of their son/daughter (and be responsible for any guests they may have on their program) by a responsible adult.

3. Prior to commencing training the trainee presenter must pay the membership and training fees and lodge their Membership Application and Presenters’ Agreement before the Training co-ordinator goes further with them. They are then issued with a Presenters’ Kit. Also at this time a training schedule is worked out between the trainee and the Training co-ordinator.

   **Note #3:** If after the initial training period they no longer wish to continue, then the Training Fee maybe refunded (and the Kit returned) but not the membership fee.

4. Training co-ordinator notifies Programming sub-committee and the Secretary that a new presenter is in training.

5. Before presenting on-air
   - Presenter is to complete training schedule as determined by Training co-ordinator.
   - Presenter is to have had spent time with the Training co-ordinator operating the main studio equipment to the co-ordinators satisfaction.

6. The recorded program is reviewed and assessed by the Training co-ordinator / Programming sub-committee to determine presenters suitability to broadcast on Alpine Radio. If not suitable more training will be need to be undertaken. If OK then the presenter will become a ‘Probationary Presenter’ for a period of three months provided a suitable program time slot is available. During this period the presenters performance will be reviewed and evaluated.

   **Note #4:** (1) A presenter can be taken off-air if performance is not satisfactory during the probationary period;
   (2) If no slot is available then they will go on a waiting list or possibly share a slot with another presenter when a mutually acceptable time becomes available.

7. After satisfactorily completing the probationary period the presenter can then take a permanent presenters position and time slot if available.
Appendix #2

Alpine Radio 96.5 FM & 92.9 FM
Presenter Agreement

This agreement is entered into by Kiewa Valley Community Radio Association Inc. (operating as Alpine Radio 96.5 FM & 92.9 FM) hereafter known as the ‘Station’ and...

(name of presenter) ..........................................................................................................................
hereafter called the ‘Presenter’ of (address) ..............................................
.................................................................................................................................
Tel: .................................................................Mob: .................................................................
Email: .................................................................................................................................

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

1. The station undertakes to provide the following to the presenter:
   • Mission Statement, Purpose and Objectives and Governing Principles of Alpine Radio.
   • Community Broadcasting Code of Practice.
   • Presenters’ Handbook.
   • Presenter’s Kit.
   and the presenter undertakes to read all the documentation.

2. The station undertakes to provide facilities, training, infrastructure and a safe working environment that enables the presenter to work in a community radio station as a volunteer broadcaster.

3. The station undertakes to encourage live broadcasting at all times. If this is not possible programs may be pre-recorded, played via our computer automation system or broadcast via the Community Radio Network satellite service.

4. 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.

5. The presenter undertakes to accept responsibility for the content of their program, 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 presenter undertakes to conduct their work for the station in the spirit of its Purpose and Objectives, Governing Principles, Rules, Policies and Procedures.

7. The presenter undertakes to accept all directions and decisions made by the Committee of Management (CoM) concerning — program content, technical quality, presentation skills and on-air conduct, access to station premises, use of station equipment and property, strategic planning, risk management and Occupational Health and Safety.

8. In relation to the transmission of their program the presenter undertakes:
   • to be at the station premises, ready to present their program a minimum of 15 minutes before broadcast time;
• to make themselves aware of the musical content of their program;
• to remain on the premises and in control of their program for its full duration;
• to fully and accurately complete and sign their log sheet and to always broadcast sponsorship and community announcements, health, police, CFA, SES messages and other logged items as listed on the station log sheet during their program;
• to provide a replacement presenter, if required, and approved by the CoM or provide a pre-recorded program (in the event they cannot do their program) at least 24 hours before broadcast time, if possible;
• to notify the station manager (if not available) then a CoM member by telephone or in person at least 24 hours (a longer time is preferable) before broadcast time if unable to present their program on a particular day (except in an extreme emergency);
• to ensure that any guests they have on their program do not operate any broadcasting equipment (including all computers etc) and to take full responsibility for the correct and appropriate behaviour and activities of those guests whilst they remain on the station premises.
• to ensure their person and attire is neat and tidy and that they can be identified as a presenter by wearing their identification badge.
• to refrain from openly criticising (on-air) Alpine Radio, the CoM, other presenters and volunteers. This action will lead to immediate dismissal. Note: There are other more appropriate avenues for addressing concerns (i.e. put them in writing).

9. The presenter undertakes to comply with any reasonable request by the CoM to change their broadcast time, the day, program content or length if special circumstances arise. Alpine Radio shall at all times retain the right to control and formulate the structure and timing of programs.

10. The station undertakes to give the presenter access to the station’s and CBAA’s conflict resolution processes as set out in the CBAA’s Code of Practice. Concerns presented in writing will be addressed at the next scheduled CoM meeting.

11. The presenter understands that their program is the property of the station. Such programs may only be sold and/or broadcast by other outlets with the permission of CoM.

12. The presenter understands that the programming sub-committee and/or the CoM has the right to remove the program from air if it fails to comply with station rules, policies, guidelines, governing principles, management directions, statutory requirements (e.g. logging) or if the presentation skills, on-air manner/behaviour and station etiquette are not of a standard acceptable to the CoM.

13. As a new presenter they understand that they will be on-air on a trial basis for a **Probationary Period** lasting up to three months. Their progress will be reviewed and evaluated during this period and subject to satisfactory performance they may then be offered a permanent appointment as a presenter.

**Note:**
(1) A presenter can be taken off-air if performance is not satisfactory during the probationary period.
(2) If no time slot is available then the presenter will go on a waiting list or possibly share a slot with another presenter until a mutually acceptable time becomes available.

14. The presenter understands that the Programming Sub-Committee and/or CoM can initiate an **Evaluation** of the quality of their program and presenting skills to assess satisfactory performance and to suggest improvements as required. If they refuse to do the evaluation, the CoM has the right to suspend or dismiss them for non co-operation for a period of its choosing. Reinstatement is at the sole discretion of the CoM.

15. The presenter undertakes to comply with Alpine Radio’s **Language Policy** that prohibits, at all times, the use of any material which may contain bad and/or explicit language, swearing and inappropriate sexual, drug or terrorist references.
16. The station undertakes that it will take every care with recorded material left by the presenter at the station but cannot accept any responsibility for loss or damage.

17. The presenter undertakes to treat other volunteers, guests of the station, staff and CoM with consideration and respect and will not discriminate based on race, religion, age or sex.

18. The presenter undertakes to take full responsibility for the safety, security and proper use of any key(s) or other property which is made available to them and to promptly return any such item(s) in good condition to the station immediately on the expiry of this agreement. Damage is to be reported immediately to the CoM.

19. The presenter undertakes not to remove station equipment or property including CD’s and records. This includes copying music from the station computers or using station equipment to burn CD’s for personal use. This is illegal under the Copyright Act.

20. The station undertakes to provide station equipment and facilities for the production, preparation and presentation of programs. Station equipment may not be used for any other purpose without the prior consent of the CoM. The use of station computers to download music from the internet is not permitted. Computers can only be used for program research, on-air presenting and training purposes.

21. The presenter undertakes to not make commercial/promotional representations on behalf of Alpine Radio, to any person or organisation without prior authority from the CoM.

22. The presenter undertakes to check the diary on the office desk, notice boards, the whiteboard and for personal notices in their pigeonhole on arrival at the station.

23. The presenter undertakes to attend Alpine Radio’s ‘presenter meetings’, as arranged.

24. The presenter undertakes to attend basic and updated training sessions as directed by the training co-ordinator.

25. The presenter may be asked to be added to the station cleaning roster.

26. The presenter undertakes to keep their station membership current.

27. As a new trainee presenter they undertake to pay the training fee which covers the Presenter’s Kit and also pay the separate membership fee.

Note: (1). Being a presenter on Alpine Radio is a privilege not a right.
(2). No presenter owns their air-time (refer to point #9).

Parent/Guardian of Youth under 18 years to complete this section:

I, ......................................................................................acknowledge that I am the Parent/Guardian of ..................................................who is under 18 years of age and is the Presenter named in this Agreement. I consent to ......................................................................................acting as a Presenter on Alpine Radio and undertake to ensure that he/she also observes all the agreements, undertakings and commitments as set out in this Agreement. I also agree that a parent/guardian will be present at all times when the youth presenter is on station premises until they reach the age of 16 years. After that age, they may be able to present on-air programs alone with the consent of the CoM and the parent/guardian.

Signature of Parent/Guardian: .........................................................................................
Date: ....................

Signature of Youth Presenter: .........................................................................................
Date: ....................

Signature of Adult Presenter: .........................................................................................
Date: ....................

Signature of Committee Member/Station Manager ....................................................................
Date: ....................

Kiewa Valley Community Radio Association Inc. broadcasting as Alpine Radio 96.5 FM & 92.9 FM
Reg. #A0041789P  ABN 82737397695
(13 September 2011)
Appendix #3

**Program Application Form**

**Date:**

Presenters are required to re-apply for their program(s) each six months. You can nominate for a shorter program period if you wish. Please use a separate form for each program you wish to apply for.

---

No presenter on Alpine Radio ‘owns’ their air time

---

Please fill out required information below

<table>
<thead>
<tr>
<th>Name of Applicant(s)</th>
<th>1. ……………………………………………………… Phone No. …………………………………</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description/Synopsis</td>
<td>……………………………………………………………………………………………………</td>
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<tr>
<td></td>
<td>……………………………………………………………………………………………………</td>
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<tr>
<td></td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>Target Audiences</td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>(Who will they be?)</td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>Proposed length of program</td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>(Running length)</td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>Australian Music Content</td>
<td>(Approximate percentage in your program?) ………………………………………………………</td>
</tr>
<tr>
<td></td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>On-air Training and/or Previous Experience in radio</td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td></td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>Existing Program Review</td>
<td>(Summarize community support here and attach further evidence if necessary) ……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>Off-air Assistance</td>
<td>(In what other areas are you prepared to help?) ……………………………………………………………………………………………………</td>
</tr>
<tr>
<td></td>
<td>……………………………………………………………………………………………………</td>
</tr>
<tr>
<td>Program Timeslot</td>
<td>1. ………………………………………………………………………………………………</td>
</tr>
<tr>
<td>(Preferred options for your program)</td>
<td>2. ………………………………………………………………………………………………</td>
</tr>
<tr>
<td></td>
<td>3. ………………………………………………………………………………………………</td>
</tr>
<tr>
<td>Would you be prepared to <em>rotate</em> with other presenters weekly/fortnightly etc with similar programs?</td>
<td>……………………………………………………………………………………………………</td>
</tr>
</tbody>
</table>

**Program Announcer(s):**

- must be current Financial Member(s) of Alpine Radio.
- have paid the Training Fee to cover the Presenter’s Kit including the Presenters’ Handbook.
- must sign the Presenters’ Agreement.

<table>
<thead>
<tr>
<th>Signature (s)</th>
<th>……………………………………………………………………………………………………</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>……………………………………………………………………………………………………</td>
</tr>
</tbody>
</table>

(If under 18, a parent or guardian’s signature is required)

**Proposed Program start date:** ____________________________
Appendix #4

Broadcasting Law and Standards

Every broadcaster must have an understanding of the law as it relates to broadcasting and to the CBAA Code of Practice. A lack of understanding in these important areas could prove very costly to you as the presenter as well as the station. The law is very complex, hence every presenter should adopt the journalists’ adage that says “if in doubt, leave it out”.

Defamation.
It is defamatory to publish or broadcast anything about another person, (or group or a company) which tends “to lower him or her in the eyes of right-thinking people”. You must not bring others into “hatred, ridicule or contempt”.

To defame someone in a statement made on radio is libel, to speak ill of another is slander. Reasonable mistake or a lack of intention to defame are, in general, no defence.

The fact that a statement is true does not prevent it from being defamatory unless it can be established that it was published for the public benefit. A retraction or an apology is not a defence against defamation.

For the purpose of the law of defamation, the Broadcasting Services Act says that broadcasts are publications in permanent form. Stations are required to keep tapes of their broadcasts for six weeks.

Disclaimer
Alpine Radio disclaimer states: “Alpine Radio encourages the free and open discussion of a wide range of matters in our access programming. It should be noted that the views and opinions expressed in these programs are those of the individual or group bringing you the program and are not necessarily those of Alpine Radio”. This disclaimer should be read at the beginning and end of all Access programs.

Blasphemy
Blasphemous matter may not be broadcast. It is blasphemous if it arouses outrage or substantial resentment with a religious body, but this does not prohibit reasoned argument or discussion. No religion should be dealt with so as to cause outrage or substantial resentment.

Obscenity*
A broadcaster is prohibited from broadcasting matter which is obscene or indecent. One definition of obscenity states that it is anything that tends to “deprave and corrupt those whose minds are open to such immoral influences, and into whose hands a publication of this sort may fall”.

A broadcast will be held to be obscene, then, if it offends to a substantial degree the sexual modesty of the average man or woman in the Australian community or offends to a substantial degree the contemporary standards of decency currently accepted by the Australian community.

Because of the nature of community radio, catering as it does to minority groups, there are occasions when language not acceptable on popular commercial mass-audience radio stations may be allowed*. There is no absolute ban on the use of particular language. Factors such as the width of the publication, the classes of likely listeners, the ages of those persons, and the time of publication and the existence of warnings as to the nature of the material and language will be relevant.

The ABA has the power to suspend from broadcasting people responsible for such blasphemous, obscene or indecent material.

*Alpine Radio has a Language Policy in this regard (Refer to Appendix #5 page 45)
Sedition
Seditious Libel is committed when material is broadcast with a deliberate intention of achieving a seditious (meaning treasonable) object by violence, and where there is a tendency in the words used to incite public disorder.

The offence of sedition embraces “all those practices, whether by word, writing or deed, which falls short of high treason but directly tend to have for their object to excite dissatisfaction or discontent… to create public disturbance, or lead to civil war… to bring into hatred or contempt the sovereign or the government, the constitution or the laws of the realm…”

Contempt of Court
Contempt of court is punishable by a fine and/or imprisonment. Contempt of court means anything mentioned on air which could obstruct the proper administration of justice. You can comment on a crime before a person has been charged, and after the court case has finished and the appeal time has expired, but not while the case is being, or is about to be, heard by a court.

Contempt also involves the criticism of the courts or members of the judicial system in such a way as to reduce faith in the proper administration of justice.

The three main types of contempt which concern public broadcasters are:

1. Broadcasting material which may prejudice an impending trial.
2. Scandalising the court or bringing the legal system into disrepute.
3. Refusing to reveal sources of information to a court or tribunal.

Once a person is charged or summonsed over an offence, the proceedings are “subjudice”, preventing mention or comment on the facts of the case.

Contempt of Parliament
Anything regarded as exerting pressure on members of parliament, or bringing the institution itself into disrespect, or disclosing the secret proceedings of parliamentary committees could be considered contempt of parliament.

Injurious Falsehood
This is the false suggestion that a person does not own his or her property; also when the quality of a person’s goods are attacked with malice, and falsely damaging a person’s trading results. Remedies are damages and an injunction to prevent repetition.

Malicious Falsehood
This is the false suggestion that a person has died, retired or ceased to trade. Malice, falsity and damage must be proved, and remedies are an injunction, a retraction and damages.

Copyright
Copyright legislation exists to foster and protect creativity.

The following is only a brief summary of the Copyright Laws and it is recommended that all presenters read the copyright section in The CBAA Handbook (copy at the station) for details on Copyright Law and your responsibilities.

Copyright exists in any original literary, dramatic or musical works as well as in cinema-graphic films and sound recordings. The author, subject to contractual or special circumstances, is the first owner of copyright. There is no mechanism for registration of copyright in Australia – it is assumed.

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

Copyright usually lasts until 50 years after the maker's death or in the case of a film and sound recordings 50 years from the first exposure to the public, after which time it is freely available to anyone wishing to make use of it. Copyright can be signed over by the owner, or licensed by the
owner, and persons other than the owner (like radio stations, recording or publishing companies etc.) may hold different parts of the copyright to the same work. You can infringe copyright by publishing, reproducing, adapting or performing a work without the authority of the person controlling the right to do so.

Copyright does not protect ideas or information, but rather it is a concrete form of expression. There is no copyright in news, for instance, only how it is expressed in a newspaper, or on a radio or television news program.

Copyright arises from the creation of the work.

The copyright law affects broadcasters in two ways:
1. the writing and broadcasting of original works by and for the station;
2. the use of CD’s/records and other material already subject to copyright.

Original works includes programs that are specifically written, or prepared for Alpine Radio. The station owns the copyright of its transmissions. It does not own the copyright of any music played. It owns the copyright on material prepared for transmission by paid staff, but the law is unclear on who owns copyright on material prepared by volunteer staff. The station will not pay any copyright fee to volunteer staff members for material it transmits. However, if the station wishes to sell the material to another organisation, or to make copies of it for distribution, the question of copyright will be discussed with those people concerned.

The most important area as far as broadcasters are concerned is that of recorded works.

Radio stations require a licence* both for the performance of the music and for playing of recordings, in order to play recorded music on air. The licence fees cover the copyright payments to the writers, performers, and to the record companies and publishers.

Broadcasters will sometimes make recordings of “live” performances by groups or individual performers, but you must get the signed permission of the performer(s) and clearance from the composer/lyricist to broadcast the material on air. Sometimes this is the only material available for a particular audience.

It is illegal to copy (i.e. pirate) onto CD, music for your own collection. Songwriters, musicians and performers, as well as record companies, rely on the income from sales to enable them to live and to produce more of their product. If you copy, or allow to be copied, records, tapes or CD’s then you are depriving them of that income. You are also breaking the law.

*The administration of Copyright in Australia is controlled by the following organisations:

- The Phonographic Performance Company of Australia (PPCA) covers the rights of the record companies. The PPCA offers an agreement which allows a station to broadcast CD’s, tapes and records in Australia, to archive programs which contain copyright music for more than the 12 months otherwise allowed under the Copyright Act and to pass pre-recorded programs to other stations;
- The Australian Performing Right Association (APRA) offers an agreement which allows community radio stations to broadcast copyright music in Australia. It protects the rights of songwriters, composers, music publishers and other music copyright owners;
- The Australasian Mechanical Copyright Owners Society (AMCOS) controls the rights of composers and lyricists regarding the rights to make a copy of and archive music, rather than performing it, or playing it and to use ‘production’ or ‘library’ music as backings for recorded programs, sponsorship announcements and station promos.
Appendix #5

Language Policy

Alpine Radio has a Language Policy that prohibits, at all times, the use of any material which may contain bad/coarse and/or explicit language, swearing and inappropriate sexual, drug use or terrorist references (December 2005)

Appendix #6

References

Books

Making radio programs gets into your blood: it's one of the most stimulating jobs in the world, in a fast-moving industry, at the cutting edge of new technology. Making Radio is a practical guide for anyone who wants to learn how to make good radio. It examines the key roles in radio: announcing, presenting, research, copywriting, producing, marketing and promotions. It also outlines what is involved in creating different types of radio programs: news and current affairs, talkback, comedy and features. Legal and regulatory constraints are explained, as are the commercial imperatives of the radio industry. The second edition of this widely used industry reference and student text has been fully updated to reflect the impact of digital technology on the radio world, including podcasting, multimedia devices and internet radio. With contributions from industry experts, Making Radio should be at the side of every radio professional. Cost is $45.00 and can be ordered through bookstores.

CBAA Handbook — Produced by the Community Broadcasting Association of Australia.
An excellent publication that contains everything about the operating of a community radio station. Alpine Radio has a copy in the station office and it can also be accessed via the CBAA website <www.cbaa.org.au>

Magazines/Journals
CBX Magazine — Published by the Community Broadcasting Association of Australia and available for download from their website. Copies are sent to member stations quarterly. Copies are kept in the office. Ask the station manager.

Websites
CBAA Community Broadcasting Association of Australia <www.cbaa.org.au>
CBOnline <www.cbonline.org.au> — The CB Online Project is an initiative of the Community Broadcasting Foundation (CBF) funded by the Commonwealth Government. The Project encompasses the development of a number of information technology initiatives and online resources for the benefit of the community broadcasting sector. A terrific up-to-date website on what is happening in Community Radio in Australia. Alpine Radio has a listing on it.

Other
Broadcasting Services Act 1992
Glossary of Terms

ACTUAITY ................................ Sounds recorded at the place of an event or situation.
ACOUSTIC FEEDBACK .............. A howling sound produced when a microphone picks up a signal from speakers or headphones in the same system.
AD-LIB ................................... To improvise, talk freely without reading a written script.
AM (Amplitude Modulation) ........ A method of radio transmission (medium wave broadcasting).
AMPLIFIER ......................... A device to increase levels of sound.
ATMOSPHERE ....................... Sound recorded at the place of an event to identify the location, such as traffic noise, air-conditioning, crowd noises etc.
AUDIO .................................. Sound.
BACKGROUND ...................... Sound used behind dialogue or unwanted noise behind the main program.
BACK ANNOUNCEMENT .......... Telling the listener what has just been played or heard.
BRIDGE ............................... Music or sound effects used to link one item to another.
BULK-ERASER ..................... A machine which removes recorded signals from a tape in one operation.
CANS ................................ Headphones.
CAPSTAN .............................. Moving part of a tape recorder which engages the tape and pulls it along at the correct speed.
CARDIOID MICROPHONE .......... Microphone which picks up sound in a heart-shaped pattern frequently used in broadcast studios.
CARTRIDGE .......................... Plastic case containing an endless loop of audio tape, used for theme music, sponsorship announcements, short news items, or segments. The word ‘cart’ is sometimes used.
CASSETTE ............................. Plastic case containing audio tape, often used for recording Material outside the studio.
CHANNEL ............................. A sound or signal path. In stereo there are two channels in the system.
CONTROL DESK .................. Mixer desk
CONSOL E ........................... Mixer desk
CROSSFADE ......................... Mixing from one source to another. fading one out as the other fades in.
CUE ................................. (1) Signal to start or finish.
CUE ................................. (2) Listening to material before playing and getting it ready for use by lining up the record or tape just before it begins.
CUED ................................. Having something ready to play
CUE SHEET ......................... Script showing times, duration, and cues for segments in a program
CUT .................................. Track on a record, or segment on a tape.
CUT EDIT ........................... Editing method of physically cutting the tape and rejoining it Using splicing tape.
DECIBEL ............................. Abbreviated (dB.) A measurement of relative level of sound. Three dB. is the smallest change in sound that the ear can detect.
DEGAUSS ............................. Demagnetize.
DEMAGNETIZE ..................... Removal of unwanted magnetization of heads of a tape recorder.
DOLBY ................................. A noise reduction system.
DROP OUT .......................... Loss of sound on a tape caused by parts of the magnetic coating of tape coming off, or by a bad edit.
DUB (copy) ......................... Transferring a recording from a tape or record to another tape.
DUB EDIT ........................... Editing by re-recording material onto another tape.
**DYNAMIC RANGE**

The difference between softest and loudest sounds which can be recorded without distortion.

**ECHO**

Repetition of sound.

**EDITING**

The addition, removal and rearrangement of recorded material. This is done by cutting up the tape and re-joining the segments with splicing tape, or by dubbing the material to a second tape.

**ERASE HEAD**

The head of a tape recorder, which removes previously recorded material from the tape when the tape recorder is put into the record mode.

**FADER**

A device to control the level of sound.

**FEEDBACK**

Howling sound produced when a microphone picks up a signal from speakers or headphones in the same system.

**FM** *(Frequency Modulation)*

A method of radio transmission providing a high quality analogue signal.

**FX**

Abbreviation for ‘sound effects’

**GENERATION OF TAPE**

The original recording is the first generation. When dubbed it is second generation and so on.

**HEAD**

(1) Electromagnetic device over which a tape passes for erasing, recording and replaying of material (2) Starting end of tape.

**INSERT**

‘Live’ or recorded items in a program.

**IPS** *(Inches Per Second)*

The speed at which tape travels.

**JACK**

A socket or plug for a tape recorder or other equipment.

**LEADER TAPE**

Uncoated tape attached to audiotape for threading and identifying start and end of taped material. Available in a variety of colours.

**LEAD TIME**

Time available for preparation of a program.

**LEVEL**

The strength of sound signal as measured by VU or peak meter.

**LOG**

Written or printed record of a station’s daily broadcast schedule. Can also refer to a recording of the program, made on a ‘logging’ tape.

**MAGAZINE**

A type of program containing many segments such as music, news, interviews and comment.

**METERS**

The two main types are: the VU meter which sows the average level of the program material and the peak meter (PPM) which shows more accurately the peak level of program. They are usually display meters with a needle indicating level on a scale. While in more recent equipment a series of coloured lights may be used.

**MIC / MIKE**

Abbreviation for microphone.

**MIXER**

Equipment which has a number of inputs, which can be selected or combined for recording or broadcast. A mixer has faders to control the level of sound from each input.

**MONITOR**

(1) A loudspeaker to listen to program or cue material. (2) Listening to a program for a particular purpose.

**MONO** *(Monophonic)*

Sound reproduction using one channel of sound only. Left and right channels are combined into one.

**NOISE**

Unwanted sounds such as hum and hiss caused by electronic equipment.

**O.B.**

Outside broadcast, not from studio.

**ON AIR**

A program or studio used for direct broadcast.

**OMNIDIRECTIONAL MIKE**

Responds equally to sound for direct broadcast.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>OFF AIR</td>
<td>Referring to the signal - being picked up from a radio receiver off the airwave.</td>
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<tr>
<td>PANEL</td>
<td>Mixer.</td>
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<tr>
<td>PAN POT</td>
<td>Control, which allows signal to go to one channel or the other, or both.</td>
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<tr>
<td>PATCH CORD</td>
<td>Short cable to connect pieces of equipment.</td>
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<td>PEAK PROGRAM METER (PPM)</td>
<td>Used to measure the peak level of signal.</td>
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<td>POPPING</td>
<td>Distortion by a microphone caused by consonants ‘p’ and ‘b’ when speaking too close to a microphone.</td>
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<tr>
<td>PRE-LISTEN</td>
<td>A facility on the mixer allowing listening to material before recording or broadcast, used for cueing.</td>
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<tr>
<td>PROMO</td>
<td>Abbreviation for promotional announcement.</td>
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<tr>
<td>RPM</td>
<td>Revolutions Per Minute. Speed of records.</td>
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<tr>
<td>RUNNING SHEET</td>
<td>A sheet of paper showing all segments of a program, including the timing of the cues and various items, to enable smooth presentation. List of items within a program giving title and duration.</td>
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<tr>
<td>SIMULCAST</td>
<td>Broadcast of a program by a television station and radio station at the same time. Allows for stereo broadcast for TV programs.</td>
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<td>SPLICING TAPE</td>
<td>Used to stick audiotape together.</td>
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<tr>
<td>STEREO</td>
<td>(Stereophonic) Sound reproduction using two channel to provide separation of sounds to create impression of depth and spread of sound.</td>
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<tr>
<td>STYLUS</td>
<td>The needle of a record player.</td>
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<tr>
<td>TAIL</td>
<td>The finish end of a tape.</td>
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<tr>
<td>TALENT</td>
<td>A person being interviewed or appearing on a program.</td>
</tr>
<tr>
<td>TALKBACK</td>
<td>(1) A type of program where listeners can join in the program by telephone (2) Control-room to studio communication.</td>
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<tr>
<td>TAKE UP REEL</td>
<td>The spool on the right-hand side of a tape recorder where the tape is collected as it is recorded or played.</td>
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<tr>
<td>THROW FORWARD FILE</td>
<td>A system of organizing information about coming events.</td>
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<tr>
<td>TONE</td>
<td>A signal of one frequency, used to get the level of recording or broadcast equipment.</td>
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<tr>
<td>TRACKING</td>
<td>A term used in research to indicate a station’s performance (e.g. during a ratings period).</td>
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<tr>
<td>TX</td>
<td>Abbreviation for transmission.</td>
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<tr>
<td>VOICE-OVER</td>
<td>Words spoken by an announcer over the instrumental opening of a record, or over a music bed in a sponsorship etc. We also refer to announcers who ‘voice’ or record sponsorships regularly as ‘voice overs’.</td>
</tr>
<tr>
<td>VU METER</td>
<td>A meter, which measures the average level of a sound signal and program material.</td>
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<tr>
<td>VOX POP</td>
<td>A series of comments about the same topic edited together. Means ‘the voice of the people’</td>
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<tr>
<td>WIPE</td>
<td>Erase.</td>
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<tr>
<td>WINDSHIELD</td>
<td>Cover for microphones to reduce wind noises when outside. Also reduces ‘popping’.</td>
</tr>
<tr>
<td>WOW</td>
<td>Distortion or flutter of sound caused by incorrect speed of tape or record. Also a good word to end this list with</td>
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