



**RTRFM 92.1  
PRESENTER TRAINING COURSE  
2022 HANDBOOK**

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# The RTRFM Presenter Training Course

This course is designed to give you the best starting point to become a radio presenter on RTRFM. We will give you the basic concepts on how to present and program a show, teach you how to use the studio equipment and give you the fundamental skills for recording and editing audio. However, this course is only the starting point—the *real* learning happens when you start *doing*. We will give you the knowledge you need to start your learning experience and to critique your own practice as you become a community radio presenter.

We will also give you important information you will need to know to broadcast lawfully, ethically and within the spirit of community radio and RTRFM. We also hope to inspire you to care about RTRFM as much as we do and to get involved with the station.

## Learning Outcome

"By the completion of this course you will have the basic skills, knowledge and attitude to become a member of RTRFM and use its studios to present an overnight live-to-air radio program within the guidelines of the CBAA Codes of Practice and RTRFM's Code of Conduct."

## Assessments

In this course you will be required to do two 'assessments'. These include a project ("The Demo") and a concept test that demonstrate to RTRFM that you have the skills, knowledge and attitude required to go to air competently.

## The Demo

This is a very short demo program (15 – 20 minutes) that you will record in your own time, as though you are broadcasting *live* on RTRFM (i.e. recorded in one take, not edited together in post-production). It will include but is not limited to:

- You presenting;
- A short, edited, pre-recorded interview with an interviewee of your choice;
- 3 musical selections that are in-line with RTRFM's music policy;
- All recorded using the RTRFM studio.

The idea is to demonstrate what music you will play on RTRFM, your presenting skill and style, and that you can use the equipment well enough to go to air.

## Contact Hours & Practice

While this course has 12 contact hours (i.e. 2 hours per week for 6 weeks), that is not enough for you to be ready to get on-air. We recommend you allow at least an additional hour per week to come in and practice, as well as for recording your interview and completing your desk test between week four and week six.

## The Concept Test

There will be a multiple-choice quiz during week six of the course. The test will help reinforce what you've learned with a few questions from each week. This test will be marked, but it is most importantly a self-test for you to check your knowledge. If you have paid attention and read each week's content, you will have no problems passing this test so don't stress!

## Appendix

This manual contains a robust appendix that contains instructions for the majority of the technical aspects of this course, covering everything from general on-air advice, the elements of the desk, basic audio recording and editing and other studio specific information. (Almost) every technical question you may have is probably covered here, **so please utilise this resource adequately.**

## Presenter Development

All RTRFM presenters have to start somewhere, and it's right where you are now. After completing the RTRFM Presenter Training Course you will be able to present on one of RTRFM's overnight music programs. After presenting at least **three** solo overnights programs, you can apply to join a specialist music collective and can put your hand-up to fill in on peak shows (i.e. Breakfast, On the Record/Artbeat, Out to Lunch, Full Frequency and Drivetime)... and who knows, one day end up being the regular presenter on a peak show! RTRFM also has an annual Programming Review where we invite new program applications from both current members and the public, so you may even have the opportunity to start your own brand new program.

# The Course Agenda

Your RTRFM Trainer will take you through the course from week one to six. Throughout the course we also hope to introduce you to RTRFM staff and presenters to hear their experiences and knowledge.

## Week 1 - About You and RTRFM

- Meet and greet
- Introduction to the station and community radio
- Some rules of broadcasting at RTRFM – Laws and Regulations
- In the studio – the basics: **levels** and the **desk**

## Week 2 – The RTRFM Sound.

- What is the Sound Alternative?
- Content part 1: Music
- CD Library
- In the studio: **CD players, RD Airplay part 1** and **introduction to the microphone**

## Week 3 – On Air Announcing & Scripting

- Understanding talk breaks
- Why script? Hints for scripting
- Planning your show – what's a rundown?
- Voice warm-ups
- In the studio –
  - CD refresher & RD Airplay: playing music and sweepers
  - **Recording** with Audacity – the basics: Rec, Stop, Playback

## Week 4 – Interviews

- Interview tips
- Putting it into practice
- In the studio:
  - The phone
  - Greeting your guests and preparing to interview
  - Interview exercise
  - Saving your Audacity project
  - Playback through RD Airplay

## Week 5 – Editing and Technical Assistance, Social Media and Marketing

\*\*\*DESK TEST DUE FRIDAY OF THIS WEEK\*\*\*

- How radio works – monitoring & technical troubleshooting
- Editing your Audacity projects. How to export and submit.
- Turntables
- Logging your playlist through AMRAP Pages

## Week 6 – Course Wrap up and Moving On

- Membership
- Getting involved at RTRFM
- Course review: multiple choice **concept test**
- Desk test feedback
- Your feedback
- Program folders and giveaways
- In the studio – cutting to the news & continuous music refresher

## Who is RTRFM?

RTRFM is a community radio station with a charter to cover specialist music along with a heavy focus on local music and arts. We are 'the sound alternative'; we are here to play music and represent views that are otherwise underrepresented over the Perth airwaves.

We're at 92.1 on the FM band of your radio, or you can listen to us via digital radio or online at [rtrfm.com.au](http://rtrfm.com.au). We broadcast right out to the wider Perth metropolitan area.

RTRFM is Western Australia's oldest FM station. We began in 1977 as 6UVS and we were based on the grounds of the University of Western Australia. Initially 6UVS was a classical music and talks based station with help from Murdoch University. In 1990 UWA decided overnight to close down the transmission and we were off air for six months while negotiations were held to re-instate the station. We came back as 6RTR with the trading name Arts Radio Ltd. We were to become an arts based and local music station as we are now. In 2005 UWA did not renew our lease on the Sanders building, luckily a space became available in our current location in Mt Lawley and the station was moved in a mad dash week. The move led to a greater public awareness of the station and has allowed us to progress to become a market leader both in WA and Australia.

### **Listenership and programming**

We have approximately 300,000 monthly unique weekly listeners who listen for an average of seven hours per week. The station also has around 3,000 listeners who financially support the station by taking out an annual subscription—as a registered charity community radio station, we rely on this financial support to continue broadcasting.

We're home to 50 different programs which vary greatly. We have specialist talks programs dealing with one area of interest, such as the environment; specialty music-based programs dealing with everything as varied as music of the 1930s to avant-garde compositions; and our flagship daytime shows.

### **RTRFM 92.1 and the privilege to broadcast**

As a community station with a community broadcasting licence, we have the privilege to broadcast on the FM radio band. The Australian Communication and Media Authority (ACMA) regulates the radio spectrum, dictating who can broadcast and how they can broadcast. While a commercial station pays millions of dollars for a broadcast frequency, a community station is granted their frequency free of charge. With this privileged position comes a responsibility to the community we are

licensed to broadcast to. RTRFM is required to meet certain requirements for the privilege to broadcast.

These requirements are detailed in the Community Broadcasting Association of Australia (CBAA) Code of Practice. Simply put, we must have a specific amount of talks content, 25% Australian music content, we may not run for profit (in the form of a non-for-profit organisation) and we are not allowed to advertise (rather, we have sponsors). You can find these codes in more detail at the end of *Week 1* in this handbook.

### **Management structure and governance**

RTRFM runs on the goodwill of some 400 volunteers. As we broadcast 24 hours per day with 50 programs, each specialist program is known as a “collective”, with each collective having a coordinator to manage the program, who liaises directly with the station's Program Director. There is also a Programming Committee that oversees the station programming as a whole, making way for new programs when old programs wrap up, as well as providing presenter feedback. After you've completed three solo overnight shows, you may get some feedback from the Prog Comm to assist with your development as a broadcaster.

All RTRFM volunteers who broadcast are also station members, i.e. they are financial members of RTRFM 92.1. Membership not only covers RTRFM broadcasters with both physical and media insurance, but also provides the right to vote and run for the Board of Directors. Membership is not to be confused with a *subscriber*—a subscriber is a listener who buys a subscription to RTRFM to support the station and gain discounts to RTRFM events, promotional benefits around town, and the right to enter RTRFM competitions.

The Board of Directors is responsible for governing the financial and strategic aspect of the station, while all day-to-day (i.e. operational) aspects of the station are implemented by staff members. Both Board and Staff members are *also* RTRFM members.

### **Income**

Broadcasting at RTRFM for one week costs close to \$20,000. While we get our license for free, broadcasting still costs a *lot* of money. We rely on the patronage of our subscribers, sponsorship, fundraising events (mainly gigs, e.g. *In the Pines*), as well as applying for a number of funding grants that the station may or may not be awarded.



While it takes a lot to put a successfully radio station together, and at RTRFM we do it with very little, we are also in a special and unique situation as media broadcaster. We have a staff and membership with a passion for the station, as well as possessing specialty knowledge to share with our audience. We are free of the pressures that commercial interests place on other media, so we're able to bring our listeners a product they won't get anywhere else, and are able to provide access and a public voice to members of the community who would not get one otherwise.

We are a truly independent media outlet, not beholden to any financier or interest group in deciding what is to be broadcast. We are financed by and directly cater to our community.

This has helped make us one of Perth's most diverse and progressive broadcasters.

## Week 1 – Community radio & RTRFM/introduction to the studio

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### Learning Outcome

By the end of this week you will be able to:

- describe RTRFM's position in the broadcasting sector;
- describe the role of our station manager and how to contact them;
- identify and describe basic media law concepts;
- be aware of the CBAA Codes of Practice and where to access them;
- identify and describe the components of the mixing desk, what they do, and identify whether the studio is live to air 'on-air', or in standby off-air mode; and
- describe basic level monitoring of a broadcast signal

### RTRFM's position in the Perth radio market

While RTRFM's listenership is not as large as commercial stations or the ABC, the station still plays a vital role in the Perth media landscape, providing access to local and alternative music, and community-focused talks that provide alternative voices and ideas that would not otherwise be heard.

As an RTRFM presenter and member you will do the same.

### The community broadcasting sector

The radio industry in Australia is made up of three sectors: commercial, public (ABC & SBS) and community radio. Community radio was established to provide a service that the commercial and public sectors don't; they are (as the name implies) radio for and by the community.

Community stations may serve the broader community (like RTRFM does, with an *Education/Specialist Music* broadcasting license) or serve a more specific community, such as multilingual programming through an *Ethnic* license (e.g. 6EBA – World Radio). At the heart of all community broadcasting is meeting the needs of the community that are not met elsewhere. This is why RTRFM dedicates itself to alternative, independent and local music and independent and alternative news and information.

What follows is detailed information regarding the rules of broadcasting. You will need to read through it all, and if you have any doubts or find yourself confused, please speak to your trainer.

Please note:

ANY SERIOUS COMPLAINTS YOU RECEIVE WHILST BROADCASTING MUST BE PASSED ON TO THE MANAGER IMMEDIATELY, IN DETAIL, VIA EMAIL

## **The Community Broadcasting Association of Australia (CBAA)**

The CBAA is the peak body for community broadcasters throughout the country. They represent member stations in lobbying for funding, provide member stations with support for training and governance, and work in other ways to develop the sector. They also provide important rules for Broadcasting as a community radio station: the CBAA Codes of Practice. The breach of these codes is very serious and can result in severe penalties, including loss of broadcast license. All community radio stations in Australia are members of the CBAA, including RTRFM.

### RULES OF BROADCASTING

In consultation with ACMA (the Australian Communications and Media Authority), the CBAA created Codes of Practice for the community sector. This includes detailed responsibilities, principles of diversity and independences, general programming guidelines, sponsorship, complaints and more. The three most crucial codes for presenters are highlighted below, with the full codes listed in the appendix at the very end of this manual, or online at <https://www.cbaa.org.au/resource/community-radio-broadcasting-codes-practice>

#### **Code 1 – Our Responsibilities in Broadcasting to Meet Our Community Interest**

This code ensures community radio stations operate according to the guiding principles and within a framework of sound corporate governance.

#### **Code 2 – Principles of Diversity and Independence**

This code ensures community radio stations have written policies and procedures in place that promote diversity and encourage community participation.

## Code 3 – General Programming

This code ensures community radio stations encourage programming that reflects our community interest and guiding principles.

## The RTRFM rules of broadcasting and membership

### Membership

All people wishing to broadcast on RTRFM must be paid Members and must complete and sign the Presenter's Agreement. As outlined in *Who Is RTRFM* section of this handbook, RTRFM members are very different to Subscribers. Subscribers pay an annual fee to support the station and gain discounts into RTRFM events, discounts at various shops and cafes, and eligibility to win on-air giveaways. Members are the **owners** of RTRFM; they have voting rights at our AGM and can elect a Board to represent them, but they do not get paid dividends nor financially profit from the station. Being a member also means that you are covered by RTRFM's Insurance Policies, protecting you from personal injury as well as defamation lawsuits.

Membership is a privilege and can be revoked by the Board of Directors if rules are broken. **To reiterate: to broadcast on RTRFM you MUST be a member who has completed presenter training. No exceptions.**

### Basic rules of the studio and offices

- No food, drink, smoking or alcohol allowed in studio.
- Please keep the members' room tidy (including washing dishes if necessary).
- Always leave the studio in a neat, tidy and pleasant condition. Please apply deodorant before coming in.
- Put some deodorant in your bag before coming in.
- RTRFM property must not be taken off the premises.
- All people broadcasting must be paid Members.
- To be drunk on-air is a breach of the CBAA broadcasting rules. Please don't do it.
- It is a privilege to broadcast on the station, please act accordingly.
- Please do not give your entry code to anyone else, for security reasons. If you lend your entry code to someone else, your membership will be revoked immediately.

### Policies

Please see some important policies you'll need to adhere to at [rtrfm.com.au/policies](http://rtrfm.com.au/policies)

## **RTRFM Code of Conduct**

Please refer to the RTRFM Code of Conduct (at the back of this document). Although you are not a member of the station yet we expect you to adhere to this code while engaged in the RTRFM Training Course. Failure to do so could result in expulsion from the course.

## **Legal Rules of Broadcasting**

Finally, there are some other important rules governing what you can and must not broadcast, and indeed they are law. The breach of these laws will not only have consequences for RTRFM but you personally. We say this not to scare you, but because you must be aware of the following:

## **Media Law**

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Media law and ethics is a complex area far beyond the scope of this course, but as both you and the station are answerable for breaches of the law and codes of practice we will highlight the main areas for you.

While you will most likely be presenting a music-focused program playing music you like and thus common sense should prevail (e.g. don't say anything false, misleading, offensive or inflammatory regarding any person or company on-air), the following is to help you identify what to absolutely stay away from and when you should be asking for help.

### **Defamation**

"Defamation occurs when published material, identifying a person, conveys a meaning which tends to:

- lower that person's **reputation** in the eyes of reasonable members of the community;
- lead people to ridicule, avoid or despise that person; or
- injure that person's reputation in business, trade or profession."

You don't need to name the person; it is enough if any reasonable person can assume who you are talking about. Any person can be defamed but a corporation cannot be defamed – with the exception of non-for-profit and companies with ten or less employees.

In Australia defamation is a civil issue. Cases must be brought forward within one year of the publication/broadcast.

In a defamation case in Australia, the **presenter, station** and any **member of the public** is liable and open to being sued. This means you, RTRFM and any guest or caller you put to air.

There are various defences against defamation including *truth, fair report, fair comment* and *qualified privilege*. These are covered in section 2 of this chapter's appendix.

### **Copyright**

In Australia an artist automatically has copyright over their creative work.

You **may** play any publicly available music on RTRFM that you like, as long as it is appropriate to the station's music direction (covered in week 2). RTRFM has a licensing agreement with APRA (Australian Performing Rights Association) which covers the music played on the station. *You do not need an artist's direct permission to play music on the radio if it is commercially available (in fact, they will love you for doing so!).*

You **may** use copyrighted material **without** permission if you are using it for the purposes of news and reporting but you must acknowledge the source. For instance, you can use a grab from another radio station's interview if you acknowledge the source, and you can use pieces of a film's audio track to illustrate a review.

You **may not** play music that you have access to that is not yet commercially released (e.g. embargoed), or music that you have acquired illegally (e.g. ripped from a streaming site).

## **Ethics**

There are a few codes of ethics and bodies that govern broadcasting in Australia. The most significant of these for general programming are the CBAA codes we have covered, and the ACMA guidelines below.

### Australian Communication and Media Authority (ACMA)

Is the government body that regulates the media sector including broadcasting, publishing and the internet. ACMA:

- grants and can withdraw broadcasting licenses;
- adjudicates over ethical transgressions; and
- ensures adherence to the Broadcasting Services Act 1992.

For the most part the broadcasting sectors are left to monitor their own behaviour, however ACMA will investigate complaints once they have been escalated beyond the station. If a listener has a complaint they must first take the complaint to the station. The station must respond within 60 days, and if a reasonable response is not received then the listener can escalate the complaint to the CBAA (first port of call for community radio) or the ACMA.

## Week 1 – Appendix

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### **Defamation Defences:**

**Truth:** If you have proof strong enough to hold up in court that the statements published/broadcast are true you have a case against defamation. In the past you needed to also prove 'public interest' but laws have changed.

**Fair Report:** Parliament and the Courts are two forums in which defamatory comments can be made as it is necessary for the proper functioning of those systems. A reporter can reproduce comments made in these two forums so long as they:

- make it clear the comments are coming from a privileged forum;
- restrict the reports to the proceedings;
- give a balanced account;
- report from their own experience only (not a second-hand account of proceedings); or
- refer to evidence as 'allegations' until a verdict is reached.

**Fair Comment:** This covers opinion pieces such as reviews and editorial columns. You can make defamatory comments if:

- the comment is expressed as opinion not fact;
- the opinion is based on true information or information covered by absolute privilege (below);
- the opinion is one that a reasonable person may consider fair given the evidence;
- the opinion is the truly held view of the broadcaster; or
- the comment relates to a matter of public interest.

### **Qualified Privilege:**

*Common law qualified privilege:* This defence is designed to cover personal communication. It covers situations in which the person disseminating the information has an interest, or a social, moral or legal duty to communicate the information, and the receiver has an interest in receiving it. For example, a job reference. This defence is limited for broadcasters but covers situations such



as publishing information (at the request of police) on a person being sought on criminal charges, and allowing the victim the right of reply.

*Statutory privilege*: Allows broadcasters to publish material on important matters that are in the public interest so long as they have taken reasonable efforts to check the accuracy of the information. This defence has been affected by the change in laws as it was previously only available in a few states.

### **Contempt**

Contempt is a criminal offence. There are two main categories:

- the sub-judice rules which prohibit the publication of material likely to prejudice the conduct or outcome of a matter before the courts (this means you must not speak on an issue before a court—between an individual being charged and sentenced—other than what is said in court)

and

- other rules which prohibit interference with the administration of justice and impugning the standing of courts or inquiries (such as withholding sources on a story).

Contempt will most likely not apply to RTRFM Presenters unless they are presenting On the Record or the news but it is important to keep this in mind.



## Week 2 – Programming & Music

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### Learning Outcome

By the end of this week you will be able to:

- explain how a radio show is programmed;
- identify if a song is RTRFM-appropriate and explain the idea of listener expectations;
- explain how to program music for a radio show;
- explain why good radio is created when put together from a listener's perspective;
- use RTRFM's CD players according to RTRFM's operations manual; and
- use RTRFM's digital music library.

### Show programming

A good radio show is not put together randomly. When piecing a show together think about it like you are storytelling and think about the context in which your listener is hearing the show.

A good radio program's content is put together by thinking about how the music, interviews and any other content all fit together to make an entertaining, gripping, cohesive show with a consistent sound for the whole program. A good program will also think about what the listener wants to be hearing from the show based on the time of day, type of show and listener expectations of certain shows.

Before you start any programming, ask yourself:

- What time is your show?
- What are people likely to be doing at this time?
- Are they tuning in specifically to hear your show?

This context will affect what kind of pace and tone you use, and the overall feel of your show. It may also impact what your listener will be expecting from your show and, in turn, this will influence what content your show should include and how you deliver said content.

When piecing together the content, ask yourself:

- What goes first? – What mood do you want to set?
- Is it a high energy or laid back show?
- Am I maintaining my listener's attention? (Flow vs Variety)
- Will the listener be interested, or is it of more interest to me than them?

Some basic tips for programming to always keep in mind;

- Change the pace throughout the show—don't put too many similar songs back to back.
- Particularly when programming talks, put the grabbing stuff up the front of the show and the fun stuff toward the end of the hour.
- Know the target audience and station format.
- Be the audience, be the listener and judge its **relevancy**.
- Be **diverse**: balance light and shade with fast and slow, informative and entertaining etc.
- Consider the **possibilities**, and use different ones as much as possible—sound, talents, technologies, segments etc.
- Place everything as if painting a picture or as if editing a movie.
- Retain **fluency** to the program—your content should be constantly changing but not in a disorienting way, it must flow.
- Have someone look at your planned program or have some input. Email The Music Director [music@rtrfm.com.au](mailto:music@rtrfm.com.au) for ideas of other music to include and to check for RTRFM relevancy.

## Music programming

The same principles apply to music programming as any programming, but as RTRFM's primary form of programming is music let's focus on good music programming:

- Know RTRFM. Know who the audience is, but more importantly know what the station's purpose is when it comes to sharing music with its audience. This can help inform your music selections based on listener expectations that have been built over a long period of time.
- What is the specific purpose of your show and who is your listener? RTRFM has many niche programs that tailor to particular interests so think about the specific needs of your show. As a new presenter, you will be starting on our overnights program where listener expectation is to hear a mixed bag of diverse alternative music.
- Always, always, **always** maintain your focus on the listener. Is this a piece of music that you think *needs* to be shared with the RTRFM audience, or is it just something you want to hear yourself? What are your listeners likely to be doing and will they appreciate hearing this right now?

- Can your listener hear this easily somewhere else? Is this a song I only have to turn on any other commercial station if I want to hear it?
- What is its cultural relevance? A song's popularity doesn't dictate its significance or quality—think thoroughly about where it sits in the canon and if it has relevance to the RTRFM audience because of this.

### **Music Brackets**

In radio, a "bracket" of music refers to the number of songs played in a row, in between announcing. When it comes time to programming your show, it's imperative you consider these brackets for a number of reasons:

- **Length:** A bracket of music at RTRFM should be either roughly **15 minutes or a maximum of four songs**. This 15 minutes is in line with our announcing "quarter hour maintenance" (covered in Week 3).
- **Flow:** A bracket of music should flow nicely—this can be achieved by playing tracks that get faster/more intense with each progressive song.
- **Variety:** Avoid playing too many similar brackets in a row to maintain listener interest.

There are both station policies and CBAA guidelines covering Australian and local (Western Australian) content. Most notably, all radio stations in Australia must **by law** play 25% Australian music. RTRFM's music policy has a guideline to play **25% WA Music**, where possible. If you need help in your local music knowledge, the music director can assist.



## Week 3 – Presenting & scripting- Special Guest RTRFM Presenter

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### Learning Outcome

*By the end of this week you will be able to*

- *explain the use of RD Airplay and associated channels;*
- *demonstrate correct use of RD Airplay and associated channels;*
- *demonstrate correct mic technique as shown by your trainer; and*
- *explain the elements of a good talk-break and how scripts and notes can be used to make your announcing more professional.*

### The radio presenter

A good radio presenter is a friend and a tour guide. Your job as a presenter is to engage the audience, make them interested in what you are giving them and make sense of what it is they are hearing—contextualise the elements of the program for them. The show is about the content: the music or talks, and what you say ought to enhance the listener's enjoyment of this content.

There are many elements to the process of presenting and they will follow, but the most important part to remember is;

- you are in a **relationship** with your listener—you are talking to them and the illusion is that you are talking only to them;
- you are **trustworthy**—you are knowledgeable and know what's going on and the listener has confidence in you; and
- you are the listener's **guide** to the program—you tell them what is happening, what has happened and what will happen (and why). You provide structure.

The ultimate dichotomy of the radio presenter is that you must sound **natural, genuine** and **spontaneous** while you are doing something that is **structured** and **planned**. Presenting is a performance but must sound like it is not.

To achieve these things there are a few basics.

### Tone

The way we speak to our audience directly impacts the relationship we can form with them.

As presenters at RTRFM:

- We are: Authentic, Exciting, Relevant, Connected, Supportive
- We are not: Rude, Sarcastic, Patronising, Dull, Elitist, Exclusionary



## The voice

Your voice is the only tool you have to demonstrate your personality and to win your listener over. Your voice:

- sets the tone for the program—it lets the listener know what kind of experience they will have with your show; serious? entertaining? fun? informative?
- creates a mood;
- helps to emphasise the meaning of what is being said and allows the listener to understand what is being said—poor voice technique means the listener will focus on how things are being said rather than what is being said; and
- grabs the attention of the listener.

Announcers hone their technique over many years to develop their vocal skills. As you begin to announce there are a few basic things to keep in mind.

**Concentration:** always maintain focus on what you are saying and why—never go on autopilot.

**Pace:** remember that your listener only has the one chance to grab hold of what you are saying. Radio speech is slower and more deliberate.

**Stress:** know what it is the listener needs to focus on—highlight the key words.

**Tone:** your tone of voice reflects what you are thinking and how the listener will take your meaning so adjust your tone according to the meaning of what you are saying. And watch out for the upward inflection!

**Pitch:** vary your pitch to keep you and your content sounding interesting. Monotony is a turn off.

**Breaths:** breathing is the hardest part to get right—you will often not realise you are having trouble. You don't want to sound breathy and gasping for air; it will make you sound unprofessional and untrustworthy and poor breathing makes you sound unnatural. Note potential breathing points so you can space yourself instead of waiting for the end of sentences.

**Pauses:** pauses are not always a bad thing, they give the listener a small break and can also draw emphasis to a moment.

**Extensions:** prolonging sounds/words can naturalise your speech.

**Pronunciation:** try not to sound lazy—but keep your target audience in mind too.

The key to getting all of this right is to **know your material** and what it means.

## The persona

In addition to how the voice represents you and your content, also consider the persona you put forward through what you are doing and saying:

**Enthusiasm:** is very important. If you are excited about your content, the listener will be too.

**Knowledgeable:** earn your listener's trust by knowing what you are talking about.

**Personal:** always approach presenting as though you are speaking to just one person; make them feel as if you are talking directly to them. It can often help to imagine that you are actually on the phone to the listener!

**Accessible:** you are easy to understand, open and welcoming; even if your content may be elite, present it in a welcoming and hospitable way.

**Timely:** you provide timely information; this is to do with content as well as language.

The language you use and what you say to present your material is an important part of presenting: to contextualise the show you need **link** material, and to **forecast** and **back announce** to guide the listener through the show. We will now look at scripting.

## The radio script

In community radio presenters have a lot of program hours to fill and not a lot of spare time to arrange their shows. Realistically if you are presenting a program you should be spending two hours to every one hour preparing. Sometimes this is not realistic and more experienced presenters may ad-lib their shows, however even then will still have some form of "script", even if it's just their playlist to prompt talking points. Radio language is different to normal speech and scripting when you first begin as a presenter will teach you good habits for presenting. Scripts provide a safety net and ensure you sound confident and in control, even when you are more confident it's still a good idea to at a minimum script your show intros and lead-ins, examples of which will follow.

## Radio language

Radio language has to sound natural and normal but is structured in a different way. It is;

- **conversational** and friendly;
- has **short and simple** sentences;
- puts the important information second—you need to **grab their attention first**; and
- uses **present tense** to maintain the illusion of immediacy.

## Quarter hour maintenance

It's your job as a presenter to remind the listener who and what they are listening to—every quarter hour of your show provide a **station ID, program ID, your name** and a **time call**. Time calls are important: they are informative but they also provide structure to the show. You'll notice the relationship between quarter hour maintenance and the 15-minute music brackets from week 2.

## Back announces, forecasting and links

In your role as tour guide you need to provide show structure and make sense of the way material is put together. This means you **back announce** the material that has just happened, you **forecast** or **sign post** what is coming up—this provides structure as well as keeping people tuned in—and you **link** pieces of material together by finding a common thread from one piece of material to the next.

## Show intro

Your show introduction needs to set the tone for the program. It gives people reasons to stay tuned but also sets the mood for what to expect. Your show intro should forecast the interesting parts of your show, be creative and engaging and set the listener up for what is to happen. **You must include**: your name, the show name, RTRFM 92.1, thanks to the previous host, a reason for listeners to stay listening, and the duration of the show, all done in a friendly and natural way.

## Lead-in

A lead-in does precisely that, it leads the listener in to the material that is about to happen. As a tour guide you need to introduce and prepare the listener for what you are about to give them, so when you have an interview or story, caller or other new material you need to prepare them. A lead-in has three essential parts: a 'grab' (headline to grab attention), a 'background' (to explain

what the story is about and give the listener the information they need) and a 'throw' (to pass from you to the material).

There is an example of a lead-in and show intro following, as well as some scripts to try your hand at reading.

### **Main pointers and tips**

- Always be prepared—you will engage with your material better and you won't get caught with a suddenly empty mind; sometimes your thoughts can escape you the second before you turn your mic on.
- Always speak to one listener, not "the listeners"—therefore speak and refer to them in the singular not the plural.
- Always speak in the present tense.
- Read your scripts out-loud—reading out loud is very different to reading in your head, you may pick things up reading aloud you didn't when reading in your head.
- Write for your own voice, how you would speak.
- Double-space your scripts to make them easier to read.
- 'Radio land' does not exist so do not say it.
- Avoid clichés as much as possible – sometimes you may not even realise you are doing it 'We've got an excellent show lined up for you...'
- If you don't have time to script, jot down notes before you go on air.
- Use your log sheet so you don't forget what you've just played.
- If in doubt leave it out.
- Keep to quarter hour maintenance.

## Example show intro

Good morning! Welcome to On the Record.

Danae Gibson with you this morning bringing you a range of stories from news and current affairs to social justice and the arts for the next three hours.

Many thanks to Teri Campbell for the RTRFM news and to Taylah for Brekkie. She's with you every weekday morning 6 til 9 on RTRFM 92.1, or restream online anytime at [rtrfm.com.au](http://rtrfm.com.au)

Today On the Record/

We're talking Wind Farms,

we'll chat to local band The Spunloves ahead of their launch this weekend,

we'll go to the theatre, and check out the RTRFM Feature Album from Moodymann. If you're an RTRFM Subscriber, you'll get a chance to win a copy too so I hope you can stick around.

We'll get it started with [play] a little something from Sudan Archives

on RTRFM 92.1 – Good morning!

## Example forecast

First this morning, we are going to the theatre. When was the last time you saw a play that made you re-examine the way you want to live your life? We'll catch up with a playwright that wants to make you live differently. That's up next for you on The Mag.

Reflect on the examples below and determine how spacing, font size, and too many words affect your ability to read them aloud, and how engaging they are to listen to.

Script reading exercise examples

### e.g. 1

\$13 990 000 in funding was announced today by the Hon Dr Craig Emerson MP the Minister for Small Business, Independent Contractors and the Service Economy and Minister Assisting the Finance Minister on Deregulation for the Small Business Development Corporation of Western Australia in aid of its small business innovation. activities. Applicants wishing to secure, access to the funds may download an application form from [www.sbdc.com.au](http://www.sbdc.com.au) however the deadline is 13 August 2009.

### e.g. 2

If you've got a bright idea and you're thinking of starting a small business, things have probably just got a lot easier.

Nearly fourteen million dollars in funding is up for grabs thanks to a local business help group.

The federal small business minister, Craig Emerson, was in town today to announce the good news.

Head to [sbdc.com.au](http://sbdc.com.au) for more info, but make sure you do it fast - the deadline's less than three weeks away.

### e.g. 3

In Sydney, a community action group is planning another protest at Sydney

Airport today in an effort to send a "no aircraft noise" message to travellers.

[like-hart] Leichhardt mayor MOIRA SHEHAN says while travellers wind

their way to holiday destinations, they should realise the full effect of noise

on residents under the flight path.

When Writing a Radio Script Remember:

#### 1. **Omit Needless Words**

Keep it snappy: "On RTRFM, The National there with Little Faith from their High Violet LP" is better than "That was a band called The National with their song that's called Little Faith from their album that is called High Violet."

You *can* use additional words that *add* something **meaningful**

"On Out to Lunch, The National there out of the States with Little Faith from their 2009 LP High Violet, it's out on 4AD"

2. Write **FENNETICKLY** if it helps you. Add `_punctuation_` for guidance\ . A script doesn't have to be spelt correctly/, or be grammatically correct. Just readable!
3. Always Always ALWAYS **read your scripts aloud!**

## Talk breaks – a guide to making them smooth and confident sounding

Talk breaks for back announcing music should follow a basic structure:

1. **In Point:** The first thing you say. Importantly this should NOT be the name of a song or the artist as the listener won't catch what you've said. They need a few words first to register when you've started talking.
2. **Back Announce:** Snappily and briefly state the names of songs and artists. You can give extra details on one or two songs of the bracket but not every song or you'll sound boring.
3. **One Idea :**In addition to the info of back announcing songs you can include ONE idea:
  - promote another show that is relevant to something you just played, "if you dug that / liked that / want to hear more / want to find out more about that scene, tune in to..."
  - mention the phone number
  - mention the website
  - mention a few main details on an upcoming RTRFM event then tell listeners to seek out the website for more
  - giveaway
  - mention email / twitter
  - mention the playlist
  - mention listeners can restream an interview on RTRFM with that artist
  - mention The View from Here
  - mention Sound Selection
  - give the time
  - tell the listener your name
  - give an anecdote about one song in the bracket if you have interesting info about the recording / artist / the song is a cover / etc
  - you can listen online at rtrfm.com.au and digitally
  - forecast content that is on the way. Don't say "more good stuff" be specific: "something from the feature on the way," or "stick around we'll head to New York shortly for some weird, experimental jazz..."
  - remind me what this show is about "you're on Drastic, women in music here on RTRFM 92.1"

If you say too many of these points in one talk break you'll sound boring, and the listener will not remember it all.

4. **Forecast:** Give a very high level preview of what's coming up later in your show (e.g. "in the second hour we'll be getting into some deep house music...")
5. **Forward Announce and Out Point:** Similar to your back announce and in-point - snappily announce the next artist and track name you are about to play, before wrapping your talk-break up with a solid-out point to know when you are going to stop speaking.

**Remember:** always use correct radio language, i.e. you are **with** [announcer], **tuned to** [show], and **tuned to** or **on** RTRFM 92.1.

## Some examples follow:

### In points

"On RTRFM, sounds there from..."

"On Spoonful of blues... that was/ we heard from/ sounds from/ we went to/"

"On Rockin' the Roots..."

"It's ten past 9 on Monday night, Spoonful of Blues on your radio. Just there we heard..."

place

"Out of New York City..."

"Something local for you right there on RTRFM/Rockin' The Roots /Spoonful of Blues

"All the way from Louisiana, circa 1964, just there..."

year

"dippin' back in to something from (year)"

"new music on your radio right there / or 'just there'...."

style

"Something [describe] ...a bit sweet / super rockin' / nice and bluesy, ...."

"deep, bluesy sounds on your Monday night there from..."

detail

"from their new album [album name]"

"something there lifted from a really cool compilation record"

"A band who were in town just this month / last week / "

"On RTRFM they are headed our way, they'll be here next month to play a couple shows, that was [artist]"

"something from RTRFM's sound selection"

"a band who just made an amazing video for our View from Here Series..."

feeling

"Mmm what a voice, the amazing..."

"Some great guitar playing on Rockin the Roots"

Anything that acknowledges what the listener just heard, "how good were the drums in that track", "really cool local music on your radio" or that touches on the station, the show, the time, where the place the act is from, when the release came out. Examples above.

If you want to begin your back announce with the top song of the bracket use the **show** as the in point e.g.

"On All City, we started off there in NSW with ...."

### Out points

**End each one with a confident downward inflection, and keep your volume constant until the end.**

.... it's 5 to ten, you're on RTRFM 92.1 The Sound Alternative."



...You're on Rockin' The Roots."

... 9260 9210 if you'd like to get in touch, you're on Spoonful of Blues."

...Let's head to [place next artist is from/style of next artist] now, on RTRFM."

For example, " [pause while you press play] let's head somewhere mellow right now, on RTRFM."

...You can always just jump straight to "**You're tuned to RTRFM 92.1 The Sound Alternative.**" any time you find yourself waffling. Say "**You're tuned to RTRFM 92.1 The Sound Alternative.**" and turn off the mic.

...It's [5 past 5], You're with Rhian, on Rockin' The Roots."

"...on the way I've got something [local/ from *artist* / a little bit weird/loud/gentle - if you are going to change up the mood] for you but first [press play, make sure it's the right song] this is [artist] on RTRFM."



## Week 4 – Interviewing

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### Learning Outcome

By the end of this week you will be able to

- understand and explain the factors that make a good interview as outlined by your trainer and this week's handbook;
- demonstrate how to open Audacity and record, stop and export;
- demonstrate saving a file to the interviews drop-down folder; and
- demonstrate how to use RTRFM's studio phone system.

### The radio interview

The purpose of an interview is to present information or to entertain. There are different styles of interview and the style you choose is dependent on your audience, the subject matter and the type of program.

An interview:

- has the basic elements of a **narrative**; it should tell a story with characters, a theme and beginning, middle and end;
- should have an **angle**, a focus for your interview as opposed to the subject matter; most stories have been told before so find a unique angle for your interview, the angle also helps focus the questions and focus your listener; and
- is a **structured conversation** between at least three people: you the interviewer, the talent(s) and the omnipresent but **silent listener**. It's easy to forget that there is a third party in the interview, always remember to include your listener in the conversation.

Interviews are basically categorised as:

**Information** – for example:

Getting the latest from FESA about a looming Category 5 cyclone.

What's the latest – who is in danger?

What's the timing likely to be?

Any road closures?

What should local residents be doing now?

Who should they call if they need assistance?

**Discovery** – for example:

Interviewing a new local band

Who are you members?

How did you get together?

How would you describe your music?

What's happening with the new album?

When does the tour go after the gig tonight?

**Accountability** – for example:

The kind of interview you would do with a politician.

Do your research – what is their agenda, who do they represent

How will you set it up for the audience in your introduction?

Know the likely answers and have a comeback question for each.

Have a clear idea of the outcome.

Listen closely to the answers

Ask specific questions like “What evidence do you have...?”

Keep your tone professional. Don't lose control of the interview.

**Good scripting**

Pros

Clarity, accuracy, brevity, polished delivery, entertainment, confidence, manage your nerves

Cons

You SOUND scripted

You stumble over your reading

Sounds clunky if you haven't practised reading it aloud first

**Preparing and tips for your interview**

- Choose your **angle**: All stories have been done—it's the angle that makes it new. How you want the story to develop, what information you want exposed, the structure (logical progression). Focus on the outcome you want from the interview.
- Do **research**: Understand the issue and both sides of the debate. Pre-interview your talent where possible.

- Write a strong, informative introduction that is succinct and clear.
- Write your **questions**: Always prepare your questions, think about the why, who and how. Have a logical structure to the interview. Your research will inform your questions, making sure you get the most interesting information out during the interview. This will help you predict where the interview will go.
- Ask questions on **behalf of the listener**: When you are writing your questions and during the interview, think about what your listener would ask if they could; you are interviewing on their behalf and should always be keeping them in mind.
- Pick your **talent**: Select an appropriate person (knows the topic, comes across well on air, has personal experience, is a credible authoritative figure). Pre-IV briefing.
- Always **listen**: Engage with your talent so they will engage with you, and the listener will engage with you both. Listen to what they are saying and refocus the interview questions in line with the flow of the interview.
- **Be respectful** to your guest: Your tone will encourage your interviewee to chat openly.
- Keep it **about the talent**: Let them tell the story and you be the guide. Don't try and include yourself, even though you may be bursting to tell a story of your own.
- Use **body** language: Let your body language and facial expressions tell the talent that you are responding to them rather than speaking over them or responding verbally like you might in a real conversation ("Oh!" "Aaah!").
- Keep your interview to an **appropriate length**: Listeners will get bored quicker than you. Either break up the interview with a song, or wrap it up after 6 – 8 minutes.

Interviewing is a privilege. You are able to speak to people and ask questions that in the normal course of life you are not able to. An interview means you get to have someone share something with you and to learn things that you may not otherwise come across.

Always remember that you are a visitor to someone else's experience or knowledge and that you are there to assist in sharing something with others.

## Radio Interview Intro

### YOUR INTRO HAS THREE PARTS:

**The lead:** speaks to the listener, gives them the purpose of the chat or makes it relevant to the listener. Can often ask the listener a direct question.

**Background:** give the listener enough info so they are up to speed, and so that the conversation to follow can move on from the bare facts. Give the context and essential info.

**The throw:** tell me who the voices are that I'm about to hear from and ask a question.

### Example Lead / Interview Intro

**Lead:** Can you remember the last time you were really effected by a piece of art? Have you ever seen a play where the actors spoke so directly to you that you left feeling a little bit changed?

**Background:** Perth playwright Scott Sandwich has dedicated the last ten years of his life to what he calls the immersive theatre experience and his new play Just Do It opens in town tonight.

**Throw:** The NIDA trained, world travelled Scott Sandwich joins us now to tell us more  
Welcome to the show Scott/ how can theatre really change a life?

or if a pre-record

I caught up with the NIDA trained, world-travelled, writer Scott Sandwich to find out if theatre can really change a life?

## Things that can sabotage an interview

1. Double-barreled questions: Ask more than one question and you'll still only get one answer, e.g. *You guys have been together for six years now. What was it like to be back in the studio? Did you all agree on the producer straight away? How did you decide?*
2. Either/or questions: Give the interviewee the chance to make their own choice—you may end up with an answer you didn't expect e.g. *Which restaurant did you prefer in the end? Cantina or Jacksons?* Also avoid asking best/worst or right/wrong questions.
3. Leading questions: Making assumptions that may be false e.g. *You must have been devastated when you lost your job. Did you grieve for a long time?*
4. Too much information in the question can make you sound like you're trying to show off your knowledge. Do your research and then write a short question that is more in depth e.g. *what did it feel like to have your album "held" by your record company for ten years?*
5. Closed questions: Questions that can be answered with "yes" or "no" are not effective. This includes making a statement instead of asking a question, e.g. *You asked her for further information?* And the worst at this are sports journalists e.g. *You changed strategy in the third quarter and worked over their defence at every stage, kicking an outstanding goal with just a minute to go.*
6. (Refer Point 5) Avoiding closed questioning is not the same as asking a reflective question, where you repeat back what the interviewee has said, to confirm understanding.

E.g. INT: *I was worn out from trying and I knew no-one was listening any more. I was ready to give up.*

YOU: *"So you felt there was no hope left"*

## Are you ready for AirPlay? Take this quiz to check your knowledge!

1. Can you switch between the eight profiles? How?
2. What is each profile for?
3. Which channel is used to play sponsorship carts?
4. Why must you play sponsorship carts on time?
5. How do you play music with RD AirPlay?
6. How do you import music from a USB?
7. How do you load and play a pre-recorded interview?
8. How do you preview?
9. How do you find your show's theme?
10. How do you play sweepers/station IDs?
11. How do you play back Audacity?
12. Why do you need PC MUSIC 1 and PC MUSIC 2 channels BOTH ON to **auto play** music?  
How do you turn it on? How do you **stop** auto play music?





## Week 5 – Editing & Technical Assistance and RTRFM Online

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### Learning Outcome

*By the end of this week you will be able to*

- *explain what to do in the event of various technical difficulties, as advised by your trainer;*
- *describe how RTRFM uses social media to contribute to its reach and service to the community;*
- *demonstrate the use of AMRAP PAGES to enter a playlist;*
- *demonstrate the use of the Turntables; and*
- *demonstrate how to export your Audacity project for submission*

In this session we will cover what to do in a technical emergency, and the mechanics of how radio works. This has an important bearing on the way that you listen to or 'monitor' what you are broadcasting.

### Monitoring what you broadcast

RTRFM does not send radio directly to your home or car. We broadcast a signal to a tower in the hills that then retransmits that radio signal to the greater metropolitan area.

So there are two phases of the RTRFM signal: the first is from **RTRFM to the hills**, the second is from the **hills to your radio**. And it is crucial that we can listen to both of these phases in the studio. If a listener at home calls to say they cannot hear RTRFM you are able to check if the problem is happening between the station and the hills, or between the transmitter at the hills and the listener's radio, by listening between External 1 and External 2 on the desk.

**External 1** will play what is being sent from **hills to your radio** while **External 2** will play what is being sent from **RTRFM to the hills**. The desk will default to **External 2**—this is what you will have the desk set to when broadcasting 99.9% of the time, except to check if there is an issue with what is being sent from the hills to your radio. If you accidentally attempt to broadcast with the desk set to **External 1** during a talk break, the half a second delay will be a massive distraction while you are announcing!

Your trainer will explain this further in the studio and you will be able to hear the difference, and learn what to do in the case of an emergency.

## What to do in an emergency

In the event that there is an issue and you are broadcasting 'dead air', contact the General Manager, the Operations Manager or Stan. Their contact information is on the studio wall. RTRFM has a back-up transmitter that will play music in the event of a technical problem resulting in 'dead air' so no need to panic!

### **Record any issues in the studio technical faults logbook.**

You will find detailed guides to the equipment in the appendices of this handbook, but in brief the equipment at RTRFM you should know about is:

- the studio desk;
- the phone system;
- RD Airplay;
- Audacity freeware editing programming; and
- the logging system.

While the guides we have given you are a good reference point to the basic functioning of the equipment, there is always a lot to know about the technical side of running a radio station and it's always practise that makes perfect. We recommend that you ask questions and put time into practising what you are shown so you best understand how the equipment works.

## Station Marketing

RTRFM—as a media outlet—uses various marketing channels to increase awareness of our brand and broaden engagement with our audience and desired demographics. Radio can be quite an inward-looking medium; the job of marketing is to get the word *out* about what we do inside the station. The current marketing strategies that RTRFM utilise aside from radio are (recommend you research these):

### *Visual Marketing*

- Advertising (The Music/X-Press Magazine/The West Australian)
- Event posters in cafes/shops/cultural hotspots
- Program guide postcards
- Screens at Northbridge Piazza and Perth Cultural Centre
- Stickers, merchandise, anniversary T-shirts

### *Digital Marketing*

- RTRFM website—including online live streaming
- RTRFM online shop
- Off Your Dial e-news (recommend you sign up)
- Event guides
- Tourism calendars (i.e. Show Me Perth, Tourism WA)
- Blogs
- RTRFM podcasts

### *Social Media*

- Spreading authentic messages and real content—not advertorial, but honest, genuine and entertaining
- Instagram—visually engaging, greater organic reach than Facebook posts
- Facebook—personal, not spam, take advantage of visual medium
- Twitter—a conversation, not advertorial, high volume, promoting on-air content, podcasts, RTRFM events, local issues and events of interest, speaking *with* not at people
- YouTube channel—not a primary focus but relevant

### *Events*

- RTRFM holds 1 – 2 fundraising events per month, ranging from 300 – 1,300 capacity, utilising different venues/genres/listeners in Perth
- Big events—In The Pines (April), Fremantle Winter Music Festival (June), and Radiothon Parties (August)

### *PR/Publicity*

- Authentic relationships with other media outlets
- Artist interviews, event profiles, event listings
- Presenters representing RTRFM in the community/events

### *Partnerships*

- Strategic relationships between RTRFM and other organisations that add value to each other's activities (Fringe World, Perth International Arts Festival, Revelation Film Festival)

#### *Presenters*

- Talk break marketing—discuss upcoming RTRFM 92.1 events, making sure the information is accurate and direct listeners to RTRFM Facebook, the website and the online shop
- Be aware of what is going on at the station—i.e. sold out events, events that need pushing, station activities e.g. Radiothon
- Use branding correctly—RTRFM (not RTR), 92.1 (92 point 1)
- Direct listeners to sites—Twitter is @RTRFM, Facebook page is RTRFM 92.1, website is [rtrfm.com.au](http://rtrfm.com.au)
- Email Chris in advance with information for a social media post—[cwheeldon@rtrfm.com.au](mailto:cwheeldon@rtrfm.com.au)

## Social Media and RTRFM 92.1

Social media is obviously one of our most effective marketing tools. Our social media channels act as mini versions of RTRFM—independent, responsive, nurturing. They increase our reach and help us to keep in touch with current and potential listeners.

Social media channels are used for promoting our on-air content and events. The majority of our social media activity should be equal 'editorial'—on-air discussion and interviews, Perth community topics and industry activity—with an equal proportion of 'promotional' material, highlighting RTRFM events, on-air announcements and partner activity.

Our primary social media channels are Instagram, Facebook and Twitter, and should share the same voice as RTRFM:

- We are: Authentic, Exciting, Relevant, Connected, Supportive
- We are not: Rude, Sarcastic, Patronising, Dull, Elitist, Exclusionary

Anything published on social media needs to adhere to the same rules and guidelines that we follow when broadcasting content on radio.

As per RTRFM Grievances, Complaints and Discipline Policy, all negative feedback should be directly sent to Station Manager.

Should you have a special show planned that you'd like us to post about, email Chris Wheeldon ([cwheeldon@rtrfm.com.au](mailto:cwheeldon@rtrfm.com.au)) at least 24 hours before your program with an image and some copy to potentially post.

The use of social media is covered by *RTRFM Policy 001 – RTRFM Code of Conduct* (see appendix for full Policy):

### **Use of Social Media**

Use of social media in the name or on behalf of RTRFM may only be conducted by members, employees and volunteers with explicit authority to do so. All principles outlined in this code of conduct must be upheld when using social media.

Members, employees and volunteers using social media in relation to RTRFM must not:

- (i) imply or suggest that RTRFM endorses or supports personal views
- (ii) disclose confidential information without express authority
- (iii) act in a way that would bring RTRFM into disrepute

### **RTRFM Members Facebook Groups**

RTRFM runs a private members Facebook group, which is a place for staff to communicate with you quickly, particularly in relation to technical issues, potential show fills or events happening within the station.

The Facebook group is also a great tool for you to talk to your peers about any technical issues you may be having. Like with the Code of Conduct we expect you to be respectful to all members. The group is for RTRFM Members only and you will need to be approved for the group by a staff member—you will receive a link to join this group in your induction email once you become a member.

There is also a group exclusively for new overnight presenters—you will also receive a link to join this once you become a member.

Please note membership of these groups is encouraged, but optional (e.g. if you don't use Facebook already, we don't expect you to start now!).

## **BRANDING**

### *Logo*

RTRFM's master logotype is in the header image.

The logotype should be used with either white background and red lettering, or red background with black lettering.

Don't rotate the logo, cut out any element, write our name incorrectly in text or use a pixelated image.

### *How to Write Our Name*

In Full: RTRFM 92.1 – The Sound Alternative

Not RTR or 92.1, and no space between RTR and FM

## **ON-AIR**

Use branding correctly—RTRFM in full (not RTR), 92.1 (92 point 1).

Direct listeners to social media channels—Twitter is @RTRFM and Facebook is RTRFM 92.1—and to website—[rtrfm.com.au](http://rtrfm.com.au) (do not say www)





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## Week 6 – Where to from here?

### Learning Outcome

By the end of this week you will be able to

- demonstrate the correct way to play the news theme;
- describe and define what it is to be an RTRFM member according to RTRFM's operational guidelines and your handbook; and
- reflect on and critique your project against the feedback from your trainer.

You should now have a strong starting point for your career as an RTRFM broadcaster.

However, this course is just the beginning of your learning experience. Every time you go to air you will gain more experience, be able to reflect upon your performance, critique the other radio you hear and, in the process, become a better broadcaster.

This is where you become a member as discuss in Week 1. Head to [shop.rtrfm.com.au/membership](http://shop.rtrfm.com.au/membership) to complete the sign up form. Your membership will need to be approved by our board at the next board meeting. You will then be contacted to join the Overnight collective.

Learning through practise still means that you will have questions and need support and you can always ask the following people:

### **Useful Contacts!**

If you have questions about the operational side of RTRFM, or wish to volunteer at an RTRFM event please contact

#### **Chris Wheeldon**

Events, Operations & Volunteer Manager/ Social Media

Email: [cwheeldon@rtrfm.com.au](mailto:cwheeldon@rtrfm.com.au)

9260 9212

If you have questions about music or music programming and to arrange a **music interview on your show**.

#### **Matt Perrett**

Music Coordinator/ Interviews Coordinator

Email [musict@rtrfm.com.au](mailto:musict@rtrfm.com.au)

9260 9218

To arrange talks interviews or to register your interest in joining our On The Record program, contact

#### **Danae Gibson**

Talks Producer

Email: [dgibson@rtrfm.com.au](mailto:dgibson@rtrfm.com.au)

9260 9220

For info on RTRFM Sponsorship and advertising ideas.

[sponsorship@rtrfm.com.au](mailto:sponsorship@rtrfm.com.au)

If you have a technical emergency contact

#### **Stan Fotinos**

Technician

Email: [sfotinos@rtrfm.com.au](mailto:sfotinos@rtrfm.com.au)

0431 169 599

If you have legal or ethical, or ANY other questions contact

#### **Simon Miraudo**

Station Manager

Email: [manager@rtrfm.com.au](mailto:manager@rtrfm.com.au)

9260 9213

For info on RTRFM Sponsorship and advertising ideas.

[sponsorship@rtrfm.com.au](mailto:sponsorship@rtrfm.com.au)

To **visit** in studio and watch a Breakfast show contact

**Taylah Strano**

Breakfast Producer / Presenter

Email: [tstrano@rtrfm.com.au](mailto:tstrano@rtrfm.com.au)

9260 9215

General contact details:

Office phone: 9260 9200

Studio phone: 9260 9210

Edit Booth: 9260 9280

Postal Address: PO Box 842, Mt Lawley, 6959.

Street Address: 642 Beaufort Street, Mt Lawley, 6050.

Website: [rtrfm.com.au](http://rtrfm.com.au)

# APPENDIX

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## OPERATIONAL GUIDE LINES

### ON AIR GUIDELINES

1. Try to be in the station **20 minutes before** the start of your shift. Upon arrival, you should advise the on-air presenter that you have arrived. Please be ready to leave 15 minutes before the end of your show (i.e. have CDs packed away, and the studio neat and tidy etc.) to ensure the quick changeover of shifts.
2. Plan your show. If you need help in planning, contact the talks producer on 9260 9220 (for talks programs) or the music director on 9260 9218 (for music programs).
3. Thank the previous program and use that presenter's name.
4. Please give time-checks, station IDs, your name and the name of the program at regular intervals. Additionally, at the start of the show, mention what's coming up on the program—including any feature album giveaways.
5. Any complaints received while on air should be referred to the Station Manager during office hours. (Email is fine.)
6. All presenters are welcome to organise interviews with people relevant to their program. However, you are required to inform **RTRFM's Interview Coordinator** or **Talks Producer** prior to contacting the interviewee. This prevents people having more than one interview on the station in a short period of time.
7. People are listening: be aware that you may offend people if you speak in a derogatory fashion. There may be legal consequences if you defame someone.
8. Never mention or even refer to sponsorship announcements, apart from station promotions.

9. Be mindful not to play songs immediately after or before sponsorship announcements for that song/artist.
10. Sponsorship announcements should be played on time. In exceptional circumstances where they cannot be played on time it is better to play them earlier, rather than later!!! This fits into our CBAA guidelines, if you do not play them on time they may be moved into the next hour and we will breach our allowed hourly sponsorship limit.
11. There is to be no unauthorised sponsorship announcements or plugs.
12. Conflict of interest: if you are associated with a band or event it is probably best not to mention this band or event on air. The station has a conflict of interest policy; read it and declare your conflict.
13. Do not talk about equipment failure, your own mistakes or anything happening in the studio on air. People's memories are short and they will forget a mistake quite quickly unless you remind them about it.
14. Monitor ALL volume levels--they should be peaking 1 bar in the red. This applies to talk breaks and to music tracks.
15. Cue up tracks and monitor their levels before putting them to air.
16. During talk breaks all people in the studio must be wearing headphones.
17. Speak no more than a fist's distance from the microphone (both yourself and guests).
18. You should always have a backup track cued in case of equipment failure.
19. Never interview more than two people at once! A maximum of 3 people should be broadcasting at once (i.e. one person per microphone).
20. Giveaway information is sent by direct email from our Business Development team. Please read the giveaway info clearly to ensure you understand its details. All giveaways may only be won by RTRFM subscribers (or by people willing to become subscribers). Write their name, phone number

and subscriber number on the giveaway sheet left in your program's pigeon hole. Then **check the collection details for the prize and let the winner know how they can claim their prize**. Remember that office hours for the collection of giveaways are 9-5, Monday to Friday. Return the completed giveaway sheets to your program day clipboard at the end of your program. If you do not receive any callers for the giveaway, simply write this on the giveaway form. Never go to air and announce that there were no callers.

21. The station's call-sign is "**RTRFM 92.1 - the sound alternative**". Please do not use any other call-sign!
22. Please listen to the station (and listen actively) so that you know what is relevant to your program.
23. Please listen to the station so that you can promote other shows and station related events. Get a rundown on the rest of the day's programming—tell your audience what is happening in the next edition of your program, etc.
24. Try to think from a listener's perspective. Ask yourself: "What would this program sound like to listen to?" Listen back to your program.
25. Read the RTRFM website ([www.rtrfm.com.au](http://www.rtrfm.com.au)) to help stay up-to-date with station news.
26. Your first port-of-call for enquiries should be your program coordinator, but feel free to contact station staff beyond them.
27. Technical Issues are to be written in the Technical Log Book with as much detail as possible.

## AMRAP PLAYLISTS

At RTRFM we post our playlists directly through [rtrfm.com.au](http://rtrfm.com.au) using AMRAP Pages. You can put your playlist up before, during or after your show and have it appear on the site when you're ready. The most common method is to add your tracks to your playlist **live during** your show as you present your program.

The login for this is:

Email: [amrap@rtrfm.com.au](mailto:amrap@rtrfm.com.au)

Password: letmein1977

# TECHNICAL GUIDES

## RECORDING

1. Open Audacity from the desktop of the left hand computer.
2. Ensure you have the monitor panel set to **PGM 4 and that you are OFF AIR.**
3. Hit the 'record' button and make sure it's rolling.
4. Begin your practice—everything going through ON channels will be recorded, but not material played through channels that are using CUE/preview.
5. When you're done, hit 'stop' on Audacity.
6. **EXPORT** your practise as a **WAV** to a folder in Interviews > new folder (give it your name) (see page 66 for details).
- You can listen back to the file by clicking on the waveform and hitting play or stop. In an OFF AIR profile **channel 6** "PC Music 1 +" will playback audacity. This channel must be on (and the fader up) for you to hear it though!

## ACCESSING THE LOGGER

All programs broadcast on RTRFM are automatically saved on the 'logger' for six weeks; this is a legal requirement. You can burn your program off the logger to keep a record. You will have to do this via the edit booth or the edit computer in the office.

- **Open the logger** and find your show. Shows are recorded in hourly blocks labelled with the time and date. E.g. "201608031200" is the hour in 2016, August 3rd, that **began** at noon. Note: this name will always end with an additional "01" that refers to the server.
- Right click on the hour you want (or hold option + click) to choose how to open the file. **Open the file** in Audacity if you wish to edit. If you do not want to edit, open in iTunes.
- If you have edited it, export the file as an MPS or WAV to your folder. Open the file from the folder in iTunes.
- In iTunes create a playlist [file > new playlist], **copy** your file and **paste** it into the new playlist, and **burn** the playlist [file > burn playlist to disc].

You may also bring a USB in to the edit booth to copy your program.

1. insert the USB in to the port on the right hand edge of the keyboard in the edit booth

2. **Open the logger** and find your show. Shows are recorded in hourly blocks labelled with the time and date. E.g. "201608031200" is the hour in 2016, August 3rd, that **began** at noon. Note: this name will always end with an additional "01" that refers to the server.
3. Right click on the hour you want (or hold option + click) to choose how to open the file. **Open the file** in Audacity if you wish to edit. If you do not want to edit, copy to USB.
4. If you have edited it, export the file as an MPS or WAV to your USB.

Once you're done please "tidy up". That is, delete any files you have put on the desktop. Please keep the desktop clean.



# BASIC GUIDE TO USING THE STUDIO

## The Panel

The labels for each channel are on the LCD screen at the top of the panel.

The **Default** profile shows these as

1. Turntable Left
2. Turntable Right
3. CD Left
4. CD Right
5. CD Spare
6. PC Music 1
7. PC Music 2
8. Carts
9. Phone
10. Microphone Left (Guest)
11. Microphone Right (Guest)
12. Main Microphone

We can also set the second profile for the desk to speak to other pieces of equipment:  
The **LIVE MUSIC** profile shows the same channels as **default** but the **first two channels** have changed to

1. DI
2. DI

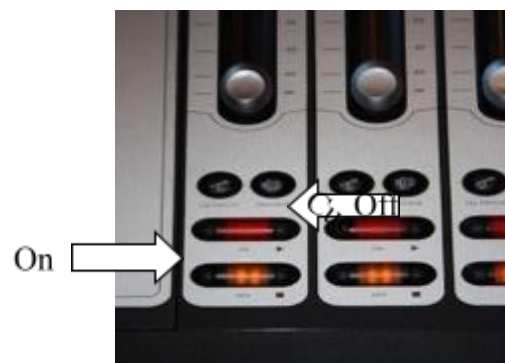
In **ON AIR NEWS/DJ /OB** profile they are

1. News (CRN Satellite Feed)
2. DJ Mixer
3. OB (for outside broadcast)
4. CD Left
5. CD Right
6. PC Music 1
7. PC Music 2
8. Carts
9. Phone
10. Microphone Left (Guest)
11. Microphone Right (Guest)
12. Main Microphone

You, as presenters will never need to use the **MIXING LIVE** profile. This is for live performances in the studio and for audio technicians only.

## Turning Things On

- o The bottom **amber** button for each fader is the 'off' position.



- o The **red** button is 'on' position.
- o To cue or preview button is 'preview'

### The Level Display

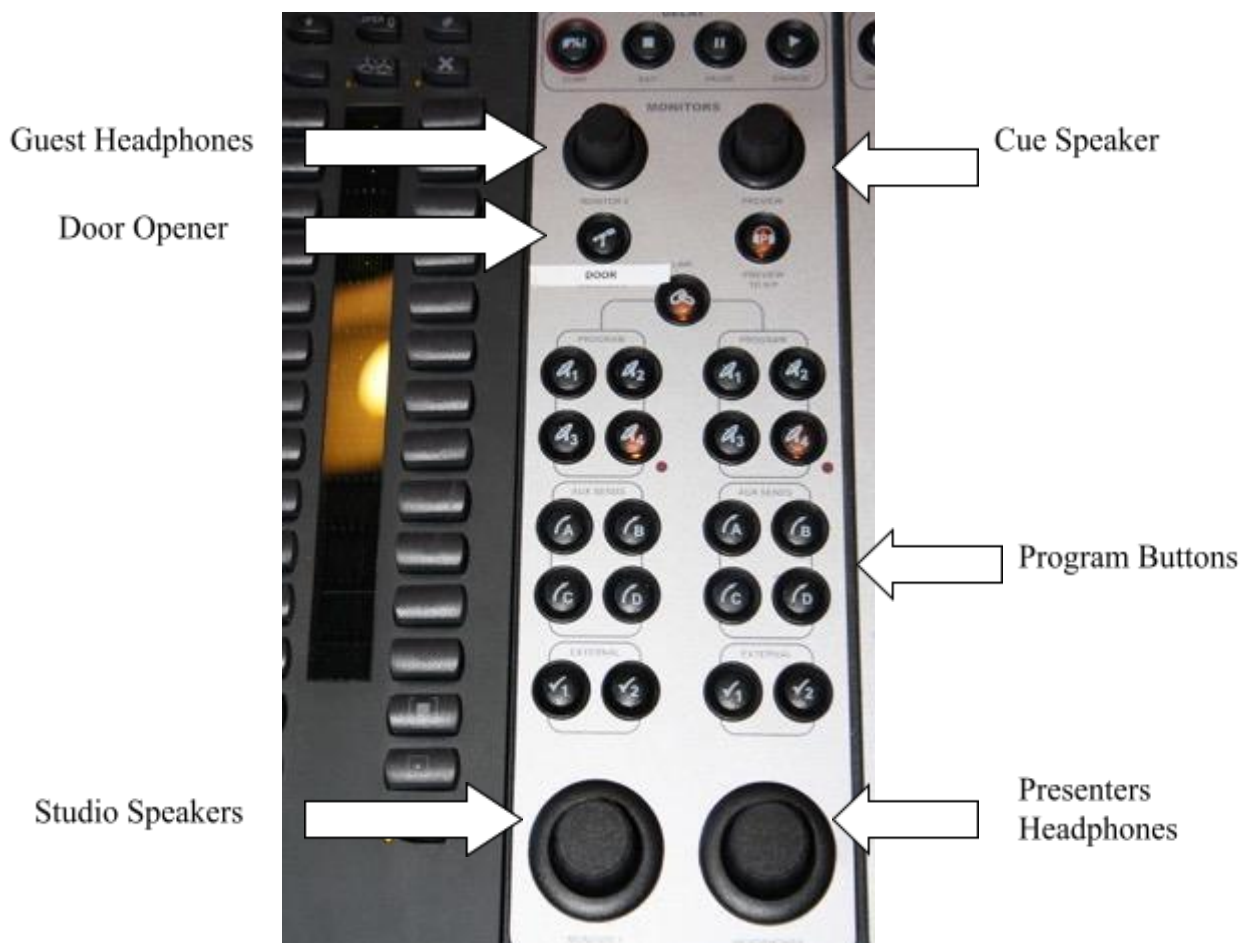
- o The levels are displayed on screen in the studio. Do not allow them to stay beyond red. They should every now and again TOUCH the red.
- o When a channel is on 'preview' it will be displayed on the far right channel only. When cue is turned off, that channel returns to displaying what is going to air.
- o The counter on the right hand side under the analogue clock counts the time since the main mic was turned on. This is handy to keep an eye on the time of an interview or talk break.
- o On the lower right hand side is the profile. When broadcasting this must say '**on** air'. If you are practising or creating pre-record it must be '**off** air'

See image



## Volume Settings and Monitoring

- o To use the desk, a **program** button must be activated.
- o Program 1, 2, 3 & 4 are all different settings. You will be required to use **PROGRAM 4** when pre-recording and practising so that you can hear yourself and any phone interviewee.
- o The round monitor dial at the top left, adjusts the guest headphones.
- o The round monitor dial at the top right adjusts the preview speaker volume.
- o The large round dial at the bottom left adjusts the studio speakers.
- o The large round dial on the bottom right adjusts the presenter's headphones.
- o There is a button call DOOR that will open the downstairs door. They will buzz through the phone.



## RD Airplay ployout System

At RTRFM we use RD AirPlay. This system is used for playing **Sponsorship Carts** and other pieces of digital audio content: **Music**, pre-recorded **Interviews**, show **themes** and station **ID sweepers**. The information below guides you through the look and the use of this system.

You'll notice **two** monitors, above turntable right, which display AirPlay. The **top** monitor is for the sponsorship announcements. The lower monitor is for the other features: music, interviews and sweepers.

Note - There is one mouse to use for **both** the sponsorship carts screen, and the other screen. There is a small black button near the right CD player to switch between screens.

### How it appears on the desk

You'll notice three channels on the desk "**pc music 1**", "**pc music 2**" and "**carts**". These are in channels 6, 7 and 8 respectively.

These channels are used for putting RD AirPlay to air and will be discussed below.

### Sponsorship Carts

The **top** monitor is for the sponsorship announcements.

### Playing sponsorship carts

1. When you begin your show notice the list on the screen of all the carts that are to be played that hour. If you need to note for yourself all the times that a break is scheduled, then do so.
2. This system will stay "next timed start" and show the time to play the next set of carts.
3. To put sponsorship announcements to air, use the "**carts**" channel (channel 8).
4. With the fader up, press the channel ON and the carts will play automatically. The fader has been locked on this channel. That means you cannot fade announcements down, nor adjust the level.
5. Watch the **total remaining time** count down on the top of the screen, in the rectangle.
6. The circle shows the time for just that announcement, to the right is a rectangle with the **total duration**. Watch THIS to know when they will end.

7. If you have missed any carts then we will know: we have a log of everything that is played. There are consequences for missing carts as we cannot have sponsorship clients not receiving the service they have paid for.
8. At the end of the hour a new list will load for the next hour.

Note:

**Carts past the current hour cannot be played. They will clear precisely at the top of the hour.** So please play carts on time. After each hour they will no longer be playable. It is very important that all carts are played on time for our sponsors and development team.

### **Operating Mode**

The lower screen can be used for music, IDs, playing your show theme and pre-recorded interviews.

Please make sure this screen set to **Operating Mode: MANUAL** (in the top right corner of the screen.) Change by clicking until it displays "Manual".

### **Themes and Sweepers**

You can play your show's theme and any sweepers/station IDs using the lower monitor of the AirPlay system.

Firstly, find the ADD button (bottom left).

1. Click ADD
2. A dialogue box appears, choose **IDs Sweepers** from the GROUP dropdown menu. Choose this even if you're looking for a theme.
3. In "Scheduler code" dropdown menu select ALL, or your specific program
4. Choose the sweeper or theme you want to use
5. Click OK
6. AirPlay will prompt you to select where to schedule the ID in the panel, Click the yellow WHERE? square to select a spot.
7. Find the channel **PC MUSIC 1** or **PC MUSIC 2** (channel 6 or 7),
8. Bring the fader up, and press the channel ON. The ID will go to air.

### **Music**

Find the ADD button (bottom left).

1. Click ADD
2. A dialogue box appears, choose Music from the GROUP dropdown menu
3. Choose the song you want to use
4. Click OK
5. AirPlay will prompt you to select where to schedule the track in the panel, click the yellow WHERE? square to select a spot.
6. Find the channel **PC MUSIC 1** or **PC MUSIC 2** (channel 6 or 7),
7. Bring the fader up, and press the channel ON. The track will go to air.

You may repeat steps 1-5 as many times as there are visible slots left on the panel.

Note:

AirPlay will send the track to the **next** PC MUSIC channel that is triggered. A 1 or 2 will be displayed in the panel in the red coloured square next to the track item to illustrate through which channel the song is playing.

Songs in the menu can be displayed in order of duration, title, and band. Album information is also listed under "client". "Agency" lists the year of release. **You can search** for music by typing in to the "cart filter".

You can see what songs you have played by clicking on "Main Music Log" in the bottom right of the screen. Watch Vimeo tutorial 4 for a full demonstration.

#### **How do I preview?**

You can double click on any item you've scheduled in the AirPlay panel to listen to it without putting it to air.

1. Double click the **white** info pane of the item you wish to preview
2. Press the Play button provided on the screen
3. You will hear the preview audio through the preview speaker WITHOUT NEEDING TO HAVE A PREVIEW BUTTON ACTIVE ON THE DESK.
4. You may use the controls to set the "start" time of the track to begin at a cued point. **A full demonstration is included in Vimeo tutorial #4.**

#### **Moving items in the panel**

Items can be moved within the schedule by clicking MOVE. You will then be prompted to identify the item you'd like to move, click it. Then you'll be prompted to select WHERE you want to move it to.

#### **Autoplay Music**

The top right of the panel displays a yellow square and red square to trigger and stop auto music. These are AUTO MUSIC START, and AUTO MUSIC STOP.

Both channels (PC MUSIC 1 and PC MUSIC 2) will need to be open on the desk to play continuous music. The music will automatically play track by track alternating between both channels.

To set up auto music:

1. Open one PC MUSIC channel by playing one single track or a sweeper. LEAVE THIS CHANNEL ON even when the song/sweeper has ended
2. Play another song or a sweeper from AirPlay in the other channel
3. Click the Yellow AUTO MUSIC START button
3. You'll see music load in each slot in the panel, and the first track will begin automatically.
4. Leave the channels open and the music will continue to play
5. To end, press Auto Music Stop, and AirPlay will delete all items scheduled for **after** the currently playing track.

## USB

In addition to playing music that is already in the AirPlay system, you can bring in your own music on a USB drive to play through AirPlay.

### To load music into the USB menu

1. **ENSURE THAT YOUR USB DRIVE is named RTRFM.** Otherwise the system will not recognize it. This must be RTRFM in all capital letters with no spaces.
2. **Also ensure there are no subfolders in the drive.** Do not load in any MP3s less than 320kbps, ideally save it as a WAV.
3. Insert the drive in to the port located below CD left.
4. Locate the **USB import icon** on the desktop of the lower RD AirPlay screen (minimize RD AirPlay to view the desktop). Double click the USB icon
5. A text box will appear and your songs will upload automatically. This may take up to 10 minutes if you are uploading approx. 50 songs.
6. The text box will disappear when your songs have auto-loaded.
7. Open AirPlay by maximizing the window.

### Playing USB music

1. Click ADD
2. A dialogue box appears, choose **USB** from the GROUP dropdown menu.
3. You will see a list all of the music you have loaded, plus any other music that has been uploaded in the last 48 hours. Choose the song or theme you want to use
4. Click OK
5. AirPlay will prompt you to select where to schedule the track in the panel, Click the yellow WHERE? square to select a spot.

6. Find the channel **PC MUSIC 1** or **PC MUSIC 2** (channel 6 or 7),
7. Bring the fader up, and press the channel ON. The song will go to air.

Note: Your music will only be in this list for 48 hours.

### Interviews

Interviews can be saved into the system by **copying** them to the **Interview\_On Air** icon you will find on the **desk top** of the edit booth, office iMacs or the left hand PC monitor in the studio. **YOU MUST SAVE YOUR AUDIO FILE AS A WAV**

Note: Any interviews in this folder will be **automatically deleted 14 days** after they have been saved.

### To play a pre-recorded interview

1. Click ADD
2. A dialogue box appears, choose Interviews from the GROUP dropdown menu.
3. Choose the interview you want to use
4. Click OK
5. AirPlay will prompt you to select where to schedule the interview in the panel, Click the yellow WHERE? square to select a spot.
6. Find the channel **PC MUSIC 1** or **PC MUSIC 2** (channel 6 or 7),
7. Bring the fader up, and press the channel ON. The interview will go to air.

### ABOUT THE PROFILES

There are eight profiles

- ON AIR NEWS/DJ/OB
- OFF AIR NEWS/DJ/OB
- ON AIR LIVE MUSIC
- OFF AIR LIVE MUSIC
- ON AIR MIXING LIVE
- OFF AIR MIXING LIVE
- ON AIR default
- OFF AIR default

These are accessed by pressing PROFILE on the desk, and using the F1 knob to highlight and select. PROFILE returns you to the clock view.

If the desk is set to one of the "ON AIR" profiles, a **bright red square** will surround the centre green circle on both AirPlay screens.

You may broadcast from any ON AIR profile. Note: to use the **turntables** you must select "ON AIR **default**".

So, if you wish to play the news, (for example) but then play want to play a record from a turntable, you will need to change profiles *while* the news is going to air. Play the news as outlined




in the next section. While it is going to air you may switch to the "ON AIR default" profile and as long as you leave the news channel on, the desk will keep the news playing.

**The desk will hold the input of any open channel during a change of profile, until that channel is turned off.**

## GUIDE TO THE STUDIO PHONES

### Answering the Phone

To answer the phone, you have to select the line that is ringing. To do this simply lift the handset and press the button that runs to the left the LCD Screen. Left of the blinking line. As indicated by the arrow.

 This symbol indicates the line is in use.






### Making A Call

To make a call: choose the line by pressing one of these left hand line buttons. This will give you a dial tone. Dial the number you wish to call.


Please note: Mobile and Eastern states numbers can be called from studio but only in emergencies or for interviews.

### Putting A Call to Air

To Put a call to air:

1. Answer the call as per the above.
2. Then place the call on hold by pressing the SQUARE hold button.
3. The call is now on hold.
4.  This symbol will be flashing on both the phone and on the desk. You can hang up the handset.
5. It now needs to be put through to the desk. To do this press the button alongside the flashing symbol on the desk. An arrow will appear.
6. The arrow indicates that the call has been moved into the desk.
7. Now turn the phone fader on and raise it, put your mic on and begin the interview. You will hear the caller in your headphones. 
8. Once the interview has finished. Press the SQUARE hold button again on the desk.
9. The call is again on hold. From there lift the handset, choose the line and say goodbye.
10. To hang up the call. You must press the dot hang up button.  This button drops the call. Hanging up the handset is not enough.

### Other Phone Features.

**Making the Line Busy:** If you do not wish to be bothered during your show you can 'busy' the lines. This is handy during interviews or doing giveaways. To do this press  the button on either the desk or phone. X's will appear and means the lines are now busy. To undo, press the X again.

**Locking A Call:** When a line is in use you can lock the line to avoid accidental hang-ups. To do this, press the line button again.

A lock will appear this means it is locked. To unlock, press the button once more. Please note: you cannot hang up when a line is locked. Unlock it to hang up.

## Phones

Important information about using the phone system:

1. The number to phone studio A or B is **9260 9210**

1 b. The number for the **edit booth** is **9260 9280**. Like the studio you cannot call mobiles or interstate. For those who do pre-records in the edit booth, try to always get a landline or ask them to call you. You can transfer from the office by using 280 or 626.

2. The **intercom** works for both studios. When a person buzzes downstairs it will come through the phone (answer it like you would a phone call) and once you determine who is at the door simply press the **button labelled 'door' on the desk**. Please do not prop the door open while doing your show as this effects the mechanism and is a security risk.

3. If you need to talk to Stan, our Technician, then dial 558 2000. This will speed dial to his mobile.

### PUTTING THE PHONE TO AIR:

Studio A

1. Lift receiver, select an available line, dial number

Or, if they call you, simply lift the receiver to answer and **press the flashing line**

2. Once your talent is on the line put them on hold [●], hang up the receiver
3. Find the blinking [●] symbol on the desk
4. Press the button to the left of this flashing symbol and it will convert it to an arrow ®
5. You may then turn the phone channel on and fader up and speak to your talent through the mic and the desk
6. When you are all done the [.] button releases the line, it hangs up the call.

EDIT Booth

Repeat steps 1 and 2 above,

3. Press the button **on the phone** next to the [●] symbol and that will convert it to an arrow ®. There is no extra step for the desk.
4. Have the PHONE channel **on** and fader up and you can speak through your mic to the guest.

TIPS:

- Your guest can only hear you if the mic is turned on and up

- Always wear your headphones
- Always listen on **PRGM 4** (with the red dot) if you are recording or you will not hear the phone
- **WATCH YOUR LEVELS**, phones can vary greatly in volume so you may have to ride the fader

## AUDACITY TIPS

Audacity is a simple and easy-to-use editing software that is available on Mac's or PC's. It is also free software. We highly recommended that you download the program and have a play.

### To Begin

To begin a project on Audacity. File> New. From here you can begin to record.



Click on the red record button to begin recording.



Click pause blue pause the recording. Press it again to begin. (Space bar)



Click to yellow Stop button to cease recording.

### **Importing Audio**

There are a few ways to do this:

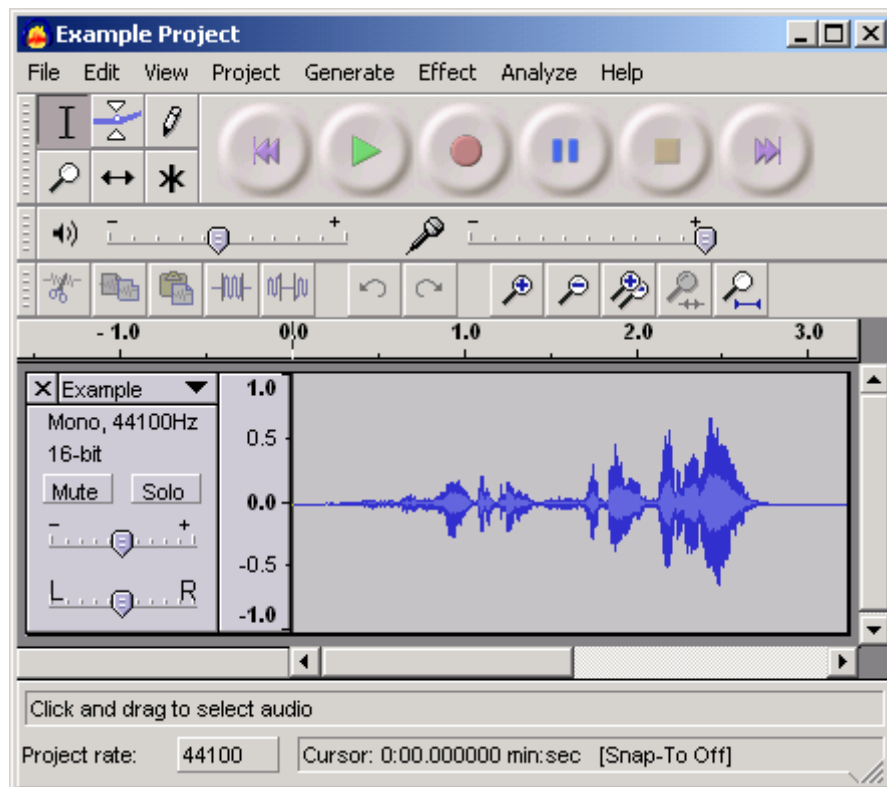
1. Simply drag and drop the audio file in to the Audacity window. (If you're using Mac OS 9 or X, drag the audio file to the Audacity icon instead...)


2. Select File> Import> Audio.

Audacity can import WAV, AIFF, AU, IRCAM, MP3 and OGG files.

## **BASIC EDITING: CUT, COPY and PASTE**

### **The View**



As you can see by the graphics above, the time shift tool  is selected. It is used to move the entire audio clip around inside its track.

The cursor (little blinking line across a track and the timeline) will remain at its position, so effectively you'll be sliding your audio material underneath the cursor.

Let's say we want to cut out that bit in the middle then. First we've got to **select it**.

### **Zooming**


While using Audacity it is a vital skill to pin point audio so as to edit correctly. The best way to do this is to zoom into the project. [use CTRL on PC / Command on Mac]

**Command + 1** allows you to zoom in.

**Command + 3** allows to you zoom out.

**Command + 2** will return you to the original view.

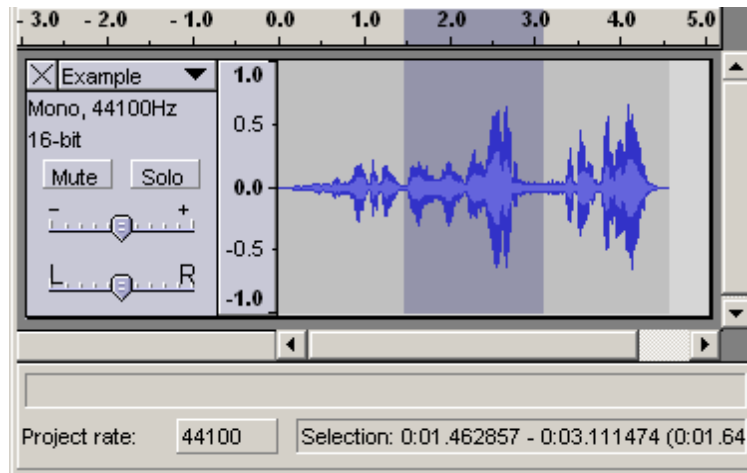
### **Making a Selection**

To select the part you wish to cut, copy or paste to, use the **selection tool** . If it's not activated, do so now by clicking on it in the toolbar.

Now press and hold the left mouse button while you drag the mouse to mark an area.

This area is darker than the surrounding area of the clip. Note, that even though you can mark an area larger than or extending beyond the actual audio clip in the track, the operations will only work on the actual clip. Playback however will work outside the clip.

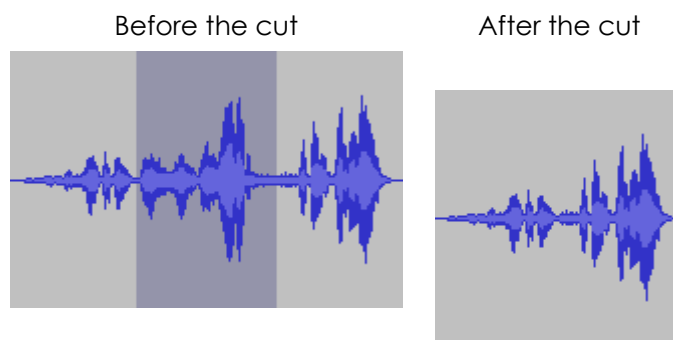
Press the space bar to listen to the audio in the marked area.



To **extend** or **contract** your selection, hold down the **SHIFT** button and click on the area you wish your selection to extend or contract to.

### Cutting The Selection

Cut the selection by selecting "**Cut**" from the Edit menu ...



To undo this operation, select Undo in the Edit menu or press **Command+Z**

**Copy** will copy the selection to the clipboard.

You can then **paste** that data back in to any track by clicking where you want this audio to be inserted and select Paste in the Edit menu, or press **command+V**.

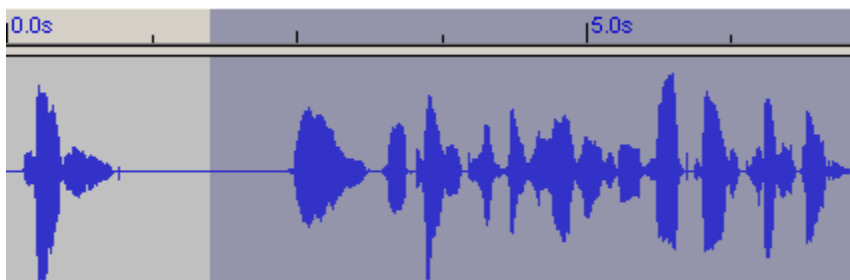
Thus pasting is the opposite of cutting. You can also copy material, make another selection with the mouse and then paste. This will replace the selected material with the contents of the clipboard, no matter how short or long either of them are.

### Moving Bits of Audio Tracks

In all projects you'll be pushing your audio around at some point.

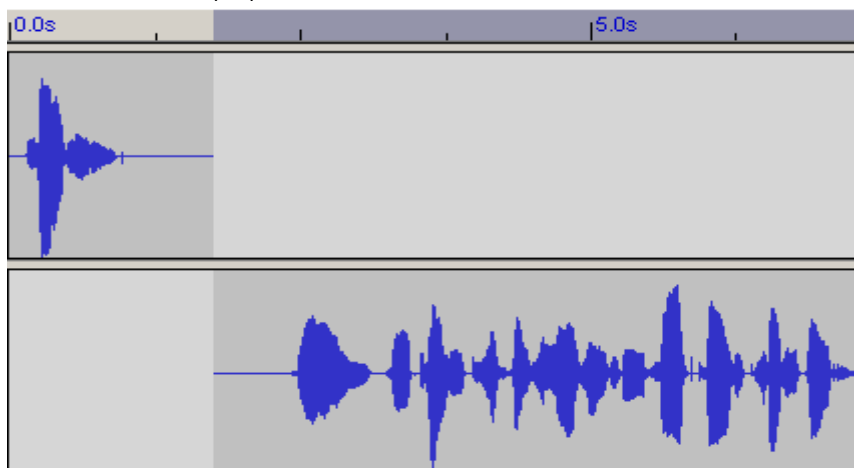
There are techniques, easily achievable with Audacity, to cover almost any kind shifting you'd want to do. In our example, we have a small sentence of speech, where the speaker made a pause after the first word. We'd like to eliminate that pause.

The part after the pause is selected



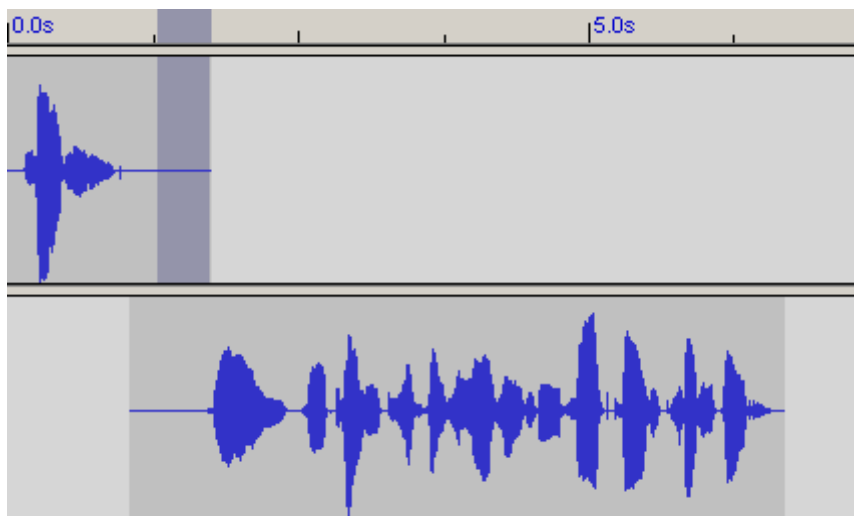
### Select

Then the **split function** is used to pop the selected audio to a new track



### Split

The **Time Shift Tool**  is selected and the audio on the lower track is moved left.



## Saving and Exporting Your File

When you save an Audacity project with **File > Save** you are doing just that - saving an Audacity project. Audacity projects can be opened only by Audacity. If you want other programs (such as iTunes or Windows Media Player) to be able to open this file we need to **export** it.

## Exporting a WAV file

- o Click on **File > Export** - the standard "Save" dialog for your operating system appears.
- o Give the file a different name. Audacity always suggests a name for the file that is the same as the name of your Audacity project. It is always best to alter this so you don't confuse your exported file with your Audacity project.
- o Choose a location to save the file in the usual manner.
- o At the bottom of the Save dialog is a popup menu labelled "**Format**". From this menu choose "WAV (Microsoft) signed 16-bit PCM".
- o There are no options for the WAV file format, so there is no need to click the "**Options**" button.
- o Click the "**Save**" button to complete the export of your project to a WAV file.

## Exporting an MP3 file

The steps for exporting a file in MP3 format are the same as for a WAV file, *except*:

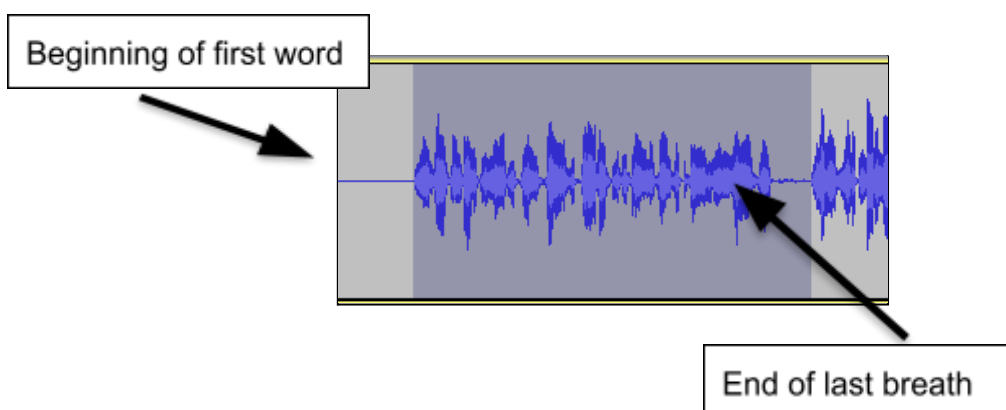
- o In the Save dialog, from the "**Format**" menu, choose "MP3 files"
- o Then click the "**Options ...**" button to set the bit rate and other options for the MP3 file.
  - o The bit rate needs to be 320 kps for music
  - o And under 120kPs for just an interview. This means the file will be small.

## MONITORING LEVELS

Below is a basic run down on making sure that your final project sounds professional.

When you are cutting voice together you need to maintain a natural pace and rhythm. An easy way to help do this is to ALWAYS make cuts or selections from the start of the first word to the end of the last breath.

Example below:



## Evaluating and Setting Audio Levels

---

As you have been assembling the voice track for your package you may have noticed that there are some differences in levels between the different pieces of audio you have used.



So how do we know if our audio is at the right level?

There are some tools within Audacity that allow you to evaluate and manipulate the level of your audio.

## **Level Meters**

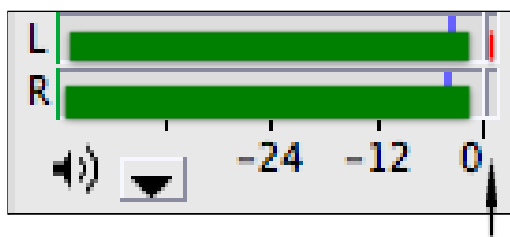
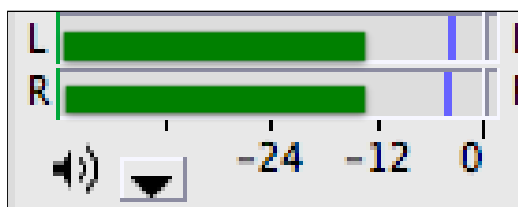
### **A Bit of Advice on Recording Levels**

Good quality audio output ALWAYS relies on good quality audio input, the saying 'garbage in, garbage out' always rings true.

Be aware that if you record at a very low level, you have a good chance of making background noise more apparent when you raise the level of the poorly recorded audio in Audacity.

### **Audacity's Meters**

We can use the Output Level meters in Audacity to evaluate the level of the audio we are playing back in the timeline



Red overload lights indicate clipping

The optimum AVERAGE digital audio level is -12dB

The MAXIMUM digital audio level you can achieve is 0dB, BUT as soon as the audio level rises above 0dB we start to lose audio information because we have exceeded the limit at which our digital recording device can record audio information, which results in what is known as clipping or distortion and it sounds terrible.

Now that we have a little bit more of an idea about levels and level meters in Audacity we can have a look at the methods by which we can adjust the levels across our whole edit in order to balance them out.

**a)** Before doing anything have a look at the waveform information across your edit. If there are any major differences in level across your edit it should be apparent by the size of the waveform display on your audio clips.



The diagram to the left is a good example of noticeable differences in level between two audio clips.

The first clip being at a higher level than the second clip.

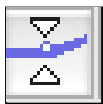
This difference in level should also be audibly apparent as well as visually.

b) Now that we know where our major differences let's evaluate the technical level of the audio. Play back your edit and watch the level meters. Note the level of each clip

Now we are going to adjust the level of each clip so that each clips average level is at - 12dB.

There are a number of ways to adjust audio level in Audacity. There is no one way to adjust level that will work for every situation so below the available options will be explained along with their pros and cons.

### **Option 1: Envelope Editing Tool**



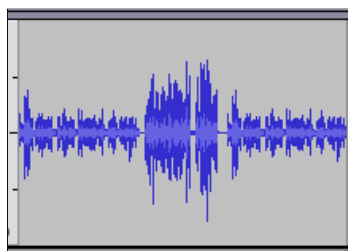
**What does it do?** The **envelope-editing tool** will allow you to vary the level of your audio across a track over time.

#### **How is it useful?**

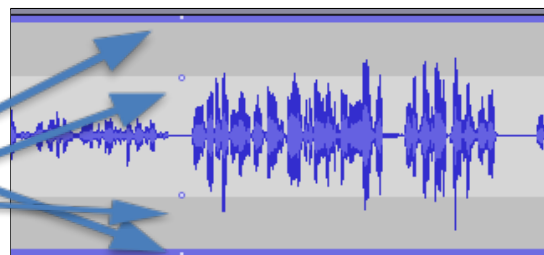
The envelope-editing tool can be used to perform tasks such as:

- Fading audio up or down (Fading in or Fading out).
- Adjusting the level louder or softer passages of audio within a track so they are closer to the average optimum level of the rest of the audio on that track (should be -12db for average level)

#### **How do I use it?**



Here is our problem piece of audio which has visibly louder passage within the middle of the clip.



Choose the Envelope Editing Tool. Click a point near the audio you want to change and note how four dots (keyframes) have been created.

The four keyframes can be seen only when in the standard position (before any adjustment). The inner two keyframes are generally are the best to use when fading up and the outer two

keyframes are best used to fade down. These dots or keyframes can be thought of as control points, which are used to raise or lower the audio level at different points in time.

If we were to click on one of the top two control points we have created and drag up and down you would find that you would adjust the whole track level up and down. In order to adjust just the part that we want we will need to create a second keyframe.

Once we have done this, the first keyframe acts like a pivot point and the second allows us to set the level of the chosen region on the track.



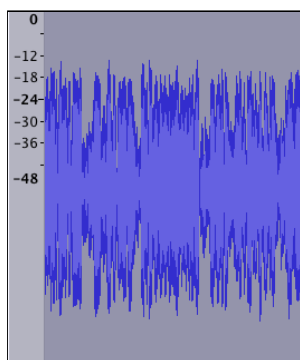
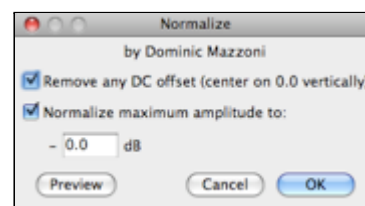
### Option 3: Normalisation

**What does it do?** It looks at the maximum peak in the audio you have selected (the highest peak in the selected audio waveform) and raises the level of the selected audio until that peak reaches the level setting you have defined.

**How is it useful?** Normalisation enables you to raise the level of all **SELECTED** audio as high as possible without clipping (distortion). **As long as you use the default setting.**

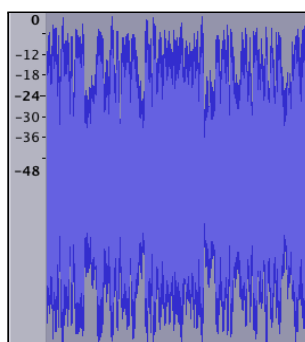
#### How do I use It?

- Highlight the audio you wish to normalize with the Selection Tool.
- Go to **Effect menu > Normalize**
- Try setting as in the diagram to the right and click OK.
- Your selection should be normalized to 0dB.



Before maximum around -12dB.

After peaks are



normalisation the peaks are

normalisation the around 0dB







Normalise

After Normalise to 0dB








## A BRIEF TOOLSET EXPLANATION

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### Editing Tools

-  Selection tool - for selecting the range of audio you want to edit or listen to.
-  Envelope tool - for changing the volume over time.
-  Draw tool - for modifying individual samples.
-  Zoom tool - for zooming in and out.
-  Timeshift tool - for sliding tracks left or right.
-  Multi tool - lets you access all of these tools at once depending on the location of the mouse and the keys you are holding down.

### Audio Control Buttons

-  Skip to Start - moves the cursor to time 0. If you press Play at this point, your project will play from the beginning.
-  Play - starts playing audio at the cursor position. If some audio is selected, only the selection is played.
-  Loop - if you hold down the Shift key, the Play button changes to a Loop button, which lets you keep playing the selection over and over again.
-  Record - starts recording audio at the project sample rate (the sample rate in the lower-left corner of the window). The new track will begin at the current cursor position, so click the "Skip to Start" button first if you want the track to begin at time 0.
-  Pause - temporarily stops playback or recording until you press pause again.
-  Stop - stops recording or playing. You must do this before applying [effects](#), saving or exporting.
-  Skip to End - moves the cursor to the end of the last track.

## Edit Toolbar



All of the buttons on this toolbar perform actions - and with a couple of exceptions, they're all just shortcuts of existing menu items to save you time.

Holding the mouse over a tool will show a "tooltip" in case you forget which one is which.



Cut



Copy



Paste



Trim away the audio outside the selection



Silence the selected audio



Undo



Redo (repeat last command).



Zoom In



Zoom Out



Fit selection in window - zooms until the selection just fits inside the window.



Fit project in window - zooms until all of the audio just fits inside the window.

# Guide to the AMRAP Playlist System

## Amrap Pages Guide

Step By Step Amrap's Radio Replay Troubleshooting Connect Social Media Apps Promote Your Program Station Admin Guide Archive

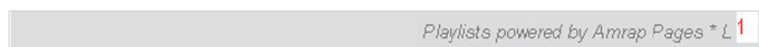
Next Step

*Avoid using Internet Explorer. Like most modern websites it's best to use Chrome, Safari or Firefox.*

### Login to your Amrap Page

Go here to find your Amrap Page via the station list.

(1) Select the 'L' on the top right of the Amrap Page where it says 'Playlists Powered by Amrap Pages L'.

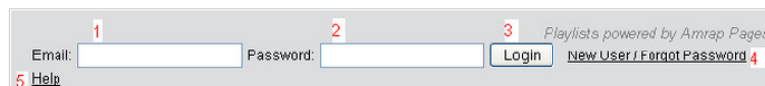


A login box will appear: Enter your (1) email address and (2) password and (3) select the 'Login' button.

*If you have forgotten your password or you're a new user:*

(4) Select the 'New User/Forgot Password' link to receive an email to reset your password. Click

(5) Select 'Help' to access this guide at anytime in the future.






*TIP: if you have access to more than one program page, your login details will be exactly the same for each page!*

# Amrap Pages Guide

Step By Step Amrap's Radio Replay Troubleshooting Connect Social Media Apps Promote Your Program Station Admin Guide Archive

## Edit Program Info

Select the pencil icon to edit/add information to a field on your Amrap Page.  
Select the 'tick' icon to save your changes or the 'circle' icon to cancel changes.

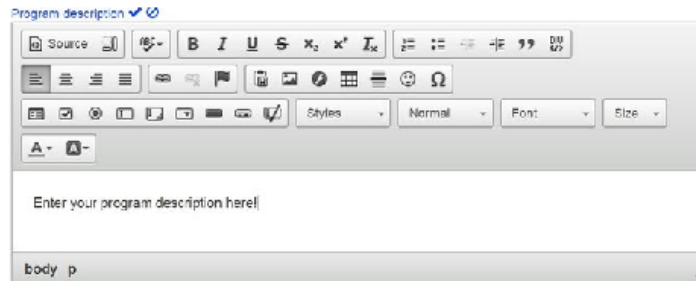
 pencil - edit  
 tick - save  
 circle - cancel

Your (1) Program Name and (2) Broadcaster Name should appear at the top of your Amrap Page. If not select the pencil icons to edit those fields and select the tick icon to save them.



Select the pencil icon next to the Program Description field to add general info about your program:

E.g. include a basic overview of what you do on your program and any contact details you want the public to view. Select the tick icon next to words 'Program description' to save your changes.



### To add a hyperlink within your Program Description:

Highlight the text that you wish to make into a hyperlink (1).

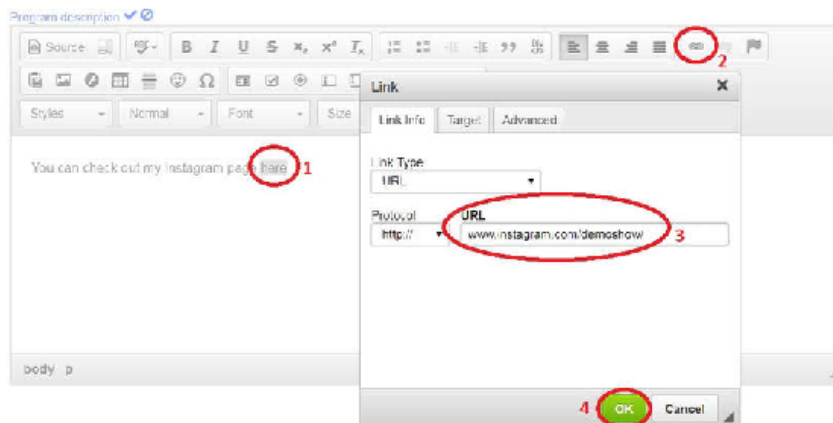
Click the link icon in the menu bar (2).

A pop up window should then appear, which will allow you to paste in the URL of the web-page you wish to link to (3).

Once you have pasted in the URL, select 'OK' to save your changes. (4)

If you wish to undo the link you have created, simply highlight the link and select the Unlink icon next to the link icon (2).

**N.B.** you can do this in all text boxes on your Amrap Page, including Episode Description and Track Notes



## Add banner image and/or profile photo to your program page:

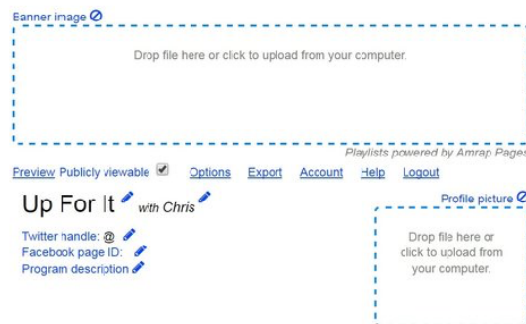
It works like Facebook - Banner Images sit at top of your pages so best if they're landscape (16x9) image ratio (800x455 pixels). Profile Photos look best as squares and we recommend it's of your face.

(1) Select the pencil on the 'Banner Image' or 'Profile Photo' fields on your Amrap Page.



(2) Click within the box to 'Upload Image' and add one from your computer. If image is on the web, right click and save it to your computer first so you can then upload it.

Tip: You can login to your Amrap Page from a phone or tablet, select Image upload and then 'Take a Photo' or 'Select from Image Library' to add a fresh new photo.



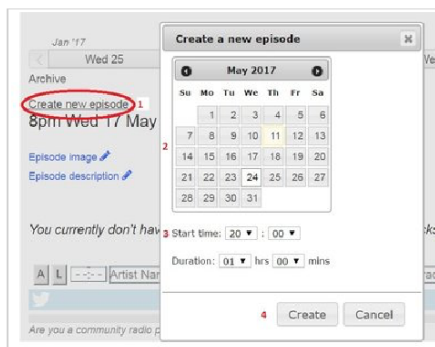


## Create a New Episode & Playlist

Each edition of your radio program is called an 'Episode'.

- (1) Select 'Create new episode' link under your program description. A calendar will pop up.
- (2) Select the episode date on the calendar.
- (3) Enter the Start time and program Duration.
- (4) Select the Create button.

Your Amrap Page will load an Episode displaying the day date and time you've selected.



*Treat each Episode like a news post, blog post or episode recap. Add content to it to attract online visitors and new listeners to your radio program.*

## Add Tracks To Your Playlist

Fill in the playlist fields underneath the calendar:

Tick the 'A' box (1) if the track is Australian. Type in the Artist Name field (2) and the Track Name field (3). Select the + icon (4) to add it to the track to your playlist.

*If your Station has Amrap's Radio Replay (ability to stream songs and segments on demand) also add the time that you played the track to the 'airtime' field [- :- -].*

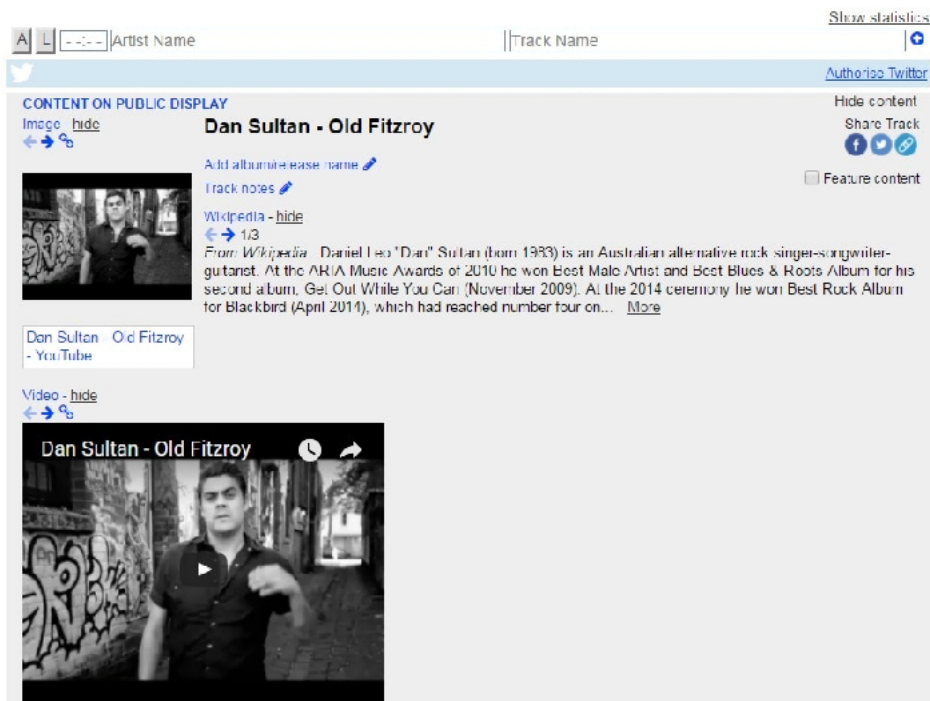


*Tip: Pressing 'Enter' or 'Tab' on your keyboard will jump between these fields so you don't need to use your mouse. Pressing 'Enter' once you've added the Track Name will add the track to your playlist.*

Your Amrap Page will search and display images info and videos it thinks matches your music!

**The content you see is what visitors will see when they visit your program page.**  
Please follow the next steps to edit the content if it doesn't match the music!

**Example search results when Dan Sultan's track Old Fitzroy is added to an Amrap page:**



## Select Image Display

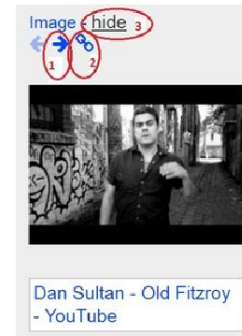
If the image that appears doesn't suit:

- (1) Select the arrow icon to scroll to the next image result.
- (2) If you have a weblink to your preferred image select the script icon and paste in the web address.
- (3) If you don't like image results select the 'hide' link so the public won't see the image.

**TIPS: If you find a great image tell your listeners about it** after you air the track! Tell listeners to check out your program page to see it.

Under the image is text explaining the image and where it was found on the web. This text won't appear to the public but you can use it to find out where the image came from.

If the words 'No images available' appear in the image box: Check that you have correctly entered the artist and track details. If the 'No Images' message appears There is no need to click 'hide'. Your Amrap Page will not display this message to the public.



## Select Image Display

If the image that appears doesn't suit:

- (1) Select the arrow icon to scroll to the next image result.
- (2) If you have a weblink to your preferred image select the script icon and paste in the web address.
- (3) If you don't like image results select the 'hide' link so the public won't see the image.

**TIPS: If you find a great image tell your listeners about it** after you air the track! Tell listeners to check out your program page to see it.

Under the image is text explaining the image and where it was found on the web. This text won't appear to the public but you can use it to find out where the image came from.

If the words 'No images available' appear in the image box: Check that you have correctly entered the artist and track details. If the 'No Images' message appears There is no need to click 'hide'. Your Amrap Page will not display this message to the public.



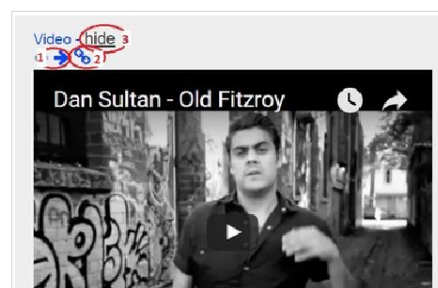
## Select Video On Display

Your Amrap Page will display a video result from YouTube. Underneath the video is text with video details. This won't appear to the public but it's useful for you to check that the video matches the artist.

Select the play icon on the video to watch it.

**If the video doesn't match the track:**

- (1) Select the arrow above the video to scroll to next result.
- (2) If you have a weblink to your own preferred video select the script icon and paste in the web address. Videos from YouTube, Vimeo and DailyMotion will work.
- (3) Select 'hide' if you don't want the public to see video.



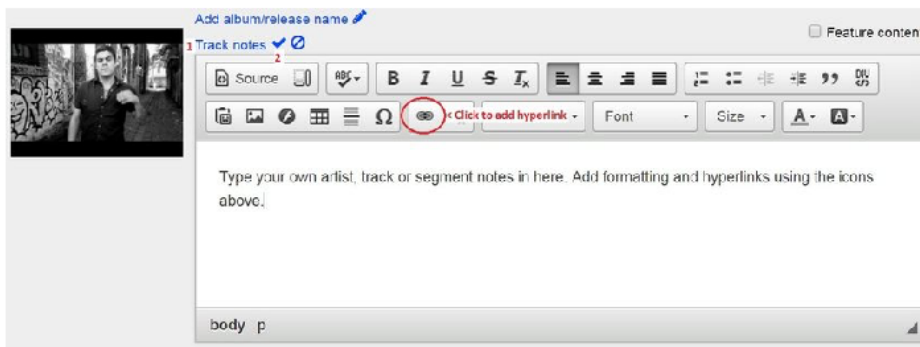
### Select Artist & Track Info

Your Amrap Page can display Wikipedia results that it thinks match the Artist. (1) Select the arrow icon to scroll to the next Wikipedia result. If your Amrap Page doesn't retrieve a result it's possible that the Artist isn't listed on Wikipedia so (2) select 'hide' if you don't want the public to see wiki.

If 'No Wikipedia entries are available' appears your Amrap Page will automatically hide this statement.

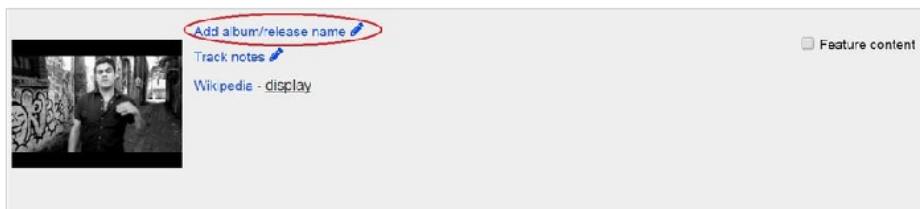


To add your own track or artist info: (1) select the pencil next to the 'Add track notes' link and (2) select the tick icon next to 'Add track notes' link to save your text.



If your Station has Amrap's Radio Replay (ability to stream songs and segments on demand) this is a great way to entice your listeners to check out each song!

To add album/release title select the pencil to open the edit box and hit the tick icon to save info.



Once you've selected content to match this track repeat previous steps to add more tracks!  
Remember: The content you can see is what visitors see when they visit your program page.

## Add Segments (talks, interviews, performances, etc) to your playlist

Simply write in the Artist and Track name fields to add great segments you've done on air. You can also add images, videos and descriptions to engage your online visitors.

*Using the formats explained below will increase rankings of your segments on google & assist with sharing to social media.*

### ADD SEGMENT TO PLAYLIST:

In Artist Name field write **[SEGMENT TYPE] & Name of Band, Organisation, or Topic**. Segment Type can be anything you want, but it's put in capitals to distinguish from songs.

Try these examples:

INTERVIEW:

LIVE PERFORMANCE:

REVIEW:

DEBATE:

NEWS:

GIG GUIDE:

DISCUSSION:

In Track Name field write something enticing about the segment: This will draw the visitor to click on the segment to read more.

*If your Station has Amrap's Radio Replay (ability to stream songs and segments on demand) also add the time that you played the track to the 'airtime' field.*

### EDIT SEGMENT CONTENT:

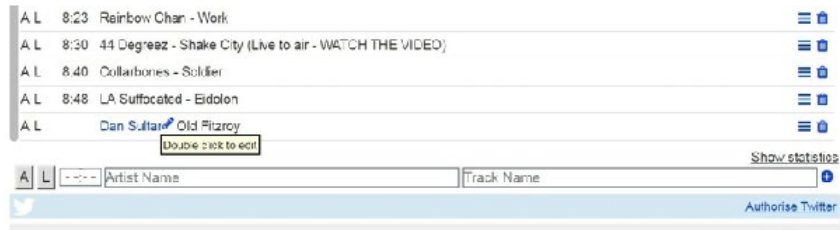
- **IMPORTANT!** Be sure to hide incorrect image, video, track info on your content pane. Most results will be wrong because it's looking for a song.

- It's good to write a summary in the 'track notes' field if appropriate.

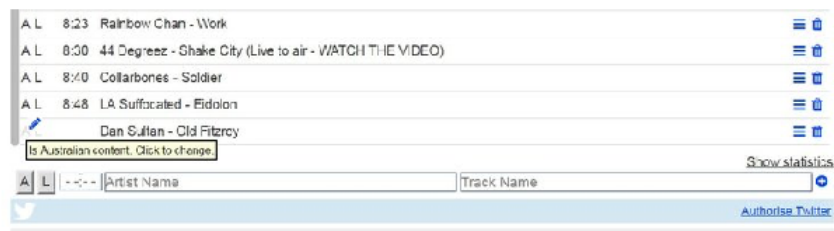


## Edit your playlist

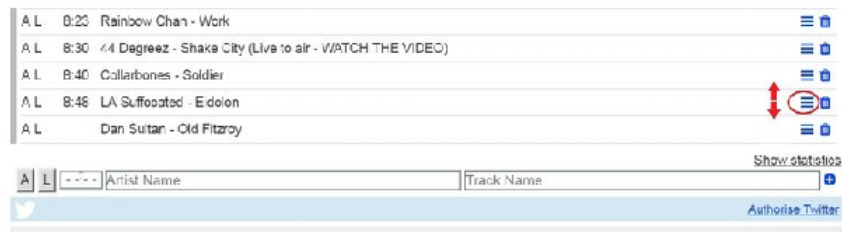
You can edit tracks displayed on your playlist at any time. Simply double click on any field (track or artist name) that you wish to edit and hit 'Enter' on your keyboard to save changes.



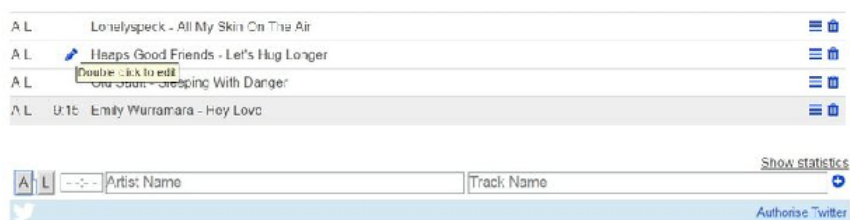
You can mark tracks as Australian after you've added them to the playlist by select the 'A' icons to the left of each track (1). This can be easier than pressing the 'A' button when you first added the track.



Rearrange the order of Tracks on your Playlist by holding your mouse button on the move icon and dragging track up and down the Playlist.



You can also add in or edit the airtime of a particular track after your show has aired. To unlock the airtime field in your playlist, simply add in a new track (anything you like) into your playlist with an airtime. Double click on the space at the beginning of each track to add in the time you played that track. Click the trash can icon at the end of the track row to delete that track.



*TIP: The airtime is important if your Station has Amrap's Radio Replay (ability to stream songs and segments on demand)!*

## Set your Amrap Page Options

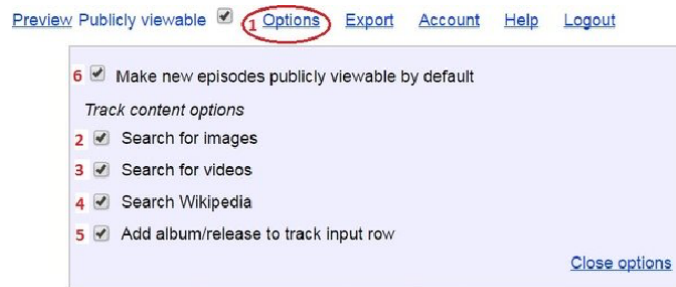
You can turn off automatic content searching but we strongly recommend that you keep the video search on (because showcasing great videos will attract visitors to your program page).

(1) Select the 'Options' link on the menu bar at the top of your Amrap Page.

You can untick (2) Search for Images, (3) Search for videos or (4) 'Search for Wikipedia' boxes so that content won't be displayed when you add tracks to your playlist.

(5) If you use the Album/Release field tick 'Add album/release to track input row'. The field will appear in the track input row so it's quicker to add the info as you add artist and track names to your playlist.

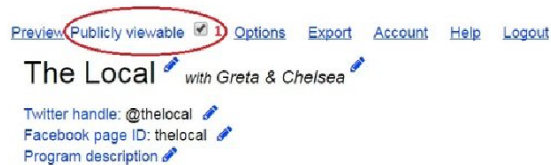
(6) We recommend you keep the 'Make new episodes publicly viewable by default' ticked. If you untick it then each time you create an episode it will be hidden from public view until you tick the 'publicly viewable' box at the top of that episode.



## Hide An Episode From The Public

This is useful if you want to create a draft playlist before your program but don't want the public to see it.

(1) Untick the 'Publicly viewable' box. Your Amrap Page will display the previous Episode of your program to the public until you retick the box for this episode.



If your Station has Amrap's Radio Replay (ability to stream songs and segments on demand), your page must be publicly viewable in order to activate the on demand function!

## Click 'Logout' to close your Amrap Page

It's important you logout (1) so others can't use your Amrap Page. You will be taken to the Public view of your Amrap Page. Select tracks on your playlist to see the content you're showing the public!



Tip: If you use Facebook or Twitter keep the 'Share' box ticked on the logout box (click [here](#) for info).

**Log in at anytime and click on a track on the playlist to change content.**

Remember: to login simply select the \*L at the top right of your Amrap Page.

Playlists powered by Amrap Pages \*L

# CBAA CODES OF PRACTICE



## Community Radio Broadcasting Codes of Practice

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Appendices are available to download separately here:  
<https://www.cbaa.org.au/resource/community-radio-broadcasting-codes-practice>





# Introduction

## Background

Community broadcasting plays a vital role in Australia as a unique sector operating together with commercial broadcasters and national broadcasters such as the Australian Broadcasting Corporation (ABC) and the Special Broadcasting Service (SBS). The sector actively promotes community access and participation and volunteers are largely responsible for the operations of community broadcasting stations. The stations vary significantly depending on the audience and community interest they serve. These stations include those focusing on particular geographic areas, Indigenous, ethnic, Radio for the Print Handicapped, religious, gay and lesbian, and youth, as a few examples.

The *Broadcasting Services Act 1992* (the Act) outlines the legal framework for community broadcasting and explains the role the sector plays in delivering diverse media services that reflect a sense of Australian identity, character and cultural diversity. The Community Radio Codes of Practice (the Codes) set out the guiding principles and policies for programming on community broadcasting stations. They also outline the operational standards for stations that hold a community broadcasting licence. The Codes do not replace the licence conditions in the Act; they are complementary and we are legally obliged to follow both the licence conditions and the Codes. Under Section 123 of *the Act*, industry groups must develop the Codes in consultation with the Australian Communications and Media Authority. The Codes may cover programming requirements, fairness and accuracy in news and current affairs reporting, complaints handling and sponsorship, among other matters. The Codes outline that the sector organisation representing the majority of licensees will be responsible for coordinating a review of the Codes. As such, during 2008 the Community Broadcasting Association of Australia (CBAA) coordinated the review process.

NOTE: Appendices attached to the Codes are for guidance only and do not form part of the Codes.

## Guiding Principles

Community broadcasters are united by six guiding principles. We will work to:

1. Promote harmony and diversity and contribute to an inclusive, cohesive and culturally-diverse Australian community
2. Pursue the principles of democracy, access and equity, especially for people and issues not adequately represented in other media
3. Enhance the diversity of programming choices available to the public and present programs that expand the variety of viewpoints broadcast in Australia
4. Demonstrate independence in programming as well as in editorial and management decisions
5. Support and develop local arts and music
6. Increase community involvement in broadcasting.

Throughout the Codes, community broadcasting licensees are referred to as 'we' or 'our'. The terms are legally binding.

## Legal obligations

Each community broadcasting station has legal obligations that relate to programming and station operations. *The Broadcasting Services Act 1992 (the Act)* outlines a number of licence conditions and some program standards that apply to all stations.

### Key provisions in the Act require community broadcasters to:

- provide community broadcasting services for the benefit of the community and not operate them to make a profit,
- continue to represent the community interest that it represented when the licence was allocated or last renewed, although a licensee can apply to change that community interest at renewal,
- encourage community access and participation in all aspects of station operations, from programming to management, and
- only broadcast sponsorship announcements, rather than advertising, which total no more than five minutes in any hour of broadcasting.

## Australian Communications and Media Authority (ACMA)

The broadcasting regulator, the Australian Communications and Media Authority (ACMA), is responsible for ensuring that community broadcasting stations meet the licence conditions in *the Act* and requirements outlined in the Codes.

### Some other key responsibilities of ACMA are to:

- Promote a system whereby broadcasters take responsibility for making sure they meet the licence conditions and the requirements in the Codes,
- Make sure that electronic media maintain community standards,
- Manage spectrum allocation and make sure that a range of media services is provided in all areas,
- Administer the licence allocations and renewals process, including for temporary community broadcasting licences.

ACMA investigates complaints made on issues relating to licence conditions or the Codes. The complaints procedure is detailed in Code 7. The order in which complaints are dealt with is outlined in the following table:

Type of complaint:	Steps in handling complaint
A station's choice of programming	Station's responsibility according to its policies and procedures under Code 2 or 3.
Disputes among station volunteers and members	Station's responsibility according to its policies and procedures under Code 1. Sector organisations may be able to provide some assistance.
Internal conflict resolution	Station's responsibility according to its policies and procedures under Code 1. Sector organisations may be able to provide some assistance.
Internal management or constitution matters	Consult the State or Territory Office of Fair Trading or Consumer Affairs Department. Sector organisations may be able to provide some assistance.
Defamation claims against station	Seek own legal advice.

For further information on community broadcasting, see ACMA's website: [www.acma.gov.au](http://www.acma.gov.au).

## **Sector organisations**

Community broadcasting organisations exist to provide support and advice to their members. They include national, state and regionally-based organisations and those focused on special interests or communities. These organisations also work to influence the regulatory environment through lobbying, advocacy and briefing government.

None of these sector organisations regulates community broadcasting. They have no legal role to play in monitoring complaints, solving disputes or ensuring that community broadcasters meet their legal obligations. However, collectively they contribute information and ideas to the Codes of Practice review, in consultation with ACMA, and may assist stations to meet their legal obligations.

## Codes of Practice

<b>Code: 1</b>		<b>Purpose:</b>
<b>Our responsibilities in broadcasting to meet our community interest</b>		To make sure that community radio stations operate according to the guiding principles and within a framework of sound corporate governance
1.1	Each community radio station will be controlled and operated by an independent body that represents its community interest.	
1.2	We will have in place written corporate governance policies and procedures that support management, financial, and technical operations to meet all legal requirements.	
1.3	We will have training in place to ensure that everyone is aware of his or her legal obligations and is able to effectively participate in providing the service..	
1.4	<b>We will have written policy documents in place that outline:</b>	
	(a) the principles of financial membership,	
	(b) the rights and responsibilities of financial members within the organisation, and	
	(c) the rights and responsibilities of the organisation to financial members.	
	A register of financial members will also be kept and made available to ACMA on request.	
1.5	We will have written policies and procedures in place to effectively deal with internal conflict.	
1.6	We will have policies and procedures in place to handle complaints from our members and volunteers. See <i>Code 7: Complaints</i> for more information.	
1.7	We will broadcast at least one on-air announcement each week that contains information about the Codes and where listeners can get a copy. A copy of the announcement is to be made available to ACMA on request.	
<b>References:</b>	Appendix 1: Codes of Practice checklist. Appendix 2: Codes of Practice announcement example.	

<b>Code: 2</b>	<b>Purpose:</b>
<b>Principles of diversity and independence</b>	To make sure that community radio stations have written policies and procedures in place that promote diversity and encourage community participation
2.1	Our station will make sure that people in our community who are not adequately served by other media are encouraged and assisted to participate in providing our service. We will have in place policies and procedures to support this commitment. We will document evidence of our efforts to encourage community participation.
2.2	Our policies and procedures will include mechanisms to enable active participation by our community in station management, programming and general operations.
2.3	<b>We will have policy documents in place that outline:</b>
	(a) the principles of volunteering,
	(b) the rights and responsibilities of volunteers within the organisation,
	(c) the rights and responsibilities of the organisation to volunteers, whether they are members or not, and
	(d) grounds and procedures for the dismissal of volunteers.
2.4	All policy documents will be freely available.
2.5	In all station activities and our behaviour we will oppose and break down prejudice on the basis of ethnicity, race, language, gender, sexuality, age, physical or mental ability, occupation, religious, cultural or political beliefs.
<b>References:</b>	Appendix 3: Rights and responsibilities of volunteers example. Appendix 4: Procedures for disciplinary action and dismissal of volunteers example.

<b>Code: 3</b>	<b>Purpose:</b>
<b>General programming</b>	To encourage programming that reflects our community interest and guiding principles
<b>3.1</b>	<b>Our community radio station will not broadcast material that may:</b>
	(a) incite, encourage, or present for its own sake violence or brutality,
	(b) mislead or alarm listeners by simulating news or events,
	(c) present as desirable the use of illegal drugs, the misuse of tobacco or alcohol as well as other harmful substances, and
	(d) glamorise, sensationalise, or present suicide as a solution to life problems. In particular, broadcast material should not provide explicit details about the method and/or location of a suicide attempt or death.
<b>3.2</b>	We will attempt to avoid censorship where possible. However, in our programming decisions we will consider our community interest, context, degree of explicitness, the possibility of alarming the listener, the potential for distress or shock, prevailing Indigenous laws or community standards and the social importance of the broadcast.
<b>3.3</b>	We will not broadcast material that is likely to stereotype, incite, vilify, or perpetuate hatred against, or attempt to demean any person or group, on the basis of ethnicity, nationality, race, language, gender, sexuality, religion, age, physical or mental ability, occupation, cultural belief or political affiliation. The requirement is not intended to prevent the broadcast of material which is factual, or the expression of genuinely held opinion in a news or current affairs program or in the legitimate context of a humorous, satirical or dramatic work.
<b>3.4</b>	We will have programming practices that protect children from harmful material but will avoid concealing the real world from them.
<b>3.5</b>	<b>We will follow applicable privacy laws by:</b>
	(a) respecting people's legitimate right to protection from unjustified use of material which is obtained without consent or through an invasion of privacy,
	(b) only broadcasting the words of an identifiable person where:
	(i) that person has been told in advance that the words may be broadcast, or
	(ii) it was clearly indicated at the time the recording was made that the material would be broadcast, or
	(iii) in the case of words that have been recorded without the knowledge of a person, that person has indicated his/her agreement prior to broadcast
<b>3.6</b>	News, current affairs (including news updates and promotions), documentaries, feature programs and interviews shall:
	(a) provide access to views not adequately represented by other broadcasting sectors,
	(b) present factual material accurately and ensure that reasonable efforts are made to correct substantial errors of fact as quickly as possible,
	(c) clearly distinguish factual material from commentary and analysis,
	(d) present news in such a way that it does not create public panic or unnecessary distress to listeners, and,

	(e) represent viewpoints fairly without having a misleading emphasis, editing out of context or withholding relevant and available material.
3.7	Community broadcasters play a vital role in broadcasting emergency information. Community radio stations with the ability to offer emergency broadcasts will:
	(a) have procedures in place to enable appropriate local emergency broadcasts,
	(b) liaise with appropriate emergency and essential service organisations, and
	(c) ensure the accuracy of emergency information.
<b>References:</b>	Appendix 5: Reporting suicide and mental illness responsibly - resources available.

<b>Code 4:</b>	<b>Purpose:</b>
<b>Indigenous programming and coverage of Indigenous issues</b>	To acknowledge the unique status of Indigenous peoples as the first Australians and to offer a way to demonstrate respect for their cultures and customs. In the Code 'Indigenous Australians' refers to the Aboriginal and Torres Strait Islander peoples of Australia
4.1	We will seek to involve and take advice from Indigenous Australians in the production of programs focusing on Indigenous Australians and issues. Where possible, we will consult the appropriate Indigenous media organisation broadcaster on appropriate forms of communication.
4.2	When reporting on Indigenous peoples and issues, we will take care to verify and observe the best way to respect culture and customs by:
	(a) considering regional differences, that is, be mindful of differences between Indigenous local groups,
	(b) using appropriate words and phrases in referring to Indigenous peoples and their regional groups,
	(c) seeking proper advice on how to best respect Indigenous bereavement customs when reporting on people who are recently deceased, and
	(d) using suitable words and phrases when reporting on the social and emotional well-being of Indigenous people.
<b>References:</b>	For more information on Indigenous cultural protocols for media workers see <a href="http://www.abc.net.au/indigenous">http://www.abc.net.au/indigenous</a>



<b>Code 5:</b>		<b>Purpose:</b>
<b>Australian music</b>		To reflect the commitment of community radio stations to develop Australian music and provide opportunities for performers to have their work regularly broadcast
5.1	In selecting Australian music for broadcast in each month we will consider our community interest.	
5.2	<b>Of all music programming, we will broadcast at least:</b>	
	(a) 25 per cent of Australian music, except for ethnic and classical music stations, and	
	(b) 10 per cent of Australian music for ethnic and classical music stations.	
	Australian music played is calculated as a percentage of all music played over a calendar month.	
5.3	The requirements above do not include music used in sponsorship announcements, programs, or station promotions.	
<b>References:</b>	Appendix 6: Music policy example.	

<b>Code 6:</b>		<b>Purpose:</b>
<b>Sponsorship</b>		To complement the licence condition in <i>the Act</i> relating to sponsorship announcements
6.1	We will have in place a written sponsorship policy that reflects the licence condition in <i>the Act</i> . This includes:	
	(a) broadcasting no more than five minutes of sponsorship announcements in one hour, and	
	(b) tagging each announcement to acknowledge the financial and/or in-kind support of the sponsor.	
6.2	Sponsorship will not be a factor in deciding who can access broadcasting time.	
6.3	We will ensure editorial decisions affecting the content and style of individual programs are not influenced by program or station sponsors.	
6.4	We will ensure that editorial decisions affecting the content and style of overall station programming are not influenced by program or station sponsors.	
6.5	The general programming guidelines in Code 3 also apply to sponsorship announcements.	
<b>References:</b>	Appendix 7: Sponsorship policy example See also ACMA's Community Broadcasting Sponsorship Guidelines 2008 at <a href="http://www.acma.gov.au">www.acma.gov.au</a>	

<b>Code 7:</b>		<b>Purpose:</b>
<b>Complaints</b>		To outline our legal requirements relating to complaint handling
7.1	We acknowledge the rights of our listeners, members and volunteers to make complaints in writing about alleged non-compliance with both the licence conditions in <i>the Act</i> and the requirements outlined in the Codes.	
7.2	We will make every reasonable effort to resolve complaints, except where a complaint is clearly frivolous, without sufficient grounds or not made in good faith.	
7.3	We will ensure that:	
	(a) complaints will be received by a responsible person in normal office hours and receipt is acknowledged in writing,	
	(b) complaints will be conscientiously considered, investigated if necessary, and responded to substantively as soon as possible,	
	(c) complaints will be responded to in writing within 60 days of receipt, as required by <i>the Act</i> , and the response will include a copy of the Codes, and	
	(d) complainants are advised in writing that they have the right to refer their complaint about a Code matter to ACMA provided they have first:	
	(i) formally lodged their complaint with the licensee in writing, and	
	(ii) received a substantive response from the licensee and are dissatisfied with this response, or have not received a response from the licensee within 60 days after making the complaint.	
	A written complaint or response can be a letter, fax, or email.	
7.4	A responsible person of the licensee will maintain a record of complaints and responses for at least two years from the date of the complaint.	
7.5	The record of complaints and responses will be made available to ACMA on request.	
<b>References:</b>	<p>□ Appendix B: Complaints policy example</p> <p>See also ACMA's <i>Complaints about programs: How to make a complaint about radio and television programs</i> brochure at <a href="http://www.acma.gov.au">www.acma.gov.au</a></p>	

<b>Code 8:</b>		<b>Purpose:</b>
<b>Codes of Practice review</b>		To ensure that the Codes continue to reflect changing community standards and remain relevant in the contemporary media environment
8.1	The community radio sector, as coordinated by the sector organisation representing the majority of licensees, will review the Community Radio Codes of Practice every three to five years in consultation with other sector organisations.	
8.2	Before any changes are made to the Codes, the sector, as represented by the sector organisation representing the majority of licensees, will consult with other sector organisations and ACMA. The organisation will strive to seek agreement with the majority of community broadcasting stations and incorporate public feedback before the Codes are provided to ACMA for registration under the Act.	

## **RTRFM Policy 001**

### **RTRFM Code of Conduct**

#### **1. Policy Statement**

The RTRFM Code of Conduct is a central guide to support day to day decision making. It clarifies RTRFM's mission, values and principles and sets out the minimum standards of conduct and integrity to be observed by all RTRFM members, employees and volunteers.

#### **1. Purpose**

To set RTRFM's:

- (i) Standards for appropriate ethical and responsible behaviours
- (ii) Fundamental values which form the basis of, and, underpin relationships within RTRFM and between RTRFM and the community.

#### **2. Scope**

The code of conduct applies to all RTRFM employees, members and volunteers in respect to all activities undertaken in the station, or that otherwise impact upon the station or the RTRFM community.

Additional standards may apply to members, employees and volunteers who are appointed to the Board of the organisation or to sub-committees.

#### **3. Principles**

##### **Organisational Values**

RTRFM must at all times act in accordance with the organisational values. These are:

- (i) INDEPENDENCE - We are free thinking, alternative, challenging, adventurous and diverse.
- (ii) CONNECTION - We are generously connected with each other and within our networks and we are aware of our local and global context.
- (iii) INTEGRITY - We demonstrate appreciation of our diverse community and commit to being inclusive and caring. We strive for quality and integrity in content.
- (iv) CULTIVATION - We recognise and support arts, culture, creativity, constructive action and thinking, particularly the locally made and locally relevant.

##### **Comply with Media Ethics**

All members, employees and volunteers are subject to the same ethical standards that bind professionals in a similar field. RTRFM adopts the same standards as set out in the Media Entertainment and Arts Alliance (MEAA) Code of Ethics for Journalists.

##### **Protect RTRFM's Interests**

All RTRFM members, employees and volunteers must act:

- (i) with honesty, integrity and in the best interests of RTRFM, respecting both the spirit as well as the letter of the law, and

- (ii) adhere to and comply with ethical obligations, and avoid taking any actions (including knowingly participate in any illegal or unethical activity), that compromise RTRFM's name, reputation, legitimate interests and strategic objectives.

### **Health, Safety & Wellbeing**

RTRFM is committed to protecting the health, safety and well-being of its community and the general public and believes that all members, employees and volunteers have the right to be free from injury and harm at RTRFM and at RTRFM events.

All members, employees and volunteers must be guided by the principles in the Health, Safety and Environment Policy

### **RTRFM Behaviour**

All members, employees and volunteers must maintain the highest levels of respectfulness in their interactions with each other and in representing RTRFM with listeners, subscribers, sponsors and the wider community.

Relationships will be maintained in a manner consistent with the principles of:

- (i) courtesy and respect for others
- (ii) integrity and fairness
- (iii) taking responsibility for one's actions and being accountable for the consequences
- (iv) having regard for interests, rights, safety and welfare of other
- (v) acting honestly, cooperatively and being trustworthy
- (vi) being fair and unbiased
- (vii) promoting a positive image of RTRFM

RTRFM members, employees and volunteers must not tolerate or participate in behaviour that is inconsistent with these principles.

Any RTRFM members, employees and volunteers must not use their position or association with the station for personal, material or financial gain or the appearance of such.

### **Respect for Each Other**

RTRFM recognises and values the diversity among its members, employees and volunteers; and the wider community and seeks to actively address inequality in the wider community. RTRFM strives to create workplaces and events that are free from bullying, discrimination and harassment.

RTRFM and will not discriminate on the grounds of:

- (i) gender
- (ii) marital status
- (iii) sexual orientation
- (iv) pregnancy
- (v) race or ethnic origin
- (vi) religious beliefs
- (vii) political beliefs
- (viii) disability
- (ix) family responsibilities

- (x) family status
- (xi) age
- (xii) a member or a member of the public having raised a concern or made a complaint

All members, employees and volunteers must apply these principles in all their dealings with other members, guests and volunteers.

#### **Conflict of Interest**

Members, employees and volunteers must declare any actual or perceived conflicts of interest to the General Manager.

All members, employees and volunteers must make act in the in RTRFM's interests when making decisions about or on behalf of RTRFM, including on air programming and commentary.

Breaches of conflicts of interest include;

- (i) a member promoting or discussing bands, DJs, performers, events or businesses that they personally have a business relationship without prior approval of the General Manager, or where put in a situation on air where, without warning, they are required to discuss such they fail to disclose their relationship to listeners
- (ii) a member making decisions about line-ups and arrangements for RTRFM events and favouring bands, DJs, performers, events or businesses that they personally have a business relationship without prior approval of the General Manager
- (iii) a member accepting gratuities from bands, DJs, performers, event organisers or businesses in return for positive on air comment
- (iv) a member being issued with a giveaway by the Sponsorship team for a bands, DJs, performers, events or businesses that they personally have a business relationship with a proceeding without disclosing the relationship with the General Manager or sponsorship team

#### **Respect for RTRFM Assets**

All members, employees and volunteers must use RTRFM assets, including funds and equipment, in an authorised, efficient and appropriate way. This includes:

- (i) respecting all studio and office equipment and preventing misuse
- (ii) reporting damage to assets

#### **Use of Social Media**

Use of social media in the name or on behalf of RTRFM may only be conducted by members, employees and volunteers without having explicit authority to do so. All principles outlined in this code of conduct must be upheld when using social media.

Members, employees and volunteers using social media in relation to RTRFM must not:

- (i) imply or suggest that RTRFM endorses or supports personal views
- (ii) disclose confidential information without express authority

- (iii) act in a way that would bring RTRFM into disrepute

### **Confidentiality**

Members, employees and volunteers are bound to keep confidential any information regarding other members, staff, listeners and program procedures that they are privy to at RTRFM.

Members, employees and volunteers must not;

- (i) Share contact details for a member, volunteer, guests, sponsors or subscribers without authorisation.
- (ii) Provide State or Federal Agencies with any information. Any inquiry of this nature should be directed to the General Manager.

## **2. Application of Code of Conduct**

### **Observance of the code of conduct**

The RTRFM Board and General Manager have a strong commitment to this policy and to ensuring that members understand how it applies to their time at RTRFM.

This policy statement is available to members and the public.

### **Breaches of the code of conduct**

All RTRFM members, employees and volunteers are responsible for reporting any breach of this code of conduct, or any general matter of serious concern, to the RTRFM General Manager. If a matter relates to the General Manager of RTRFM the report should be directed to the Board Chair in the case the breach relates to the RTRFM General Manager or a Board Director. Any members, employees and volunteers reporting a breach will be treated confidentially and advised when the matter has been investigated and/or addressed.

## **3. Review**

This policy was set by the RTRFM Board in May 2018.