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BROADCASTING

It is very easy for us to take for granted the radio services we have available to us, the way we listen to the radio and why we listen. It is easy to assume that it has always been this way and won't change. Community Broadcasting, more than any other sector of Australian broadcasting, has proven that this is not so. Radio as a medium can be controlled by the government, it can be controlled by the marketing dollar or it can be produced by the community for the community.



An insight into how Australian radio has developed will help you to think more imaginatively about what you can do with the medium, and to be realistic about the constraints you might encounter along the way. As you work your way through this manual, you will begin to listen to the radio with a more critical ear. You will begin to identify the place radio has in your life and why this is so. The more you listen to all types of radio, the better your understanding will be of the place radio takes in other people's lives and how you, as a broadcaster, fit into their world.

AUSTRALIAN RADIO BROADCASTING HISTORY

A NEW MEDIUM - 1900s TO 1920s

In the 1920s, radio was a brand new technology with the ability to transmit sound by converting it into electrical impulses, sending it to a receiver and reconverting it to sound waves. There were many amateur enthusiasts interested in what the potential might be.

As with any new technology, there was no government regulation so the challenge was there for enthusiasts and entrepreneurs to act quickly before any restrictions were in place and the challenge was there for governments to keep abreast of the new technology so it didn't get out of control. The Federal Government quickly assumed control during World War 1 for strategic and security reasons.

Radio was originally seen as a means of communication from one point to another. Gradually the concept of sending signals from one point to many was recognised and the potential for the medium to be used for mass entertainment and communication became evident.

It became apparent that it was possible to make money from the new technology so battles for control began. In 1923 the Government called a conference for the main players which led to the 'sealed set' regulations. Broadcasting companies were licensed to sell listeners a radio set that was sealed to restrict listening to that station only. This system fizzled out because it was too easy to build your own set or modify one to receive other stations.

By 1925 a new system emerged where there were two types of licence - A and B. 'A' class licences were financed by listeners' fees imposed and collected by the Government. 'A' class stations had to provide a comprehensive service for all sectors of the community. 'B' class licences were offered to anyone else who was prepared to generate their own income. Radio advertising was born.

In Australia, the original 'A' class stations were 2BL, 2FC, 3AR, 3LO, 5CL, 7ZL, and 6WF. The first 'B' class station on air was 2BE in 1924. It went bust in 1929 so the oldest surviving 'B' class or commercial station is 2UE, which went to air in 1925. South Australia's first stations were 5CL ('A') in 1924 and 5DN ('B') in 1925.

The technology of radio had become the institution of broadcasting.

THE GOLDEN AGE - 1930s AND 40s

The organisation of radio in Australia remained a two-tier system (with only 'A' and 'B' class licences) for 40 years. In 1929 the Government nationalised the transmission facilities and the ABC was created from the 'A' class stations, still funded by licence fees. The 'B' class stations organised themselves into the 'commercial sector'. An institutionalised divide between the two formed - the commercial sector makes money by appealing to majority audiences and thereby attracting advertisers while the ABC's charter requires that it help to raise the educational and cultural levels of the public and to provide comprehensive information services.

From the listener's point of view, the 'wireless' was by then part of the home. Two out of three homes had a radio set placed in the lounge room which dictated the arrangement of the furniture, much as the telly does in most homes today.

People listened as family groups to variety and quiz shows, music, radio plays and serials. Radio was a major employer of actors and playwrights. More money was spent (relatively) on production than on today's music/talk formats.

THE DOLLAR DICTATES - 1950s AND 60s

In the fifties, the transistor replaced the valve, making the radio smaller and portable. Listening to radio became an activity that people did alone and while doing something else. The television became the central focus of the lounge room.

The audience became divided into consumer categories and stations began targeting specific sections of the audience all the time, rather than all of the audience at different times. The rock'n'roll DJ was born. Pop music, chat, sports coverage and talkback became popular and much cheaper forms of radio production. There was a big decrease in costly and time consuming production like radio drama.

Only one new commercial licence was granted during this time. FM broadcasting had been invented in the US in the thirties, but little interest had been shown in it in Australia and, in 1961, the government authorised the band to be used for television.

Some listeners were not happy. They were not being catered for by the current available stations. They wanted to have a say in what they listened to and some wanted to have a voice on the airwaves. They were either unsatisfied by the majority approach of the commercials or were alienated by the BBC format of the ABC.

In 1970 the Listeners' Society of NSW was formed with the aim of establishing subscriber supported fine music stations. In the same year the University of NSW was granted a licence to broadcast lectures over a non-broadcast frequency, VL-2UV.

Ethnic communities too began demanding a media voice. The fourth group looking for a voice was the politically active students of the 'Vietnam' 60s who were less than satisfied with the response to political issues by the mainstream media.

Here were the seeds of what was to become the third tier of broadcasting in Australia - Community Broadcasting (or Public Broadcasting as it was originally known). Community Broadcasting gave diverse community groups and individuals with diverse areas of expertise **ACCESS** to the airwaves.

DIVERSITY RULES OK - 1972 - 1991

The Whitlam Government brought about radical change to the broadcasting industry during its time in office. FM licences were granted, public access broadcasting was introduced and many more AM licences were granted.

The first public broadcaster was 5UV based at the University of Adelaide. 5UV went to air in June 1972 just off the AM band (on a band reserved for taxis, ship-to-shore radio and the like). 5UV converted to AM in 1974. This was the beginning of perhaps the most extensive system of public access broadcasting in the world - the number of stations grew from 12 in 1975 to over 140 in 1994.

The commercial sector wasn't interested in spending money on FM conversion in the seventies, so the first use of FM was given to public access fine music broadcasting - 2MBS and 3MBS. In fact, public access broadcasters still hold the bulk of FM licences. The ABC entered the FM arena with the establishment of ABC-FM in 1976, based in Adelaide.

The commercial push for FM licences came in 1980 when the commercial stations realised they had missed the boat in the early seventies. A few stations were allowed to convert. The first commercial FM stations became a licence to print money and the resultant bidding war for licences played havoc with the economy of the sector, with millions of dollars changing hands.

A NEW BROADCASTING ACT - 1992

The rise of economic rationalism in the eighties led to a new Broadcasting Services Act, passed in 1992, treating the broadcast spectrum as an asset with monetary value. rather than as a community resource. Programming regulations and standards, such as specific Australian content requirements and a pile of 'do nots', were replaced by industry-generated codes for self-regulation, over which the Australian Broadcasting Authority was required to keep a watching brief.

The other major change with the new Act was the recognition of six classes of broadcasting:

- The National Sector (ABC & SBS)
- The Commercial Sector
- The Community Sector (formerly the Public Sector)
- Subscription Broadcasting
- Subscription Narrowcasting
- Open Narrowcasting

The new narrowcast categories allowed for services with limited appeal either geographically (e.g. tourist information services) or in terms of content (e.g. horse racing stations). Open narrowcasting services are openly available and subscription services require a purchased black box to receive them. The musak in Franklin's supermarkets is a narrowcast service sent via satellite from Sydney.

In 2005 the ABA was replaced by the ACMA (Australian Communications and Media Authority). See Chapter 7 for more notes on the ACMA.

THE FUTURE?

The future of Australian radio broadcasting is uncertain. The number of services available by satellite, cable and computer will provide niche opportunities while the mainstream services are becoming more centralised and networked. We are yet to see the effects of deregulation and of the introduction of narrowcast licences. Digital Audio Broadcasting (DAB) will also play its part as the latest technology for the transmission of radio and may begin replacing the current AM and FM modes by the end of the millennium. Many of us now surf the internet and interactive audio services could develop in the same way as text services now operate. Music broadcasters will find themselves under pressure from services providing on-line CD quality, advertising free music with on-screen information.

Community broadcasting has thrived on meeting the challenges provided by legislation, regulation and market forces. With its driving force coming from community involvement and a non-profit charter it has developed a quick response technique - a 'test the water and then ask questions' approach. Perhaps community radio will prove to be the best equipped to deal with the rapid and diverse changes in technology and consumer demand.

See **Radio: Context, Genres and Audiences** (J. Langdon, 1994) for further information on the development of broadcasting in Australia.

For more on the history of community radio and of Radio Adelaide visit the Radio Adelaide website or <http://www.cbonline.org.au/>

COMMUNITY BROADCASTING IN AUSTRALIA

The major difference between community broadcasting and the other sectors is through community involvement in management, programming and broadcasting of the stations. Community broadcasters are non-profit and community owned. They don't receive government funding and are only allowed limited advertising. The 'community' can be either geographically defined, or a community of interest; for example ethnic, educational, Christian, Indigenous etc.

In the field of public or community radio, Australia is a world leader. Nowhere else has such a strong independent sector arisen where established state and commercially operated systems were already in existence.

Over two million Australians listen each week to over 200 community stations throughout Australia.

A BRIEF HISTORY

In 1972, the Australian Broadcasting Control Board recommended to the Post Master General that a new kind of radio be introduced. It would be:

"a new type of service, comprising FM stations, to be known as Public Broadcasting Stations, which would be conducted on a non-profit basis to cater for the needs of educational, religious, professional, musical and other like interests but which would be available to the general community".

So public broadcasting made its on-air debut in 1972.

In 1974, the movement assumed more prominence when the Public Broadcasting Association of Australia (PBAA) was formed.

In 1976 the arrival of public broadcasting was recognised with the official redefinition of the system as comprising three sectors, and in 1978 the experimental licences were converted to Broadcasting (and Television) Act licences.

In 1992, the Broadcasting Services Act officially changed the name of the community sector to Community Broadcasting.

WHAT IS COMMUNITY BROADCASTING?

The early community broadcasting pioneers, had three motivations and objectives:

1. to make broadcasting accessible to individuals and sections of the community seeking access, particularly those who do not obtain access to other media
2. to expand meaningful programming choice to satisfy a wide diversity of needs and interests of listeners, whether numerous or not
3. to enable community organisations to own, operate and control their own independent broadcasting services, thereby diversifying control of the media

Community stations depend on the community in the service area for management effort, financial and technical support and program input. It is a service for the community by the community, whether it offers a mix of programs for many different tastes and interests, or a range of programming with a particular broad interest in common.

DIVERSITY

Community radio services are essentially local in focus, and can therefore be enormously diverse in programming. This diversity marks the difference between the community sector and the others.

The ability to represent and involve wide sections of the community has kept the community broadcasting sector growing and strengthening. Community broadcasting is responsive to the diverse and changing needs of the community it serves, and able to react quickly to change in its own environment. The current challenge is to ensure that the highly competitive environment, where sponsorship is now a major factor in financial stability, does not compromise its role to cater to largely minority interests.

Much of the diversity comes from the wide ranging interests of a volunteer presenting force and gives rise to the question of 'audience driven' or 'presenter driven' formatting. Generally, most community stations come to a compromise between the two with 'principle driven' programming that draws on the richness of its people with their love of a special subject.

Community broadcasting has thus taken its place with the other sectors, having its own philosophy. In practice, community broadcasting complements and supplements the other sectors, not because it is required to, but because it is its nature to do different things most of the time. We should not, therefore, persuade people that commercial radio or television is undesirable - freedom of choice is a paramount objective and is one of the reasons that community radio is alive and well in Australia.



The distinguishing feature of the community radio sector is the relationship between the station and the community it serves, providing access for groups and individuals within that community of interest to make programs and participate in station management and formulation of station policy.

INDEPENDENCE

The community radio sector of the Australian broadcasting system is non commercial, non-profit and is supported and financed primarily through listener subscriptions, community fundraising ventures, donations, limited government subsidies, business sponsorship and the efforts of volunteers.

Even though community radio licences are issued only to non-profit groups, and community stations must be non-commercial in character and purpose, they can and do use sophisticated marketing techniques and make aggressive efforts to extend their revenue base.

COMMUNITY BROADCASTING LICENCES

In 1992 the Federal Government partially deregulated the Australian broadcasting industry. This landmark decision revolutionized the community radio sector, introducing a far greater element of self regulation. Three sets of regulations apply to licenced broadcasters in community stations:

1. Those laid down by the Broadcasting Services Act of 1992 as administered by the Australian Communications and Media Authority (ACMA) and previously by the ABA
2. Those laid down in other Australian legislation, including defamation law .
3. Those adopted by the station, which include following the Community Broadcasting Association of Australia (CBAA) Codes of Practice.

For more information on the laws which relate specifically to broadcasting and the CBAA Codes of Practice, see Chapter 7 of this manual.

SOUTH AUSTRALIAN COMMUNITY BROADCASTERS ASSOCIATION (SACBA)

SACBA is the body that looks after the interests of community broadcasters in S.A. It represents the sector to governments and the corporate sector and answers the needs of individual members where possible. It also represents its members nationally at the annual CBAA conference where the wider issues of legislation and future technologies are discussed.

SACBA arranges an annual state conference, is active in marketing community radio, organises promotional activities and surveys and takes a leading role in developing training in member stations.

COMMUNITY BROADCASTING ASSOCIATION OF AUSTRALIA

The CBAA is the national association of licensed and aspirant community broadcasters. Since 1977 it has covered community television as well as radio. It was formed in mid 1974 (then the PBAA) to lobby the government about authorising the start of community (public) broadcasting.

The CBAA is recognised by the Federal Government and the ACMA as the representative and consultative body regarding community broadcasting matters. Membership is open to licence holders, and aspirant stations can become associate members.

The CBAA advocates for the sector by representing the concerns of individual stations and groups. It is an umbrella organisation, a source of advice and expertise in the field and a critical advocate of the interests of the sector to Ministers, the bureaucracy, the ACMA, the broadcasting industry and the Australian community.

The CBAA also administers services such as

- ComRadSat, the sector's own satellite, with programs produced by the individual stations as well as the BBC World Service and SBS Radio.
- the DDN (Digital Delivery Network) which distributes and stores audio and data online for station access
- the National Training Project, funded through the CBF
- CBOonline, a comprehensive website and an extraordinary resource for information about the sector, including an Indigenous Hub, and links to the National Youth Media Network

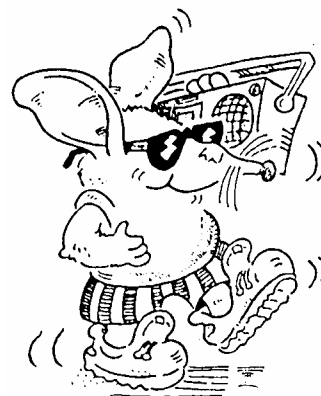
Visit the CBAA at <http://www.cbaa.org.au> and CBOonline at www.cbonline.org.au

THE COMMUNITY BROADCASTING FOUNDATION (CBF)

The CBF was established by the then PBAA in 1984. It is an independent non-profit funding agency that solicits and distributes funds for the maintenance and development of community broadcasting in Australia including specialist services for Ethnic, Indigenous and Radio for the Print Handicapped audiences.

The CBF Board and committees are made up of representatives from the CBAA, NEMBC (National Ethnic Media Broadcasters Council), AICA (Australian Indigenous Communications Association) ACRPH (Australian Council for Radio for the Print Handicapped)

More information about the role and structure of the CBF is available at <http://www.cbf.com.au>



RADIO ADELAIDE

A HISTORY

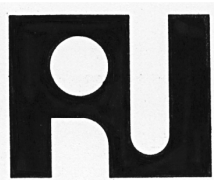
Radio Adelaide has been the station name since 2003, until then it had been known generally as 5UV, although the official name had evolved and changed over the years.. On June 28th 1972, Radio VL-5UV began broadcasting, the first licensed community station to go to air in Australia. An anonymous donation of \$100,000 in 1970 "for the establishment of an educational radio station within the Department of Adult Education" was the catalyst for the growth of an exciting new sector in Australian broadcasting which now boasts about 200 stations. The station's main objective in those early days was the broadcasting of radio courses.

5UV was initially granted a frequency of 1630 kHz - part of the spectrum reserved for fixed and mobile services, licensed under the Wireless and Telegraphy Act, not the Broadcasting and Television Act.

By 1974, negotiations began to get 5UV onto the medium frequency (AM) band. The initial offer of a place on the broadcast band at 1560 kHz proved, after only one week of trials, to be completely unsatisfactory due to heavy interference from a station in New South Wales and consequently the station had to accept a new frequency of 530 kHz just one week before the scheduled start of 5UV's considerably expanded programs on March 3rd, 1975. This frequency was subsequently changed slightly to 531 kHz. The programming included access for ethnic and student groups.

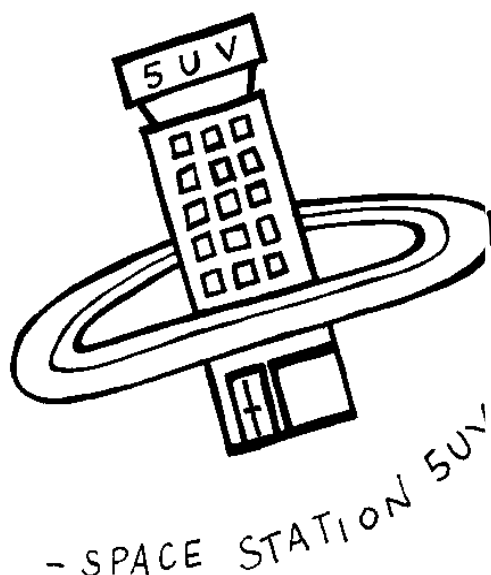
It is hard to believe now, but it was some time before the station was allowed to broadcast any kind of music - it was regarded as entertainment, and not within the station's brief to broadcast educational material. The first producers really did have to edit out the music in productions of Shakespearean plays and there was much debate as to whether bird-calls constituted music or not!

5UV's average weekly broadcast time increased to 45 hours a week by 1976, and the station boasted seven full time staff, thirteen part time staff, fifteen course contributors and 23 volunteers. There was still severe interference from a station in Western Australia, and the aerial system was nowhere near adequate. By this stage, due to his untimely death, it had become known that Kenneth Stirling was the station's anonymous benefactor.



The first Radiothon was held in 1976 with the modest target of \$2000. This was important in that it established a model for future fundraising efforts, not only for 5UV, but for all community broadcasters, and underpinned the concept of 'listener support'.

The station was broadcasting 103 hours weekly by mid 1977 and bringing local music performance to the airwaves including fine music, folk, jazz, rock and a good smattering of live broadcasts. Radio Adelaide has always maintained a commitment to broadcasting well above the Australian Broadcasting Tribunal's 20% Australian content requirement.



The expansion of broadcast hours to 120 during 1979 was brought about through the introduction of Fine Music programs into weekday mornings and the extension of Student Radio. Over Sixties Radio (now Radio of the Third Age) blossomed in 1979 as an access group when a community meeting of more than 200 people saw it officially launched as a community radio group.

A major programming reshuffle in 1979, brought about by the establishment of 5EBI-FM and the subsequent exit of the 33 ethnic groups from 5UV at the time, saw Fine Music increased by more than a third to 21 hours a week and a Breakfast program introduced.

With a year of fundamental change behind it, 5UV set about re-examining the basic assumptions of the whole operation prior to the University Review of the Department of Continuing Education in 1982 which ultimately saw the role of 5UV strengthened and the station given autonomy as a separate unit.



Having nursed the fledgling station through its formative years, Producer/Manager Keith Conlon left in 1984. In April that year, Jill Lambert was appointed Director.

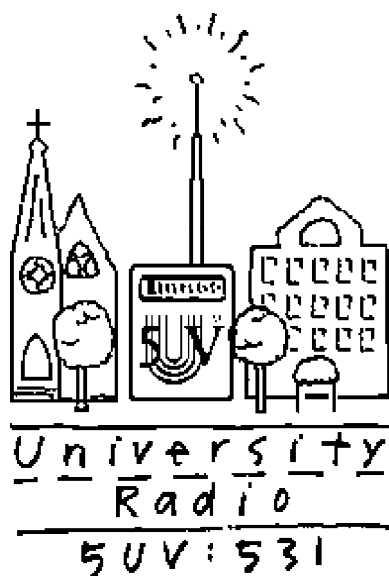
At 5:15 pm on March 29th, 1985, Radio 5UV began broadcasting from the correct size 450 foot antenna - the difference in sound clarity and quality was marked after so many years of poor reception from the old 120 foot mast.

The excellence of 5UV's programs was recognised when it won a Pater Award as the best community radio station in Australia in 1985. The Paters were awarded annually, by the Australian Academy of Broadcast Arts and Sciences.

In 1986 the Open Mind Network was established, a joint venture that pooled the resources of five educational community stations across the country. 5UV also played a prominent role in the introduction of *Australia Wide*, a program that brought Australia's fine music community stations together on one network and enabled the best of Adelaide's fine music performances and compositions to be heard nationwide.



In March 1989, the station ventured out from the gloomy depths of underground studios into arguably the best radio studios in Adelaide. With the move came a new logo and identity, increased community visibility and a more congenial and creatively inspiring working environment for station workers, who by this time numbered around 200. Having achieved one of her major goals - to see 5UV relocated into new street front studios - Jill Lambert moved into the tourism industry and Dr Jeff Langdon was appointed Manager in September 1989.



In the ensuing months, the station set about reassessing its *raison d'être*, its programming policy and its staffing requirements. Programming began moving towards a more seamless overall sound with the major changes being an emphasis on a magazine format and jazz across the five weeknights. In December 1989, the station began broadcasting 24 hours a day with the BBC World Service overnight live via satellite from London.

In 1990 as part of restructuring to a leaner paid staff, focused more on management than program making, the new position of program manager was created and Laine Langridge filled the position for almost 10 years, finishing with a 6 month term as Acting Station Manager.

1991 saw two major programming changes. For many years the sector had been discussing the need for a nationally networked news and current affairs service but access to the

domestic satellite was prohibitively expensive. The BBC finally came to the rescue by offering the sector a 'window' in the satellite used to distribute the BBC World Service around Australia. And so *Undercurrents* was born, produced in Melbourne and Sydney with contributions from community stations across Australia. In the same year Radio for the Print Handicapped, a long time access broadcaster on 5UV, was finally granted its own licence and began transmitting as 5RPH.

In 1993 5UV access user, Alta Mira, later to become LIFE FM, was given a community licence, bringing to seven the number of community broadcasting licences in Adelaide, the other 6 all being outgrowths from 5UV.

The previous year, in 1992, 5UV took its first step on a long held dream to broadcast as an FM station. It was commissioned by the Adelaide Festival to provide the programming for the Festival's own FM station. For a month it simulcast most of its programming on 531 AM and 101.5 FM, meeting with enthusiastic response from listeners and providing yet another spur to the campaign for an FM licence. The station held a test broadcast on FM (99.9 MHz this time) again in October 1994 and significant community support was shown for the conversion of 5UV to FM.

The 90's had been a decade of great change for the station. It had become one of the first stations in the country to broadcast 24 hours a day on the internet. Our direction was strongly affected by changes in the tertiary education sector which meant a steady reduction in University of Adelaide funding. Several other Australian universities had simply relinquished their community radio licenses. It became imperative to "improve productivity" by restructuring staffing and developing other means of raising income. This was achieved in several ways.

A fulltime Sales Manager was appointed to sell sponsorship.

Project funding for substantial broadcast projects was sought and won, enabling staff to be employed on special projects. The most notable of these projects in the 90's were Talking Training and Keep Yourself Alive.

The station began to explore how to raise revenue from its Training Office, building on the station reputation as the training ground for the radio industry, with well over 100 graduates in prominent positions in the commercial and national media. Training for journalism students at the University of South Australia was integrated into the station news and current affairs programming.

In 1998 Radio Adelaide Training became a Registered Training Organization, with authority to deliver nationally accredited radio training. Our standard in this work was acknowledged in 1999 when we were awarded the national Adult Learning Australia Award for Outstanding Training Provider. Radio Adelaide

began delivering accredited courses not only to our station workers, but to secondary students around the state. This has been done through the SA Community Radio Trainers Network, which supports partnerships between regional schools and community stations to maintain a high standard of radio training.

Project funding has become an integral part of the Radio Adelaide funding mix. This is possible because of our capacity to produce high quality programming, such as the series Wetlands, Drylands, and The Federation Files. This area of work is known as Lifelong Learning, in line with adult education principles and in recognition of that aspect of the broadcasts.

Audio Production services had always been an integral element of station activity, notably through the recording and distribution of concerts and talks. This work was developed to run as an income generation unit within the station, eventually employing a full time producer.

Throughout the 90's the campaign to move onto the FM band underpinned the development of the station. The next phase involved using the energy of our Fine Music team and applying for a license to run parallel to our AM signal. This group was called 5MBS, and broadcast from our studios sporadically from 1995 – 1998 and then on a fulltime temporary license from 1998 till 2001. They eventually went the way of many other program groups and set up their own studios. In 2001 they received a permanent license to broadcast on the frequency of 92.7FM.



By this stage Station Manager Dr Jeff Langdon had moved on, and Deborah Welch filled the position in 1999. Deb had worked for the station as Training Co-ordinator and Acting Program Manager. One of her first projects was the move to the FM

band on the frequency 101.5 kHz, finally approved by the ABA in 2001.

As part of a plan to emphasize the greater community reach of the station and to refresh the station image as we completed our 30th year on air in 2002 the station made the move from 5UV on 531 AM to Radio Adelaide 101.5 FM. This became our formal name from 1st January 2003.

RADIO ADELAIDE GOALS AND COMMITMENTS 2001- 3

We aim to be:

- a dynamic player in Adelaide's cultural, intellectual and social life
- an alternative broadcaster, providing voices, sounds and viewpoints not heard in mainstream media
- educational in the broadest sense, recognising lifelong learning as a key contemporary survival skill
- a leader in broadcast training
- a window on Adelaide to the world
- an FM and internet broadcaster, exploring opportunities for digital broadcasting
- a creative expression of Adelaide University's commitment to community service, social justice and cultural diversity

We are committed to:

- creativity and innovation in radio and audio production
- volunteer involvement on all levels
- a culture of continuing professional development for all personnel
- community access to state of the art broadcasting and production facilities
- community access to Adelaide University's cultural and intellectual resources
- delivering an audience of enquiring minds from all walks of life to Adelaide University
- supporting our core goals through income generation strategies
- actively participating in the development and promotion of community radio on a state and national level
- Operating so as to promote and extend the Community Radio Codes of Practice.*

*Radio Adelaide is a founding member of the Community Broadcasting Association of Australia (CBAA) and subscribes to its objectives.

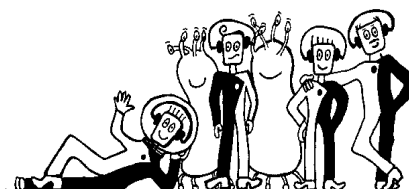
ADMINISTRATION

This section outlines the administrative side of the station. It will be useful to you whatever role you play at the station. Broadcasting procedures ARE more specifically covered in Chapter 2: Technical Operations

STATION WORKERS

The University of Adelaide part-funds Radio Adelaide, but as with all community broadcasting, volunteerism underpins the whole operation. A small core staff operates mostly in administration and co-ordination.

There is a range of responsibilities that go with being a station worker in a community radio station. Prospective volunteers should understand that they are joining a team and that they must be prepared to employ the same work ethic as they would in a paid position in terms of duty and responsibility.



Make yourself aware of the whole operation as soon as you can. You will get so much more from your time with the station and will be valued as a contributor. Read the Station Workers Handbook, the Program Guide, and the station newsletter, The VOLTage. Attend station workers meetings and listen to the station. Any feedback is appreciated, as you will discover when you are on air yourself.

One of the requirements of becoming a station worker is that you become a member. All station workers, paid and unpaid, are members of the station. You will also need to have an ID card. You should wear it whenever you are in the station.

There are many ways to be a station worker. On-air involvement is the most obvious but there are many more ways to be involved both in production and administration. If you are technically minded, your assistance would be welcome in the technical area. There are also many areas of administration in which to find yourself a niche from reception, to record library, to finance, to Program Guide...

All broadcasters are encouraged to panel for themselves but this isn't compulsory. The Basic Radio Skills Course gives you the skills to panel, to present basic programs and to be able to take responsibility for the station's transmission at any time.

There are also regular advanced workshops you can take after you've passed basic training, these cover

Interviewing, PROGRAM PRODUCTION, Writing for Radio,

News Reading, Portable Recording, Voicework,

Digital Editing and Production, Working in teams, etc

VOLUNTEERISM

A VOLUNTEER AT RADIO ADELAIDE IS A PERSON WHO

- a) Is approved by the Station Manager as being a bona-fide volunteer.
- b) Is a current financial member of Radio Adelaide and supports the station's objectives as delineated in the Strategic Plan.
- c) Contributes to the operations of Radio Adelaide by working on a regular basis without salary in one or more defined duties as set out by the station from time to time.
- d) Will be placed in a position that does not replace a paid worker.
- e) Offers their services out of personal choice.

VOLUNTEERING PRINCIPLES

Radio Adelaide recognises the following points in the Universal Declaration on Volunteering as proclaimed by the International Association for Volunteer Effort (September 1990):

- a) That people who volunteer do so out of personal choice.
- b) That volunteer effort be encouraged to manifest itself in as many forms as possible, including mutual self help groups and service groups.
- c) That volunteer effort should be encouraged as an activity for all.
- d) That volunteer effort be seen as a source of individual empowerment.
- e) That volunteer effort be seen as a strong force for social and economic change, enabling citizens to participate fully in the democratic process determining their own lives and enhancing the lives of the clients they serve.
- f) That volunteer effort can create new relationships amongst the community, government, business, and most importantly, between clients of non-profit organisations and volunteers.
- g) The volunteer effort be viewed as a force in itself, relevant in the context of the wider society, not simply as a service of isolated agencies and individuals.
- h) The volunteer effort is a powerful force for both volunteers and clients to participate in social, economic and cultural life.
- i) That volunteer effort be seen to be effective and accountable, reflecting good practices in the management and development of volunteers.
- j) That volunteer effort be seen as a partnership between volunteers and their clients, celebrating the differences between social and ethnic groups and between individuals, based on mutual trust, respect and honour.



The Rights and Responsibilities of station workers are spelt out more fully in the Station Workers Handbook

ORGANISATION

Radio Adelaide is a non-academic department of the University of Adelaide, which is the holder of our community radio license. It is managed by the Station Manager and based within the Information Technology Services section of the Division of Student and Staff Services. Activities are also guided by an Advisory Committee made up of representatives from the university and the station and our community of interest. The committee meets quarterly and is responsible for programming and general policy advice to the Manager.

OCCUPATIONAL HEALTH AND SAFETY

As a University department the station follows the University OH &S policy and procedures. These can be viewed on the University website, but the key points are

- There is an OH & S representative
- There is a station OH&S committee
- All information regarding OH & S is available in the station folder on Occupational Health and Safety, kept at Reception.
- Incident report forms are kept in the folder and should be completed whenever a health or safety issue or incident arises and handed to Reception staff or the OH & S representative or station manager. They are then forwarded to the University OH &S unit..



Smoking is not permitted anywhere in the building; drinking and eating are not permitted in the studios. It is also wise to keep food and drink away from computer keyboards - ask anyone who has spilled anything into one!

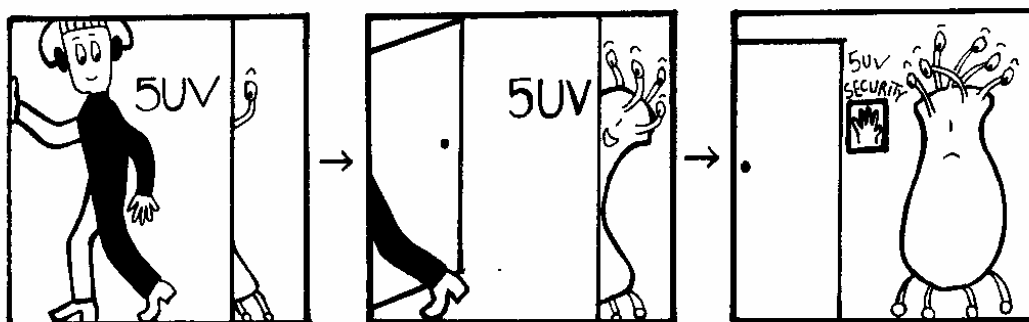
SECURITY

It's vital that all station workers keep a vigilant eye on the doors especially at night and on weekends and question anyone they don't recognise.

Radio Adelaide's toilets are in a community access corridor, hence the security lock on the door into that area. Make sure you know the combination lock number before you go out that door if you need to come back in. If perchance you do get locked out, you can always head back out to the North Terrace end of the building and come back in by the front door.

All station workers should carry an ID card so that they're readily identifiable as having authority to be in the building. Of course, don't let anyone in without sighting their ID if you don't recognise them.

Under no circumstances should you ever give any station worker's private telephone number or address on air or by phone to anyone. This is a vital precaution to protect workers in a public place such as Radio Adelaide.



AFTER HOURS ENTRY

If you want entry after hours, push the TALK button on the right hand side of the front entrance for a few seconds.

The Studio operator on air should speak to you through the studio intercom.

Tell them your name and reason for the visit to the station.

If there is no response to your call, press the other button. A buzzer will sound in the reception area, and someone from within the station will come and let you in.

IF YOU ARE THE STUDIO OFFICER AFTER HOURS...

- If someone is at the front door wanting to come in, push the FRONT DOOR TB (talk-back) button at the top right hand side of the studio control panel and talk to the person.
- Once you establish that this is a bona fide Radio Adelaide person, open the door by pushing the FRONT DOOR OPEN button.
- You may want to go to the door and check the person's Station ID card.
- Make sure that they sign the sign-in book in the foyer
- Make sure all the other exit doors are locked.
- The back doors are exit only doors and should be kept locked at all times.
- After hours the front door must be switched to the EXIT mode. The switch is on the left hand side of the door. This allows people to leave the building, but does not allow entry.
- If you are the studio officer of the last official on-air shift it is your responsibility to make sure the building is secure.
- You must switch the front door switch to LOCK and advise anyone left in the building (Intercom 80 on the phone works well) to go out the exit only back door.
- If the front door is left on OPEN, anyone can walk in. If it is left on EXIT, it is still possible to open the door by devious means. It must be switched to LOCK.
- If you have any problems after hours, University Security can be contacted by dialling 35990 or you can ring the Station Manager whose telephone number is displayed in the studios.

COMMUNICATION

Radio Adelaide tries to be an effective communicator both on air and off. Here are some of the off-air ways to send and receive messages.

VOLTAGE

Voltage is the newsletter for station workers and carries vital information about what's new around the station technically and administratively as well as tidbits about other station workers. You'll need to read it to keep up to date. Changing technologies and changing policies mean that even as this manual is being written it's probably out of date in some areas. Voltage is your key to knowledge and wisdom concerning the intricacies of Radio Adelaide. Pick up your copy from the station at the start of each month or if we have an email address for you it will come as an email.

NOTICE BOARDS

These are where you may see about employment notices, training opportunities, letters from other station workers, various newsletters, etc. are posted. Keep an eye on them!

PROGRAM GUIDE

The quarterly Program Guide is the publication which gives listeners information about what will go to air during that period. It is produced in-house and deadline for copy is about six weeks before the issue date. All member subscribers of the station get a copy in the mail. It's also distributed to various institutions around Adelaide. Copy and photos are always welcome, especially if you're planning a special series and would like some advance publicity.

MESSAGES

Outside Studio 2 (near Reception) there is a message board. Please check this board EVERY time you come into the station. Some program groups and individuals also have pigeon holes outside the office of Radio for the Third Age. If you would like one, ask the Manager.

PROCEDURES MANUAL

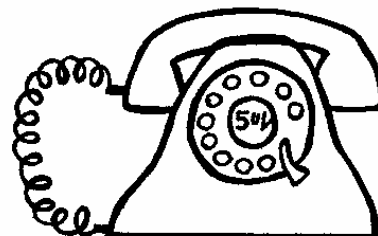
The procedures manual attempts to keep updates of procedural and technical changes as they occur where a publication such as this cannot. Any such changes will always be published in VOLTage or displayed prominently in studios, but the manual is there for quick reference.

THE TELEPHONE SYSTEM

TO MAKE A CALL

Lines 5 - 11 are all linked to the station via the University main switchboard. To make a call

- lift the handset and push one of lines 5 - 11
- dial '0' and dial the required number
- STD calls can only be made during office hours, through Reception. Contact Reception on the Intercom and ask them to make the connection for you. If you need to dial STD/ISD after hours, see the Manager.



ANSWERING INCOMING CALLS

- Calls are taken by reception staff during office hours but responsibility may fall to you after hours.
- Incoming calls show a flashing light on the relevant line number. In the studios, the status warning light on the right side of the panel will flash to attract your attention. Only the front desk phone makes a ringing noise
- To answer, pick up the handset and push the line button with the slow flashing number.
- To put the call on HOLD push the red hold button. The line number will then flash rapidly on your handset (the set that initiated the hold). It will flash on all other handsets too, but at a frequency somewhere between the long incoming call and the hold flash on the initiating phone.

USING HOLD TO TRANSFER THE CALL

- You can put the call on hold by pressing the HOLD button on the bottom left row of the set
- PUT THE CALL ON HOLD FIRST. The caller is then connected to the station's on-air sound and you have time to think
- If the call is for someone else, call that person on their handset.
- (The intercom numbers for each handset are listed on each phone).
- Push ICM (intercom) and the person's handset number and speak into the phone to talk to them, telling them which line the call is on.
- That person can pick up the call and take it OFF hold by simply pressing the line button

DND

- The DND (Do Not Disturb) button allows you to isolate your phone from the system. There is no need to use DND in the studios as the studio phones are immediately disabled when the microphones are switched on.
- The first push of the DND button makes it light up and prevents any contact with you. A second push of the button brings a flashing light on - now people can intercom you but can't hear your response (or anything that is happening in your room!) A third push of the button switches DND off.
- Only use the DND button in exceptional circumstances as it causes communication problems around the station.

LAST NUMBER REDIAL

- Lift the handset and select a free outgoing line.
- When you hear the dial tone, press DC then *. The last number called will automatically be redialled.

SOME GENERAL POINTS

- If you put a call on hold, make sure the caller is not left dangling for too long.
- If you press the hold button twice it locks the hold to your handset.
- MON means 'monitor' and is used for hands free listening - press MON again and normality is restored.

INTERCOM

To intercom everyone in the building at once:

- Lift the commander phone handset and press ICM.
- Dial 80 and give your message. It will be heard on every phone in the station unless the DND button is on. No-one can answer you back.
- Only do this as a last resort as it interrupts workers around the building.

To intercom between Studios:

- You can speak directly between studios WHEN THE MICROPHONE IS OFF. Just push the relevant button (Studio One, Studio Two, Studio Three or Master Control) on the extreme right hand side of the panel and speak through the mic.



Under no circumstances should you ever give any station worker's private telephone number or address either on air or by phone to anyone at all.

COMPLAINTS AND PRAISE

If you ever take a phone call that praises or criticises a Radio Adelaide program, please WRITE DOWN THE DETAILS.

It is important for us to know what the listeners think - both positive and negative. Feedback is taken into account when possible program changes are proposed. It is also a license condition (See Code of Practice in Chapter 7).

What to do:

1. Whether complaint or praise, ask the person's name and address. If they don't want to give it, then ask for a first name only and a suburb. If they don't want to do that either, simply write down what their comment is.
2. Let them know that they can write to the Station Manager, or ring in office hours.
3. Write down the complaint detail, including the date and your name.
4. Pass it on to the Station Manager immediately so that she can respond well if the call or letter comes in.

MUSIC LIBRARY

Radio Adelaide has a reasonable music library but no budget for purchasing. Therefore the station relies on the generosity of record companies to supply promotional copies.

The policy is that if a CD is received from a record company by using the station name, then the CD becomes station property. Individuals cannot keep CD's that they have obtained using the station's name.

The station has a formal liaison mechanism with record companies to avoid the confusion that results if station workers liaise individually; The Station Manager keeps in regular contact with all the record companies and collects all CDs allocated to the station. Please don't contact record companies yourself, we must maintain a fully professional approach and relationship with the companies. If you are interested in ordering any special CDs, speak to the Station Manager.

We rely on the honesty of station workers to build up the library, not to milk it dry! Borrowing is not allowed and private stores are not permitted. There is a player in the record library to audition CDs.

There is a collection of CD's kept in the on-air studio which is changed periodically and is to be used for magazine style programs to keep a consistency in the style of music we play. If you want easy access to certain records often, try keeping your own mini-catalogue.

RESHELVING

Return CDs immediately after your shift to the reshelving shelves - please don't reshelve them yourself. The record library team meets at least once a week and is responsible for cataloguing new records, reshelving and generally keeping the library in order.

The record library team is extremely efficient; don't leave personal CDs lying around as they will be catalogued and shelved more quickly than you would have believed possible!



**Put all CDs in the specifically
marked RESHELVING shelves in the record
library.**

MUSIC LIBRARY CATALOGUE

The Radio Adelaide music library is fully catalogued onto computer. The collection is divided in two - the Fine Music Collection and the General Collection.

The Fine Music Collection has been catalogued and it is accessible on a separate database, to classical presenters using their password and user name. See the Station Manager for access.

All the General Collection is catalogued under music track name and artist .

OPENING THE DATABASE

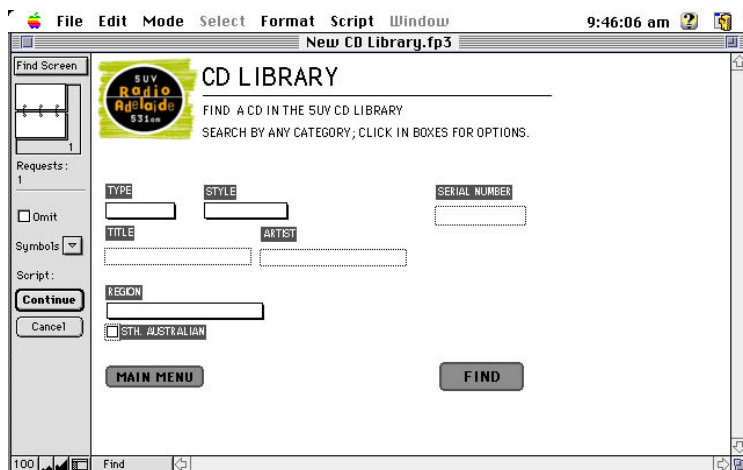
The Music Library computer has an icon on the right hand side of the screen marked "Record Library:" Double click on this icon. You will be asked to enter a password.

The password is RECORD. The first screen you see looks something like this:



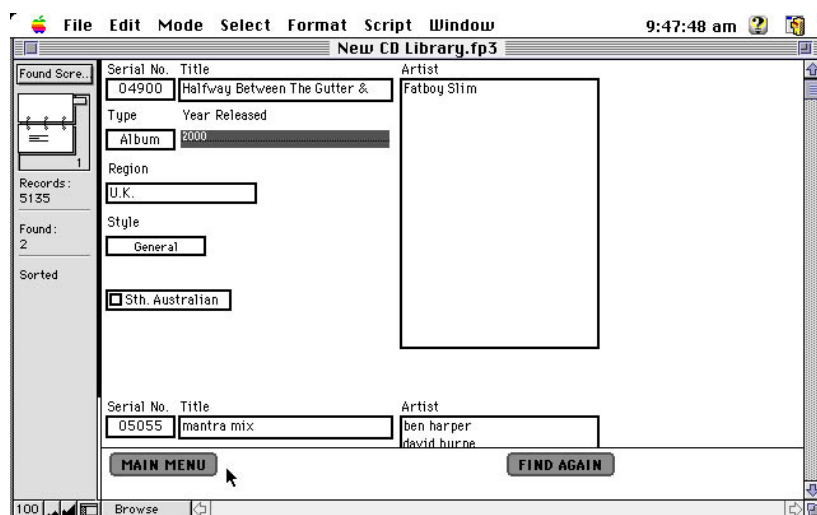
Data Entry

This is for use by the Record Library Team only for entering new data and modifying records. It requires a different password.



Find Records

Click once for General Library searches. It will bring up this screen. Notice in the top left a CARD INDEX style icon. This shows you how many records there are in the database and where you are relative to the start. Enter information about the artist or track that you want and click on FIND



You can either scroll down the list or click on the card index icon to work through the items listed, then find them in the stack by looking for the serial number.

All titles are also listed in five printed catalogues kept in the music library shelves.

The categories for those catalogues are
Jazz, General, Country, World, General

RADIO ADELAIDE STUDIOS & PROCEDURES

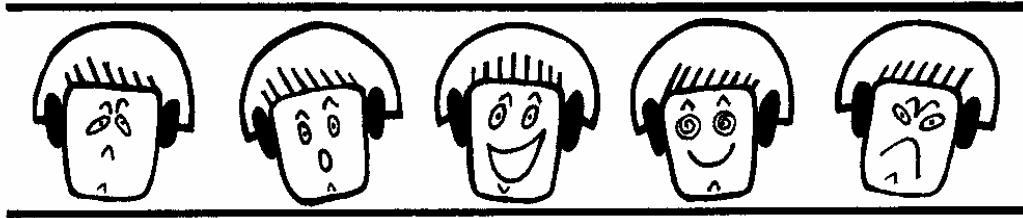
STUDIO BOOKINGS

Competition for studio time is fierce and you will need to book the time you need for practice and production well in advance. The studio bookings book is kept just outside the studios. Individual bookings are limited during weekday office hours.

If you can't use your studio time, you *must* cancel your booking so that someone else can use the studio time. If you don't turn up for a booking and don't ring the station to cancel, your future bookings will be affected, you may lose your rights to book studios at all. Sounds tough, but studio time is hard to get.

Some general rules:

- Note the limit - one hour during office hours, two hours at other times. Longer periods must be approved and co-signed by the Station Staff.
- Only book a studio if you need it. Writing scripts, dubbing or listening to recordings and many other tasks can be done elsewhere.
- If you can't use your booking ring and let someone know or cross it out of the book yourself.
- From time to time some programs may take priority over studio bookings for a variety of reasons. Please write your first name, surname and telephone number CLEARLY in the booking book so that Station Staff can contact you to negotiate a suitable alternative booking time.
- If you're more than 15 minutes late other people can legitimately take over the studio. Protesting that you have a booking will probably not help. If you know that you'll be late ring and let someone know.
- Try not to book too far in advance.



One of these station workers booked studio time well in advance and turned up on time.

ON-AIR SCHEDULE

The On-Air Schedule on the computer screen in the On Air studio tells everyone what must go to air and when. It gives details of programs, sponsorship announcements, promos and community announcements - anything that is to be broadcast.

Once you are on air, it is your responsibility to make sure that everything that is scheduled actually happens. Sponsorship announcements in particular **MUST** be played as they have been paid for. The computer notes which sponsorship announcements have been played.

The Producer reviews the on-air schedule every Friday.

If you have spots that you want broadcast regularly they have to be entered into the schedule. Tell the Producer

FAULT REPORTS

If you find any piece of equipment that does not work, it is YOUR job to report it. Fill out TWO copies of a Fault Report (blank forms are on the on-air shelf) and attach one to the equipment and one to the clip outside the Broadcast Co-ordinator's office. The station's technical contractors or staff will attend to the problem as soon as they can.

Radio Adelaide Fault Report <small>Please fill out 2 copies of this report. Afix one copy to the relevant piece of equipment. Place the other copy on the clip outside PJ's office door.</small>
Equipment
Location
Nature of Fault
Your name
Date
Action Taken <small>to be filled in by the 'fixer'</small>

PRIZES AND GIVEAWAYS

Unlike many other community radio stations our give-away winners do not have to be station subscribers.

But we do have guidelines to make sure that

- we have a variety of winners
- we can contact winners at a later date to encourage them to become subscribers.
- we have no embarrassing muckups with prizes.

Remember that our reception team has to deal with an unhappy listener if something does go wrong. So please read and follow these guidelines.

BEFORE YOU ANNOUNCE THE GIVEAWAY

- In Business hours - make sure the Receptionist knows what you are giving away & when.
- After Business Hours - make sure YOU can answer the phone calls. Announce the giveaway just before a music track. Do not keep talking while the phone is ringing.

WHEN YOU ANNOUNCE IT

Make sure you say – “call if you haven’t won a prize on Radio Adelaide in the last month”

WHEN YOU HAVE A WINNER

Always use the standard give-away envelopes (If not in the studio, look on the on-air shelf)

When you answer a call, first ask them if they have won a prize on Radio Adelaide in the past month. If they have, give the prize to someone else NICELY.

Always fill in **ALL** the information on the envelope – follow it step by step as you talk to them

Tell them to come and collect the prize in office hours

Put the give-away and the envelope in the cupboard in the passageway.

COLLECTING PRIZES

Winners must come in to collect their prize during business hours, Monday to Friday, 9am - 5pm

We do not post prizes except in exceptional circumstances

If the arrangement is to put their names ‘on the door’ of a gig or event, make sure **you** follow up

COMPUTER LOGGING SYSTEM

As a show goes to air, the computer system automatically logs, (records), the program. In one hour blocks.

Programs can be accessed through the Logger icon on the desk top. See Chapter 2 for full details.

RUNNING SHEETS

There are two types of running sheets.

APRA sheets

Four times each year the station is required to submit details of all music played in one week to APRA. APRA determines the royalty payments due to musicians for the broadcast of their work and pays royalties on our behalf. APRA requires us to give comprehensive details including record label details. During the APRA week's special music logging forms will be provided for your program.

Radio Adelaide Running Sheet

More detailed information on the benefits and uses of Running Sheets is contained in Chapter 5.

Station policy is

All programmers must fill out a Running Sheet and place it in the tray in the on-air studio.

- Every program must have a Running Sheet.
- Blank copies are in the On Air Shelf outside Studio 1, and on computer desktops
- If you do any interviews, list whom you have interviewed and the topic. Just listing the topic is not enough.
- This information gives the station an accurate picture of who has been interviewed on the station to assess how successful each program is in interviewing local and national people about issues of importance to the community of Adelaide.
- It also gives the station a record of interviews with people from the University of Adelaide which provides the bulk of our funding.
- Put your running sheet in the IN TRAY in Studio Two

RECORDING CUE SHEETS

These have all the necessary information for a presenter to broadcast an item from the Specials folder

If you want to make spots for REGULAR AIRPLAY in your show, ask the Producer to schedule them in the Themes box on the On Air Screen for your show only.

Blank Recording Cue Sheets are kept in the On Air Shelf, and there is a template stored in the computer system.

Detail needed on the cue sheet is

- **Broadcast Dates and Times:** Times for airplay (if known)
- **Title:** Name of piece (or series)
- **Details:** What is on the recording (eg interview with....)
- **Duration:** Total time of recording, including any introduction or back announcement
- **Specials file name:** Remember that Specials won't play on air unless it has maximum 8 characters and NO punctuation
- **Use By Date:** The date by which it becomes unusable on air (especially if it contains material which will become out of date)
- **Introduction:** Exact words for announcer to use in introducing item on air. If the intro is on the recording write NO INTRO NEEDED.
- **Cue In:** First few words or sounds on the recording
- **Cue Out:** Last few words or sounds on the recording
- **Back Announcement:** Exact words for announcer to use in back announcing item on air. If the outro is on the recording write NO BACK ANNOUNCEMENT NEEDED.

Radio Adelaide Cue Sheet

Use for all pre-recorded programs & segments

Broadcast dates:

Broadcast times:

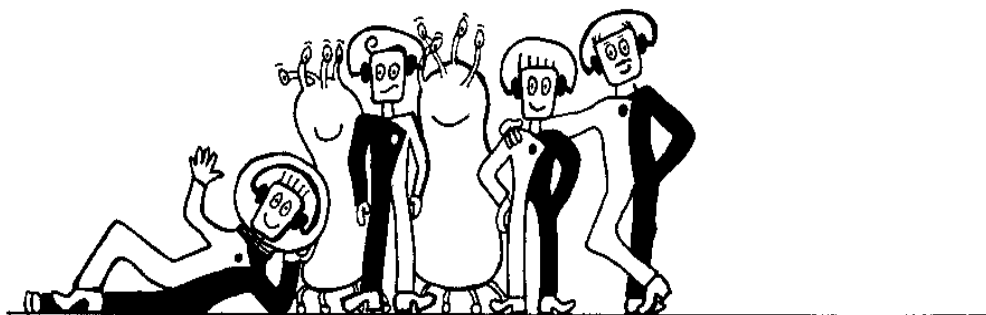
Title			
Details		Duration	
Producer		Specials Filename	

Date produced		Use by Date	
----------------------	--	--------------------	--

Introduction

Cue in	
Cue out	

Back announcement



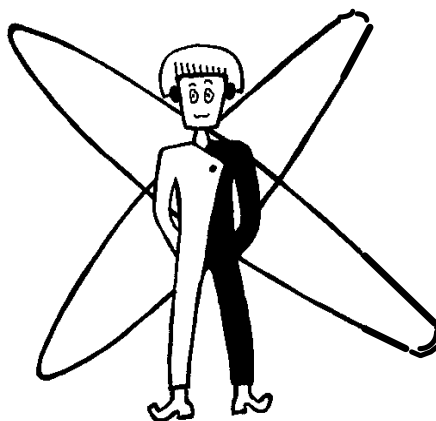
You MUST clearly label everything you produce

CONCLUSION

This chapter provides you with only the briefest of introductions to what is a very complex operation.

If you are in any doubt about a particular policy or procedure please consult a staff member or call the Station Manager if it's an after hours query.

The more time you spend at the station and become involved with the many and varied aspects of the stations activities, the quicker you will be begin to feel at home.



THE NEW RECRUIT

