"Radio in schools has .... an ability to penetrate the mainstream or core aspect of the school curriculum .... (It) offers the potential for making some impact upon the overall curriculum without directly confronting the monolithic obstacles of school structures and establishments."

Jack Keating
TEAC Field Officer
This issue:

The briefest of editorial comments: a massive, combined issue, flowing out of the Schools in Radio Conference last December. We've had to hold over a lot to next issue - due out in June. No apologies for radio again dominating youth participation areas - it's got a lot of potential for action.

This issue goes to all Conference participants. Please subscribe and DONATE - this issue is making us terribly bankrupt!

Thanks again to Rebecca and Rita for their work on this issue.

Roger Holdsworth

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Radio
The Fourth R

A Sydney radio station has opened its airwaves to school children. The pupils are not only learning something about the media, but are also being given a forum to discuss issues of relevance to themselves.

Reprinted from Education News Vol 17 No 8 1981
In the 1970s Australian broadcasting underwent a revolution with the introduction of FM and public access radio.

The revolution ended more than 40 years' domination of the airwaves by a handful of commercial broadcasters and the ABC, as new licences were granted to various groups with community or specialist aims, as well as commercial interests.

Among the new groupings formed was Educational Broadcasting Limited, a partnership between the New South Wales Institute of Technology and Macquarie University in Sydney.

The group was given a Category E licence — issued to educational institutions — in September 1978 and, under the band name, 2SER-FM, began broadcasting in November the following year.

2SER is one of three stations in Australia with a Category E licence, the others being 3RRR in Melbourne and 5UV in Adelaide. The station was established to originate informational radio programming and to facilitate and publish programs initiated from other sources.

The report by the 1975 Working Party on Public Broadcasting — which had sparked the revolution — had suggested that public stations have more programming designed for children. 2SER's response to this is The Fourth R series of programs which is designed to give school students a practical and theoretical grounding in the workings of the media.

The series (the fourth R stands for radio) began last year with 10 schools in the Sydney inner-metropolitan area participating. This year 20 primary and secondary schools are involved.

A production studio to enable the schools to take part in the programs recently opened at Lewisham Primary School. The studio is equipped with two reel-to-reel tape decks, two turntables, a graphic equaliser and a mixing desk provided from State Government funds.

2SER station manager, Mr Keith Jackson says the station has a strong commitment to The Fourth R series. It gives students a good grounding in how the media work and allows them to become selective and critical. Mr Jackson says the station believes strongly that knowledge of the media should be part of the school system.

The station's commitment to the series is so strong that it is the largest exception to 2SER's user-pays principle where groups from outside the Institute of Technology and the University pay for air time.

To fund The Fourth R series each school tries to raise money from various groups within the school and the community including parents and citizens associations. Summer Hill Primary, which won last year's Junior Media Peace Prize for a program on old age, has received special funds under the Assisted Schools project. Summer Hill teacher and metropolitan coordinator for special broadcasting for 2SER, Mr Denis Carter says, 'The kids basically make the decisions about what programs they do.' This year's programs include nutrition, the pinball craze, migrant issues, and the personal problems of high school students.

'The kids do their own scripting, planning and some editing. The teacher's job is to put the icing on the cake,' says Mr Carter. He hopes the new studio and the involvement of more schools in the program will enhance the quality of The Fourth R.

The Fourth R series indicates the diversity of 2SER's programs which are broadcast 24 hours a day and fall into three main categories: educational, community access informational and music. Specialist music programs are devoted to rock, jazz, folk, country and avant garde. Altogether, 60 groups and organisations present programs each month. They include welfare, religious, political, ethnic, cultural, industrial and issue-oriented bodies which often cannot obtain access to the airwaves elsewhere.

The station's notion of access is based on the ideal that knowledge and information should be widely and freely available to all citizens and that the means of communication should be open to all people who wish to share such knowledge and information.

Keith Jackson says the station relies on a large volunteer force to keep operations at an adequate level. About 150 people work as unpaid announcers, schedulers, sound librarians, office supervisors and record librarians. The station has a paid staff of 10 including six producers.

About 60 per cent of the station's annual budget of $260,000 comes from the NSW Institute of Technology and Macquarie University. The rest is raised through the user-pays principle, subscriptions and sales of its newspaper Listening Post and cassettes.

Surveys have shown that some 153,000 people listen to 2SER (six per cent of the Sydney audience). Two-thirds of the Station's listeners are aged between 21 and 40. More than half work in professional or white collar jobs. 2SER seeks no particular age group, no particular social class and no particular income group. Rather, it is concerned to provide material that will interest all of the people some of the time. It is prepared to accept a high audience turnover, low average audience and split audience loyalties in exchange for a high cumulative audience.

2SER-FM 1075

Opposite: Teacher, Ray Kent and pupils in the studio at Lewisham Primary.
A Room of Their Own

'It's a watershed in education,' said Mr Jack Harrison, Director of Special Programmes for the Department of Education, at the opening of THE FOURTH R radio studio at Lewisham Primary on August 6th.

The opening of the studio signalled the end of a difficult task for the Fourth R Committee against the odds of funding cutbacks in education.

The Committee approached two sources for funding before the Disadvantaged Schools Programme came through with the money.

It's been well spent. Lewishams carpeted and sound-proofed studio has a mixer, two turntables, and two Akai reel-to-reel tape recorders. It also has a graphic equaliser.

That last item might seem like an extravagance but the children collect material on a variety of tape recorders and many are not radio-broadcast quality. The equaliser helps cut down on distortion.

With the establishment of the new studio at Lewisham, more kids can become involved. It no longer means treks into 2SER for the children, which were always difficult to organise for a large number. Now that Summer Hill Primary has a set of portable equipment, more kids will have access.

Three teachers have been prominent in helping to organise The Fourth R. Ray Kent from Lewisham, Brian Robens from Petersham, and Denis Carter from Summer Hill Primary. So successful were they in their appeals to educational authorities, that Denis Carter is now on a day release system as a consultant for The Fourth R.

Last year, Summer Hill Primary won the Junior Media Peace Prize. Ray Kent feels that the win helped highlight that kids could participate in media studies.

The programs produced for The Fourth R will not only satisfy media study requirements but also be used in other subjects. Scriptwriting will be taught in English, the history of communication will be taught in Social Studies, and radio waves will be explained in Natural Science.

So the equipment will get plenty of use for a variety of reasons. The studio will be serviced through the Department of Education but Mr Kent says there should be few problems.

'Kids are more responsible with equipment than teachers - they're frightened of pressing the wrong buttons so they're careful.'

Mr Kent sees other advantages in making programmes for The Fourth R. 'It creates interest - no child in my class turned to FM before we started making The Fourth R. The kids are switching TV off and turning to radio.'

Mr Kent feels that it teaches children to be aware of the media, 'what is good, what is bad, who controls the media; they can get control through 2SER.'

But there are a few disadvantages to making radio programmes. It requires a lot of extra time, both before and after school.

But the results are worthwhile according to Keith Jackson, station manager at 2SER, 'It's a singularly progressive step. Children benefit from learning how to manipulate the media and learning how it works from very early on. They learn to decode what they are receiving and to make sense of it.'

And the kids are proving Mr Jackson right. At the moment they are embarked on an ambitious programme call 'Heroes' - who are they? what makes them? and whose heroes are whose?

This particular programme is being made by year 6 but will involve grandparents, teachers and children right down to kindergarten.

The children are aware that to broadcast on 2SER they must have near professional standards. They mix and they dub with great ease.

The Fourth R is a great achievement. And 2SER is helping it along. As Keith Jackson said at the opening of the Lewisham studio, 'We generally sell air time to our users but with The Fourth R, we're giving it away.'

Jack Harrison, Rus Mulholland, John Hinney, and Keith Jackson

---

Monday

12th THE FOURTH R
Children at 20 metropolitan primary and secondary schools are involved in producing this program. The three R’s radio-teaching children to understand how the mass media work is an increasingly important skill in our schools. 14th Rose Bay Primary: advertising, 21st Dover Heights High: the Rocky Horror Show, 28th Summer Hill Primary: the Intruder, (DOE)
Fourth R Returns

The voice of Sydney's school children on air again late May when 2SER commenced the 1981 edition of The Fourth R.

The Fourth R (reading, riting, rithmetic, radio) resumed its noon time-slot to provide Sydney's primary and secondary school children with a daily diet of broadcasting from their peers.

Twenty schools in the metropolitan area are contributing programs to the series, including students from Summer Hill Primary - winner of last year's Junior Media Peace Prize for a program on old age.

Denis Carter, a teacher at Summer Hill Primary, has been appointed metropolitan co-ordinator for student broadcasting.

'The Fourth R is a terrific opportunity,' said Denis Carter, at work with his Year 6 production team in the tiny, makeshift Summer Hill studio. 'The media have such a tremendous influence on our lives; yet no-one really does much work on media awareness for kids.'

Carter is happy to see the concept taking off. Last year, ten schools took part. The increase in numbers this year has meant a greater diversity of material, and more time for each production team to work on its programmes.

'The kids basically make the decisions about what program to do,' said Denis Carter. And programs this year will include nutrition, the pinball craze, migrant issues, and the personal problems of high school students.

Carter worries about how much he should be the teacher and how much he can let the kids do what they want.

'You have to reach a balance,' he said. 'The kids do their own scripting, planning and some editing. The teacher's job is to put the icing on the cake.'

Funding for The Fourth R is a delicate and complicated process. Each school tries to get money from various sources within the school and the community, such as the Parents and Citizens Associations. A few schools such as Summer Hill get special funds under the Assisted Schools Project.

The schools have $4,000 of State Government money to equip a production studio, currently being set up at Lewisham Primary. The studio, to be opened this month, includes two reel-to-reel tape decks, two turn tables, a graphic equaliser, and a mixing deck - a good haul on such a slim budget.

Denis Carter hopes that the new studio, and the involvement of more schools in the program, will enhance the quality of The Fourth R. After that it is up to the kids.

Another Media Prize? Stay tuned!

HELD OVER

We'd hoped to run reports on a couple of other areas, but time and space have defeated us. They will be held over to the next issue (due June). To whet your appetite (and to let you have access to the material if you need it NOW), these areas are:

GOVERNANCE

West Wyalong High School continues to be amazingly prodigious in publishing and presenting. A Regional Association Student Government (RASG) has been set up in their area of New South Wales, involving some 21 schools.

And now Charles Kingston and Les Vozzo have produced an amazing document: "The Hitch-hiker's Guide to Student Government - a Manual for Teachers" - a 174-page book. We'll review it in the next issue of CONNECT. In the meantime, we have two copies - if you'd like to look over it, contact CONNECT.

PARTICIPATION IN COURSE DEVELOPMENT

The STC Course (Year 12 HSC whole course in Victoria) stresses student participation in course development, management and assessment. 'The STC Book' is a comprehensive guide to aspects of the course. Again, we aim to review this book and the importance of the Course, in the next issue of CONNECT.

In the meantime, if you want to get a copy of The STC Book, contact the STC Group C/o VSTA, 35 Elizabeth Street, Richmond Vic 3121. Ph. (03) 429.2422 - ask for Paul Reid.

PUBLICATION PROJECTS

Addison-Wesley have just published two related booklets from Mount Gravatt College of Advanced Education in Queensland. They are: 'Stop Press!' and 'The Reporter' and they contain much good practical information on how students can publish their own newspaper. They're mainly directed towards upper primary school levels, but would also contain much of good use in secondary schools.

Again, more details in next CONNECT. For the moment, they're available through bookshops etc: ISBN 0 201 13937 5 and ISBN 0 201 13931 6.

LEAVING SCHOOL

The School Work Program at Moreland High School (Victoria) has done it again, leaping into print with their "community booklet" Leaving School. This is a summary, in four languages, of the book "It Isn't Happening in Brunswick..." We'll give more detail in the next CONNECT, but meanwhile, there's a leaflet enclosed with some details - copies are available from the School Work Program at Moreland High School, 25 The Avenue, Coburg 3058 for $3 plus postage.
SESSIONS 1 and 2: OPENING ADDRESSES

These addresses were intended as scene-setters - an indication of the range of resources available, and project operating. They were to be followed by seminars in the various areas. Unfortunately, speakers provided more input than anticipated, the first session ran much over time and the two sessions were collapsed into one.

The talks are available from CONNECT on tape (see the section on MATERIALS AVAILABLE) and we hope to bring you, in future issues, up-to-date information on developments and changes in these areas.

Meanwhile, the following paper on the development of 3CCC-FM, was presented to this session:

3CCC-FM
Goldfields Community Radio Co-operative Ltd.
13 Mostyn St., Castlemaine 3450. Ph: (054) 72 2666

THE CASTLEMAINE EXPERIENCE

BACKGROUND

In 1977 the Castlemaine Education Centre - a teachers' resource Centre in Castlemaine - developed an interest in the newly evolving public broadcasting. A meeting of interested people was called and a formal initiative to establish a public broadcasting station in Castlemaine came out of that.

The group received minor funding from the Film Commission and set up a studio in a disused part of the Castlemaine Technical College. Regular recording sessions were conducted, capturing on tape a lot of the musical and theatrical talent around the district.

The local commercial radio station, 3CV, agreed to allow the group to produce a regular half-hour program on the station. This went to air regularly for two years.

In 1980, the group was formally constituted as a Co-operative Advancement Society. It had spread to interested people right across Central Victoria - Bendigo, Maryborough, Daylesford etc.

In August 1981, the Co-operative, Goldfields Community Radio Cooperative Ltd applied for a licence. Their application was successful on 25th November.
The station, to be called 3CCC-FM, will be on the FM band in stereo and broadcast at 2kw power. The studios are now located at the disused Harcourt Railway Station and the transmission site is to be from Mt Alexander.

The station hopes to go to air in March/April 1982.

SCHOOLS INVOLVEMENT

Since the start of the initiative, schools - teachers and students - have been heavily involved.

The fact that the initial studios were located in part of the Technical College facilitated use by Media Studies students from that College.

Teachers and some students regularly prepared the weekly radio program. The show included locally recorded music and interviews.

The studios were also used by teachers in the preparation of audio-visual resource materials. Some instances of this are the Climate Show cassette that is part of the GTAV Climate Unit for secondary schools, a sound-slide presentation of a primary school music camp, and so on.

School groups were also very involved in both of the Co-operative's test transmissions in May 1980 and May 1981. Media Studies students from Castlemaine Technical and Bendigo High Schools presented very interesting programs.

It is hoped that schools will be involved in 3CCC-FM when it goes to air. To facilitate this, the Cooperative has applied to the school-to-work transition program (TEAC) for support for a coordinator who would work with nominated staff in up to five schools in the region in preparing and presenting a regular schools program. This application is pending (Dec. 1981).

A LOW COST STUDIO FOR SCHOOLS

3CCC-FM's experience in having to put together a viable but low cost studio initially may be useful for schools hoping to establish a radio facility for use in Media Studies.

The broadcast studio at Harcourt is a professional quality studio, costing about $12,000 to establish. However, the original studio at the Castlemaine Technical College was a low cost but very effective facility.

The heart of the system was a TEAC Model 3 8-channel mixer. This is an excellent mixer for quasi-broadcast situations. Channels 5 and 6 and 7 and 8 allow for direct input from two stereo turntables. Channels 3 and 4 can be line-inputs from a cassette recorder or reel-to-reel. (We had the reel-to-reel on Channels 5 and 6, switchable from the turntable). Channels 1 and 2 were two microphones - announcer and guest.

A second necessary attribute of the Model 3 was that it had a separate sub-mixer - all channels were duplicated in a second array. This allowed the operator to "cue" an input whilst another input was going "to air". This, of course, is absolutely necessary for effective and realistic radio programming.

Domestic turntables are quite satisfactory. However, to allow back-cueing, it's absolutely necessary that you are able to stop the turntable with the tone arm down and the pick-up active. The best one we saw was a Technics AS-230. By pushing the stop switch when the track first starts, you can back-cue to the start of the track. Then just push the start button when you want the track to go to air.

Any good quality cassette deck is quite OK.

The microphones we used were AKG D190's at about $70 but Sony ECM 300's at $30 are quite good.

The output either goes "to air" (the school PA or something more exciting, like a public broadcasting station) or you might like to send the output to tape for subsequent use. A quarter track reel-to-reel tape recorder such as a TEAC 3 is good - better than a cassette, since editing and running starts are easier on a reel-to-reel.
We used a couple of Superscope CD-205 portable cassette recorders for in-the-field interviews. These can double as the "to air" cassette in particularly frugal circumstances. The Superscopes are incredible value at about $140 with professional features such as audible fast forward and reverse (for cueing), servo-drive, external microphone inputs etc.

You'll need a couple of boom stands and cables. AWA distribute a really cheap but excellent stand for around $30.

A final note on the TEAC Model Three. It is an excellent mixer for recording music, with many sophisticated features only found on equipment twice its price. Couple it into a 4 channel TEAC AS 3340S tape recorder and you can produce excellent musical recordings (for subsequent playing on your radio show!).

A summary of costs:

<table>
<thead>
<tr>
<th>Item</th>
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<tr>
<td>TEAC Model 3 Mixer</td>
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<tr>
<td>2 x Sony ECM 330 microphones</td>
<td>60</td>
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<tr>
<td>2 x Superscope CD-205 Cassette Recorders</td>
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<td>1 x TEAC #3 reel to reel</td>
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<td>2 x AWA stands</td>
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</table>

With the $2500 system you can duplicate the best radio being produced on $100,000 set-ups. Well, almost!

Sam Grumont  
Castlemaine Tech. College  
Justin Shortal  
Castlemaine High School

SESSIONS 3 and 4: CURRICULUM

A range of curriculum structures was advanced, which looked at Media Studies or Radio Production as a class, and also looked at the use of radio as a production "outcome" in other subjects.

Again, the formal inputs are available on tape, and there was more time here for discussions and workshops.

Extensive curriculum suggestions have come out of these sessions and the following are some of those we've received. They include accounts of programs underway and specific suggestions for a course (from Western Australia). Further curriculum outlines are included later in relation to topics discussed in sessions 7 and 8, and on photocopy:

WINLATON YOUTH RADIO

WINLATON YOUTH TRAINING CENTRE, VICTORIA

In December 1979, Winlaton Youth Training Centre received an Innovations Grant from the Australian Schools Commission to build and equip a small 'radio' system. The 'radio' room uses a system of landlines which were previously installed as part of the institutional public address system.

3 WKG broadcasts to three of the residential areas at Winlaton. The youth have gradually developed the expertise to run the station. Programs are devised and developed using the help of skilled volunteers who visit on a weekly basis - some during the day and others in the evenings and weekends. Several of the young women have become most proficient in the operation of the network and, with guidance, teach other students the skills they have acquired. The development of technical skills is an on-going process owing to the transient nature of the institutional population.
We have found the medium most useful in the development of communication and research skills. Youth begin to see the need for acquiring communicative skills if they are able to put them to meaningful use.

Liz Amos
Winlaton Youth Training Centre
186 Springvale Rd, Nunawading 3131

RADIO ETTAMOGAH

Community Radio Albury-Wodonga Co-operative Society Limited

A REPORT TO TEACHERS IN THE ALBURY-WODONGA AREA (1979)

"The Development of Educational Programs in Community Radio"

The commencement of the school year seems a good time to inform you of the progress and disappointments in developing broadcasting in this area. The community radio movement is now in its 4th year and has been holding complete 'to-air' capability in FM Stereo in the form of "Radio Ettamogah" for over one year. The Minister for Posts and Telecommunications has not, however, directed the Public Broadcasting Tribunal to advertise a hearing in this area, preceding the issue of a licence to broadcast as a full-time medium-coverage station.

The studios are equipped - and available to you now - for rehearsal, taping, editing, school excursion, and can be found on the Hume Highway just north of Albury. We are now proceeding to construct a downtown recording/demonstration studio in the Centrepoint retail development, which may be more accessible for small groups. The contributions that have come from the Film, Radio and Television Board, Australian Film Commission, Diocese of Wagga Wagga, local industry and private sources, but the future funding depends on the taking out of Shares by the community at large, sponsorship and donations.

Field recording of significant cultural events, aural history and current affairs has already led to a sizeable collection, but there is a dearth of experienced radio journalists, writers, editors and producers. A school in these arts will be held with tutors from the ABC.

Small mock studio consoles have been installed in a number of schools, to introduce pupils to the concept of public broadcasting and to instil confidence. Designs and details are available from our technical committee.

My innovative project takes account of the difficulties that teachers find in communicating with parents, and attaining the company of their fellow-teachers; there is an erosion of self-esteem aggravated by changes in curricula, further education, and the changing expectations of the parents in these troubled times. I have been aiming through low-cost broadcasting in an attractive medium, for the teacher to be revealed as a whole person, with a spectrum of interests, known to all, and recognised outside the school room. The present social pattern, changes of staff and the crowded working day for both teachers and parents, militate against other forms of meeting and the non-physical radio broadcast medium seems to me to have great potential. There will be upwards of 50 stations operating throughout Australia by late 1980 with about 150 interested bodies waiting. The changes inherent in the Growth Centre, youth employment, retraining, pluralistic society, reform in the churches, upgrading of migrant services - can all be adapted to radio programs, given sufficient thought and work.

The social fabric of this area is taut from the effects of historical change from rural to provincial to urban; it vibrates with that mysterious thirst for quality of life.

The establishment of "Radio Ettamogah" has drawn out beyond the year allotted by the Schools Commission, but the Australian Film Commission through a creative Developments grant has given $4000, so progress will continue. I welcome all new teachers to this activity, hoping that they may become shareholders and keep "in touch".

Donald Tynan
Director
Radio Ettamogah
PO Box 60, Albury 2640 NSW
As a result of receiving the Schools Commission Innovations grant in August 1977, I have been able to extend my media studies program into the areas of radio production and analysis. The original grant application was for just over $5000. Due to several factors this was cut back to just over $3000 and the major items of equipment had to be reorganised to only include approximately half of the original submission.

Students have been working with the equipment for several months and we have developed a few strategies which I feel have been valuable. Teachers in primary schools and those in secondary courses such as Speech, Drama, English and Media Studies may find these strategies and information useful.

I intend to set out an approach to the study of radio as part of the modern mass media environment. Areas to be delineated will include:

1. STUDENT PARTICIPATION
   - learning listening skills
   - learning production skills
   - learning analysis skills

2. STUDENT COMPREHENSION
   - the history of radio
   - examining current audio culture
   - examining the impact of radio
   - equipment demystification

3. TEACHER AWARENESS
   - hardware
   - software
   - liveware

Most of the above areas have both tape and print extract material that can be used as back-up and it is hoped that I will be able to provide teachers with most of this material as part of a complete learning package. It is noted, however, that some of the material is copyright and would have to be purchased separately.

SET OF OBJECTIVES FOR RADIO STUDY

PART 1: COGNITIVE DOMAIN

At the end of the program:

1. Students will be able to recall and relate both orally and in written form, the major historical developments that have taken place in radio communication, especially concerning:
   a. the impact of radio on individuals and society in general;
   b. the effects of the introduction of radio on existing information and entertainment media;
   c. the history of local radio;
   d. the possibilities of further developments in radio and the effects that these may have.

2. Students will be competent in the practical procedures associated with both cassette and reel-to-reel forms of tape recording as well as with microphone usage, turntable operation and sound mixing techniques.

3. Students will understand and be able to apply the practical procedures involved in planning, scripting, production, post-production and distribution and have a working knowledge of terminology and techniques.

4. Students, as senders of messages, should be able to communicate effectively ideas, feelings, emotions, propaganda and information in an audiphonic form.

5. Students, as receivers of messages, should be able to analyse and evaluate those messages in order to discover the sender's techniques, motives, limitations and skills, and be able to understand the effects of those messages on the intended audience.

PART 2: AFFECTIVE DOMAIN

During the program:

1. Students will initiate programs and they may gain an appreciation for participation in group work in the social sense and also for the demystification of equipment and procedures.
2. Students should gain personal satisfaction from completing self-initiated projects and recognise program achievement, usefulness and influence.

3. Students will voluntarily see the need to use an analytical approach to both the sending and receiving of messages in order to discriminate between objectivity and subjectivity.

At the end of the program:

4. Students will have clarified their attitudes to media ethics as relevant to radio broadcasting. This will be achieved during the course by examining such topics as: invasion of privacy; access to information; reinforcement of societal values; sexism and other forms of stereotyping; bias; oversimplification; balance; and the legal implications of broadcasting.

5. Students will be able to question the 'myth of objectivity'.

6. Students will have a genuine enthusiasm for, and excitement from, good communication via the medium of sound/radio.

The following table of specifications details the emphasis and approximate time allocation I wish to spend on each area of content and specific behavioural objectives associated with each area. The table will also be used to establish priorities in evaluation and indicate possible procedures.

### Table of Specifications

<table>
<thead>
<tr>
<th>CONTENT:</th>
<th>KNOWLEDGE OF TERMINOLOGY &amp; SPECIFIC FACTS</th>
<th>COMPREHENSION</th>
<th>APPLICATION OF FUNCTIONAL KNOWLEDGE</th>
<th>ANALYSIS OF ELEMENTS &amp; RELATIONSHIPS</th>
<th>SYNTHESIS PRODUCTION OF PLAN</th>
<th>EVALUATION OF INTERNAL EVIDENCE</th>
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An Acute Case of the Apathetics

Kids don't see ears.
Most have hair covering their ears. The filtering potential has yet to be measured, so there's an interesting research topic. Teachers teach kids to read, to write, to speak, but few teach them to listen.
"Now, hear this..."
"Listen to this..."
"Shut up and listen..."
"The announcements for today are..."
"Please pay attention..."
"Keep quiet or you won't hear..."
"QUIET!!"

There are hundreds more, but they are commands, not teaching. Today, kids hear more and listen less. They see more and watch less. They are stimulated more and react less. In general, they've never had it so good and they have developed an acute case of the "apathetics". "Zardoz" was right.

The media are responsible. It needs only a cursory glance through our own limited experience to show the trends. Louder and more gut rumbling rock music. Faster paced TV commercials and shows. A bombardment of advertisements in so many shapes and forms, so many mediases and mediums, that the consumer is at best slightly confused and at worst totally bemused.

Meanwhile, back in the classroom, Mr M/Choakumchild and his sidekick, Gradgrind, are busily trying to deprogram and reprogram the kids. "Sesame Street" has a lot to answer for.
"Little Ms Muffet
Sat on her waterbed
Eating her crunchy-granola,
When down came a spider
And sat down beside her
And Ms said...
"Rack off hairy legs!!"

Grade school isn't what it used to be and methods must adapt to the media messages. These cause a metamorphosis to mindlessness.
"Hey kid, what are those things on the side of your head for??"
"Eh, what did you say??"

Head Handles?
Kids don't read right, don't see right, don't hear right. Consequently, kids (and some media teachers) can't write right.

The media have performed a frontal lobotomy on the masses, especially the young masses. Intellectual stimulation has been replaced by backside inertia. Who wants stimulating? When the child of the late 20th century gets home from a hard day at the Fact-ory, all s/he wants is to put up his/her feet and relax with a solid dose of pop, ads and Uncle Sam's left-over repeats. No effort is needed to receive the information because there is no information. To suffer from indigestion it is necessary to eat food. Lack of substance from our media is just a technological passing of wind. I apoligise for this miasma of bodily functions, but media messages made me what I was/am/will be.

"Hey kid, what are those things on the side of your head for??"

Information - no; understanding - no; learning - no; living - no. Soporific non-content, time-wasting Muzak and visual image identification measurement devices - yes.

What do you say?
"Listening to the radio is like having fingers on the pulse of the music world," said Leanne. "Radio has the function of entertainment and of making or breaking songs in the multi-million dollar field."

Sally says, "Radios are much easier to carry around and much more enjoyable that any old television - be it black and white or colour!!"

That is what we need, coloured radio!
Sally continues: "Radio is always interesting, no matter what time of the day you listen to it."

"We are educating our students to be discriminating."
At least the economics of the situation are clear to Tony: "These days, even a primary school child can afford to buy a radio. It might be cheap and poor quality, but it serves its purpose."

Media guru and critic Marshall McLuhan said something about the medium being the message; "cheap and poor quality" are Tony's words. Here are a few more: "On radio, one only has to sound impressive and not look impressive."

I think he has pinpointed the reason why parliamentary broadcasts are for the ears and not the eyes.

A Freudian slip from Rita: "So both the radio and television are extremely important to our society, we cannot do without either one."

She later redeemed herself with a note for the future: "I personally don't think that radio will ever die, now or in the future. Man has a great demand for the radio, and will continue to do so for years." The hills are alive with the sound of radio.

I can do without my boy friend.
I can do without my bra.
But I can't do without my radio.

For Denise, radio is a giant backyard fence. "On radio they have ring-in sessions and competitions. You can never ring-in to the TV stations and get on air."

Get high on radio. All you "teenyboppers" should trim back your hair, close your eyes and, through 6NR, rediscover your ears and sounds fantastic.

RADIO-ACTIVITY

THE ONE-ON-ONE INTERVIEW

Prepare a set of questions (5-10) on any subject that you think would be interesting. It may be fictional or fact but should not be rehearsed with the interviewee.

Carry out the interview.
Ask the interviewee if they wish to hear it back.
Play the interview to someone else (or a group) and ask them for an opinion of the interview.

Analyse your interview using "Media Studies Questionnaire - Production Analysis" sheet.

Hand in the tape and analysis sheet for your teacher's reaction.

NOTE: 1. If you are stuck for an idea, think of something that interests you. If you are still stuck, try something that may be relevant to a course you are studying. If all of the above fail, resort to martians or house bricks or TV characters or whatever.

2. If you want to ask for opinions about people, make sure that you and your subject don't use names. Your tape is a public document and what is said may have to be self-censored. If in doubt, play the tape to your teacher first and watch for any reaction.

EXTENSION

Arrange for a series of interviews on a single topic by various people, such as "experts", prominent people in the news, pop stars, people with something to say, politicians, and organise a program around a theme of your choice. Music may be used as links or as support material (where the lyrics say something on the topic). The aim of the program should be to entertainingly and informatively present views on a topic. Reference: SCOPE tapes from ABC pre-1977.

THE ONE-ON-TWO INTERVIEW

Prepare a set of questions (5-10) on any controversial subject that you think would be interesting, informative and about which you think people have different opinions.

Remember that questions should be arranged logically.

Find two people that have different opinions about the topic and conduct the interview with them both. They should both be present at the same time but if
this is not possible you can still attempt the activity. One strategy would be for you to take the opposite side in each case or you could play the first interview back to the second interviewee. Remember to ask both people if they wish to hear their interviews played back.

Play the total interview back to someone else and ask them for an opinion of the interviews.

Analyse your program using the "Media Studies Questionnaire - Production Analysis" sheet.

Hand in the tape and analysis sheet for your teacher's reactions.

NOTE: 1. You are responsible for the conduct of the interview. If war breaks out you must bring peace quickly. Nobel Peace Prize nominations will be given out by the teacher.

2. Questions will have to be thought out carefully and notice given to the possible different forms you must use with each of the interviewees.

THE ON-THE-SPOT NEWSREPORT

After examining on-the-spot news reports, choose one of the following topics and dramatise a report, including interviews.

1. A beach report interrupted by a shark attack;
2. A traffic report interrupted by an accident;
3. A street interview interrupted by a fire/suicide/strange event;

Collect together several such reports and combine them with general news gained from a newspaper and produce a news program. Order your stories according to the order of importance that you consider most appropriate.

Play your program to an audience and gauge their reaction. Compare your program with:

* the ABC news;
* a commercial station's news program.

NOTE: 1. Condense your newspaper stories down to 30-60 second stories;
2. Include news reporters' names as per ABC;
3. Have a weather report - something unusual.

EXTENSION:

1. After some trial efforts you may like to try to do a daily/weekly news report over the school's public address system. The report may be school news or local community news. It may be "live" or taped.
2. Take a "hot" issue and try to give a biased news account of it both "for" and "against", then try to give an unbiased account of the story.

RADIO-ACTIVITY

THE RADIO DRAMA

After listening to pre-taped radio dramas such as Orson Welles' "War of the Worlds", early "Superman", "Flash Gordon" or "The Shadow" programs, Pacifica's "Head" or the ABC's "Hannan, Wittering and Zigo", students may wish to produce a radio play of their own. These may be from prepared plays, other source material such as short stories, poems or novels, or be written up by the students themselves. The important concept in this activity is that students are attempting to create a "theatre of the mind". To this end, sound effects will probably be required. Many expensive sets exist, such as the BBC multi-volume set or the Elektra 3-volume set or even the Eumig record for home movies. Students should not rely on these, but be encouraged to make their own. For example, boiling water or bubbling cauldrons can be achieved with a straw and variously shaped containers of water or fire - by the use of cellophane being screwed up near the microphone. A preliminary exercise in sound effects gathering could be attempted and used as a listening activity with other members of the class. (A "Guess What?" situation.) Many naturally occurring sounds can also be recorded for use such as bird calls, traffic noises, people in crowds and doors opening and closing.
Music may also be appropriate to mood and atmosphere construction in plays. Students might like to attempt different accents. Sound perspectives should be tried so that all voices don't appear to come from the same location. A person entering a scene should stand back from the microphone and move closer as s/he approaches. For scene creation and character description, a narrator could be used to deliver "thumbnail" sketches.

After the play has been produced, it should be played back to the performers, to a selected audience and if possible it could be broadcast on a local access radio station.

RADIO-ACTIVITY

INTERVIEWS FOR HISTORICAL DOCUMENTARY

This activity is linked to the RADIO RESEARCH topic 2 on LOCAL HISTORY.

After contact has been made with a local station, enquiries could be made about people who may have played significant roles in the history of the station. If possible, students could interview these people and record their memories and anecdotes about the station. Link these to historical/archival material and produce a documentary.

INTERVIEWS FOR SCHOOL DOCUMENTARY

Possible themes: State vs. Private

Differences between Primary and Secondary

The school that I'd like

Using the "vox-pop" style (short interviews with many "people in the street") ask a series of short answer questions of staff and students relating to the theme you have chosen. Collect together relevant information from other sources, such as the ABC's "Primary Years" and "teens" publications or from E Blishen's "The School That I'd Like" (Penguin). Music such as Cat Steven's "Old School Yard" or Alice Cooper's "School" album could be used for back-up, links or montage effects.

Mix the material well, in the style of "Scope" (ABC) or "Breakthrough Generation" (6NR) and present to a selected audience for ratings and reviews.

BREAKOUT EXERCISE

Quite a lot of student writing never gets to a wide audience. The aim of this exercise is to get students to collect other students' creative writing exercises (plays, poems, essays, stories) and produce a composite program. Students should be encouraged to participate in the presentation of their own material but others may also be involved in presenting the material. Students should consider program arrangement and the use of a compere.

RADIO RESEARCH

1. History: The course examines aspects of the history of the medium, international experiences such as those in England and America, national radio development and local radio. To cover such a wide field, material was obtained from encyclopaedias, reference books, texts and magazines. This was photocopied and distributed to the students along with a question relating to the specific content of the article. The student then reads over and prepares a brief summary of the material and an answer to the question which is delivered to the class in a series of report seminars.

2. Local History: Divide the class into roughly equal groups according to the number of radio stations you have available. Students are to make contact by letter/phone/in person and investigate the station's history. The Publicity Manager may be a helpful contact. The investigation should reveal how the station was set up, the original ownership and what changes have occurred through the years. The State Library could be a valuable source of program material from the 20s through to the 70s newspaper collection. Groups are to report their findings back to the class in a series of report seminars.
3. **Audience Choice:** Divide the class into roughly equal groups according to the number of radio stations you have available. Students are to make contact by letter/phone/in person and investigate the station's current programming methods. The Publicity Manager may be a useful contact. The investigation should reveal the overall programming procedure and structure (eg scope of programs, how they are chosen, hours of broadcasting, program allotment, style of announcers, types of audiences.) Groups are to report their findings back to the class in a series of report seminars.

4. **Radio Freedom:** The United Nations Universal Declaration of Human Rights says:

   "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media regardless of frontiers."

   Investigate the legal terms "libel" and "defamation" and find out all you can about "D-notices" and radio censorship. Finally, state whether you agree with the UN declaration as quoted above and give reasons based on your research.

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**Teaching This Course**

**ORGANISATION AND INTEGRATION OF RESOURCES**

In the opening stages of the course, I distribute copies of all of the historical data that I have been able to find and allot equal portions to the students, taking into consideration the difficulty levels of the articles and the various students' abilities. These references are accompanied by a question or two to direct their attention to important content. The students' task is to summarise the material and to organise a tutorial session in order to report the important sections back to the remainder of the class. I allow about a week for the first student to prepare, then each follows in a succession until all the material is covered.

During the preparation time, I use the various tapes on listening skills and motivational material (nos. 1 - 6). This section is preceded by reading the article "An Acute Case of the Apathetics" which I wrote for 6NR Programme Magazine in 1977. These lessons set the structure and present methods that the students are to employ in evaluating pre-produced and self-produced tapes. I also show the media slides on Radio in order that students may have a knowledge of the present structure in order to gain full comprehension of the historical material.

Students are encouraged to begin production of a script based on any of the Radio Activity sheets and to present their drafts for teacher comment and assistance.

All students are given general instruction on care and maintenance of the equipment as well as simple production procedures. However, the best system I have devised is to take one or two students right through a production and to plan for them to pass on the skills to successive groups.

Once tutorials commence and scripts begin to come In, work rosters for studio use must be arranged and formal lessons cease. I have found various essays from 6NR Programme Magazine to be useful in small group discussions and have photocopied sufficient numbers for all class members so that those involved in production can still have access to discussion material.

On the odd occasions when everything came to a standstill, I used the various radio plays and past student productions in order to show certain production techniques and styles. I have found the most suitable of these to be the "Breakthrough Generation" documentaries from the Christian Broadcasting Association which are played on 6NR on Tuesdays and Wednesdays from 4.00 pm to 5.00 pm.

My text for Year 11 students involved in this study unit is T. Barr's Reflections of Reality. I have discovered that while some students find some of the information useful and interesting, others find it too difficult. There is a large section on community radio station 3ZZ (pp 144-149 and 159-165) that is very useful since 3ZZ was closed down amid much protest. Students became actively involved in this issue as 6NR came under similar threat at licence renewal time in August.
Resources

TAPES AND RECORDS

1 & 2 Effective Communication: 1. The Art of Listening
2. Awareness of Feeling
3. Speech Mannerisms and Body Talk
4. Attacking and Defending

AM's The Doctor Fox Effect
6NR Meets Teachers and Students 1977
Community Radio - What is it? - ABC's New Society 1976
6NR and Mary Wright Present "The Magic of Radio" - script also avail.

7, 8 & 9 Advertising - 1971 CLIO Awards for Radio Ads
Advertising and its Effects on Children
Ideology of Advertising - ABC's Lateline 1977

10 Opening Broadcast Sat. 16 Oct. 1976 of 6NR
and Mon. 18 Oct. 1976

11 "War of the Worlds" - Orson Welles, 1938
12 "War of the Worlds" - Richard Burton, 1978

13 Flash Gordon - Two Adventures starring Buster Crabbe:
- The Decoy of Ming the Merciless
- Flash Gordon and the Mole Machine

14 Superman - Four Adventures starring Bob Hollliday:
- The Origin of Superman
- The Punishment of Superboy
- Superman's First Adventure
- Superman - President of the USA

15 The Shadow - Two Adventures starring Bret Morrison:
- The Computer Calculates, But the Shadow Knows
- The Air Freight Fracas

16 "Unman, Wittering and Zigo" - ABC Radio Play
17 "Some of Me Mates Go Right Off Their Heads" - ABC Documentary
18 "The Mouse That Roared"
19 "The Diary of Anne Frank"
20 "Death of a Salesman" with Dustin Hoffman
21 "Lord of the Flies" - BBC Production

22 Various Goons Shows
23 Various "Scope" documentaries, ABC Production
24 "50 Years of Broadcasting" - BBC Production
25 Various Sound Effect Albums - BBC and Elektra Records
26 Various "Breakthrough Generation" Documentaries
27 Various student productions for 6NR: I Easter
   II Anzac Day
   III VD
   IV Alcoholism
   V History of Radio
   VI Adolescence

BOOKS AND MAGAZINES

Primary Studies
Canavan, K et al Mass Media Activities 1 - 4, Longman Australia P/L, Hawthorne, 1975

Secondary Studies
Barr, T Reflections of Reality, Rigby Std, Adelaide, 1977. Ch. 6 pp 140-175.
Dwyer, B; Millis, R; and Thompson, B Mastering the Media, Reed Education, Sydney, 1976, pp 43-49. (Note: earlier editions do not contain this section.)
Graham, D
Walker, R.R
The Magic Spark - 50 Years of Radio in Australia, Hawthorn Press, Melbourne, 1973

FILM
"Coming in Five" - ABC Current Affairs Radio - from State Film Centres

TAPE SLIDES
"Radio" Department of the Media, Audio Visual Education Branch (WA)

EVALUATION

MEDIA STUDIES QUESTIONNAIRE

RADIO UNIT - PRODUCTION ANALYSIS

Name:

Answer the following questions in relation to your just completed production:

1. Was there a clear introduction? Yes/No If not, why?
2. Are there unwanted sounds on tape? Yes/No If yes, what were they?
3. If questions were used, are they in logical order? Yes/No
4. If questions were used, do they sound read out? Yes/No
5. If questions were used, were they answered properly? Yes/No If not, why?
6. What was your best question? Why?
7. What was your worst question? Why?
8. Were any points missed out? Yes/No If yes, what?
9. What did you learn: a. about the subject?
   b. about interviewing?
   c. about production techniques?
   d. about audience reaction?
10. How would you have changed the program to improve it if you could?

RADIO UNIT - ATTITUDE SURVEY

Name:

Please circle correct response or fill in your response:

1. Did you initiate a program of your own during the term? Yes/No
2. How difficult was it to come up with an idea for the program?
   impossible very difficult difficult fairly easy very easy
3. How difficult was it to produce your program?
   impossible very difficult difficult fairly easy very easy
4. Did you learn anything during your program production that you thought was:
   a. interesting? Yes/No
   b. valuable? Yes/No
   c. useful? Yes/No
   d. give details ...
5. How did you feel about your:
   a. finished program? very satisfied fairly satisfied dissatisfied
      Why?
   b. group? very satisfied fairly satisfied dissatisfied
      Why?

6. Did your program achieve your aims? yes partially no

7. Did you learn anything about the equipment that you thought was:
   a. interesting? Yes/No
   b. valuable? Yes/No
   c. useful? Yes/No
   d. give details ...

8. Would you like to make an/other program/s? Yes/Not Sure/No
   if yes, on what topic/s?

9. What advantages do you see in studying radio as part of Media Studies/Upper School work?

10. What disadvantages do you see in studying radio as part of Media Studies/Upper School work?

Warren Daniel
Media Studies Coordinator
Thornlie Senior High School
Ovens Rd, Thornlie WA 6108
Ph: (09) 459.2544

RADIO CHY (NSW)

The previous issue of CONNECT was all about Schools in Radio and Radio in Schools (to coincide with the Conference) and if you came along to the Conference you may have been overwhelmed at the number of schools which were, in one way or another, involved with radio (or vice-versa).

Most of the schools represented either had a PA land-line system going, a studio set up, student participation in program-making at the local public broadcasting station or some sort of media program integrating elements of radio (such as interviewing, communication skills etc) into the various different subject areas. Despite this wide range of participation and different levels of involvement, the Conference did not present an Australia-wide overview.

One of the most exciting projects, not represented at the Conference due to financial reasons, is CHY in New South Wales. CHY stands for Coffs Harbour Youth: a station wholly operated by students. In fact, it's the first student-operated cable radio station in the world!

John Townsend, the General Manager, saw the beginnings of CHY when the "footings were dug in 3½ hours on Saturday, 12 August 1972 and measured an impressive 18 feet by 9 feet wide".

Progress was gradually made as the Department and the Australian Broadcasting Control Board gave CHY approval to use PMG telephone lines so that the students could communicate to an audience. The Department of Education also agreed to release students from school for one half day per month to participate in CHY.

Grants and sponsorship are the financial mainstay of CHY. The station has 52 landlines, some of them only a couple of hundred metres long, with the longest 6 km to the south, connected to the station's 70 sponsors.

Needless to say, the station has come a very long way in its ten-year history. It had its very first FM test transmission this year over the Australia Day weekend. CHY has been asking for an FM licence since 1974. The station is now waiting for a decision from the Federal Government and the licensing authorities.

If you'd like to know more about CHY, a booklet entitled "CHY is Youth Media" is available from:

Dynamic Radio CHY,
33 Gordon Street,
Coffs Harbour NSW Ph: (02) 52.3538

And, for those of you who are not too familiar with cable radio, we offer you
"The transmission of radio programs on PMG private telephone cables is new in Australia.
"Radio CHY is the first cable-radio station to gain official approval to operate.
"The programs from Radio CHY are transmitted 'live' from professionally equipped broadcasting studios.
"The program is fed by PMG line to the Coff's Harbour telephone exchange after suitable compression and line-isolation.
"The signal, when received at the exchange, goes into a 'splitting amplifier' which allows the distribution of the program to at least 100 subscribers from the out-put side of the amplifier.
"The PMG install private lines into the premises of those who agree to subscribe to the service.
"The subscriber, in turn, provides additional amplification facilities to make the signal audible according to the needs of the particular situation.
"Cable-radio affords static-free, hi-fidelity reception in the frequency range 50Hz-12,000Hz.
"Cable radio and cable television are very popular in Europe, Britain and the United States."

Rita Chiodo

SESSION 5: ACTIVITIES

This valuable "hands-on" section of the Conference enabled participants to put a ½-hour program "live-to-air" on 3CR. Unfortunately we did not tape it - did anyone?
Conference participants later visited 3RRR and 3PBS and some took part in an all-nighter on 3CR and the Breakfast Show on 3PBS-FM.

.................................................................

Criticisms of the first day centred on the enormous amount of input, and the need for participants to have more time for discussions, particularly on how radio related to their classroom activities. Thus a steering-committee met over dinner and re-drafted the second day's program.

.................................................................

School's in at 3CR. Students from Collingwood Technical School investigate the news room. They're just some of the thousand students who have visited the station as part of the Schools Commission funded project. Hear what they have to say for themselves on "Behind The Sheltershed", Tuesdays at 2.00 p.m.
SESSION 6: SMALL GROUP DISCUSSIONS

Participants started the day in small groups, with the task of "brain-storming" activities that could use radio in classroom activities. Rebecca has pulled these suggestions together into the following summary:

RADIO IN THE CURRICULUM: SOME IDEAS

One of the most important aspects of the Schools in Radio Conference was how radio and radio production skills can be incorporated into the "normal" curriculum and used in the "average" classroom. The following is an accumulated list of suggestions arising from speakers' introductions and workshops. Ideas and activities have been allocated to one of three main groups headed:

A. In "normal" curriculum under various subject headings;
B: In Radio Production and Media Studies classes;
C: General activities related to radio.

A. IN THE "NORMAL" CLASSROOM

English:
- script-writing: radio drama and adapting other scripts;
- poetry readings;
- story for primary school students with activities sheet to follow up story;
- promotions of books in Book Club;
- debates;
- research topics for radio documentary.

Drama:
- regular "personality spot"; 5-minute feature each week maintaining continuous character;
- satire of Blue Hills, Young Doctors etc;
- suspense stories eg Dracula, Famous Five etc;
- study of Goon Shows;
- dramatisation of stories written in English etc.

Music:
- selection of music to enhance spoken content;
- production of sound effects;
- study of record production;
- study of popular music played on radio from various eras;
- research definition of such terms as 'blues', 'swing', 'rock and roll', 'punk', 'classical', and culminate in programs presenting findings and examples to support arguments;
- series covering aspects of music, history and literature;
- write 'jingles' for advertisements, themes for particular shows;
- contribute research material around particular artist to existing music show eg segment on Bob Marley to Reggae show;
- interview and discuss music of garage bands in local area.

History:
- oral histories of parents, others in community;
- series on family living in particular era or "One Day in the Life of ..."
  - a person's life during specific time eg Gold Rush;
- oral history of school;
- interviews with history 'experts' such as Professor Clark;
- series on famous figures in history eg President Nixon, Macquarie etc.

Art:
- soundscapes such as that in Alexandra Gardens produced by Geoff (MSC);
- review of art and artists;
- debate on issue of "what is art?"

Careers:
- mock interviews;
- tips for prospective employees, how to survive on the dole etc;
- interviewing people concerning their work;
- guest speakers discussing working 'freelance' or on a stable income;
- job hotline direct from the CES;
- interviews before and after work experience;
- Write radio quiz using sound effects of occupations or hints of qualifications to suggest job;
- Employer service - ads for jobs;
- Interviews with visiting representatives from GMH, RAAF etc.

**Sociology/Social Studies/Politics:**
- Case studies of interesting local personalities, incorporating interviews plus back-up information;
- Information on community rights eg consumer protection, the Law etc;
- Community services information;
- Daily news summary for radio;
- Current affairs segment;
- Surveys/research of listeners.

**Typing:**
- Play scripts;
- Announcements;
- Labels for tapes, cartridges, cassettes;
- Running sheets;
- Meeting agenda;
- Entries for catalogue of record/tape library.

**Maths/Economics:**
- Puzzle of the week segment with audience participation;
- Quiz shows;
- Famous mathematicians;
- Prepare and present budget for living on the dole;
- Compare average wage with pension and other incomes;
- Discuss Budget for that year;
- Price setting-up of radio station within limited budget;
- Discuss duties on goods in shops.

**Science:**
- Local information such as pollution, climatic conditions etc;
- Interesting "Did You Know?" or "Why Is It So?" points based on particular idea such as "Can you boil water in a paper bag?";
- Analyses of concepts such as energy, light, sound etc;
- Astrology;
- Study of a famous scientist;
- Brief segments on "What we did in Science this month" prepared by a specific form level;
- Analysis of uses of nuclear power - advantages and disadvantages;
- See The Science Show - ABC Radio.

**Biology/Environmental Science:**
- "This week in agriculture" (from a country school - modify according to locality);
- Ideas for setting up a greenhouse, organic garden, vegetable garden, herb plot etc etc at your school;
- Weekly segment with gardening tips;
- Series on unusual birds, animals etc;
- Study of local environment eg analysis of life in the local creek;
- Program on alternative energy sources.

**Home Economics:**
- Home handyperson hints, fix-it ideas, time-saving tips;
- Cookery series, different theories of nutrition, study of vitamins, recipes, budgeting;
- First-aid advice;
- Difference between buying/renting a house/flat etc.

**Sport/Physical Education:**
- Fitness program in series or daily/weekly segments;
- Local sports, inter-school sports etc.

**Electronics:**
- Drawing up and building wiring circuit for a radio studio;
- Wiring radio studio to school PA system to use during lunchtime, school disco, community events etc;
- Electronic music.

**Computer:**
- Prepare program schedule and rosters for panel-operators, station managers, volunteers etc;
- Draw up program of music tracks appropriate for particular themes eg: songs and/or music relevant to program on unemployment, smoking etc.
B. RADIO PRODUCTION AND MEDIA STUDIES

1. Sound Effects: - taping and identifying sounds (identifying sounds with your eyes closed emphasising that the medium is not a sight medium); - extend into personal sphere ie: what does this sound mean to you? - sound effects as basis for story; - provide library and catalogue for sound effects; - sound effects for drama; - use BBC sound effect tapes as basis for setting up a library of Australian or specifically local sound effects; - radio quiz using sounds of entertainment, excerpts of personalities from movie sound tracks etc.

2. Tape Library: - dubbing programs made by students; - set up exchange facility between schools; - production of students' assignments on tape; - produce individual reading/writing/research kits on tape.

3. News: - compare news items across radio, television, newspapers etc; - remake news by editing; - produce local news, include local services and hot tips - weather reports, who's in town etc; - silly news; - parents' activities in schools.

4. Advertising/announcements/cartridges: - learn how to put cartridge together, produce announcement etc on cartridge; - listen to and compare advertising techniques of three different stations; - discuss difference between advertising visually and aurally, including comparative costs; - produce some silly, humorous advertisements; - satires of advertisements; - station or program identification themes; - draw up running sheet of program with announcements etc.

5. Skills/techniques: - introduce all equipment used in radio; - practise use of all equipment especially microphones, portable recorders; - practise reading of announcements, news, scripts etc; - continual practice of interviewing: preparation, interview, incorporation of interview into program; - work with tape - using ¼", editing, splicing, mixing etc.

6. Theory: - listen to different programs and discuss differences in approach, tone and manner of announcer, music etc eg: ABC daytime programs cf. 3CR or 5MMM daytime programs; - review old radio programs and advertisements; - keep diary of programs made, listened to, improvements in skills etc; - study radio in its social context; - detailed analysis of structure of radio in Australia/worldwide; - research media ownership; - survey studies of listeners and reasons for listening;
- study of libel, ABT structure and regulations;
- discussion of Public Broadcasting Licence Inquiries (avail. at Commonwealth Printers);
- ratings: validity and methods.

C. GENERAL ACTIVITIES RELATED TO RADIO

* Work experience at public and commercial broadcasting stations;
* Excursions to and tours of stations;
* Nightmoves to stations to see what goes on at night;
* Draw up plans, budget, viability study for studio at your school;
  Analyse different ways finance could be provided through:
  - government funding;
  - private organisations;
* Discuss/practise in rotation roles of news coordinator, music director, announcers/panel-operators, record library person etc;
* Invite a professional disc-jockey out to use school equipment and demonstrate how it can be used most effectively;
* Produce an alternative sound-track for a recorded video;
* Hold workshops initially practising the following methods:
  - don't give any instructions but start with the task of "1 minute to speak to Australia";
  - write 500 word journalistic article on social issue:
    - read, record onto tape;
    - don't read, but tell what is written; record onto tape;
    - playback and use to initiate discussion of one-liners for radio, conversational phrases etc;
  - turn students back to back and ask them to hold a conversation, describing an incident or experience without gesticulating;
  - give students 1 or 2 minute/s to talk about topic such as childhood memories, hobby etc. Speak into microphone and record by themselves first, so that they become accustomed to using microphone, hearing the sound of own voice. Then speak with audience;
  - motivate student-directed programs by posing questions: "How can we teach others about ...", "How can we make this interesting?" etc.

Rebecca Coyle
Lynall Hall

SESSIONS 7 and 8: PRACTICES

Group leaders presented brief outlines of what they wanted to deal with in small groups (in line with the program previously outlined). Again, these are on tape. They have also been followed up by an extensive range of material sent to us, and further articles are promised:
Writing for Radio

When writing a radio script, you are writing words that will be spoken out loud. Unlike a magazine or newspaper article, a radio script will be heard and not read by the audience - this makes a big difference:

YOU ARE WRITING FOR THE EAR AND NOT THE EYE.

To emphasise this point, take a daily newspaper and sight read any news or feature story. It scans well, looks right, and if any point is unclear, it can simply be re-read at leisure.

Now, read the same article out loud. Often its literary style will give it a formal and stilted sound. The often long and complex sentences, so appropriate to a newspaper story would thoroughly confuse radio listeners.

A radio script, on the other hand, should have a distinctly "sound" style. The ideal script will sound like a personal conversation between two people - the reader and the listener. It must be clear, simple and concise.

Write in a style that suits you and mark appropriate pauses and stresses. The aim is to communicate your ideas and your personality.

SCRIPTING STYLE:

1. Brief the listener: It's unrealistic to assume that all listeners are familiar with all the places, people and events leading up to a story. Give listeners an adequate background briefing before introducing new facts.

2. Repetition: Come straight to the key points of a program early in the script and keep emphasising these points throughout. Repetition is essential in radio - remember that the listener cannot re-read important points in the script.

3. Avoid "Overload": Try not to overload the listener with too much information. Present just a few key points in an easily digestible form. Too much, too fast, will only lead to rejection.

4. Conversational tone: Good radio scripts are written the way people talk - which is often not in complete sentences. Use simple everyday language to convey your message.

5. "Talking down": Avoid talking down to your listeners eg "I don't suppose you know much about the history of shearing in Australia - so, let me explain ..." Any experts that are listening may well 'switch off' at this point.

MECHANICS OF SCRIPTING

1. Punctuation: The punctuation that is necessary to make a sentence grammatically correct, may make it sound stilted when read. Be ready to accept some grammatical errors to make the script flow more smoothly eg: "Radio should be entertaining / immediate / and above all - personal. It must never bore! A powerful tool to the educator ... exciting to the listener ... a vital community link."

   NB: Notice the use of obliques (/) rather than commas to mark pauses in radio scripts. They attract the reader's attention more effectively.

2. Short sentences: Long, involved sentences with several clauses will confuse the listener. Change the wording and punctuation to create a series of shorter, simpler sentences. Within this framework, try to vary the length of sentences to add variety.

3. Figures: Complex statistics and figures are best conveyed through the print medium. If you must use them in radio, select only a few key facts and figures. Round off any figures you do use eg: "52.7%" can be scripted as "just over half".
4. Conversational terms: Instead of using "do not", "is not", "cannot" and "it is", use the more conversational "don't", "isn't", "can't" and "it's".

5. Tongue Twisters: Avoid phrases that are awkward to read eg: "The unique New York skyline ..." Also watch out for sibilance or S sounds in your script eg: Instead of "senior business executives say ..." write "many company officials believe ...".

6. Jargon: Try not to use highly technical terms in your script. If you must use jargon, explain its meaning to listeners. Simplify technical terms wherever possible eg: "heart attack" instead of "cardio-vascular arrest".

7. Abbreviations: In general abbreviations should not be used in radio scripts. Write words exactly how they are to be read eg: write "New South Wales" not "NSW", "Eastern Standard Time" not "EST". There are some exceptions like: ABC, ACTU, RSL, RSPCA etc.

8. Check the facts: Make sure your script is factual! Whether you like it or not, most listeners will automatically view you as an expert - don't let them down by indulging in assumptions or guess work. If you can't confirm a fact, LEAVE IT OUT!

9. Unnecessary phrases: There are many tedious phrases that creep into formal literature which add no meaning at all to the text. In radio they are disastrous! They bore the listener and soak up valuable "air" time. Simplify wherever possible eg:
   "In the event of ..." becomes "If there's ...
   "In view of the fact that ..." becomes "Because ..."
   "Subsequent to ..." becomes "After ..."
   "In relation to ..." becomes "About ..."

10. Dating: Avoid phrases such as "good evening" or "I arrived yesterday". These date a program and can create problems if the program is later re-broadcast.

11. Timing: The average radio announcer reads a script at the rate of 3 words a second or 180 words a minute. By using this formula you can write a script to fill a pre-set time-slot - you'll find it a very accurate method.

LINKS

Links are short scripts which tie-in two or more sections of a program. They are usually used with multi-interview programs. The link should launch the interview and give the listeners enough background to the points raised in the interview. Broadly speaking, links are the place for facts, interviews are the place for opinions. It often helps to script the answer to dreary introductory questions eg:

Answers to "Where were you born?" and "Where did you grow up?" could be scripted as: "George Brown was born in 1947 and grew up in Melbourne. I asked Mr. Brown what effect the city had on him ..."

A CASE STUDY

Many people find it difficult to break away from the formal "written style" they are used to. The following example takes a newspaper quote and converts it into "sound style" for radio. You might like to put your own draft scripts through the same process to arrive at a final script.

eg 1: ... From a newspaper: "The village of Lue, set in a beautiful green valley surrounded by hills, 27 kilometres east of Mudgee is fighting a NSW Electricity Commission proposal to run a power line through the valley, supported by towers as high as 21 storey skyscrapers."

eg 2: ... Re-written for radio: "Lue is a tiny village east of Mudgee ... a village that's declared war on the Electricity Commission of New South Wales. The Commission wants to run a power line through the beautiful valley surrounding Lue - the supporting towers for the line would be over twenty storeys high."

Notice the following about that: Shorter sentences for radio; uses of dashes, dots etc; all figures are simplified ie 21 storeys becomes "over twenty"; 27 kilometres
is not used at all; NSW is written as New South Wales; unnecessary phrases are left out eg "as high as"; tongue-twisters like "21 storey skyscrapers" are left out; use of more conversational terms ie: "that's" and "it's".

Interviewing Techniques

1. PLANNING YOUR QUESTIONS
   A. Research the topic - read newspapers, magazines, consult experts, gather as much background as you can. This will enable you to ask intelligent and interesting questions.
   B. Research the interviewee - be aware of the person's background, position or title, and special expertise in relation to the topic. Ask yourself what is the most interesting thing about the person and frame your questions accordingly.
   C. You must know what questions to ask BEFORE you go to the interview. If you need to, use the formula: WHO? WHAT? WHEN? WHERE? WHY? HOW? followed by HOW MUCH? HOW OFTEN? WHAT EFFECT? etc. These key words can be used as triggers to formulate questions.
   D. Write the questions out in brief note form. The listener knows when questions are simply read word for word from a prepared list.
   E. Allow enough flexibility to change the question order or add extra questions, depending on what happens at the interview.

2. WORDING OF QUESTIONS
   A. Keep your questions short and simple so that the interviewee - and more importantly, the listeners - will understand.
   B. Avoid asking "double-barrelled" questions eg: "What is your role and what sort of people will you serve?" Usually only the second part will be answered.
   C. Phrase your questions so that they attract more than a one-word answer. Use what, why and how questions that can't be answered by a simple "yes" or "no".
   D. Avoid words such as "firstly" and "finally" - after editing, questions may need to be used in a different order. References to time such as "yesterday" or "last week" also create problems if the program is broadcast at a later date - it's best not to use them in the interview.

3. CHECK EQUIPMENT BEFORE YOU GO OUT.
   A. Clean tape heads (ask how if you don't know).
   B. Check battery levels (take spares if you'll be doing a lot of interviewing.)
   C. Check that the microphone is working.
   D. Do a test recording.
   E. Make sure you have enough tape for the interview (remember to erase it).

4. WHEN YOU GET TO THE INTERVIEW ... LISTEN FOR NOISE
   A. Once unwanted background noise is recorded on tape, it's almost impossible to get rid of and makes editing difficult.
   B. To eliminate background noise you may need to take the telephone off the hook, get rid of barking dogs and keep away from open windows near traffic. If necessary, turn off air conditioners, flickering fluorescent lights and even noisy fridges.
   C. When interviewing outside, watch out for wind - it can destroy an interview. Try to shelter the microphone from the wind by using foam rubber, a handkerchief or your body as a shield. If necessary, go indoors.
   D. Noise can, on occasions, be used to ADD to the atmosphere of an interview (eg car noises - for a racing story), but you'll have to speak a little louder so it won't drown you out.
5. CAREFUL PLACEMENT IS IMPORTANT

A. Don't sit on opposite sides of a table. If sitting, place chairs close together, facing each other. Often the easy way out is to do the interview while standing.

B. Hold the microphone at equal distance between you and the interviewee (about 12" or 30 cm from both) at about chest level. Tilt the microphone slightly to favour whoever is speaking. If you have time, do a test recording - talk about the weather. You may find you need to change the microphone position if the interviewee is much louder or softer spoken than you are. NEVER hold a microphone closer than 6" or 15 cm to a person - popping and distortion will result.

6. OPERATING YOUR EQUIPMENT

A. Watch out for microphone rattle. It's often in the microphone cord, not in the microphone itself. Loop the cord around your bottom finger to act as a shock absorber to bumps and tugs on the cord. Hold the microphone GENTLY but securely. Don't unconsciously rub the microphone body - this also causes rattle.

B. Always keep an eye on your recording level if using a manual adjust recorder. The needle must now and then peak into the red area of the meter for an adequate signal. These peaks should be small and momentary. When recording, keep the monitor button off (if fitted) and work the recording knob manually. Most cassette recorders have automatic level control and require no adjustment. These are ideal for most interview work.

7. BEFORE YOU START THE INTERVIEW

A. Try to set the interviewee at ease - particularly when recording in the foreign surroundings of a studio. Silence makes people more nervous than anything else, so keep talking while you are setting up and explain what you're doing. It sometimes helps to discuss the questions with the people you're interviewing.

B. Always identify your tape at the beginning with your name, the interviewee's name, the date and topic of the interview.

C. It sometimes pays to explain the need to be brief before you start the interview. Remember, interviews seldom go for longer than 5 minutes when they are finally broadcast.

8. DURING THE INTERVIEW

A. If the interviewee is nervous, ask a simple, throw-away question at the start of the interview. It helps to relax them and can easily be cut out during editing.

B. LISTEN CAREFULLY to the responses you get - some of your questions might be answered before you get a chance to ask them!

C. Try to have questions flow logically from what the interviewee is saying by referring back to some point they have made eg: "If that is the case, why is ..."

D. Be prepared to formulate new questions on the spot and follow up any interesting remarks.

E. Don't say "yes" or "mm" or make any other sound that suggests agreement - it intrudes on what is being said. If you find you must encourage your interviewee, nod your head in agreement - that's a silent gesture!

F. As mentioned earlier, don't make your interview sound like you are simply reading from a prepared list - keep it conversational.

G. Try to make your voice sound interested and enthusiastic by putting extra "bounce" in your delivery. If you're not interested, the interviewee and the listeners won't be either.
9. CONTROL OF THE INTERVIEW

A. You may need to interrupt an interviewee who is long-winded or who has wandered off the point. Keep gentle control of the conversation by guiding it in a clear, logical direction. The less editing that is needed, the better the interview sounds.

B. It's hard to interrupt and still be polite, but you can: jump in during a pause; or give some visual sign that you wish to interrupt; or if all else fails, overtalk politely ('Can I just interrupt and return to your comments on ... ?')

C. If the interviewee does not answer your question, and the question is important, try asking it again in a different way.

D. Don't let other people hold the microphone - you can't control the voice levels or the conversation when this happens.

10. BEFORE YOU RETURN

A. Listen to the interview to check the levels and to make sure you actually have a recording.

B. If you have stumbled over any questions, record them again at the end of the interview while you are still in the same sound environment.

C. If you are not pleased with the interview because of nervousness, interruptions, and the lack of information, then do it again. Most people don't mind repeating the interview if it means a better program.

D. Don't forget to thank your interviewee and take down phone numbers or contacts so they can hear themselves on air, and so the listener can get further information if interested.

E. NEVER promise anyone that material will go on air. If pressed indicate a likely broadcast time and explain that the final broadcast decision is not yours to make.

11. BACK AT THE STUDIO

A. Unlabelled tapes left lying around in a studio tend to be erased! Label your interview tape clearly and keep it in a safe place.

B. If someone else is doing the editing of the interview, leave adequate instructions and editing suggestions with the tape.

Radio Announcing

Radio is about closing gaps. When you broadcast from a radio station, you narrow the gap between you and your audience to just a few metres! The experience should be just like having a relaxed conversation with a friend across the room. Although many listeners could be tuned to your program, you are communicating with each listener on an individual basis because your broadcast means different things to different people.

Your listeners may be old-age pensioners sitting quietly at home, carpenters on a construction site, truck drivers on the open road, students at school, hospital patients or people at home looking after children.

To the old-age pensioner you are welcome company, to the carpenter you are informative, to the student you are an educator and so on.

When presenting a radio program, try to imagine you are chatting with someone in the studio. Be as natural as possible and use simple, everyday language.

The following hints are aimed at helping both you and the listener gain as much enjoyment as possible from involvement in radio.
1. Preparation

A. Know Your Equipment:

Be familiar with your studio equipment. Make a point of finding out how things work and why.
The studio microphone is a sensitive instrument. Contrary to popular opinion, it is not good practice to copy television singers by speaking about half an inch from the microphone. At such close range you will be inclined to mumble and speak in an unnatural style. Sit back from the microphone (about 12 inches or 30 cm) and project your voice.

B. Relax and Be Ready:

Relax! Sit comfortably and try breathing deeply to loosen up. Before you switch on your microphone know what you want to say. If necessary, make a few notes or keep the LP jacket close by so that you can refer to it quickly. You have at times, no doubt, heard the results of bad presentation: "Now, what am I doing? Aargh, let me see, where's that record I had a minute ... hang on a moment. Oh, that's right! I wasn't going to play that after all ...."

C. Read It First!

Always pre-read written scripts and announcements. Always read them aloud. It is one thing to sight read but it is another to turn those written words into sounds.
As you pre-read aloud, try marking the script or announcement with a pencil to ensure that you are placing the stress on the important words. Note places to pause as well: "In 1958 / when Ted Jones first came to Australia from Great Britain / he knew nothing about kangaroos."
Chuck difficult pronunciation - if in doubt, leave it out.

2. What To Say

A. To Start a Program:

A personal approach at the beginning of your program can help create a more relaxed link with the audience. Why not let the listeners know:
* who you are;
* how long your program is;
* what artists you'll be playing and/or what interviews you'll be featuring.

B. Introducing Records:

When playing records, put the imagination to work and come up with some original introductions. Jot them down and rotate them to ensure a variety during your programs. AVOID CLICHES LIKE:

"That was ..." "You have just heard ..." "And now we'll have ..."
"I'm now going to play for you ..."

Remember, when you play records "on air", you're setting yourself up as a kind of "musical expert". So build into your announcements as much information as you can about the artists or group. You might include information about: the nationality of the group/singer; names of the group members and/or backing artists; date and place of recordings; details of other recordings and previous hits.

C. Introducing Tapes and Cartridges:

If you are required to play a taped program during your session, introduce it as a "program", not as a "tape". There is no need to let the listeners know that the program was pre-recorded. The program title and the name of the producer can be read from the tape box label.
Try to play an instrumental song just before any taped program. This allows you to fade the music out at the exact starting time of the program. Most cartridges need no introduction. Promos are generally self explanatory and can be inserted at any point in a program.

D. Time Calls:

Give a time call and station identification at least every 15 minutes or about every 4 records - also at the start and finish of a taped program.
E. Extra Information:

The main functions of radio are to entertain and INFORM. Try to add interesting points of news and information to your program. It will add spice and variety to your presentation.
You can gather material from:
* newspapers and magazines;
* books you have read (you might even give a 'book review');
* the station has details of new releases and information about particular artists.

3. How To Say It

A. Voice Presentation:

Remember that in radio you have NO visual contact with the listeners. Because of this, your voice will tend to sound dullest than it normally does. You can compensate by putting more modulation or "bounce" into your voice. Try to:
* vary the pitch and tone of your voice by introducing more 'highs' and 'lows';
* vary the pace of your voice by slowing down to give more emphasis, and speeding up to give impact;
* give more stress or power to the key words in your announcement;
* pronounce words clearly and crisply to ensure you are understood.

Say it with a smile! If you're interested and happy about what you're saying, your audience will be too.

B. Selecting a Style:

Most important of all, the style of voice you choose must be the one that is most comfortable for you. Listeners will easily identify a style that is forced and insincere.

Production Techniques

EDITING

A. When you begin to edit - think ear and think listener.
B. Edit out confused thought wanderings, repetition of questions and answers, long agonised pauses and unnecessary talk. It only bores the listener and once they change stations, you're talking to no-one.
C. Keep the interview simple so that people can understand what the interview is about at any point eg: if you're talking to Mr Smith about racial discrimination, make sure you don't wander into a conversation about the weather in Africa. If you do, then edit it out.
D. Be aware of subtle distinctions that only a few people with a good knowledge of the subject can understand. It is your job to explain what you mean to everyone, not the selected few.
E. Think about brightening up long interviews with music, poetry, dramatised extracts on the topic, sound effects etc. People's attention tends to wander after a few minutes of straight spoken words.
F. Most of all, when interviewing and editing, try to keep the interview alive and flowing. If you begin to yawn or lose interest in what you are doing, then think of what will happen to the listener. Once they reach out and hit the off button you have lost them.

FIGURES AND JARGON

A. Radio cannot explain complex figures and things in brackets like newsprint can.

THINK SIMPLE THINK LOGICAL THINK EAR

B. Simplify figures eg: 100% in 1964, 200% in 1974 can be simplified to: "doubled in ten years".

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Jargon is the technical or specialised vocabulary used by members of a particular profession or sect when communicating among themselves. If you don’t want to preach to the converted, avoid the use of jargon e.g.: multinational, capitalist, imperialist, communist, racist, marxist-leninist, neo-trotskyst, socialist, fascist, reactionary etc. You may understand the terms but most people listening do not and are either turned off by the jargon or by its connotations to them — which may well be the opposite to what you mean.

G Patterson 2WEB

TIPS FOR PRE-RECORDING PROGRAMS

The pre-recorded radio program has advantages over a "live" program in the following situations:

* when the announcer/producer is not available at the time of broadcast;
* when a program or series is destined to be re-broadcast at another time;
* when the content of a program requires editing before going "on air".

Pre-recording a program on ¼" open reel tape differs from a "live" program.

PRELIMINARIES

1. Make sure the tape you are using has been thoroughly erased (use "bulk eraser" if necessary).
2. Ensure that the recording controls are set to the following position:
   * both record volumes to the same point - 6 on the Revox;
   * set input selectors to "AUX";
   * ensure that both buttons beside recording meters are depressed.
3. Select the correct tape speed for the job that you are doing. Remember:
   * 7½ ips (the faster speed) gives the best quality;
   * 3-3/4 ips (the slower speed) allows you to record twice as much information with reasonable quality.

The following chart may help you decide which speed to choose:

<table>
<thead>
<tr>
<th>Speed</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>7½ ips</td>
<td>45 mins</td>
</tr>
<tr>
<td>A full 5&quot; spool</td>
<td></td>
</tr>
<tr>
<td>lasts:</td>
<td>22 mins</td>
</tr>
<tr>
<td>A full 7&quot; spool</td>
<td></td>
</tr>
<tr>
<td>lasts:</td>
<td>45 mins</td>
</tr>
<tr>
<td>A full 10&quot; spool</td>
<td></td>
</tr>
<tr>
<td>lasts:</td>
<td>90 mins</td>
</tr>
</tbody>
</table>

AVOIDING FEEDBACK

Using the same machine to record and playback simultaneously will cause FEEDBACK! So, the procedure using "TAPE 1" for example would be:

* the "TAPE 1" switch on the mixer must be in the "OFF" position for recording;
* place the "TAPE 1" switch on the mixer to the "AIR" position to listen to what you’ve recorded.

RECORDING OVER MISTAKES

Unless the correct adjustment is made, unwanted material may be left on the tape after a mistake has been made. For example, try the following experiment:

a. Record the words "one" to "ten" on a tape at 3-3/4 ips;
b. Allow the word "eight" to pass the replay head and press "STOP";
c. Try re-recording music over the words "nine" and "ten";
d. Notice that the unwanted word "nine" remains on the tape.
To avoid this situation, follow these steps:

a. Allow the last sound you wish to keep to pass the play head and push "STOP";
b. Engage the "cue lever";
c. Wind back that last sound to the "erase head".

LABELLING

When recording is completed be sure to fill in ALL the details on the tape box label. This will assist the announcer who puts the tape "to air" AND ensure that your program is not erased by mistake.

CARTRIDGE PROMOS

Cartridges are ideal for recording short, promotional material that needs to be played frequently "on air". They can be used to promote special events, courses, community ventures, sound effects etc. Program makers can make promos, inviting people to "tune in" to their show. They are also useful for recording theme music used to introduce and end regular programs.

OPERATION OF TALK-BACK FACILITY

The talk-back facility can be operated to pre-record and/or broadcast "live" any telephone conversation. The announcer's voice is directed out of the studio to the program rack where it meets with the caller's voice. The two voices are amplified and balanced by the AGC (Automatic Gain Control) before being returned to the studio for recording and/or going "on air". The conversation comes back to the studio as an Outside Broadcast on the OB line.

LEGAL REQUIREMENTS

The announcer is required by law to indicate to the caller that the conversation is to be recorded and/or broadcast "on air". All recordings of telephone conversations must be made via Telecom approved equipment. The equipment puts audible "pips" in the background at about 20 second intervals. This further enables callers to know they are being recorded.

The station is legally responsible for everything it broadcasts. For this reason, "live" talk-back programs are normally fed into a seven-second delay mechanism before being broadcast. The announcer/producer then has seven seconds to interrupt if anything slanderous or obscene is said by the caller.

PRE-RECORDED TELEPHONE INTERVIEWS

Most telephone interviews on radio are recorded in advance. Pre-recorded telephone interviews are easier to do and can be edited before being put "on air".

"LIVE" TALKBACK

When planning a "live" talkback program the following additions need to be made to the pre-recording procedures:
Station staff MUST be notified in advance so that technical aspects can be arranged and program plans can be discussed.
"Live" talkback requires AT LEAST one extra person to operate the controls in the program rack and to screen callers before they go "on air".
For most "live" phone-in programs the delay or "dump" mechanism is operated by the producer from the program rack. You should be familiar with its operation before attempting a "live" talk-back program.
RECORDING TELEPHONE INTERVIEWS ON CASSETTE

The cassette recording device located alongside the telephone may be used instead of the studio system when the interview to be recorded is only a brief one; an interview must be recorded at very short notice; the quality of the recording is not an important consideration.

Cassettes give poor quality when compared to open reel tape. The other disadvantage is that both voices are recorded from the telephone line and suffer a loss in tonal quality. Nevertheless, the device is Telecom approved and the recordings can be broadcast.

EVALUATION

2WEB PROGRAMME EVALUATION FORMAT

Program Title:
Presenter:
Producer:
Broadcast Date and Time:
Length: Tape Speed:

1. PRESENTATION QUALITY
   a. Introduction
   b. Voice Links
   c. Voice Expression
   d. Continuity - general idea
   e. Conclusion - closure

2. PRODUCTION QUALITY
   a. Levels
   b. Microphone Technique
   c. Sound Mixing
   d. Editing Continuity
   e. Quality of source material
   f. Overall quality

3. CONTENT
   a. Theme
   b. Idea
   c. Preparation and research
   d. Writing - scripting
   e. Interview Technique
   f. Readings
   g. Music
   h. Continuity of idea

4. GENERAL COMMENTS

Blue Lake (SA)

Whilst at the Schools in Radio Conference, I spoke of a training format we, at Blue Lake Community Broadcasters, used. The following is a copy which I hope will be of some use. We have found that generally it has worked very well.

BRIEF SYNOPSIS OF FIVE SESSION COURSE - INTRODUCTION TO COMMUNITY RADIO BROADCASTING

Session 1: The Role of Community Broadcasting

regarding possibilities for community radio programs. Clarification of specific objectives for this course. Assignment: to prepare a draft 15 minute program to be produced.

Session 2: Production of Effective Programs

Discussion of "Blue Lake Community Broadcasters Program Policy". Reference to social responsibility as well as entertainment. Evaluation of radio programs (audience research and analysis). Group comments on projects to be undertaken ... discussion if necessary. Structure of programming - introduction .. climax .. resources .. music .. Imparting of news service (current affairs broadcasting - in depth). Scripting. Assignment: Further work on individual projects.

Session 3: Voice Effectiveness in Communication

News reading - interviewing - forum discussions - on location. Sample programs listened to on recorder - discussions. Input from invited guest on topic: "Effective speech communication". Group discussion. Group participation in practical involvement. Record and playback. Assignment: Complete scripting and preparation of project program.

Session 4: Practical Production of Sample 15 Minute Program in Studio

This session will take place in the studio. Bookings will be made with technical officers who will operate control panel for the production of participant's 15 minute program. Full scripts and documentation will be prepared by participants. Two weeks will be allowed for the completion of this stage.

Session 5: Final Assessment and Conclusion - Preparation for Continued Involvement

Excerpts from project programs will be replayed to the group. Discussion and comments, questions and clarification. Discussion of ways for regular involvement on community radio. Outline of the in-depth training available from Blue Lake Community Broadcasts. Evaluation of this introductory course (by participants). Conclusion and summary.

Colin Cameron
Blue Lake Community Broadcasters
Mount Gambier SA

SESSION 9: RESOURCES

Participants were vanishing to visit stations, gain experience in panel-operation, or just to collapse from exhaustion. Some valuable discussions were held on resource areas and the following papers have since been presented specifically from these sessions:

FUNDING 1

SCHOOLS IN RADIO - RELEVANCE OF TEAC

'Transition Education' has often been a dirty phrase for most teachers battling away in Government schools in Victoria. The assumptions supporting the concept of a program for 'school-to-work' transition, as peddled by such bodies as the Commonwealth Government, imply that schooling in general is not equipping students for the world of work, is largely responsible for youth unemployment, and that a special 'added-on' transition program is needed to 'do the job'.

The naivete and arrogance of such assumptions are obvious, but of greater concern is that these assumptions as embodied within a funding program can serve to narrow the school curriculum, push it 'back to the basics' and start to force types of job training in schools.

It has therefore been important for the Victorian TEAC (Transition Education Advisory Committee) to promote transition education as good education. The concept of transition should be a means of raising such issues as the labour market, technology, sex bias, etc., and then taking the appropriate initiatives within the curriculum. Transition education is another way of asking teachers to consider
their curriculum within the context of an adult world, rather than that imposed by the artificial barriers of subjects, timetables and school hierarchy. There is nothing new in any of this, except that TEAC, like the Schools Commission (Innovations) before it, has some monies to hand out.

While TEAC has not opted for narrow or added-on programs, there has been an awareness that we should not demand that a school become another Summerhill, or embark upon fundamental restructurings based upon entirely different concepts to those of traditional schooling. While such changes would certainly be welcome, the practical limitations faced by teachers are generally overwhelming.

One area of alternative curriculum that might be developed by an individual teacher or group of teachers, and which could gain the support of TEAC, is that of youth participation programs. Such programs can offer changes in learning processes, authority structures etc, which have often been supported under the program.

TEAC, being less than 2 years old, has had some difficulty in developing a view on what are appropriate practices in schools. The Schools Commission Report on 15 and 16 year olds has been a timely document, in that it permitted the Victorian TEAC to use some of the stated principles as a basis for developing guidelines for the allocation of Federal monies. The TEAC Guidelines list a number of broad 'transferable' skills which are seen as "necessary for a successful transition from school to work and effective and continuing participation in society." These include:

- the ability to cooperate and work with others;
- the ability to analyse and assess information;
- organisational abilities;
- independence of thought and action;
- a positive view of self;
- the ability to confidently relate to other people; etc.

The Schools Commission Report lists "What students should gain from school", and this includes:

- confidence in their power to influence events affecting their lives, whether at individual or societal level;
- the experience of having been regarded as a valuable person and of valuing others;
- knowledge that they can seek out information;
- the ability to question objectively new ideas and experiences and make judgements about their relevance to them;
- the opportunity to become involved in activities they could not otherwise have come to know; etc.

Youth participation programs can offer all of these skills and experiences. 'Radio' in schools has the added attribute of an ability to penetrate the mainstream or core aspect of the school curriculum.

It would seem feasible to develop a school radio program without seriously 'disrupting' the syllabus and timetable structure of the school. This may well be a bad thing as most timetables and syllabi are in need of disruption! But for the individual teacher or small group of teachers, 'radio' offers the potential for making some impact upon the overall curriculum without directly confronting the monolithic obstacles of school structures and establishments.

'Radio' in schools can be attractive to TEAC. It offers the broad 'transferable skills', changes in learning processes, the potential for 'integration', 'community involvement' etc. All the key words and phrases that mesmerised committee members tend to cling to, can be applied.

For teachers considering 'radio' or indeed any other type of youth participation program, TEAC offers the potential for some funding in 1983 and 1984.

Several such projects have already gained some funding. details of which are available in the TEAC Directory, 3 copies of which have been distributed to all High and Technical schools (in Victoria). Teachers who are interested in developing programs which might require some financial support, should contact their Regional Transition Education Officer, located in the Regional Office, or one of the TEAC Field Officers, located on the Ground Floor, 582 St Kilda Road, Melbourne, 3004.

Jack Keating,
TEAC Field Officer.
FUNDING 2

SOME BASIC POINTS ABOUT SUBMISSION WRITING

It is rather difficult to draw up a list of points for submission writing, as the number of variables associated with funding agencies, guidelines for funding, amount requested for funding etc., are enormous. Therefore, this list is drawn up with a general bias towards TEAC funding. (I'm sure that there are more points to be made, in fact very obvious points, but these are the ones that occur to me.)

Applicants should - indeed MUST - attempt to make all possible contact with the funding agency before submitting a proposal. Through this contact, the applicant can not only gain a clearer idea of what the funding body expects, but ideas on such things as the jargon that might impress them etc. For example, with TEAC, 'integration' into the curriculum; 'community involvement'; 'decision making' by students etc., are seen as important. (You should remember that many, if not most people on the Committees, not being teachers, are not immediately familiar with schools.)

Make it clear what you are doing. If committee members can gain a clear view of what the proposed program is actually doing, they will feel much happier about it. To this end, submissions should:
- indicate the results, ie, what is going to happen. What specifically will the kids get out of it?
- what skills will be developed? (Don't forget most committee members are still impressed by the three Rs 'as well - don't forget 'em!)
- try to give a clear view of what the kids are physically doing.

The submission should not be too long. A long submission obviously runs the risk of not being properly read and hence the potential for misunderstanding, confusion and anger is created. Weight ≠ quality. Committee members are pressed for time, often get fuzzy in the head after reading their 20th 70-page submission.

Include a list of contents: lots of headings and numbers to assist the committee member etc. (Single sentence headings can greatly assist the reader.)

It is often a good idea to include a time table. That is, draw up a rough guide of how the program is expected to progress over the year.

Sound very accountable. Funding agencies are primarily interested in value for money. So indicate how the program will be evaluated and how evaluation will influence the program. (For this purpose, the techniques of action-research are quite useful - CONNECT has a paper by Lynton Brown: Action Research: The Teacher as Learner that might be useful on this.)

Set up a management committee which can have some on-going supervision of the program. It is a good way of developing some degree of community involvement. Try to include some parents and students on the committee.

Try to generate and indicate as much support amongst the school community for your program as possible, eg, have the program endorsed by a staff meeting, school council etc.

Jack Keating
Transition Education
Advisory Committee
Melbourne.
LEGAL QUESTIONS

COPYRIGHT: A BRIEF BASIC RESUME

The system of law in Australia recognises many different forms of property. Land ownership is protected by specially devised rules, including the registration of the description of the property and the name of the owner at the Titles Office. Copyright really means the set of legal rules which apply to the ownership of original ideas. Intellectual property. Like the words and music of a song, and also the performance and the recording and even the broadcast of a song.

Not all intellectual property comes under the law of copyright. Other branches of law cover the registration of patent ownership of engineering inventions and particular designs, such as trade marks and logos.

Copyright is concerned mainly with musical, literary, dramatic and artistic works. Its major purpose is to protect the work of author and artist, so that others are prevented from stealing the originality of the idea or performance, or in the case of a film or recording, prevented from stealing the use of the work.

In another sense, Copyright is seen as the right to do certain acts. Much of the law operating in Australia is contained in an Act of the Australian Parliament, the Copyright Act. Under this Act, the uses to be protected are defined.

In the case of a literary, dramatic or musical work, the acts are: to publish the work, to perform the work in public, to broadcast the work, to transmit the work to subscribers in a diffusion service, to make an adaptation of the work, or to do any of those acts in relation to an adaptation of the work (section 31(1)(a)).

In the case of an artistic work, the acts are: to reproduce the work in a material form, to publish the work, to include the work in a television broadcast or to run it on a subscriber diffusion service.

In the case of a sound recording, the protected acts are: to make a record embodying the recording, to cause the recording to be heard in public, and to broadcast the recording (section 85).

In the case of a film, the acts are: to make a copy of the film, to cause either the visual or sound content to be seen or heard in public, to broadcast the visual or sound content, or to diffuse it to subscribers.

In the case of a television broadcast, the acts are: to re-broadcast it or to film or record its visual or sound content, or to make any recording embodying such recording.

In the case of a sound broadcast, the acts are: to re-broadcast it, to make a sound recording of it or to make a recording embodying such recording (section 87).

In the case of a book, the act is: by a means that includes a photographic process, to reproduce the book (or other publication).

By way of comment, it is quite obvious that copyright, in the age of the cassette recorder and the photocopyer, is often not enforced. Unless accompanied by a criminal intention of, say, fraud or conspiracy, copyright is not a matter for the police; it is up to the owner of the rights to take expensive court action. But, on the other hand, the rights remain there to be enforced.

Outside the law of copyright, there are additional rules laid down by the Broadcasting and Television Act restricting any station from broadcasting material taken from any other station or from newspapers. The penalty in these cases can be a fine or loss of licence.

More information can be obtained by writing to Geoff Herbert at 3CR. We hope to compile a list of references relevant to broadcasting legalities. Also, Geoff is preparing an article on APRA to be published in CONNECT later this year.

Geoff Herbert
(Solicitor, Legal Advisor,
Member of News Team and
generally active participant)
GLOSSARY

There were requests at the Workshop for a glossary of terms used in radio. This has been compiled from a number of sources by Rita - the major source is anonymous (we're not sure where it came from originally - and we've also used information from material published by 3ZZ and the Australian Film and Television School.

A.C. 
alternating current

ACOUSTIC FEEDBACK: The howling sound caused when a microphone picks up vibrations from its own speaker system.

ACTUALITY: The part of a radio story which consists of interviews and related sounds.

A.F.: Audio Frequency: This is the frequency which covers the range of hearing: approximately 20 - 20,000Hz.

AMPLIFY: To increase levels, as with a volume control.

ATMOSPHERE: Continuous background noise on tape that identifies the program with its locality eg the reverberant quality of a cathedral.

ATTENUATE: To decrease levels, as with a volume control.

AUTOMATIC SHUT-OFF: A special switch on a tape-recorder which automatically stops the machine when the tape breaks or runs out.

BACKGROUND: A sound effect, musical or otherwise, designed for use behind dialogue or other program elements.

BAFFLE: The panel to which most speakers are mounted, usually the front panel of an enclosure.

BIAS: A high frequency alternating current fed into the recording circuit and used as a carrier of the audio signals to the record head, as well as current to the erase head.

BINAURAL SOUND: Two-channel sound, in which each channel recorded is heard only through one ear. (Channel 1 - left ear; channel 2 - right ear.)

BRIDGE: Music, sound effects, that link one item or sequence to another.

BULK ERASER: A strong alternating electromagnetic device used to bulk-erase the magnetic patterns on tape while still wound on a reel, or in bulk form.

CANS: Headphones.

CAPSTAN: The rotating shaft which engages the tape and pulls it across the heads at constant speed.

CHANNEL: Complete sound or signal path of a sound system.

CPS: Cycles per second.

CROSS-FADE (Fade-cross): A piece of music or sound effect is faded out at the same time that a second piece of music or sound effect is faded in.

CROSS TALK: Signal (sound) leakage between two channels.

CUE: Prepare item for air.

DECIBEL: (abbreviated dB) A relative measure of sound intensity. One dB is the smallest change in sound that a human ear can detect.

DISTORTION: Any difference between the original sound and the recorded and reproduced sound.

DROP IN: Where one recording is inserted into a particular section of another recording.

DUAL TRACK RECORDER: Type of monophonic recorder which records and plays back half of standard 1/2 inch tape in one direction, and the other half in the opposite direction.

DUB EDIT: To edit from one tape to another by dubbing instead of cutting with razor blades. Success depends on quality of machines being used to avoid 'waxing' and slow starts and stops.

DUBBING: The art of duplicating on tape.

DYNAMIC MICROPHONE: An electromagnetic type which employs a moving coil in a magnetic field.

DYNAMIC RANGE: The ratio between the softest and loudest sounds a tape recorder can produce without distortion.
EDITING: Selection of certain sections of tape recordings and the deletion of unwanted portions, and then splicing them together in the desired sequence.

EQUALISATION: The manipulation of frequencies that are required to meet the required standards of recording and reproducing techniques.

ERASE HEAD: The magnetic assembly on a tape recorder over which the tape passes to remove previously recorded signals.

FADE: A diminution of volume.

FADER: A device for electrically decreasing volume.

FAST FORWARD: Provision on a tape recorder to run a tape rapidly forward through the mechanism for quick selection of desired position.

FEED BACK: Coupling of part of output of a system back to its input. Can occur when mike of a PA system is placed too close to loudspeakers.

FEED REEL: The reel on a tape recorder which supplies the tape.

FILL-IN (FILLER): Any sound (particularly music) used when a broadcast is too short to fill the allotted time.

FLAT RESPONSE: Any audio system is specified as having an essentially flat frequency response if it is rated plus or minus 3 dB from 50 to 14,800 cps.

FLUTTER: Very short and rapid variations in tape speed.

FREQUENCY: The rate of repetition in cycles per second of musical pitch, as well as of electrical signals. Low frequencies refer to bass tones, high frequencies to treble tone.

FREQUENCY RESPONSE: (See FLAT RESPONSE)

FM (FREQUENCY MODULATION): FM broadcasting is characterised by a wide range audio response and a great deal of freedom from noise.

FM STEREO: Also known as multiplexing. A form of FM broadcasting with 2 channels of audio signals being transmitted on the same carrier, offering a signal similar to the stereo available from stereo records and tapes.

FUZZY: Lack of clarity and definition (said of vocal or instrumental music).

F.X.: Abbreviation for 'Sound Effects' used in recording scripts.

GAIN: The increase in signal provided by an amplifier between input and output levels.

GROUND: A point in any electrical system that has zero voltage, usually the chassis of any electrical component.

HEAD: An electromagnetic device across which a tape is drawn and magnetises the iron oxide coating of tape.

HEAD ALIGNMENT: In tape recorders, the correct position of the tape head and gap with respect to the magnetic tape.

HEADPHONES: Small sound reproducers in a suitable form for wearing around the head. Close coupled to the ears for private listening.

HUM: Low frequency noise in an audio component usually induced from the power line or stray magnetic fields.

Hz: Hertz: cycles per second.

IMPEDANCE: Measured in ohms, it is the AC resistance of any electrical system. Generally referred to as either 'high' or 'low' impedance. For best results in connecting two components, output and input impedances must match.

IDENTIFICATION: Commentary at the beginning of tape recording which identifies the material.

IN THE CAN: The point at which everything has been recorded, though not necessarily edited.

INPUT: The receptacle or jack through which a signal is fed into an amplifier.

IPS: Abbreviation for tape speed in inches per second.

INVERTER: A device to change one type of electrical current to another. Frequently used to obtain 110 volt alternating current for operation of a tape recorder in a car.

JACK: Receptacle or plug connector leading to the input or output circuit of a tape recorder or other component.
LEVEL: The amount of volume audibly noted or electrically measured.

LEVEL INDICATOR: Indicates the level at which the recording is being made.

LOUDNESS CONTROL: Sometimes known as CONTOUR. Compensates for loss of tones at the extreme end of the audio range when listening at soft volumes or through small speakers. A typical control of this sort will usually boost the bass.

MIKE: Microphone.

OFF-MIKE: Standing away from the microphone or speaking across the field or far away from it.

ON-MIKE: Facing the mike in a normal attitude for that microphone.

MIL: 1/1000 of an inch. Tape thickness is usually measured in mils.

MIXER: A device by which signals from two or more sources can be combined and fed simultaneously into a tape recorder at the proper level and balance.

MIXING: The blending of two or more signals for special effects.

MONITOR HEAD: The head on a tape recorder which, when connected to the proper circuitry, makes it possible to listen to the material directly off the tape while the recording is being made.

MONITORING: Listening to material being recorded whilst recording, in order to control quality.

MONOPHONIC RECORDER: Sometimes incorrectly called monaural recorder. It is capable of only one channel recording.

MW: Medium Wave.

MULTIPLEX: (See FM Stereo)

NAB CURVE: Standard playback equalisation curve set by the National Association of Broadcasting.

O.B.: Outside Broadcasting. Used to describe live transmission ('live O'B') from a site outside the studio, as well as a recording made at such a site.

OUTPUT: The signal voltage coming from components, such as pre-amplifiers and amplifiers. In tape recorders, there are line outputs and speaker outputs, as well as monitor outputs.

OXIDE: As used in magnetic tape. A microscopic ferrous oxide.

PATCH CORD: A short cable with a plug at either end used to connect equipment such as tape recorders and amplifiers.

PINCH ROLLER (PRESSURE ROLLER): A rubber roller which engages the capstan and pulls the tape with constant speed and prevents slippage.

PLAYBACK: Reproduction of the sound previously recorded on the tape.

PLAYBACK HEAD: The magnetic head which picks up signals from tape or playback.

PLUG: A form of mechanical interconnector used for quick and easy connection of components, such as phone plug and AC plug and phone plug.

POWER AMPLIFIER: An amplifier designed to operate a speaker system.

POWER CORD: Cable used to connect a tape recorder to AC current.

PRE-AMPLIFIER: An amplifier that boosts extremely weak signal voltages, such as those from microphones, magnetic play-back heads or phonograph pick-ups, to a level that is usable by power amplifiers, and at the same time accomplishes the necessary equalisation for industry standards.

PRE-RECORDED TAPES: Recordings on tapes that are commercially available.

PRESSURE PADS: Felt pads mounted on arms which hold the magnetic tape close to the heads. Mostly used in one-motor tape recorders.

SIGNAL: Electricity that represents a sound.

SIGNAL-TO-NOISE RATIO: The ratio, measured in dB's between the pure sound and the noise induced by the recording system itself.

SOUND ON SOUND: A method in which previously recorded sound on one track may be re-recorded on another track while simultaneously adding new material.

SPEED: (a) Rate at which tape passes record and play-back heads in tape recorder. Common speeds are 7½ ips and 15 ips.
(b) The rate at which a disc rotates eg 78 rpm, 45 rpm, 33⅓ rpm.
SPLICE: To splice a tape is to use a razor blade or scissors to cut the tape into pieces, each piece containing the words or sounds needed for the final product. These are then stuck together with special tape in the desired order.

SPLICING TAPE: Special pressure-sensitive non-magnetic tape used for splicing magnetic tape.

STAND BY: (a) A substitute program or record ready to go to air in an emergency.
(b) A warning to participants to get ready to go on air or record.

STEREOPHONIC SOUND: "Dimensional" sound reproduction achieved through the use of two or more sound tracks recorded through microphones so placed as to provide separation of sounds and heard simultaneously through speakers arranged somewhat apart from each other according to the size of the room.

SURFACE NOISE: Noise produced by irregularities in the surface of a record groove. This noise is also produced when dust or dirt is embedded in the groove.

TAKE-UP REEL: The reel located at the right side of the tape recorder which accumulates the tape as it is recorded or replayed.

TAPE DECK: A tape recorder designed for use in built-in high fidelity systems. It is enclosed in a metal cage rather than a carrying case. The electronics usually consist of record amplifiers and playback pre-amplifier.

TAPE (FIRST GENERATION): The original tape; the second generation is the first dubbing.

TAPE GUIDES: Grooved metal posts located on either side of the head assembly to keep the tape tracking properly across the heads.

TAPE INDEX COUNTER: A digital counter used mostly to aid in referring to a particular portion of tape.

TAPE SPEED: The speed at which tape moves past the heads and measured in ips.

TAPE SPLICER: A semi-automatic device used for splicing tape.

TAPE TRANSPORT: The mechanical portion of the tape recorder mounted with motors, reel spindles, heads and controls. It does not include pre-amplifiers, power amplifiers, speakers or carrying case.

TONE CONTROL: Used to vary bass and treble response to achieve individually desired balance of tone.

TRACK: The area of the tape used for the recording of an individual signal or program. Recording and replay is commonly done on full-track ie using the whole width of the tape. Recordings made on private equipment using half track or quarter track must be auditioned by the producer before it is broadcast. All recordings must be done on properly erased tapes.

VU METER: A volume unit meter which indicates the relative levels of sound being recorded.

WOW: Repetitive slow variations in tape speed. Speed variations less than 20 cycles per second. Caused by starting recording before tape recorder motor has warmed up or starting replay or tape or disc after the beginning of the recorded material on the tape or disc.

MATERIAL AVAILABLE

The following material came out of the Conference or has since been made available:

TAPES

Addresses were taped. There's a total of five C-90 tapes available (not all filled). Copies can be made for $4 each (including postage). Send orders to CONNECT. Or send us tapes and $1 per tape postage.
The following material was put together in a folder for the SCHOOLs IN RADIO Conference last December. There are limited copies available from CONNECT for $2 (includes postage):

"Why Youth Participation Programs"  Dr Tony Knight  CONNECT 3, April 1980
"Principles for Participation"  Roger Holdsworth  CONNECT 3, April 1980
"2WEB: Western Education Broadcasting"  David French  CONNECT 3, April 1980
"5MMM-FM: Project Coordinator"  Pat Thomson  CONNECT 4, June 1980
"SCARP"  Tony Easton  AIRWAVE, September 1980
"Ascolta Radio Group"  Karen Charman  CONNECT 8, April 1981
"3CR: School Media Access Project"  Rita Chiodo  CONNECT 8, April 1981
"Media Workshop"  Lindsay Thachuk  CONNECT 6/7, Feb 1981
"So Your School Wants a Radio Station"  Lindsay Thachuk  CONNECT 6/7, Feb 1981
"3CR Receives Grant"  CRAM Guide  CONNECT 6/7, Feb 1981
"Ascolta Radio Program - letter"  Rebecca Coyle  CONNECT 11, Oct 1981
"Radio Ascolta"  Rebecca Coyle, John Kay, Agnes Fenoech  CONNECT 10, Aug 1981
"3CR: Freeform"  Rita Chiodo  CONNECT 11, Oct 1981
"Transitions: 3RR"  Press Release
"Radio in Australia"  1981 Media Communications Expo
- The ABC; Radio Australia; Commercial Radio; Legal Requirements of Ownership; Advertising; Australian Content; FM; 3CR; The Music Industry; The Charts; How Are the Charts Made Up?; The History of Radio's 'Top 40'; Glossary of Radio Terms; Bibliography.

"Outline of Australian Broadcasting"
"Your ABC - information for schools"
- Who to contact; publications; Related ARRB Services
"CONNECT Blurb"
"Evaluation Sheet"

PLUS OF COURSE .... CONNECT 12 carried an amazing range of information. Copies are still available for $3 (postage included).

"Agenda of SCHOOLS IN RADIO Conference"
"3FFG"  John Newlands
"Radio Resources: Books; AV Material; Publications; Advertisements and Services; Information on Copyright; Quotes and Comments; Ownership of the Media; Section of 3CRs submission to TEAC; Contact People and Organisations; Radio Ettamogah; Film and Media Studies Project Survey; Media Studies Course."

"Materials available"
"SCARP - cartoon"

COPYRIGHT

The material included here is available for use in classrooms, in-services etc. Please acknowledge source - both CONNECT and the original author.

PHOTOCOPY SERVICE

This issue lists the following materials that are relevant to radio work. They are available on photocopy for the price shown (postage included):

091  2WEB: Guidelines for Panel Operator  3 pp  0.40c
092  2WEB: Applications for a Program  1 p  0.30c
093  A Media Studies Curriculum Resource Kit (Draft, Feb 1982) - 2WEB/Graeme Patterson  21 pp  $2.10
094  2WEB: Notes for Trainers  4 pp  0.50c
091-094  2WEB package  29 pp  $2.50
096  Radio Ettamogah - Community Radio in Albury-Wodonga - package  8 pp  0.80c
097  Notes on the Legal Restriction to the Content of Broadcasts in Victoria  5 pp  0.50c

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SESSION 10: FINAL PLENARY SESSION

The final session tried to list unanswered questions. There were requests for information or attention in the following areas, and some comments about progress are included:

1. Ideas for teachers to use audio resources in classrooms in various subjects.

2. A list of specific items of equipment with advice on quality, prices, things that can vary.

3. A list of schools that are doing things, what they're doing and what equipment they have.

4. Names of chief engineers and staff at radio stations.

5. Funding sources.

6. More information on the "pre-training" versus "throw them in" argument.

7. Libel

8. Copyright.

9. In-service.

10. Using the PA system.

11. Curriculum.

12. A glossary that demystifies the jargon.

Some ideas are in this issue - we'll carry more as YOU come up with them.

The Castlemaine article provides one view; the Thachuk article in CONNECT 6/7 (and in the Conference papers) gives another. At least two others are being prepared - bits and pieces, we know.

Difficult; we're trying to do one for Victoria. We'd welcome information from other states and from YOU telling us what you know is happening.

We're waiting on information - there's a Broadcasting Handbook available.

Jack Keating has written some advice on this for this issue - but it is difficult to make a definitive list of sources - it varies so much from state to state. The Australian Council of Educational Research has published a Guide to Philanthropic Trusts.

We've requested articles and hope we can run some comments in future - there are articles here that touch on this issue by implication.

We have a document available on the photocopy list.

We've included an article with a reference to someone for further questions you might have.

Discussions are underway in Victoria. We'd like to know of geographical or subject areas of interest and we'll try to get something organised - over to YOU.

An article is being written and will be run in a future issue.

More articles are on the way, including a condensation of the Footscray Tech. curriculum.

Included in this issue.

Finally, some general organisational comments:

* approximately 60-70 people attended the Conference;
* though we included evaluation sheets, very few people have returned these. Extra copies are included with this issue for participants. We'd like to hear from you;
* the Conference attracted a great deal of interest and enthusiasm and continues to cause action (see YOUR COMMENTS);

* we financially covered costs (just) but had hoped that this issue would also be subsidised. That is not the case, and we're going heavily into debt to get out this massive report. We'd appreciate lots of subscriptions and donations;

* this issue is being sent free to all Conference participants. Future issues will also be of interest - but you will not receive them unless you subscribe. A form is included for your convenience;

* after the Conference we found a small red and white jacket - it can be claimed from CONNECT;

* deepest thanks are due to Melbourne State College for their hospitality and especially to David Schapper, who arranged the venue, supervised equipment and rooms tirelessly throughout the weekend and was a generous and wise friend throughout the planning and Conference. Thanks David.

OVER TO YOU

We've asked for your responses on the following:

* evaluation of the Radio Conference;

* ideas for using radio as a production outlet in various subjects;

* information about radio projects in operation, what is being done and equipment available;

* in-service requests;

* any other comments or questions.

So ... over to you ...

YOUR COMMENTS

Thank you for sending me the information about the Schools/Radio Conference. Unfortunately we have a committee meeting in Canberra running from the 3rd to the 5th December, which makes it impossible for me to be at your conference. I know from comments during my recent tour of Victoria and South Australia that it has generated a lot of interest, and I hope that it will be a great success. If there is any way we can help, please let me know.

Michael Law
Executive Director
Public Broadcasting
Association of Aust.
80 George St., Sydney 2000

We are hoping to start our own radio station here at Shopfront with equipment that we have acquired just recently, and we have a source of money for a transmitter. The aim is to start a radio station based on the activities of young people in Sydney, with contributions from a whole range of young people's groups. The station would be based at our premises in Carlton and would run for about 12 hours a day, with all programme coordination coming from Shopfront.

Kingston Anderson
The Shopfront Theatre for Young People,
88 Carlton Pde, Carlton 2218
Thank you for the invitation to attend your conference on December 5th and 6th. Unfortunately I will not be able to attend. I have however posted details on our notice board and I am broadcasting the radio promos daily.

Rob Winter, Manager
8CCC-FM,
Community College of Central Australia
PO Box 795, Alice Springs 5750

This year we introduced a radio unit at year 10. We are running this unit again in first term 1982. Two members of staff are interested in attending the Radio in Schools Conference Dec. 5-6.

Allan Curtis
Tallangatta High, Vic.

Receipt is acknowledged of your circular on the forthcoming conference on Schools in Radio ... It is advised that this station will not take part in this conference due to cost factors, and we already have our own schools program which is operating on a satisfactory basis.

Bernard Snep
Station Coordinator
4DDB-FM
Darling Downs Broadcasting
PO Box 400, Toowoomba 4350

Thank you for the invitation to "Schools in Radio" conference. I would very much like to attend the conference but at the time scheduled I will be in the middle of marking exams; however I would appreciate hearing about the outcome of the conference. ... My first introduction to radio was through the Australian Film and Television School Open Program. That was about last March and since that time I have found the principles learned have helped me to improve my own speaking skills and to improve audio-visual programs. Recently I assisted in the making of an audio-visual program for a local agricultural show. I supply the technical background. So, even though I am not directly in contact with radio, I find that the skills taught put a finer edge on teaching. Hence the interest in the seminar.

L Heinz
Albany WA 6330

Congratulations on your initiative in organising the Conference. It's a great idea. Hope it comes off as a great success. I will bring some tapes, printed material and photos which will perhaps give an indication of what we are on about here in the South.

Peter Johnston
7RGY-FM
Radio Geelong Youth District HS, Geelong 7116 TAS

I am very interested in setting up a radio station at our school at the beginning of next year, and I would greatly appreciate any information or assistance you can give me.

Janice King
Greenwood Senior HS
Coolibah Drive
Greenwood WA 6024

Christ Church Grammar School is an independent boys' school in Perth. It is not involved in radio at all at the moment, although some of us on the staff have talked about it for the last couple of years. Would it be possible for you to tell us how a school begins such an enterprise; who and what is involved; the expenses incurred if any; and send us any literature on the subject.

Mrs Edis Hall
Senior School Librarian
Christ Church Grammar School
Claremont WA 6010
1. Articles

We continue making photocopies of the following articles and documents available:

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>NAME/ABSTRACT</th>
<th>PAGES</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>090</td>
<td>&quot;Toward a General Theory of Valuing Youth&quot; Arthur Pearl</td>
<td>7 pp</td>
<td>0.70</td>
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<tr>
<td>091</td>
<td>2WEB: Guidelines for Panel Operator</td>
<td>3 pp</td>
<td>0.40</td>
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<tr>
<td>092</td>
<td>2WEB: Application for a Program</td>
<td>1 p</td>
<td>0.30</td>
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<tr>
<td>093</td>
<td>A Media Studies Curriculum Resource Kit (Draft, Feb 1982)</td>
<td>21 pp</td>
<td>$2.10</td>
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<td></td>
<td>&quot;A locally based curriculum in kit form funded under the</td>
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<td></td>
<td>Disadvantaged Country Area Programme, Western Region, NSW;</td>
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<td></td>
<td>First draft completed in February 1982; Prepared by:</td>
<td></td>
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<tr>
<td></td>
<td>Graeme Patterson, Media Consultant, c/o 2WEB, PO Box 594,</td>
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<tr>
<td></td>
<td>Bourke NSW 2840 Ph: (068) 722333</td>
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<tr>
<td>094</td>
<td>&quot;Notes for Trainers - 2WEB&quot; - G Patterson (1981)</td>
<td>4 pp</td>
<td>0.50</td>
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<tr>
<td>091-094</td>
<td>2WEB Package</td>
<td>29 pp</td>
<td>$2.90</td>
</tr>
<tr>
<td>095</td>
<td>&quot;Youth Service Work: An Antidote to Alienation&quot; Mary Conway Kohler and Bruce</td>
<td>8 pp</td>
<td>0.80</td>
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<td>Dollar (NCRY)</td>
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<tr>
<td>096</td>
<td>Radio Ettamogah - Community Radio in Albury Wodonga</td>
<td>8 pp</td>
<td>0.80</td>
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<td></td>
<td>- A dissection of the in-house complaints/suggestions book</td>
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<td>- A textbook view of public relations</td>
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<td>- Draft on overnight programming</td>
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<td>- &quot;So What - We Have a Few Problems ...&quot;</td>
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<tr>
<td>097</td>
<td>Notes on the Legal Restrictions to the Content of Broadcasts in Victoria</td>
<td>5 pp</td>
<td>0.50</td>
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<tr>
<td>098</td>
<td>&quot;CHY is Youth Media&quot; - Coffs Harbour packet</td>
<td>40+ pp</td>
<td>$2.60</td>
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</tbody>
</table>

2. Publication Projects:

STUDENTS PUBLICATIONS:

Australia

Mallacoota Mouth - up to Issue 255.
In Print (Glenroy High School) No. 3, Dec. 1981
Paddlewheel (Wilcannia School) Up to Vol 7 No. 4
Profile (Sunshine High School) Vol 4 No 5 Nov. 1981
Karnu II (Essendon High School) No. 6 Dec. 1981

United States

Foxfire Fall 1981 Vol 15 No 3
Long, Long Ago Vol 1 No 8 (The Great Depression)
Bittersweet Vol 9 No 1 Fall 1981

SUPPORT PUBLICATIONS:

Other Ways, Alternative Education Resource Group, 9 Riverside Drive, Warburton 3799 Issues to No 3, Feb. 1982
Network, (NSW) Dec 81, Feb 82.
West Wyalong Student Government Newsletter, Vol 1 No 4
Handbook (see elsewhere in this issue)
3. Other Sources:

**ORAL HISTORY/CULTURAL JOURNALISM**

Here are some basic sources for people interested in starting a cultural journalism project in their own community. They are U.S. sources provided for us by FOXFIRE—we'd be interested to hear of similar Australian sources. CONNECT has ordered 20 copies of YOU AND AUNT ARIE and these should be available in about May-June— for around $10 plus postage.

**Moments: The Foxfire Experience**
B. Elliot Wigginton
US $5.95

**You and Aunt Arie**
Pamela Wood
US $6.95

Both these books are available through: IDEAS, Inc., Magnolia Star Route, Nederland, Colorado 80466 USA

**As I Recall ... Folklore Oral History in Therapeutic Recreation**
A Guide
Mark Motich
Folk Heritage Institute
Box 344, York, PA 17405 USA
US $3.75

**A Tape-Recorded Interview**
Edward D Ives
The University of Tennessee Press
293 Communications Building
Knoxville, TN 37916 USA
US $5.50

**HANDS ON: Newsletter for Cultural Journalism**
The Foxfire Fund, Inc
Rabun Gap, GA 30568 USA
$4 US per year; quarterly
Back issues available for 75¢ US

**National Workshop for Cultural Journalism: Workshop Report**
The Foxfire Fund Inc.,
Rabun Gap GA 30568 USA
US $3

This book is designed for teachers and gives the philosophy behind FOXFIRE. It is full of inspiration and hope for the idealistic.

This book was written as a practical guide to cultural journalism and geared towards a student audience. It covers most of the "how-to" of starting a project, step by step.

This booklet serves as an excellent companion to Aunt Arie and incorporates the folklorist's viewpoint. It deals very thoroughly with interviewing techniques and archiving. Highly recommended.

This manual provides essential information for folklorists, oral historians and anyone who uses a tape recorder in field research. It moves step by step through the collection process and describes procedures for processing the taped interview, including basic archival accessioning techniques.

HANDS ON is designed specifically for the many cultural journalism projects located around the country. It serves as a source of information, a network of communication, and provides indepth articles of interest to projects. A must for the serious cultural journalists.

The first, and perhaps only, National Workshop for Cultural Journalism projects was held in the summer of 1979. This report is the result, and it encompasses a wide range of information gleaned from the various sessions. Includes the history and philosophy of the movement as well as many interesting facets of the expanded FOXFIRE concept.
PHOTOCOPY: COMPLETE: RETURN:

PHOTOCOPY this page; COMPLETE all the details; RETURN it to:

CONNECT,
The Newsletter of Youth Participation in Education Projects,
12 Brooke Street,

MATERIALS AVAILABLE:

I enclose $ .... for the following (postage included in all items):

☐ ASCOLTA U.S. TRIP REPORT $1.00 ☐ BACK ISSUES OF CONNECT:
☐ THE GOLDEN SHAFT (Ballarat Stud.) $7.50 ☐ #1 $1.00 ☐ #8 $1.50
☐ AS WE SEE IT (Brunswick Students) $3.50 ☐ #2 $1.50 ☐ #9 $1.50
☐ IT ISN'T HAPPENING IN BRUNSWICK .. $4.50 ☐ #3 $2.00 ☐ #10 $1.00
☐ LEAVING SCHOOL (Moreland S.W.P.) $3.60 ☐ #4 $2.00 ☐ #11 $3.00
☐ ADELAIDE CONFERENCE MAGAZINE $2.00 ☐ #5 $2.00 ☐ #12 $3.00
☐ RADIO CONFERENCE PAPERS $2.00 ☐ #6/7 $3.00 ☐ #13/14 $5.00
☐ YOU AND AUNT ARIE - Advance Order (send no money yet) Approx. $10.00

NAME: .................................................................

ADDRESS: ..............................................................POSTCODE: .............

PROJECT: .................................................................

☐ I enclose $5 for a 1 year subscription to CONNECT.
☐ I enclose a donation of $ .......
☐ There's an article enclosed/following.
☐ List the project as "alive and well" in CONNECT.
☐ Send copies of CONNECT to the following people/projects:

.................................................................

☐ Take me off the CONNECT mailing list.