MAS 207

Radio Broadcasting

S2 Day 2019

Department of Media, Music, Communication and Cultural Studies

Contents

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General Information

Unit convenor and teaching staff
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Contact via Email
10 HA, 193E
By appointment or see iLearn for drop in hours.

Technical Demonstrations and Support
Peter Ring
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Contact via (02) 9850 2171
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Arrange by appointment

Credit points
3

Prerequisites
MAS206 or MAS223

Corequisites

Co-badged status

Unit description

This unit builds on the understanding of core principles and practices of radio broadcasting and digital sound production taught in MAS206 Radio Production, extending students' experience and knowledge of radio/audio through attention to actual live broadcast situations and professional roles. Critical listening and reflection upon diverse radio/audio content is an aim of the unit giving students a broad understanding of principles and practices of radio production and broadcast radio journalism while connecting students to the latest developments in digital radio/audio programming. Workshops incorporate techniques of devising live to air program material: location recordings, interviews, voice segments, entertainment, promotion and feature packages. A live magazine style program for 2SER is one outcome, extending students' team and presentation skills, while consolidating the critical, research and production expertise required to produce an extended program package of this genre. Lectures cover theories and issues relating to radio in the contemporary context, especially as these pertain to public broadcasting and community radio forms. Regular listening and analysis of radio forms a key part of the unit with local and international examples including hybrid audio-rich productions for internet/digital platforms.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at https://www.mq.edu.au/study/calendar-of-dates

Learning Outcomes

On successful completion of this unit, you will be able to:

Develop and apply a range of communication and expression skills for electronic audio media productions

Develop journalistic and program making craft skills related to audio/radio productions.

Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners

Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects

Apply and consolidate a range of technical and operational skills in radio broadcast and related audio media productions

Reflect on practice and theory

General Assessment Information

Methods of Feedback

Feedback in this unit is available in multiple forms. Pre-recorded audio pieces will usually be played, in part or whole, during tutorials and immediate feedback provided. This feedback will include technical and content/narrative detail. You are advised to talk notes during this feedback

however, the discussion can also be recorded and an audio copy sent to you, if requested. After the live broadcast there is a 'debrief' to provide feedback on this assessment. Feedback is also available in personal consultations by phone or face to face as requested by appointment. The 'announcement' function in iLearn, is used if there are points of relevance to the whole class. Formal assessments receive general comment, rubric and in-text comments attached to assignments marked in Turnitin.

Submission Requirements

Note that your assessments are not considered submitted until both the audio and documentation components have been submitted. If you do not submit either component then the whole assignment will be deemed to have not been submitted.

Assessment Tasks

Name	Weighting	Hurdle	Due
Half hour (scoped) music show	25%	No	Wk 6/Sept 6 documentation
Radio Feature	40%	No	Wk 10/Oct 18 documentation
Role in live radio show	35%	No	Wk 13/Nov 12 documentation

Half hour (scoped) music show

Due: **Wk 6/Sept 6 documentation**
Weighting: **25%**

On your own in the studio, **record an 'as live' half hour music programme for 2SER**. Within reason, you can choose whatever songs you like. You will need to incorporate talkbreaks, personal IDs, station IDs, and time calls. Do not play any tracks 'back to back'. You can pre-announce or backannounce tracks but don't do both.

Before you submit your music show you must **use Hindenburg to 'scope' the programme**. This means you edit out the music, leaving just the talk with a few seconds of the beginning and end of the tracks. This streamlines the marking process and gives you an opportunity to reacquaint yourself with Hindenburg. **Do not** edit the audio to eliminate parts of your presentation you don't like. Keep a copy of your raw audio file as evidence of the original recording. Be aware that we will be listening to these programmes in the tutorials.

Make sure you get into the studio early and get as much practise behind the desk as you can. You will have to book the studio to practise and make your recording, so leave yourself plenty of time to do that. Bookings are likely to be difficult to get close to the assessment deadline. When preparing for your show think about who your audience is, how you can connect with them while you're 'on air' and how you can engage them with the content you've chosen. Consider the language you use and the presentation styles of similar shows on other radio stations. Listen closely to 2SER, ABC Local Radio and any other stations you enjoy. Who are your favourite presenters and why? What is it that makes you enjoy the experience of listening to these presenters? What does the literature say about making this kind of radio? Use these suggestions

to help inform your reflection and also include some thoughts on how you felt about the experience and specific strategies for improving weaknesses and developing strengths.

Submission:

Audio:

Submit audio to Workstation Drop Box BEFORE the Week 5 lecture. Note that submissions made during the lecture time will be considered late submissions.

Documentation:

Submit documentation to Turnitin via iLearn by the end of Week 6: Friday 6 September, 11.59pm.

Include:

- Rundown
- Script
- Brief (500 word) reflection considering the elements described above
- References (not included in word count) for any material you've researched for your script, academic literature and programmes you've listened to
- Self-assessment, via the rubric template.

This exercise will be assessed using a rubric.

The criteria against which you will be graded are:

- Presentation: effectiveness with which you have connected with the listener and conveyed content;
- Suitability and quality of the content for broadcast: quality of the content and scripting and use of language;
- Technical skills: quality of your skills in panel operating, recording, and editing;
- Reflection: account of the preparation, planning and presentation of the music show. Examples from audio influences to reflect on practice; links theory to practice where possible and relevant; accuracy of references and formatting.

On successful completion you will be able to:
- Develop and apply a range of communication and expression skills for electronic audio media productions
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- Apply and consolidate a range of technical and operational skills in radio broadcast and

related audio media productions

- Reflect on practice and theory

Radio Feature

Due: **Wk 10/Oct 18 documentation**
Weighting: **40%**

Working in pairs and to the live radio show theme (to be decided by week 6), **create a radio feature/short documentary of approximately 6-7 minutes.** Radio projects may be produced in a wide range of styles and forms, content may explore a great story and characters; or issues, ideas, people's lives or some aspect of communities; or advance understanding about society by exploring contemporary social issues through the intimate power of sound. Comedic or fictional work may also be considered for this assignment, but approval is required from your tutor before proceeding.

As a general rule, the project should feature multiple voices (minimum 2) and include actuality/ location sound recordings to capture "the sound of life happening". Other sounds such as music and SFX may also be incorporated.

Scripts for narration can be recorded either in the studio, recording booth or on a portable recorder (talk to the tutor or technical support about how to achieve high quality recordings outside a studio).

This assessment requires you to demonstrate competence with story development, writing for audio, interviewing, recording (microphone technique/handling), editing, and mixing and thinking radiophonically. It involves being as creative or as factual as you like while remaining clearly focused. Themes for each class will be chosen in Week 6, and your features must work within the theme. Ideally all features will be broadcast during the live shows, however there will be a selection process. Only broadcast quality features will be broadcast. Other avenues for public presentation will be in the form of podcasts. In the weeks leading up to this assessment students will present their feature story **pitch in class** for review.

In addition to the feature itself, **you must also produce 30 second promo** that could be played on 2SER before or during your broadcast to promote your feature.

The timing of this deadline is designed to allow time for you to receive technical and compliance feedback on your piece and for you to make any necessary changes before the live broadcast.

In accordance with the group work regulations, 50% of your mark for this task will be determined individually. Your written documentation will be used to determine this mark. In your written reflection it should be apparent that you are reading, listening and engaging with the unit content and lecture materials, e.g. recommended readings, radio and podcast material played in workshops and lectures, required/suggested audio listening and self-sourced audio. You must cite and reference a minimum of two radio/audio programs and two relevant literature sources in your documentation. Refer to and relate both the audio and theory to your own practice. You must also demonstrate an understanding of good radio skills and good storytelling practices.

Submission:

Audio:

Submit **feature** and **30 second promo (2 separate audio items)** to Workstation Drop Box BEFORE the Week 10 lecture. Note that submissions made during the lecture time will be considered late submissions.

Documentation:

Submit documentation to Turnitin via iLearn by the end of Week 10: Friday 18 October, 11.59pm.

Include:

- Cue
- Show notes (approx. 250 words)
- Reflection (approx. 700 words – more detail available in iLearn)
- References (not included in word count)
- Self-assessment via the rubric template

NB: Each student should prepare and submit the documentation individually. The reflection should indicate your contribution to the feature and promo, and comment on your activities and workload.

This exercise will be assessed using a rubric.

The criteria against which you will be graded are:

- Quality/interesting content and its development;
- Application of narrative devices such as twist/conflict, stakes, emotion and character;
- Originality/ambition of the piece and complies with the brief;
- Technical skills: recording, editing and mixing, including accessing project specific guidance where necessary and incorporating technical feedback;
- Work ethic and timeliness of completion (equal workload as partner; time management, processes undertaken to complete to deadline);
- Reflection upon the final work: Identifying areas for development with specific and implementable strategies. Successfully linking theory to practice including application of relevant audio and literature.

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broadcast audio media journalism, and presentation of collaboratively devised projects

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- Reflect on practice and theory

Role in live radio show

Due: **Wk 13/Nov 12 documentation**
Weighting: **35%**

This assessment is based on your individual performance in your **role for the live radio show and written documentation supporting your contribution** to the class/team broadcast.

Roles include:

Producer; Presenter; Panel Operator and Imaging Producer; Online/Social Media Content Producer; Music Producer; Current Affairs Team (with possible tasks including making news/caff features, reading headlines and roving reporting).

Position descriptions for each role will be detailed during tutorials and also available on iLearn. By the end of the Week Six tutorials all the roles should be decided. You will need to express your interest in the role you desire and make a case for why you think you should undertake that particular role in class. Some roles may require auditions.

Assessment is based on fulfilling your role, your actual performance and written evidence in your production diary and reflection. Deadlines that are set by the Producers and the Tutor must be met and your contribution and timeliness documented. Be aware that there are additional preliminary deadlines that you may need to meet to ensure that broadcast content (for example presenter scripts) and other public facing content (for example web pages and social media content) meet compliance requirements. This may mean that your preliminary deadline will be at least a week earlier than the live broadcast date. However, this will vary depending upon your role.

There are two main parts to the written documentation:

1. The Production Diary: a short summary (dot points acceptable) for each week from the time you commence your role. What did you do each week for the broadcast? What did you do to prepare yourself in your own time and in class? Add more detail in the last few weeks.

The production diary will show evidence of things such as: you regularly updating others of progress in your role; meeting deadlines; building relationships; preparation and research for your role; and how much you engaged with the role you performed. For example, posting announcements and contributing to discussion forums on iLearn or class Facebook pages and contacting individual team members via whatever method of communication you desire (note this in the diary). Start making entries in your diary from the time you are assigned your role and each week make comments and write reflections on the progress being made by you personally and as a group. You may add as an addendum any relevant documents or production material you produced as part of your role (e.g. the Producer should submit the run sheet; the Online/ Social Media Content Producer may submit links and screen shots of web pages, Tweets,

Facebook posts, strategies for engagement etc; Presenters can submit draft scripts).

2. Reflection: 800-1000 words. What did you learn? What went well, what went wrong, what would you change or do differently? Be specific about strategies for developing your strengths and improving your weaknesses. Remember that much of this is about the lead up and planning but ensure that you talk about how the final broadcast went and some of the key things you have learnt (based on the challenges you faced; mistakes you may have made; and acknowledging areas for improvement).

Submission:

The live show is a practical exam. Your role will be assessed on the day of broadcast. It is essential that you are there to participate. Attendance will be regarded in the same way as an examination.

Audio:

Submit any pre-produced audio you may have made for your role to designated Workstation Drop Box by the Friday of Week 12 e.g. stings, opener, roving reports.

Documentation:

Submit documentation to Turnitin via iLearn by the Tuesday of Week 14: Tuesday 12 November, 11.59pm (this deadline may be modified depending on the broadcast date/s).

Include:

- Production diary
- Reflection (approx. 800-1000 words)
- References (not included in word count)
- Self-assessment via the rubric template

A rubric will be used for this assessment.

The criteria against which you will be graded are:

- Perform the allocated task/s effectively and collaboratively to produce audio and/or online content to a high standard;
- Develop and perform professional work practices in areas such as time-keeping and deadlines, professional etiquette, personal organisation and care (and timely return) of equipment;
- Respond effectively and appropriately to a high pressure working environment;
- Work effectively in a team environment (completing required tasks on time and doing a fair share of the work overall);
- A well-developed, well-prepared production diary and well-written critical reflection; Reflect-in-action and reflect-on-action with specific strategies for development to reveal new insights and opportunities for your own practice.

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Delivery and Resources

DELIVERY METHODS

This Unit uses Lectures and Workshop/Tutorials.

Please Note: Lectures commence in Week 1. Tutorials/Workshops commence in Week 2. Please attend all classes.

Technical Assistance and Demonstrations are given in Tutorial/Workshops and students need to be able to attend these throughout the semester. The Radio Facilities Manager, Peter Ring, will be assisting with this instruction.

It is a requirement that an appropriate number of radio/audio programs be included as sources in scholarly reflections for all of the assessments and referenced accordingly in reference lists. These programs will form part of lectures and workshops, or be suggested for self-directed listening. Thus you should aim not to miss lectures or workshops. Please inform the Tutor/ Lecturer if you cannot attend for any reason. Lectures may be listened to on Echo Lecture however some program audio will not be available here due to copyright restrictions.

There are 2-hour weekly tutorial and/or technical workshop sessions. You are required to attend all tutorials and workshops. As participation in the process of learning is linked to and underpins the unit Learning Outcomes, you will need to either apply for Disruptions to Studies to cover any missed tutorial/workshop (if the disruption is greater than three consecutive days) or supply appropriate documentation to your unit convenor for any missed tutorial/workshop (if less than three consecutive days).

iLearn is a major component of this unit. Please refer to iLearn on a weekly basis and undertake the readings and activities and participate in discussions. It is very important to check announcements on iLearn regularly. If there are any changes to assessments, notifications will be made via iLearn "announcements" so it is the responsibility of every student to keep themselves informed.

You will be assessed on a series of small individual and larger group assignments including overall participation and performance in a set of roles.

A live 3-hour Magazine Radio Show broadcast on 2SER will be the major outcome of this unit.

Details of the show: The show and overall project will have a theme and each student will have a role to play in it. Each tutorial class will be producing one live-to-air program for the radio to be broadcast on 2SER in Week 13 or Week 14 (TBA). All students must contribute to their program, and take on specific responsibilities in various selected roles. These roles are to be determined in consultation with tutor and divided up between class members a number of weeks prior to the final broadcast. Students' performance in their roles (as presenters, producers, panel op, audio production, online producers etc) will be assessed in addition to the pre-produced segments which comprise the main content of the live magazine style program. NB: Not all features will be selected for live broadcast, but all features (if meeting quality guidelines for 2SER) will be available as podcasts via 2SER's webpages.

All students must be available for the final broadcast on their designated day and organise, in advance if necessary, to be there for the full duration of this 'event'. Students will also need to attend rehearsals and final pre-production in the lead up to the show.

EXAMINATION(S)

No written examinations.

ASSIGNMENT SUBMISSION

All written material should be submitted via iLearn and Turnitin, typed. A cover sheet is not required. However, you must include the following information: student name and number, unit title, assignment title, name of tutor/lecturer. All quotes from published material should be clearly annotated and acknowledged. Use a referencing system and be consistent with format. Transfer all completed audio files to Radio Lab workstation dropbox (designated folder) prior to the lecture or at deadline - see Peter Ring for updated details. NB: deadlines are not negotiable unless a substantial mitigating reason or medical certificate can be provided to your Tutor/Convenor. If in doubt contact your tutor.

Late Submissions

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

Note that your assessments are not considered submitted until both the audio and documentation components have been submitted. If you fail to submit either component then the whole assignment will be deemed to have not been submitted.

REQUIRED EQUIPMENT

You will be required to purchase:

1) One set of good quality closed or semi-closed headphones (for hygiene reasons these are compulsory for each student). You will have these if you already completed MAS206.

2) At least one portable memory device to use to take home/transfer audio and audio projects.

OPTIONAL TEXT

Phillips, Gail, Mia Lindgren and Russell Bishop. 2013. The Australian Broadcast Journalism Manual. 3rd Edition, South Melbourne: Oxford University Press.

REQUIRED READING

A selection of readings on radio and listenings are detailed in the Unit Schedule (see iLearn). Readings/listenings are accessed via Leganto http://libguides.mq.edu.au/leganto

NOTE that you MUST access Leganto via the block in iLearn in the first instance. This is how the system verifies you as a student in this unit.

Some other recommended readings (mostly available in the library). Students should draw on at least two sources for their written reflections, required in the documentation portion of the assessments.

Recommended Readings

Abel, Jessica. 2015. Out on the Wire: The Storytelling Secrets of the New Masters of Radio. Penguin Random House.

Ahern, Steve. Making Radio. Allen and Unwin. Latest Edition in Co-Op and Library.

Alten, Stanley. Audio in Media. Belmont CA: Most recent edition is best. (Should be in the library.) The bible of audio production for those really serious about sound.

Atton, Chris (Ed). The Routledge companion to alternative and community media

Barnard, Stephen. Studying Radio. New York: 2000

Beaman, Jim. Programme making for radio. London & NY: 2006

Beaman, Jim. Interviewing for Radio. London & NY: 2012

Biewen, John. Reality radio: telling true stories in sound, Durham, 2010 plus new edition as ebook.

Bonini, Tiziano; Monclus, Belen. Eds. Radio audiences and participation in the age of network society, New York, NY, 2015

Burns, Maureen et al. Histories of public Service Broadcasters on the web, New York: 2011

Chantler, Paul & Stewart, Peter. Basic Radio Journalism. 2003

Chignell, Hugh. Key Concepts in Radio Studies. Sage: 2009

Chignell, Hugh. Public Issue Radio: Talks, News and Current Affairs in the Twentieth Century: 2011

Crisell, Andrew & Guy Starkey. Radio Journalism, London: 2009

Crisell, Andrew. Ed. Radio (3 Vols). London 2009

Crook, Tim. The Sound Handbook. London. Routledge 2012

Dubber, Andrew. Radio in the Digital Age, Polity, London: 2013

Emm, Adèle. Researching for the media: television, radio and journalism, London; New York 2014. Online resource.

Fleming, Carole. The Radio Handbook. London: 2010

Frangi, Anthony. Radio toolbox: everything you need to get started in broadcasting. Palgrave Macmillan 2012.

Geller, Valerie. Beyond Powerful radio: a communicator's guide to the Internet age. Belmont CA: 2006.

Griffen-Foley, Bridget. Changing Stations: The story of Australian Commercial Radio, Sydney: 2009

Hendy, David. Radio in the Global Age. Cambridge: 2000.

Hicks, Wynford. English for Journalists. London & New York, 2nd Edition 2003.

Keith, Michael. The Radio Station. London: Focal Press, 2000

Keeble, Richard. Ethics for Journalists. London & New York, 2001

Kern, Jonathon. Sound Reporting: the NPR Guide to audio journalism and production, Chicago: 2008

Kramer, Mark & Wendy Call (Eds). Telling True Stories, NY: 2007

*Lingren, Mia, and Philips,Gail. Australian Broadcast Journalism. 3rd Ed. Oxford Uni Press: 2013.

Loviglio, Jason & Hilmes, Michele (Eds) Radio's New Wave: Global Sound in the Digital Age, Routledge: 2013.

McLeish, Robert. Radio Production, 4th Edition, Oxford: 1999

Shingler & Wieringa. On Air: Methods and Meanings of Radio. London: 1998.

Squier, Susan. Ed. Communities of the air. London: 2003

Starkey, Guy. Radio in context. London: 2004

Street, Sean, The Poetry of Radio, the Colour of Sound. London, New York, 2011.

Talbot-Smith, Michael. Sound Assistance. London: 1999

Turner, Graeme. 'Politics, Radio and Journalism in Australia', in Journalism, Vol 10, no 4, August 2009

Journals of relevance (in library/electronic available):

The Radio Journal: international studies in broadcast and audio media, (UK/international).

Journal of Radio and Audio Media, (USA)

Australian Journalism Review (articles on all kinds of journalism)

Radiodoc Review: online journal reviewing documentary radio/audio (international) http://ro.uo w.edu.au/rdr/

NB: Other Readings may be distributed in class, or uploaded to iLearn, or URL/Library link provided.

Podcasts:

New podcasts are popping up all the time. Some good ones are:

Australian: ABC has quite a few: try 'Earshot', 'This is About', 'The Real Thing' (a former student is behind this show), Sum of All Parts, 'Trace', What Keeps Me Awake, Background Briefing, Conversations, Download this Show, Science Vs; Off Track...

Also see the full list of finalists from the Australian Podcast Awards: https://australianpodcastawa rds.com/thefinalists

Community radio: FBi's All The Best is very much the model for our features. 2Ser also has some great podcasts, try its recent Just Words.

International: From USA: Radiotopia; Serial; S-Town; This American Life; Freakonomics; Radiolab; Out on the Wire; Benjamin Walker's Theory of Everything; Story Club; StoryCorps; radio rookies; The Truth; She Does; Handpicked Mix; Another Round; Documentary on One; The New Yorker Radio Hour; HowSound; From Our Own Correspondent; Third Coast International Audio Festival; Home of the Brave; The Heart; Love + Radio; Death, Sex & Money; 99% Invisible. Also try The Kitchen Sisters programs/projects (Davia Nelson & Nikki Silva are award winning producers based in USA): http://www.kitchensisters.org

UK: BBC Documentaries; Between the Ears; Intrigue: Murder in the Lucky Hotel; and many more via the BBC (https://www.bbc.co.uk/podcasts). Also check out Hackney Hear podcasts, and from the makers of Hackney Hear(Francesca Panetta) the latest audio documentaries from The Guardian (UK) eg The Story : https://www.theguardian.com/news/series/the-story

Web radios and audio sites of interest:

Arte-Radio (in French: radio arm of European cultural channel) https://www.arteradio.com/

American Public Radio Works https://www.apmreports.org/

Australian Broadcasting Corporation http://www.abc.net.au

ABC Editorial policies https://edpols.abc.net.au/policies/

ABC Earshot (main ABC features and documentaries program) http://www.abc.net.au/radionatio nal/programs/earshot/

ABC Correspondents Report http://www.abc.net.au/radio/programs/correspondentsreport/

ABC Local Radio: http://www.abc.net.au/radio/sydney/

ABC Radio Australia http://www.abc.net.au/radio-australia/

ABC Radio Eye (Features & Docs - archive) http://www.abc.net.au/radionational/programs/archived/radioeye/

ABC RN http://www.abc.net.au/radionational/

ABC Triple J: http://www.abc.net.au/triplej/programs/

All the Best from FBi Radio: storytelling and short docos https://fbiradio.com/podcast/all-the-best/

Australian Communications and Media Authority https://www.acma.gov.au/

BBC Radio https://www.bbc.co.uk/radio/

ABC Newsradio: http://www.abc.net.au/newsradio/

University web radio in UK http://www.birst.co.uk/

Commercial Radio Australia http://www.commercialradio.com.au/

Community Broadcasters Association https://www.cbaa.org.au/

World Association of Community Radio Broadcasters http://www.amarceurope.eu/

FBi Radio https://fbiradio.com/

2GB https://www.2gb.com/

The Heard a collection of independent podcast producers http://www.theheardradio.com/

Kitchen Sisters programs/projects (Davia Nelson & Nikki Silva are award winning producers based in USA) http://www.kitchensisters.org/

NOVA https://www.nova969.com.au/nova969

National Public Radio (USA) https://www.npr.org/

NPR Training http://training.npr.org/

NPR Interns radio https://www.npr.org/about-npr/181881227/want-to-be-an-npr-intern

New Radio and Performing Arts (archive) http://www.somewhere.org/

Radioinfo (subscribe to keep in touch with latest jobs etc in Australia) https://radioinfo.com.au/

Radio Lab (much more than a science radio show - highly recommended for its creative approach) https://www.wnycstudios.org/shows/radiolab/

Radio-Locator https://radio-locator.com/

Radiotopia curated set of podcasts, USA https://www.radiotopia.fm/

Resonance FM https://www.resonancefm.com/

SBS Radio https://www.sbs.com.au/radio/

2SER https://2ser.com/

Serial Podcast cult podcast based on re-examination of murder case https://serialpodcast.org/

Sirius satellite radio https://www.siriusxm.com/

Story Corps (USA) https://storycorps.org/listen/?collection=sound-portraits

SYN community station, based in Melbourne, under 25s http://syn.org.au

Third Coast Radio Festival https://www.thirdcoastfestival.org/

This American Life show https://www.thisamericanlife.org/

Transom: a showcase & workshop for new public radio *(very useful to students)* http://www.transom.org/

UBU Web radio http://www.ubu.com/sound/radio_radio/index.html

2UE http://www.2ue.com.au/

UN Radio https://news.un.org/en/audio-hub

Hearing Voices USA "best of Public radio" *Hearing Voices* http://www.hearingvoices.com/

The Public Radio Exchange (**PRX**) is a nonprofit web-based platform for digital distribution, review, and licensing of radio programs. https://www.prx.org/

The Wire http://www.thewire.org.au/

WNYC New York public radio station with live performance space http://www.wnyc.org/

World Radio Network http://www.wrn.com

BBC World Service http://www.bbc.co.uk/worldserviceradio

Student radio sites, radio/journalism competitions and radio resources for learning:

ABC Editorial Policies http://www.abc.net.au/corp/pubs/edpols.htm

ABC Careers http://www.abc.net.au/careers/

Southern Cross Austereo Careers http://www.scacareers.com.au/

BBC Academy Podcast: Your guide to everything from editorial and craft skills to taking your next step in the industry. https://www.bbc.co.uk/programmes/p02pc9zz/episodes/downloads

BBC Academy http://www.bbc.co.uk/academy/en

BBC Academy Journalism http://www.bbc.co.uk/academy/journalism

BBC Academy Production http://www.bbc.co.uk/academy/production

BBC School Report (journalism training) http://www.bbc.co.uk/schoolreport

BBC Schools Radio Journalism http://news.bbc.co.uk/2/hi/school_report/5275764.stm

Bournemouth University, UK http://www.birst.co.uk/

Deutsche Welle Radio https://www.dw.com/en/radio/s-32771

Goldsmiths MA in Radio https://www.gold.ac.uk/pg/ma-radio/

Griffith University Audio Journalism http://livewirez.wordpress.com/

Ira Glass on storytelling (part 1 of 4) https://www.youtube.com/watch?v=5pFI9UuC_fc

NExt radio - future of radio http://nextrad.io/

RMIT, http://emedia.rmit.edu.au/smpl/roar

Online radio journalism tute (USA) http://www.newscript.com/

NPR Interns https://www.npr.org/about-npr/181881227/want-to-be-an-npr-intern

Reporters sans frontiers https://rsf.org/en

SALT Institute (USA) http://www.salt.edu/

Young Journo Awards http://www.youngjournalistawards.org.au/

Reuters Handbook of Journalism: http://handbook.reuters.com/index.php/Main_Page

Real time world stats http://www.worldometers.info/

Remember that you can also access the **Lynda online training videos** via the library: http://libguides.mq.edu.au/lynda

This information is correct at the time of publication.

Unit Schedule

See iLearn for full details.

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- Academic Appeals Policy
- Academic Integrity Policy
- Academic Progression Policy
- Assessment Policy
- Fitness to Practice Procedure
- Grade Appeal Policy
- Complaint Management Procedure for Students and Members of the Public
- Special Consideration Policy (*Note: The Special Consideration Policy is effective from 4*

December 2017 and replaces the Disruption to Studies Policy.)

Undergraduate students seeking more policy resources can visit the Student Policy Gateway (https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central).

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/study/getting-started/student-conduct

Results

Results published on platform other than eStudent, (eg. iLearn, Coursera etc.) or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.mq.edu.au or if you are a Global MBA student contact globalmba.support@mq.edu.au

Additional information

MMCCS website https://www.mq.edu.au/about_us/ faculties_and_departments/faculty_of_arts/department_ of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application http://www.mq.edu.au/pubstatic/public/ download/?id=167914 Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops
- StudyWise
- Academic Integrity Module for Students
- Ask a Learning Adviser

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

If you are a Global MBA student contact globalmba.support@mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/ offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the Acceptable Use of IT Resources Policy. The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects

Assessment tasks

- Half hour (scoped) music show
- Radio Feature
- Role in live radio show

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Apply and consolidate a range of technical and operational skills in radio broadcast and related audio media productions
- Reflect on practice and theory

Assessment tasks

- Half hour (scoped) music show
- Radio Feature
- Role in live radio show

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Apply and consolidate a range of technical and operational skills in radio broadcast and related audio media productions
- Reflect on practice and theory

Assessment tasks

- Half hour (scoped) music show

- Radio Feature
- Role in live radio show

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Apply and consolidate a range of technical and operational skills in radio broadcast and related audio media productions
- Reflect on practice and theory

Assessment tasks

- Half hour (scoped) music show
- Radio Feature
- Role in live radio show

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcome

- Reflect on practice and theory

Assessment tasks

- Radio Feature
- Role in live radio show

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Develop journalistic and program making craft skills related to audio/radio productions.
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Reflect on practice and theory

Assessment tasks

- Radio Feature
- Role in live radio show

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Develop and apply a range of communication and expression skills for electronic audio media productions
- Develop journalistic and program making craft skills related to audio/radio productions.
- Apply specialist skills to creative and collaborative roles in radio program production, broadcast audio media journalism, and presentation of collaboratively devised projects
- Reflect on practice and theory

Assessment tasks

- Half hour (scoped) music show
- Radio Feature
- Role in live radio show

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Develop journalistic and program making craft skills related to audio/radio productions.
- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners
- Reflect on practice and theory

Assessment tasks

- Half hour (scoped) music show
- Radio Feature
- Role in live radio show

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcome

- Develop an understanding of the dynamics and methods necessary for successful communication with audiences and listeners

Assessment task

- Radio Feature