

To access the videos in the exercises, please enter the password **abj2013**

## Chapter 1: Radio in Australia

The radio services that we have in Australia are very much a product of their early-twentieth-century origins. As you will have read in Chapter 1 of *Australian Broadcast Journalism*, the three sectors we have today—commercial, community and public broadcasting—each have a distinct style and brief in relation to how they try to appeal to their audiences. You can hear this just by tuning into different stations and listening for yourself.

### Exercise 1: Listening to a range of programs

The best way to learn about radio is to be a listener! Record a commercial program, a community program and an ABC program.

- 1 Compare their content and presentation styles.
- 2 What do the programs tell you about their respective audiences?
- 3 How do they reflect their respective briefs as commercial, community and public broadcasting services?

### Exercise 2: Podcasting

Far from being dead, radio offers a wealth of creative opportunities in the digital age.

In September 2013, Radio National's *Common Knowledge* program aired a conversation with two innovators in the area of podcasting as part of a 'radio beyond radio' conference. Presenters Cassie McCullagh and Jason Di Rosso talked with Silvain Gire, Director and co-founder of Arte Radio, and Francesca Panetta, Special Projects Editor at *The Guardian* and creator of [The Hackney Podcast](#). You can access the program at the following link:

[www.abc.net.au/radionational/programs/commonknowledge/cke-sept-16/4407260](http://www.abc.net.au/radionational/programs/commonknowledge/cke-sept-16/4407260).

- 1 What do the podcasters find appealing about new broadcasting opportunities?
- 2 How does podcasting increase the opportunities for radio listening?
- 3 How does podcasting differ from conventional radio from the producer's viewpoint? From the listener's viewpoint?

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## Chapter 2: Television in Australia

As you will have read in Chapter 2 of *Australian Broadcast Journalism*, television in Australia, like radio, has evolved into three different sectors: commercial, community and public broadcasting. As with radio, in television each sector has a different remit, and programming is defined by the type and size of audience they try to attract: commercial television aims for mass-appeal programming geared to a large audience; public broadcasters aim for diversity and reach to reflect as much of Australian society as possible; and community broadcasters bring television into local communities, offering a voice to many often excluded from the mainstream.

### Exercise: Analysing program schedules

Look at the program schedules for Channel Ten, SBS and ABC.

- 1 What are the main points of difference?
- 2 What does the program selection tell you about each of the services?
- 3 What sort of audience do you think each is trying to attract?

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## Chapter 3: Using the Voice

Chapter 3 of *Australian Broadcast Journalism* discusses the radio voice and different presentation styles, and how these vary depending on the program format and the target audience. Styles have changed over the years, becoming more relaxed and conversational. For example, newsreaders used to sound much more formal and their accents were more British than Australian. Even now, news read on ABC Radio National sounds more formal compared to a news bulletin on a commercial music station.

### Exercise 1: Newsreading styles

Here you find a selection of four examples of newsreading styles from years gone by (from Day, A. & Moya, P. 1998, *Presenting The News On Air*, Department of Journalism, University of Queensland).

Please use the links below:

[Newsreader 1950s](#)

[Newsreader 1960s](#)

[Newsreader 1970s](#)

[Newsreader 1980s](#)

Listen to them and consider the following questions:

- How have presenting conventions and voices on air changed over the years?
- What differences do you notice in the way the voice is used?
- Why do different stations adopt different presenting styles?
- What does this tell us about the audiences the stations are attempting to appeal to?

Pre-reading the script is crucial when preparing to record your voice links or reading a news bulletin. Here are examples of students reading difficult news copy without having seen the script beforehand:

[Unprepared students read news](#)

Here veteran ABC newsreader Tony Clough critiques the students' read and talks about voice production techniques and ways of developing good script-reading skills.

[ABC newsreader critiques students and gives tips](#)

Here veteran ABC newsreader Tony Clough reads the same script that the students attempted above. Listen and compare his read to how the students sounded.

[ABC newsreader reads student copy](#)

Most importantly, when things go wrong on air (and they always will when you're doing live radio) the best thing to do is to just continue.

3AW newsreader Kate Wilson got through a whole news bulletin with a serious case of the hiccups. Here you can watch her discuss the broadcast and also hear the bulletin [www.youtube.com/watch?v=Z0Ck\\_JzW0Y8](http://www.youtube.com/watch?v=Z0Ck_JzW0Y8). For just the audio of the news bulletin, click here: <http://tinyurl.com/48yz993>

### Exercise 2: Reading practice

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The more you practise your reading, the better you will sound. Chapter 3 of *Australian Broadcast Journalism* contains tips on writing, preparation, breathing and articulation to help you improve your on-air presentation.

You can find examples of scripts online to get an idea of how they are structured.

ABC's current affairs programs [AM](#), [PM](#) and [The World Today](#) include all their scripts on their websites.

- [www.abc.net.au/am/](http://www.abc.net.au/am/)
- [www.abc.net.au/pm/](http://www.abc.net.au/pm/)
- [www.abc.net.au/worldtoday/](http://www.abc.net.au/worldtoday/)

Here is a selection of scripts from the three programs:

- *AM*, 21 January 2013: 'Rising obesity causing pregnancy problems', [www.abc.net.au/am/content/2013/s3672988.htm](http://www.abc.net.au/am/content/2013/s3672988.htm)
- *PM*, 18 January 2013: 'Armstrong: I cheated', [www.abc.net.au/pm/content/2013/s3672407.htm](http://www.abc.net.au/pm/content/2013/s3672407.htm)
- *The World Today*, 18 January 2013: 'Canberra remembers 10 years on', [www.abc.net.au/worldtoday/content/2013/s3672088.htm](http://www.abc.net.au/worldtoday/content/2013/s3672088.htm)

1 View the transcribed scripts on the ABC website. Click 'play' to listen to the story and hear how the scripts sound when read by the journalist.

2 Now work on your own reading style. Choose a script to practise marking up and reading. Record yourself reading the script and listen back to yourself.

Refer to the reading practice points on page 38 of the textbook.

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## Chapter 4: Writing for Radio

As you will have learned in Chapter 4 of *Australian Broadcast Journalism*, writing a script for radio is very different from writing an essay or a newspaper article.

See page 40 of *Australian Broadcast Journalism* for an example of a news script from 2DAY FM. It is written to be read out loud and to paint a picture in the listener's mind. Information is presented clearly and concisely so that it can be absorbed in a single hearing. You'll find a list of writing tips at the end of Chapter 4.

The difference between radio writing and other forms of writing becomes clear when you compare the writing styles of press releases with how a radio story based upon them would look. Although best practice in journalism is to add more information yourself by doing an interview, rather than just rewriting media releases, the examples below show how different the writing style is and how you must simplify the way you write. The exercises will help you understand the difference between spoken language, ordinary prose and radio language, which sits between the two.

### Exercise 1: Working with media releases

Here are links to three media releases.

**Prime Ministerial release on cybercrime:** [www.pm.gov.au/press-office/australian-cyber-security-centre](http://www.pm.gov.au/press-office/australian-cyber-security-centre)

**Choice release on download inequality:**

[www.choice.com.au/media-and-news/media-releases/2012-media-releases/time-for-tech-giants-to-face-the-music-on-international-price-discrimination.aspx](http://www.choice.com.au/media-and-news/media-releases/2012-media-releases/time-for-tech-giants-to-face-the-music-on-international-price-discrimination.aspx)

**WA Police release on Fraud Squad charges:**

[www.police.wa.gov.au/LinkClick.aspx?fileticket=9Ee2kkEqzh8%3d&tabid=1489&mid=1983](http://www.police.wa.gov.au/LinkClick.aspx?fileticket=9Ee2kkEqzh8%3d&tabid=1489&mid=1983)

- 1 Use this material to practise writing your own three-sentence story for a broadcast news bulletin. Note what you have to do to simplify the language, and extract the main points of the story.

Compare your radio scripts with the versions written by journalist Andrew Porter below. You can also follow how he rewrites the words to suit different radio styles.

- 2 Use this material to write an introductory script to set up an on-air interview for an afternoon radio program.

### A journalist at work

Andrew Porter is a journalism lecturer at Perth's Murdoch University. Andrew spent the first ten years of his career as a reporter and producer in radio news in Perth, Adelaide, Sydney and Hong Kong. He has worked for the ABC as well as commercial radio stations. Here he talks us through the process of taking a media release and turning it into something suitable for broadcast depending on your radio station:

If you work in an Australian radio newsroom, at some time you'll be handed a media release from a private or government organisation and asked to write a story.

The way you'd write for a public broadcaster or commercial radio is different, but the process of extracting the information is identical.

The first thing to do—read it. Top to bottom.

While you do, always keep at the back of your mind that what appears first is the so-called 'key message'—the material they want you to use. Media releases are about

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circulating the message the spin doctors want told. So don't be fooled. Time and again the devil is in the detail, or the best bit is buried deep in the release and used as a throwaway line. In radio newsrooms you'll be working under a lot of pressure to get the story done and ready for broadcast. Despite that, there's still a need to be careful and maintain a level of healthy scepticism.

Below, Andrew talks us through how a journalist might deal with these press releases, comparing the different story treatments of ABC news and commercial radio.

## 1 Prime Ministerial release on cybercrime

<http://www.pm.gov.au/press-office/australian-cyber-security-centre>

The story here is about the setting up of a new national Cyber Security Centre.

There are some good facts and figures about what cyberspace is worth to the economy, the number of Australians who fell victim to cybercrime and what it cost the economy. At the end the release details the agencies who'll be a part of the new centre. The release manages to slip in a line about the much-touted NBN (National Broadband Network). It's really not important to any story you'll write, but important for the spin doctors' 'message' about the NBN to be reinforced as a good idea.

So, armed with this information, you need to write a four-paragraph story. Try everything in your power to make sure you don't repeat the press release verbatim—it's an easy thing to do, but it's lazy and will make the spin doctors smile.

If you work at the public broadcaster, it expects a higher calibre of writing and will allow stories to run a bit longer. You have an older audience to consider, so the choice of language and trying to explain concepts like cybercrime and the internet is important. Try to keep it simple without talking down to your audience.

The federal government has unveiled plans for a new body to protect Australians on the internet.

The Australian Cyber Security Centre will bring together the federal agencies that fight to stop criminals.

Prime Minister Julia Gillard says the internet is important to protect as it's worth about 50 billion dollars to the Australian economy.

Last year so-called 'cybercrime' cost Australians more than one-and-a-half billion dollars.

ASIO, the Defence Department and federal police are among the agencies that'll be part of the new centre, which should be operating by the end of the year.

For commercial radio, time is very limited, and a much shorter and sharper story would be appropriate. The information is delivered in a jazzy and concise style. You can assume your audience is younger and more in touch with notions of the net and cybercrime.

Canberra's come up with a new weapon to fight cybercrime.

The web-based crooks cost us one-and-a-half billion last year.

Our spy agency, ASIO; defence; and the federal cops will be part of the new Cyber Security Centre.

So many of us use the net...it's become worth about 50 billion dollars a year to our economy.

So—shorter sentences and much chattier.

## 2 Choice release on download inequality

[www.choice.com.au/media-and-news/media-releases/2012-media-releases/time-for-tech-giants-to-face-the-music-on-international-price-discrimination.aspx](http://www.choice.com.au/media-and-news/media-releases/2012-media-releases/time-for-tech-giants-to-face-the-music-on-international-price-discrimination.aspx)

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This media release deals with how much more Australians pay for digital material like downloaded music and software than their overseas counterparts.

Again, there's a lot of information, but you need to pick the most important material. A parliamentary committee has been investigating the issue for six months. The consumer group claims big companies like Apple, Adobe and Microsoft are not cooperating. It includes examples of how much more we pay for downloaded material than the US. There are a few facts and figures, and CHOICE demands that something should be done about the problem.

So, for a public broadcaster:

Australian consumer group CHOICE wants action to be taken about the prices Australians pay for downloaded music and computer software.

It's asked that a federal parliamentary committee that's been investigating the issue force international companies like Microsoft, Apple and Adobe to explain their pricing structures.

CHOICE cites the example of a music collection sold by Apple's online iTunes store for 150 dollars in America, but 80 dollars more for Australian customers.

The group wants the committee to use its parliamentary powers to force the companies to appear before it and tell consumers why Australians are forced to pay more.

For a commercial station, once again—short, sharp, simple and consumable:

Australia's consumer watchdog's demanding big tech companies like Microsoft, Apple and Adobe explain why Aussies pay more for their downloaded music and software.

A federal parliamentary committee's been investigating for six months, but hasn't heard anything from them.

CHOICE says on iTunes we pay 230 bucks for ACDC's Complete Collection—Americans 150.

It wants the companies to be forced to explain why we pay more.

### 3 WA Police release on Fraud Squad charges

[www.police.wa.gov.au/LinkClick.aspx?fileticket=9Ee2kkEqzh8%3d&tabid=1489&mid=1983](http://www.police.wa.gov.au/LinkClick.aspx?fileticket=9Ee2kkEqzh8%3d&tabid=1489&mid=1983)

The last example is a police media release. These are part of the daily fodder for radio newsrooms. People always seem interested in crime, and these stories are easy to write.

The public broadcast version:

WA's Major Fraud Squad has charged a 57-year-old man for offences involving nearly half a million dollars.

The Victorian man is alleged to have committed the crimes while a manager for a nationally registered training organisation.

He also faces claims he submitted to a government department false reports about students who have never received training for their elected courses.

He will appear in the Perth Magistrates Court on Wednesday.

And for commercial radio:

A 57-year-old's been busted for stealing nearly half a million dollars.

The cops say he pinched the money while he was a manager for a training organisation.

He's also accused of submitting false reports to a government department.

He'll be in court on Wednesday.

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Because radio news bulletins are hungry beasts, you might be asked to write new versions of the story. When someone talks about 're-versioning' a story, they mean creating an alternative. So you would look for a new angle to the story, like the court appearance date.

A Victorian man's due in court this week charged with nearly half a million dollars worth of fraud.

The 57-year-old was a manager at a training organisation in Perth.

He's up on twelve charges.

So, it uses the same information, just packaged in a slightly different way.

There isn't a scientific formula for writing radio news stories, but it is a skill that will develop over time.



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## Chapter 5: Interviewing

As explained in Chapter 5 of *Australian Broadcast Journalism*, the interview is a planned chat—no matter how spontaneous an exchange may sound on air, the best interviews have been carefully engineered to ensure a specific outcome and are intended to serve an editorial purpose.

### Exercises

Here are a range of interview examples. They show how an interview can take a variety of forms, from the light and friendly to the more assertive and serious. Use these examples and the points listed on page 62 of the textbook to analyse and compare interview styles.

#### Example 1: Assertive questioning

On 21 August 2012, Leigh Sales interviewed federal Opposition leader Tony Abbott after the mining giant BHP announced its decision to put its Olympic Dam development on hold. According to Mr Abbott, this was because of economic decisions the Gillard government had taken and in the interview Leigh Sales challenged him on his comments.

Watch the interview and look at the transcript at the following link:  
[www.abc.net.au/7.30/content/2012/s3573785.htm](http://www.abc.net.au/7.30/content/2012/s3573785.htm).

Some additional questions to consider are:

- How much research has gone into the questions?
- How does this show in how the questions are formulated?
- What style of interview is this?
- On what do you base your assessment?

#### Example 2: The importance of listening to the talent

This interview took place in dramatic circumstances, immediately following the resignation of then foreign minister Kevin Rudd and just prior to his formally challenging the leadership of Prime Minister Julia Gillard in February 2012. In an interview with Neil Mitchell the week before, Simon Crean, the veteran parliamentarian and minister in the Gillard government, openly criticised Kevin Rudd for the way he was undermining the Prime Minister and destabilising her government. Here, Neil Mitchell gets Simon Crean's reactions to the latest developments. The interview illustrates the tenacious nature of the political interview.

[Listen to the interview.](#)

#### Example 3: Interviewee taking control

Sometimes interviewers can lose control of the interview. In this example Nationals Senator Barnaby Joyce is being interviewed on the federal government's proposed carbon tax by Alex Sloan on ABC 666 Canberra (16 August 2011).

Listen to the interview at the following link:  
[www.abc.net.au/local/stories/2011/08/16/3294368.htm](http://www.abc.net.au/local/stories/2011/08/16/3294368.htm).

Some additional questions to consider are:

- At what point does Senator Joyce assume control?
- How does he do this?
- How does the interviewer react?
- What lessons can be learnt in relation to interviewing technique?

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### Example 4: Difficult talent

Sometimes interviewees can be very difficult to interview: they either can't or won't engage in the conversation. Here is a classic example from the US National Public Radio's *Bryant Park Project*, where presenter Luke Burbank interviews the Icelandic band Sigur Ros (11 October 2007).

Watch the video at the following link:

[www.youtube.com/watch?v=OIMGPIH4XPo](http://www.youtube.com/watch?v=OIMGPIH4XPo)

### Example 5: Closed questions

For a satirical take on the 'closed questioning' style of interview, here are John Clarke and Brian Dawe staging a mock interview, with Clarke in the role of federal Opposition leader Tony Abbott ('Articulating an alternative vision for the country', 14 June 2012). You can access the video at the following link:

[www.youtube.com/watch?v=z3wKCzlw5Gs](http://www.youtube.com/watch?v=z3wKCzlw5Gs).

### Example 6: Confessional interview

Here Triple J *Hack* journalist Michael Atkin interviews punk singer Laura Jane Grace from the band Against Me. The lead singer caused a sensation in May 2012 when she revealed herself as a transsexual, changing her identity from Tom Gabel.

Listen to the interview at the following link:

[www.abc.net.au/triplej/hack/stories/s3648254.htm](http://www.abc.net.au/triplej/hack/stories/s3648254.htm).

Some additional questions to consider are:

- How would you describe the tone of the interview? How does it differ from the political interviews in other examples you have listened to?
- Does the interviewer show an awareness of the painful nature of the topic for the interviewee?
- What research is evident from the interview questions?

### Example 7: Conversational interview

Here Natasha Mitchell, from Radio National's *Life Matters* program, talks to stand-up comedian Shappi Khorsandi about how her life as the daughter of Iranian refugees has influenced her comedy (16 January 2013).

Listen to the interview at the following link:

[www.abc.net.au/radionational/programs/lifematters/shappi-khorsandi/4421184](http://www.abc.net.au/radionational/programs/lifematters/shappi-khorsandi/4421184).

Some additional questions to consider are:

- Compare the tone of this interview with the tone in the Leigh Sales/Tony Abbott interview in Example 1. How does the role of the interviewer differ?
- What relationship does the interviewer have with the interviewee?

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## Chapter 6: Audio Production

Chapter 6 of *Australian Broadcast Journalism* talks about the importance of getting good quality sound in radio. This means that we not only have to identify the sounds we want to broadcast, but we also have to collect and transmit those sounds so that they reach the listener in as clear and pristine a form as possible. Radio producers are listening machines: to work with sound you have to train your ears to be aware of sounds so you can tap into their creative potential. Here are some exercises to help train your ears.

### Exercise 1: Documentary examples

As we see in Chapter 6, sound is particularly important in long-form radio features and documentaries where its capacity to paint vivid mental pictures in the listener's mind is exploited to the full. Here are two examples for you to listen to.

- 1 *The Many Lives of Roger Casement* is a radio documentary produced for ABC Radio National's history program *Hindsight*. Note how the recorded sound of the ocean creates images of the wild western coast of Ireland. The sound of the ocean instantly takes you to the location of the story:  
[www.abc.net.au/radionational/programs/hindsight/the-many-lives-of-roger-casement---part-one/3065392](http://www.abc.net.au/radionational/programs/hindsight/the-many-lives-of-roger-casement---part-one/3065392) (Tom Morton and Timothy Nicastrì, ABC Radio National, 2009)
- 2 *Children of Sodom and Gomorrah* is an award-winning radio documentary originally produced in German but adapted to English by ABC Radio National's *360documentaries* program. It has strong sound elements that create pictures in the listeners' minds, and also build drama and tension. Note the pictures the sounds conjure up in your head as you listen to the piece.  
[www.thirdcoastfestival.org/library/989-children-of-sodom-and-gomorrah](http://www.thirdcoastfestival.org/library/989-children-of-sodom-and-gomorrah) (Sharon Davis and Jens Jarisch, ABC Radio National, 2011)

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## Recordings for Exercise 2 on page 86 of *Australian Broadcast Journalism*

Poor audio is often very hard or impossible to correct afterwards. This highlights the importance of getting high-quality clear recordings with no technical interference when you are on location. Here is a series of recordings that illustrate bad sound resulting from a range of common mistakes.

- 1 [Mouth off mic resulting in fuzzy, poor-quality sound](#)
- 2 [Mouth too close to mic, resulting in popping](#)
- 3 [Distortion, caused by levels being set too high](#)
- 4 [Intermittent technical interruptions caused by badly fitting mic cable connections](#)
- 5 [Reverb caused by sounds bouncing off surfaces in an echoey space](#)
- 6 [Background noise intruding on the recording](#)

## Chapter 7: The Radio Story

As you will have read in Chapter 7 of *Australian Broadcast Journalism*, radio stories can be anything from 2–3-minute current affairs pieces to long-form radio documentaries stretching across an hour. No matter what the format, all radio stories rely on compelling storytelling, using a variety of techniques to engage listeners and to encourage them to stay tuned.

### Exercises

Here is a selection of radio stories to listen to. Answer the questions on page 108 of the textbook in relation to these stories.

- 1 Award-winning ABC journalist Sally Sara is well known for her strong storytelling skills. This is a story about childbirth in Afghanistan called 'Kabul's daughters' (26 July 2011). Both audio and transcript can be found here: [www.abc.net.au/pm/content/2011/s3278492.htm](http://www.abc.net.au/pm/content/2011/s3278492.htm)
- 2 Another award-winning ABC journalist is Samantha Donovan. This story, 'Female overseas students take on leadership roles' (8 April 2011), is about female overseas students taking on leadership roles: [www.abc.net.au/am/content/2011/s3185685.htm](http://www.abc.net.au/am/content/2011/s3185685.htm).
- 3 This story about peeing in public from ABC Triple J's current affairs program *Hack* (8 July 2010) uses sounds to attract its target audience of younger listeners. [www.abc.net.au/triplej/hack/stories/s2948598.htm](http://www.abc.net.au/triplej/hack/stories/s2948598.htm)
- 4 The 2005 radio documentary "'My Lobotomy": Howard Dully's Journey' (16/11/2005), from US broadcaster NPR, is produced by Howard Dully, who tells his personal story about being lobotomised as a child. It's a powerful, and sometimes difficult, story to listen to. You can download the audio and also view the transcript here: [www.npr.org/2005/11/16/5014080/my-lobotomy-howard-dullys-journey](http://www.npr.org/2005/11/16/5014080/my-lobotomy-howard-dullys-journey).

See page 109 of the textbook for a list of websites where you can listen to radio stories. Here are some websites with useful tips about producing radio stories, covering everything from what equipment to use, to how to develop story ideas:

- HowSound: <http://howsound.org/>. This is a biweekly podcast about radio storytelling produced by Rob Rosenthal for the Public Radio Exchange (<http://prx.org>). It is also available as a smartphone app.

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- 'Noise: a Human History': <http://makingnoiseblog.wordpress.com/>. This is a blog about the production of BBC Radio 4's 30-part documentary series 'Noise: a Human History' by Professor David Hendy.

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## Chapter 8: Radio Ads and Promos

As you read in Chapter 8 of *Australian Broadcast Journalism*, the radio format contains lots of small pre-produced mini-packages that serve a variety of functions.

These miniature packages are much shorter than a radio story but they are assembled in a very similar way: you need to start with an idea, do your research and preparation, collect your material, record, edit and do the final mix.

Adam Sallur is station imaging producer for 720 ABC Perth. He is responsible for making all the stings, station IDs and promos that help to reinforce the image of his radio station, the local station serving the Perth metropolitan area. Here Adam talks about how he goes about making a promo.

[Here Adam talks about how he goes about making a promo.](#)

### Exercise: Analysing promos

[Here you can listen to one of Adam's productions, a promo for 720 ABC Perth.](#)

See page 117 for the points you should consider when analysing promos.

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## Chapter 9: Live Radio

Radio programs don't exist in isolation. As we learn in Chapter 9 of *Australian Broadcast Journalism*, they are part of an overall station menu which imposes quite specific demands on the program team in terms of content and style. The blend, or format, is a precise art aimed at capturing as much of the available targeted audience as possible. Talkback has the widest appeal—this is a format where the driving force is the personality of the presenter, and the defining element is direct interaction with the listeners. The focus is local, the subjects topical and the treatment is aimed at triggering discussion and debate, with the listeners themselves as key participants. The commercial 'shock jocks' tend to dominate the field, with their brand of no-holds-barred commentary pulling in large audiences compared to the more restrained programs on the local ABC or community radio talkback stations. Just by tuning in to the talkback programs on offer in your local area you will see how these differences immediately become apparent.

### Exercise 1: Talkback producers

In this article, 'Confessions of a talkback radio producer', by *Sydney Morning Herald* reporter Louise Schwartzkoff (29 November 2010), talkback radio producers talk about the challenges of talkback: [www.smh.com.au/entertainment/tv-and-radio/confessions-of-a-talkback-radio-producer-20101129-18cub.html](http://www.smh.com.au/entertainment/tv-and-radio/confessions-of-a-talkback-radio-producer-20101129-18cub.html).

Answer the following questions:

- How do the talkback producers assess what stories to put to air?
- What qualities are they looking for in a story?
- How does the selection of callers impact on the tone of the program?
- What are the risks in this form of live radio?

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## Chapter 10: Broadcast News

News is the beating heart of broadcasting, and most radio and television stations offer some sort of news service, be it locally based or networked across the country. As you will have read in Chapter 10 of *Australian Broadcast Journalism*, changing digital technologies have given television networks an immediacy equal to that of radio. Today's journalists must be skilled across a range of technologies and reporting styles.

There are many training resources to tap into on the web. Here are some useful links from the UK website [journalism.co.uk](http://journalism.co.uk) (they also have a good smartphone app):

- [www.journalism.co.uk/news/22-tools-and-apps-every-journalism-student-should-know-about/s2/a550112/](http://www.journalism.co.uk/news/22-tools-and-apps-every-journalism-student-should-know-about/s2/a550112/)
- [www.journalism.co.uk/news/irish-broadcaster-rte-to-give-reporters-iphone-kit-bags/s2/a551358/](http://www.journalism.co.uk/news/irish-broadcaster-rte-to-give-reporters-iphone-kit-bags/s2/a551358/)
- [www.journalism.co.uk/news/10-things-every-journalist-should-know-in-2013/s2/a551648/](http://www.journalism.co.uk/news/10-things-every-journalist-should-know-in-2013/s2/a551648/)

The Poynter Institute (<http://poynter.org>) is a good place to find information and discussions about journalism and day-to-day life of news reporting. This article outlines the challenges for journalists of asking for interviews via Twitter after the school shooting in Newtown, US: [www.poynter.org/latest-news/media-lab/social-media/198573/newtown-response-shows-perils-of-post-tragedy-interview-requests-via-social-media/?utm\\_campaign=SocialFlow&utm\\_source=Twitter&utm\\_medium=PBSMediaShift](http://www.poynter.org/latest-news/media-lab/social-media/198573/newtown-response-shows-perils-of-post-tragedy-interview-requests-via-social-media/?utm_campaign=SocialFlow&utm_source=Twitter&utm_medium=PBSMediaShift).

Another US website to keep an eye on is PBS's MediaShift. The website has been tracking how social media, weblogs, podcasting, citizen journalism, wikis, news aggregators and online video are changing our media world. MediaShift includes commentary and reporting on how the shifting media landscape is changing the way we get our news and information, while also providing a place for public participation and feedback: [www.pbs.org/mediashift/](http://www.pbs.org/mediashift/).

Smartphones have made recording, editing and sharing audio and video much easier. There are a number of useful apps to help journalists (for details about audio and video recording apps, see chapters 11 and 14.). Here is a selection of journalism apps to check out:

- NiemanLab: The Nieman Journalism Lab is an attempt to help journalism figure out its future in the internet age.
- AAP Newswire—Agenda: Australian Associated Press' news and information service includes an agenda detailing the main news events of the day. It supplies a newswire directly to your phone.
- Fairfax RadioNews: This supplies access to the most recent news bulletins on Fairfax's metropolitan and regional radio stations.
- ABC Radio: This supplies access to ABC radio stations.
- TuneIn Radio: This app has a news and current affairs section for Australian and international radio services.

Other news services and broadcasters also have apps that can be essential for news junkies.

### Exercise 1: Accessing information on the web



To access the videos in the exercises, please enter the password **abj2013**

Here is a link to a panel discussion on citizen journalism chaired by Jonathan Green on Radio National's *Sunday Extra* program (3 June 2012):

[www.abc.net.au/radionational/programs/sundayextra/citizen-journalism/4047384](http://www.abc.net.au/radionational/programs/sundayextra/citizen-journalism/4047384).

Three news professionals talk about the challenges they face in vetting and verifying online material they source for stories. The discussion includes ABC Current Affairs researcher and producer Connie Agius; Marc Lavine, Bureau Chief of Agence France-Presse; and Alfred Hermida, online news pioneer and Associate Professor at the University of British Columbia School of Journalism.

- What are the main problems the journalists encounter?
- How do they verify and authenticate the information?

## Exercise 2: Real versus fake information

Hurricane Sandy battered the east coast of the United States in October 2012 and provoked a similar storm of online reporting that illustrated the strengths and the weaknesses of information provided online. Here are two articles discussing some of the journalistic issues thrown up by the disaster.

- 1 In the article 'Social Media Versus the Hurricane', from *New Matilda* (1 November 2012), Asher Wolf discusses how social media reports of the hurricane offered a bizarre mixture of truth and fabrication. Access the article at: <http://newmatilda.com/2012/11/01/social-media-versus-hurricane>.
- 2 Hurricane Sandy produced a wealth of photographic evidence, some of which turned out to have been faked. In the article 'Sorting the Real Sandy Photos From the Fakes', from *The Atlantic* (31 October 2012), Alexis C. Madrigal discusses the techniques you can employ to establish the authenticity of this sort of material. Access the article at: [www.theatlantic.com/technology/print/2012/10/sorting-the-real-sandy-photos-from-the-fakes/264243/](http://www.theatlantic.com/technology/print/2012/10/sorting-the-real-sandy-photos-from-the-fakes/264243/)
  - What lessons do journalists need to learn from these experiences?
  - What protocols do you think need to be put in place to avoid publishing misleading information?

To access the videos in the exercises, please enter the password **abj2013**

## Chapter 11: Radio News and Current Affairs

Reporting for radio news means you are on the go all day trying to get as many stories out as possible. While hunting for stories you will be in contact with a multitude of sources. Many of the resources in chapters 10 and 14 are useful for radio news reporters.

Radio news reporters can expect to do up to fifteen stories per day, presenting the same story in a variety of different formats, from a 3-para news script to a 50-second package of the same story. Chapter 11 of *Australian Broadcast Journalism* lists these formats.

### Exercise 1: News story formats

In March 2011, violent riots erupted among asylum seekers held at the Christmas Island detention centre. Perth-based ABC reporter Andrew O'Connor was sent to cover the story and reported from the island for both ABC News and ABC Current Affairs during the riots and their aftermath. Here is a selection of the stories he did.

#### Copy

The Immigration Department says there hasn't been a repeat of Thursday night's violent riots at the Christmas Island Detention Centre.

Up to 250 protesters threw rocks at federal police officers and burned down accommodation buildings during the riot.

Police were forced to use tear gas, and fired so-called bean-bag bullets at the group.

An extra 70 police officers have been flown to the island, taking the total number to 188.

#### Copy and grab

The federal government says up to four asylum seekers may be missing from the Christmas Island detention centre following a week of rioting and protests.

Security staff at the centre are conducting an urgent recount because of discrepancies in earlier counts.

Government Minister, Kim Carr, says it will take some time to confirm the numbers.

*GRAB: Some discrepancies have been identified. As a result, a broader recount is currently being conducted across the facility on Christmas Island. And up to 4 people may be unaccounted for but the work is still in progress.*

#### Voicer

Heavily armed officers spent most of yesterday moving through the detention centre directing, and in some cases escorting inmates to more secure parts of the facility.

To access the videos in the exercises, please enter the password **abj2013**

The AFP [Australian Federal Police] has released no details about the operation but it appeared to involve officers shifting detainees from the lower-security accommodation sections known as Lilac and Aqua, where fences were pushed down during last week's riots.

Those inmates have been placed within the main detention centre where the electrified perimeter fence remains intact.

The AFP is conducting a headcount of detainees but won't comment on whether it still believes some detainees remain at large.

Andrew O'Connor, ABC News, Christmas Island.

Source: Courtesy of Andrew O'Connor

You can listen to Andrew's voice [here](#)

You can also listen here to one of the current affairs packages Andrew prepared for the AM program (21 March 2011):

[www.abc.net.au/am/content/2011/s3168981.htm](http://www.abc.net.au/am/content/2011/s3168981.htm).

Answer the following questions:

- 1 What differences do you note in how the stories are treated in the different formats?
- 2 How much information does each story contain?
- 3 How does the interview grab complement the information in the script?
- 4 What are the differences between the news stories and the current affairs package in relation to style, treatment, use of sound and use of interview talent?

## Exercise 2: Longer news formats

In the longer current affairs story format, instead of having only three short sentences to tell the story the reporter has the luxury of 2–4 minutes. This gives the reporter the opportunity to explore the story in more depth, answering the question 'why' and not only the traditional who, what, where, when and how. For tips on how to develop longer radio pieces, see Chapter 7. There are many links to current affairs programs where you can listen to examples and find tips on how to use audio in your storytelling.

Samantha Donovan, current affairs reporter with ABC in Melbourne, won a Walkley award for her report from the 2009 Black Saturday bushfires in Victoria. Listen to her *The World Today* report (9 February 2009) or download the transcript here: [www.abc.net.au/worldtoday/content/2008/s2486198.htm](http://www.abc.net.au/worldtoday/content/2008/s2486198.htm).

Answer the following questions:

- 1 The presenter crosses to Samantha on the spot. What impact does this have on us as listeners?
- 2 What interview talent does she use?
- 3 Why do you think she selected the talent that she did for this story?
- 4 How does the reporter deal with someone who is obviously upset? Is she objective or empathic? How can you tell?
- 5 What does the longer format allow the reporter to do, compared with shorter news reports?

To access the videos in the exercises, please enter the password **abj2013**

## Chapter 12: Television News and Current Affairs

The best television news reporters use all the tools at their disposal to tell stories that viewers can readily understand, and find relevant and engaging. The way a television reporter carefully combines pictures and sound in a story allows the audience to share the sense of a country riven by war, the ferocity of nature, the depths of human suffering or the elation of a crowd at a sporting contest. Television news stands apart from other media when its journalists are able to successfully bring together the visual and audio elements of a story in a creative and compelling way.

### Exercise 1: Television news reporting

At the beginning of Chapter 12 in *Australian Broadcast Journalism*, we met Channel Seven Senior Network Correspondent Chris Reason who talked about some of his experiences as a roving network correspondent.

- 1 For the story *Egypt Celebrates*, Chris was in Cairo's Tahrir Square in February 2011, the day after the sudden resignation of long-time President Hosni Mubarak. This package is remarkable for a number of reasons. Firstly, it was shot entirely on a handycam because the larger broadcast cameras normally used by news crews were being confiscated by Egyptian security personnel at Cairo airport. Second, the revelations in the story about the attack on American reporter Lara Logan were a world exclusive.

This story is also worth noting as the final piece gives viewers a strong sense of the extraordinary atmosphere in Tahrir Square.

[Click here to view the story \*Egypt Celebrates\*](#)

Carefully observe the way the story is structured, with the following questions in mind:

- How does Chris interweave the various tools at his disposal: the pictures, his voiceover, interview grabs and natural sound?
- How many sentences of voiceover are there? Analyse their length and impact as an exercise in writing tightly and clearly.
- How effective is this structure?
- How does Chris incorporate an Australian angle into his story?
- Listen to the even delivery of his voiceover and make observations about his particular style of storytelling.

- 2 In July 2011, Chris was in London to report on the latest developments in the Murdoch phone hacking scandal.

[Click here to watch his story \*News of the World\*](#)

Watch the story several times and closely examine its structure. Listen to the voiceover and see how it relates to the pictures. Listen to the language used and watch how Chris works to involve himself in the story.

- 3 Chris cites his stories covering the Israel–Hezbollah conflict of 2006 as among the most memorable of his career. For 34 days, Hezbollah militia and the Israeli military clashed in Lebanon, northern Israel and the Golan Heights. More than one thousand civilians were killed. Even though the conflict was set in the Middle East, it was a big story in Australia because Australian citizens were stranded due to the fighting. Here are two stories he filed from this period.

To access the videos in the exercises, please enter the password **abj2013**

Although they are longer than conventional TV news packages, they contain all the same elements, with the addition of other video material sourced by the Seven Network from international news agencies to complement the footage shot by Chris and his crew.

Click here to view Chris's stories:

[Chris Reason: Beirut 1](#)

[Chris Reason: Beirut 2](#)

Watch how these stories unfold, how the agency pictures are combined with Chris's own video footage, and how interviewee grabs and natural sound are woven through the fabric of each package.

## Exercise 2: The 'as-live' or 'rant'

Increasingly, as networks run multiple bulletins around the clock, TV reporters are being asked to prepare and deliver simulated live crosses called 'as-lives', 'look lives' or 'rants'. These represent a distinct story structure for TV news, and can range from an extended reporter piece-to-camera on location without overlay right through to fully scripted 'as-lives' that are recorded in the studio complete with elaborate graphic backgrounds, overlay and interview grabs.

In Chapter 12 of *Australian Broadcast Journalism*, the ABC's South East Asia correspondent Zoe Daniel explains how the Bangkok floods of 2011 were an opportunity to use this style of TV storytelling. Given the local conditions, compiling an 'as-live' report was not only quicker than making conventional news packages in a developing situation but it also provided viewers with a different window on what was happening. Below are four examples of Zoe's work.

- 1 In these first two examples, Zoe records her 'as-lives' from single locations within the flood zone but uses a variety of overlay to explain the changing emergency situation. In particular, watch in the first story for the way the reporter repositions herself from one side of the makeshift flood barrier to the other to be closer to the action.

Click here to view Zoe's stories:

[Zoe Daniel 1](#)

[Zoe Daniel 2](#)

- 2 In these next examples, Zoe uses a different structure for her 'as-lives', which involves delivering her piece-to-camera in sections from different locations to give the audience a wider perspective on the floods crisis. Imagine yourself in a similar situation, covering an unfolding emergency and explain how you might structure your 'as-live' to produce similar coverage.

[Zoe Daniels 3](#)

[Zoe Daniels 4](#)

## Exercise 3: A day in the life of a TV reporter

In Chapter 12, we follow Ten News senior reporter Michael Tetlow on assignment as he researches and produces a news package about the debilitating Ross River virus.

To access the videos in the exercises, please enter the password **abj2013**

Michael's routine, as shown on the storyboard, involves the entire process, from preliminary research and planning to gathering interviews and overlay on the road, shotlisting, scripting and editing his story. The chapter also includes a copy of Michael's intro and full script, which demonstrate how he structures his package.

Here you can watch the intro and story as they went to air: [A Day in the Life](#)

Once you have seen the story, you might like to revisit the storyboard and script to review what's involved in the physical production of a news package and how Michael has crafted his script to include all the elements gathered in the field. Pay particular attention to Michael's use of natural sound, use of new overlay and file vision as well as his economical style of writing.

## Exercise 4: Shooting pictures for TV news

Pictures, or overlay, are the most important commodity in television news, and the best reporters learn how to think visually to illustrate their stories. Apart from covering breaking issues, like fires, protests or natural weather events, TV reporters often have to think about the kind of overlay they will need to make their stories engaging and compelling for viewers. Good reporters never take this obligation lightly—or treat the pictures in their stories as mere wallpaper—because having strong overlay always enhances the experience for audiences.

In Chapter 12, we introduce readers to the process of creating sequences of vision for TV news stories. We learn about the 'shot' as the basic unit of visual currency in TV news and the different kinds of shots conventionally acquired by camera operators. Shooting sequences of vision also enables the 'action' in a story to be condensed in the editing process to save time. Here is an example of that process:

[Click here to view Shooting Sequence](#)

Compare and contrast the different approaches and the impact they have on how the story unfolds.

To access the videos in the exercises, please enter the password **abj2013**

## Chapter 13: Broadcast News Bulletins

The news bulletin is the centrepiece of the newsroom—it's where locally produced stories and imported content from international bureaus, news agencies, affiliate content providers and the wire services are mixed and poured into a mould. That mould is defined by the station's news style and is customised to suit its target audience. In the 24/7 news cycle, news stories can go up individually online, but many media companies also offer their latest news bulletin via a phone app or online. Mobile technologies mean that catching up on the latest news bulletin, whether from your small local broadcaster or the multi-million dollar network on the other side of the world, just requires the press of a button.

Here are some online resources to help you with your news bulletin:

- Media Helping Media, '10 tips for producing radio bulletins':  
[www.mediahelpingmedia.org/training-resources/journalism-basics/589-10-tips-for-producing-radio-bulletins](http://www.mediahelpingmedia.org/training-resources/journalism-basics/589-10-tips-for-producing-radio-bulletins)
- The News Manual, on preparing bulletins for radio and television:  
[www.thenewsmanual.net/Manuals%20Volume%202/volume2\\_49.htm](http://www.thenewsmanual.net/Manuals%20Volume%202/volume2_49.htm)

### Exercise 1: Newsreading techniques

Many TV news reporters aspire to be newsreaders and, with more bulletins being produced around the clock these days, more opportunities exist for young journalists in television newsrooms to develop their presenting skills. Despite the title of 'newsreader', there is much more involved in the role than simply 'reading' the news. Among other qualities, presenters need to be credible and engaging, and able to convey the emotion in different stories in their on-air demeanour.

Probably the best advice for aspiring presenters is to watch the way the professionals do it. Take careful note of the pace of their delivery, their use of 'light and shade' in individual stories and how their body language and facial movements often reflect the kind of stories they're introducing to the audience.

Watch a television news bulletin with two presenters. Focus on how they present the news.

- How do they create eye contact with the viewer?
- How does their demeanour when reading a serious news story compare with their approach to a lighter story?
- What subtleties do you notice in the range of facial expressions they employ at different stages of the bulletin?
- Assess the pace of their delivery and the clarity of their enunciation. How conscious are you of the newsreader *telling* as opposed to *reading* the news?

### Exercise 2: Natalia Cooper interview

In this video, the Nine Network's Natalia Cooper talks about her experience as a news presenter.

#### [Presenting for TV News](#)

What lessons do you pick up from her account that might reflect on your own practice?

### Exercise 3: Radio news bulletin conventions

To access the videos in the exercises, please enter the password **abj2013**

Here you can listen to a parody of a radio news bulletin:

<https://soundcloud.com/gremlinaudio/how-to-create-a-radio-news>

What does it tell us about radio news bulletin conventions in terms of style, content and format?



To access the videos in the exercises, please enter the password **abj2013**

## Chapter 14: The Mobile Reporter

Broadcast production used to be expensive and complex. As you will have read in Chapter 14, now anyone with a smartphone and an internet connection is a potential videojournalist who can shoot, edit and upload their own version of events to their blog, or to mainstream media companies that have understood the value of audience collaboration to producing news. Two prominent international examples of this are CNN's iReport (<http://ireport.cnn.com>) and the *Guardian*'s Open Journalism project ([www.guardian.co.uk/media/open-journalism](http://www.guardian.co.uk/media/open-journalism)).

Today's journalists must be multi-skilled across a range of technologies and reporting styles. There are many training resources to tap into.

See the Chapter 10 web material for useful links and apps.

Other news services and broadcasters also have their own apps that can be essential for news junkies.

Here are some links to resources for mobile reporters with tips on how to use smartphones and other technology for recording and editing audio and video.

- <http://vimeo.com/channels/abcopentutorials>
- [https://open.abc.net.au/assets/pdf/110-percent/abc\\_open\\_equipment\\_check.pdf](https://open.abc.net.au/assets/pdf/110-percent/abc_open_equipment_check.pdf)
- [https://open.abc.net.au/assets/pdf/110-percent/abc\\_open\\_audio\\_recording.pdf](https://open.abc.net.au/assets/pdf/110-percent/abc_open_audio_recording.pdf)
- [https://open.abc.net.au/assets/pdf/110-percent/abc\\_open\\_video\\_tips.pdf](https://open.abc.net.au/assets/pdf/110-percent/abc_open_video_tips.pdf)
- [https://open.abc.net.au/assets/projects/pdf/ABCOpenTipsheet\\_EdToolKit.pdf](https://open.abc.net.au/assets/projects/pdf/ABCOpenTipsheet_EdToolKit.pdf)
- [https://open.abc.net.au/assets/projects/pdf/ABCOpen\\_WindowsLiveMovieMaker.pdf](https://open.abc.net.au/assets/projects/pdf/ABCOpen_WindowsLiveMovieMaker.pdf)
- [https://open.abc.net.au/assets/projects/pdf/ABCOpenTipsheet\\_iMovie.pdf](https://open.abc.net.au/assets/projects/pdf/ABCOpenTipsheet_iMovie.pdf)

There are a number of smartphone apps that will help you record, edit and share audio and video. Note that the in-built memo function on the phone is generally not good enough to give you recordings that can go to air. Here is a selection (most of them cost money):

- Audio:
  - ISaidWhat (this smartphone app is used by ABC News to record and edit short news grabs)
  - FiRe
  - VC Audio Pro
  - Hindenburg
  - SoundCloud
- Video:
  - FiLMiC Pro
  - iMovie

And here are some useful links discussing smartphones for reporting:

- [www.journalism.co.uk/news/mobile-reporting-why-a-bbc-radio-reporter-has-ditched-her-mic-for-an-iphone/s2/a551285/](http://www.journalism.co.uk/news/mobile-reporting-why-a-bbc-radio-reporter-has-ditched-her-mic-for-an-iphone/s2/a551285/)
- <http://mashable.com/2012/07/25/video-editing-apps/>
- [www.multimedia-journalism.co.uk/node/1870](http://www.multimedia-journalism.co.uk/node/1870) (also discusses smartphones as a publishing and news-gathering tool)
- <http://blogs.journalism.co.uk/2011/06/07/ten-fantastic-apps-tips-and-tools-for-recording-audio/>
- [www.poynter.org/how-tos/digital-strategies/157307/how-online-audio-tools-can-help-journalists-and-journalism/](http://www.poynter.org/how-tos/digital-strategies/157307/how-online-audio-tools-can-help-journalists-and-journalism/)

To access the videos in the exercises, please enter the password **abj2013**

- <http://contently.com/blog/2012/12/26/journalists-creating-killer-content-with-smartphones/>
- [www.journalism.co.uk/news/app-of-the-week-for-journalists-iphone/s2/a551691/](http://www.journalism.co.uk/news/app-of-the-week-for-journalists-iphone/s2/a551691/)

## Exercise 1: Mobile reporting versus traditional reporting

1 Carefully watch this story by Fairfax Media's Michael Bachelard about asylum seekers in West Java, which was shot mainly on a smartphone.

[Click here to watch Mike Bachelard: Asylum Seekers](#)

- In what ways does it differ from a traditional TV news story?
- In what ways is it similar to a traditional TV news story?
- What do you think are the strengths and weaknesses of reporting in this way?

2 In this second story, Michael travels to Aceh and produces a video feature on suspected illegal land clearing using his smartphone.

[Click here to watch Mike Bachelard in Aceh](#)

- How do the production values of this story compare to a traditional TV news story?
- To what extent do the poorer quality video images, the handheld shots and Michael's laidback narrative add or detract from the story?
- Think about a newsworthy issue or event you're interested in and how you might cover it using a smartphone.

## Exercise 2: *The Brunx* analysis

Look at the *Brunx* website at the following link: <http://thebrunxonline.wordpress.com/>.

- What production challenges are involved in putting it together?
- What niche does it fill in the media landscape?

To access the videos in the exercises, please enter the password **abj2013**

## Chapter 15: Broadcast Journalists and the Law

Journalists work within a legal framework that sets clear limits on how far they can go in pursuit of a story. Regulators and judges are constantly having to remind journalists of the boundaries within which they operate. It is imperative that journalists know and understand the relevant areas of defamation, contempt and copyright law to avoid exposing themselves to the threat of fines or even imprisonment. The laws are described in Chapter 15 of *Australian Broadcast Journalism*, and these exercises deal with some prominent legal cases involving journalists.

### Exercise 1: Defamation

In June 2012 a nine-year court battle over a restaurant review finally came to an end with a result that sounded warnings for restaurant reviewers in the future. In 2003 Matthew Evans, then a restaurant reviewer for the *Sydney Morning Herald*, gave such a damning review of the Coco Roco restaurant that the owners alleged that they were forced out of business. They accused the media company of defamation and took them to court, where after a High Court hearing and two appeals they emerged triumphant with the media company having to pay damages.

You can access the story here as reported by Amber Jamieson in the news website *Crikey* (29 June 2012):

[http://media.crikey.com.au/dm/newsletter/dailymail\\_26e3a0adc41e49d15970eec5875f08ef.html#article\\_18936](http://media.crikey.com.au/dm/newsletter/dailymail_26e3a0adc41e49d15970eec5875f08ef.html#article_18936).

Read the story and answer the following questions:

- 1 In this article *The Australian's* food writer John Lethlean is asked to comment on the case. What does he identify as the problems food critics generally face in trying to write fair and accurate accounts of their restaurant experiences?
- 2 What precautions does John Lethlean take when writing his reviews?
- 3 What impact is the decision in this case likely to have on food reviewers into the future?

### Exercise 2: Contempt

ABC reporter Samantha Donovan covered the trial in Victoria of a father accused of murdering his sons for the ABC current affairs program *PM*. You can access her audio story and the transcript through this link (5 October 2010):

[www.abc.net.au/pm/content/2007/s2052305.htm](http://www.abc.net.au/pm/content/2007/s2052305.htm).

Listen to the report and then examine the transcript.

- 1 What sort of information does the reporter provide?
- 2 What turns of phrase does she use?
- 3 How do these phrases indicate a true record of proceedings?

### Exercise 3: Copyright

Social media have given journalists an invaluable opportunity to access material from on-the-spot witnesses to events they haven't witnessed themselves. However, the question of payment for this content has become more and more of an issue, with courts sometimes having to determine whether such republishing constitutes a breach of copyright.

The complexities were illustrated by what happened when a helicopter crashed in the heart of London in January 2013. Witnesses posted pictures and videos that

To access the videos in the exercises, please enter the password **abj2013**

they had taken at the scene on onto Twitter where they were immediately picked up and used by the print and broadcast media. This created a storm of controversy over whether the media companies should have offered money for the material.

You can read about this incident in the following article from the British *Guardian* newspaper: 'Twitter pictures put in spotlight following London helicopter crash', by Lisa O'Carroll (16 January 2013), [www.guardian.co.uk/technology/2013/jan/16/twitter-pictures-london-helicopter-crash-copyright?CMP=EMCMEDEML665](http://www.guardian.co.uk/technology/2013/jan/16/twitter-pictures-london-helicopter-crash-copyright?CMP=EMCMEDEML665).

Read the *Guardian* story and answer the following questions:

- 1 How do social media complicate the issue of copyright?
- 2 Should anything put into the social media sphere be able to be used by media companies?
- 3 At what point might payment for 'witness material' become chequebook journalism?
- 4 What policies are media companies introducing to deal with this issue?

## Exercise 4: Racism on air

In December 2005 Sydney's Cronulla Beach was a scene of ugly clashes between the Anglo and Lebanese Muslim communities. Sydney talkback presenter Alan Jones made highly inflammatory comments on his breakfast program, which led to him being taken to court on the grounds that he had tried to stoke anti-Lebanese sentiment.

In December 2012 the New South Wales Administrative Decisions Tribunal ordered Jones to broadcast an apology on his program.

You can listen to the apology here:

<http://media.smh.com.au/entertainment/entertainment-news/jones-makes-lebanese-comments-apology-3900830.html?rand=1355869183005>.

An account of the legal case and its aftermath as reported in *The Australian* can be accessed here: 'Jones apology follows "years of criticism" says Trad', AAP, [www.theaustralian.com.au/media/jones-makes-on-air-apology-as-ordered/story-e6frq996-1226540128299](http://www.theaustralian.com.au/media/jones-makes-on-air-apology-as-ordered/story-e6frq996-1226540128299).

- 1 What were Keysar Trad's reasons for bringing a case against Alan Jones?
- 2 What law was he alleged to have transgressed?
- 3 What were the reasons the Administrative Decisions Tribunal gave for its decision?
- 4 What lessons are there in this case for broadcasters?

To access the videos in the exercises, please enter the password **abj2013**

## Chapter 16: Broadcast Journalists and Ethics

Chapter 16 of *Australian Broadcast Journalism* explains why Australia has professional codes of conduct for the broadcast media. Extracts from the codes for broadcasters in all sectors are included in the Appendix. The MEAA *Code of Ethics* is extracted in Chapter 16.

It is fair to say that in the 2000s there has been a noticeable decline in journalism standards. As a result, television and radio stations have had to take a harder line with offending presenters, and the ACMA has had to intervene much more frequently to ensure compliance with broadcast standards. These exercises are based on some prominent examples.

### Exercise 1: Presenters

On 20 August 2012, John Michael Howson, host of 3AW's *Sunday Morning* program, interviewed Christine Assange, the mother of Wikileaks founder Julian Assange. Just before going live to air, she objected to Howson's treatment of a previous guest and pulled out of the interview. This prompted a barrage of abuse from Howson, who was immediately suspended by the station for one month and publicly apologised for his behaviour.

You can access the audio of the exchange here:

[www.watoday.com.au/entertainment/tv-and-radio/radio-presenter-howson-suspended-for-nazi-gibe-20120820-24hmj.html](http://www.watoday.com.au/entertainment/tv-and-radio/radio-presenter-howson-suspended-for-nazi-gibe-20120820-24hmj.html).

Listen to the track and analyse the exchange in terms of ethical behaviour.

- What is your personal reaction to the exchange as a listener?
- In what ways did Howson transgress the commercial radio ethical codes?
- Was the action by the station appropriate?

### Exercise 2: Subjects

On 22 April 2012, Channel Nine's *A Current Affair* program aired an interview with Leanne Nesbit about her relationship with well-known Australian arts critic Clive James. The program was later taken to task by ABC TV's *Media Watch* program (30 April 2012) because of the way it exploited the vulnerability of a now elderly man for a story with scant public interest. You can access the *Media Watch* story at the following link: [www.abc.net.au/mediawatch/transcripts/s3492282.htm](http://www.abc.net.au/mediawatch/transcripts/s3492282.htm).

Watch the segment and answer the following questions:

- What ethical issues does the Clive James story raise?
- What aspects of the story make it uncomfortable viewing?
- Was it in the public interest for the story to be aired?

### Exercise 3: Prank calls

In December 2012, the practice of radio stations making prank calls to unsuspecting talent came under scrutiny when a prank call went badly wrong. Two DJs from Sydney station 2Day FM, Mel Greig and Michael Christian, put a call through to the London hospital where the pregnant Duchess of Cambridge had been admitted with a case of severe morning sickness. They pretended to be the Queen and Prince Charles and the nurse who answered the call, Jacintha Saldanha, put them through to the duty nurse, who reported on the Duchess's condition without realising the call was a prank. Jacintha Saldanha was found dead shortly afterwards, having taken her

To access the videos in the exercises, please enter the password **abj2013**

own life. The DJs were suspended and ACMA launched an investigation into prank calls.

Here is a commentary written by prominent law and ethics academic Professor Mark Pearson: 'At whose expense? The dubious morality of prank calls', 11 December 2012, [www.abc.net.au/religion/articles/2012/12/11/3652190.htm](http://www.abc.net.au/religion/articles/2012/12/11/3652190.htm).

Read the article and answer the following questions:

- 1 What ethical concerns does Professor Pearson raise about the practice of prank calls?
- 2 What legal concern does he raise?
- 3 Why is the issue of consent relevant in these cases?