

Policies and Procedures



**Nurturing, Inspiring and Championing Melbourne's Diverse Music
Community**

Document Control

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Introduction

Document Summary

This Handbook of Policies and Procedures outlines the policies and procedures of PBS 106.7FM (PBS), owned and operated by Progressive Broadcasting Services Co-operative Limited. (Formal call sign is 3PBS; current common use call sign is PBS 106.7FM or PBS).

Who's it for?

These policies and procedures are for, and apply to, Announcers, volunteers, staff, and the PBS Board of Directors. **If you are one of these persons, you are required to comply with the policies and procedures outlined in this Handbook.**

Therefore, it's important that you:

- familiarise yourself with these policies and procedures;
- make sure you know where to find the Handbook of Policy and Procedures on the PBS website should you need to refer to them at any time;
- ask questions should you need clarification.

Where do the PBS policies and procedures come from?

These policies and procedures are guided by the PBS vision 'to nurture, inspire and champion Melbourne's diverse Music community' by striving to achieve:

- A thriving, diverse music scene, particularly for under-represented music;
- Content with integrity and quality;
- An engaged and involved music community;
- A successful move to our new home; and
- Sustainable operations

These policies and procedures are also strongly informed by and comply with a range of federal and state rules and regulations as outlined in Section 1, and in particular the Community Radio Broadcasting Codes of Practice (Appendix 5) registered under Australian Communications and Media Authority (ACMA).

How are they updated? How do I contribute to their revision?

The policies and procedures are reviewed and updated periodically, as required. The annual program statement is updated each year.

Revisions may occur following changes to the Codes of Practice or other applicable legislation or guidelines.

They may also be updated from time to time to reflect changes which are approved by the Board of Directors.

PBS welcomes feedback and suggestions for improvement of these policies and procedures from staff, Announcers and volunteers. Please direct your comments to the General Manager.

1 The Regulatory Environment in which Community Radio Operates

1.1 Introduction

Community radio broadcasting in Australia is subject to a large number of rules, set at federal and state level, and which may be known by many names including legislation, license conditions, codes of practice, standards, regulations, policies and guidelines. This section summarises the rules which together comprise the regulatory environment in which community radio operates and which drive many of the policies and operating procedures in place at PBS.

1.2 The *Broadcasting Services Act* and ACMA

The main legislation relating to radio broadcasting is the *Broadcasting Services Act 1992* (Cth). The objects of the Act include: promoting the role of broadcasting services in developing and reflecting a sense of Australian identity, character and cultural diversity; promoting the availability of radio programs about matters of local significance; and encouraging providers of broadcasting services to respect community standards in the provision of program material. (A broadcasting service can be delivered using the radio frequency spectrum, cable, optical fibre, satellite or any other means.)

The *Broadcasting Services Act 1992* enshrines the place the place of community broadcasting services. By definition, community broadcasting services are provided for community purposes, are not operated for profit, and provide programs that are able to be received by commonly available equipment and are free to the general public.

The Act vests responsibility for monitoring all broadcasting services, including community broadcasting services, in the Australian Communications and Media Authority (ACMA). ACMA is responsible for allocating and determining the conditions that apply to broadcasting licences, and for guiding industry groups in developing Codes of Practices (see below). ACMA has the power to conduct investigations, whether of its own initiative or in response to complaints, and, where licence conditions or Codes of Practice are breached, can direct that remedial action is taken, and suspend or cancel broadcasting licences.

1.3 Community Radio Broadcasting Codes of Practice

The current Community Radio Broadcasting Codes of Practice, registered under ACMA in late 2008, set out the guiding principles and policies for programming on community broadcasting stations. They also outline the operational standards for stations that hold a community broadcasting licence.

The Codes of Practice were developed by the Community Broadcasting Association of Australia (CBAA), the peak industry representative body for community television and community radio licence-holders, working with the community radio sector, and in consultation with ACMA and the public.

Many of the policies and procedures in this Handbook exist because they are prescribed under the Codes of Practice.

The Codes are organised around six guiding principles which unite community broadcasters:

- Promote harmony and diversity and contribute to an inclusive, cohesive and culturally-diverse Australian community
- Pursue the principles of democracy, access and equity, especially for people and issues not adequately represented in other media

- Enhance the diversity of programming choices available to the public and present programs that expand the variety of viewpoints broadcast in Australia
- Demonstrate independence in programming as well as in editorial and management decisions
- Support and develop local arts and music
- Increase community involvement in broadcasting.

The Codes are accessible via the CBA website www.cbaa.org.au/resource/community-radio-broadcasting-codes-practice, or refer to Appendix 5.

1.4 Community Broadcasting Sponsorship Guidelines

ACMA also developed the Community Broadcasting Sponsorship Guidelines, to assist community broadcasting licensees to comply with the licence conditions that prohibit the broadcast of advertisements and that limit the amount of sponsorship announcements per hour.

ACMA guidelines are advisory only (designed to assist community broadcasting licensees to understand their responsibilities) and do not replace the requirements of the Act.

Refer to Appendix 6 for these Guidelines.

1.5 Community Participation Guidelines

ACMA also developed the Community Participation Guidelines, to assist community broadcasting licensees to comply with the requirement to encourage members of the community they serve to participate in station operations and the selection and provision of programs, and continue to represent the interests of their communities.

ACMA guidelines are advisory only (designed to assist community broadcasting licensees to understand their responsibilities) and do not replace the requirements of the Act.

Refer to the website for these guidelines:

www.acma.gov.au/webwr/_assets/main/lib310667/community_broadcasting_participation_guidelines.pdf

PBS encourages community participation by various methods, including:

- Holding a station Open Day, allowing members of general public to visit the station. One of the primary aims of this event is to develop awareness of opportunities to participate at PBS
- Promoting opportunities to 'Get Involved' via PBS' website: www.pbsfm.org.au/volunteering
- Carrying out formal induction of new volunteers
- Promoting upcoming opportunities to participate as a volunteer via a regular 'Volunteer Newsletter' emailed to those on the volunteer register
- Running inexpensive Announcer Training courses several times a year. This course facilitates further participation at PBS as an Announcer
- Promoting shareholding (aka 'active membership') in the Easy Street magazine (sent to members), and as part of the induction of new volunteers

1.6 Community Broadcasting Not-for-Profit Guidelines

ACMA also developed the Community Broadcasting Not-for-Profit Guidelines, to assist stations to identify what would constitute operating their service for profit or as part of a profit making enterprise.

Some key points include:

- Community broadcasting services are services that are provided for community purposes. It is a condition of their license that they not operate the service 'for profit or as part of a profit making enterprise'.
- Community broadcasting licensees can make a surplus, provided it is only used to benefit or improve the broadcasting service, for example, building or improving studios, improving transmission facilities, investing in outside broadcast facilities, or providing training to staff or volunteers. A licensee cannot distribute any surplus to its personnel or members.

ACMA guidelines are advisory only (designed to assist community broadcasting licensees to understand their responsibilities) and do not replace the requirements of the Act.

Refer to the website for these guidelines:

www.acma.gov.au/webwr/assets/main/lib310667/community_broadcasting_not_for_profit_guidelines.pdf

1.7 Monitoring of Compliance

ACMA monitors the compliance of community broadcasting licensees. This is to ensure licensees are operating in accordance with the licence conditions and codes of practice. This normally takes the form of spot auditing or investigation in response to specific concerns.

1.8 Other Relevant Legislation

Other relevant legislation that underpins specific PBS policies and procedures includes:

- *Copyright Act 1968* (Cth)
- *Privacy Act 1988* (Cth)
- *Spam Act 2003* (Cth)
- *Defamation Act 2005* (Vic)

1.9 References

See also:

- Privacy, Ethics and Media Law (Section 3)
- Community Radio Broadcasting Codes of Practice (Appendix 5)
- ACMA Sponsorship Guidelines (Appendix 6)
- OHS Policy (Appendix 10)

2 PBS Governance, Management, Group Structures and Communication Channels

2.1 A Co-operative Organisation

PBS was first established and registered as a co-operative limited company in 1979, and it remains so today.

On 3 March 2014, the *Co-operatives Act 1996* was replaced in Victoria by the Co-operatives National Law (CNL). In November 2014, PBS amended its rules to reflect these changes.

www.consumer.vic.gov.au/businesses/registered-businesses/co-operatives/summary-of-changes-to-the-co-operatives-law

According to Consumer Affairs Victoria: A co-operative is a democratic organisation, owned and controlled by its members for a common benefit. Co-operatives are traditionally based on values of self-help, self-responsibility, equality and solidarity. www.consumer.vic.gov.au/businesses/registered-businesses/co-operatives/what-is-a-co-operative

2.2 Active Members

As a co-operative limited bound by the CNL, PBS requires shareholders known as 'Active Members'.

Active Members of the PBS co-operative establish their active membership through shareholding, by purchasing a minimum of \$50 of non-profit generating shares, on top of the annual subscription / membership fee. As a not-for-profit organisation, these shares carry no dividend payment.

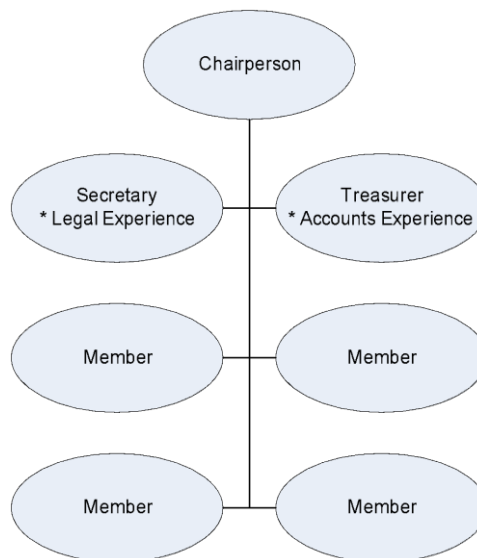
Becoming an Active Member is one way to contribute to decision-making at PBS. Active Members are entitled to elect Members to the Board of Directors, stand for election to the Board, and vote on any matters put to the Annual General Meeting (AGM).

PBS reviews its membership of Active Members at least annually. PBS promotes and encourages Active Membership to those who demonstrate a regular commitment to the station's mission such as volunteers, Announcers and involved subscribers / members.

2.3 The Board of Directors

PBS is governed by its Board of Directors. The role of the Board is to address and develop the strategic objectives for the General Manager and to set the policies under which the General Manager and the company must operate. The Board does not direct management on operational decisions.

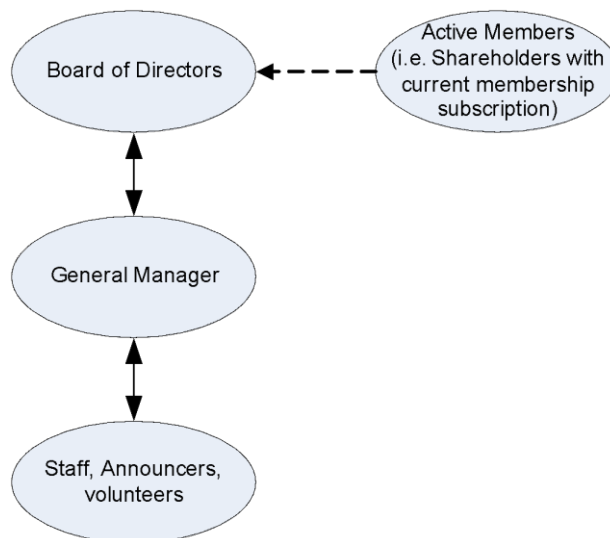
All seven members of the Board of Directors must be Active Members as defined above and are elected by Active Members at the AGM. Board members are appointed for a two-year term. The Chairperson is elected at the first Board meeting following the AGM. A number of Board appointments are notated with an * as having 'preferred experience'.



Each Board member holds one vote on matters before the Board.

2.4 Relationship between the Board and Management

The Board appoints a General Manager to implement its decisions and manage the day-to-day station operations by a team of staff and volunteers, including Announcers. The General Manager reports on PBS performance to the Board of Directors at a minimum of ten Board meetings a year. Outside meetings, Board members may communicate with the General Manager through the Chairperson.



2.5 Staff

The General Manager is supported by a team of staff to manage, covering such portfolio areas as:

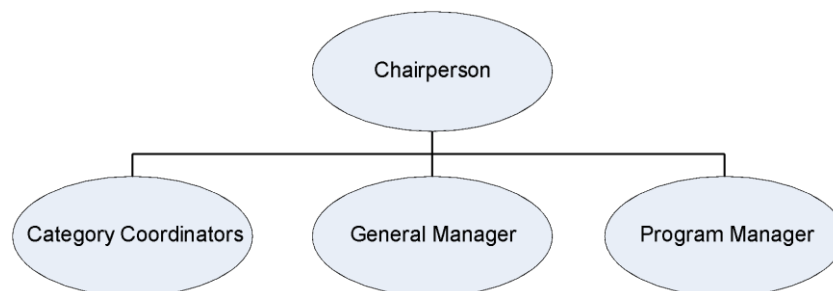
- Accounts
- Broadcast Engineering (Technical)
- Programming
- IT
- Membership / Subscription
- Music and Interviews
- Volunteering

- Production
- Marketing and Events
- Sales / Sponsorship

Note that these portfolio areas (and titles) shift from time to time depending on the current priorities.

2.6 The Program Planning Group (PPG)

This group meets at least three times a year to consider and establish future programming objectives. (See Programming - General, Section 12). The Group has the following structure and is chaired by a Board Member, who serves as the conduit for reporting back to the Board:



It is important to note that the members of the Program Planning Group have equal voting rights although decisions will be made as much as possible through consensus and in the best interest of the station. In the event of a tied vote, the Chairperson will cast the deciding vote.

2.7 Internal Communication Channels

Internal communication channels, which may change from time to time, include the following:

2.7.1 'Unreal News'

'Unreal News' is the regular internal e-mail bulletin which serves as the primary channel for communicating essential PBS-related news and information on PBS operational matters to all staff, Announcers, and key volunteers. Essential PBS-related news and information of should be sent via this channel wherever possible.

Staff and Announcers shall stay informed of essential PBS-related news and information by ensuring they (a) have an active e-mail address registered with the Volunteer Coordinator, and (b) review 'Unreal News' upon its receipt.

2.7.2 Station Meetings

PBS calls face-to-face station meetings when required.

2.7.3 Annual General Meetings

Shareholders / Active Members are called once a year to a face-to-face AGM. This is an opportunity for the Board and the General Manager to report on the station's performance over the preceding financial year and to highlight future trends for the station.

2.8 External Communication Channels

2.8.1 Radio Broadcasts and on-line delivery

Radio broadcasts are the main channel for communicating information to listeners and the general public. This includes the 106.7FM and the digital radio broadcast as primary platforms. Complementing this are live streaming and radio-on-demand on-line services.

2.8.2 PBS Website

For online information about PBS and its programs, the PBS website is an important communication channel.

www.pbsfm.org.au

2.8.3 PBS Social Media Accounts

PBS maintains social media accounts, for example, [Facebook](#), [Twitter](#), [YouTube](#) Channel and [Instagram](#).

These accounts provide another way for listeners and members of the general public to opt in to receive online information about PBS and its programs and so join the PBS website as an important communication channels. Registration is via the specific site.

www.facebook.com/pbsfm

www.twitter.com/pbsfm

www.instagram.com/pbsfm

www.youtube.com/user/PBS1067fm

2.8.4 Newsletter

A weekly email newsletter is also available to those listeners and the general public who opt in to receive this communication.

2.8.5 SMS

SMS (short messages to mobile devices) may also be used to send short messages to subscribers / members who opt in to receive this communication. Typically this channel is used to promote PBS events.

There is also the feature for listeners and members to SMS the studios.

2.8.6 Easey Magazine

The Easey Magazine is published twice a year in hard-copy format and posted to subscribers / members.

2.9 References

See also:

- Consumer Affairs Victoria website www.consumer.vic.gov.au/businesses/registered-businesses/co-operatives/what-is-a-co-operative
- Programming – General (Section 12)

3 Privacy, Ethics and Media Law

3.1 Introduction, Purpose and Scope

- 3.1.1 This section outlines the station's position, policies and processes relating to privacy and ethics including those relating to political groups, cultural groups and religious groups. It also specifies the station's policies and processes to ensure compliance with media law.
- 3.1.2 PBS is a small business which falls outside the requirements of the *Privacy Act 1988* (Cth), and therefore is not required to comply with this legislation. Nevertheless, PBS is committed to the principles of the *Privacy Act* and in protecting its stakeholders' privacy.
- 3.1.3 PBS promotes ethical behaviour that opposes and attempts to break down prejudice on the basis of ethnicity, race, chosen language, gender, sexual preference, religion, age, physical or mental ability, occupation, cultural belief or political affiliation. This goal informs all activity at PBS, including programming, as guided by the Community Radio Broadcasting Codes of Practice.

3.2 Privacy – also on PBS' website <http://pbsfm.org.au/privacy>

- 3.2.1 PBS is committed to protecting the personal information it holds, particularly in its collection, use and disclosure. Personal information includes the names, addresses, telephone numbers, email addresses, and credit card details of current, past and future members/ subscribers, customers, volunteers, Announcers and staff.
- 3.2.2 PBS collects personal information for the purpose of providing services or products, for example, to:
 - a. enable people to subscribe as members / subscribers to the station, purchase products offered by the station (e.g. t-shirts, event tickets) and otherwise make use of the products and services offered;
 - b. verify member / subscriber identity and details;
 - c. fulfil members' / subscribers' and other customers' orders and send purchases to them;
 - d. operate, manage and improve the services PBS provides (including charging and payment);
 - e. give notice of forthcoming events, fundraising activities, PBS products, competitions and promotions;
 - f. send Announcers and volunteers information relevant to the operation and management of PBS.
- 3.2.3 The personal information collected by PBS is securely stored.
- 3.2.4 PBS staff may only access personal information where it is required in order to carry out their duties.
- 3.2.5 Announcers and volunteers may only access personal information where they are authorised to undertake on behalf of PBS an activity consistent with the provision of services and products outlined above.

- 3.2.6 Privacy must be observed in any content broadcast by PBS personnel, particularly the unauthorised disclosure of personal information. When broadcasting member / subscriber names, Announcers may state members' full name and suburb unless the person specifies non-disclosure.
- 3.2.7 PBS communications should include information about how to opt out of future communications.

3.3 Ethics

- 3.3.1 PBS will always attempt to behave in an ethical, honourable and open way, in all its dealings.
- 3.3.2 PBS reserves the right to choose not to work with individuals and organisations who display unethical behaviour.

3.4 Media Law

- 3.4.1 Media law applies to both written and broadcast forms of media. For PBS, this includes on-air radio broadcasts (live or pre-recorded) as well as content published on the PBS website (no matter who wrote it) and in the Easey Street magazine.
- 3.4.2 Breaches of media law can prove very costly to PBS and its Announcers, who are responsible for what is broadcasted and published. In the case of court action, both the Announcer and the station could be liable, and be sued or fined. In addition, the Announcer could be sued again, by the station this time, for getting the station into trouble in the first place. The same liability applies to staff or volunteers who publish material in PBS publications.
- 3.4.3 In light of this responsibility, Announcers, staff and volunteers will make themselves familiar with and adhere to media law on matters such as defamation, contempt of court, discriminatory comments (including vilification) and copyright. The main points to know are included in this chapter of the Handbook. More detailed information regarding Media Law / Community Broadcast Law has been extracted from the Announcer Course Training Manual and reproduced in Appendix 7 for easy reference.
- 3.4.4 Announcers, staff and volunteers in doubt as the appropriateness of material for broadcast / publication should either leave it out or seek advice. Announcers should seek advice from the Program Manager, while staff and volunteers should seek advice from the General Manager.

3.5 Political, Religious and Cultural Groups

- 3.5.1 PBS will not broadcast material that does not meet the guiding principles of Code 3 of the Community Radio Broadcasting Codes of Practice (See Appendix 5). This is also covered under the *Racial Discrimination Act* – www.humanrights.gov.au/complaints/complaint-guides/making-complaint/complaints-under-racial-discrimination-act
- 3.5.2 Specifically, PBS will not broadcast material that is likely to stereotype, incite, vilify, or perpetuate hatred against, or attempt to demean any person or group, on the basis of ethnicity, nationality, race, language, gender, sexuality, religion, age, physical or mental ability, occupation, cultural belief or political affiliation. The requirement is not intended to prevent the broadcast of material which is factual, or the expression of genuinely held opinion in a news or current affairs program or in the legitimate context of a humorous, satirical or dramatic work.

3.6 Critical / Adverse Comment

- 3.6.1 Announcers, staff and volunteers will refrain from making critical comment of, or gratuitously degrading, any political, cultural or religious group, or the object of its worship, through live or pre-recorded spoken word or through publication.
- 3.6.2 Announcers, staff and volunteers will not make adverse personal comment about another person (unless it is legitimate analysis of an artist and their work, and that it is within the spirit of the broadcast / publication) through live or pre-recorded spoken word or through publication.

3.7 Process in the Event of a Defamation Threat

- 3.7.1 Defamation is a written or spoken statement which causes injury to another person's reputation. The defamatory statement could be made by an Announcer, an Announcer's guest, or an audience member or passer-by in the case of outside broadcasts. Broadcasted music or opinions could also prove defamatory. In all cases, the Announcer and PBS (at least) will be liable if defamatory statements are published.
- 3.7.2 In the event of a defamation threat – meaning a statement that might be considered defamatory – the following process should be followed:
- Make an immediate apology if comfortable. Keep the apology clear and brief – for example, 'I sincerely apologise to xyz for that comment, which I retract'. Do not repeat or refer to the statement again;
 - If you are not comfortable doing so, do not make an immediate apology;
 - In any event, report the details of the threat, and any apology (if made), immediately to the General Manager;
 - Make a copy of the show's broadcast and give it to the General Manager;
 - Take steps to ensure there is no continued broadcast of the show, e.g. through Radio on Demand;
 - On receipt of legal advice, the General Manager will advise you what (if any) further action needs to be taken.

3.8 Censorship, Obscenity and Program Content Warnings

- 3.8.1 Consistent with the Community Radio Broadcasting Codes of Practice, PBS will attempt to avoid censorship wherever possible. However, consideration shall be given to the community interest, context, degree of explicitness, the possibility of alarming the listener, the potential for distress or shock, prevailing Indigenous laws or community standards and the social importance of the broadcast / publication.
- 3.8.2 Consistent with the Community Radio Broadcasting Codes of Practice, PBS does not broadcast / publish material that promotes violence or brutality for their own sake; presents as desirable the use or misuse of illegal drugs, tobacco, alcohol or other harmful substances; glamorises, sensationalise or presents suicide as a solution to life problems (in particular, broadcast material should not provide explicit details about the method and/or location of a suicide or suicide attempt).
- 3.8.3 Consistent with the Community Radio Broadcasting Codes of Practice, PBS has programming practices that protect children from harmful material but avoid concealing the real world from them. PBS promotes programming which is typically appropriate for family listening during the day. Adult-oriented broadcasts are programmed later in the evening.
- 3.8.4 Announcers, staff and volunteers will refrain from gratuitous swearing / bad language through live or pre-recorded spoken word or through publication.
- 3.8.5 Announcers, staff and volunteers will refrain from broadcasting / publishing content that includes gratuitous swearing / bad language or supports obscene or indecent activity. Gratuitous means 'uncalled for, done without good reason'. Obscene or indecent activity is conduct which is offensive, disgusting, immodest or lewd to an average person applying contemporary community standards. Content which unduly emphasises or takes as its dominant theme sex, violence, gross cruelty or horror may be considered obscene or indecent.
- 3.8.6 Potentially offensive material (including song lyrics) that is deemed appropriate for broadcast, and material that may be considered to be potentially harmful to children, must carry a program content warning immediately prior to broadcast, as a courtesy to listeners. This approach educates listeners to choose the program material – and to tune in or out to that material – according to their own needs. This is particularly important from 6am to 7pm.

3.9 References

See also:

- Announcers (Section 6)
- Sponsorship and Community Announcements (Section 7)
- Community Radio Broadcasting Codes of Practice (Appendix 5)
- ACMA Sponsorship Guidelines 2008 (Appendix 6)
- Media Law / Community Radio Broadcast Guidelines (Appendix 7)

4 Staff

4.1 Introduction and Purpose

4.1.1 The section outlines the policies and processes that apply to staff.

N.B. When a staff member signs their employment contract, these policies and procedures become legally binding.

4.2 General Conduct, Obligations and Expectations for Staff

4.2.1 Staff will make themselves familiar with and comply with all of the policies and procedures in this Handbook.

4.2.2 Staff will make themselves familiar and comply with the Community Radio Broadcasting Codes of Practice (Appendix 5) and other laws including media law. The main points to know about media law are included in Section 3 (Privacy, Ethics and Media Law). More detailed information regarding Media Law / Community Broadcast Law has been extracted from the Announcer Course Training Manual and reproduced in Appendix 7.

4.2.3 Staff are expected to contribute to the station's positive, friendly and communicative environment. They will contribute to the achievement of a safe, tolerant and equitable working environment by avoiding, and assisting in preventing, behaviour which is discriminatory. Discrimination, bullying, sexual harassment, harassment and victimisation are not tolerated, and instances of these will be considered a breach of conduct and managed as per 4.2.10.

4.2.4 Staff will always act in the best interest of PBS and in a way that does not bring PBS into disrepute.

4.2.5 Staff will avoid any conflict of interest that might adversely affect PBS. Where there is a possible conflict of interest, they will make that aware to their supervisor and/or the General Manager. Where they are unsure if a conflict of interest exists, they will seek clarification from their supervisor and/or the General Manager.

4.2.6 Staff will act within the scope of their responsibilities, and seek advice from their supervisor should they be in doubt as to these boundaries.

4.2.7 Staff will attend training sessions and meetings and stay informed by reading regular PBS communications.

4.2.8 Staff will treat PBS property including technical equipment with due care and respect and notify technical staff of faults and problems.

4.2.9 Staff will only use station resources and equipment in carrying out work for PBS and not for personal or private purposes.

4.2.10 Breaches of conduct will be dealt with in accordance with current employment practices and laws and the staff member's employment contract.

4.3 Staff Remuneration

- 4.3.1 PBS is a stand-alone community broadcaster with a charter directed to supporting diverse and under-represented music. Financially it relies entirely on membership / subscriptions, sponsorships and the generosity of its listening public to survive. Accordingly it operates under significant budgetary constraints. PBS employs people to fill roles defined by management as being necessary for continued fulfilment of the charter and the on-going success of the station.
- 4.3.2 PBS recognises that in a commercial sense, employees ought to be fairly remunerated for the services they provide. PBS further recognises that, in many instances, PBS employees are remunerated at a salary level below market averages for similar positions in the general market place. PBS will seek to take a broad view of remuneration balancing its means and the opportunities it provides to applicants to participate in the industry.
- 4.3.3 Remuneration levels and employee positions are to be set, reviewed and reported to the Board in aggregate by management each financial year ending 30 June.
- 4.3.4 In the process of review and fixing of remuneration levels, PBS will always assess its salaries by comparing salaries paid with other stations in the community radio sector. This comparison can be completed by PBS management in peer discussion with fellow community radio managers.
- 4.3.5 PBS management will also assess and set its employee remuneration levels bearing in mind that employment with PBS also provides employees with the opportunity to:
- a. gain an entry level position into the broader radio community;
 - b. develop skills and obtain experience relevant to the industry;
 - c. contribute to the radio and music industry and the broader community in general.
- In undertaking this process PBS will seek to balance these factors and optimise the outcomes for the station and employees.

4.4 References

See also:

- PBS Governance, Management, Group Structures and Communication Channels (Section 2)
- Privacy, Ethics and Media Law (Section 3)

5 Volunteers

5.1 Introduction, Purpose and Scope

- 5.1.1 The section outlines the policies and processes that apply to volunteers and which guide volunteer engagement in PBS activities. While these policies and processes also apply to Announcers, who are also volunteers, there are additional policies and processes specific to Announcers which are covered in Section 6.
- 5.1.2 PBS recognises the value of volunteers in the essential work of developing and supporting the station.
- 5.1.3 PBS endeavours to engage volunteers in all aspects of the station. No area of work within PBS is considered exempt from being undertaken by a volunteer who has the requisite training and/or experience.

5.2 Attracting, Retaining and Rewarding Volunteers

- 5.2.1 PBS actively pursues volunteers, and in particular members of the community not adequately served by other media, to be part of the station's operations. Under the Codes of Practice, PBS retains evidence of its efforts to seek volunteer participation. See also Section 1.5.
- 5.2.2 PBS recognises and attempts to cater for the range of reasons volunteers may seek to participate in the station's operations. In particular, PBS actively encourages the skills development of volunteers, and promotes opportunities for volunteers to enjoy the social nature of the organisation. Volunteers receive training to enable participation at the station at a variety of levels.
- 5.2.3 PBS is committed to providing a positive, friendly and communicative atmosphere for all volunteers and staff.
- 5.2.4 Volunteer services are regularly recognised.
- 5.2.5 PBS promotes and encourages Active Membership to volunteers, particularly those who demonstrate a regular commitment to the station's mission.

5.3 Direction and Organisation

- 5.3.1 Volunteers will take direction from the Volunteer Coordinator and/or the General Manager, and/or their assigned department manager, will act within the scope of their responsibilities given to them by these parties, and will seek advice from the relevant manager should they be in doubt as to these boundaries.
- 5.3.2 The general organisation of volunteer work at PBS should, wherever possible, be based on a minimum period of a half day to allow for a more efficient and practical use of the volunteer's time.

5.4 Rights of Volunteers

- 5.4.1 Volunteers have the right to:
 - a. be treated with respect;
 - b. suitable assignment with consideration for personal preference, temperament, abilities, education, training and employment;
 - c. expect clear and open communication from management and staff at all times;
 - d. be given appropriate orientation, introduction and provision of information about new developments;

- e. sound guidance and direction in the workplace;
- f. a place of work complying with statutory requirements in regard to equal employment, anti-discrimination legislation, the Commonwealth *Racial Discrimination Act 1975* and occupational health and safety standards;
- g. be heard, to feel free to make suggestions and to be given respect for their honest and constructive opinion,
- h. appropriate insurance cover such as volunteer and public liability insurance;
- i. appropriate grievance procedures in the event of a dispute and, if necessary, mediation to assist with resolving the dispute.

5.5 General Conduct, Obligations and Expectations for Volunteers

- 5.5.1 Volunteers will make themselves familiar and comply with all of the policies and procedures in this Handbook.
- 5.5.2 Volunteers involved in broadcasting or publications will make themselves familiar with and comply with the Community Radio Broadcasting Codes of Practice (Appendix 5) and other laws including media law. The main points to know about media law are included in Section 3 (Privacy, Ethics and Media Law). More detailed information regarding Media Law / Community Broadcast Law has been extracted from the Announcer Course Training Manual and reproduced in Appendix 7.
- 5.5.3 Volunteers are to conduct themselves professionally at all times. They will be prompt, reliable and productive with regard to commitments and agreements made with the station. They will notify the appropriate person if unable to meet commitments.
- 5.5.4 Volunteers are expected to contribute to the station's positive, friendly and communicative environment. They will contribute to the achievement of a safe, tolerant and equitable working environment by avoiding, and assisting in preventing, behaviour which is discriminatory. Discrimination, bullying, sexual harassment, harassment and victimisation are not tolerated, and instances of these will be considered a breach of conduct and managed as per 5.5.9.
- 5.5.5 Volunteers will always act in the best interest of PBS and in a way that does not bring PBS into disrepute. Where there is a possible conflict of interest, they are to make that known to the General Manager.
- 5.5.6 Volunteers will not represent the station publicly or commercially unless prior arrangement has been made.
- 5.5.7 Volunteers will treat PBS property including technical equipment with due care and respect and notify technical staff of faults and problems.
- 5.5.8 Volunteers will only use station resources and equipment in carrying out work for PBS and not for personal or private purposes.
- 5.5.9 Breaches of conduct will be pursued according to the procedures in Section 9 (Discipline).

5.6 References

See also:

- PBS Governance, Management, Group Structures and Communication Channels (Section 2)
- Privacy, Ethics and Media Law (Section 3)
- Announcers (Section 6)
- Discipline (Section 9)

6 Announcers

6.1 Introduction, Purpose and Scope

- 6.1.1 This section aims to outline the policies and processes which apply to Announcers, who volunteers. See Section 5 (Volunteers) for those policies and procedures which apply to volunteers more generally (and which also apply to Announcers).

6.2 Eligibility

- 6.2.1 Announcers must be current and paid members / subscribers of the station at all times when on air.
- 6.2.2 Announcers must have relevant radio experience, and/or have successfully completed a suitable course to the satisfaction of the Program Manager. PBS will endeavour to provide opportunities that may help develop the skills of Announcers.
- 6.2.3 Staff may also be Announcers, subject to the approval of the General Manager. If this occurs, then the role of Announcer is served as a volunteer and not as paid staff.

6.3 General Conduct, Obligations and Expectations for Announcers

- 6.3.1 PBS provides Announcers with the environment (and the artistic scope) to broadcast the best radio possible. In exchange, Announcers are to always behave in a reasonable and mature manner, in strict accordance with and in the spirit of PBS policies, procedures and guidelines. These obligations apply both on and off air, both inside and outside the station, and whilst acting on behalf of the station in a volunteer capacity.
- 6.3.2 Announcers will make themselves familiar and comply with all of the policies and procedures in this Handbook.
- 6.3.3 Announcers are expected to contribute to the station's positive, friendly and communicative environment. They will contribute to the achievement of a safe, tolerant and equitable working environment by avoiding, and assisting in preventing, behaviour which is discriminatory. Discrimination, bullying, sexual harassment, harassment and victimisation are not tolerated, and instances of these will be considered a breach of conduct and managed as per 6.3.21.
- 6.3.4 Announcers will make themselves familiar with and comply with the Community Radio Broadcasting Codes of Practice (Appendix 5) and other laws including media law. The main points to know about media law are included in Section 3 (Privacy, Ethics and Media Law). More detailed information regarding Media Law / Community Broadcast Law has been extracted from the Announcer Course Training Manual and reproduced in Appendix 7.
- 6.3.5 Announcers will:
- Deliver shows consistent with the Announcer's agreed program brief;
 - Deliver music education and innovation;
 - Prepare, present and produce innovative shows to a high quality. This includes high quality administration, prompt start and finish, and adherence to schedule;
 - Select broadcast material appropriate to the potential listening audience for that time of day. Where the content of broadcast material is likely to be challenging, Announcers will be guided by the parameters of censorship as laid out in Privacy, Ethics and Media Law (Section 3). In particular this means making judgements on potentially offensive,

- obscene and blasphemous material, and when in doubt, seeking advice from the Program Manager on the appropriateness of specific material;
 - e. Accept review of their show under the PBS Program Appraisal procedures, and receive, in a positive manner, any advice proffered by the Program Manager and/or Category Coordinator;
 - f. Support the membership system of funding for the station by actively and consistently encouraging listener participation.
- 6.3.6 Announcers will work in concert with the station to enhance and develop the service, the listenership and the ongoing viability of PBS.
- 6.3.7 Announcers will always act in the best interest of PBS and in a way that does not bring PBS into disrepute.
- 6.3.8 Announcers will avoid any conflict of interest that might adversely affect PBS. Where there is a possible conflict of interest, they will make that known to the General Manager and Program Manager. Where they are unsure if a conflict of interest exists, they will seek clarification from the General Manager or Program Manager.
- 6.3.9 Announcers will act within the scope of their volunteer responsibilities, and seek advice from the Program Manager or the General Manager should they be in doubt as to these boundaries.
- 6.3.10 Announcers will not represent the station publicly or commercially unless prior arrangement has been made.
- 6.3.11 Announcers will not approve the use of PBS logo and/or a program name outside of PBS for other purposes – this needs to be approved by the Program Manager or the General Manager.
- 6.3.12 Announcers will never incur expenditure in the name of PBS without prior approval of the General Manager.
- 6.3.13 Announcers will come to every one of their shows in good time and fully prepared. They will be fit to be on air.
- 6.3.14 Announcers will make every attempt to present their show themselves. Where this is not possible, Announcers will make alternative arrangements, in reasonable time prior to the show, with the Category Coordinator for a suitable fill-in Announcer.
- 6.3.15 Announcers will upload their show's playlist so that it is available to listeners via the website. Normally this will be done directly after completing their show.
- 6.3.16 During APRA week, Announcers will complete APRA reports and submit these by the specified date communicated in Unreal News.
- 6.3.17 Announcers will put at least two hours of volunteer work per month (additional to announcing time) into other station activities, such as events, OBs and working-bees, agreed with the relevant staff member.

- 6.3.18 Announcers will attend training sessions and meetings and stay informed by reading regular PBS communications.
- 6.3.19 Announcers will treat PBS property including technical equipment with due care and respect and notify technical staff of faults and problems.
- 6.3.20 Announcers will only use station resources and equipment in carrying out work for PBS and not for personal or private purposes.
- 6.3.21 Breaches of conduct will be pursued according to the procedures in Section 9 (Discipline).

6.4 Maintaining Consistency with Program Brief

- 6.4.1 Announcers are to remain loyal to the music style under which their program was initially approved by the Program Planning Group.
- 6.4.2 Announcers who wish to change categories / styles, move their program timings or in any way alter their program from that of initial approval are to submit their written request to the Program Manager, in accordance with the procedures in Section 14.

6.5 Protection of Program Name and Broadcast Content

- 6.5.1 PBS has made an investment in promoting and positioning its programs and takes a necessary interest in protecting that investment.
- 6.5.2 Announcers will not use the program name or derivative outside the station without the authorisation of the General Manager. See also Section 6.3.11
- 6.5.3 For the duration of an Announcer's program on the PBS programme grid and for 12 months after the cessation of it (or a shorter period as agreed to by the General Manager), the program name (including derivatives) remains protected by PBS. Announcers are not authorised to sell, transfer or negotiate any aspect of their program to a third party without the authorisation of the General Manager.
- 6.5.4 PBS retains ongoing protection of program names where precedence exists, for example where a program name has been with the station for many years under different announcers. Some program names with ongoing PBS protection include 'The Breakfast Spread' and 'Jazz on Saturday.'
- 6.5.5 PBS owns the rights of broadcast content once a show has gone to air.
- 6.5.6 A show that has gone to air may not be re-broadcast, in whole or in part, without authorisation from the General Manager. This includes re-broadcast via any media, including but not limited to radio broadcasting, digital streaming, podcasting, and publication to YouTube and other media sharing sites.

6.6 Media Law, Critical / Adverse Comment, Defamation Threats, Censorship, Obscenity and Program Content Warnings

- 6.6.1 The main points to know are included in Section 3 (Privacy, Ethics and Media Law). More detailed information regarding Media Law / Community Broadcast Law has been extracted from the Announcer Course Training Manual and reproduced in Appendix 7.

- 6.7 Promotion, Sponsorship, Giveaways and Payment (including ‘Benefits In Kind’)**
- 6.7.1 Announcers are encouraged to use gig guides as a way of informing listeners of gigs and other events of interest to the audience. The guide gig may be used to promote a gig or event in which the Announcer is involved or has an interest. Announcers may still make reference to a gig or event where appropriate in an interview, or music being played.
- 6.7.2 Announcers will not promote a gig, event, product or services in which they might be involved or be deemed to have an interest. In other words, Announcers are not permitted to make free plugs for themselves or their friends and family. The exception to this is the promotion of a gig through the gig guide alongside listings of other gigs (refer to Section 6.7.1 above). Announcers may also buy air time to avoid any real or perceived conflicts of interest.
- 6.7.3 Announcers will not promote an event (other than in the context of a “gig-guide”), product or service if the promotion might be deemed an advertisement. Advertisements are prohibited by the Broadcasting Services Act. Refer to the ACMA Sponsorship Guidelines (Appendix 6) for details.
- 6.7.4 Announcers are not permitted to receive inducements or ‘benefits in kind’ from a third party for unauthorised endorsement of that party, or a related product or event, on a PBS broadcast.
- 6.7.5 Announcers have an obligation to play scheduled station and sponsorship announcements.
- 6.7.6 When playing a sponsorship announcement, announcers should not:
- a. Flag that they are about to play an announcement (as this may promote listeners to stop listening);
 - b. Speculate or make negative comments about the announcement.
- 6.7.7 When playing a sponsorship announcement, announcers must not:
- a. Repeat the announcement (as this is considered advertisement and is likely to result in the station exceeding the ‘5 minutes per hour’ sponsorship time limitation under the Community Radio Broadcasting Codes of Practice; refer to Section 7).
- 6.7.8 If required to do a live read, announcers must read the script verbatim, with no variation.
- 6.7.9 Announcers are required to acknowledge all patrons and to do so using the format specified under Section 7.

- 6.7.10 The PBS website is a primary channel for communicating web-based information about PBS and its programs to listeners and the general public. Announcers will promote the PBS website (and/or the Announcer's program page within that site) on air and in writing as the primary source of web-based information about their program and PBS. Similarly, Announcers will promote the PBS social media accounts (e.g. Facebook and Twitter) on air and in writing as the primary source of social media about PBS. Announcers are encouraged to mention show-specific social media accounts on air, while also promoting PBS' organisational operated social media accounts. While broadcasting, Announcers may not promote their own personal website, or their own personal social media accounts. Announcers may post a link on the Announcer's program page on the PBS website should they wish to direct others to such secondary sources.
- 6.7.11 Announcers are also encouraged to promote their program and PBS via online media channels other than the PBS website and PBS social media accounts, as long as they do so in accordance with the following principles:
- a. If you wouldn't or can't say it on air, don't say it online. Make sure that anything you communicate online fits within these policies and procedures and PBS norms and values. Content such as racial, ethnic, sexual, religious, and physical disability slurs are not acceptable;
 - b. Keep your personal life and PBS public life separate by creating separate online media accounts;
 - c. Tell the PBS office about your show's online media as this assists with promoting content via the PBS website and PBS social media accounts;
 - d. Keep the PBS office up to date about any negative issues that may arise.
- Refer Appendix 8 (PBS Online Media Policy) for full details.
- 6.7.12 Announcers have an obligation to announce any Giveaways or prizes that are allocated to their program. Where a Giveaway is unsuccessful there is no requirement to try again, however the fact should be written on the Giveaway sheet.
- 6.7.13 An Announcer will not offer Giveaways without prior approval from station management, as per the guidelines in Interviews and Giveaways (Section 8).

6.8 Studio Use and Recording Quality

- 6.8.1 There is a total ban on eating, drinking and smoking in the Studios. The only exception to this is bottled water with a working cap, and Announcers must be extremely careful when drinking from an open bottle.
- 6.8.2 Announcers are responsible for the condition and good order of the Studio at the end of their show. The studio must be left clean, neat and tidy and ready for immediate use. Announcers must not adjust the cables in the studios, as this has a negative effect on the next Studio user.
- 6.8.3 Due to the complexity of broadcasting, (e.g. switches and faders), Announcers, staff and visitors to PBS are not to allow children under the age of 16 into the technical areas of PBS. These areas include Control Rooms, Recording Rooms or the Studios.
- 6.8.4 Announcers are to broadcast music of the highest possible recording quality, in order to deliver a high-quality experience for PBS listeners. Announcers can use CD, vinyl or digital audio files but should ensure that material is in good condition and of high quality.

Announcers should be aware that quality issues can arise when using alternatives to CDs and vinyl, such as cassette tape or MP3 files played from MP3 devices such as iPhones or laptops. Ripping to MP3 or AAC (MP4) can result in inferior quality due to the transfer process, the problems being more evident at low data rates (which quite often can be the default). Where possible digital audio files should be .wav files, or lossless files such as FLAC or Apple Lossless (ALAC). If downloading MP3 files then these should always be of broadcast quality – 320kbps. Broadcasters using digital audio players should be familiar with the output settings of their device and should have the EQ set flat – no additional treble, bass, loudness etc.

6.9 Mentoring

6.9.1 Announcers are required to act as mentors to trainee Announcers. This involves:

- a. Establishing a welcoming and encouraging environment for trainees where they feel comfortable asking questions and seeking guidance;
- b. Allowing trainees to sit in on the Announcer's shows;
- c. Providing training and advice on how to plan a show and run a program;
- d. Providing guidance on and allowing trainees to carry out technical operations for an Announcer's show.

6.10 References

See also:

- PBS Governance, Management, Group Structures and Communication Channels (Section 2)
- Privacy, Ethics and Media Law (Section 3)
- Volunteers (Section 5)
- Sponsorship and Community Announcements (Section 7)
- Interviews and Giveaways (Section 8)
- Discipline (Section 9)
- Programming – General (Section 12)
- Community Radio Broadcasting Codes of Practice (Appendix 5)
- ACMA Sponsorship Guidelines (Appendix 6)
- PBS Online Media Policy (Appendix 8)

7 Sponsorship and Community Announcements

7.1 Introduction, Purpose and Scope

- 7.1.1 This section outlines the policies and processes around managing sponsorships, patron acknowledgements and community announcements.
- 7.1.2 PBS is committed to its independence and will not be influenced by sponsorship.
- 7.1.3 PBS adheres to the Community Radio Broadcasting Codes of Practice, which require that sponsorship messages be clearly identified as sponsorship announcements, i.e. 'tagged', and limited to 5 minutes in any hour. However, PBS limits itself to 4.5 minutes per hour as a way to controlling the amount of time devoted to sponsorship.
- 7.1.4 PBS does not accept that patron acknowledgements are sponsorship announcements. However, for the purposes of assessing compliance with the Community Radio Broadcasting Codes of Practice, PBS includes patron acknowledgements in the calculation of time allocated to sponsorship announcements.

7.2 Relationships with Sponsors and Sponsorship Agreements

- 7.2.1 All relationships with sponsors, whether cash exchange or other, are to be formalised with a written agreement.
- 7.2.2 PBS reserves the right to accept or deny potential sponsors based on their compatibility with PBS' aims, these Policies and Procedures and other PBS directives.
- 7.2.3 PBS will not have dealings with persons who have a history of bad debt.
- 7.2.4 Sponsorship will not be accepted from organisations that are registered political parties, or promote as desirable the misuse of drugs including alcohol, narcotics and tobacco.

7.3 Patron Acknowledgements

- 7.3.1 PBS acknowledges patrons, including individual patrons, band patrons, business patrons, Friends for Life, and Friends for a Decade by announcing the name of the patron during a show.

7.4 Announcements to comply with PBS' obligations

- 7.4.1 In order to comply with the sponsorship time limits and the Codes of Practice referenced above, Announcers will adhere to the following format when acknowledging sponsors and patrons:
 - a. In the first half of the show, acknowledge all band patrons and individual patrons.
 - b. In the second half of the show, acknowledge all business patrons and friends for life / friends for a decade.
 - c. Announcers can combine or split the acknowledgements depending on the length of the list of patrons.
 - d. When listing band patrons, state the name only. Do not add where they are playing under any circumstances or any other editorial comment. List their gig in the gig guide if the band's gig is worthy of a mention alongside other bands.
 - e. When listing businesses, state the name only. Do not add what business they are from, the name of their suburb or any other editorial comment.

- f. Over time some programs have garnered a long list of patrons, which is taking up a lot of air time that could be devoted to music. If a program has:
1. A total list of 100 or more business, performer and patron names; and
 2. Of that list, 50 or more are individual patrons, Friends for Life and Friends for a Decade;
- at the request of the Announcer, PBS will write to the individual patrons and Friends for Life and Decade to request that they be thanked every alternate show. This does not impact Business or Performer members.

7.5 Sponsorship Messages

- 7.5.1 All sponsorship messages are to be produced 'in house' using PBS staff, aiming to achieve the 'PBS sound' in their production.
- 7.5.2 The content of sponsorship messages will adhere to the PBS Script Guidelines, which are made available to sponsors.

7.6 Community Announcements

- 7.6.1 In making decisions to play community announcements, PBS will be informed by its Vision (see Introduction and Appendix 9).
- 7.6.2 PBS recognises that it may be required to broadcast items of national interest or allow its facilities to be used where an emergency has arisen.

7.7 References

Relevant source material: Community Radio Broadcasting Codes of Practice, ACMA Sponsorship Guidelines, CBAA.

See also:

- Privacy, Ethics and Media Law (Section 3)
- Interviews and Giveaways (Section 8)
- Sponsorship Announcement and Script Guidelines (Appendix 3)
- Community Radio Broadcasting Codes of Practice (Appendix 5)
- ACMA Sponsorship Guidelines (Appendix 6)
- *Broadcasting Services Act 1992* (Cth) Sch 2

8 Interviews and Giveaways

8.1 Introduction, Purpose and Definitions

8.1.1 This section outlines the policies and processes around interviews and giveaways.

8.1.2 This policy aims to:

- a) Support PBS' vision of promoting diversity and under-represented music.
- b) Ensure editorial content is relevant to PBS listeners and members / subscribers.
- c) Maintain strong internal communications to allow for cross-promotion opportunities and ensure no double up on interviews.

8.1.3 Giveaways are given to current PBS members / subscribers only.

8.2 Interviews

8.2.1 The Music and Interview Coordinator(s) has responsibility for coordinating all interviews.

8.2.2 Interviews shall be arranged solely on their merit. In no way may an interview be tied to sponsorship.

8.2.3 A list of potential interviews is communicated to Announcers each week. Announcers who are interested in any of the artists should contact the Music and Interview Coordinator(s). Do NOT contact the artist, record label, promoter or publicist directly, as this will just confuse matters.

8.2.4 PBS staff may approach an Announcer to seek assistance in placing an interview for the station. While no Announcer can be instructed to conduct an interview, it is in the spirit of PBS for Announcers to assist with an interview wherever possible.

8.2.5 If organising an interview that is outside the scope of Sections 8.2.3 and 8.2.4, Announcers will need to obtain approval by the Music and Interviews Coordinator(s). Contact the Music and Interviews Coordinator(s) at least two weeks prior to the interview. (In practical terms, this is best done by first sending an email and then a follow-up telephone call. If a response is not received in 3 working days, assume approval but also re-send the request and follow up with station management. If someone amazing appears to do an interview at very short notice or contact cannot be made with the Music and Interviews Coordinator(s), then allow for some common sense and proceed, but let the Program Manager and Music Department know about it. Please take note that some staff work part-time.)

8.2.6 In the interests of diversity for PBS listeners and fairness for all artists, PBS has a 'one artist, one interview' policy. That is, PBS will not air more than one interview with the same artist in a short space of time, unless first cleared by the Music and Interview Coordinator(s) or Program Manager.

8.2.7 If an interview coincides with a tour, CD launch, etc., the Announcer may ask the Music and Interviews Coordinator(s), or the Sponsorship & Sales Manager where the event is part of a PBS campaign, to request a double pass for the Announcer so that they can remain informed and in touch with the subject and provide a post-show commentary.

8.3 Giveaways

- 8.3.1 All Giveaways shall be coordinated through PBS staff.
- 8.3.2 Giveaways shall be arranged solely on their merit. In no way may a Giveaway be tied to sponsorship.
- 8.3.3 Where there is an interview, it is strongly encouraged that, where possible, there is an accompanying Giveaway to reward PBS members / subscribers.
- 8.3.4 Announcer sourced Giveaways not connected with an interview, as in the point above, must first be cleared by PBS staff for approval (for the relevant PBS staff member contact the General Manager).
- 8.3.5 There are no Giveaways permitted outside of the points described in Sections 8.3.3 and 8.3.4 above.
- 8.3.6 Giveaways must be documented on the Giveaway form: see Appendix 4.
- 8.3.7 PBS members / subscribers may win no more than one Giveaway or other prize in a 2 month period.
- 8.3.8 Members / subscribers need to provide evidence of membership via ID card or membership number, and if necessary, proof of concession cards upon prize collection.

8.4 References

See also:

- Privacy, Ethics and Media Law (Section 3)
- Announcers (Section 6)
- Sponsorship and Community Announcements (Section 7)
- Example Giveaway Form (Appendix 4)
- ACMA Sponsorship Guidelines (Appendix 6)

9 Discipline

9.1 Introduction and Purpose

- 9.1.1 The section outlines the processes, rights, duties and obligations of parties, including Announcers and volunteers, when a disciplinary matter arises.

9.2 Authority

- 9.2.1 There are three points of authority within PBS on matters of discipline, and each has a direct disciplinary responsibility over a specific body of persons. They are:
- a) The General Manager: The General Manager has authority and responsibility for disciplinary matters over the operational, administrative conduct of volunteers and staff.
 - b) The Program Manager: The Program Manager has authority and responsibility for disciplinary matters over Announcers. The Program Manager must confer with the General Manager where practicable.
 - c) The Board of Directors: The Board has ultimate authority for all disciplinary matters. Disciplinary matters should be dealt with at the appropriate level, however in extraordinary situations or where the breach of discipline is so serious, matters can be referred directly to the Board. It is the Board's added responsibility to ensure that disciplinary matters are dealt with consistently and fairly and in line with station policy and procedures.

9.3 Disciplinary Procedures

- 9.3.1 Announcers, volunteers, the General Manager, Program Manager and the Board of Directors are bound by the policies and guidelines as specified in this Policies and Procedures Handbook.
- 9.3.2 Any alleged breach of PBS policy or procedure by a volunteer is to be directed to the General Manager, whereas a breach by an Announcer is to be directed to both the General Manager and Program Manager.
- 9.3.3 Before any disciplinary action can be taken under the procedures outlined below, the General Manager and/or Program Manager will consult with the volunteer or Announcer concerned with a view to identifying performance problems and the means of reducing and removing these problems.
- 9.3.4 Where the General Manager and/or Program Manager considers that disciplinary action is necessary in relation to a breach of the policies and procedures, the volunteer or Announcer shall be notified of the reason and of the appropriate disciplinary action to be taken. This constitutes a first warning.
- 9.3.5 A first warning may be verbal but a written record that a warning has been given shall be made by the General Manager, or Program Manager in consultation with the General Manager. The written record shall include details of the problems, a record of consultations with the volunteer or Announcer, and the nature of and reasons for the disciplinary action.
- 9.3.6 If the problems that gave rise to the first warning continue, the General Manager alone shall give the volunteer or Announcer a second warning in writing. The written warning shall detail the conduct and the nature of and reasons for the disciplinary action.

- 9.3.7 If the problems that gave rise to the second written warning continue, the General Manager shall issue a final written warning and the matter may be brought to the attention of the Board. For Announcers, such final warning shall include advice that their tenure will be terminated without further notice if the problems that gave rise to the disciplinary action continue.
- 9.3.8 Subject to the severity of the transgression, if the problems that gave rise to the final warning continue, the General Manager may remove the volunteer from all duties. For Announcers, the General Manager may direct the Program Manager to cancel the Announcer's program without further notice. This is a matter for judgement by the General Manager.
- 9.3.9 In cases of serious or repeated violation of station policy, the Board, General Manager or Program Manager, or with their specific authority any other senior member of staff, may take all steps necessary to immediately remove an Announcer from air, and to deny further access to broadcast. For volunteers, the General Manager may remove the volunteer from all duties and deny further volunteer opportunities. Action will follow from Section 9.3.8 as if Sections 9.3.3– 9.3.7 had been followed.

9.4 Possible Disciplinary Action for Announcers

- 9.4.1 One possible disciplinary action for Announcers is to surrender being a PBS Announcer for such a period as determined by the Program Manager and/or General Manager.
- 9.4.2 Persons seeking to restore their position as a PBS Announcer following removal from air as a result of disciplinary action must meet any reasonable conditions required by the Program Manager and/or General Manager.

9.5 Documentation

- 9.5.1 Records of disciplinary matters are to be kept by the General Manager, including copies of all correspondence. This is to provide a reference in the case of any internal complaints being initiated and as a means to ensure correct disciplinary procedures are being followed.

9.6 References

See also:

- Volunteers (Section 5)
- Announcers (Section 6)
- Internal Conflict Process (Section 10)

10 Internal Conflict Process

10.1 Introduction and Purpose

- 10.1.1 This section outlines the processes, rights, duties and obligations of parties involved in internal conflict at PBS. Most conflict and disagreement can be resolved between the parties. PBS expects parties to give consideration to respectfully resolving disagreements before enacting this process.
- 10.1.2 The internal conflict process is designed to prevent and resolve conflict, with the aims of maintaining and where necessary restoring a spirit of harmony within the station.
- 10.1.3 This section distinguishes between disagreement and serious dispute or conflict. PBS encourages its Volunteers, Announcers and Staff to comment and provide respectful feedback to each other, to learn from that commentary, and to resolve or accept disagreements when they arise. However, where there is a serious dispute that interrupts or threatens to interrupt the operation of the station, this section provides mechanisms for the resolution of that conflict.

10.2 Definition

- 10.2.1 For the purposes of this policy, internal conflict is defined as a serious dispute arising between Volunteers, Announcers, Board Members or Staff that interrupts or threatens to interrupt an aspect of the operation of PBS. (This policy does not cover conflict with external parties, ie Listeners or Members.)

10.3 Managing Feedback in Ways that Prevent Internal Conflict

- 10.3.1 Comments and feedback, even if negative, should not automatically be interpreted as internal conflict. It is important for Staff, Announcers and Volunteers to recognise the difference between negative feedback (e.g. 'Stop playing so much Paul Kelly!') and internal conflict (as defined above).
- 10.3.2 Staff, Announcers and Volunteers should make every effort to resolve disagreements before those disagreements produce internal conflict. The preferred approach is to address a disagreement verbally, directly with the party concerned, and in a timely manner. If necessary, the parties may ask another supportive person to face-to-face meetings to assist the parties to consider and resolve or accept their disagreement.

10.4 The Internal Conflict Process

- 10.4.1 In the event of internal conflict, any party to the dispute may initiate the internal conflict process. To initiate the process, a party must give written notice to the General Manager identifying the parties to and nature of the dispute.
- 10.4.2 Where an internal conflict clearly exists but none of the parties involved has done so, the General Manager may at their discretion initiate the internal conflict process. The General Manager should document the apparent dispute, identifying the parties to and nature of the dispute.
- 10.4.3 Within 14 days of initiation of the internal conflict process, the General Manager:
 - a. Must inform all parties that the internal conflict process has been initiated;

- b. May seek written statements from all parties and any other person about the nature and effect of the conflict.

10.4.4 Within 21 days of initiation of the internal conflict process, the General Manager:

- a. Must assess whether the internal conflict process should continue;
- b. Must assess whether recourse to disciplinary or other procedures in place of or in conjunction with the internal conflict process is necessary.

10.4.5 Within 35 days of initiation of the internal conflict process, the General Manager must take at least one of the following actions. The General Manager:

- a. May recommend to the parties:
 - i. actions to resolve the dispute;
 - ii. actions needed to avoid future conflict.
- b. May convene a meeting(s) of the parties and the General Manager with the aim of negotiating a resolution of the dispute;
- c. Appoint a mediator, acceptable to the parties, to mediate the dispute.

10.4.6 The internal conflict process may be terminated at any time if:

- a. The General Manager determines that the dispute does not satisfy the definition of internal conflict;
- b. The General Manager feels this process is being used vexatiously;
- c. The initiator of the process withdraws from the process by written notice to the General Manager, having satisfied the General Manager that the dispute is resolved;
- d. All parties agree that the dispute is resolved.

10.5 The General Manager

10.5.1 The General Manager:

- a. Is responsible for managing the internal conflict process and aim to ensure that resolution is achieved within 60 days of initiation;
- b. May seek legal advice at any time.

10.5.2 Where the General Manager is subject of or party to the internal conflict, or there is otherwise a conflict of interest concerning the administration of the dispute, the request shall be directed to the Chair of the Board of PBS ('the Chair'). The Chair may assume the role otherwise designated for the General Manager in the internal conflict process or may delegate that role to a third person. In either case, references to the General Manager in this section shall be read as if they were references to the Chair or the Chair's delegate.

10.6 Conditions

10.6.1 As a Volunteer, Announcer, Staff or General Manager of PBS, a person must:

- a) Abide by the internal conflict process;
- b) Participate in good faith;
- c) Exhaust the internal conflict process before any legal proceedings in relation to the dispute can be commenced.

10.7 Records

10.7.1 Records of internal conflicts are to be kept by the General Manager for at least seven years from the date that the internal conflict process was initiated.

10.8 References

See also:

- Complaints (Section 11)
- Community Radio Broadcasting Codes of Practice(Appendix 5)

11 Complaints

11.1 Introduction and Purpose

- 11.1.1 This section outlines the processes for the most appropriate way for PBS to respond to complaints and other comments from listeners, shareholders, subscribers / members and volunteers.
- 11.1.2 PBS acknowledges the rights of its listeners, shareholders, subscribers / members and volunteers to make complaints in writing about alleged non-compliance with both the licence conditions in the *Broadcasting Services Act 1992* and the requirements outlined in the Community Radio Broadcasting Codes of Practice.
- 11.1.3 PBS will broadcast at least one on-air announcement each week that contains information about the Codes of Practice and where listeners can get a copy.
- 11.1.4 PBS will make every reasonable effort to resolve complaints, except where a complaint is clearly frivolous, without sufficient grounds or not made in good faith. Comments and feedback of a negative nature should not automatically be interpreted as a complaint. It is important for staff, Announcers and volunteers to recognise the difference between negative feedback (e.g. 'Stop playing so much Paul Kelly!') and a Code of Practice complaint.

11.2 Complaint Process

- 11.2.1 A written complaint or response can be made by letter, fax, or email.
- 11.2.2 PBS will ensure that complaints are received by a responsible person in normal office hours and that receipt is acknowledged in writing.
- 11.2.3 Complaints will be conscientiously considered, investigated if necessary, and responded to substantively as soon as possible.
- 11.2.4 Complaints will be responded to in writing within 60 days of receipt, as required by the Act, and the response will include a copy of the Codes of Practice.
- 11.2.5 Complainants are advised in writing that they have the right to refer their complaint about a Codes of Practice matter to ACMA provided they have first:
 - a) formally lodged their complaint with the licensee in writing, and
 - b) received a substantive response from the licensee and are dissatisfied with this response, or have not received a response from the licensee within 60 days after making the complaint.
- 11.2.6 PBS will maintain a record of complaints and responses for at least two years from the date of the complaint. These records should include:
 - a) the date and time the complaint was received;
 - b) the name and address of the complainant;
 - c) the substance of the complaint, along with correspondence and any written documentation from the complainant;
 - d) all written documentation relating to PBS' investigation and determination of outcomes;
 - e) the substance and date of PBS' response to the parties involved in the complaint, along with correspondence and any written documentation from PBS;
 - f) any written correspondence from ACMA and other bodies in regard to the complaint;
 - g) all material relating to the complaint, such as logging tapes or audio copies of broadcast material.

11.2.7 The record of complaints and responses will be made available to ACMA on request.

11.3 References

See also: Community Radio Broadcasting Codes of Practice (Appendix 5)

12 Programming - General

12.1 Introduction and Purpose

- 12.1.1 This section identifies the roles and responsibilities of key groups and individuals with regard to overall programming processes, including Program Schedule Reviews. The specific procedures for Program Appraisals are covered separately in Section 13. The specific procedures for Program Submission and Category Changes are covered separately in Section 14.
- 12.1.2 The duties and responsibilities within the PBS programming process are vested in a number of individuals and groups. The overall aim of the process is to maintain a practical system of directing and managing programming within the station in an inclusive, unbiased, transparent and accountable way. The practical aspect is vital due to the predominantly volunteer nature of the business. This specific approach to programming within PBS has been in place since August 2007.

12.2 The PBS Philosophy

- 12.2.1 The Board's governance role is to remain custodian of the PBS Vision by issuing an Annual Statement of Programming, without undertaking the job of formulating programming strategy or of implementing programming decisions. The latest Annual Statement of Programming (Appendix 1) should be read in conjunction with this section.
- 12.2.2 PBS acknowledges three common, primary values – Diversity, Independence and Community. In particular, PBS will directly encourage diversity, innovation, and creative programming and presentation and create a sense of community within PBS and its audience.
- 12.2.3 PBS exists so that members / subscribers and listeners have access to under-represented music.

12.3 PBS Programming Structure – Three Forums

- 12.3.1 There are three primary forums at which programming is formally considered:
- a) The Board – the elected representatives of the shareholders of the Progressive Broadcasting Service Cooperative Limited;
 - b) Staff – specifically, the General Manager and the Program Manager; and
 - c) The Programming and Planning Group (PPG).

12.4 PBS Programming Structure – Responsibilities of the Board

- 12.4.1 The Board shall set the overarching programming policy through the Annual Statement of Programming and ensure all programming changes are consistent with that policy.
- 12.4.2 The Board shall ensure that:
- a) Process has been followed;
 - b) Programming reflects the ongoing objectives and vision of the Cooperative; and
 - c) Programming positions the station to ensure firstly financial survival and then growth.

- 12.4.3 The Board shall set for the PPG an Annual Statement of Programming consistent with the ongoing objectives and Vision of the Cooperative to provide an overall framework within which the PPG, General Manager and Program Manager will operate.
- 12.4.4 The Board shall approve each Program Schedule Review based on its adherence to the points in Sections 12.4.2 and 12.4.3 above, or refer it back to the PPG if it is inconsistent with the Policies and Procedures.
- 12.4.5 The Board shall consider the Program Schedule Review at a macro level and not at an individual program level.
- 12.4.6 The Board approves and shall regularly review the governance structure and code of conduct that governs the PPG and its Category Coordinators (see below).

12.5 PBS Programming Structure – Responsibilities of Staff

- 12.5.1 Staff (primarily through the day-to-day operations of the Program Manager, and at times through the General Manager) shall carry out the responsibilities outlined below.
- 12.5.2 Staff shall consult actively with relevant Category Coordinators and Announcers about any changes to Programming.
- 12.5.3 Staff shall implement the recommendations of the PPG (with due regard to practicality and timing issues).
- 12.5.4 Staff may assist, at the request of the PPG Chairperson, the PPG Chairperson in the administration of the election of Category Coordinators.
- 12.5.5 Staff shall prepare the Program Schedule Review for approval by the Board and present it with any relevant data including recommendations of the PPG.
- 12.5.6 The General Manager shall implement the Board policy.

12.6 The Program Manager – Particular Objectives and Responsibilities

- 12.6.1 The key objectives for the Program Manager are to develop and promote the PBS program roster to enable PBS to engage a greater public awareness and listening audience across the whole of Melbourne, and to present quality and innovative programs from a wide diversity of under-represented music styles.
- 12.6.2 The Program Manager reports to the General Manager. The Program Manager manages the programming and is a central point of communications for Announcers and Category Coordinators. The Program Manager also works towards the objectives outlined by the PPG, following the guidelines of the various station policies and procedures. In conjunction with Category Coordinators, the Program Manager helps develop programs that are in the unique spirit of the station.
- 12.6.3 Specific Duties and Responsibilities:
 - a. To administer 'The Breakfast Spread' and 'Drive' (5-7pm) programs;
 - b. To co-ordinate all day-to-day programming activities within PBS;
 - c. To co-ordinate delivery of accurate program information within PBS and to its audience;
 - d. Work to achieve the objectives set by the PPG, and promptly inform all Announcers of those objectives;
 - e. To manage in an ongoing way the appraisal of all current, on-air programs and where deemed appropriate, do so in conjunction with Category Coordinators;

- f. To manage the Program Schedule Review process;
- g. To actively source and administer aspirant Announcer applications;
- h. To manage Announcer services with the assistance of other staff and volunteers;
- i. To be the key staff contact person for all Announcer communications;
- j. To prepare written reports on programming for the Board and the PPG;
- k. To identify particular training requirements for Announcers and to co-ordinate the preparation and delivery of that training;
- l. To monitor the performance of Announcers with regard to compliance to the various rules and guidelines laid out in this Handbook;
- m. To assist the Board in preparing reviews of Program policy and procedures

12.7 PBS Programming Structure – Responsibilities of the PPG

12.7.1 The PPG shall comprise:

- a. the PPG Chairperson, who shall be an appointed member of the Board and cannot be a current, regular PBS Announcer;
- b. the General Manager;
- c. the Program Manager; and
- d. the Category Coordinators.

12.7.2 The PPG shall meet at least three times a year. The quorum for any meeting of the PPG shall be equal to half of its serving members plus one.

12.7.3 The PPG shall conduct formal Program Schedule Reviews, of which there may be up to three per year, and propose Program Schedules to the Board for approval. Program Schedule Reviews shall be as time distant from Radio Festival as possible.

12.7.4 The PPG shall adopt the Board's overall framework as articulated in the Annual Statement of Programming.

12.7.5 In line with the Annual Statement of Programming, the PPG shall make recommendations about programming direction to cover:

- a. Balance of genres
- b. Type of programs
- c. Quality of programs
- d. Style of programs
- e. Innovation
- f. Any other matters deemed relevant by the PPG

- 12.7.6 Following individual program appraisals, the PPG and appropriate Category Coordinator shall receive relevant points from the Program Manager that may help inform programming decisions and necessary actions.
- 12.7.7 Where deemed relevant, the PPG shall receive and consider submissions from PBS stakeholders on matters related to programming.
- 12.7.8 The PPG shall receive summarised program applications and consider their relevance to current programming direction and any innovations that may appear.
- 12.7.9 The PPG shall provide advice to the Board to assist in its development of the Annual Statement of Programming.
- 12.7.10 The PPG shall recommend changes to the structure or number of Category Coordinators for decision by the Board from time to time.
- 12.7.11 The PPG shall consider all relevant data about the impact of Program Schedule Reviews and make decisions based on that data.
- 12.7.12 The PPG shall reconsider the proposed Programming Schedule when the Board deems it is inconsistent with the Policies and Procedures.
- 12.7.13 In fulfilling their responsibilities, members of the PPG shall act in the best interest of PBS.
- 12.7.14 In order to promote open discussion and to protect the interests of PBS, its staff, Announcers and other volunteers, all PPG meetings, documents and discussions are confidential. All members of the PPG are bound by a duty of confidentiality in respect of these documents and discussions.
- 12.7.15 To alleviate any real or perceived conflict of interest, Category Coordinators shall remove themselves from any discussion of the PPG that directly concerns a program that the Category Coordinator regularly presents.
- 12.7.16 Decisions of the PPG will be made as much as possible through consensus. If needed, a vote may be held with all members of the PPG having equal voting rights and the PPG Chairperson a casting vote.
- 12.7.17 Decisions of the PPG, once made, shall bind all members of the PPG.

12.8 Category Coordinators – Role, Eligibility and Responsibilities

- 12.8.1 Category Coordinators shall be current, regular Announcers unless specifically agreed by the PPG. Category Coordinators shall not be members of PBS staff.
- 12.8.2 Category Coordinators shall be elected by the current, regular Announcers from the category they seek to represent.
- 12.8.3 One Category Coordinator shall be responsible for each of the following genre categories:
- a. Jazz
 - b. Blues and Roots
 - c. Funk and Soul
 - d. Electronic and Hip Hop
 - e. World (including any arts-related programs)
 - f. Hard'n'Heavy
 - g. Rock and Indie

- 12.8.4 Category Coordinators shall be elected for two-year terms. Tenures shall be staggered, such that the terms of approximately half (i.e. three or four) of the Category Coordinators will expire in any one year.
- 12.8.5 At the expiry of each two-year term, or if a Category Coordinator cannot continue in that role for any other reason, the PPG Chairperson must declare the position of Category Coordinator vacant and call for nominations to fill the vacated position.
- 12.8.6 At the expiry of their term, the presiding Category Coordinator is eligible to nominate for a successive term(s).
- 12.8.7 In the event that a single nomination is received for the position of Category Coordinator, the PPG Chairperson may declare the nominee elected unopposed. In the event that multiple nominations are received, the PPG Chairperson must hold an election. The Chairperson will administer the electoral process and may rely on the assistance of PBS staff. All votes received shall be counted by the PPG Chairperson and another independent person, with any discrepancy resolved by a third and final count by the Program Manager.
- 12.8.8 Specific duties and responsibilities of Category Coordinators are:
- a. To be well informed about all PBS Policies and Procedures and act in a leadership role, both within their categories and within the PBS community more broadly, that reflects adherence to the Policies and Procedures;
 - b. To maintain a Category contact list of current, fill-in and emergency Announcers;
 - c. To convene regular meetings and maintain regular communication with Announcers within their category, answering questions and disseminating information as appropriate;
 - d. To co-ordinate fill-in Announcers with the Program Manager;
 - e. To ensure fill-in Announcers are familiar with PBS studio systems, operations and station Policies and Procedures;
 - f. For the purpose of ensuring that all participating Announcers receive up-to-date information about Station activities, Category Coordinators will determine who is considered to be still actively involved in presenting programs i.e. regular fill-in presenters, and will inform the Program Manager who should be added to email lists etc. for regular Announcer communications;
 - g. To source potential new volunteer announcers with the capacity to create high quality and innovative programs within their genres;
 - h. To act as liaison between the Program Manager and Announcers in the category;
 - i. To actively participate in the PPG by considering issues affecting the entire breadth of programming;
 - j. To act on behalf of the category to represent any issues they may have to the PPG, Program Manager, General Manager or the Board;
 - k. To advise and assist the Program Manager in meeting the objectives of the PPG;
 - l. To liaise directly with PBS Staff on fundraising, special events and promotions.
- 12.8.9 The General Manager is responsible for handling issues or disputes that may arise with the performance of Category Coordinators, and will liaise with the PPG Chairperson, Program Manager and/or Board, as appropriate, in resolving them.

12.9 Matters Outside the Scope of the PPG

12.9.1 The scope of the PPG is confined to matters of strategic program, planning and procedural review. The following areas are not within the PPG's remit:

- a. Station Policy (a matter for the Board);
- b. Operational, day to day program issues (a matter for the Program Manager); and
- c. Discipline (a matter for the Program Manager and/or General Manager).

12.10 Appeals Process

12.10.1 An Announcer may appeal a decision of the PPG within one month of notice of that decision by writing to the PPG Chairperson. For an appeal to be successful, it must be clear that programming policies and procedures were not followed.

12.10.2 The PPG Chairperson shall respond within 21 days.

12.10.3 The Board will only become involved if the matter is not resolved and may either dismiss the appeal as being frivolous or without basis, or take steps to remedy the situation.

12.11 References

See also:

- PBS Governance, Management, Group Structures and Communication Channels (Section 2)
- Programming - Program Appraisals (Section 13)
- Programming - Program Submission and Category Changes (Section 14)

13 Programming - Program Appraisals

13.1 Introduction and Purpose

13.1.1 This section outlines the responsibilities and processes for assessing individual programs and shows. The General Programming processes, including the broader Program Review processes, are covered separately in Section 12. The Program Submission and Category Change processes are covered separately in Section 14.

13.1.2 Reviews of existing programs are undertaken in a positive spirit, under the banner of continuous improvement, with an overarching view to achieving the best possible broadcast quality. The reasons for review include:

- a. To ensure PBS remains true to its stated Vision;
- b. To identify shifts in program emphasis over time;
- c. To identify training which might improve Announcers' skills; and
- d. To ensure Announcers gain fair and relevant feedback on their broadcasting efforts.

13.1.3 There is some interplay between the Program Schedule Review processes and Program Appraisals, whereby the outcome of individual Program Appraisals may be taken into consideration in making decisions regarding the broader Program Schedule Review.

13.2 Appraisal Responsibilities and Processes

13.2.1 Bearing in mind that all programs will be continually monitored by the Program Manager and the relevant Category Coordinator for relevance to program brief, general performance and content, all programs are to be formally appraised on a regular basis through a program appraisal.

13.2.2 Under this process the Program Manager is required to provide Announcers documented feedback on matters that place their program outside of the broadcasting principles of the station, if the program has not met the mission stated in their original proposal or if the program is noncompliant with the rules and guidelines laid out in this Handbook. Where such feedback has been provided, the Announcer's Category Coordinator should be notified in writing with a right to reply and the matter documented as an input into the programming process. If a program is removed from the grid for any reason, then those reasons should be documented by the Program Manager.

13.3 Aims and Process of a Formal Program Appraisal

13.3.1 Based on the program brief, a program appraisal aims to identify the elements in a standard program that are working well, and those that need improvement. The process is intended to help identify ideas on how to better present and structure the program, inform the audience, and progressively hold and attract a larger audience. It is vital that an appraisal be honest and tactful, and results in a positive learning experience.

13.3.2 Appraisals can be conducted as often as may be beneficial, bearing in mind that in the commercial and corporate environment, program appraisals can occur every day for daily programs. This can be particularly important after introducing new segments or changing program structure.

13.4 References

See also:

- Programming – General (Section 12);
- Programming - Program Submission and Category Changes (Section 14)

14 Programming - Program Submission & Category Changes

14.1 Introduction and Purpose

- 14.1.1 This section outlines the guidelines and processes for Program Submission, and requests to change a program's category. The General Programming processes are covered separately in Section 12. The Program Appraisal processes are covered separately in Section 13.

14.2 Key Requirements

- 14.2.1 A program submission should be consistent with the PBS Vision, which aims to directly encourage diversity, innovation and creative programming and create a sense of community within PBS and its audience.
- 14.2.2 Eligibility criteria for and obligations of Announcers is detailed in Section 6. In summary, every PBS Announcer must:
- a. be a paid member of the station at all times while on air;
 - b. be familiar with PBS and its policy and procedures as outlined in this Handbook;
 - c. be familiar with the Community Radio Broadcasting Codes of Practice;
 - d. have relevant radio experience, and/or have successfully completed a suitable course to the satisfaction of the Program Manager.

14.3 Preparing a Program Submission

- 14.3.1 Any help you can give in choosing a relevant music category will be welcome, even though the range of content you propose may be difficult to categorise.
- 14.3.2 In preparing a program submission, you should consult with the Category Coordinator, Program Manager and other relevant parties on interest in the proposed program.
- 14.3.3 You should address these items:
- a. will the program idea complement similar style programs?
 - b. what will make your program distinctive?
 - c. who is the target audience?
 - d. do you think your program idea is innovative or fills a void?
 - e. what is your presentation style?
 - f. the range of content you expect to cover;
 - g. your knowledge of the content;
 - h. how you link thematic elements; and
 - i. familiarity with PBS studio systems and procedure.

14.4 Delivery and Assessment of a Program Submission

14.4.1 Your completed submission (forms and demo-recording) should be delivered directly to the Program Manager at PBS, or via a Category Coordinator. Please keep a copy of your submission.

14.4.2 If you meet the essential key requirements of becoming a PBS Announcer, your submission will be presented on merit at the next PPG meeting for further consideration and action.

14.4.3 Please remember that major Program Schedule Reviews occur up to three times annually.

14.5 Requests to Change Categories

14.5.1 As programming evolves over the years it is entirely possible to have a program that actually sits more appropriately in another category. Should an Announcer wish for their program be re-allocated to another category a written request should be submitted to the Program Manager. If there is agreement amongst the Program Manager, the Announcer and the two relevant Category Representatives the request can be authorised.

14.6 References

See also:

- Announcers (Section 6)
- Programming – General (Section 12)
- Programming - Program Appraisals (Section 13)

15 News

15.1 Introduction and Purpose

- 15.1.1 The section aims to outline the processes and guidelines for preparing, editing and delivering news at PBS.

15.2 Codes of Practice

- 15.2.1 Consistent with the Codes of Practice, PBS will:
- a. Present factual material accurately and ensure that reasonable efforts are made to correct substantial errors of fact as quickly as possible;
 - b. clearly distinguish factual material from commentary;
 - c. present news in such a way that it does not create public panic or unnecessary distress to listeners;
 - d. not misrepresent a viewpoint by giving misleading emphasis, editing out of context or withholding relevant and available facts.
- 15.2.2 PBS will not broadcast material that misleads or alarms listeners by simulating news or events.

15.3 Key Requirements and Scope

- 15.3.1 News bulletins should be prepared primarily for The Breakfast Spread.
- 15.3.2 Announcers / news readers should aim to keep each single news bulletin within 3 minutes in length.
- 15.3.3 Facts and context should dominate, and reports should describe what is happening with little analysis.
- 15.3.4 Content should reflect the interests of a greater Melbourne audience.
- 15.3.5 Public expression of personal opinions by PBS personnel is inappropriate in news reporting.
- 15.3.6 The source of news items not researched by PBS personnel must be credited (see 15.5).
- 15.3.7 External funding for PBS must never influence content.

15.4 Principles of Editorial Practice

- 15.4.1 As can best be established, content will be accurate, impartial and objective, and thereby avoid bias.
- 15.4.2 Personnel gathering and presenting news shall avoid conflicts of interest.
- 15.4.3 Balance should be reflected over time with a range of views.
- 15.4.4 Significant errors in reporting should be corrected where the source of the information is clearly shown to be in error.
- 15.4.5 Interview material shall not be used without the consent of the interviewee.
- 15.4.6 Privacy must be observed in any content broadcast by PBS personnel, particularly the unauthorised disclosure of personal information.
- 15.4.7 Respect shall be shown for Aboriginal people by withholding names of the deceased where appropriate.
- 15.4.8 If advice cannot be sought, Indigenous Australians shall be referred to generically as 'Aboriginal' or 'Indigenous' rather than by local names, e.g. Koori.
- 15.4.9 A reasonable respect for privacy shall be exercised.
- 15.4.10 Media releases should not be used as primary news sources (see 15.5).
- 15.4.11 External event or product promotions should not be disguised as news items.
- 15.4.12 In respect of the inclusion of music news features, this should be about music that is in the spirit of the PBS philosophy rather than broad entertainment news.

15.5 Secondary News Sources

- 15.5.1 PBS shall primarily use credible media outlets as secondary news sources. The method of crediting these sources shall be simple, clear and appropriate. e.g. 'According to The Age newspaper....' 'ABC News Online reports that....'.
- 15.5.2 Information drawn from media releases and advertorials must be cross-checked and verified before use.
- 15.5.3 Polls, surveys and statistics are being used by non-government organisations as a way of gaining a media presence and drawing attention to issues at the centre of their interests. PBS shall avoid reporting such data.
- 15.5.4 PBS shall not rebroadcast sound bites or actuality produced by other news sources without permission.

15.6 References

See also:

- Privacy, Ethics and Media Law (Section 3)
- Sponsorship and Community Announcements (Section 7)
- Community Radio Broadcasting Codes of Practice (Appendix 5)

Appendix 1 – Annual Statement of Programming

Vision: to nurture, inspire and champion Melbourne’s diverse music community

Goals

1. A thriving, **diverse** music scene, particularly for under-represented music
2. **Content** with integrity and quality
3. An engaged and involved music **community**
4. A successful move to our **new home**
5. Sustainable **operations**

Philosophy

PBS acknowledges three primary values – *diversity, independence and community*. PBS will specifically encourage diversity, innovation and creative programming of **under-represented music**, particularly as a way of creating a sense of community within PBS and the broader community.

Vision – to nurture, inspire and champion Melbourne’s diverse music community.

PBS exists so that members and listeners can experience under-represented and diverse music. Therefore, programming at PBS aims to create bands of time within the week where PBS listeners and members can predictably listen to certain styles of music programs. The programs will flow into each other creating a synergy whereby the daily programming takes the listener on a musical journey. To achieve this, we will present a combination of mostly specialised shows along with cross genre shows.

Strategic Objective 1: PBS will broadcast a broad range of genres

These include:

- musical styles during weekday daytimes that are accessible to a ‘broad’ audience;
- musical styles that attract large, loyal audiences on weekends;
- ‘experimental’, ‘harder’ or ‘edgier’ broadcasts (attracting a more specialised audience) during evenings and night time;
- weekday breakfast that provides continuity in presentation and style whilst attracting new listeners.

Within PBS programming, the station aims to **maintain diversity** between genres, **remain attractive** to listeners and non-mainstream Announcers and **reflect high levels of music and presentation expertise** from Announcers. This will be supported by maintaining regular program assessments for all programs ensuring fill-ins are compatible with both the genre and show and maintaining program grid stability wherever possible.

PBS remains independent of political, religious or commercial influence.

Strategic Objective 2: PBS will lead Melbourne for under-represented music and musical diversity.

PBS will solidify its leading position in Melbourne as a provider of under-represented music and musical diversity by:

- acknowledging that a proportion of PBS activities (and products) will exist to support broader aims; and
- creating opportunities to support the development of artists who create under-represented and diverse music not supported through commercial means.

PBS will achieve musical diversity by:

- playing a larger mix of genres than any other station; and
- playing a larger mix within genres than any other station.

Announcers should present under-represented music that is not currently played on mainstream media. This may sometimes include high rotation artists or genres but excludes music currently on high rotation elsewhere (unless it is being played to illustrate under-represented styles or sources of influence).

Strategic Objective 3: PBS will strive to be more than just radio

PBS will extend its communications beyond radio broadcast and thereby increase its connection to community by:

- Continuing to build the level of under-represented and diverse music at (PBS sponsored) events and ensuring diversity of outside broadcasts; and
- ensuring all content and products are delivered through all possible channels including fully utilising new channels such as web and mobile.

PBS Programming Policy

In 2007 the Board developed and published a new Programming Policy. As part of this policy the Board publishes an Annual Statement of Programming consistent with the ongoing objectives and vision of the Cooperative to provide an overall framework within which the PPG, General Manager and Program Manager will operate.

Current Programming Principles

During 2018 (whilst recognising the need for flexibility) the Board expects the following principles to inform the development and presentation of Program Grids:

- a) Encourage regular meetings (at least 2 per year) and frequent communication within categories
- b) Encourage innovative and progressive broadcasting
- c) Develop and improve announcer skills and knowledge through ongoing training within categories
- d) Identify and engage with new music trends by actively recruiting key people in Melbourne's niche and specialist music communities
- e) Encourage the ongoing engagement of diverse communities to create a more balanced program grid, with a focus on female, gender and ethnically diverse announcers
- f) Digital Radio is to be primarily used for simulcast, with some allowance for special broadcasts (if any), and for more accessible times for training (limited use).

Appendix 2 – Program Submission Form

Melbourne's PBS 106.7FM is an iconic music station with a proud history of broadcasting a wide range of music seldom heard elsewhere – gospel, reggae, blues, country, jazz, soul, rock, metal, electronic, hip hop, world and film soundtracks, just to name a few. Our announcers are generally considered experts in their field with vast music collections that are rare, weird and wonderful. We are a specialist music station presenting content that is not often heard on other radio stations or media platforms.

The PBS vision is to nurture, inspire and champion Melbourne's diverse music community. PBS' goals are:

1. A thriving, **diverse** music scene, particularly for under-represented music
2. **Content** with integrity and quality
3. An engaged and involved music **community**
4. A successful move to our **new home**
5. Sustainable **operations**

Your show application should reflect the vision and goals of PBS as a specialist music station and your show content should be music based in its orientation. Please also note that most of the programs on PBS focus on a specific genre of music (blues & roots, jazz, world, metal, electronic etc...) and your application is more likely to be successful if you have a strong focus on a particular genre.

This form is used for-

(a) applying for a new program, or (b) a change of genre and timeslot for an existing program.

If you have no previous radio experience then you might like to apply for the PBS announcer's course which runs throughout the year and teaches you everything you need to know to prepare and present a radio program. Course applicants should contact hr@pbsfm.org.au for more information.

Please note that all PBS broadcasters must be a member and a supporter of the station. If you are not currently a member and would like more information, please call the front desk on 8415 1067 or email info@pbsfm.org.au.

Please submit the following in support of your program application-

- The completed form below including your contact details, availability and signature
- A demo (CD or USB with .wav or .mp3 file) of at least 30 minutes but up to 1 hour
- A document including your playlist of songs on the demo

Once your program submission has been presented to PBS it will be reviewed by the Program Manager and the Programming and Planning Group and if successful the station will be in contact. Please understand that PBS receives a lot of program applications and it may take some time to review your application so we appreciate your patience.

Please also be sure to keep a copy of your application for yourself.

- If there is not enough room on the form for your answers, please attach a separate sheet.

Please send all applications to –

PBS Program Manager
PO BOX 2917
Fitzroy MDC 3065

Or drop your application in to – 47 Easey Street Collingwood VIC, 3066.



PROGRAM SUBMISSION FORM

Personal information

Name (First, Last)

PBS Member No

Street address

Suburb

Post Code

Mobile phone number

Home phone number

Work phone number

Email address

Announcing Experience

☐ Yes I have completed the PBS Announcer training course

Date completed

☐ Yes I have prior radio experience

Please describe any prior radio experience you have

Proposed Program Information

Proposed program name

Radio pseudonym (if applicable)

Program concept: (Please list concept of show, the kind of music you would feature, any ideas for segments, any ideas for interviews – attach additional info if needed)

What is the source of your music and how extensive is it?

Preferred times for a program (Please list at least three timeslots):

Times you are not available to host a program:

☐ If I am successful in being granted the opportunity to host a program on PBS, then I agree to abide by the PBS Policies and Procedures including becoming and remaining a member of PBS.

Signature

Date

Appendix 3 – Sponsorship Announcement and Script Guidelines

The following information aims to guide both existing and potential sponsors and PBS staff and Announcers through the requirements for sponsorship announcements aired on PBS.

About PBS

PBS is a community radio station, unique in style, with a strong community spirit and independence. We broadcast under-represented music and promote musical diversity. Whether it is blues, metal, jazz, electronica, folk, rock, experimental or anything in between, our aim is to provide informed, high quality programming while remaining true to grass roots.

PBS is governed by the Community Radio Broadcasting Code of Practice, and must adhere to Australian Communications and Media Authority (ACMA) sponsorship guidelines and broadcast law. Contact us if you would like more information or a copy of the Codes.

About Our Audience and Our Approach to Announcements

PBS listeners are passionate, diverse and informed, and our demographic strongly influences our on air sound. Our audience's attitude is our key guide when producing sponsorship announcements aired on PBS.

The most effective way to interact with the PBS audience is to engage with them, rather than advertise to them. This usually means a simple presentation of relevant information with clear language.

Commercial radio conventions are avoided, for example:

- no hard selling, inflated or definitive statements, or false or forced enthusiasm
- no questions posed to the audience (e.g. "Have you ever?")
- no multi-voiced conversations (e.g. "Hi Jill. Hi Ben").

Sponsorship Announcement and Script Guidelines

All sponsorship announcements are produced by PBS except with prior approval.

Announcements run for 30 seconds. All scripts must be no longer than 70 words in length, and must be tagged with "Proud PBS Sponsor" or some minor variation thereof.

Scripts are normally provided by the sponsor. PBS reserves the right to refuse a script which does not comply with the policies and laws under which the station operates.

In the script, references to you (the sponsor) must be grammatically in the third person. "We" or "Us" refers to PBS; "It" or "They" refers to the sponsor. For example, "Call *us* on..." would mean to call PBS, whereas "Call *them* on..." would reference the sponsor.

The script can have no mention of price unless it is a music event (eg. \$15 entry)

Please provide a phonetic pronunciation guide for all tricky words or names in the script (e.g. Maceo Parker. Maceo pronounced May-See-Oh).

The voice of a current PBS Announcer is used when producing all announcements. Sponsors may request a particular announcer, unless they are happy to accept PBS' advice. Sponsors may also suggest the style or tone of voice they wish the Announcer to use.

Announcements must contain a music backing, given that PBS is a specialist music station. Sponsors may provide or suggest the music backing, unless they are happy to accept PBS' advice. If suggesting music, sponsors are requested to send MP3/WAV files by email. (No WMA files.) PBS reserves the right to reject a music track if it is inconsistent with the general content of the station.

Following script approval, PBS allows a 48-hour turnaround time to produce the announcement. Any changes to the script after it has been approved and put into production will incur a \$50 re-make fee.

Appendix 4 – Giveaway Example



Giveaway

Return To:

Please inform winners that prizes must be collected during office hours (10am - 6pm Mon - Fri) or posted out (winner needs to send us \$2 worth of stamps) within a month or they will be recycled.

Giveaways can only be won by members who have not won a prize in the previous month. Winners need to show an up to date member card and photo I.D.

Show Name:

Day and Date:

Announcer:

Prize:

How to get prize: To be collected during PBS office hours (10am - 6pm, Mon - Fri) OR winner can send us \$2 worth of stamps and we will post to them.

OR

Winner's name will be put on the door.

Information about prize:

Winner

Name:

Member#:

Telephone #:

Appendix 5 – Community Radio Broadcasting Codes of Practice

About this resource:

Full Title: Community Radio Broadcasting Codes of Practice

Produced by: Australian Communications and Media Authority

Status: Final

Date: 23 October 2008

The Codes are accessible via the national peak body Community Broadcasting of Australia's (CBAA) website www.cbaa.org.au/resource/community-radio-broadcasting-codes-practice. Summary below.

Summary of Key Points: The Six Guiding Principles

The Codes are organised around six guiding principles which unite community broadcasters:

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

Appendix 6 – ACMA Sponsorship Guidelines

About this resource:

Full Title: Community Broadcasting Sponsorship Guidelines 2008

Produced by: Australian Government, Australian Communications and Media Authority (ACMA)

Status: Final

Date: 20 June 2008

Reproduced separately in full, refer to

http://acma.gov.au/webwr/assets/main/lib310667/community_bcasing_sponsorship_guidelines_2008.pdf. Extract below.

Summary of Key Points

- These are advisory guidelines to help community licensees understand and comply with their legal obligations as licensed community broadcasters.
- Community licensees must not broadcast advertisements except in limited circumstances.
- Broadcasting material of an advertising character is not taken to be broadcast of an advertisement if it is an accidental or incidental accompaniment to a broadcast and no payment or valuable consideration has been received by the licensee in relation to it.
- Community licensees may:
 - broadcast sponsorship announcements that are appropriately tagged and do not exceed hourly sponsorship limits (five minutes for radio and seven minutes for television);
 - broadcast station promotions;
 - broadcast community information or community promotions; and
 - sell airtime as long as they comply with licence obligations, including the statutory limits that apply to community television.
- Community licensees are responsible for all material they broadcast, including material sourced externally and material produced by stations.
- ACMA considers complaints about community licensees on a case-by-case basis. The examples used in these guidelines rely on their specific facts; even slight changes to those facts may lead to a different result.

Appendix 7 – Media Law / Community Radio Broadcast Law

About this resource:

Full Title: Community Broadcast Law (extracts from the Announcer's Training Course Manual)

Status: Final

Date: April 2016

Introduction

PBS has prepared this resource, and offers training and advice, to ensure that its Announcers are aware of their legal obligations. These obligations apply to broadcasting, the use of social media (including Facebook and Twitter), and any public comments. This document provides a guide to safe communication and explains in greater detail the laws around defamation and copyright.

Community Broadcasters, like all broadcasters in Australia, are subject to both statutory law – the legislation produced by Parliament and regulations made under those parliamentary Acts – and common law, or the principles, precedents and interpretations of the courts. These laws enable PBS to provide its services, but also restrict what Announcers and their guests can do and say.

PBS does not expect its Announcers to be lawyers. However, as with all legal matters, 'ignorance is no excuse.' Not knowing the law will not excuse an Announcer from the consequences of breaking it – nor will being a volunteer. The consequences can be far-reaching and severe:

- a) If an Announcer's conduct contravenes the law, the Announcer, the station, and the Board of Directors might all be liable;
- b) If a program guest's conduct contravenes the law, again the Announcer, the station, and the Board of Directors might all be liable;
- c) If the Announcer's conduct causes damage to PBS, the Board of Directors could, under its obligation to act in the best interests of the organisation, counter-sue the Announcer.

It is therefore essential that each Announcer understands the law and controls what information is published during broadcasts and on line.

Guide to Safe Communication

DO

'If in doubt, leave it out'

- Be precise. Choose your words carefully;
- Be sure of the facts – truth can be a defence, but ignorance rarely is;
- Educate and inform your listeners;
- Offer honest opinions;
- Inform your guests of your and their legal obligations – show them this document;
- Consider prerecording your interviews, particularly if your guest invites controversy. This will give you the opportunity to assess and edit material prior to publication to a wider audience;
- Avoid gratuitous swearing or bad language;
- Provide a content warning immediately before broadcasting any potentially offensive material. This gives listeners to choice to tune in or out to that material;
- If hosting a live-to-air performance, get signed permission to broadcast the performance from the performers and clearance from the composer/lyricist;

- Seek advice before broadcasting. Announcers should refer queries to the Program Manager, the General Manager and to the Board.

DO NOT

- Engage in political discussion – that’s not PBS’ purpose;
- Use language likely to offend, insult, humiliate or intimidate someone;
- Use language likely to offend, insult, humiliate or intimidate a group of people because of their race or ethnic origin;
- Identify the victim of a sexual offence without their consent;¹
- Identify a child offender;²
- Criticise or degrade any political, cultural or religious groups, or objects of worship
- Make adverse personal comment about another person (unless as an honest analysis of an artist and their work, made without malice);
- Forget to seek advice before broadcasting. Failure to refer your queries to the Program Manager, the General Manager and to the Board will invite disciplinary action which can lead to suspension or cancellation of your program.

Defamation

Defamation is a written or spoken statement which causes injury to another person’s reputation. There are three elements required to prove defamation:

1. The statement must be defamatory in content

The test is whether of whether a statement is defamatory is:

Does the statement lower or harm a person’s reputation in the eyes of a right-thinking person?

If, to an ordinary, reasonable listener taking the literal or implied meaning of a statement the answer to that question is ‘yes’, the statement is defamatory. This is true whether any aspect of a person’s reputation – professional, business, or personal – has been lowered.

2. The plaintiff must be identifiable

This does not mean that the person has to be named. To say ‘the lead singer of xyz band is a paedophile’ will identify that person as clearly as if you mention their name. A general statement such as ‘all musicians are junkies’ is not a defamatory statement as no identifiable person’s standing in the community is lowered because of it. However, the statement ‘all members of Midnight Oil are junkies’ may be defamatory because it refers to particular, identifiable persons. Pseudonyms and disclaimers are not effective to prevent defamation if the statement clearly refers to a real person.

3. The material must be published

Publication simply means communicating the statement to a third party. In the case of PBS broadcasts, this element will *always* be satisfied – the *Broadcast Services Act* provides that, for the purposes of defamation, the broadcasting of a statement on radio is to be treated as publication in a permanent form (s 206).

¹ *Judicial Proceedings Reports Act 1958* (Vic).

² *Child Youth and Families Act 2005* (Vic) s 534.

Who can be sued for defamatory content broadcast on my show?

Anyone involved in broadcasting the defamatory statement can be sued: the station; the Board; the producer; the interview guest; the Announcer. Liability is 'joint and several', meaning that everyone is liable individually.

Furthermore, a defamatory statement is separately actionable each time it is published. If broadcast again from the show's archives, or taped and replayed, there is likely to be a separate instance of defamation.

Defences

The law does provide some defences. Relevant defences are:

1. Honest opinion and fair comment;
2. Truth ('justification' or 'contextual truth');
3. Innocent dissemination;
4. Fair report;
5. Triviality.

1. Honest Opinion and Fair Comment

The defences of honest opinion and fair comment require you to prove that the statement:

- a) Is an opinion – a commentary, criticism, deduction, judgment, remark, observation, or conclusion. Furthermore, you must indicate with sufficient clarity that your opinions are not statements of fact. This allows the listeners to make up their own mind about whether your opinions can fairly be sustained;
- b) On a matter of public interest;
- c) Based on facts known to you at the time of broadcast; and
- d) Fair. Your opinion must be honestly held and not malicious.

2. Truth

If the statement is substantially true, you might not be liable for defamation. However, the onus is on *you* to prove the truth of defamatory imputation, by calling a credible witness or some credible proof, *not* on the defamed to prove that statement is a lie. Liberace successfully sued the Daily Mirror for claiming he was gay!

3. Innocent dissemination

In circumstances where PBS has no effective control over the person who makes the defamatory statement – a loud audience member yelling abuse during an outside broadcast, for instance – PBS might avoid liability.

This defence could prove difficult to establish if the defamer is an on-air guest or musician. It will be argued that PBS has 'effective control' over its guests and the publication of their opinions.

4. Fair Report

As PBS is a music station, not an outlet for political discussion, this defence should generally be unnecessary.

However, under the *Defamation Act 2005* you can make a fair report of any 'proceedings of a public concern'. 'Proceedings of a public concern' refers to the proceedings of bodies such as Australian Federal and State governments, parliaments, local councils, courts and tribunals. (Under the *Australian Constitution*, Australian parliaments cannot unreasonably interfere with your right to comment on government and political matters.³)

This defence will be defeated if the report is not 'fair'. To satisfy that standard, your statements should be honest, accurate, balanced and made to inform or educate the public.

³ *Lange v Australian Broadcasting Corp* (1997) 180 CLR 520

5. Triviality

If you can prove that the person complaining is unlikely to sustain any harm, you may have a defence. (In theory, the defence should not be needed; if trivial, the conduct is unlikely to lower a person's reputation and therefore should not qualify as defamation.)

Common Misconceptions

It is often thought that if you quote from a newspaper, website or magazine something that is found to be defamatory that you are not responsible — WRONG! You are responsible for everything you broadcast. What is likely to happen is that you, your source, and PBS will be sued.

Some broadcasters feel that a disclaimer – for example, “We don't take responsibility for what guests say” – will protect them from defamation — WRONG! If it's published and is defamatory a disclaimer counts for nothing.

Penalties for Defamation

The present remedy for defamation is damages – the payment of money by you and/or the station sufficient to compensate the person for the harm to their reputation. There must be an appropriate and rational relationship between the damages and harm sustained. The current limit is \$376,500, unless the court deems that the circumstances warrant ‘aggravated damages’, as where your conduct is unjustifiable, improper or malicious.

Apologies

A retraction or an apology on air is not a defence against a defamation action. However, under the Act an apology:

- Is not considered an admission of fault or liability; and
- Is not relevant to the determination of fault or liability; but
- Can be considered in determining the amount of damages.

This should encourage you to make a prompt apology where your or your guest's conduct has been defamatory! You can seek legal advice, through the General Manager and Board, before making the apology.

Copyright Law

Copyright law exists to protect and reward the creators of ideas by granting them an exclusive right to publish (including broadcast), reproduce, adapt and perform a work, ie. the concrete forms of expression of an idea. Copyright protection usually lasts for 70 years after the death of the copyright owner (*Copyright Act 1968* (Cth) s 33). This applies to all original works, including literary, dramatic and musical works, films and sound recordings.

Since copyright arises from the creation of a work, unless there is an agreement to the contrary, the first owner of copyright is the author. The owner can, however, lease, licence or transfer all or part of the copyright to another person.

Copyright law affects the radio station in two principal areas:

- playing of material already subject to copyright, eg. a musical recording; and
- the writing and performing of original works by and for the station.

The station owns the copyright of transmissions and any material prepared by paid-staff, but it is unclear if it owns the copyright on material prepared for transmission by volunteers. The station doesn't own copyright on the music in its broadcasts.

Licence Fees

If other arrangements weren't in place, the station would be infringing copyright law by broadcasting copyrighted music without the written authority of each individual artist.

However, the station pays an annual licence fee to the Australasian Performing Right Association (APRA) which represents Australian music copyright-holders, enabling PBS to broadcast Australian music works. The licence fees cover payments to the holders of copyright – writers, performers, record companies and publishers. APRA also maintains a reciprocal arrangement with U.S. and European music copyright organisations.

- APRA collects copyright fees on behalf of performers and composers for performance (live or recorded) of their works. The fee is approximately 2% of the station's annual income. APRA distributes the fees by extrapolating the information obtained during four sample periods per year.
- The Australasian Mechanical Copyright Owners Society (AMCOS) collects fees on behalf of copyright holders for the right to reproduce their recordings, eg. on CDs. Since July 1997, AMCOS and APRA have essentially been merged.
- The Phonographic Performance Company of Australia (PPCA) collects copyright fees on behalf of record companies. The licence applies to broadcast of a particular concrete form of expression, eg. a CD.

Other Copyright Restrictions

- From time to time, APRA publishes restriction notices banning the broadcast of a particular recording. PBS will inform Announcers of any such bans via Unreal News.
- Special permission from the copyright holder must be sought for the broadcast of an entire dramatic or musical work – opera, operetta, choral work or oratorio – or more than two extracts within any hour of broadcast.
- Special permission from the copyright-holder is also required for broadcasting of works with any words other than the original, or works that have been re-arranged or adapted to parody the original.
- Before broadcasting, live-to-air performances must have the signed permission of the performers and clearance from the composer/lyricist to broadcast.

Copyright Exemptions

- Short excerpts from any play, poem, novel or other non-musical work may be broadcast for the purpose of review, or 'fair dealing' as it's called.
- Radio stations are allowed to pre-record elements of a program. These 'ephemeral recordings' must be erased within twelve months and must be included in any APRA sample.

Appendix 8 – PBS Online Media Policy

This policy is designed to be short, sensible and easy to understand. Also to help better understand this, **social media induction is compulsory for all new announcers**. Now we realise that there are lots of different rules around how people are meant to communicate on-air, and we don't want to unnecessarily complicate things. So, we've narrowed it down to four principles.

Principle one: If you won't say it on-air, don't say it online

This is, by far, the most important principle. All of the same on-air laws, rules, norms and culture apply to what you say online. If in doubt, think:

- Would I open the mic and say this on-air?
- Does this fit with PBS norms and values?
- What are the real world implications of what I am saying?

Principle two: Keep your personal and public lives separate

Simply extending and underscoring the first principle. You wouldn't talk about your personal life on-air, so if the show you're presenting has an online component, consider it to be part of your show. If you want to have a place to discuss personal or business matters, please create a separate online media account.

Principle three: Tell the PBS office about your show's online media

This helps us promote the online media part of the program you're hosting from the official PBS online media accounts, and through the website.

Principle four: Keep the PBS office up to date

The PBS office is here to help. If you're involved in a negative situation online, or if you feel something is about to turn bad, please tell the PBS office. Things can turn nasty quickly, and can threaten PBS' reputation and expose us (and you) to legal action. The sooner that the office knows about it, the more quickly we can act. That list is below.

Example

A PBS announcer expressed his opinion about an artist in a public forum on Facebook. A writer at a music website noticed this and connected the name of the announcer with the name of the show on PBS, and wrote an article where the announcer's personal opinion was linked with PBS.

The PBS General Manager became involved, and sought legal advice. The article was amended with a clarification, and the announcer apologised online. It was never brought to air, and only involved the few people online who saw the comments in the forum or the article in the music publication. However, the episode illustrated how announcers, even if acting or commenting in their personal capacity, are viewed as representatives of PBS, and that announcers' expressed opinions do attract attention.

Questions

What does this apply to?

If you mention an online account on-air, PBS' Policy & Procedures applies. This applies to all online activities done in relation to the show, including (but not limited to) Twitter, Facebook, Tumblr, Google+, BandCamp, mailing lists, blogs, photo-streams, etc... The station will still maintain the policy of promoting to listeners

the PBS website and **not** an individual program's site. The PBS website has all the features that listeners will want to engage with: audio, playlists, gig guides, etc...

Does mentioning my show from my personal online media account (Twitter, Facebook, etc) include that account in this policy?

No. On the contrary, we very much want you (and everyone else) to mention the show you're hosting in as many online media channels as possible. That's kind of the point. This policy works the **other way around**: if you mention an online account on-air, then the policy applies to the online account.

Who can I ask about this policy?

In order of availability:

- The General Manager
- The Program Manager

I need help with social media. Who can help me?

There are a number of people on PBS staff and in the announcer community who are active and knowledgeable with online media. Please ask the Program Manager for who to talk to.

Appendix 9 – PBS 5 Year Strategic Plan – 2017/18 to 2021/22

Vision: to nurture, inspire and champion Melbourne’s diverse music community

Goals

1. A thriving, **diverse** music scene, particularly for under-represented music
 2. **Content** with integrity and quality
 3. An engaged and involved music **community**
 4. A successful move to our **new home**
 5. Sustainable **operations**
-
1. A thriving, **diverse** music scene, particularly for under-represented music
 - a. Advocate for the interests of a diverse music community and community radio sector
 - b. Support and promote opportunities for musicians and music
 - c. Cooperate with like-minded organisations to nurture and grow the music community
 - d. Maintain and grow gender, age, cultural and other diversity within the station community
 2. **Content** with integrity and quality
 - a. Continuously develop our people to be great broadcasters and communicators
 - b. Maintain effective consultation processes to manage programming diversity and quality
 - c. Seek out potential presenters who are leaders in their music community – including from new and emerging music styles
 - d. Preserve selected PBS content as a legacy for future generations
 - e. Exploit effective established and emerging content delivery mechanisms (FM, digital, events, social media, on-line etcetera) to engage with our audiences
 3. An engaged and involved music **community**
 - a. Grow membership and participation
 - b. Develop and maintain strong relationships with the music industry, including labels, venues, institutions, festivals etcetera
 4. A successful move to our **new home**
 - a. Establish and implement robust project management systems
 - b. Establish fundraising plan and mechanism
 - c. Develop strong stakeholder relationships to ensure opportunities presented by the move are identified and communicated
 5. Sustainable **operations**
 - a. Maintain strong and stable financial management to support the station’s annual operations
 - b. Develop and maintain strong stakeholder relationships, including with federal, state and local government and regulatory authorities and individuals

Notes:

- Activities under the goals are intended to be read collectively. For example, promoting opportunities for musicians (such as Young Elder of Jazz) falls under a thriving music scene but it also relates strongly to content with integrity and quality and sustainable operations
- Board approved 3 February 2018

Appendix 10 – PBS Occupational Health and Safety Policy

Policy Statement

PBS (**Company**) aims to provide staff with a healthy and safe workplace. The Company is committed to identifying and minimising risks and promoting work practices that are conducive to good health and safety in the workplace.

We expect staff to remain aware and responsible in responding to risks or emergencies that arise. Failure to comply with the procedures below may result in disciplinary action being taken.

The Company reserves the right to modify or alter this policy in whole or in part where appropriate, without notice.

Application

This policy applies to all staff and their conduct associated with the workplace.

Staff includes any person who carries out work for the Company, such as:

- a) employees;
- b) volunteers;
- c) work-experience students or trainees; and
- d) contractors.

Workplace includes any place, either at the Company's premises, or elsewhere, at which Staff:

- a) carry out work for the Company;
- b) attend for the purposes of learning and development of the Company;
- c) attend for work related functions or events; and
- d) undertake work related travel.

This policy does not form part of any employment agreement or other contract with the Company.

Scope of the policy

The Company recognises that our Staff are our most valuable asset.

Staff must be aware of all hazards that may impact upon themselves, their colleagues, visitors or others and what risk control measures are in place for their protection. Staff must follow the safety rules and procedures that apply when performing their daily duties.

The Company is committed to ensuring the procedures in place comply with state and federal legislation, including, for example the *Occupational Health and Safety Act 2004* (Vic)

Staff compliance

The Company expects Staff to:

- familiarise themselves, and comply, with the Company's procedures regarding health and safety;
- participate in all required training;
- take action when necessary to avoid, eliminate or minimise risks to their own, or others health and safety;
- not wilfully or recklessly place at risk their own or others health and safety;
- seek the correct information or advice from an appropriately qualified person, before carrying out any action that they or others are not qualified to do;
- comply with any instructions of First Aid Officers and/or Fire Wardens in the safe performance of their job;
- ensure good housekeeping, and that all equipment and materials used in the workplace are maintained to an appropriate standard; and

- report any injuries or risks to health and safety in the workplace to appropriate personnel.

First Aid Officers

First Aid Officers

The name of the current First Aid Officer can be found in the Workplace Emergency Management Manual, and up in the kitchen.

The First Aid Officer can assist Staff with first aid treatment of injuries that occur or are aggravated in the workplace.

First aid treatment for injuries experienced at work

If you or anyone else suffers an injury in the Workplace, you should immediately contact the First Aid Officer. The First Aid Officer is qualified to administer initial emergency treatment only (e.g. treatment for minor injuries such as small strains, cuts, burns or bruises) until the services of a qualified medical practitioner can be obtained.

Staff should not administer first aid without proper training or equipment.

In the event of serious injury, Staff should immediately alert emergency services by calling '000' and notify the First Aid Officer as soon as possible after the incident.

Emergency Procedures

The Company expects Staff to familiarise themselves with the Company's procedures, in order to properly manage emergency situations, including:

1. knowing the Company's building evacuation procedures;
2. the location of fire exits; and
3. the types and location of fire extinguishers.

Fire Wardens

The name of the current Fire Warden and Deputy Fire Warden can be found in the Workplace Emergency Management Manual, and up in the kitchen.

Fire Wardens can assist Staff in the evacuation of the building, in the event of a fire or in respect to other emergencies in the Workplace.

Building evacuations

In the event of an evacuation, all Staff must follow the Company's building evacuation procedure, and the instructions of the Fire Wardens.

During an evacuation all Staff must proceed to the Company's designated safe assembly area, which is at the rear car park (corner of Gold and Sackville streets). Emergency evacuation plans which point out the location of the designated safe assembly area can be found around the building.

After-hours emergencies

In the event of an after-hours emergency, Staff should alert emergency services by calling '000', alert other occupants of the building, and commence evacuation of the building in accordance with the Company's building evacuation procedure. No one should re-enter the building unless the relevant authority has deemed it safe to do so.

Fire emergencies

If you or anyone else becomes aware of the presence of smoke, or fire, you should immediately alert emergency services by calling '000' and notify the Fire Wardens. If instructed, you should evacuate the building in accordance with the Company's building evacuation procedure. The Company strongly advises Staff not to enter smoke-filled spaces.

In the event of a fire, it is important to remember to:

- remain calm;
- notify everyone in the immediate vicinity of the fire;
- alert the fire emergency services by calling '000';
- alert the Fire Wardens;
- keep low to the ground to avoid smoke inhalation;
- commence evacuation of the building in accordance with the Company's building evacuation procedure; and/or
- use a fire extinguisher if it is safe to do so, and you are aware of how to operate this equipment. Direct the fire extinguisher at the base of the fire, not at the smoke, from a distance of no closer than two metres.

Bomb threats

Where you or anyone else suspects that an item may contain a device which poses a threat to your safety, or the safety of others, you should notify the Fire Wardens and your supervisor of the location of the item and await further instruction.

If you or anyone else receive a phone call, or other communication, containing a bomb threat, or other threat to safety, you should:

- remain calm, and if possible, attract the attention of a fellow worker;
- keep the caller on the line for as long as possible and avoid hanging up the telephone even after the caller has ended the call;
- obtain as much detail as possible about the bomb and its location;
- listen carefully for any background noises, speech, mannerisms, accents or other details that may give a clue as to the age, sex, identity and location of the caller;
- avoid discussing the call with other occupants of the building; and
- immediately after the call, and by using another telephone, contact your supervisor and emergency services on '000', and wait for further instructions.

Incident and hazard reporting

The Company uses incident reports to record hazards, injuries, illness or near misses in the Workplace. You can request an incident report form from your supervisor at any time.

You are required to:

- immediately report all hazards, injuries, illnesses or near misses to your supervisor; and
- complete and forward an incident report form to your supervisor as soon as possible after the occurrence.

Office environment

We expect all Staff to maintain a clean and tidy workspace. Please ensure that the Company's property is maintained to an acceptable standard. Please ensure you keep all communal spaces such as kitchens, bathrooms, and multi-purpose office areas clean and tidy at all times. Please be respectful and mindful of others who wish to use these areas.

The Company ensures that all office equipment provided is maintained and serviced. Please ensure that you use all office equipment for its intended purpose only. Using office equipment for any other purpose than intended may cause risk of injury or hazard to other Staff.

If you believe any equipment is faulty, please contact your supervisor immediately.

Appendix 11 – Events and your PBS show

Below are frequently asked questions about events, use of PBS logo, and more. If not covered below, better to ask first before anything else.

Can I have an event for my show?

It depends – you need to speak to the Events department about your idea – **before** you plan it. They know what else PBS has coming up and can decide if the idea suits the station's events schedule. The station's primary business is radio, but where it can, it runs events that are in step with below. Most events are one-offs, with some exemptions such as Soul A Go Go.

What happens with event money?

Your event must be a station fundraiser to be classified a 'PBS Event' and will then receive a PBS marketing push. Speak to the events dept. about band payments, door charges, etc. to get familiar with different models available for running events.

I'm running an event that is 'Totally PBS' – will PBS promote it with ads, online, etc.

No, unless it has been arranged prior with the events team and falls under the guidelines. You can purchase an on air campaign and online ads through the sponsorship department like any promoter can – so speak to sponsorship dept. You may also talk to the music department who can try to arrange an interview on other PBS shows.

Can I use my show name as a brand to put gigs on?

No! See section 6.5 of these Policies and Procedures about show names and PBS intellectual property. Speak to your Program Manager if you are unsure what wording can and can't be on a poster or press release about your event.

Can I run a crowdfunding campaign for my CD release/event/great idea through my social media PBS show page?

No, show pages are about your radio show and fundraising should be concentrated on the station's member drives throughout the year. See specific social media guidelines information available to all announcers.

Can I put the PBS logo on my event poster, I've got lots of PBS people DJing etc

No, the PBS logo cannot be used without management permission. You can put (PBS) next to the names of announcers on the bill (with their permission).

My show anniversary is coming up – can the station organise something?

Speak to events if you have ideas. The event would need to be free or a fundraiser for the station and fit into our events calendar – amongst other considerations. Typically we only celebrate significant milestones.

One of my business members wants to run an event for the station, or wants my show as an OB?

Let them know they need to contact the office – the website has contact details for all departments.

An Outside Broadcast has associated costs and guidelines.

I want to do giveaways for the event I'm running on my show?

No, please contact the office and see if there are availabilities on other shows for giveaways and if it is viable option. You shouldn't promote your own events on air, rather put them in your gig guide and give them no more airtime than other gigs.

What is a 'PBS Presents'?

It is a station endorsed event, gig, festival. The station hasn't organised it but is associating the event with PBS. It is a paid campaign with website and newsletter additional promotion that other campaigns don't receive. It's a PBS 'tick of approval' and we must have logo placement amongst other requirements arranged between PBS and the organiser. Promoters must arrange this with the Sponsorship dept.

Is a PBS Presents different from a PBS event?

Yes – PBS organise PBS events and they are generally fundraisers or free entry. PBS Presents are not station fundraisers and are not organised by PBS events team; they are a marketing and promotional association only.