

CHARLES STURT
UNIVERSITY



**Scholarship in Teaching Fund
Project Report**

***Lessons from the 'explaining voice': Radio broadcasting as a model for
effective and distinctive educational podcasting***

David Cameron
School of Communication & Creative Industries
Brett Van Heekeren
School of Communication & Creative Industries
Michelle O'Connor
Radio Station 2MCE-FM

December 2010

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	Online literature review (via <i>CSU Interact</i> project site):	
	http://interact.csu.edu.au/portal/site/60af5720-2f4b-4237-0090-baa36d6a361c	

1. Executive Summary

This project evaluated the potential contributions to learning and teaching at CSU afforded by radio station 2MCE-FM. The station broadcasts to Bathurst (92.3mHz) and Orange (94.7mHz), and is also available to a CSU-wide audience via an online service. In particular, the project considered the benefits of developing audio learning materials based on the notion of the 'explaining voice' – a style of vocal presentation closely aligned to radio broadcasting traditions.

1.1 Aims

This pilot project aimed to evaluate:

1. The extent and effectiveness of any previous or current use of 2MCE-FM's airtime and resources for learning and teaching;
2. The nature of potential uses of 2MCE-FM's airtime and resources for learning and teaching across all campuses, particularly including online streaming and podcasting; and
3. The benefits of adopting a distinctive and effective CSU 'sound' for forms such as online streaming and podcasting, based on the 'explaining voice' style of presentation closely associated with radio broadcasting.

1.2 Approach

The project proceeded as follows:

- An Interact project site was created to collate and disseminate information, and to provide a point of contact for the project for the CSU community.
- A Research Assistant conducted an initial survey of literature on educational podcasting. Electronic resources were added to the Interact site.
- 2MCE-FM's programming records are audited for previous examples of educational broadcasting, with 'Talking to New England' identified for follow-up investigation.
- Interviews were conducted with former 'Talking to New England' producers, and transcripts were added to the Interact site.
- A pilot application of the 'explaining voice' approach was conducted with School of Communication lecturer Ray Harding and the subject COM115 Media Audiences and Public Opinion. Students were surveyed on the impressions of the different types of podcast made available during the Session.
- Pilot training modules established in CSU Interact to support the notion of 'explaining voice'
- Project results and activities were outlined and discussed in a number of public fora as outlined at 1.4.

1.3 Budget summary

The project received \$10,000 in funding. Expenditure items included research assistant and transcription, conference attendance for the three researchers and purchase of professional digital recorder. As at 29 November 2010 the budget balance is \$1, 164.16. See Appendix B for budget breakdown.

1.4 Project presentations & publications

- Short paper presentation, Australasian Society for Computers in Learning in Tertiary Education (ASCILITE) annual conference, 2008
- Interactive workshop, Australasian Society for Computers in Learning in Tertiary Education (ASCILITE) annual conference, 2009
- Workshop, CSUED, 2009
- Paper, Community Broadcasting Association of Australia annual conference, 2009
- Interact project site training modules pilot

Cameron, D. & Van Heekeren B. 2008. Hello, and welcome to the show: Applying radio's 'explaining voice' to educational podcasting. In *Hello! Where are you in the landscape of educational technology? Proceedings of ASCILITE Melbourne 2008*. pp 142 – 146, <http://www.ascilite.org.au/conferences/melbourne08/procs/cameron.pdf>

O'Connor, M. 2010, The learning and teaching partnership of the community radio and tertiary education sectors at Radio Adelaide, 2SER and 2MCE, *3C*, 6(August), pp 26 – 32, http://www.cbonline.org.au/3cmedia/3c_issue6/3ciss6_art3.pdf

1.5 Summary of recommendations

Recommendation 1

That there be greater engagement between 2MCE and the Division of Learning and Teaching Services to explore mutually beneficial opportunities to develop the educational role of the radio station within CSU, and its integration into a VLE.

Recommendation 2

That there be greater engagement between 2MCE and the Faculties to explore mutually beneficial opportunities to integrate audio production and broadcasting into curricula.

Recommendation 3

That CSU, as the licensee of 2MCE, pursue active involvement in regional trials of digital radio broadcasting and other emerging technologies to establish potential educational uses.

Recommendation 4

That a working party be established to explore an ALTC grant application to continue exploration of the use of emerging digital technologies by community radio stations to support the higher education sector.

Recommendation 5

That a strategic communication campaign be developed to raise awareness of 2MCE's educational resources to all CSU stakeholders.

Recommendation 6

That funding be provided to continue online and blended delivery of audio presentation and production resources by 2MCE to benefit CSU staff and students through development of an 'explaining voice' style for educational podcasting.

2. Introduction

This project evaluated radio station 2MCE-FM's potential contributions to podcasting to support learning and teaching at CSU. Based on the Bathurst campus, the radio station broadcasts to the Bathurst (92.3mHz) and Orange districts (94.7mHz), and is now also available via an online streaming audio service (<http://www.2mce.org/?id=1499>). CSU has held the broadcasting license on behalf of the community for more than 30 years.

2MCE-FM has always held a strong relationship with the School of Communication - now the School of Communication and Creative Industries - and in particular the Bachelor of Arts (Communication) courses. Staff and students have provided a range of programs, including a well-established local news and current affairs service provided by undergraduate broadcast journalism students. Learning and teaching relationships with other fields or disciplines have been more ad hoc, and poorly documented over the years.

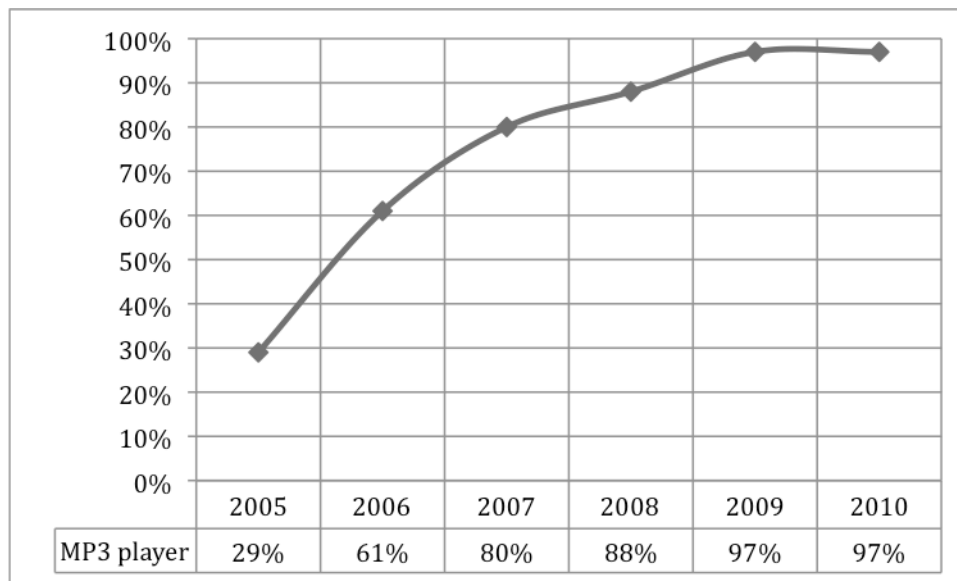
This pilot project aimed to evaluate:

1. The extent and effectiveness of any previous or current use of 2MCE-FM's airtime and resources for learning and teaching;
2. The nature of potential uses of 2MCE-FM's airtime and resources for learning and teaching across all campuses, particularly including online streaming and podcasting; and
3. The benefits of adopting a distinctive and effective CSU 'sound' for forms such as online streaming and podcasting, based on the 'explaining voice' style of presentation closely associated with radio broadcasting.

Despite 30 years of support for 2MCE-FM, the University has limited and largely anecdotal knowledge of the role, or potential role, of the radio station in the development of learning and teaching support. There is clearly a direct and historical relationship between the radio station and authentic situated learning (Lave & Wenger 1991) opportunities for BA (Communication) students. However, there has been little scholarly exploration to date of the role 2MCE-FM might play in broader learning and teaching objectives for the University, particularly regarding its contribution to the CSU Interact Virtual Learning Environment. This potential is made more significant by the emergence of digital technology such as real-time audio streaming and podcasting, which could expand 2MCE-FM's broadcast and content creation capacities beyond the current terrestrial broadcasting boundaries of the Bathurst and Orange regions.

The provision of audio learning materials to students via online services such as podcasting has been of interest for some time. As data connections have become faster, and portable digital media players (such as Apple's iPods and iPads) have become popular consumer items, educators have considered the benefits of making audio support material available to students for revision, or to listen to in their own time away from the classroom. Figure 1 illustrates the market penetration of these devices, with CSU-based research (Cameron 2005, 2007) showing a significant increase in mp3 player access among 1st year Communication students since 2005.

Figure 1. Access to portable mp3 player among 1st year Communication students (2005 – 2006)



Early pilot programs on the use of mp3 players or iPods in university settings have tended to focus on the advantages of portability and convenience for the learner (Duke 2005, July 2006). Van Heekeren (2007) notes that early research into the adoption of podcasting as an educational tool points to benefits to students such as convenience, mobility, reinforcement and control over the time and place of learning. To date, much of this audio content has taken the form of recorded lectures or classroom content, providing a useful tool for note taking and revision (Brittan et al 2006). In some cases, universities have explored automated processes for recording and streaming lecture content as an integrated part of their virtual learning environments (Williams & Fardon 2005).

In addition to evaluating the contribution 2MCE-FM might make to learning and teaching at CSU through resources, production and development opportunities, this project aims to explore the potential benefits of adopting a distinctive radio-based ‘sound’ for CSU’s educational audio materials. Campbell (2005) notes the power of radio comes from the historical development in broadcasting of the ‘explaining voice’, which conveys not just content but understanding. He argues that a key to the success of podcasting as a form is that it is based on the *idea* of radio, with its reliance on “the magic in the human voice, the magic of shared awareness” (2005, 40).

Richardson describes podcasting as “basically the creation and distribution of amateur radio, pure and simple” (2006, p 122). A key aim of this project is therefore to explore whether adopting a more radio-like approach to the presentation of audio learning material such as podcasts has an impact on its acceptance and effectiveness as a learning and teaching tool.

Initially seen as a tool that can be applied for a range of disciplines and pedagogies, podcasting has matured and become widely adopted as part of an increasingly accepted mobile learning pedagogy:

Mobile learning is not merely the conjunction of “mobile” and “learning”; it has moved on from its roots as “e-learning made mobile” and acquired a distinct ethos and identity of its own (Traxler, 2008 p.13)

3. Educational radio – from broadcasting to podcasting

This stage of the project addressed the aim of evaluating the extent and effectiveness of any previous or current use of 2MCE-FM's airtime and resources for learning and teaching.

3.1 Community broadcasting and education

In 1974 the progressive policies introduced by the Whitlam government's media ministers, Senator Doug McLelland and his successor Dr Moss Cass, shook up the moribund Australian media with a series of radical initiatives that aimed at enabling Australia to keep pace with global innovations such as FM broadcasting. These eventually put this nation ahead of the rest of the world.

McClelland and Cass acted to open up the FM frequency band (then only being used for TV broadcasts) as part of their policy on minority and public access to the media. Realising that the Control Board's complex and expensive licensing processes could have held up the process for years, Dr Cass exploited a loophole in the 1905 Wireless Telegraphy Act by issuing temporary experimental community broadcasting licences in each state. These so-called community radio stations were licensed on both the AM and FM bands, ranging from the fine music stations like 2MBS (Sydney) and 3MBS (Melbourne) to student stations like 4ZZZ (Brisbane), innovative broadcasters such as ethnic organisations, 2EA (Sydney) and 3EA (Melbourne), and possibly the most adventurous of all – those based on education institutions such as 5UV (now Radio Adelaide), and 2MCE-FM (Bathurst).

Radio Adelaide's General Manager, Deb Welch, suggests the higher education sector was critical to the establishment of the community broadcasting sector. The educational institutions could provide an operational subsidy to assist in the development of infrastructure, staffing and programming to allow community radio stations to do what they wanted to do, and said they would do. Deb Welch further suggests this partnership between educational institutions and community radio stations had a further flow-on effect to the wider sector through resource and program sharing. In her experience if a station with support from an educational institution had resources, quality programming or trained personnel there was a sense of duty to share all of that for the purpose of advancing the community broadcasting movement.

At the University of New England in the early 1980's the then educational developer, Geoff Arger, was exploring new ways of delivering distance education learning materials. Up until that time UNE delivered DE material recorded on cassette or in print, and Geoff noted that often these materials were recycled year after year and offered little scope for interaction with the students. Arger was attracted to the talkback format of radio he listened to in Sydney and recognised the informal learning element of this radio listening experience. At UNE community engagement was also being discussed and Arger developed a project to deliver material to DE students whilst delivering to UNE's wider community. It was called *Talking to New England* and proved to be one of the most innovative and successful examples of the partnership between the higher education and community broadcasting sectors.

Talking to New England was a one hour radio program, which included a pre-produced 20 minute lecture style presentation followed by a live talk-back session between the audience and the lecturer. The program was developed by Arger at UNE in partnership with 2SER in Sydney and networked on a series of community radio stations live into zones where UNE knew that it had pockets of students. Some of these stations included 2SER, 2MCE Bathurst, 2BOB Taree, 2ARM

Armidale, Lismore and Coffs Harbour. For 2SER the *Talking to New England* program provided quality educational broadcast content and for UNE the program offered an innovative way of delivering DE materials and raised the profile of the university in critical student recruitment areas. Additionally Arger suggests in the early days UNE was perceived as a very dowdy, rural campus for rural science and grazier's sons and the Talking to New England project worked to increase the innovative profile of the university.

Talking to New England's first producer, Joe Gelonisi, recalls 2SER station management were very responsive to the project because it complied with the station's E class license and meant the station was doing something that no other stations were doing at the time or were really interested in doing. Station management identified that there was knowledge inside the university that would be of interest to a broader audience and the proposal would make an interesting and unusual radio program.

This was of course, all before the advent of the Internet and instant online communication. The proposal to use community radio to interact with students was innovative, and well before the days when a student could access a lecturer easily through electronic means.

Stylistically the program varied depending on the presentation of each lecturer. Arger refers to very rapid behaviour modification from the lecturers when they were in the studio for the live talk-back sessions. As with most people who hear themselves for the first time on a recording or on the radio, they were often surprised to hear exactly how everyone else hears them. Some modified their accents, others developed more vocal flair but most were warm communicators who knew how to use direct language and use active language. And all these techniques worked on radio.

3.2 CSU's use of educational radio

In 1975 Mitchell College of Advanced Education in Bathurst received a special licence to cover the operation of an educational broadcasting station. The call-sign 2MCE FM was allocated, with the MCE connoting the identity of the college. A team of dedicated college staff and students recognised the value in this opportunity and began experimental broadcasts in March of that year.

In May 1976 Principal of Mitchell College Mr E.A.B. Phillips opened the station and during his speech referred to the educational value of operating a radio station on campus, saying the facility was a means of communicating with students and "a means for students in training for careers in communications to get firsthand experience of real life broadcasting".

This was the beginning of a unique partnership between the community broadcasting and higher education sectors in regional NSW.

The stated educational purpose of 2MCE was primarily to provide formal curriculum support for students of communication at CSU, with working studios, recording and editing equipment for students to practice and learn their craft. Throughout its history, 2MCE has been the training ground for many of the nation's best known and respected journalists, broadcasters and program-makers, including former ABC "Enough Rope" presenter and documentary maker, Andrew Denton, former Nine Network "Today" presenter, Jessica Rowe, popular Sydney radio host, Amanda Keller, "Seven Sunrise" program presenter, Melissa Doyle and Mark Bannerman, supervising producer ABC, Four Corners.

Station staff and academics from the School of Communication have worked collaboratively over the past three decades to develop broadcast activities for journalism students that reflect the working environment of the modern radio station. Station management has also aimed to develop educational programming and learning opportunities for the wider university community and the local communities of Bathurst, Orange and surrounds. For this teaching scholarship project a review of available past 2MCE Board Meeting minutes, 2MCE programming committee minutes and SCCI course outlines was undertaken.

In her work to document the 30 year work-integrated learning collaboration between 2MCE and the School of Communication at CSU (ALTC 2009 nomination), lecturer Kay Nankervis provides a valuable timeline reflection of the learning and teaching activities for journalism students at 2MCE. Combined with the information gathered from 2MCE archives, we can now present an audit that suggests a diverse program of formal and informal learning and teaching opportunities afforded by 2MCE over the past 33 years.

- In 1976, 32% of programming was sourced from the communication department at Mitchell College. Primarily students were filling vast amounts of 2MCE air-time with their own live radio programs. They also produced pre-recorded radio program segments and a live weekly current affairs program, 'Counterpoint'. Students were undertaking a survey of the station's audience and 2MCE was conducting radio training programs. Discussions at the time identified a range of activities 2MCE could offer the college, with the priority activity being communication teaching for journalism, public relations, film, television and radio students. Other suggestions included:
 - radio drama production opportunities for Drama Major students,
 - adult education opportunities,
 - extension education - education program for local teachers and parents and a small business management program,
 - other students – students in special education prepared a series of programmes for use in primary schools and students interested in children's education experimented with an after-school programme for local children
 - external courses – the College was interested in the possible establishment of an education network in NSW. The evolution of such a network could allow the College to reach some of its students through radio rather than the postal service (UNE went on to develop such a network with the 'Talking To New England' radio program)

I remember when (School of Communication lecturers) told us in 1975 that they had just got the licence for 2MCE: 24-hours a day of radio to fill... I was able to push the boundaries of what I could do... and I learned what the boundaries were. We started our own local version of AM. When three years later I got my first job on AM, I knew what to look for in stories, I could edit a tape piece with a razor blade, I had my mind around what radio current affairs was about and within that first year out I was interviewing the premier and state and federal ministers.

Mark Bannerman (MCAE & 2MCE 1975-77) Supervising Producer, ABC, Four Corners

Through 2MCE radio I learned the technicalities, interviewing skills. Working on 2MCE's Counterpoint program and my own radio show (last ever interview with Johnny O'Keefe!) was invaluable in securing my first job - with nearby 2GZ-CBN8

Jeremy Thompson (MCAE & 2MCE 1976-79) ABC 7.30 Report, Parliament House.

- It was intended that 2MCE should play a significant educational role in the development of the Bathurst-Orange growth area and so in 1977 radio went off campus and into the town. The Community Access Radio group set up a makeshift station in the Methodist Church Hall in Bathurst and conducted radio workshops for schoolchildren during the holidays. A funded project saw almost all primary and secondary school students of the area involved in the production of program material and a fully equipped radio studio was set up at Kelso High School. Meanwhile College students continued to prepare material for the current affairs program 'Counterpoint', present music programs, programs about their own adventures and feature programs such as a uranium mining special. Examples of informal educational programming on 2MCE during 1977 includes:
 - 'German Language Lessons' program
 - 'Talking Education' – topical interviews on issues in education presented by the NSW Department of Education
 - Weekly program dealing with women's issues produced by the Women's Radio Collective
 - 'Schools Broadcast' presented by students from various local schools
 - 'Let's Learn Japanese'
 - 'Welfare 77' – a weekly program produced by Social Science students at Mitchell College.
 - 'It's Happening' – topical news and information for parents and teachers in the Western education region
 - 'Voices' – a weekly current affairs program for students and young people produced by the Student Broadcasting Society (SBS)
 - 'Children's Program Features' – special items produced by English students at MCAE
 - 'Mitchell Writer Speaks' – local writers and poets read from their own works (mainly MCAE staff and students)
 - 'Country Newspaper Industry' – Bob Dow discusses the history and development of the "Western Advocate" and reflects on the peculiar joys and dilemmas of a country newspaper editor.

2MCE FM seeks to complement existing media services, provide a vehicle for continuing education and to encourage innovatory use of radio. The station provides practical media experience for College students, particularly those involved in Communication courses. It has opened up some of the resources of Mitchell College and other educational bodies to all sections of the community, as well as acting as a link between the many communities which make up the Growth centre. (Board Minutes 11th February, 1977)

- In 1978 2MCE staff were interested in how public radio could deliver on the concept of life-long learning:

It is now becoming widely accepted that the concept of life-long education should be firmly established as a keystone of our society. Direct self-education in general socio-economic, technical and many practical areas can be effectively pursued through public radio, where people may select programs according to their personal needs and interests. 2MCE is in an ideal position to assist the integration of educational facilities into the Growth Centre communities. It does so by formal course programs (such as language lessons) and by the many informal education programs (such as documentaries, musical appreciation programs and ethnic program material)

In another sense, 2MCE has also proved a most effective tool for education. It has taught thousands of people about media, by having given them real experience in one or more of the many aspects of the daily operation and programming of a radio station. Informally, it has educated hundreds of school children, adolescents and adults from all sections of the community.

John Martin, Station Manager 1978
(Application to Australian Broadcasting Tribunal for a public broadcasting license)

Broadcasting by school children has already proved to be an exciting development. A number of senior school pupils work regularly on the station, while programmes produced by children from infant grade upwards are now put to air weekly. In such a context media education really begins to mean something, and it has been reported by teachers that broadcasting has motivated many children to improve their communication skills generally.

Mr E A B Phillips, Chairman, Board of Management, 2MCE
(Statement of evidence to be presented to the Australian Broadcasting Tribunal, July 1978 p2)

- In 1978 2MCE broadcast the 'Talking Newspaper' program – a pioneering public radio service for the print handicapped produced in association with the 'Western Advocate' and sponsored by the Handicapped Persons Bureau of the Department of Youth and Community Services.
- In 1979 formal work-integrated learning (WIL) activity at 2MCE for journalism students moved to daily program production – to reflect the rapid and non-stop nature of information programming in the real world. Since then WIL activity at 2MCE has also shifted emphasis from current affairs and documentary radio to news formats. This has been a response to industry demand and to ensure students acquired skills for where most broadcast jobs are.

This evolution began in 1979 when then 2MCE station manager John Martin and broadcast journalism lecturer Roger Patching made *Counterpoint* a daily 5pm program (instead of weekly) covering the Bathurst-Orange region. Journalism students were rostered on these programs for assessment several weeks per semester. Second year students acted as reporters - supervised by third year students who produced and presented the programs.

The daily program was better matched to industry practice. The five pm deadline forced students to learn how to work quickly and perform to a live audience. For many of them it was the way they discovered what radio could do and how important locally produced information was to regional audiences. It also taught them how to work under pressure in a team – a crucial skill in any program-making environment.

A/Prof Roger Patching, Bond University,
(formerly Senior Lecturer, MCAE/Charles Sturt University 1979-99)

- By 1980 hundreds of people had been trained in basic radio production by 2MCE staff and volunteers. Training programs included:
 - Informal sessions for community program makers
 - Structured group sessions for Communication students as part of their course

- Week long courses for the WEA Summer School
- Special sessions for groups such as Rural Youth, 2WEB in Bourke and the International Training Institute (workshops for professional radio staff from developing countries)
- In 1981 2MCE won a Hi-Fi Award for 'Here's Health' (a series on family health care) winning the major award for educational programs. Also an episode of 'Life with Dexter' won a certificate of merit for *creative use of the medium*.
- The 'New Aged' program began in 1982 delivering radio programming for the elderly. In the same year the average number of hours of programming from formal college courses was 1 ¼ hours weekly of 'Counterpoint' and 25 x ½ student produced documentaries. Students in courses other than communications were occasionally required to produce radio program in lieu of written assignments, e.g. special education unit in teacher education.
- In 1983 Mr Ponton reported "*access to the radio station was essential for broadcast journalism students. All communication degree students used the radio station, at least in their first year. A total of about 150 communication students were using the radio station each year*" (2MCE Finance & Planning Committee, 23 June 1983). The NSW Dept of Education produced the 'Insight' program broadcast on 2MCE for teachers and covered areas like computers and non-sexist education.
- TAFE outreach training course written in 1984 by 2MCE staff incorporating six courses in panel operation, recording/editing, voice and interviewing.
- By 1985 2MCE and the School of Communication had introduced a regular daily news service; students with broad supervision by School tutors produced morning, midday and evening bulletins – again as part of assessment work. The shift to a news bulletin format meant information provided by student activity could operate 48 weeks a year. This improved service influenced the competing news service provided by Bathurst's local radio station:

In response 2BS began their own proper radio news service instead of just getting their announcers to read from the local paper. They invited our students to produce this new service as unpaid interns. Our students were able to do this because they had been producing a news service already for 2MCE. It was early confirmation for us that 2MCE experience was ensuring our students were job ready on graduation - so job ready they could... set up a new news service before they'd formally finished their studies.

A/Prof Roger Patching (MCAE/CSU staff 1979-99)

- Communication Course requirements in 1986 included:
 - All first year students given a brief introduction to radio, production skills taught by Communication staff and all students required to produce a 5 minute magazine program
 - 2nd year students assist in the production of news bulletins 8am to 2pm weekdays and produce a weekly half-hour current affairs program called 'Newsfile'. They are also required to produce a 15minute documentary

- 3rd years students produce news bulletins daily and the weekly current affairs program 'Newsfile'. Each student is involved in news writing, presentation and production every third week during the year.

It is essential to the success of the BA (communication) that 2MCE continue to play its integral part in the practical side of the broadcast journalism strand of the course. It is only by experiencing the pressures of 'live' news production – the need to be 'on air' with the news each hour – that our broadcast students will be adequately prepared for the pressures they will experience in the mainstream media once they graduate.

Roger Patching 1986, memo to Penny Hopkins 2MCE station manager

- By 1987 School of Communication students were producing and broadcasting on 2MCE several information services including local morning news, local current affairs program, and a national-style news service. This service led to the establishment in 1997 of National Radio News (NRN), which was developed by the School of Communication and 2MCE. One day workshop on Community Radio management held with 20 people attending.
- Meanwhile from 1980 to this day 2MCE and CSU journalism students have produced news specials during big events – including live coverage for local council, State and Federal elections - as part of formal assessment tasks:

Working at 2MCE expanded my profound interest in radio and journalism. It was one of the most cherished aspects of being a communications student at Bathurst. Where else could I have co-hosted "all-night" music marathons with Andrew Denton, as well as work on high quality student radio journalism... such as 'Counterpoint' and in our Election coverages - including our award-winning state election coverage in 1981!"

John Hayes Bell (MCAE & 2MCE 1979-81) ABC, Senior News/Caff Reporter-Producer

Working at 2MCE inspired me to try to be the best journalist I could be. The people behind it were wonderful: Brett van Heekeren, David Cameron (then 2MCE tutoring staff, now School of Communication lecturing staff) ... wonderful creative people. It gave me the ground work which helped me find jobs - in a tough market to get into ...Thankyou 2MCE for everything.

Marguerite McKinnon (CSU & 2MCE 1990-93) Today Tonight, Channel 7

Working at 2MCE - on local news, Studio 4 shows, Talking Newspaper and producing documentaries – inspired me to work in radio. Volunteering at 2MCE gave me my first taste of how much fun radio can be, how it can connect with people and how radio can build a community and be heaps of fun.

Vicki Kerrigan (CSU & 2MCE 1992-94) ABC Local Radio, Drive Presenter 105.7 ABC Darwin

- Broadcast Journalism III (Roger Patching and David Cameron) included election night live coverage on 2MCE, March 24 1990. Students reported half-hourly from 6pm-11pm and were allocated tasks including:
 - Researching the candidates for a profile to be used on the night
 - Contacting the returning officer to organize half hourly figures on the night

- Building up a research file for use on the night
 - Contacting the various candidates' camps to arrange for reporter to be with the candidate on the night
 - Provide focused coverage for the audience of Calare
- 'Homepage' is a radio program produced at 2MCE for distribution via satellite to the community radio sector. It presents issues relating to the internet in an informative and accessible format and is produced by second year journalism students with supervision from 2MCE programming coordinator, Michelle O'Connor. The program was devised by David Cameron in 1999, and remains in production in 2011 with financial support from the Community Broadcasting Foundation. Each year second year journalism students are invited to apply for the position of 'Homepage' producer and four students are selected through a competitive recruitment process to work on the program for a 12month period. Students involved with 'Homepage' learn valuable skills of radio production, meeting deadline, interviewing, editing, research and time management for a *real* program and a *real* media organisation. In 2000 'Homepage' won the *Excellence in Spoken Word Programming* award from the Community Broadcasting Association of Australia.
 - 2MCE's 'Write on Radio' in 2002 represented a dynamic, innovative and unique collaboration between community radio and the public education system, with the end result a weekly radio show written entirely by students. The show was unique because the program's creative content was derived and underpinned by an in-school writing workshop component that was embedded in the public school curriculum in the Central West of NSW, giving public schools - some very small and geographically isolated - an opportunity to showcase their creative talents to a wider audience.

'Write on Radio' was the creative culmination of an alliance between 2MCE Program Manager Phil Glen, Bathurst Department of Education Literacy Consultant Susan Colley, kids' fiction author Paul Stafford, and the show's producer, TAFE student Adam Thompson. It was funded by a DETYA Priority Schools Funding Program (PSFP) grant, and a strong formal partnership between the Bathurst Department of Education and 2MCE.

- 2MCE has a long tradition of offering professional development training opportunities for students and community radio volunteers and in 2006 the station hosted 'Air Raves' a conference for community broadcasting in the Central West. Key note speaker Steve Ahern, Head of Radio at the Australian Film Television & Radio School presented the session '*MCE 30 years on: Renewing the Meaning, Creativity and Excitement in Radio*'. Participants at this conference included 2MCE community volunteers and CSU School of Communication students.
- In 2008 an enterprising journalism student, David McGeogh developed a youth focused current affairs radio program called 'Never Talk Politics'. In consultation with 2MCE management, David devised a radio program to tackle big issues in new and interesting ways that appeal to a youth audience. His involvement was voluntary and he dedicated many hours to starting this program. David was able to encourage other students to be involved in production of the program and during his time as executive producer of 'Never Talk Politics' David trained and mentored up to 10 other students as producers. David was responsible for recruiting volunteer producers from the student cohort, training and mentoring, editorial judgment, program production, liaison with 2MCE management and Community Radio Network (CRN) staff. In 2009 David produced a style guide for the

program that will stand as a document for future generations of 'Never Talk Politics' producers. Also in 2009 David successfully applied for a grant from the Community Broadcasting Foundation for program production financial support. This funding support (continuing for 2011) allows 2MCE to employ four journalism students from a competitive recruitment process as 'Never Talk Politics' producers for a 12 month period. David McGeogh was named a finalist in the 'Outstanding Youth Contribution' category of the Community Broadcasting Association of Australia awards in 2010.

Young people from regional areas were the niche market we were trying to reach and we wanted to give this audience access to a variety of information that tailored to them, rather than them trying to seek information from mainstream sources.

David McGeogh, CSU & 2MCE 2007-10) ABC Kalgoorlie, Reporter/Producer

- In 2008 2MCE's student learning role expanded to online news and the convergence of broadcast and online journalism. School lecturing and 2MCE staff, Harry Dillon, Rod Bloomfield and Chris McGillion have created the 2MCE Digital Newsroom. Print and broadcast students create content for 2MCE local news including bulletins for broadcast and reports for publication on its online site. Second and third year students work to rostered shifts as reporters and news producers with work overseen by a 2MCE newsroom supervisor with extensive local newspaper and radio experience.

The 2MCE Digital Newsroom is one of the greatest practical assets available for journalist students at Charles Sturt University, Bathurst. (Working here has) given me the opportunity to develop and expand my writing and interviewing skills, my news sense and broadcast voice (and it's) ...enabled me to feel confident and competent in a professional, commercial environment.

Elise Holman (CSU and 2MCE 2007-09) Sport Reporter-Producer, Sky News Australia

- Students also still have opportunities to explore non-news radio formats within the School curriculum. In their final semester broadcast journalism students produce half-hour radio features on community matters competitively chosen for broadcast by 2MCE during the December-January period. Their final project has more reflective, creative opportunities for program-making than that provided by deadline driven news. This enables students to polish radio production skills and, through freedom of content, to discover the full potential of program-making.
- Since the 1970s the student broadcasting club, Studio 4, supported by 2MCE training staff, has enabled all MCAE-CSU students the opportunity to learn about radio: engaging with their audiences, working as production and presentation teams and obeying the laws and regulations that surround broadcasting.

Working at 2MCE on the Below the Equator program, local news, "Local Spotlight" segments for the breakfast show and documentary-making motivated me to pursue a career working closely with media, to raise awareness of ... environment and community services I learned what makes radio newsrooms and programs tick, and the value of community radio.

Erin Schrieber, (CSU & 2MCE 2003-05) Media Relations Officer, The Benevolent Society

(Both assessment and voluntary work...) at 2MCE provides an invaluable space for people to get behind the mic for the first time and have a crack. I learned...what it takes to research, produce and put to air a full local news bulletin, how to fill two hours of air time with... info and music (for) a range of audiences, how to use the desk, juggle guests and CD's, and create interesting segments that will sustain listeners week after week.

Elysse Morgan, (CSU & 2MCE 2005-07) Reporter/Presenter, Country Hour, ABC Rural

4. Online radio – streaming & podcasting

This stage of the project addressed the aim of evaluating the nature of potential uses of 2MCE-FM's airtime and resources for learning and teaching across all campuses, particularly including online streaming and podcasting.

While the historical partnership between the community broadcasting and tertiary education sectors is documented, it's timely to explore how community radio stations can contribute to learning and teaching in the digital age. Deb Welch says Radio Adelaide has positioned itself as a professional recording service for several clients including the University of South Australia and University of Adelaide. Projects include recording lectures at the Hawke Centre for UNISA and more recently video recording the University of Adelaide's 'Research Tuesdays'. Presentations are recorded by Radio Adelaide staff, then edited and made available to the client for online distribution. Both the Hawke Centre and Research Tuesday projects are high profile for their respective institutions with comprehensive web presence dedicated to each project. All recordings that Radio Adelaide is contracted for are uploaded to the individual project websites, enhancing the interactive experience of visiting these sites. Deb recognises a two-fold benefit of this recording service for the station, securing an income stream and skills development opportunities for the station's production team. The clients receive a professionally produced audio and or visual product to complement their specialist projects.

2MCE provides a similar service for Charles Sturt University. The station records and rebroadcasts public lectures and campus debates. 2MCE is usually not asked by CSU to record, but rather station staff identify an event as being of wider interest and request to record it. For example, in 2007 the School of Communication hosted the Australian Media Traditions Conference. 2MCE worked with technical staff to record and upload the key note speeches from this conference to their website. Another project Michelle O'Connor has worked on over the past 5 years involves recording an audio CD to accompany NSW high school curriculum Japanese language course text books. She works closely with Mrs Fudeko Reekie, a local teacher and designer of the textbook to record audio examples in Japanese to accompany the text books. These books and the accompanying CD are printed by Pascal Press and distributed to NSW high schools.

Like most radio broadcasters today 2MCE has online streaming capabilities to co-broadcast content. The url is www.2mce.org. To date the online channel has not been explored as part of the CSU's virtual learning environment (VLE) profile. In 2008, CSU received Better Universities Renewal Funding (BURF) of \$1.0 million to develop podcast, vodcast and synchronous learning tools to facilitate multi-campus learning and teaching. Recently, a podcast tool has been added to the CSU Interact to facilitate its use in the VLE.

While educational podcasting is established at many institutions, much content is recorded directly from a lecture. After establishing Talking to New England in the 1980's Geoff Arger

became the Director of Learning and Teaching at Swinburne University where they adopted the iLecture system (later branded as Lectopia, and more recently acquired by Echo 360 – www.echo360.com).

5. Pilot project – the explaining voice

This stage of the project addressed the aim of evaluating the benefits of adopting a distinctive and effective CSU ‘sound’ for forms such as online streaming and podcasting, based on the ‘explaining voice’ style of presentation closely associated with radio broadcasting.

This project is concerned not with the forms and affordances of educational podcasting, but the significance that adopting a particular ‘voice’ for podcasting delivery might have on how understanding of the content is shaped. It is based on Gardner Campbell’s (2005) notion of the ‘explaining voice’ of radio as a model for effective educational podcasting, drawing on the nuances of broadcasting style to enhance understanding of the content. Campbell says

The explaining voice doesn’t just convey information; it shapes, out of a shared atmosphere, an intimate drama of cognitive action in time. (Campbell 2005, p.42)

Campbell (2005) notes that the enduring power of radio comes from the historical development in broadcasting of the ‘explaining voice’, which conveys not just content but understanding. He argues that therefore a key to the success of podcasting as a form is that it is based on the idea of radio, with its reliance on the “the magic in the human voice, the magic of shared awareness: (2005, 40) such that:

the explaining voice conveys microcues of hesitation, pacing and inflection that demonstrate both cognition and metacognition. When we hear someone read with understanding, we participate in that understanding, almost as if the voice is enacting our own comprehension. (Campbell 2005, p. 42)

In an attempt to test the effectiveness of the ‘explaining voice’ as a presentation style for podcasting a survey supporting audio material was offered to students in the subject Media Audiences and Public Opinion. This is a compulsory subject for all first-year BA (Communication) students. When the survey was conducted in 2008 there were 164 enrolments in the course. This subject is normally delivered in a conventional fashion with a weekly lecture and then tutorial mode discussion about weekly topics supported by a set of readings.

Supporting audio material was offered to these students during Spring Session (July – November) 2008 in three different presentation styles, with an emphasis on the degree to which familiar radio presentation styles are reflected. The trial included audio recorded during a conventional lecture, which is arguably the presentation form least similar to radio, and then moved to a summary of the lecture and finally a more conversational and radio-like short presentation. The investigators worked with the Subject Coordinator Ray Harding to create the recordings, which were based on his lecture notes. Although a keen participant in the pilot and an experienced scriptwriter by profession, Ray was by his own admission a novice when it came to radio presentation and podcasting.

As each podcast was recorded, it was made available to the students via the COM115 site in Interact. Students were encouraged to use the material to review these topics in preparation for a

test, and reminders were issued in class by Ray and his tutors, and through Interact announcements. Despite this, many students later reported that they had not been aware of the audio material. In the last week of classes, immediately following the final in-class test, students were issued with a short survey form to complete.

There were 123 respondents, representing 75% of students enrolled in the subject. As shown in figure 1, 70 respondents (57%) indicated that they had listened to the COM115 audio materials.

Figure 1. Did you listen to the audio materials?

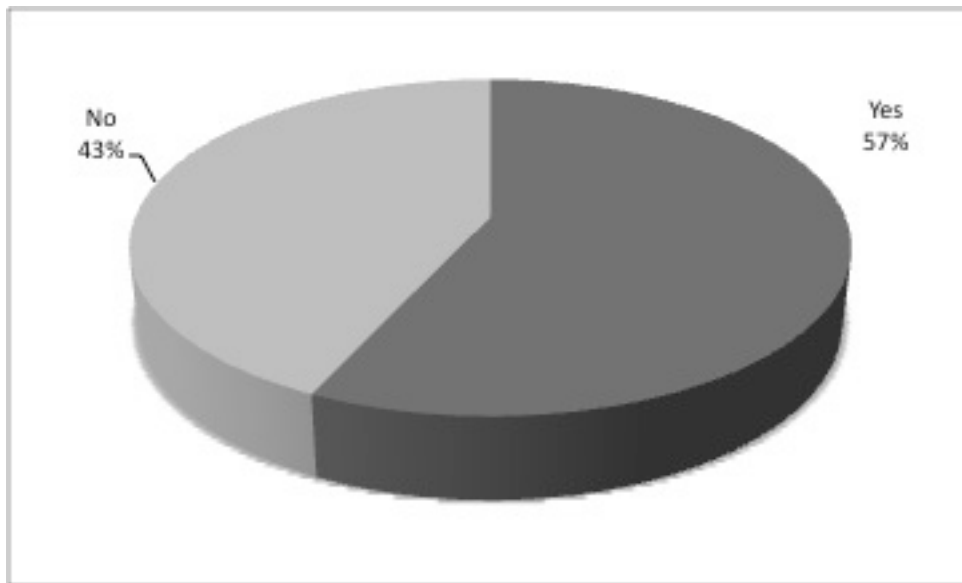


Table 1 shows that of the 70 students who indicated they had used the audio material, 60 listened to the full lecture podcast. 46 students (37.3%) listened to the lecture summary, while 49 students heard the radio style audio. Filtering of these results revealed that 35 students listened to all three audio resources.

Style	Listeners (n=70)	% of listeners
Full lecture	60	85.7%
Summary of lecture	46	65.7%
Radio-like summary	49	70%

Table 1: Listenership of the different presentation styles

The students were asked to rate their impression of the value of the podcasts. 62.9% of the 70 student respondents who heard a podcast agreed that overall, the audio materials created for this subject enhanced their understanding of the topics. 22.9% strongly agreed and 12.9% returned a neutral response. Only 1 student disagreed that the supporting audio material enhanced their understanding of the topic.

Responses to preference of the presentation styles in the supporting audio material varied with open-ended responses including:

- “The shorter versions were more focused and easier to understand.”

- “The summary version enhanced the points I got from the lecture.”
- “The radio like version was interesting and easy to engage with.”
- “The full lecture recording because I could work through the lecture at my own pace.”
- “The full lecture allowed me to revise the content more easily.”

The 53 students who did not listen to any of the audio materials were invited to provide a comment about their lack of engagement with these resources. These open text responses were reviewed and coded as shown in Table 2.

Reason for non-engagement	Non-listeners (n=53)	% of non-listeners
Already attended lecture	18	34%
Not aware of podcasts	15	28%
No time to listen	9	17%
Not interested	5	9%
Technical problems	4	8%
Other	2	4%

Table 2: Reasons for not engaging with the audio materials

As students were not explicitly told that different presentation styles would be used for the podcasts, it is not surprising that some appear to have assumed they would all follow the full lecture format. Typical comments for not listening because of lecture attendance were:

- “As I attended all the lectures and took notes in each lecture, I didn't feel the need to listen to any of the audio material.”
- “I attended the lecture and took notes. If they were in note form I would have used them.”
- “Because I came to all lectures, and I thought they are recordings of the lectures.”
- “I didn't listen to them because I had already attended the lectures and didn't need to listen to it a second time.”

A de-briefing interview was conducted with Ray Harding to allow some reflection on the experience of being exposed, for the first time, to the process of podcasting subject content. Ray found the practice of re-contextualizing his content for the different podcast styles as a productive activity. “Breaking down the lectures into smaller segments was extremely useful”. He also identified that he became comfortable with adapting his lectures to these styles quite quickly. “After a couple of attempts I think I became better at it, I think if I did it for a full 13 weeks it would become quite easy”. This process of adapting content to podcasting was identified as being easier than coming to terms with the recording and delivery of the content, citing the “consciousness of the technology” as a challenge. Ray found the notion of the ‘explaining voice’ a helpful concept when thinking about podcast delivery. “It taught me to put into ‘voice italics’ the important points of the lecture” and that “you had to imagine you were working to an audience”. He stated that if he were to record lectures/content again he would “be more conscious of the need” to use the “explaining voice”. These reflections are similar to the types of learning that newcomers to the radio profession experience, notions of imagining audiences and working beyond the physical relationship of voice and microphone are broadcasting fundamentals. These findings further emphasise the potential role that 2MCE (and its staff) may play in mentoring academics in this style of podcast delivery.

Based on our experiences with Ray Harding we then developed presentation materials and activities to be delivered in staff workshops. This was first used at the CSU Ed 2009 Conference in a workshop forum with a mix of CSU staff. The workshop disseminated the background to the project and then engaged participants in activities to better understand the notion of the 'explaining voice'. The same workshop was then delivered to an international audience at ASCILITE 2009 in Auckland. The aim of the workshop was to determine how easy it would be to explain the 'explaining voice' to an audience with no radio background. Participants listened to three examples of audio podcasts and were asked to reflect on the communication relationship and space visualized while listening. In both workshops participants were able to clearly identify the different communication settings. In terms of the 'explaining voice' the participants were able to recognize the one-to-one and one-to-many communication modes.

6. Summary & recommendations

Aim 1: Evaluate the extent and effectiveness of any previous or current use of 2MCE-FM's airtime and resources for learning and teaching.

The survey of 2MCE's educational role since the late 1970s indicates the important historical contributions of community radio stations that are linked to educational institutions. 2MCE has provided training, support and a broadcasting channel for students and staff in diverse disciplines. Over several decades this has ranged between ad hoc or specific usage, through to highly integrated positioning of the station within key curricula, notably broadcast journalism.

Aim 2: Evaluate the nature of potential uses of 2MCE-FM's airtime and resources for learning and teaching across all campuses, particularly including online streaming and podcasting

Podcasting can now be seen as part of an emerging mobile learning pedagogy that is distinct from but connected to online learning. Universities continue to invest in digital infrastructure to record and publish, and lecturers are becoming more involved in the production of this audio product. Just like a lecturer learns the skills for a lecture presentation, there might be radio presentation skills lecturers could learn to enhance their presentation for audio production. In our survey the lecturer involved, Ray Harding, was initially reluctant when he heard his voice on the recordings, but he was intrigued by the process and open to presentation style development. Like the lecturers in the 'Talking to New England' educational program, Harding recognised behaviour modification could work to enhance his style.

Aim 3: The benefits of adopting a distinctive and effective CSU 'sound' for forms such as online streaming and podcasting, based on the 'explaining voice' style of presentation closely associated with radio broadcasting.

Radio presenters from all sectors (commercial, public and community) have been engaging with their listeners in the audio format for decades. The skills learned to communicate one-to-one on the radio can be adopted for lecturers recording audio for podcasting where the listening experience is very similar to that of radio. There's also a long tradition of community radio stations providing the training ground for very many of our radio and television broadcasters, producers and journalists. Community radio stations already have the skills, knowledge and experience to teach radio-like presentation techniques.

Recommendation 1

That there be greater engagement between 2MCE and the Division of Learning and Teaching Services to explore mutually beneficial opportunities to develop the educational role of the radio station within CSU, and its integration into a VLE.

Recommendation 2

That there be greater engagement between 2MCE and the Faculties to explore mutually beneficial opportunities to integrate audio production and broadcasting into curricula.

Recommendation 3

That CSU, as the licensee of 2MCE, pursue active involvement in regional trials of digital radio broadcasting and other emerging technologies to establish potential educational uses.

Recommendation 4

That a working party be established to explore an ALTC grant application to continue exploration of the use of emerging digital technologies by community radio stations to support the higher education sector.

Recommendation 5

That a strategic communication campaign be developed to raise awareness of 2MCE's educational resources to all CSU stakeholders.

Recommendation 6

That funding be provided to continue online and blended delivery of audio presentation and production resources by 2MCE to benefit CSU staff and students through development of an 'explaining voice' style for educational podcasting.

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Appendix A1.

Interview with Geoff Arger, Director of Online Learning at the University of Tasmania (former UNE education developer) by Michelle O'Connor

M: Geoff can you describe how distance education was being delivered when you came on board as course development advisor in UNE's department of external studies.

G: I think it is important to remember I was the first educational developer there. Previously they had set up a structure which the open university say they learn from but it was really an administrative structure so there is a lot of student help. Essentially the material was print and it wasn't particularly well-structured print. In some cases it was no more than reading outlines some others, there was a lot of resource material. In deed I once did my Masters there and it was just reading lists for one or two courses. From the beginning they did some of the particularly those in Arts used audio tapes, those little cassettes that when they first came in, when you UNE first got into distance education, which was very early on in the 60's. They were quite innovative but nothing had changed often they were the same tapes 10 or 15 years later but they were still going out. They were no more than a recycle of the material. There was no interaction to do with it at all. Even the language cassettes were listen and repeat. There was not very much interaction at all.

M: Was there any feedback from students at the time about how effective that form of print and the early audio tapes were in delivering course content?

G: I did eventually build in some responses to those, student responses at the end of a subject to those audio tapes. At the time there wasn't anything occurring. However the biggest feedback always was that UNE, despite that, had quite a low attrition rate and they were very proud of the fact and it was around 16%. That was the sort of thing that they were very advanced at UNE. Doing the administrative, student support, retention. Of course they did have (we should always remember) the New England characteristic was that they had residential schools which is a whole other story. Certainly, a lot of them picked up the socialising aspect of the degrees, as well.

M: Why did you look at radio for delivery of content as opposed to just sending out recorded lectures on tape or even the printed material?

G: I was really a Sydney boy and spent my formative years in Sydney and I used to actually work out in the Western suburbs so I lived in the Eastern suburbs, Tamarama and out to Fairfield. It was an hour and a half in the car so I grew up not grew up but those early years, Sydney talkback radio was part of my informal learning, I guess, or rejection of learning. People like Jones came on but I was just very aware of it and I can't quite remember how but somehow I became aware of 2SER, I think just listening to them one day and generally interested in it and I had still had a lot of contacts in Sydney and I went in to see them and listen to it and some how it suddenly clicked. I have a feeling it might have been an interaction with, I can't remember the guys name, but it was the then boss of 2SER. I do remember having a talk to him and it went from there.

M: So it was the early development of talk back radio that appealed to you and you made the link there of using that mode of radio for the delivery of course content.

G: I think the thing to remember that in terms of being the first educational developer, I was very keen on pushing interaction other than the residential schools. I think UNE had become very complacent. All the interaction with the students was the residential schools and I as a committed distance educator, I expected to push them away and therefore radio seemed to be an obvious, coming from that background or awareness, seemed to be an obvious area to develop, particularly for the interaction and it was also at the time, remember, for the first time really, not totally but there was a lot more talk of Universities being involved in the community, not only the small community like local radio communities but also the community in general and this seemed to be a great idea. We got the spin off, the students got interaction, students can listen to something but also it was giving you a wider audience and a wider profile. This was at the time, I should have said, that they used to talk of the university of New England being the 4th Sydney university. It was before the university of Western Sydney was established and when there was talk of a need for it, we had over 2000 students for UNE who were in the Sydney area. So they often said, particularly in the North Shore, they would say the housewives of the North Shore but there were big numbers in Sydney so therefore 2SER had a great attraction and it offered interaction.

M: So it was perhaps a combination of the University participating in community engagement, offering an interactive mode of delivery of external studies material and being innovative?

G: Yes, I think it was but when you say the university it really, and I don't mean for it to sound that I am big noting myself, but it was totally my idea. It didn't come down from anywhere but you are right when I sold it. Mind you a few years when it grew and I had to start looking for money outside my little budget. Initially it was done at not cost, I don't think 2SER charged us anything at first, and if they did it was something like \$30.00 an hour, something very minimal. Now that did increase my budget, my budget increased, everything increased but in the beginning it came from having an awareness that we should be moving into the community area. Innovation and in some ways I guess I was being paid to do, even though not for this particular innovation but to improve the distance education materials. This was one way and the need, that I saw especially from my pedagogical standpoint for interaction with the students.

M: Let's talk about the program, Talking to New England. Did the participating lecturers have to learn a new way of presenting information for delivery on radio?

G: No they didn't have to, but again, and I certainly didn't have any training but I was very aware that a fair few of them had behavioural modification very quickly. Particularly after ... Remember the process was that we recorded maybe 20 minutes to half an hour and then they were available live for 20 minutes to half an hour, sorry 40 minutes to half an hour afterwards so I certainly saw some very rapid behaviour modification when they were sitting in the studio for the live session, having recorded for the first time and hearing themselves which as you know when you hear yourself through your own head you get a lot of vibration. It is only when you hear yourself through radio or audio that you really hear yourself how everybody else hears you and I saw that and some of them did bring to it, in any case, the people that were attracted to it and remember it was voluntary. People who were attracted to that did have a bit of a flare and one or two of the early ones jumped into doing little docu-dramas, plays about colonial past, etc. There was a bit of a range there. The other thing which I did notice very early on, well, I think from the beginning Joe Gelonisi was involved in and then later on Ian Combe (?). The structure was, initially, they introduced it but fortunately they are both quite articulate, educated. They had been through some formal education so these range of university subjects weren't particularly strange to them and their professionalism certainly increased the professional approach from the non-professional approach, increased the professionalism of the academics. I don't know if you've talked to Joe or heard some of his stuff, even in those early days he just had remarkably encouraging, interactive voice and it certainly had an impact, not only on the students but also on the academics.

M: In terms of the 20 minute lecture, did you hear that over the years lectures adapted their presentation style in that recording. I can imagine that the first few programs would have just been the lecturers talking as if they were presenting a lecture. After they'd spent some time on the program Talking To New England do you think that they changed their presentation style in that recorded piece?

G: Oh yes, definitely. There is a range of ways that they changed that. Some bunged it on. Like me they tend have pronounced accents so they tried to modify them. Look, I actually think I did that myself. Others, as I say, started doing things like breaking it up. Asking rhetorical questions and again interacting in the live sessions with what the announcers had said. Yes, they did start, nearly all of them did start almost enjoying it and playing to them was, if not a new pedagogy but a new approach.

M: Did they adapt sort of a radio presentation style. Is that what they were trying to develop as they progressed with the program?

G: I am not sure that they consciously did that. I am not sure, quite frankly, although maybe after. We did have some by the time I'd left. They had been doing it for 5 or 6 years. Some were beginning to even build it into the overall core structure of the subject but they certainly underlying everything that they did was the radio, the familiarity was really a presentation. I remember, this was at a time that when Lismore College of Advanced Education had just been decreed that they would become part of the University of New England. This was before it was then split off and then became Northern Rivers University. I remember going up to the old building there that used to get regularly flooded and they ran sort of more liberal arts courses there and there was some sort of ex-professionals from ABC and I think I mentioned Angry Anderson was involved in a subject called Rock Music and there was certainly an element of professionalism in that part of the university that did spin off but most of it came from just people who had listened to radio and reacted to that and they reacted to ... I think they were very fortunate that Joe Gelonisi was the first one. Joe then went on to bigger and better things. In fact, partly, I once did talk to him since he moved to ABC but he did say and I know the ABC stuff was based on the Talking to New England that sort of format. It was then developed and Sandy somebody took it over but Joe was great from the beginning. He encouraged them and he set up a professional standard the academics responded to and the students and the student feedback

responded to.

M: I would like to talk about the feedback from the students. What sort of feedback from the students about using radio in terms of their learning ability?

G: It is always difficult how much students really understand how their learning ability has increased. But there was not doubt a lot of the feedback they talked of interest. It was a great opportunity to talk and interact with the announcers and the academics. They liked to be able to talk to the academics and question them. And the almost anonymity of being able to raise questions on radio. It is a bit like that precursor of what people find now with anonymity on the Internet. You know they can have different persona. Well people did that then, they enjoyed that. They could ask the questions. The other thing I should mention, it's just come to mind, later on after we had expanded we did then have a facility where which students in the non live areas could send in questions and we would ask questions for people who couldn't hear the answers but we would send out audio tapes of them. So everyone was covered. I think it was seen that the use of radio increased interest and indeed one of the words that came out was enjoyment and there is no doubt that when you can get an enjoyable learning experience it increases the learning experience. I am not sure that the students were saying "Oh I have learned more". Although we did have people saying that that they learned.... I remember one, Grant Noble, subsequently died at UNE but he was one of the early ones. A really cranky, hard nosed educational psychologist lecturer but when people were able to ask him questions, he ran a few sessions on telephony and how people use the telephone and it was really quite a nice, almost a dual play there where people were calling in on the telephone questioning him about how people use the telephone and what they were doing on the telephone. Asking him the questions even though it was coming out on radio. They were speaking into the telephone and it was very interesting juxtaposition and I did have people after that one say "Now I understand". So I think that in certain cases it certainly increased the understandability but I not sure how much it was stand alone compared to the core print material.

M: Was there any research at the time that led you to link radio with distance education delivery?

G: Yes and no. The University of New England had always had a reasonable links with the open university and I certainly continued that. We often had open university (in those days anyway) education developers, education technologists used to come over to Australia and always spent time at UNE. Therefore I became very much aware of what they were doing and despite the way I speak English, I had not come from that background but they had done research and indeed I used some of their material to do research and we had this great involvement, I had a commitment to using the medium that the academics were going to... we wanted academics to use. Using that for the training. In other words we'd do stuff on audio tapes giving instructions and help on how to present audio. Radio was a bit more difficult but we did start moving toward putting them in the studio and having mock questions coming in after they had made the presentation. There were a few cases where they started breaking up the presentation so they would do a 20 minute one, have a break, a few questions then go back do another 10 minutes then have another longer break. So the research, I guess is what I am saying, went along with the evolution of it. It was very evolutionary but it was certainly influenced by the research done by the open university who in those days were probably a world leader in use of radio and TV for distance education.

M: As the program developed did you incorporate more formal training programs for the lecturers coming in to be more involved in the program?

G: We certainly evolved to a better sort of an introduction process and Wal Sammitt (?) who was the long standing studio technician and I developed sort of an induction program for them. As I said we had done a audio tape which if it hasn't dropped to bits over the years, I still have it somewhere, where Wal and I went through. It was very much based on the research and the approach done at the open university. We put it into Australian voices radio context and did sort of give them that to listen to before hand. I have got to say it that the way it was done was all voluntary and it tended to be a bit ad hoc. I either do one or two, I remember in a few cases 4 programs which were sequential but a lot of them were 1 or 2 enrichment areas in the particular semester's course.

M: What was the response from the University to the project?

G: Universities are always strange evolving institutions. Certainly, initially when it wasn't costing too much, and I mean that from the outside costs but also the inside costs. They liked the idea. It was increasing the profile. When it got to a full semester, 2 hours, then we went to twice a week 2 hours and we put in better feed. Initially we were doing from the community radio in Armidale and then we did it from the Armidale University studio which they were only linked up to go into the colleges so we had to get a land line link and once we started going that and once we got, I

think the max was 13 community radio stations, then I was having to go for outside funding. There was the bean counters, the finance people questioning it but all that time there wasn't the financial pressures there have been in the last 10 years. Over all the university like it. It increased the profile. There was always a paranoia in UNE because it wasn't in Sydney and it wasn't in a major city and distance education. They were one of the early ones that had to go through proving distance education was as good as on campus and it was as good as being on campus at UNE as it was in Sydney. They were always trying to attract people to come on campus, from Sydney and they never really achieved great numbers there but at those stages they were very pleased with the increased profile it gave us both in Sydney and later on all over NSW and QLD and we even did at one stage something into Melbourne as well.

M: The program did continue for many years though so there must have been some success to the project?

G: Yes. It certainly was very successful and it did for probably a good ten years maybe even longer it increased UNE's profile in critical student recruitment areas plus it gave it a certain innovation and in the early days it had been seen as a very dowdy, rural campus for rural science and the graziers' sons. There was all that aspect that the university liked and there was no doubt that there was evidence that it had not only increased the profile but increased the innovative profile of the university and people basically were quite happy with it and didn't start questioning it until the growth, and finally we had to go for outside funding. That then became a line item and when financial hardships, 10 to 15 years later got really critical. That became a line item, an area of doubt which was unfortunate but it didn't happen while I was there. All the time I was there we just grew it and the university was very supportive and satisfied and really pleased with it.

M: Do you know if UNE, after the end of the radio program, they retained the audio aspect and started delivering the audio as podcasts?

G: I don't know. I know that I did it in my last position which was director of learning and teaching at Swinburne. We were looking at i-lecture and then podcasts from the i-lecture but I don't know what New England has done in the last 5 years.

M: Can we just turn to Swinburne and your work there. With the podcasts that you were developing there what style of presentation were the lecturers presenting for those podcasts? Was it just a straight read or were they using the model that was developed through the Talking to New England and perhaps adapting their presentation style to be more friendly, more interactive, more radio friendly?

G: Bear in mind that we didn't start with podcasts at Swinburne. What we really started with was i-lecture so that through the learning management system that we had which was Blackboard, students could get either live lecturers or lectures that had been given in large theatres down loaded to that if academics wanted it or in deed there were a few in i-lecture that you could do in your own room through the little camera. What we then put in was the technical ability for the students to down load onto an ipod. I have got to say the year I left we were quite taken a back with how quickly students were responding to that and the last talk I had with people t Swinburne was that they were beginning to have to adjust to that. The academics were becoming aware that ipod had taken over the i-lecture bit. A lot of them were overseas students and they were seeing it as a way to overcome their perhaps limitations in English. I am not aware of what could have happened in the next couple of years and that could have been to start actually taking on a presentation style and I suspect that it did happen as we saw with radio. Even with audio and with video people started, the behavior modification when people saw themselves on TV for the first time or when they heard themselves on radio for the first time. It just happens, well it does with academics. They are used to face to face, they don't go into themselves to start preening and certainly I am sure would be a potential for ipod but I am not sure if it has occurred.

Appendix A2.

Interview with Joe Gelonisi (former Producer, TTNE) by Michelle O'Connor

M: Can you tell me what your role was for the Talking to New England program?

J: Best described as Producer, I suppose, but I was pretty much an organizer of it before it actually started, in the planning of it, working with the academics, particularly one academic, Geoff Archer who I am sure you have already talked to about how it would work their end organizing the technicals because in those days there were a few things to consider and designing the program I guess. So I guess Producer would be the best term to put to it.

M: How did the program go to air?

J: It went to air live on a Monday night (from memory) from 8 to 10pm eastern time, eastern summer and eastern standard, 8 'til 10. The actual program itself was built in two parts. The first hour was one subject and the second hour was another. The first part of each of those hours was basically a taped lecturer, I guess is the best way to put it. It doesn't sound very sexy but academics rose to the occasion with a kind of spirited, nice talk based on their subject. Reasonably open and general and interesting enough to keep everyone in there. That was followed by live talk back. The station sort of between the half past and the top of the clock, so sort of from half past 8 to 9 and half past nine to ten.

M: The program was networked on a series of stations and all stations broadcast at the same time on that Monday from 8 to 10, is that right?

J: That's right. The thing was based on the idea that it would be live into zones where UNE knew that it had pockets of students. Reasonable numbers, critical numbers of students. Now obviously Sydney was one so 2SER in Sydney was a big one for that network and it was the head of networks for that night. But also (it is going to stretch my memory) but it also included stations in Taree. I think Bathurst was involved, where you are. UNE itself had its own radio station, I think. 2ARM might have taken it for a while in Armidale as well. Lismore, I think might have had it on and there were one or two others, Coffs Harbour. I think at one stage we sort of drew a line due north of Sydney and we pretty well made it to the border. After it was on for a few years, I think Brisbane may have joined in as well but my memory is a bit scratchy on that.

M: Geoff said that he went to the radio format after driving from the inner city to the western suburbs daily to go to work and listening to talkback radio and he kind of identified the success of talkback radio and tried to incorporate that into distance education learning for a university. Now you come from a radio background. What did you think about the program that was going to work? Why did you think it was going to work in the early planning stages?

J: Yes, that it interesting. I guess it comes from a couple of different perspectives. One of them was that I was a specialist producer for 2SER, I was actually on the paid staff producing education and science. That kind of weighty stuff from the universities. So I personally had experience and great enthusiasm for specialist materials where you have got to remember that we are talking about before the days of the Internet and before the days of hub specialization between people - in a sense that hadn't quite happened yet and so what we understood was that there was a lot of knowledge locked up or at least policed from with inside the academy at that stage that would be of interest to a broader audience than just the students and that is partly what motivated us. That we wanted to make radio programs but interesting programs with lots of heft, lots of stuff in it and you know, first year courses at university at that time and probably still the case now, are of general interest to many more people than just the students doing it, we thought anyway. That is what we were hedging our bets on. We thought it would make good radio as well as being virtually a direct instruction for the students themselves. I suppose, now, looking back at it, it was quite an interesting experiment before the days of the Internet, before being able to get on to your lecturer easily through other electronic means. Before the days of being able to talkback through many different portals. This was one of the original User Generated Content U-G-C kind of technologies. The other thing was (now my memory is coming back to me at that time) we had just got talkback technology installed at 2SER and I think we were keen to do something with it that wasn't just your usual garden variety talkback of the time which is like tell us what you think about this. The sort of shock jock stuff that is still going on now and this was a perfect opportunity to try and redefine how talkback might work.

M: The lecturers made a presentation and that was a pre-recorded presentation that was sent to you. Did the lecturers present that segment of the program using a radio friendly style?

J: Yes. I think they did. I think what had happened from the very early days were that some of the better lecturers, those who communicated better were selected, I think they were one of the reasons they were selected, obviously there were others that weren't as good, selected. But on the whole we had good communicators, warm communicators, knew how to cut back the verbiage, knew how to direct language, active language, all that sort of stuff that works on radio. Also knew how to kind of made their topic sexy, as it were, if you don't mind me using the term. They kind of got it and they got it early on and I think that was due to the fact that some of the people working on it at the UNE end were aware of the sort of vibrancy that radio requires. There was one person in particular in the audiovisual unit at UNE who we worked very closely with on the technicals but he was also very keen on the whole radiophonic exercise, his name was Wal Summit (?). He has probably since retired but I think he spent a bit of time when the lecturers came in to do lectures, to give them effective feedback on how they should come across. So yes, there was a combination of getting the pick of the crop plus an awareness of what we were trying to do with radio that helped a lot there.

M: As a producer of a radio station, you were quite comfortable with the style that was being broadcast for the program?

J: Yes, I think we were quite surprised by it. I think at first we thought that it might be more stodgy and academic than it ended up being. It ended up being quite a nice open program. There might have been, over the years, a couple of programs that might have been closed in their technical specialty which might have excluded the broader listening public but on the whole they were pretty broad and it worked. It worked as radio because you had a sense that it was live. You had a sense that there were people listening all over the place, at a time when there weren't that many networks up and running. This was even in the days before Triple J had become national. The concept of something that was networked wasn't that big so given the live aspect of it, it really did make an interesting, unusual radio program.

M: What feedback did 2SER get about the program?

J: I suppose anecdotally we used to receive feedback from people that heard it accidentally, that wanted find out more. Who wanted to know about the University of New England. Who wanted to contact lecturers, that kind of feedback. From the actual university they were pretty happy with us. There was no problem there and from students themselves we got ... A number of students would say off air, where they were off the line or off air, that they got a very valuable service. They were thankful that it was actually being run.

M: What about from management of 2SER?

J: They were behind it because at that time ... I can't remember if 2SER changed it's licensing setting but they used to be known as educational licenses in those days, for places like SER. So we always wanted to make good on the big E part of the broadcasting aspect of SER at that time. This was a terrific opportunity to do so and they were very, very responsive actually. The manager at the time was very, very responsive to it and thought it was a bit of a strong suit for the station. Something we were doing and no one else was doing or were really interested in doing.

M: You then went on to produce the open learning series for the ABC. Did you take some of the Talking to New England project ideas with you?

J: I think ... It wasn't so much, in the technique or in the ideas. It was actually more in working with academics to kind of find their radio voice, as it were and find the radio producer in them because ... As with the UNE experience, some of them were good at it and some of them you had to work with to kind of pattern the material to make it kind of work for radio. I think it was more about an awareness of what was possible with academics using the medium. Now that you mention it, right at the beginning, the very first year of open learning on radio, which I think was '93. You've actually opened up my memory, we did actually run a couple of programs where, because most of the open learning stuff was all pre-produced, all ready to go. It was just slotted into a schedule and played, there was no real input from people but now I remember there were a couple of Politics programs, International Politics programs which we actually did open up the lines, as a history program. We did open up the lines live to take phone calls after it. To discuss the issue with the people inside the program. A bit like doing the old web online thing after programs now. Yes, that was definitely a direct method from the Talking to New England programs.

M: With the open learning, how did you encourage academics to find their radio voices?

J: Some understood it pretty quickly, like when we would sit down with the material that they had. They understood pretty quickly how we could reshape a script to make it interesting. With others you did have to work through some of the building blocks of what makes a good radio program. Your basic three tools of Voice, Sound and

Effects. Music - all of those kind of building blocks. They would warm to it. Some of them were a little bit hesitant at first, I think, in those days. I am not sure now because I think things have changed quite radically with new technologies but in those days the idea that the material could be somehow packed away and done – make in different shapes, might have been a little confronting, particularly with material that they see as being cohesive over a length of writing, as it were. But you know, most of them came to the party and understood that you would include interviews, drama, music, actuality. You would include creative ways of getting into the topic. Which is interesting because what I am talking about there is more of a feature style programming than New England which was actually more about broadcasting on the hoof, broadcasting live which is a different genre so in some ways they are not that similar in that way. Their lectures, for instance, weren't all that produced. Some were, with drama, if we were doing drama or text or novels or whatever. There would be some readings but that would probably be the extent of those ones.

M: With the open learning, there was a producer producing them. I am just thinking that once academics received a bit of training that they would have been able to go on to produce their own sort of material. I am thinking in terms of the project that we are thinking of which is lecturers providing podcasting material to supplement course curriculum.

J: I am not sure if they took it away and did other things with it. But one thing that is clear is that it was actually ... In a sense it was providing them with role model, the template for people to actually hear it. I think, the great thing about Talking to New England was that it happened early. I think that it didn't take as long as we thought that it would. I think that it happened very early because of the willingness of UNE picking the right people, all that stuff that I said before. The template was set up pretty quickly so I think they understood pretty quickly what to do, by actually hearing. I think that it was the sheer sort of dynamism of having this live programming, other lecturers waiting in line could hear what it was that they needed to do. Those with a little bit more **nouse** would pick up very quickly what those techniques were. So that is how that worked. I imagine that because we are all so sort of media soaked these days. I imagine a lot of academics would sort of know what to do almost second hand now but look I could be wrong, I haven't worked in the academic setting for a few years now so I don't know.

M: What was the listener feedback to open learning? It was quite a long project wasn't it?

J: It was. It was an extraordinary listener feedback. It was what we thought would be a marginal broadcasting activity turned out to be quite amazing. I think at the time maybe '95 or '96. I remember keeping an email somewhere but I will have to dig it up. The ratings figures for the 11.00am slot. We used to run 5 days a week. It was quite intensive in the early days. The slot for 11.00am was humongous. It was actually one of the highest ratings, one of the best figures that was posted in its slot. It was huge and it was basically an education program. I think, yet again, a situation where it took people by surprise. It didn't surprise me because the material was really interesting. We are talking – debating Australian history and international politics, writing and the rest of it. So it was even broader an appeal than the New England stuff. Much broader. It was selected very much on that basis so the response to that was fantastic. We couldn't really keep it going because it took a lot of resources and a lot of money to make it happen and that money just sort of petered out towards the end of the '90's. In its heyday we got great ratings, great feedback, appreciated by many, many more people than just those enrolled in the actually courses.

M: Do you think that the content alone would be enough to have large numbers of people listening or it was the content combined with the presentation style that attracted such a large audience?

J: Yes, no I think it's both. I think it has got to be presented well and the material obviously has to speak for itself. If the material is there. If it is intrinsically interesting but it has got to be put out in a palatable way for a bigger audience than just your students. But even then, it was happening in tandem with the Internet but the Internet hadn't really picked up yet so we can almost say pre-Internet in some ways. Particularly in those days it was still the one way communication model so you really had to grab people's attention. Presentation and production. Production in particular. In the early days we were creating full hour doco's but they were too long. Then we dropped them down to ½ hour doco's with discussion at the end of it and that was a lovely format because you got that ... Little ½ hour doco's went really fast because they were so well produced and there was some really spirited and interesting debate afterwards. For that sort of broad audience, and we are talking in the in the tens of thousands, listening across the country. It does have to be pretty freshly put out there.

