



RadioNational

RADIO NATIONAL

PRODUCTION SUSTAINABILITY PROJECT 2012

24 SEPTEMBER 2012

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1. INTRODUCTION

Radio National is a much loved and highly valued institution. The breadth and depth of its programming makes it unique in Australia's media landscape.

Like all media in this country, RN must continue to adapt to the changing needs of its current and future audiences. Evolving to meet current and future challenges does not mean abandoning our core value of producing rigorous, thought provoking programs. Indeed, change provides new and exciting opportunities for content creation. It is an opportunity for renewal, creativity and debate about what we are as a network, who we serve, and how we do it.

Radio National is faced with difficult decisions about how we remain true to our purpose of nurturing the intellectual and cultural life of this country. Only a thorough and intensive examination of the way the network operates can yield the best options for how we might stay relevant in the current media environment.

The PSP has worked to develop a model of sustainability for Radio National so that it survives and thrives into the future. It has carefully examined the network so as to provide a number of options for how best to stay agile, adaptive and an essential part of the contemporary Australian conversation.

Change can be difficult, and some recommendations in this report will directly and profoundly affect staff. These recommendations weren't made lightly or easily, and none were made without the recognition of their impact on individuals.

Each recommendation has been made by keeping the future of Radio National at the centre of our thinking.

Every editorial decision is made within a budgetary framework, and that framework is really about choices. As a publicly funded institution, it is fundamental that we stay within our budgetary footprint, while continuing to produce content that challenges and informs Australian audiences. We cannot do everything – what we do, we must do well. It must be sustainable, relevant and high-quality.

A great deal of time, thought and effort has gone into the development of this Report. I'd like to thank RN staff for their willingness to provide information and feedback about what they do and how they do it. I'd also like to thank those members of the wider Radio Division on the PSP Steering Committee who have generously given of their time to provide input and counsel. The PSP Working Group has worked tirelessly to produce recommendations for a sustainable, revitalised network model. Each person in the Working Group is passionate about Radio National and its place in Australian cultural and intellectual life. The recommendations they came to were often difficult, but they have remained focused on the best outcomes for the network.

Michael Mason
Manager Radio National
September 2012

2. THE PRODUCTION SUSTAINABILITY PROJECT

2.1 OVERVIEW/BACKGROUND

During 2011 Radio National developed a new schedule for 2012. Throughout the year Radio National staff were involved in discussions with management about the future direction of the Network. Many key elements and new programming strategies and ideas in the new schedule came from staff involved in workshops as well as individual and group discussions with the Radio National Executive. The resulting schedule signified a renewal and revitalisation for the network.

While the focus of 2011 was very much on developing the new schedule itself, it was clear there was a need to review RN's production standards as well as its operational and support services. The purpose of the PSP was to examine and review how RN does what it does to ensure there are equitable and reasonable benchmarks for production standards across the network. Network production styles and standards in Radio National have largely developed organically over time, with programs often being built around the needs or skills of a particular individual, rather than in a planned, structured way to reflect the needs of a program. This has resulted in significant differences in resourcing and standards between similar programs be they daily, weekly or built.

The Production Sustainability Project seeks to get the balance right, ensuring the diversity of production methods RN needs to use are sustainable for the future. It covers all aspects of RN's operations and expenses and was conducted in light of the financial realities facing RN. For many years the RN budget has consistently run at breaking point. The changes made to the 2012 schedule were initially funded by a budget top-up provided by the Radio Division. However, RN needs to be able to work within its existing budgetary and resource footprint. The primary aim of the PSP is for RN to set up a sustainable resource model that allows the network to operate freely and to maintain its role as a vital element of the contemporary Australian conversation. RN needs to react, move, develop and make new content, reflecting and using a diversity of production models for both on air and online.

The aim of the PSP is to ensure that the network is resourced, supported and managed in the best way possible, for equitable and reasonable benchmarks to be established so that every dollar allocated to RN is spent wisely and effectively.

2.2 TERMS OF REFERENCE

Based on the network's vision, goals and strategies, which are central to the network's development and long term renewal, the focus of the PSP was directed to the three functional areas of RN:

PRODUCTION

In relation to production, the PSP set out to:

- Review and set editorial production standards and output and staffing levels along with band levels, program by program;
- Set core production skill requirements for all program makers;
- Review and then set expenses and material resource requirements and benchmarks for all programs; and

- Review and recommend a strategy for succession planning within the broader team.

Originally, the PSP was also going to “identify benchmarks to measure genuinely innovative and performative works” but this was withdrawn from the scope of the Project as it was seen too big a task in the time available.

OPERATIONS

In relation to Operations, the PSP set out to:

- Review and set operational staffing and skill levels across the country;
- Review and set studio and operational staff booking practices; and
- Review and recommend a strategy for succession planning within the broader team.

SUPPORT

In relation to administrative and other support services, the PSP set out to:

- Review administrative support areas to identify areas for efficiencies, information sharing and resource sharing;
- Review audience contacts to identify benchmarks for prompt response, quality of service and feedback to the RN Executive;
- Identify and recommend ways to better manage transcripts and other audience services; and
- Provide input and assistance where appropriate with the proposed co-location of levels 4 and 5 in Ultimo. This last action was not done as funding was not made available for the proposed co-location within the PSP timeframe.

2.3 METHODOLOGY

A Steering Committee was formed to oversee the Project, receive regular updates and advise and assist the Working Group in carrying out the Project. It was made up of RN Manager (Chair), three Editors, the RN Business Manager, Radio’s P&L Business Partner, two Executive Producers, the RN Resources and Planning Coordinator, a member from RN’s Operational team, a member of the Radio Executive, and the Radio Business Manager, with a Secretariat of the RN Manager’s office. The Steering Committee regularly reported to Director Radio and was responsible for ensuring the project stayed true to the terms of reference.

A Working Group was also set up to drive the Project on a daily basis. It was made up of the Manager RN, RN Editor Arts & Features, Business Manager RN, Resources and Planning Coordinator for RN and Unit Manager triple j. P&L’s Business Partner for Radio also worked with the Working Group throughout the project. The Working Group reported to the Steering Committee regularly to update them and to seek feedback.

The terms of reference were established by the Steering Committee – draft terms of reference were sent out to RN staff for comment and feedback.

The PSP involved detailed data collection, surveys, interviews and discussions. All the information collected was collated and analysed. Each program made by RN was sent a questionnaire which covered the work flow and resources put towards that program. The questionnaires were sent to EPs, and program makers where there was no program EP. Following the return of the questionnaires the Working Group along with two EP’s held follow up meetings to clarify any of the responses and to give the respondents an opportunity to raise any issues that were not covered in the questionnaire. Sixty questionnaires were completed with thirty nine follow up meetings held.

So that like-programs could be analysed and compared, programs were separated into categories. The Working Group also gathered information on a number of other ABC and external programs to see how other networks and organisations produce similar programs. This was done for the purposes of benchmarking RN production.

Throughout the process, staff were invited to ask questions and provide feedback at staff meetings, via their Editor/Manager and via the rchanges email address.

3. RADIO NATIONAL OVERVIEW

3.1 RADIO NATIONAL VISION AND GOALS

The PSP's terms of reference set out in the previous section were developed around RN's vision and goals. Developed by the RN Executive with input from staff with a view to the network's development and long term renewal, RN's vision and goals and the strategies developed to achieve them are set out below.

RADIO NATIONAL'S VISION AND GOALS ARE TO:

- Nurture the intellectual and cultural life of this country, and to be a vital element of the contemporary Australian conversation;
- Position itself as the premier destination for all Australians who want to be part of the smart, contemporary conversation;
- Identify and engage with the next generation of RN listeners and subscribers; and
- Ensure its strong and vibrant future is built on the core values which have always been the hallmark of the network.

RADIO NATIONAL'S STRATEGIES

- **Programming and Schedule:** improve range and quality of content;
- **Intellectual Leadership:** nurture genuine intellectual debate and develop agenda setting capabilities;
- **Sound and Brand:** improve the RN "live" sound;
- **Audience:** identify and engage with the next generation of RN listeners and subscribers;
- **Staff:** nurture and develop existing and new talent and expertise; and
- **Resources:** prioritise and utilise its creative and human resources to maximum benefit.

3.2 WORKFORCE

Radio National currently has 176 staff, with a total FTE of 158.3. The following tables set out the profile of RN staff in terms of employment status, age and length of service, location and a breakdown of Band levels across the network.

The majority of Radio National staff are ongoing employees (91%), with a total of 8% employed on a specified task or fixed term basis and 1% employed as casuals. 71% are employed full-time, 28% part-time and 1% as casual employees.

Form of employment	No. of FTE	No. of People	% staff
Ongoing	145.82	160	91%
Specified Task	7.68	10	6%
Fixed Term	3.8	4	2%
Casual	1	2	1%
	158.3	176	100%

Employment status	No. of FTE	No. of People	% of staff
Full Time	123.6	124	71%
Part Time	33.7	50	28%
Casual	1	2	1%
	158.3	176	100%

The breakdown of RN staff across the functional areas of the network is shown in the table below. Executive Producers and content makers constitute 73.3% of the workforce, with 18.2% working in Operations and 5.7% working in Administrative positions. RN Management (the RN Manager and Editors) make up 2.8% of the workforce.

Position Description	FTE	Total People	% people
Management	5	5	2.8%
Executive Producer	13.8	14	8.0%
Content makers	102.48	115	65.3%
Operations	28.14	32	18.2%
Admin	8.88	10	5.7%
Total	158.3	176	100%

As the table below shows, the vast majority of RN staff are located in Sydney and Melbourne, with 62% of employees working at Ultimo and 22% at Southbank.

Location	No. of Staff	% of Total
Brisbane	15	8%
Canberra	3	2%
Adelaide	4	2%
Darwin	1	1%
Perth	5	3%
Southbank	40	22%
Ultimo	108	62%
	176	100%

The age profile of RN employees shows that more than half (54%) of the staff are aged 50 years or more, with 9% aged 60 or older. Only 5% are aged under 30 years of age. This is reflected in the length of service of the RN workforce, with 66 employees (37.5%) employed at the ABC for 20 years or more. 14% have been employed at the ABC for 30 years or more.

Age Range	No. Staff	% of Total
20-29	7	5%
30-39	24	14%
40-49	50	28%
50-59	79	44%
60-69	15	8%
70 +	1	1%
	176	100%

Years of Service	No. of Staff	% of Total
0 – 1	14	8%
2 – 9	41	24%
10 – 19	55	31%
20 – 29	41	23%
30 – 39	23	13%
40 +	2	1%
	176	100%

The following table shows the Band levels of staff across the network. RN employees are predominantly employed at higher band levels, with almost half the workforce (46%) being classified at Band 8 or higher.

Position Description	FTE	Total people	Band 3	Band 4	Band 5	Band 6	Band 7	Band 8	Band 9	EL
Management	5	5	-	-	-	-	-	-	-	5
PRODUCTION - content makers										
Executive Producer	13.8	14	-	-	-	-	-	10	4	-
Content makers	102.48	115	3	4	6	13	32	41	16	-
sub total	116.28	129	3	4	6	13	32	51	16	
OPERATIONS	28.14	32	0	2	4	7	10	8	1	-
ADMIN	8.88	10	3	1	1	3	1	-	1	-
Total	158.3	176	6	7	11	23	43	59	17	5
		% staff	3.4	4	6.3	13.1	24.4	33.5	9.7	2.8

A total of 129 content makers (including EP's) are employed by RN. Of these, 67 (52%) are classified at Band 8 or Band 9. Only 26 (20%) are at Band 6 or below.

The age and length of service of RN staff, together with the skewed distribution of employees towards the higher Band levels, raises serious questions about the future sustainability of the network in terms of the

make-up of the workforce, succession planning and RN's budget (87% of the budget is spent on salaries). The network needs to consider the medium and long-term picture, to facilitate a greater spread across Band levels according to the editorial and operational needs of programs, to provide staff with greater career opportunities and to ensure innovative content making. These issues underpinned the need for the PSP itself – to focus on the sustainability of the network.

3.3 PRODUCTION

Radio National has 69 programs on its 2012 schedule.

- 52 are produced by Radio National.
- Six are produced by Radio Current Affairs.
- Six are produced by other broadcasters.
- Five are produced by other parts of the Radio Division.
- RN produces two programs for other Radio networks from the Religion Unit.
- RN produces one online-only program.

RN has a five-week summer season during which most programs repackage their best programs of the year. Alternative programming is put in place for the current affairs programs, The Bush Telegraph and Drive. This allows a period of 'downtime' for staff to take annual leave.

There are also a number of special programming events during the year that replace normally scheduled programs.

Radio National is streamed live on the internet and all programs made by RN are available as audio on demand and MP3 download (unless restricted by copyright). A significant number of Radio National programs go to air on other ABC networks and overseas broadcasters as well as being made available on WRN.

3.4 EDITORIAL STRUCTURE

The focus of 2011 was on developing RN's programming for 2012 and beyond. However, attention was also given to the existing editorial reporting lines with a view to building a streamlined structure that better serves the needs of the network, its new programming strategies and programming teams. In July 2012 a new editorial structure was implemented to give greater clarity around accountability and program responsibility. It aims to better plan for the future and to shape RN's content, ideas and passions as one network, on air and online.

The objectives of the Editorial structure:

- **Responsiveness:** to sharpen RN's ability to react, respond or tease out a new idea or thought in an agile way. To improve its ability to be a large network that can still respond quickly and flexibly;
- **Collaboration:** to bring the right teams and ideas together to generate innovative new content to add to RN's schedule;
- **Collegiality:** to continue to engage with each other but also to focus more on building better relationships within and beyond the walls of the ABC; and
- **Innovation** – to have a structure that builds on, and gives air to, RN's history of innovation.

The distribution of RN programs is set out in the following table.

DAILY EDITOR	EDITOR WEEKLIES	EDITOR ARTS & CULTURE	EDITOR MUSIC & PRESENTATION
<p>Daily editorial overview and co-ordination, with responsibility for:</p> <p>Daily programs</p> <ul style="list-style-type: none"> ❖ Breakfast ❖ Life Matters ❖ Books & Arts Daily ❖ Books + ❖ Drive ❖ Late Night Live ❖ Bush Telegraph (Rural) ❖ Country Breakfast (Rural) ❖ Friday Late with Mark Colvin (Caff) ❖ Correspondents' Report (Caff) 	<p>Weekly Journalism</p> <ul style="list-style-type: none"> ❖ Background Briefing ❖ Big Ideas ❖ Counterpoint ❖ Law Report ❖ Media Report ❖ Rear Vision ❖ Saturday Extra ❖ Sunday Extra ❖ Sunday Profile <p>Religion</p> <ul style="list-style-type: none"> ❖ Religion & Ethics Report ❖ Encounter ❖ The Spirit of Things ❖ Sunday Nights (Local) ❖ For the God Who Sings (Classic FM) <p>Science</p> <ul style="list-style-type: none"> ❖ Health Report ❖ The Science Show ❖ All in the Mind / The Body Sphere ❖ Ockham's Razor ❖ The Philosopher's Zone ❖ Off Track 	<ul style="list-style-type: none"> ❖ Weekend Arts <p>Drama</p> <ul style="list-style-type: none"> ❖ Airplay ❖ Book Reading ❖ Poetica ❖ Sunday Story <p>Features</p> <ul style="list-style-type: none"> ❖ 360 documentaries ❖ Away! ❖ Hindsight ❖ Into the Music ❖ Creative Instinct ❖ The Night Air <p>Culture group</p> <ul style="list-style-type: none"> ❖ By Design ❖ RN First Bite ❖ MovieTime ❖ Common Knowledge ❖ Download this show ❖ Future Tense ❖ Lingua Franca <ul style="list-style-type: none"> ❖ Top of the Pods 	<p>Music</p> <ul style="list-style-type: none"> ❖ The Inside Sleeve ❖ Daily Planet ❖ Weekend Planet ❖ Music Deli ❖ The Music Show ❖ Quiet Space ❖ Rhythm Divine <ul style="list-style-type: none"> ❖ Presentation ❖ Online group ❖ Promotional group ❖ Content rights & ABC RN stakeholder relationships

4. PRODUCTION

4.1 PROGRAMS – OVERVIEW STAFF, BANDS, LOCATION, CATEGORISATION

This section:

- Looks at existing resources across different categories of programs;
- Sets editorial production standards – in terms of staffing (number and Band levels);
- Establishes preferred/ideal resources by program;
- Considers succession planning issues across programs and categories; and
- Sets out a range of options and recommendations.

While the programs can be divided into groups of programs under each Editor from an editorial and programming perspective, those divisions aren't helpful when looking to review and set the appropriate level of resources allocated to each program. The Working Group and then the Steering Committee therefore categorised programs into similar or "like programs" to enable assessment and analysis of resources needed across different sorts of programs. For the purpose of the PSP, RN programs were grouped into the following categories:

Live Presenter Based Cuff Oriented	Live Presenter Based Talk	Talks Simple Production
Talks Complex Production	Topical Talk Journalism	Drama
Fiction	Features Simple Production	Features/Docs – Complex Production
Magazine	Music Disc Based	Music Performance
Other ABC	Specials	Buy Ins

In addition to recommendations made in this report to decommission certain programs from the 2013 schedule, other recommendations have also been made about the future sustainable FTE and Band levels for other programs. Where these changes can be made by a simple re-allocation of resource between programs they will take effect as soon as practicable. Other recommendations will only take effect over the longer term as vacancies or other opportunities arise to meet program benchmarks.

LIVE PRESENTER BASED CAFF ORIENTED

(Breakfast, Drive, Saturday Extra, Sunday Extra)

- | | |
|---|--|
| ○ Studio based | Mostly live interviews and discussions |
| ○ Presenter fields most if not all interviews | Multiple stories of varying lengths |
| ○ Can include regular guests, short pre-recorded packages | Occasional live performance |
| ○ Presenter is briefed | Delivers research, briefs/scripts |
| ○ Can be specialist | High degree of topicality |

While each program in this category provides the audience with a different listening experience from fast-paced Breakfast to the more relaxed feel of Sunday Extra, they share an agenda-driven, current affairs style of output. Indeed, these programs work together in terms of schedule to take RN's listeners through the week and into the weekend with the sort of current affairs programming they are looking for at different times of the day.

At the beginning of each weekday, Breakfast provides breaking stories and new angles to progress the agenda. This is complemented at the end of the day by Drive, focused on updating listeners on the issues of the day and providing more discursive conversation around the day's agenda.

On the weekend, Saturday Extra covers big international and national issues and includes sophisticated discussions and updating of current issues and special series. The program is highly researched. Sunday Extra has a more relaxed pace to suit its place in the schedule, with more opinion, and is less driven by issues of the day. It has a more domestic feel than Saturday Extra and so logistics are less complex.

These programs were benchmarked as a group to give us an indicative feel for what sort of production model we need to provide programming for listeners wanting material that engages with the news and current affairs agenda.

Only relatively minor recommendations around resource allocation have been made in relation to this program category.

Program & output	Current Staffing	Sustainable FTE & Band levels	Current engineer time	Sustainable engineer time
Breakfast 12.5hrs/wk	11.2 FTE	10.2[-1.0] Pres B9 EP B9 Prod B8 x 3 Prod B7 x 1 Prod B4-B5 4.2	5.5 hrs/program	5.5 hrs/program
Drive 10hrs/wk	6.0 FTE	7.0 [+1.0] Presenter EP B8 Prod B8 x1 Prod B7x1 Prod B5 x2 Prod B3x1	4.75 hrs/program	4.75 hrs/program
Saturday Extra 1.5hrs/wk	2.61 FTE	2.61 Pres B9 EP B8 Prod B6x2	5.5 hrs/program	To be reviewed
Sunday Extra 3hrs/wk (original 65')	1.6 FTE	1.8 [+0.2] Pres B8 Prod B7	9.5 hrs/program	To be reviewed

RECOMMENDATIONS FOR LIVE PRESENTER BASED CAFF ORIENTED

(Breakfast, Drive, Saturday Extra, Sunday Extra)

- Take 1.0 FTE from Breakfast and add 1.0 FTE to Drive – the band level and how this could be done needs consideration.
- Review engineer support for live to air programs (this is discussed in relation to all live to air programs in the Operations section of this Report).
- Pursue cheaper technology for the Breakfast sports presenter (this is already underway).
- Review costs of all key contributors to RN Breakfast to see if there are less expensive or in house options.
- Explore ways of resource sharing between Drive and Breakfast.
- Develop working relationship between Breakfast and Drive to provide mutual benefits for content while retaining the individuality for each team.
- Work with Breakfast and Drive teams to determine which positions could be shared across programs and how and exchange producers between teams on a regular basis.

- Look at the geographical location of the Breakfast and Drive producer teams with a view to rationalisation and more effective use of resources.
- 0.2 FTE to be added to Sunday Extra which could be funded from the proposed reduction on the Law Report.
- RN Executive to consider changing Sunday Extra brief so that it can be pre-recorded (with the option remaining of going live for events such as elections or significant breaking news) to reduce penalty costs.
- Review shift start and end times on Drive shifts that currently incur a meal allowance.

LIVE PRESENTER BASED TALK

(Books & Arts Daily, Bush Telegraph, Counterpoint, Late Night Live, Life Matters, Music Show, Weekend Arts)

- | | |
|---|--|
| ○ Studio based | Mostly live interviews and discussions |
| ○ Presenter fields most if not all interviews | Mostly longer interviews and discussions |
| ○ Can include regular guests, short pre-recorded packages | Occasional live performance |
| ○ Presenter is briefed | Can be specialist |
| ○ Producers deliver research, briefs and scripts | Moderate to high degree of topicality |

These programs have been grouped together to provide useful benchmarks regarding sustainable production models needed to develop programming providing depth around particular themes and ideas.

Each program in this category has a specialist focus that is either subject or idea driven. They are aimed at a general audience. Each aims to offer depth, angles and insights that go beyond the daily news cycle and or replicate other ABC outlets, and each therefore helps to differentiate the network in the media landscape. Indeed, Late Night Live and Life Matters are the top RN downloaded programs.

These programs present interviews, discussions and panels, with performance on The Music Show. They are all busy programs with daily or weekly output expectations, with active teams whose members work to a high level. Most presenters actively contribute ideas but not all do their own briefs or arrangements.

EPs from time to time report difficulties in managing workloads and presenter and audience expectations. Most programs in this category are resourced adequately, although the Working Group has made some recommendations about work practices in some program units. It has also noted ongoing issues around the sustainability of the current Weekend Arts production model and output.

Program& output/wk	Current Staffing	Sustainable future FTE & Band levels	Current Engineer time	Sustainable Engineer time
Books and Arts Daily 5 x 55	5.3 FTE	5.0 Pres B8/B9 EP B8 Prod B7 Prod B6 Prod B5	3.6 hrs/prog	To be reviewed
Bush Telegraph 5 x 55	0.8 FTE + Rural staff (4.00)	0.8 B7	4 hrs/prog	To be reviewed
Counterpoint 1 x 55	1.2 FTE	1.4 Presenter Prod B7	3 hrs/prog	3
Late Night Live 4 x 55	4.8 FTE	4.8 Pres B9 EP B8-9 Prod B7 Prod B6 Prod B5-6	2.45 hrs/prog	To be reviewed
Life Matters 5 x 55	5.2 FTE	5.0 Presenter B8-9 EP B8 Prod B6 Prod B5 Prod B4	3.75 hrs/prog	To be reviewed
Music Show 2 x 55 (1 program)	2.4 FTE	2.4 Presenter B8-9 Prod B7-8 Prod B5-6	15 hrs/prog	To be reviewed
Weekend Arts 5 x 55	1.6 FTE	1.4 (See notes below)	10 hrs/weekend	To be reviewed

Internal Benchmarking on Live Presenter Based Talk

Output per week	FTE	Bands	Engineer time per program
1 x 55	1.4	B7-8 EP or series producer (depends on presenter and complexity of program)	Live to air shift with 30' prep and 30-60' after broadcast for repeats, promos and online audio production
5 x 55	5	Producer range 4-6 dependent on program and number of producers. A senior producer at Band 7 may be appropriate.	

RECOMMENDATIONS FOR LIVE PRESENTER BASED TALKS

(Books & Arts Daily, Bush Telegraph, Counterpoint, Late Night Live, Life Matters, Music Show, Weekend Arts)

- The current output of Weekend Arts is not sustainable with the existing resource allocation. Consideration should be given to some combination of the following (subject to editorial direction, programming requirements and staff deployment):
 - 1) Maintaining the existing FTE but pulling back Weekend Arts to one afternoon (Saturday).
 - 2) Maintaining the current output commitment but increasing the FTE by 0.2 (at a minimum).
 - 3) Reallocating staff resources to enable both producer and presenter to be Brisbane based.
- Where possible, look at opportunities to consolidate staffing on Books & Arts Daily to reduce number of part time producers.
- Staffing on Counterpoint will be dependent on nature of the program for 2013 with new presenter.
- Music Show producers to provide more timely information on need for live music engineers so that time can be redeployed when not needed.
- Review how Weekend Arts programs are represented online with input from Multiplatform Design & Development to find a more streamlined workflow and better results for the user.
- Editor Music to look at how Music Show and Music Deli could share resources.

TALKS SIMPLE PRODUCTION

(Books +, Lingua Franca, Ockham's Razor, Top of the Pods)

- Single Subject
- Presenter as host but may generate content
- Producer has function and/or curatorial role
- This category contains two programs new to the RN schedule – Top of the Pods and Books+
- All programs in this category, with the exception of Lingua Franca, are made by producers with other program responsibilities.

These programs require non-complex production, but a strong curatorial assessment and editorial judgement so as to bring the audience the 'best and brightest' material from Australia and around the world. Together, this suite of programs provides our audience with new ideas, new ways of thinking and new material to engage with from the best speakers. Ockham's Razor remains a popular download and is produced efficiently within the Science Unit. Given the interest in quality talks by excellent speakers, as evidenced by the TED phenomenon, Ockham's Razor should have more potential to engage new listeners. Until recently Lingua Franca has worked in isolation and without an EP for a number of years.

Top of the Pods requires extensive scanning of international podcasts, auditioning, shaping and scripting into a coherent program. There are rights and quality issues to deal with. It is produced in around two days per week as one part of a busy workload, and is not part of a program unit.

Books + is a good example of a 'compile program' shaped into an integrated and highly listenable books and writing program. It provides another outlet for the best book interviews from Books and Arts Daily to get another exposure for a weekend audience. It includes the Book Reading Omnibus which requires additional scripting, as well as In Our Time making up the 3 hour broadcast. Overall with one and a half to two days production effort from two producers it is an unreasonable workload for the part time producer, who although senior and highly efficient, also produces daily stories for Books and Arts Daily over a five day fortnight.

Program & Output mins/wk	Current Staffing	Sustainable future FTE & Band levels	Current engineer time	Sustainable Engineer time
Books + 3 x 55 * (in a block)	0.4 FTE	Review in light of editorial decisions around Book Reading and Weekend Arts	5 hrs/prog	No change
Lingua Franca 1 x 15	0.5 FTE	0.5 B8	1 hr/prog	No change
Ockham's Razor 1 x 15	0# [0.3 + presenter]	Prod B5	1.5 hrs/prog	No change
Top of the Pods 1 x 55	0.5 FTE	0.5 B6	0.5 hr/prog	No change

*output for Books + includes repeat material and The Book Reading Omnibus

no allocation but Science Show Presenter and Health Report producer make the program. Estimated one and a half days per week of producer time.

Internal Benchmarking on Talk Simple Production

Output per week	FTE	Bands	Engineer time per program
1 X 55	0.6	B6 (7-8 Producer/presenter)	1 – 1.5 per hour on air
1 X 15	0.5	B6 producer, B7 producer/Presenter	1

RECOMMENDATIONS FOR TALKS SIMPLE PRODUCTION

(Books +, Lingua Franca, Ockham's Razor, Top of the Pods)

- The future of Books + in its current form depends on decisions made about The Book Reading as it contains The Book Reading Omnibus. If it did not have The Book Reading Omnibus it could be reduced to a one hour program with some original material and highlights from Books & Arts Daily with an FTE of 0.6.
- In its current form Books + is not sustainable at current FTE.
- Word and language content could be commissioned and part of other programs rather than have a dedicated program. This should be the subject of discussion of the 2013 schedule.
- RN Executive should consider reallocating the resource that goes to Top of the Pods to a higher network priority given the work required to deliver the program, and the available number of quality podcasts.

TALKS COMPLEX PRODUCTION

(Big Ideas, Spirit of Things, Common Knowledge, Philosopher's Zone)

- Single Subject
 - Can be time sensitive
 - Strong curatorial elements
 - May require significant producer input
 - Can be specialist
- Interviews tend to be long form
Presenter can be host or moderator
Studio and location interviews
Research intensive

This program category offers the RN audience a high level of intellectual engagement with ideas. Each program aims to explore ideas and issues with depth and rigour, drawing on key thinkers in Australia and overseas.

Within this category there is a diverse range of presentation, from edited talks and lectures, a panel style program, a semi feature program and an extended in depth interview program.

The common factor is the depth of each program offering. This has therefore given us the opportunity to examine benchmarks for the production of programming that is highly researched, and diverse in content and themes.

The expanded Big Ideas (four nights a week) has been important in extending and building RN's relationships with key cultural institutions and organisations. The team has been ambitious with its recording program, turnaround times and presenter presence at a large number of events. The program downloads and page views are in the top six or seven for RN.

The other new 2012 program, Common Knowledge, has been developing its style and form. It is a key program in the RN refresh, particularly addressing RN's goal of playing a key part in the contemporary conversation in the face of changing demographics. Competing end of week deadlines for one of the co-presenters have proved difficult.

The Spirit of Things is a relatively well oiled machine with a highly experienced team.

The very sad death of Alan Saunders means that the Philosophers Zone is under discussion for 2013, but it is acknowledged that the program has been highly valued by the audience, and is a unique RN offering, with consistently high download figures and international appreciation and respect.

Program& Output (mins/wk)	Current Staffing	Sustainable future FTE & Band levels	Current engineer time	Sustainable Engineer time
Big Ideas 4 x 55	2.5 FTE	2.5 Presenter B7-9 Producer B5-6x2	Ave = 3 hrs/prog + 10 hrs per OB (so 13 hrs per program if an OB)	1.5 hrs * 6-7 hrs for OBs
Spirit of Things 1 x 55	1.6 FTE	1.6 B8 [specialist] Prod B4-5	4.5 hrs/prog	No change
Common Knowledge 1 x 25	1.0 FTE	1.0 B6-7	2 hrs/prog	No change
Philosopher's Zone 1 x 25	1.0 FTE	1.0 B8 [specialist]	2 hrs/prog	No change

* for compile/mix [allowing extra time if audio quality of OB is a problem and needs processing].

Benchmarking on Talks Complex Production

Output per week	FTE	Bands	Engineer time per program
4 x 55	2.5	Presenter: B7-9 [depending on specialist knowledge requirement] Producer B5-6	1.5 for compile/mix [however ORs can vary in quality and may need processing by an engineer]. ORs vary but standard would be 6-7 hours
1 x 55	1.5-1.6		4.5
1 x 25	1 to 1.2		2

RECOMMENDATIONS FOR TALKS COMPLEX PRODUCTION

(Big Ideas, Spirit of Things, Common Knowledge, Philosopher's Zone)

- Develop relationships with regular venues for Big Ideas recordings to try and improve 'in house' technology so that recordings could be sourced from the venues. This is underway.

- Have discussions with Big Ideas TV about how we can best cover the same events efficiently using a combination of sound and vision experts.
- Review hours allocated to OBs for Big Ideas to remove need for meal allowances and limit penalties where possible.
- Explore opportunities to better support Common Knowledge production from within the Culture Unit.

TOPICAL TALK JOURNALISM

(Health Report, Law Report, Media Report, Religion & Ethics Report)

- Time sensitive Primary reporting
- Can be magazine or single story Can be investigative
- Can occasionally be feature style Specialist
- Studio and location interviews Editorial driven by presenter
- Producer can primarily have functional or editorial role

These programs are key to the RN specialist offer. 2012 saw a move by the report strip from 0830 to 1730. Ideas generation by a small and experienced team with specialist expertise is key to the success of each program. The Health Report and Religion and Ethics Report also benefit from being part of a specialist unit for resource and contact sharing, feedback and editorial overview provided by the EP. Ideally the Media Report and the Law Report would be part of a future Journalism Unit.

While they share the same feel of 'RN Report', there are some important differences between the programs which go some way to explaining the resource variations.

The Law Report is the least 'magazine' style program with more single topic examinations, location recording and often deeper research.

The Health Report has a far less complex production style, is more international in focus, uses more telephone interviews, and often has more items per program. Feature treatment and location material are occasional. The program is only occasionally topical in a news sense. It is popular and highly respected.

Media Report and Religion and Ethics are more similar in style with a more overt current affairs focus on the significant stories in their respective 'patches'.

The Health and Law Reports make edited versions for NewsRadio, and do items for Breakfast. The Media Report does not, due to heavy end of week deadlines. Religion and Ethics does occasional packages, this is becoming more regular as the presenter becomes more experienced. Re-versioning and Breakfast packages can take up to six hours of the week and this warrants review.

Program & Output (mins/wk)	Current Staffing	Sustainable future FTE & Band levels	Engineer time/ (hours)	Sustainable Engineer time /wk (hrs)
Health Report 1x 30	1.25 FTE	1.25 FTE Pres B7-9 [specialist] Prod B4-6	4 hrs/prog	3
Law Report 1x 30	1.6 FTE	1.4FTE [-0.2] Pres B7-9 [specialist] Prod B4-6	8 hrs/prog	4-6
Media Report 1x 30	1.1 FTE	1.1FTE Pres B7-9 [specialist] Prod B4-6	4 hrs/prog	3
Religion and Ethics Report 1x 30	1.5 FTE	1.4FTE [-0.1] Pres B7-9 [specialist] Prod B4-6	3 hrs/prog	3

[*budget includes salaries, expenses and travel]

Internal Benchmarking on Topical Talk Journalism

Output per week	FTE	Bands	Engineer time per program
1 x 25 or 30	1.2-1.4	Presenter producer: 7-9 Producer: 4- 6	3-4 hours

RECOMMENDATIONS FOR TOPICAL TALK JOURNALISM

(Health Report, Law Report, Media Report, Religion & Ethics Report)

- Explore whether transcript for Health Report could be done through Multiplatform. Stop transcripts for Media Report and Religion & Ethics Report due to low page views.
- Programs need to be edited down for repeat. This should be looked at in the context of the 2013 schedule to see if they can be accommodated without editing content.
- If the FTE for Law Report is reduced from 1.6 to 1.4, the 0.2 FTE could go to Sunday Extra.
- Explore options for covering topics on both Sunday Nights and Religion and Ethics – from an efficiency perspective.

- NewsRadio repackaging requirements are time consuming for the Law Report. NewsRadio advises that editing will not be necessary shortly.
- Law Report could provide simpler package or Q and A with grabs for Breakfast.
- Reduction of FTE on Religion and Ethics of 0.1 should be redirected to RN Religion online effort or Sunday Nights with John Cleary.

DRAMA

(Airplay)

- Mostly fiction
- Script based
- Uses actors
- Uses full range of studio potential
- Can work with writers to develop original scripts
- Staff producers direct and cast productions
- Work with engineers frequently collaborative
- Commissions writers
- Can make use of the full range of acoustic elements to tell a story
- Includes location recordings, fx, music (sometimes original)

Airplay comes under the Drama Unit within the Editor Arts portfolio. The other programs in the Drama Unit are: the Book Reading, Poetica and Sunday Story. Producers from the other Drama Unit programs also produce plays for Airplay (and the Airplay producers work on the other Drama programs as well).

We were unable to benchmark Airplay against other programs as production models and output is radically different to other RN programs.

The program team produces 30 first-run programs a year, with 16 repeats and six buy-ins. In 2011 there were 3 OBR's. Over 12 months, the three producers are all expected to produce six complex productions plus three simpler productions or eight complex productions. The distribution and direction of producer effort is uneven and hard to manage – plays are also produced by Drama staff assigned to Poetica, the Book Reading and Sunday Story.

Plays on Radio National have a long history, but the sustainability of the form is an issue that must be addressed in the face of declining audience engagement over a number of years. The PSP Working Group acknowledged that audio performance is key to the distinctiveness of the RN offering, but after examining production models, staffing levels and budgetary constraints, has recommended that the time is right to examine different and more sustainable ways of engaging with creative performance on the network.

Budget constraints over many years have significantly reduced the number of dedicated producers making original radio plays. The quality of original drama output can at times be uneven, if for no other reason than the diminished staff base makes it difficult to devote as much time as is required to develop original scripts to a performance-ready standard.

Ongoing budgetary pressures make it unfeasible to reverse this trend. We cannot fill the upcoming vacancy created by the retirement of a Band 8 in Melbourne, further reducing the Drama production team, and a dedicated FTE of 2.0 producers working on Airplay would make the current output level of original drama at best only marginally sustainable, even taking into account the substantial contributions of the EP and other Drama Unit staff (who contribute to Airplay as well their 'own' programs).

The question of sustainability is not only a question of productivity: the failure to fill vacancies has also meant a lack of creative renewal, and this, combined with the smallness of the team, suggests it would be very difficult for the current production team to respond fully to the emerging opportunities in this field of creative activity (particularly with regard to multiplatform/cross media developments, and new models of story development and production).

Program & Output (mins/wk)	Current Staffing	Engineer time per program
Airplay 1 x 55	3.0 FTE [+ EP who works across Airplay and other drama output]	3-4 weeks

*the staff FTE's are notional as all producers in Drama Unit work across Airplay, Book Reading, Poetica and Sunday Story

RECOMMENDATIONS FOR DRAMA

(Airplay)

- Airplay is a significant cost to the network both in expenses and use of engineer time. RN should **cease production** of Airplay at the end of the 2012 program year. It is not sustainable in the current model.
- RN should look to developing a significantly different model for engaging with writers, performers and the wider arts community in the development, production and broadcast/distribution of creative audio, in line with RN's editorial needs and available resources. See the proposal for a Creative Audio Unit (Appendix 7.1).

FICTION

(Book Reading + Omnibus, Sunday Story)

- One actor plus music and fx
- Can work with writers to develop original scripts
- Staff producer direct and cast productions

While we acknowledge enduring listener support for RN's Book Reading and Sunday Story, an examination of production models make it clear that the presentation of long and short-form fiction in its current form will be difficult to sustain.

The current model of production for The Book Reading, given staffing levels and operator requirements, is untenable. The Program coordinator is expected to make six to eight book readings per year with at least one full length book reading from other Drama producers. The recommendation to decommission Airplay puts further pressure on output requirements that we believe cannot be sustained. There is simply not enough production and operational resources to maintain the schedule of Book Readings per year.

Sunday Story is recorded when actors come in to do other work on programs across the Drama Unit. This means that cost can be shared, or if it is done within an RN drama booking then the major user of the actor's time will bear the cost. This model will become increasingly unsustainable given the recommendation to decommission Airplay.

Program & Output (mins/wk)	Current Staffing	engineer time
Book Reading + Omnibus 1 x 75	1.0 FTE	76 hours + 15 hrs for omnibus
Sunday Story 1 x 10	0.8 FTE *	Incorporated into other bookings, recording takes approx 1 hour

*the 1FTE allocated to Sunday Story is a Band 8 producer who works across other programs in the Drama Unit.

*the staff FTE's are notional as all producers in Drama Unit work across Airplay, Book Reading, Poetica and Sunday Story

RECOMMENDATIONS FOR FICTION

(Book Reading + Omnibus, Sunday Story)

- The production of the Book Reading in its current form requires high levels of operational support and there are an average of 10 first-run Book Readings per year covering at most 30 weeks of the program year. The program should be reviewed in the light of the 2013 schedule.

- Production of Sunday Story is dependent on other Drama Unit productions and is not sustainable on its own.
- While acknowledging the enduring listener support for the Book Reading in particular, the PSP recommends that RN cease production of the Book Reading, the Book Reading Omnibus and the Sunday Story from the end of the 2012 program year.
- RN to look to developing a significantly different model for engaging with writers, performers and the wider arts community in the development, production and broadcast/distribution of creative audio, in line with RN's editorial needs and available resources. See the proposal for a Creative Audio Unit (Appendix 7.1).

FEATURES SIMPLE PRODUCTION

(All In The Mind, Body Sphere, Creative Instinct, Rear Vision)

- Single subject or idea
 - Research intensive
 - Editorial originated and driven by presenter/producer
 - Can occasionally move to complex feature
 - Location, fx, music, scripted and interview elements
- Producer is the presenter
Incorporates a range of sound elements
Can be time sensitive
Can be journalistic

This suite of programs is distinctively 'RN'. Each is intensively researched and creatively produced to provide the audience with clear communication of often complex ideas. Simple is a relative term, the high production values of these programs is one of their most appealing features.

The seasonal approach of All In The Mind/ The Body Sphere is working well and we believe it to be a good model for other future programming on RN. A concentrated effort on 12 programs per season has produced higher quality programs than a full year run and both programs provide a rich and engaging listener experience around their subject area and have offered listeners a wide range of ideas. They have tightly resourced production models which need addressing. Workload pressures on EP Science need to be looked at.

Rear Vision, RN's 'explainer' program is consistently highly regarded and sits well in its new Sunday midday time-slot.

Creative Instinct has not yet established its place and identity on Weekend Arts, and although there have been some excellent individual programs, it has been difficult for one producer to make or source a highly produced arts feature each week.

Program & Output mins/wk	Current Staffing	Sustainable future FTE & Band levels	Current engineer time	Sustainable Engineer time
All in the Mind 1 x 30 [2 x 12 wks/yr]	1.0 FTE [also EP Science] [6 months of the year]	1.2 [+0.2] If not made by EP Science could be made by B7-8	4 hours/prog	No change
Body Sphere 1 x 30 [2 x 12 wks/yr]	1.0 FTE [6 months of the year]	1.2 [+0.2] B8	8 hours/prog	No change
Creative Instinct	1.0 FTE	1.0	8 hours/prog	Review
Rear Vision	2.0 FTE	2.0 B8 B6 or B7	4 hours/prog	No change

Internal Benchmarking on Features Simple Production

Output per week	FTE	Bands	Engineer time per program
1 x 25 or 30	1#	6 – 8	Variations in complexity in this category make it difficult to set. 4 hours with up to 4 additional hours for more complex features.

#Due to the depth of research required for Rear Vision it is recommended that the FTE remains at 2.0

RECOMMENDATIONS FOR FEATURES SIMPLE PRODUCTION

(All In The Mind, Body Sphere, Creative Instinct, Rear Vision)

- All In The Mind and Body Sphere would benefit from an extra day per program of production support to assist with CoreMedia, visuals and other production tasks.
- If either of the current producers on Rear Vision left they should be replaced by a lower band producer who would be developed by the senior producer.
- Rear Vision remains above the benchmark for FTE but this is appropriate due to the depth of research required for the program.
- Creative Instinct relies on getting programs from other content makers. This is considered to be not sustainable.
- Creative Instinct is discussed further in the Features Output section of this Report.
- Body Sphere is a more feature style, layered program with location recordings so the current engineer time is considered to be appropriate.

FEATURES /DOCUMENTARY COMPLEX PRODUCTION

(Background Briefing, Encounter, Night Air, Poetica)

- Research intensive
- Production intensive
- Editorial originated and driven by presenter/producer
- Can make user of the full range of acoustic elements to tell a story
- Includes location recordings, fx, music [sometimes original] script including performance, interviews
- Producer brings individual original creative or personal perspective
- Complex ideas, big stories
- Can occasionally be simple features
- Work with engineers frequently collaborative
- Freelance commissions
- Can be journalistic

The programs in this category share fundamental defining qualities, notably that that they are production rather than format driven, concerned with long form narrative, and call upon sustained engagement with a single story by individual makers. The Working Group therefore felt that grouping them together was a clear way to develop benchmarks for sustainable production models.

The emphasis of Background Briefing is on investigative reporting, and the form and style of individual programs is of less concern, hence the 'outsourcing' of the sound design elements from the journalist producer to a dedicated producer responsible for fine editing and finessing the overall 'sound' of each program (from selecting appropriate music and effects to recording readings of quotes etc), and the minimal time with a studio engineer.

By contrast the formal aspects of a 360 are as critical to the overall effect and intention of a production as its 'content', and finding the form and style to fit the story a producer wants to tell is as fundamental as undertaking research and gathering interviews.

Due to inconsistencies around staffing and output among 360documentaries, Hindsight and Into the Music they have been dealt with in a dedicated Features Unit output section of this Report.

Program & Output mins/wk	Current Staffing	Sustainable future FTE & Band levels	Current Engineer time per program	Sustainable Engineer time
360documentaries 1 x 55	7.3 FTE	See separate section on Features Unit Output	1 to 2 weeks	Average of 8 days
Background Briefing 1 x 45	7.3 FTE	7.3 EP B9, 3 x B8, 2 x B7, 2 x B6	8 hours	No change
Encounter 1 x 55 Note: EP makes 1-3 programs per year	4.3 FTE	4.3 2 x B8, 1 x B7, 2 x B6	1 to 3 days	No change
Hindsight 1 x 55	4.7 FTE	See separate section on Features Unit Output	3 to 5 days	No change
Into the Music 1 x 55	2.6 FTE	See separate section on Features Unit Output	1 to 2 weeks	5 days
Night Air 1 x 55	2.0 FTE	2.0 1 x B8, 1 x B7, 1 x B6	One of the producers is the sound engineer so no separate allocation – but for programs made by another engineer approx 1 week.	5 days
Poetica 1x 40	2.0 FTE	2.0 1xB8, 1 x B6	2 weeks	5 days

Benchmarking on Features/Documentary Complex Production

Output per week	FTE	Bands	Engineer time per program	Output per year per full time producer
1 x 55	5 - 7	B8 – B4	1 – 10 days; average 8 days	7
1 x 40 or 45	4 - 5	B8 – B5	1 – 10 days; average 5 days	8 -9

FOR FEATURES/DOCUMENTARY COMPLEX PRODUCTION [EXCLUDING 360, HINDSIGHT AND INTO THE MUSIC]

(Background Briefing, Encounter, Night Air, Poetica)

- Consider ways to get more staff movement in and out of Background Briefing with exchanges and secondments with Rear Vision, Radio Current Affairs, 4 Corners and other areas of investigative journalism. The EP of Background Briefing has given a presentation to Radio Caff staff about the program, and a recent long service leave vacancy has provided opportunities for staff outside RN.
- Look at sustainable resourcing for Encounter including program duration, and drawing more widely on the Religion Unit, and feature makers beyond Religion.
- Consider succession planning and future opportunities to consolidate staffing on Encounter to reduce number of part time producers if possible.

THE FEATURES UNIT OUTPUT IN 2013

The output of the RN Features ‘pool’ (in 2012 comprising 360, Hindsight, Into The Music, Creative Instinct) is a distinctive and ‘brand critical’ strand of RN output.

Currently, the allocation of producers (and resources more generally) across these programs is very uneven, and EPs need to manage a complex set of cross-program production arrangements in order to meet schedule requirements. Under the current arrangements getting a true picture of productivity and resource needs can be difficult. At the very least the current arrangements add a further layer of complexity to the task of managing an intricate production slate.

In addition to the need to simplify production and resource management across the area, and to make resource utilisation more transparent, the Features area must address issues of sustainability, and respond to changing editorial needs and expectations.

For these feature programs sound engineers play a critical role; even if not actively collaborating with the producer in developing an original sound design, engineers are expected to be able to work in many different styles, and to finesse the integration of multiple non-voice elements (music, location sound, FX) and sound treatments. They are frequently required to work with freelance producers, and depending on the level of experience and degree of supervision provided by a staff producer, engineers can in effect be put in the position of de facto producers.

The expected output quotas for producers in each program vary, but the general guideline in 2012 has been six programs per year for a full time producer with some freelance supervision, either counted within this quota or additional depending on the level of supervision required. This means average turnaround time of 8 weeks per program. It is possible for a feature maker to make up their quota through a mix of short and long works, and to buy time for extended production (on major projects like an observational doco tracking a group of characters over a long period of time) by producing a number of simpler pieces that require much less time to make.

Benchmarking these programs is complicated by the fact that feature makers work across the output of the whole area (i.e. a producer primarily assigned to 360 will also make work for Into The Music, Hindsight, Creative Instinct and The Night Air).

While program EPs and Series Producers in the Features area are able to effectively manage their production schedules and fill their program requirements, it is clear we will be better able to interrogate the long term sustainability of current production if the resourcing and output expectation of each program was more regularly distributed. This would also allow for more effective forward planning and performance management.

RECOMMENDATIONS FOR 360 DOCUMENTARIES, HINDSIGHT, INTO THE MUSIC

The following recommendations are intended to enable RN to better manage this complex and resource-intensive production process, and to respond to the key editorial demands and ongoing budget challenges facing the network.

- Reduce the number of Band 8 FTE's in the Features pool by approximately 2.0 based on operational and editorial considerations.
- Reallocate producers across Hindsight, 360 Documentaries and Into The Music to better reflect editorial and programming needs.
- Formalise the output requirements for producers, taking into account the different program briefs for each program.
- Cease production of Creative Instinct from the end of 2012 (with the producer effort assigned against one of the other Feature programs).
- Consider an increase to the budget allocation for freelancers and buy-ins per program to meet the schedule.
- As a response to the proposed restructure of the current Drama Unit (discussed later), Poetica (2.0 FTE) would be transferred to the Features area from the beginning of 2013. These recommendations are underpinned by a number of assumptions, noted below.
- Consider whether sound engineers should be allocated to the 'Features' group of programs for extended periods (three to six months).
- Amend engineer time per program to meet the program benchmarks.
- The processes for commissioning programs by both staff and freelance producers need to be formalised and strengthened to ensure Features output best meets RN editorial goals and is achievable within the available production resources. (See the Features Commissioning Proposal which includes broadcast dates and other production related deadlines (Appendix 7.2)).

Producer output requirements/quota for 2013

- Producers on 360 and Hindsight will be expected to produce the equivalent (pro-rata) of seven to eight major (45'- 51') features per year – six or seven for their assigned program and one for either Poetica or

the new Creative Audio slot/s. This means an average production cycle of six to six and a half weeks – a reduction from the current average of eight weeks.

- Producers on Into The Music will be required to make the equivalent of eight to nine full length features (40' – 45') per year – seven or eight for their assigned program and one for either Poetica or the new Creative Audio slot/s. The revised program brief for Into the Music will have to emphasise the expectation that these programs will generally be simpler in construction/ambition than 360 or Hindsight. This means an average production cycle of five weeks for Into the Music.
- Producers will also be required to undertake at least one substantial freelance supervision project in addition to the above.
- Producers working on Poetica will be required to make ten editions of program each year and undertake additional freelance supervision.
- EPs/Series Producers are expected to supervise the majority of freelance production.

Freelance production

- This strand of programming relies on freelance production to meet basic programming requirements (filling the schedule with original content).
- Editorially, the input of freelancers is critical, providing access to stories and a range of 'voices' that could not otherwise be represented.
- Given a reduction in the total number of staff producers working on Feature programs, maintaining a pool of reliable, experienced and highly creative freelance feature makers is an imperative.
- The conditions for freelancers in terms of fees and rights acquisition have significantly decreased over the past decade or more, and securing 'repeat business' from experienced and talented freelancers is a major challenge for EPs.

Program	Current FTE 2012 (includes EP)	Proposed 2013 FTE (includes EP)	Average min. output based on 'full length feature' (currently 40'-50' depending upon program)	In house production [excluding EP/series producer]	Repeats	Freelance & buy-ins	Total
Into The Music	2.6	Approx 4	8-9 per full time producer (8 x ITM '+1')	27 (approx)	8	12	47
360	7.4	Approx 5	7-8 per full time producer (6 x 360 '+1')	24 (approx)	8	15	47
Hindsight	4.7	Approx 5	7-8 per full time producer [6 x Hindsight +1]	22 (approx)	8	17	47
Creative Instinct	1.0	0 [FTE re-assigned above]					
total	15.7	Approx 14*					

*the numbers are approximate as it will depend on whether staff are full-time or part-time.

Poetica	2 [currently in Drama establishment]	2	10 per full time producer	20 + 6 (approx) from other staff producers	8	13	47
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The sustainable band level spread for each of the following is: Into the Music, 360 and Hindsight: One Band 8, two Band 7s and two Band 6s.

For Poetica, the ideal Band levels would be one Band 8 and one Band 6 or 7.

Notes:

1. Approx six broadcast hours produced by the Features team for Creative Audio
2. Calculation of in-house production output for 360, Hindsight & Into The Music based on *minimum* individual output for assigned program x producers, not including EP.
3. The above yields a saving of approximately 2.0 FTE from the **current Features 'pool'**.
4. In 2013 Poetica could come under the Features Umbrella, taking the total in the Features pool to 15.9.

Features producers may be rotated across programs on an annual basis.

A note on Band profiles. The band profile of RN feature makers (across all RN's feature output) is overwhelmingly skewed toward the very top of the band scale. Out of a total 34 producers working on complex feature making, only two are at Band 6; 31 are at Band 7 or 8, and one is on Band 9. We need to cultivate a new generation of feature makers, and bringing in talented but less experienced producers who display a real passion and aptitude for the form must be a priority in the short to medium term. Based on operational and editorial considerations the number of Band 8 producers can be reduced by 2. Given the pool of senior producers in the features area, mentoring and skills transfer to newcomers should be readily achievable.

MAGAZINE

(Away!, By Design, Science Show, Download This Show, Future Tense, Movietime, Off Track, First Bite)

- Multiple stories per program Location elements
- Includes packages Thematic/subject specific
- Specialist Doesn't need to be live
- Lead editorial role can be provided by presenter or producer
- Producer can primarily have a functional or editorial role Can include feature packages
- Topical but not necessarily time sensitive

Our Magazine programs provide specialist programming for a generalist audience. They are each built around a theme or subject, and while they are topical, they are not, in general, time sensitive, with the exception of Movietime, structured around movie release dates.

In general, the Magazine group of programs fit within the benchmarks developed after examination by the Working Group. Of the three 55' programs, Away! and The Science Show have 2.0 FTE – Away! has the additional resource of an EP from the Features area which adds, on average, an additional day per week, but one of Away's Band 7 producers presents the 2105 strip of programs four days per week which takes most of a day away from his Away! production time. The third of these programs, By Design, has 1.5 FTE and would benefit from additional resources.

Both Away! and the Science Show combine a senior producer/presenter with a more junior producer. In the case of Away! the more junior producer, based in Darwin, is a key succession planning position.

By Design is a live to air program and the producer is senior and produces her own packages so it has fewer requirements for engineer time. However, we believe after examination the program is under resourced in producer time compared with the benchmark.

The Science Show frequently has seven to eight stories in it and includes location recordings, the program is made in Wavelab and uses more engineer time to ensure that program elements sound seamless and to ensure high production values

The shorter group of programs vary more widely in their FTE. Both Download This Show and Off Track are produced and presented by one person. Download This Show is a commissioned program and only uses one hour of studio and engineer time per program, with the rest of the work being done by the Producer/Presenter independently.

Conversely, Future Tense has a full-time presenter and three day per week producer. This program is slightly over-resourced against the benchmark, and some producer time could be re-directed to RN social media/online work. The team is quite self sufficient and only use two hours of engineer time per program. RN First Bite has two staff working on the program for three days each. The program has a number of stories and uses location recordings and music as well as a value added website with photography.

Movietime uses eight hours of engineer time which could be reduced next year. The retirement of producer/presenter Julie Rigg will ultimately reshape the program and its production resources.

The production of Off Track is by its presenter/producer on his desktop. Engineer time is used to balance audio, EQ and prepare for broadcast and to make online audio files. This program is under benchmark. The production of First Bite is also done on desktop. In their first year, both these programs have been successful

and well-received. We need to examine the sustainability of their production values given the value they bring to the network.

Program & Output (mins/wk)	Current Staffing	Sustainable future FTE & Band levels	Current engineer time	Sustainable Engineer time
Away! 1 x 55	2.0 FTE	2.0 B8, B4-5	4 hours	No change
By Design 1 x 55	1.5 FTE	2.0 [+0.5] EP B7-8 Pres B8 Prod B4?	2.5 hours	3-4 hours
Science Show 1 x 55	2.0 FTE	2.0 Pres B8, Prod B5	8 hours	6 hours
Download This Show 1 x 30	0.6 FTE Contract presenter (0.6 estimate)	0.6	1 hour	No change
Future Tense 1 x 30	1.6 FTE	1.4 [-0.2] Pres B8 Prod B5-6	2 hours	No change
Movietime 1 x 30	1.6 FTE	1.0 [-0.6] B7-8	8 hours	2-4 hours – depends on nature of program in 2013
Off Track 1 x 25	1.0 FTE	1.2 [+0.2] B5-6	3 hours	No change
RN First Bite 1 x 25	1.2 FTE	1.2 Pres B8, Prod B4-6	5.75 hours	No change

Benchmarking on Magazine programs

Output per week	FTE	Bands	Engineer time per program
1 x 55	2.0	Presenter 6-8 Producer 4-6	4-6 hours
1 x 25 or 30	1.2 to 1.4	Presenter 6-8 Producer 4-6	3-4 hours

RECOMMENDATIONS FOR MAGAZINE

(Away!, By Design, Science Show, Download This Show, Future Tense, Movietime, Off Track, First Bite)

- Increase FTE for By Design from 1.5 to 2.0.
- Decrease FTE for Movietime from 1.6 to 1.0.
- Decrease FTE for Future Tense from 1.6 to 1.4 re-deploying the 0.2 to RN online and social media.
- Off Track would benefit from an extra day per program of production support to assist with CoreMedia, visuals and other production tasks. Note that also in the Science Unit All in the Mind/ Body Sphere would benefit from a similar resource.
- Reduce engineer time for Science Show with more work done at desktop, audio processing and mixing to be done by engineer. Engineers would have greater input for feature and freelance programs where sound design is critical.
- For future sustainability a program review of RN First Bite needs to address the aspirations of the program makers to ensure that the program is made within its allocated resources.

MUSIC DISC BASED

(Daily Planet, Inside Sleeve, Quiet Space, Rhythm Divine, Sound Quality, Weekend Planet)

- Presenter is programmer and producer Selects and plays tracks
- Can include interviews Can include live performance
- Can have specialist brief

Our disc-based music programs bring a distinctive sound to the network, attracting audiences looking for intelligent, quality music selections not readily available elsewhere. The Inside Sleeve is a new program which has enlivened our afternoon programming this year.

Benchmarking has provided an insight into the uneven pattern of production models and resource allocation across these programs, reflecting their different development, from ad hoc and opportunistic to formally commissioned and briefed.

The Working Group was concerned by the sustainability of the current output of the Daily and Weekend Planet given the workload reported by its presenters/producers.

Program & Output (mins/wk)	Current Staffing	Sustainable future FTE & Band levels	Current engineer time	Sustainable Engineer time
Daily Planet 4 x 40', 4 x 30'	1.0 FTE	1.0 B8	3 hours	Trouble shooting only
Inside Sleeve 5 x 55'	1.0 FTE [also does 2 hours hosting per day]	1.0 B8	2 hours average for live music	Live music recording only
Quiet Space 2 x 55'	0 [comes from ops pool time]	0.1 or 0.2 [from operations] B7	Made in operational standby time, approx 1 day per week	No change
Rhythm Divine 1 x 30'	0.4 [out of religion unit]	0.3 B7	1.5 [few days a year for live music recording and mixing]	Live music recording and mixing only
Sound Quality 1 x 40', 1 x 30'	Contract	n/a	0 [a few days per year for live music recording and mixing]	Live music recording and mixing only
Weekend Planet 4 x 55'	1.0 FTE	0.5 [-0.5] [see note below] B8	1.5 hours	Trouble shooting only

Internal Benchmarking on Music – Disc Based

Output per week	FTE	Bands	Engineer time per program
55' x 5 or 5 hours per week	1.0	B8	Occasional (trouble shooting, live recording)
	+ share of admin/Core Media support	B4	

RECOMMENDATIONS FOR MUSIC DISC-BASED

(Daily Planet, Inside Sleeve, Quiet Space, Rhythm Divine, Sound Quality, Weekend Planet)

- Engineer support for Daily Planet and Weekend Planet to be for trouble shooting only.
- Rhythm Divine Producer to make program without operational support in line with other programs in this category.
- Reduce the Weekend Planet to a single edition (1 x 2 hours), and reallocate the producer time to the coverage of arts and culture, and as required broader issues, in WA for various programs.
- Consideration should be given to providing some support to the music unit programs from a reorganisation of the Weekend Arts team.
- Review the producer time split for Rhythm Divine in light of the benchmarks. Any resource identified could benefit Religion online or Encounter production.
- Confirm existing practice by formally allocating 0.1 or 0.2 FTE (depending on 2013 output) to Quiet Space Producer from Operations.
- Confirm existing practice by formally allocating 0.4 FTE (or less depending on review) to Rhythm Divine from The Spirit of Things.

MUSIC PERFORMANCE

(Music Deli)

- Performance recorded by Radio National
- Can be live OB
- Can be one or more artists per program
- Can include interview material
- Presenter is the producer
- No commercially recorded music played

Music Deli is the only program in this category. It is a long-running Radio National program, offering diverse and vibrant weekly concerts or series of performances and interviews. Its production roster includes approximately fifty outside recordings a year. This year a new presenter took over the program, taking on this complex role in a creative and effective manner.

Program & Output	Current Staffing	Sustainable future FTE & Band levels	Current engineer time	Sustainable Engineer time
Music Deli	1.0 FTE	1.2[+0.2] Prod/Pres B6-7 B3-4 prod	3hours for compile, 1-2 days per mix, and 1 day per recording [sometimes with 2 engineers]	No change

Benchmarking on Music – performance

Output per week	FTE	Bands	Engineer time per program
1 x 55	1.2FTE	B6-7 producer/presenter, B3-4 prod	As current

RECOMMENDATIONS FOR MUSIC PERFORMANCE

(Music Deli)

- Sound engineers allocated to concert recordings should take on a producer role.
- There is a need for production support to assist with high level of admin work due to rights management.
- Look at ways of making greater use of Music Deli's recordings across the network.
- More involvement at Editor level in negotiating contracts and licensing agreements.

OTHER ABC

- Program made by another ABC radio network *Program made by RN for other ABC radio network

This group of programs contains both programs that are broadcast on RN but made by other Radio Networks in the ABC and 2 programs made by the RN Religion Unit for broadcast on other ABC Radio Networks. For the programs made by other Radio Networks there is very little intervention required from within RN. The effort required is noted in the table above. The two religion programs have their budgets and staff within the RN Religion Unit.

Program	Current RN staffing	Output per week	RN Effort	Engineer time per program	Sustainable Engineer time
Asia Pacific	n/a	5 x 25'	Set up template for auto-recording and scheduling	0 (Setting up template only – once a year)	No change
Conversations	n/a	5 x 55'	Operations Resource Officer moves from Netia exchange to RN Netia and does CoreMedia document.	Top and tail with RN intro and fill music and schedule 15' per day	No change
Country B'fast	n/a	1 x 55'		0 - Scheduling only	0
*For the God who Sings	0.47	2 hours per week		0	0
Friday Late with Mark Colvin	n/a	1 x 55'	Scheduling only	0 - Scheduling only	0
Midday with Margaret Throsby	n/a	2 x 55'	Operations Resource Officer moves from Netia exchange to RN Netia and does CoreMedia document.	0 - Scheduling only	0
*Sunday Nights with John Cleary	1.5	4 hours per week		1 hour per week Occasional interview recorded using RN studio and engineer	0 [teach to self op]
Sunday Profile	0.5	1 x 25'	.5 of presenter. RN Operations Resource Officer, does CoreMedia document and creates and posts podcast audio.	Occasional interview recorded using RN studio and engineer. Scheduling.	0

RECOMMENDATIONS FOR OTHER ABC

- The resources required to manage these programs should be reviewed annually to ensure that they remain easily manageable.

SPECIAL BROADCASTS

- One off; or
- Summer programming

- Australia Day Address
- Boyer Lectures [12,000 artists fees]
- Breakfast Specials [Good Friday, Xmas Day etc]
- Brisbane Writers Festival
- Dawn Service
- Digital Extra
- Hope [Sydney Festival]
- Melbourne Writers Festival
- Summer Breakfast [\$65, 621] 6 FTE, 1 x sound engineer 0500-0930 daily
- Summer Features
- Summer Talks
- Sydney Writers Festival (\$10k)
- Tedx

RECOMMENDATIONS FOR SPECIAL BROADCASTS

- It is recommended that there is a budget allocation of \$50,000 for specials and events.
- All special projects with an additional resource or production cost need to be commissioned through the RN Executive.
- The work of the “Events Producer” needs to be planned according to events across the year and the RN Events calendar.
- The summer production workload is currently difficult to sustain and needs to be acknowledged and allocated.

BUY INS

- Program may be paid for by RN Or by the Radio Division
- Or be a program swap arrangement

Programs	Cost	Output per week	RN Effort	Engineer time per program
BBC Comedies	Paid for as part of ABC licence agreement with BBC	7 x 30	RN Operations Resource Officer schedules the comedies in consultation with Editor Presentation & Production .	The programs are edited to fit the schedule. This can take 10-30 minutes per program.
In Our Time	\$9,200 per year	1 x 30 repeated	Operations Resource Officer moves from FTP site into Netia and does CoreMedia document.	0
Monocle	No cost – part of a deal with Monocle to provide them with RA News	4 x 55	Producer of Top of the Pods Producer checks all programs for audio quality and spends time putting in fade points to improve overall quality. Producer labels for air and does CoreMedia documents .	0
New Dimensions	Program is provided free by New Dimensions Radio	1 x 55	Sound Engineer liaises with program presenter in US for RN presentation. Tops and tails program. Online do CoreMedia document.	0.5
Spark	Program is provided free from CBC as part of program swap arrangement	1 x 55	Producer liaises with Spark as required, tops and tails program for RN and does CoreMedia document.	0
This American Life	\$8,200 per year	1 x 55 repeated	Engineer moves from FTP to Netia, edits to time. WA multiplatform staff member does CoreMedia document.	.25

RECOMMENDATIONS FOR BUY-INS

- Allocate management of the buy-in group of programs to one person – there is currently a 0.5 producer allocation for ‘Top of the Pods’ who also manages Monocle and Spark. There may be capacity with a reallocation of staff on Weekend Arts or as a result of changes in the Features area.
- Look at the placement of the BBC Comedies in the 2013 schedule to see if there is a way of avoiding having to edit them down.
- Liaison at a high level with the producers of Monocle to address audio quality issues that are time consuming to fix for RN.
- Review ABC contract with the BBC in the light of what programs we use from this contract and what we pay for from the BBC that does not fall within the contract.

4.2 GENERAL RECOMMENDATIONS ACROSS THE NETWORK

- Develop salary guidelines for frontline presentation and senior editorial production roles for the network.
- Change one of the roles in Perth to contribute to daily output to increase editorial coverage from WA.
- In the longer term, convert or amend a WA content maker position to report and produce across a number of RN programs.
- CoreMedia Skills Project to be developed by Multiplatform Design and Development team.
- More focused training in CoreMedia for program makers especially on use of images, and sourcing and crediting of images.
- More training on short cuts in CoreMedia to reduce the amount of keying.
- Bush Telegraph working to two content management systems will be addressed when Rural move to CoreMedia. Or can Bush Telegraph move to CoreMedia ahead of the rest of Rural?
- Further rationalisation of Twitter and Facebook accounts. Small inactive accounts to be closed with those programs utilising the main RN accounts.
- Use of Hootsuite to pre-post to avoid out of hours work.
- Further social media training on strategic impactful posts.
- Clarification of social media expectations in program briefs and job plans.
- Further development of a social media strategy including audience goals.
- Leadership and management of RN's social media effort needs to be part of the RN Online Editor's role.
- Multiplatform content staff in RN need to work under the direction of the Online Editor with regard to social media in accordance with the RN Social Media Strategy.

5. OPERATIONS

RN has 32 sound engineers for a total of 28.14 FTE across bands 4 to 8. The work of the Operations area is largely dictated by the needs of the programs but there is also a substantial amount of project work and training undertaken by operational staff that ensures the ongoing technological advancement of Radio National. There are a number of recommendations made by the PSP as well as changes to the 2013 program schedule that have an impact on Operations:

- Decommissioning of Airplay, The Book Reading, Sunday Story, Creative Instinct and The Night Air.
- Benchmarking of engineer time across all programs.
- Increasing ability of producers to manage their own simple bookings without operational support.
- The needs of the proposed Creative Audio Unit

RECOMMENDATIONS ACROSS OPERATIONS

- Reduce staff by up to 2.0 FTE in NSW.
- Fill the two vacancies in VIC at Band 5.
- Develop job plans that recognise and nurture Operational staff with production skills and/or creative aspirations.
- Do not fill the vacancy in WA.
- Create an RN/FM pool in WA to allow fill behind for both networks. Some training may be required.

GENERAL RECOMMENDATIONS ACROSS OPERATIONS

- It is recommended that there be tighter management of commissioning and supervising of freelance productions. Clear expectations of what is required of a program maker coming to a mix should be developed and communicated by EP. More training in file conversion for the engineers would also be beneficial.
- Any discussion of this area needs to take into consideration the value of creative input that engineers have into feature production. Collaborative work with skilled sound engineers is one of the distinctive qualities of the RN output.
- There needs to be clear communication of what it is appropriate to engage engineer skills for and what should be done by program makers. The Core Skills Requirements for Content Makers can be used as a guide for this.
- Regular studio/engineer bookings should be reviewed at least six monthly to ensure they are being properly utilized.
- Operations Coordinators in each State need to enforce a culture within their areas to address issues of under-utilisation of bookings or inappropriate use of engineer time.
- A divisional approach is recommended to set up a group of Super Users in NSW for the Major Production Areas.
- RN should make use of its highly skilled music engineers to oversee live music recordings, generate ideas for recordings as well as for liaison with musicians, recording and mixing. This will also help with the sustainability of the RN music offer for both broadcast and online. Some training for sound engineers in rights issues and documentation would be required.
- Program makers need to be assessed against the Core Skill Requirements for Content Makers in the area of self-op and training needs identified and acted on.

- Current facilities that do not support self op need to be identified and proposals developed to give them that capacity.
- Include training on doing recordings of simple talks at external venues as part of a training package to be developed for producers to cover studio self op and location self-op.
- Manager Operations to discuss with Multiplatform opportunities for developing automated systems to streamline some processes.
- Manager Operations is representing Radio on the IMS project and can use this opportunity to put forward the possibility of pursuing more automated technology for online audio.
- Training needs be identified and acted upon to give a critical mass of engineers requisite IT skills.
- Interested and appropriately skilled engineers need to be identified and trained in video production or RN needs to consider employing staff with these skills if the network wants to maintain video production at a professional standard.
- A program by program review of live to air support to be undertaken to examine shift start and end times, post production needs, training for presenters and producers in some studio functions, quality control and possible efficiency gains.

6. ADMINISTRATION

6.1 GENERAL ADMIN

RN has 10 Admin staff with a total FTE of 8.8. The 3 Unit Managers, Business Manager and Admin Assistant Brisbane perform the bulk of the Financial/HR/Process work for the network. Based on benchmarking against the rest of the Radio Division Radio National has more admin staff managing budgets, programs and travel than all other parts of the Radio Division with the exception of Classic FM. All admin roles in the network have been closely examined to analyse workloads and to consider whether there is potential for reducing the overall number of admin staff and re-distribute some work to ensure an equitable distribution.

RECOMMENDATIONS FOR ADMIN ACROSS RN

- Reduce the number of Unit Managers by 1.0 FTE. Replace Band 3 Brisbane Admin position with a Band 4 Unit Coordinator position. Redistribute the work currently being done by one Unit Manager among the two remaining Band 6 Unit Managers, the Business Manager and the Band 4 Brisbane Unit Coordinator, Listener Enquiries position and Operations Resource Officer.
- Allocate management of performance management paperwork to relevant Unit Managers.
- Unit Managers to report directly to Editors with a dotted line to the Business Manager.
- The respective roles and responsibilities of the Unit Managers and the RN Business Manager need to be clarified and then communicated to producers, EP's and Editors.
- Look at accommodation options for moving Unit Managers physically closer to the most relevant Editor.
- Resources and Planning Manager to take on all Unit Manager responsibilities for Operations nationally.
- Move Science Transcripts to Multiplatform and allocate other admin work to Science Admin.
- Do not fill the Admin Science position on vacancy and reallocate the resource.
- Review distribution of programs when the 2013 schedule is finalised to aim for equitable workloads.
- Consider training Resources Planning Officer in working with photos for the website.

GENERAL RECOMMENDATIONS FOR ADMINISTRATION (ALL STAFF)

- Review flexible working arrangements on an annual basis in line with Division protocols.
- On expiry laptop leases should be closely reviewed under the Radio Policy and where possible moved to Citrix.
- Citrix to be investigated as a possible solution for staff working from home and a check carried out to see if it allows access to iNews and Netia.
- Laptops and PCs will be reviewed annually.
- The mobile phone allocation and reimbursement list will be reviewed and brought into line with Radio policy. A review of phones and reimbursements should be carried out annually.
- Review all RN fileshares to consolidate them, audit access and delete unnecessary ones.
- A consistent all of Radio policy to be developed on charging out car costs when they are borrowed from other networks or areas.
- The RN time in lieu policy to be referred to Manager Business and Resource Planning and then rolled out to all staff members.
- Leave approval requirements to be communicated to staff and reinforced.
- Unit Managers and Editors to track leave on a fortnightly basis.
- Leave management to be included in EPs and Unit Manager's job plans.

- EPs /Editors/Unit Managers to review all subscriptions, look at sharing options, see if there are cheaper online alternatives. Suspend subscriptions over the summer season (current practice) and review all subscriptions annually.
- Training to be provided to EPs regarding Work Level Standards (WLS) and in job planning and conducting appraisals.
- Ensure Unit Managers and RN Business Manager have thorough understanding of WLS and performance management requirements.
- Training to be provided to Unit Managers and RN Business Manager to ensure thorough understanding of forms of employment so they can advise EP's, Editors and Manager RN.
- Unit Managers or RN Business Manager should be consulted on forms of employment.
- Guidelines should be communicated on what forms of employment are appropriate to different circumstances.

6.2 LISTENER ENQUIRIES

RN has a part time Listener Enquiries Officer responsible for responding to all listener contacts from the RN website as well as emails, phone calls and some Audience and Consumer Affairs direct and non-editorial responses. This position has been benchmarked against similar positions across the Radio Division. These positions are all full time and have a range of additional duties including reception, rostering, procurement, mail distribution, admin support and reporting.

RECOMMENDATIONS FOR LISTENER ENQUIRIES

- This position should be expanded to full time and become a Listener Enquiries/Reception role.
- Work would include:
 - Listener Enquiries.
 - Reception (pending co-location of RN staff onto one floor in NSW).
 - Back-up cabcharges for Sydney programs and interstate guests.
 - Conference bookings, interview set-up, catering etc with Assistant to Manager.
 - Back-up rosterer for Sydney rosters.
 - Back-up assistance to Assistant to Manager.
 - Equipment maintenance and building liaison for Sydney.
 - Complaints handling, assisting Assistant to Manager as required.
 - A weekly report of calls should be compiled for distribution to the RN Executive.
 - Depending on what the results are of reviewing other Admin roles in RN, this role could also manage procurement for NSW [except Operations minor assets] such as stationery ordering.
 - The reporting lines for this position to be changed to the Assistant to Manager RN.

6.3 TRANSCRIPTS

RECOMMENDATIONS FOR TRANSCRIPTS

- Transcripts should be reviewed on a six monthly basis and page views monitored.
- Transcripts currently done by the Science Admin should be moved to the same system as for other programs freeing up the Science Admin for other tasks for the unit.
- Transcripts to cease for Media Report; Religion & Ethics Report, Encounter, Lingua Franca, The Spirit of Things, The Body Sphere, Future Tense.
- Maintain transcripts for: Background Briefing, Ockham's Razor, All In The Mind, Rear Vision, Science Show, Health Report, Law Report.
- Research and consider outsourcing options.
- Develop enhancement and reversioning for RN Online.

7.1 PROPOSAL FOR THE CREATIVE AUDIO UNIT

The RN Creative Audio Unit (CAU) heralds a new way to make creative audio performance in the ABC.

The CAU will re-imagine and reposition RN's offering of original, creative audio content to our listeners and online audiences.

The unit will commission and program material for two distinct timeslots on Radio National and online.

At the end of the 2012 program year, RN will discontinue its current model of producing radio plays and audio fiction, with the decommissioning of Airplay, The Book Reading, and Sunday Story. The PSP recommendations have made it clear that we simply cannot fill recent or potential drama vacancies, given the need to maintain Radio National's budgetary footprint. This decline in staff numbers make current production models difficult to sustain and renewal impossible. We therefore had to make tough decisions about the way in which we produce audio performance on the network.

Radio plays and book readings have suffered a declining audience for some time, and in making tough decisions about where the network is heading, we believe that we have to find new ways of making audio performance work. At the same time there has been an explosion of audio performance and storytelling work online and it is critical that RN engage in this space.

We will also discontinue The Night Air, the Sunday night 'remix' program. This is an editorial decision and does not come from recommendations made by the PSP. The Night Air has been broadcast on RN for the last 10 years. Its brief has been to bring new listeners to the network by 'remixing' the catalogue of RN Features and Drama programs. We believe that the time has come to explore other ways of making new and experimental radio for the network.

In the place of the decommissioned programs, RN will establish a new Creative Audio Unit, charged with the task of substantially reimagining and repositioning our creative performance audio output. The slots left empty by Airplay and The Night Air will be programmed by the new unit.

Our audience is looking for new ways to engage with audio performance, and RN must be part of the radio renaissance that brings with it the proliferation of engaging and challenging new work happening around the world, such as the new storytelling of The Moth or the improvisational drama of The Truth.

Little of this engagement with new forms of audio creativity is in evidence currently on RN, and without it, our ability to engage with and lead the audio performance space is severely limited.

Indeed, the CAU ensures the *sustainability* of RN's ongoing engagement with artists and the creative community more broadly, and to meet RN's changing *editorial needs and changing audience listening behaviours*.

RN is not retreating from its commitment to supporting Australian artists and creative industries, and through Creative Audio Unit, RN will continue to be engaged in the development and broadcast of new, original and innovative audio for broadcast and online delivery.

As well as continuing to work with writers and other artists, the CAU will engage a new generation of creative producers working across media and forms.

The CAU will enable RN to reflect the diversity of activity in the creative audio space, rather than confining our activity to one or two genres/forms of production.

The Unit will be staffed by the following:

- 1.0 FTE x EP (Band 8 - Sydney)
- 1.0 FTE x Senior Producer (Band 7 - Sydney)
- 1.0 x FTE x Producer (Band 5 – 6 - Sydney)
- 0.5 FTE x producer (Band 6 - Melbourne)

We envisage staff from the Radio National's Features pool making regular contributions to the CAU's programming.

Sound Engineers are critical to the success of the CAU in producing new forms of audio through their technical and creative input into program making and sound design. We therefore anticipate an engineer be assigned to the unit on a rotational basis to take full advantage of what they can bring to production material.

Studio time is to be confirmed.

The unit's external expenses budget is yet to be confirmed. It will be drawn from the current Airplay budget.

Programming

The CAU's program slots will be filled by a mix of original commissioned and in-house production.

The programming of the afternoon and evening slots will be distinctive and complementary. The Sunday afternoon program focussed on widely accessible, narrative driven content mixing fiction, 'real life' storytelling and creative features.

The evening will be programmed with a wider diversity of material, offering listeners opportunities to sample some of the most innovative and adventurous radio being produced in Australia and overseas. It will also showcase long form stories our audience can immerse themselves in.

Highlights for 2013

Detailed programming of the two CAU slots will be the responsibility of the incoming production team, which we hope will be in place by late November. As the unit develops its commissions for the year ahead, we will showcase some gems from our archive of audio performance. But in the medium term, we will be producing work that firmly sees us as leading the way in the development of creative audio performance work.

The work of the CAU will be strongly based on new forms of audio creativity, such as the improvised drama of The Truth and the 'new storytelling' including real –life, fiction, and hybrid forms of both. But more importantly, it will continue on our own tradition of innovation by breaking new ground and redefining audio performance.

However, it is possible to outline some of the key elements of the CAU offer for the first few months of 2013, and to announce several long term creative projects.

The Sound Library

The Sound Library will focus on Australian stories that will take the listener somewhere and give insight and perspective to voices not often heard on the radio. Each week will be themed and the show will be presented with a conversational tone, using field recordings, sound design and documentary techniques to create engaging stories. Produced by Driveway, a new Australian independent production outfit headed by Mike Williams and Jesse Cox.

Now Hear This

A collaboration with 'Now Hear This', an event currently supported by ABC Radio and part of the new storytelling movement.

Regrets, I've had a Few

A series of stories about regrets – addictions, drunken nights, infidelities, stories of lost loves, missed opportunities. Ordinary people's lives, new writing and performance around those things that make us wish that it had turned out differently.

Dear John...

We reignite the lost art of the letter, with readings from great letters – letters to friends, enemies, from far away and close, letters in song and music.

Me, Myself, I

Personal essays from some of our best and brightest writers with intimate moments, surprising revelations, and engaging observations. Including writing from our best and brightest essayists and writers.

The Truth

A one hour special from the New York based improvised drama podcast. We will look at developing an ongoing relationship with The Truth, and ways in which we can, in the long term, develop our own capacity to produce this form of work.

Collaborations

We will negotiate with several leading contemporary performance companies regarding the development of new works that will have both broadcast and online versions.

City of Trees

An online and broadcast project by the artist Jyll Bradley, and developed in partnership with the Canberra 100 celebrations.

In the Dark

We will expand on our collaboration on In The Dark, taking the collaboration between ABC Radio National and other cultural institutions such as UTS, the Australian Sound Recording Association and In the Dark UK. We see this as an opportunity to create fully formed live radio broadcasts in their own right.

Paper Radio

We will explore collaborations with Melbourne based Paper Radio. Paper Radio is an audio journal based in Melbourne, Australia, that takes stories by Antipodean writers and fuses them into a unique alloy of narrative, sound design and illustration.

Come Close

A new work celebrating a 15 year correspondence between the renowned British born writer and storyteller John Berger and the acclaimed Canadian novelist and poet Anne Michaels, from UK based creative audio producers Art and Adventure.

99% Invisible and The Memory Palace

Our programs will regularly feature some of the best independent makers of online audio, including these cult podcasts.

Ian Reed Foundation

An exciting collaboration with the **Ian Reed Foundation**, in which emerging writers will have the opportunity to work with an Australian composer in the development of series of short 'audio fictions'. Details will be announced in early 2013.

iLetter Project

The CAU will take on several long term collaborative multiplatform projects, notably a collaboration between RN, ABC Multiplatform, the iCinema at UNSW and the Department of Veterans Affairs. The iLetter project will work with former members of the Australian Defence Forces who have served in Afghanistan and their families to tell their stories across audio, online and interactive video.

The CAU will also begin developing creative projects in the digital/online/mobile space, actively collaborating with appropriate ABC and external partners, including Paper Radio, Pool, ABC Open, ABC Innovation and ABC TV Arts.

The Creative Audio Unit is an extraordinary opportunity for RN to engage in the audio performance space in a way that is new, exciting and sustainable. In doing so, we hope to find ways of engaging an audience looking for new ways to listen to performance radio.

7.2 PROPOSAL FOR FEATURES COMMISSIONING (INTERNAL & EXTERNAL) 2013

The PSP noted a lack of consistency in the commissioning of program proposals from staff in comparison to the process applied in considering proposals from external producers. This was in regard to both editorial need and direction as well as resource use.

The Working Group was particularly concerned to ensure the internal commissioning process put a priority on achieving network goals with regard to both editorial focus and audience benefit, as well as demonstrating strong ideas and creative approaches to the form.

The intention is not to compel producers to shape ideas simply around the need to maximise audience numbers, but to make sure producers take into consideration the interests and concerns of our target demographic across Australia when developing story ideas.

The PSP recommends a more consistent approach to commissioning program ideas from Features staff.

To achieve this, we recommend that criteria be developed against which every internal feature proposal is measured. These criteria will include:

- Strong narrative/compelling idea
- Distinctiveness of the approach
- Audience engagement and benefit
- Creative use of sound and other program elements
- Potential for online component of the project

Staff proposals

All staff producers will be required to submit written program proposals in the form of a treatment, with a synopsis of the idea, and an outline of the narrative arc of the piece.

While it is to be expected that producers will undertake some research in order to develop proposals, including activities such as preliminary discussions with potential talent and site visits, no substantial work should be undertaken without formal approval of proposals.

Proposals must include a credible timetable for production, including a projected completion date, and details of studio and engineer time required. All proposals must fit within recommended production timelines.

All project proposals should estimate costs involved, such as the use of actors, rights costs, and travel. Costs are not seen as a competitive requirement in terms of pitching, but as a way of making costs of production inputs more transparent and therefore easier to track and maintain.

As far as is practical, proposals will be considered by the EPs at a quarterly proposal meeting, with the final production slate agreed in consultation with the Editor, Arts & Culture.

Proposals will be considered 'out of round' as need and opportunity arise.

Role of EPs and Editor

One of the intentions of formalising the internal commissioning procedures (bringing this into line with the procedure applied to external commissioning process) is to enable EPs and the Editor to exercise a proper editorial overview of the Features output across the year. This applies both to the range of voices and

approaches to form, as much as in relation to meeting overarching network goals, including themes, issues and ideas that from time to time might be determined as RN priorities.

Additionally, it is expected that the network be able to commission Feature producers to make short packages or interstitials along specified themes or ideas to add to our daily offering program mix.

This might include asking Features producers to pitch program ideas around a particular theme or subject. Equally, it is to be expected that EPs and/or the Editor will reject proposals or ask producers to modify proposals in order to ensure the spread of ideas, subjects and approaches is balanced. This is less to do with seeking simple 'left/right' political balance as to looking for a diversity of stories, voices, styles and points of view, and ensuring the widest possible audience appeal without unduly limiting the capacity for producers to exercise the considerable creativity and skill expected of them.

7.3 CORE PRODUCTION SKILL REQUIREMENTS FOR ALL CONTENT MAKERS

All RN content makers require a comprehensive set of technical and IT based skills to deliver their content for broadcast and online. These skills are needed across Band levels so do not impact on Work Level Standards. The requirements and skills evolve as new technologies and content management systems are introduced. This is a check list of core requirements for content makers. It can be used to identify skill gaps and training requirements. Competency in these skills is critical in more RN content makers self operating a range of production tasks.

Skills	Daily	Weekly	Arts (Drama/ Music/Features)
Netia editing (snippet)	✓	✓	✓
Netia multitrack mixing	✓	✓	✓
Upload and transfer of audio to remote data bases	✓	✓	✓
Use record function	✓	✓	✓
Search Netia Databases	✓	✓	✓
Archiving to MAS	<input checked="" type="checkbox"/>	As required	✓
CD burning	✓	✓	✓
Wavelab basic editing and track laying		As required	✓
Core Media	✓	✓	✓
Segment and/or episode creation	✓	✓	✓
Resource creation (includes images)	✓	✓	✓
Image sourcing (including rights and attribution)	✓	✓	✓
Source and manipulate images	✓	✓	✓
Content publishing in Core Media	✓	✓	✓
I news	✓	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Flashback	✓	✓	As required
Save and edit in flashback	✓	✓	✓
Studio Directing	✓	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Simple 2 ways (inc ISDN, phone and fibre)	✓	✓	✓
Book ISDN	✓	✓	✓

Book Tardis	✓	✓	✓
OB Booking sheet	✓	✓	✓
Major Production Booking Sheet	As required	As required	✓
Studio capabilities knowledge	✓	✓	✓
Portable equipment recording and transfer (including mic technique)	✓	✓	✓
Social Media – utilising for research	✓	✓	<input checked="" type="checkbox"/>
Social Media for information sharing	As required	As required	As required
Writing copy for promos and publicity	✓	✓	✓
Re-purposing copy for different purposes	✓	✓	✓
Voice production (eg actors and readings)	✓	✓	✓

7.4 SUCCESSION PLANNING IN RADIO NATIONAL

Radio National has an experienced senior workforce with very little turnover. Experienced producers make high quality programs which meet the purpose of the network – to provide engaging, in-depth, aurally rich programs of consistently high quality.

Roles in RN are intellectually stimulating, creative and satisfying with some roles offering a high degree of creative autonomy. Some staff have a ‘vocational’ view of their work, and many are respected specialists in their fields. Many roles are unique to RN, with few opportunities beyond the network. Consequently, turnover is low. Many have been in the network for more than 20 years, and as a result there is a high concentration of staff in the higher bands.

The 2012 Refresh has offered a small number of opportunities for new content makers at lower band levels and this played a significant impact in revitalising and energising the network. However, there are very few opportunities for Band 3-5 content makers to enter the network, yet this is vital if the network is to stay relevant and sustainable.

There are three imperatives which need to work in concert:

1. Reducing salary costs so the network can remain within its budget allocation.
2. Changing the band level profile in line with making the network sustainable and in line with operational needs of programs.
3. Renewing the RN workforce in a planned way to meet future demands and to ensure continuing relevance.

The following principles should apply on a case by case basis:

1. Examine each vacancy to determine whether it should be filled – could the work be ceased or reallocated.
2. Where it’s agreed vacancies are to be filled, consider recruiting at lower band levels depending on program needs and program category benchmarks.
3. Work towards having a range of bands on program teams to create ‘stepping stones’.
4. Target key roles for succession planning strategies.

(Note: it’s understood some roles are by nature at the higher bands - EPs and presenters, therefore difficult to fill at lower bands so there will be obvious exceptions)

In addition:

- Actively encourage and facilitate peer to peer training, mentoring, and skills transfer.
- Provide opportunities for content makers to act as presenters, series producers and EPs.
- Provide opportunities for multi-skilling opportunities e.g. for sound engineers to make programs.
- Create opportunities for content makers from other networks, including Local Radio and NewsCAff.
- Set up more formal internships, partnering with Universities and community radio stations (such as 2SER) in order to bring in new talent and energy.
- Offer ‘emeritus’ opportunities for some senior staff who may see this is an attractive post-retirement option.

In a constrained budgetary environment each vacancy will have to be carefully considered to determine whether it should be filled, and what the impact on output would be. In the past year, there has been some degree of success in implementing these principles. That is recruiting at lower bands to better balance teams and provide more entry opportunities.

However, if a blanket no-fill policy is introduced we could find the network atrophying, ageing, losing relevance and generally running down.

Specialist Units such as Drama have been reduced via retirements and reduction in FTE's through part-time work agreements over the past few years without any succession planning. There have been no new producers recruited in Drama for a decade.

Succession planning in specialist units such as Science, home of several of RN's most respected broadcasters and popular programs is a critical issue. The model of rigorous recruiting for a Band 3-4, then training them intensively with significant content responsibilities across platforms has produced several highly talented broadcasters who have gone on to other ABC roles. However, the lack of staff turnover in the Unit has limited the opportunity for succession planning and rebuilding in a strategic way.

There are some considerations for succession planning that apply to the Operational Staff and these have been addressed in the Operations separately.

Other staffing profile issues:

In terms of RN's current and future workforce there are several other important considerations:

- Improving diversity so the RN workforce more closely reflects the population.
- Address current gender imbalance in some program making areas.
- Increase Indigenous employment opportunities in line with the ABC's Indigenous employment goals.

7.5 CORE SKILL REQUIREMENTS FOR ENGINEERS

This skills matrix covers the core skills needed by sound engineers working on various programs within Radio National. Beyond the skills listed there are a large range of other skills that are required within the pool that are not 'core' skills but abilities that various engineers bring to the pool that are invaluable to the output of RN. For example the specialist composing and software skills brought by the team of engineers who have created the station re-fresh sound, or the expertise to develop and implement software such as PodAce.

Skills - Operators	Daily	Weekly	Arts (Drama/ Music/Features)
Netia	✓	✓	✓
Wavelab	✓	✓	✓
PROTOOLS		<input type="checkbox"/>	✓
Core Media	✓	<input type="checkbox"/>	<input type="checkbox"/>
Understand and apply naming protocols	✓	✓	✓
Understand and apply Online Requirements	✓	✓	✓
Schedule Netia Playlist NSW, Vic only	✓	✓	✓
Archiving to MAS		As required	✓
Studio operation knowledge in relevant state	✓	✓	✓
Voice production (eg actors and readings)	As required	✓	✓
Audio restoration, repair and enhancement	✓	✓	✓
Converting external DAW formats into those used by RN	✓	✓	✓
Stripping audio from DVD and video formats	✓	✓	✓
Recording online audio from streaming formats and downloading online audio.	✓	✓	✓
Music and SFX management and storage	As required	✓	✓
RN Transmission Switching and Master Control systems	✓	✓	✓
I news	As required		
Flashback - play, save and edit	✓	✓	As required
Deliver training and write training documentation	✓	✓	✓
Write clear and concise documentation for shifts and applications	✓	✓	✓
Knowledge of Windows OS, file management and portable drives etc.	✓	✓	✓
HirePos equipment booking and management system knowledge NSW specific	✓	✓	✓

MPA's + OBs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Perform Risk Assessments	✓	✓	✓
Ability to record and mix complex multi track music in relevant MPAs	<input type="checkbox"/>	<input type="checkbox"/>	✓
Ability to record and mix complex radio drama in relevant MPAs	<input type="checkbox"/>	<input type="checkbox"/>	✓
Ability to record and mix complex radio features in relevant MPAs	<input type="checkbox"/>	<input type="checkbox"/>	✓
Knowledge and Operation of Fairlight DAW NSW only	<input type="checkbox"/>	<input type="checkbox"/>	✓
Familiarity with OB store equipment in relevant state	As required	As required	As required
Operational expertise in OB Van plus driving, equipment and console	As required	As required	As required
Operational expertise in OB Bus including console and IP	As required	As required	As required
Operational expertise in outside recordings and Broadcasts including sound devices recorders, wide range of analogue and Digital OB mixers and Lectrosonics radio mic and IFB systems	✓	✓	✓
Portable equipment recording and transfer	✓	✓	✓
Knowledge of all Portable recorders including 4 and 8 track sound devices.	✓	✓	✓
IP Telephone and Codecs	As required	As required	As required

Additionally there are some core skills required by Ops Co-ords

Ops Co-ords	NSW	Qld	Vic	WA
Design, construct and amend Netia templates	✓		✓	
Design, construct and amend Netia Feeds	✓		✓	
Reboot Netia automation	✓			
Dispatcher & Autofill configuration and online integration	✓	✓	✓	
PODace design and management	✓	<input type="checkbox"/>	<input type="checkbox"/>	
Relevant state broadcast consoles Configuration	✓	✓	✓	✓
HirePos equipment booking and management system configuration and administration	✓	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The following lists skills required by those engineers who do video production

Video Production
Video camera operation and principles
Video lighting and principles
Final Cut Pro video editing expertise
Expertise in online video posting, formats and optimisation
Maintenance of RN YouTube Site including moderation.
Liaison with artists authors and other talent regarding video rights release
Macintosh OS and system knowledge

7.6 SUCCESSION PLANNING IN OPERATIONS

Operations, like the rest of RN, needs to ensure that it attracts and retains suitable staff through development and nurturing strategies. There are a number of highly skilled engineers who have been with the ABC for many years but in some cases the range of skills, whilst high in some areas, has narrowed due to the limited variety of work they do, while other, less experienced, engineers are not getting the opportunity to extend their skills and learn from their more experienced colleagues.

RN produces a wide range of programs from extremely complex, sound rich dramas and features, studio based live to air programs, complex outside broadcasts and recordings through to single voice simple talks. As the engineers work in a pool there is a base level of skill that is required by all engineers so that they can be used across a wide range of programs.

At present RN has some engineers who have extensive experience in live to air transmission but little experience in feature making, and vice versa. There are also a group of engineers who work across both these areas but are still at a relatively junior level and would benefit from being mentored by a senior engineer.

Strategies for succession planning:

- Staff should work across a range of programs so they do not get pigeon holed into particular work areas which limit their range of skills.
- Assignment to special projects to develop project management skills – an example of this is giving an engineer oversight of an event such as the Sydney Writers Festival.
- Team leadership roles - when there are events that require more than one engineer to appoint one of them as the “1st engineer” who takes overall responsibility for the job.
- Training and development opportunities – it is essential that engineers get the opportunity to maintain their technical skills using the wide range of tools that are currently available to them as well as to increase their proficiency in the various facilities.
- Mentoring – in NSW and Victoria where there are a larger number of engineers a system of mentoring could be introduced where senior engineers are assigned one or more of their junior colleagues to mentor over a period of 6 months to a year. This could include working together on complex projects – such as complex features, or an event like a Writers Festival which requires significant forward planning. It could also include listening and feedback sessions. The mentor would also be responsible for contributing to or performing the staff member’s appraisal.
- Melbourne has scheduled some operational ‘knowledge sharing’ sessions which have proved fruitful and NSW Ops has done some of these in the past as well. Further opportunities for this should be explored.