

Soar Sound Code of Conduct for Presenters

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1 Document Information

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Planned Review Date: 5th April 2024

Author: Sam Hunt (Operations and Events Director of Soar Sound)

Soar Sound's Safeguarding Officer:

Policy Validity Statement: Policy users should ensure that they are consulting the currently valid version of the documentation. This document will be reviewed one year from its issue date.

Approval: The policy will remain valid, including during its period of review. However, the policy must be reviewed next year and afterwards at least once in every three-year period.

2 Introduction

This policy sets out how Soar Sound will fulfil its statutory duties and responsibilities effectively, both within its own organisation, and for the affiliated groups and members that help with Soar Sound's not-for-profit vision and public purpose objectives.

2.1 Vision

Soar Sound seeks to provide broadcast radio and other online and legacy media services that are not for private gain, with any surplus or assets used principally for the benefit of the community.

2.2 Objects

The objects of the Company are to carry on activities which benefit the community and in particular (without limitation) to carry out radio broadcast and media production services that will benefit communities resident in Leicester and Leicestershire, and in particular, and without limitation, with a focus on public education, wellbeing, mental health, economic development and employment.

Soar Sound supports all services, projects and activities that meet our not-for-profit objectives, as above, through offering publicity in our Soar Sound radio service and other media services.

3 Purpose of this Policy

The document is the Soar Sound Music Policy, detailing how Soar Sound intends to meet its statutory duties effectively, both within its organisation and for affiliated groups. It outlines the vision of providing community-beneficial broadcast radio and media services, and the policy's purpose to ensure a unified listening experience that doesn't alienate the target audience with objectionable music. The policy includes guidelines on music selection, categorisation of shows, music blacklist and A-list, and specific considerations for music during journalistic and entertainment programmes. It aims to appeal to listeners aged thirty-five to sixty-five, avoiding aggressive or excessively repetitive music, and encourages lesser-played, album-oriented music.

4 Presenter Agreement

By accepting the Soar Sound Member's Agreement, all presenters agree to the following:

- I will continually strive to produce the best quality programming possible, with the highest possible relevance.
- If I am producing a pre-recorded show, I shall aim to have completed the recording 24 hours in advance. If I cannot complete the recording by this date, then I will let the daytime station manager know.
- If I am producing a live show and cannot make it for whatever reason, I will let the station manager know at the earliest possible opportunity and always before the programme starts.
- Failure to attend two live shows in any three-month period or to inform the station manager before the show starts on any occasion will mean that I can no longer present live shows until re-completing the live presentation training course.
- I understand and agree that SOAR SOUND daytime is primarily about education, information, and discussion, not about music (in the sense that specialist music genres may be curated).
- I agree to adhere to the SOAR SOUND daytime music policy and station format.

Before undertaking any live telephone interviews, or guests live on air, I will ensure that the guests are briefed on the station format, basic Ofcom regulations, and it is understood in advance what the guest wishes to say.

I will not let any guests on air who clearly have no regard for such regulations, and if a guest begins to steer into questionable territory, then I shall terminate the interview. This does not apply to pre-recorded interviews, as the emphasis here is on the compliance of the final content (which can be edited), not the demeanour of the interviewee.

It is therefore strongly suggested that any questionable guests are pre-recorded and possibly edited before airing.

This station uses the "less is more" mantra, and ideas and concepts should be conveyed within the minimum amount of time required clearly to get the message across.

Pauses for dramatic effect, rhetorical questions, "waffling" or repeating lines are not within our station format.

I understand that the concept of "watershed" does not exist on radio and that profanity, explicit or sexual language, threatening or aggressive behaviour is strictly forbidden by Ofcom rules, which would result in a sanction against the station.

I agree to keep a copy of the Ofcom broadcast code and acceptable language documents to hand for reference in case they are required, and I will keep myself familiarised with their contents.

All content produced, if within a film, would fall into the "universal" category and therefore would be suitable for listening by people of all ages, including children. This does not mean that the content must be targeted at children, simply that it must be "safe" for listening to by children.

Unless I have completed a specific course in relation to Ofcom and Elections, interviews with persons under sixteen years of age or with a limited mental capacity or Charity Appeals, I shall not take part in any such discussions on the air.

Unless I have completed a specific course in Libel and Defamatory comments, I shall ensure that no comments made on air could in any way be deemed libellous or defamatory, no matter how true they may be. Whilst the station enjoys "freedom of press", this can be a grey area and so requires a special course to understand. Therefore, no negative comments on air about any person, company, thing, place, or other similar object may be made unless it has already been published by an established regulated reputable news source (BBC, Leicester Mercury, etc, etc)

- If at any time during a live interview or discussion the conversation begins steering towards questionable territory, I shall endeavour to steer the conversation away from this area.
- I understand that if I transgress these rules, I will immediately lose my right to broadcast live. A second transgression means that I could be barred from being a volunteer at the station.
- I shall ensure my programme material always fits in with the station branding and image, and that I play all required imaging and branding as required.
- Unless specifically approved for live broadcasting, I understand that I will not be able to broadcast live and that all material I generate will be pre-recorded.

All programme material must be highly respectful of all listeners, who will be of all ages, abilities, and backgrounds. We encourage listener engagement (phrases such as "Thank you for listening to us"), but this must never be construed as condescending, belittling, demeaning or any other such thing. Some listeners can be particularly sensitive, and great care therefore must be taken when addressing the listener directly.

5 Monitoring and Review

Soar Sound will monitor and evaluate the information that is appropriately collected in relation to the prevention of bullying and harassment duties, and will make periodic reports to the Director Board, making recommendations for improvements and changes to the Soar Sound's activities and communications.

Signed: Sam Hunt

Position: Operations and Events Director

Date: 9th March 2024

Review Date: 5th April 2024

Soar Sound