

## Soar Sound Programme Presentation Policy

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## **1 Document Information**

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**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 Policy**

This document outlines the Soar Sound Programme Presentation Policy, detailing how Soar Sound will fulfil its responsibilities effectively to provide broadcast radio and other media services. It includes the definition of show types, the unified experience across shows, and the specific formatting for daytime programmes. The policy emphasises creating a consistent feel among presenters, encouraging shows to develop unique identities, and outlines the presentation styles and content expectations for journalistic and entertainment shows, aiming for quality, listener engagement, and maintaining the station's serious yet informal tone. The purpose of this policy is such that listeners will experience a unified experience across all shows and that we will maintain a constant "feel" between presenters.

## **4 Definition of Programme Terms**

Primetime programming on Soar Sound offers a blend of content suited for peak listening periods, with a focus on engagement and accessibility. Breakfast shows start the day with news and light entertainment, while drive-time slots, serving as primetime, cater to commuters with a mix of music, discussions, and local updates. These segments aim to meet diverse listener needs, maintaining a balance between entertaining and informative content, within the context of the station's community-oriented goals.

### **4.1 Primetime**

This is weekday breakfast (6:30am to 9am) and drive-time (3pm to 6pm).

At Soar Sounds, the breakfast programme is designed to energise and prepare listeners for their day with a mix of news, weather updates, and light-hearted segments. It aims to provide a positive start to the morning for an audience over twenty-five years old in Leicester. The drive-time programme, catering to the evening commute, combines music, local news, and traffic updates to create an engaging and informative listening experience. Both programmes are tailored to appeal broadly to the mature listener demographic, integrating content that resonates with the local community's interests and needs.

### **4.2 Journalistic**

This is a show with an emphasis on editorial content. Radio programmes that are journalistic in nature prioritize social-action and information content, defined by their editorial relevance to the audience. These programmes focus on issues that listeners find important to their lives, aiming to provide value through informative content that spurs awareness and engagement within the community. This approach ensures the content is not only relevant, but also acts as a catalyst for conversation and action among listeners, enhancing the station's role in promoting informed community participation.

### **4.3 Entertainment**

A show with an emphasis on general entertainment with local information. Radio programmes with an entertainment focus can enhance listener engagement through interactive elements such as quizzes, competitions, storytelling, and humour. These elements not only entertain but also create a dynamic connection with the audience, encouraging participation and fostering a sense of community among listeners. By creatively involving the listener, these programmes can offer a more immersive and enjoyable experience, making the radio a lively and interactive medium for entertainment.

### **4.4 Specialist Music**

Specialist music programmes on radio stations, typically scheduled in the evening, delve into specific genres of music, guided by knowledgeable presenters. These programmes cater to niche audiences with an interest in exploring music beyond mainstream offerings. Presenters share insights, historical contexts, and the subtleties of the genre, offering listeners a deeper appreciation and understanding of the music. A specialist music show will have a clear focus on a particular genre of music, i.e. "Best of British" exploring new British unsigned bands. The whole point of these types of programmes is that they are largely exempt from the general programming policy, though they must carry standard jingles, news, and promotional features. It is expected that the music will be presented with great care and skill.

### **4.5 Clock**

The daytime programmes use a strict programme clock. This lays out the format, such as "News", short jingle, three adverts, What's-on jingle, What's-on, long jingle, link, two songs, link, Presenter-selected song, A-List song, link, two songs, short jingle, three adverts, What's on jingle, What's on, short jingle, etc, etc. However, there are a couple of parameters that can be tweaked that dramatically change the feel of a show, particularly the length of a link and the content.

#### **4.6 Show Identity**

We encourage shows to be given an "identity", including a show name ("Leicester Locals", "Feel good afternoon", etc). Listeners positively have fed back that this helps them differentiate different shows and helps them gauge how serious, or otherwise they are and what to expect.

#### **4.7 Journalistic**

Journalistic shows are ones that have a strong emphasis on the quality of the voice content and therefore are the most highly valued shows within our schedule, but typically are the most labour-intensive to create.

One hour of good journalistic radio generally takes at least four hours to produce. Therefore, we encourage short segments within a journalistic slot or one show per week, to keep the time required to produce the programme manageable.

Generally, we aim for no more than five minutes of speech at a time, with a song to break it up. This equates to around 50:50 speech to music ratio. A topic would not normally be given more than fifteen minutes airtime in total, so as not to alienate listeners who are not interested in the topic. Within journalistic shows, the presentation style should be serious and factual, clearly conveying that the show is a journalistic one.

#### **4.8 Entertainment**

Entertainment shows are scheduled at times when the audience is generally expecting a more light-hearted show and may not be prepared to dedicate the time required to process complex subjects. This would be later in the afternoon, weekend mornings, etc. Although we do not aim for strong journalistic content, we do encourage audience participation, interaction, quizzes, riddles, and other similar activities that differentiate us from bland mainstream radio programming.

Presenters are encouraged to adopt their own style, but not to the detriment of the station itself. Therefore, a rude "shock jock" style would probably not fit in with our station overall. Our presentation style is informal, but factual. We are trying to portray a "serious" radio station and during our RSL several different styles were tried, such as a joke "fake interview" feature, which was quite unpopular. It was fed back to us by several people that both the "joke" and "fake"

aspects of the feature considerably detracted from our core content. However, during our Saturday morning show a "party" atmosphere was adopted at times, as with the offshore pirate ship "Swinging Radio England" from the 1960s. This proved to be extremely popular.



## **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: 9<sup>th</sup> March 2024

Review Date: 5<sup>th</sup> April 2024

Soar Sound