

CFRC POLICY MANUAL

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SECTION 1 THE BASICS

1.1 Mandate and Mission

CFRC Mandate - To provide innovative and alternative radio programming that enriches and challenges the academic and cultural life of Queen's University and Kingston communities and to provide members with the opportunity to participate and gain skills and experience in the collective operation of a radio station whose programming and practices are not constrained by demands for profit.

CFRC Mission - To empower and celebrate the diversity of Kingston and Queen's through innovative, non-commercial, community-oriented radio programming and broadcast learning opportunities.

1.2 Volunteer Agreement:

After successful completion of the volunteer orientation, all new station volunteers *must* sign the CFRC Volunteer Agreement. This agreement between CFRC and its volunteers is effective for as long as the volunteer remains in good standing. Volunteers who have programs on CFRC must review and reassert their commitment to the terms of the Volunteer Agreement each year when their membership fees are due. Along with the terms of the Volunteer Agreement, all CFRC volunteers must understand and obey the following rules:

1. 3 Station Rules:

a. Volunteers may not smoke or vape any products anywhere on campus including inside, out front of, or next to Carruthers Hall.

b. Bicycles, roller blades and dogs (excluding service animals) are not allowed inside the station or any other Queen's University building. Bicycles must be mounted to racks nearby Carruthers Hall.

c. Alcohol, illegal drugs and illegal weapons are not allowed inside the station. No volunteer is permitted to be on air or use station equipment while under the influence of alcohol or drugs. d. Food and beverages are not allowed in any of the control rooms for any reason.. Volunteers *must* bring passcards to enter the station after business hours (10 am-5 pm Monday-Friday). To get a passcard, volunteers must pay a mandatory \$10 deposit. If a passcard is forgotten, volunteers may pick up the phone to gain access if there is someone in the station to let them in. In order to gain entry, each volunteer must identify themselves and their affiliation with the station to the person answering the door and sign-in on the sheet posted by the main door. Volunteers must report the loss of a passcard immediately.

E. After business hours, volunteers *must not* let non-volunteers or people they do not know into the station. After business hours, volunteers may let in other volunteers who are known to them or show guests of volunteers whose programs are next up in the schedule. The individual providing access must ensure the person entering the station signs in on the provided form.

F. Guests of show programmers are required to wait in the main foyer if they arrive before their host in order that they may be supervised by the volunteer who let them in. *Volunteers are responsible for anyone they let into the station.*

G. No volunteers are permitted inside the station after 1 a.m. or end of broadcast day (whichever comes first) without written permission from the Executive Director. h. Volunteers *must not* prop open the front door after hours unless there is an equipment load-in/load out for live studio acts or CFRC off site events. The front door must be shut when load-in/outs are complete.

i. Volunteers *must* use waste receptacles and recycling bins to dispose of trash, including food and beverage containers left on shelves outside of studios. They will also wash any station dishes they use using dish soap, cloths and/or sponges available in the dual-stall washroom.

j. Volunteers *must* report loss or damage to station equipment to the Executive Director *immediately* upon discovery of an issue/problem/loss. Volunteers should fill out a fault report (available in CR2) and post this on the Executive Director's door, or email the Executive Director directly.

k. Volunteers *must* obey verbal and written directions and correction from all CFRC staff to ensure regulatory compliance with external bodies including the CRTC as well as station policies. They must also remain courteous to CFRC staff, Board Members, station guests and fellow volunteers in the station and on the airwaves.

l. Volunteers must not direct any form of harassment, intimidation, or violence toward CFRC staff, Board Members, station guests, or fellow volunteers inside the station, at station outreach events, on its airwaves & on its social media channels

<https://www.ontario.ca/page/understand-law-workplace-violence-and-harassment> Volunteers are also prohibited from broadcasting grievances with CFRC staff, Board members, station guests, or fellow volunteers and CFRC clients and community partners on the air.

- m. No CFRC volunteer may engage in words or actions that malign or subject to ridicule any individual or group on the basis of race, gender, sexual orientation, economic or social status, age, religion or ability.
- o. Volunteers must not remove from the station any equipment or item from the music library. Only zoom recorders and DJ equipment may be signed out with permission from a staff member and a deposit paid.
- p. Volunteers must return all physical music selections after use in the station to their proper place on the shelves. Volunteers may not leave music selections in studios.
- q. Volunteers must not modify software and equipment settings & defaults on any studio computer in any way without written permission and/or supervision from station staff.
- r. Volunteers with their own programs must complete program logs and comply with CRTC requirements regarding content within one week of the original broadcast of the program being logged. Dotlog is currently the system we use, but excel spreadsheets are acceptable, and in special circumstances, paper copies may also be submitted to the Music Coordinator.
- R.i. All volunteers must complete logs within 24 hours of their program when a SOCAN audit is in effect. Failure to complete logs will result in a \$25 dollar fine to the volunteer to compensate staff who must complete their log and maintain licensing compliance on their behalf.
- s. All volunteers must maintain excellent conduct and observe relevant rules above while representing CFRC at community or Queen's University events.
- T. All volunteers are required to read station newsletters that contain critical updates on events, procedures, guidelines and more to which volunteers must adhere.
- U. All volunteers are required to fulfill their minimum 2-4 hours of volunteer service to the station outside of their own programs each month.
- V. Volunteers are required to use passcards to enter the station and to arm the alarm system if they are the last volunteer in on a particular evening. Volunteers are required to call Campus Security and provide the password if they accidentally trip the security alarm when entering/leaving the station even after successfully disabling the alarm. Failure to call Campus Security will result in a \$50 fine to the volunteer who does not call Campus Security.

Violation of one or more of the above station rules may lead to disciplinary measures. See Section: Violation of CRTC regulations will also lead to disciplinary measures.

SECTION 2 CRTC REGULATIONS FOR CAMPUS-COMMUNITY RADIO

CFRC is licensed through the **Canadian Radio-Television and Telecommunications Commission** (CRTC, www.crtc.gc.ca) as a community-based campus radio broadcaster. The CRTC works to ensure that we are fulfilling our obligations to our community by laying out some general regulations that are mandatory for all volunteers to follow. When we fail to live up to our obligations to the community, the results are twofold:

- firstly, we let down the community in a fundamental way
- secondly, the CRTC could revoke our broadcast license.

The following sections contain some of our specific license requirements to the CRTC. You can also visit <http://www.crtc.gc.ca/eng/archive/2010/2010-499.htm> to review the policy that governs campus and community radio in Canada.

2.1. Broadcast Day

The CRTC's broadcast day is 6am to 12am. CFRC is obligated to comply with CRTC regulations at all times of day.

2.2. Canadian Content and Category Codes The CRTC, in an effort to promote Canadian talent, requires all radio stations to broadcast a certain percentage of their music in the form of Canadian Content recordings, or "**CanCon.**" All programs falling under Category 2 (see Appendix A), including all rock programming, must reach 35% CanCon, measured as a percentage of the number of songs played. Programs in Category 3, also known as special interest programming, are required to play a minimum of 12% Canadian content. The programming manager will determine the category of your program. For more information about CRTC content categories and codes, see Appendix A or visit <http://www.crtc.gc.ca/eng/archive/2010/2010-819.HTM>

It is very important that CanCon requirements are met by midnight each day, when the broadcast day ends. Failure to play enough CanCon could result in disciplinary measures including the loss of on air and/or volunteer privileges. In turn, the station could face disciplinary action from CRTC. All programs

must contribute their fair share of the Canadian music, unless prior arrangements are made with the Programming Coordinator and/or Music Coordinator because that programmer has specialty programming (ie: international music). To ensure each programmer is compliant, the Music Coordinator and Programming Coordinator review programs and program logs. All programmers must submit program logs within one week of the original broadcast of the episode logged.

A song is deemed Canadian if it qualifies in at least two of the four categories in the **MAPL**

system: Music, Artist, Performance, and Lyrics. These categories must be exclusive. For example, a song co-written by a Canadian and an American does not qualify for either music or lyrics, unless the song was recorded before 1972. In the case of these older Canadian recordings, a song must satisfy only one criterion of the MAPL system to be considered CanCon. The Music Coordinator indicates CanCon on releases in the Music Library. This is indicated by "CC" written on the spine or front of the CD, or by a white sticker with a red line on the spine of an album, or in the file name of a digital product. If you are unsure whether a selection is CanCon, confirm through liner notes, an Internet search, or consultation with staff. If you cannot confirm that a release qualifies as CanCon, assume that it is not. If any programmer has questions about Canadian content, they must consult our Music Coordinator or Programming Coordinator.

2.3. Hits A "hit" is defined as any musical selection that has reached a top 40 position in one or more of the following charts:

- a. Canadian Music Network National Airplay,
- b. Canadian Music Network Country Top 50 Audience,
- c. Billboard Hot 100 Singles and
- d. Billboard Hot Country

Canadian selections are not considered hits until one year after the date they first enter the top 40. Songs from a live broadcast or a live performance recorded primarily for broadcast use are also not counted as hits. The charts used to determine hits are those dated two Saturdays before the date of the broadcast. With the exception of CanCon hits just noted, once a song enters a top 40 position in a chart, it is classified as a hit from that point forward, regardless of how many years have passed since it charted.

The **maximum** percentage of hits allowable on CFRC's airwaves is **10% of the music selections played. This means that if a programmer plays 20 songs during their program, no more than 2 songs can be hits. Should staff members need to remind a programmer to limit the number of hits they play, that programmer must comply.**

In general, CFRC programmers' focus should be the discovery of new bands and artists airing alternate album tracks from better-known artists, and sharing hidden or underheard gems from older artists and albums. Keep the number of hits to a minimum. It is always satisfying to play a track from a new band that you know is good and see it chart 6 months later.

2.4. Specialty Music, Spoken Word, Third Language and Local Programming According to CRTC regulations, at least 5% of music selections played in a broadcast week must be category 3 special interest music, and at least 20% of musical selections played in a broadcast week must be from genres other than sub-category 21 (Pop, Rock and Dance) (See Appendix A). In addition, at least 15% of programming broadcast must be locally-produced spoken word programming, including spoken word programs as well as public service announcements and programmer mosaics aired during music programs. CFRC may broadcast up to 40% of its programming in

languages other than English.

2.5. Program Logs Programmers must provide logs of their shows within one week of the original broadcast so a) that CFRC meets its legal CRTC requirements and b) any new music played is logged in time for the weekly Earshot charts and c) CFRC can accurately report to licencing organizations including SOCAN the content we play and ensure musicians are paid for their work.

Programming logs are a CRTC requirement and must currently be kept for four weeks after the show in case of an audit. [CRTC 2015-524] These are legal documents that must reflect what occurs on air.

Please see CFRC volunteer manual and posted 'how to guides' on line and in the studios for specific procedures for logging programs. Please ask the Music Coordinator or any staff member for assistance if you have questions.

Consistent failure to submit logs on time (one week after original broadcast) will result in disciplinary measures ranging from verbal and/or written warnings to a suspension from on-air privileges.

2.6. Radio Regulations CFRC will not broadcast any material that contravenes: a) its CRTC conditions of license; b) the Broadcast Act (laws.justice.gc.ca/en/B-9.01/) or c) the Radio Regulations (laws.justice.gc.ca/eng/SOR-86-982) which state:

"A licensee shall not broadcast a) anything in contravention of the law; b) any abusive comment that, when taken in context, tends to or is likely to expose an individual or a group or class of individuals to hatred or contempt on the basis of race, national or ethnic origin, colour, religion, sex, sexual orientation, age or mental or physical disability; c) any obscene or profane language; d) any false or misleading news; or e) any telephone interview or conversation, or any part thereof, with any person unless

- (i) the person's oral or written consent to the interview or conversation being broadcast was obtained prior to the broadcast, or (ii) the person telephoned the station for the purpose of participating in a broadcast."

2.7. Balance of Programming CFRC has a responsibility to provide balanced programming to the Queen's and Kingston community. While individual programs can have a specific point of view, the station as a whole must be balanced by providing opportunity for many different viewpoints. The CRTC states that providing balance on controversial issues is the responsibility of the broadcaster, and that the need to provide balance is greatest when the controversial issues are being addressed.

SECTION 3 CFRC PROGRAMMING POLICIES

CFRC's programming policies serve to fulfill the station's Mandate (see 1.1.) as well as its legal obligations under the CRTC, the Broadcast Act, Radio Regulations and Criminal Code.

3.1. Programming Objectives

(i) Philosophy

At CFRC we recognize that: Access and the ability to produce media are fundamental rights of all communities;

- a. Media can be a tool for survival under, and liberation from, oppression;
- b. People are experts on their own lives, with the right to self-determination and self-expression;
- c. It is through people's stories that we learn the conditions needed for change, hope, resiliency, and survival;
- d. Radio programmers are responsible for the content they broadcast, and accountable to the communities their programming is directed toward.

(ii) Goals

In addition to fulfilling CFRC's mandate and programming policies, CRTC regulations, the Radio Regulations and the Broadcast Act, CFRC's on-air programming will strive to: a. Represent a range of differing opinions, views, and experiences from the communities we serve;

- b. Provide access for communities that are marginalized or oppressed by mainstream media (including but not limited to youth, queer and trans people, people with disabilities, people of colour, diasporic people, working-class people, immigrants, undocumented people, Indigenous peoples, women);
- c. Allow individuals and members of marginalized and oppressed communities to produce media on their own terms, with their own voices and perspectives;
- d. Support collective empowerment and leadership among individuals and members of our communities who are most targeted by injustice;
- e. Promote understanding, strength and solidarity within and between different individuals and communities we serve, connecting listeners and programmers across lines of difference.

3.2 Types of Programming i. Music Programming A music program is defined as one where the spoken word segments (mosaics) are predominantly about the music being played on the program.

Music programs may include recorded music, live musical performances in the studio, live

performances recorded off-site, live remote broadcasts, experimental sound art, non-English language music programming, and music-related interviews, features, documentaries or commentary.

CFRC's music programming strives to feature emerging, alternative and independent artists, labels and genres that are not heard on other local stations; celebrate local music cultures, communities and artists; and reflect the interests of communities in the Kingston area that are marginalized by or excluded from mainstream media.

ii. Spoken Word Programming A spoken word program is defined as one in which the spoken word segments (mosaics) are not predominantly about music being played on the program. Spoken word programs may include interviews or features, documentaries, commentary, comedy, poetry, storytelling, radio drama, experimental sound art, focus programming, editorials, public affairs perspectives, news, sports and non-English language programming.

CFRC's spoken word programming strives to cover issues and events from perspectives not heard in or marginalized by the mainstream media. Spoken word programming also provides space for independent and alternative artists or performers who don't receive attention from or are marginalized by mainstream media.

iii. News Programming A news program is defined as one focusing on time-sensitive matters of public concern.

CFRC's news programming strives to present fair, accurate, well-informed, and contextualized accounts of events, issues, and happenings in the Kingston area; to offer a perspective that differs from those presented, represented, or upheld in mainstream media; and to move beyond 'sound bites' by providing in-depth coverage of issues that do not receive attention in the mainstream media.

iv. Sports Programming A sports program is defined as one that focuses on athletics. Sports programs may include live remote broadcasts from games, interviews or features, documentaries, commentary and other coverage of varsity sports, local amateur teams, and non-competitive recreational pursuits.

CFRC's sports programming strives to cover games, teams, sports and athletics events and pursuits that are not covered by, or are under-represented in, mainstream media.

v. Non-English Language Programming A non-English language program is defined as one in which the content (music and spoken word) is predominantly presented in a language other than English. Non-English language programming may include French, Indigenous language and third-language programming.

CFRC's non-English language programming strives to represent minority-language groups in the Kingston area that are underrepresented or marginalized by mainstream media.

3.3 Program Applications Volunteers who have completed station orientation, technical training in both the recording and live broadcast studios, and signed a Programmer Agreement may submit program applications.

Applications may be submitted by individuals, groups of individuals, collectives, or organizations, as long as at least one of the applicants on an application is a fully trained CFRC programmer.

To complete a program application, programmers must:

- i. Meet with the Program Coordinator and/or Executive Director to talk about their program idea and to receive feedback and suggestions about how and where it might fit into CFRC's program schedule
- ii. Produce a full-length demo for the program that meets CFRC policy and CRTC regulatory requirements
- iii. Submit the demo, with a completed log and Demo Submission Form, to the Programming manager

Only complete program applications will be accepted for review. The Program Coordinator and/or Executive Director will review the demo, log and submission form, and complete a general Program Review form for the application. within 30 days of receiving it. The Program Coordinator and/or Executive Director may choose to:

- i. Approve the program for inclusion in the program schedule;
- ii. Reject the program on the basis that it does not fulfill its stated mandate, adhere to station policies, meet CRTC requirements or meet minimum technical standards for live or recorded broadcasting;
- iii. Return the program, requesting that a new demo and application form, reflecting the feedback and suggestions of the applicants and the Programming manager, be submitted.

The Program Coordinator and/or Executive Director will notify applicant(s) of this decision within 60 days of receiving a complete application. The Program Coordinator will also offer to meet with the applicant(s) to go over the application and review form and work with the volunteer to create a re-training plan if required.

If a program application is approved:

- i. The applicant(s) will be assigned a timeslot in the program schedule and notified of the date when their first program (often their demo) will air;
- ii. The program will be added to online and physical copies of the program schedule; iii. The

applicant(s) will be required to produce a Promo for their program within one week of the program's first broadcast.

If an application is returned:

- i. The applicant(s) will receive a copy of the Program Review form with the Programming manager's suggestions and feedback;
- ii. The applicant(s) will be invited to submit an edited or updated version of the demo and/or the submission form for consideration.

If an application is rejected:

- i. The applicant(s) will receive a copy of the Program Review form with the Program Coordinator and/or Executive Director's suggestions and feedback;
- ii. The applicant(s) are invited to create and submit a new program application
- iii. The applicant(s) may appeal the decision of the Programming manager to the Grievance Committee of CFRC's Board of Directors

3.4 Special Programming Special programming (programming which pre-empts regularly scheduled shows) on CFRC should fulfill the station's mandate, programming objectives, and regulatory obligations. Proposals that involve and reflect the varied perspectives of CFRC members as well as Queen's and Kingston communities in the exploration of a topic will be well received. The Program Coordinator will remain open to special programming proposals from members of the station and the community at large. Proposals should be submitted to the Program Coordinator and/or Executive Director at least six weeks before the proposed broadcast date, although in extraordinary circumstances this timeline may be shortened.

Special Programming proposals should include the following information:

- i. An outline and description of the content to be broadcast
- ii. Goals & objectives of the proposed programming
- iii. A description of how the programming will engage CFRC's listeners
- iv. A plan for soliciting and incorporating CFRC volunteer participation, including involvement of CFRC programmers whose regular broadcasts may be pre-empted
- v. Names of producers and contributors, their qualifications, and their roles in the proposed programming (hosting, technical operations, promotion, production) ;
- vi. Date(s), time(s) & length(s) of proposed broadcast(s)
- vii. An outreach and publicity plan for the programming that details how it will be promoted to the public and highlights any fundraising or promotional opportunities for CFRC associated with the broadcast
- viii. A contact list (names and phone numbers) of community groups, NGOs, organizations, and others who will be approached for research, interviews, promotion or financial support
- ix. A list of archived material available for use in the proposed broadcast, if applicable (i.e.: old interviews and/or music that is in line with with the subject of the special program)
- x. A list of relevant music that will be drawn upon (song, artist, album, CanCon)
- xi. A list of resources

required from CFRC (eg. studio time, portable equipment, phone cards, printing, training, etc.)
xii. A list of expenses, if any, and a description of how they will be paid
xiii. A short script to be used as a live read or promo to air at the top of every hour of the broadcast. The script must outline the intent of the special programming, and include CFRC's request line number to ensure that listeners have an avenue to engage with the programming.

The Program Coordinator in conjunction with other staff, may choose to approve, reject or request changes to a special programming proposal. Once a special programming proposal is approved, programmers being pre-empted by the special program will be notified by the Program Coordinator and/or Executive Director at least 7 days ahead of their intended broadcast time. The Program Coordinator shall send a reminder message to affected programmers at least 2 days before the special broadcast.

Program reviews The programming coordinator will conduct periodic program reviews of all programs. Programmers may also request a review of their program at any time. Program reviews are undertaken to enhance and develop programming at CFRC by identifying strengths and weaknesses.. Reviews are intended as a collaborative learning and skills development process. Reviews are not designed to be punitive. However, in instances where a program review reveals and/or confirms violations of CFRC policy or CRTC regulations, the content being reviewed may become grounds for initiating the formal disciplinary process. (see Appendix C). For details on procedures for program reviews, please see the volunteer manual Appendix G.

3.6. Profanity Programmers shall not use profanity on the air at any time nor allow their guests to use profanity. Programmers are responsible for previewing all music before airplay to ensure no offensive language is used and played in a song aired on CFRC. Profanity is prohibited by the CRTC from 6 am and 9 PM daily. Profanity after 9 PM and before 6 am may only be used in music following the programmer's disclaimer about profanity at the beginning and mid-point of their program and before every song where profanity occurs.. Programmers may not use the watershed period as an excuse to use profanity in their spoken word montages. Programmers who use profanity repeatedly in their programs will be disciplined ranging from verbal and written warnings to loss of on air and station privileges. For details on profanity and offensive material, please refer to the volunteer manual and CRTC regulations.

3.7. Listener Complaints All complaints, internal and external, currently follow the policies laid out in Appendix C. Complaints should be directed to the CFRC Executive Director. If programmers receive a complaint, it is their responsibility to alert the CFRC Executive Director as to the nature of the complaint and how it was handled.

3.8. Guests Guests are permitted at the station and on-air. CFRC volunteers are responsible for

their guests *at all times* and must explain the station rules to them (see section one). Programmers are responsible for the behaviour and language of their on-air guests and can face disciplinary measures if their guest behaves inappropriately on air or at the station. If guests become regular contributors to a program, they must participate in the CFRC training process and be responsible to CFRC like other volunteers. Guests include people visiting the station in person or communicating via telephone or internet-based platforms.

3.9. Fill-ins If you cannot fulfill your scheduled programming or other volunteer duties at CFRC, you are responsible for making sure a replacement is available by either:

a) pre-recording your show or performing the work in advance or b) finding a fellow qualified volunteer to fill in for your show or duties

Volunteers are required to fulfill their live-show obligations as they have committed to when establishing their weekly program. Volunteers are responsible for ensuring a replacement host or pre-recorded program is available if they cannot attend their live show. They must do so by either: i) pre-recording the show or ii) finding a fellow qualified volunteer to fill in the program slot. Programmers must inform the Program Coordinator of any absences and the programmer's replacement plan. All programmers must pre-record at least one timeless pre-record for broadcast in emergency situations. Re-broadcasted shows may only be used as a last resort.

3.9 b) Failure to arrange a replacement fill in or to pre-record the program more than three times over the course of a year will be grounds for losing volunteer privileges and removal of the program from the schedule. Pre-recorded shows must be available in the programmer's pre-record folder on the computers in CR2 prior to show time. The correct date of deployment must be clear. The Program Coordinator should be notified of the availability of all pre-records.

Should volunteers, however, encounter emergencies precluding ability to secure a fill-in or to produce a pre-recorded program, staff have discretion to withhold the absence from the annual tally. In instances of malingering and/or where absences become too frequent, staff also have discretion to approach the volunteer to work with them to either pre-record their program on another date or to move their live program to another day and/or time.

3.10. Studio bookings and equipment loans Programmers in good standing may book studio time and borrow portable equipment from CFRC. Studio time at CFRC may be reserved by CFRC programmers for producing CFRC programming at no cost (costs may apply for non-CFRC related recording). Please contact the Executive Director to book studio space for non-CFRC related recording). Studio time may be reserved up to one week in advance for slots of up to 2 hours at a time. In the case of programmers requiring regular weekly studio time to prepare for their broadcasts, a weekly slot of up to 2 hours may be reserved. In order to reserve studio time, a programmer must write (or have written on their behalf) their name, the control room being reserved, and the exact date (or "weekly" notice), time and duration of the booking on the studio reservation board at the station. Programmers who do not include the above information on their

reservation, or do not arrive within the first 15 minutes of their reservation, forfeit their booking. Programmer reservations may be cancelled by staff in the case that the facilities being reserved are required for a live broadcast or paid studio booking. In such cases, staff shall provide notice to the programmer as soon as the scheduling conflict is realized. Programmers who use weekly bookings must attend each booking. Programmers who fail to appear for three standing weekly bookings in the course of one programming schedule period will lose their weekly booking privileges.

Programmers may also borrow portable equipment from CFRC. Reasonable rental and damage deposit fees will be set by staff to ensure the sustainability of the borrowing system, subject to annual review. For 2020-21, zoom recorders carry a \$10 deposit, zoom recorders plus accessory pack carry a \$20 deposit, and DJ equipment requires a \$200 deposit. Zoom recorders and accessory packs may be borrowed for a maximum of 7 days, DJ equipment for a maximum of 3 days. Staff are responsible for ensuring a complete inventory is taken and recorded for all equipment and associated parts before they are borrowed; and for confirming the date of return for the equipment with the borrower. Borrowers are required to provide a damage deposit before equipment leaves the station. The deposit shall be returned to the borrower when equipment is returned in full, on time and in good condition.

In the case that zoom or dj equipment is not returned in full, on time or in good repair, the damage deposit will be withheld, the borrower's loan privileges will be suspended and the borrow will be required to cover the cost of replacing missing or broken equipment. Exceptions may be made where damage to borrowed equipment can readily be demonstrated by the borrower or staff to be the result of normal wear and tear over time, or faulty hardware. Non refundable Fines accumulate daily for late returns, up to the replacement cost of any borrowed equipment. Zoom fines are \$1 per day, accessory packs \$1 per day, and DJ equipment \$10 per day.

Staff may from time to time arrange for equipment to be used in conjunction with CFRC events and broadcasts without a deposit or rental fee being paid by the user. In such cases, the user responsible for arranging the loan assumes responsibility for any fines associated with the late return of equipment and the replacement costs of missing or broken equipment or parts, except where it can be demonstrated that damage is the result of normal wear and tear over time, or faulty hardware, or damage caused by a third party who is responsible for the circumstances resulting in fines and who is covering the costs of said fines, or against whom criminal charges are being investigated.

Non-volunteer members of CFRC and non-CFRC members of the community may rent equipment and studio time for a fee that includes the provision of a trained CFRC staff or volunteer technician.

SECTION 4: OTHER CFRC POLICIES

4.1 Advertising and Sponsorship

Philosophy CFRC has a mandate from the CRTC to provide music and information programming not offered by mainstream commercial media; we serve people and groups within the community and on campus, who are ignored or maligned by mainstream media, by allowing them a forum to express their views. The advertising policy of CFRC is in accordance with the station mandate, and the policies of our programming philosophy, which are designed to promote and foster respect for every member of our community. While it is recognized that a limited amount of sponsorship/advertising makes an important contribution to CFRC's funding, sponsorship/advertising revenue should never become a priority at the expense of the quality and integrity of CFRC's programming.

Guiding principles CFRC recognizes that an advertising policy must take into account ethical considerations. Like CFRC's programming, CFRC's advertising will:

Not malign any individual or group on the basis of:

- a) race b) gender c) sexual orientation d) economic or social status e) age f) religion g) ability
- h) nationality

We recognize that this list is not and can never be exhaustive. Much like the above list has grown over time, we leave space here for future forms of oppression that today may not be apparent to us. Wherever possible, be determined by the advertiser's record with regards to the environment, labour, as well as the list found in point 1, either by action, statement or funding, or the action, statement or funding of parent or subsidiary companies. Adhere to the following principles:

- i) Small, independent*, local, like-minded* businesses will be prioritized over provincial, national or multi-national* advertisers.
- j) CFRC will almost exclusively use in-house production. Externally produced advertisements will be reviewed on a case-by-case basis by the Staff to determine if the production is congruous with CFRC's mission and mandate. CFRC reserves the right to make changes to externally produced advertising based on this criterion and will work with advertisers to create excellent creative products.
- k) CFRC will not run ads that explicitly promote religious groups, nor ads for any policing services, the military, or government security agencies. Queen's campus security and AMS Stu-Cons are excluded from this clause.
- l) CFRC will not run ads that explicitly promote political parties outside of election cycles where advertising allowance on broadcast radio is mandatory. All political parties will have equal opportunity to air campaign advertising during election cycles as required by law.

Indirect Advertising The following categories are considered to be indirect forms of advertising and, as such, should be subject, but not limited to, the above advertising policy:

1. Brokered Programming Brokered Programming is a block of broadcast time sold to an outside body for the purpose of airing pre-produced program(s). The most common are religious and sports programs. CFRC will, as a general principle, not take this kind of programming.

2. Giveaways Giveaways (for example, tickets and merchandise) can be accepted separately or as part of an advertising/sponsorship agreement and must adhere to the above policies. Decisions regarding giveaways will be at the discretion of the Executive Director in consultation with the Program Manager and relevant volunteers.

3. Program Sponsorship Local businesses and organizations with an affiliation or affinity for a particular program at CFRC may negotiate to sponsor that program for a scheduled term (e.g., quarterly). Program sponsorship announcements shall be delivered by the program host as part of each week's program and thank the sponsor while providing basic information about their organization or service and using non-competitive language. All program sponsorships will be negotiated by the Executive Director. Volunteers are not permitted to negotiate contracts with outside parties to sponsor their show, but are encouraged to seek such opportunities to be negotiated by the Executive Director. Volunteers are encouraged to share leads to sponsorships in order that they may be negotiated.

4. Non-Profit*/Sponsorship/In-kind agreements

a) CFRC may provide advertising for free, or a nominal rate, in exchange for sponsor recognition to non-profit groups or other events with which the station wishes to associate.

b) CFRC will not co-sponsor events with other organizations that contravene the above advertising policy philosophy and guiding principles.

c) The decision whether non-profit organizations' events will be sponsored by CFRC is at the discretion of the Executive Director.. Approval is based upon the nature of the event and its relation to enhancing and sustaining the programming philosophy of the station.

d) The Executive Director will negotiate the terms of sponsorship and in-kind agreements.

e) All sponsorships and their terms must be agreed to in writing. Groups can provide sponsorship recognition by placing logos on posters, webpages, social media and in programs, free advertising in programs, banners and/or mentions at events, depending on the perceived value of CFRC's sponsorship. Complimentary tickets can also be provided, for both on-air giveaway and for CFRC volunteers.

5. Public Service Announcements (PSAs) CFRC may produce PSAs for educational workshops, not-for-profit events, and other community initiatives organized by groups who otherwise do not have access to mainstream media and whose mandates run similar to CFRC's. Volunteers are encouraged to develop and record PSAs, but all PSAs must be approved by the Executive Director

or Program Manager.

6. Community Events Listings As a campus community radio station, CFRC recognizes that part of its role is to provide information regarding community events. To this end, programmers are permitted and encouraged to provide this service. However, all events and their sponsors must comply with the same criteria as advertisers. Programmers are limited to providing information that enables listeners to access these events and should not include any form of solicitation or descriptions of the event sponsors' other business activities.

Rates A rate card will be developed and updated at the commencement of each fiscal period. The Executive Director will determine rates in collaboration with the Finance Committee. These may vary according to the number of ads purchased/length of sponsorship and the status of the advertiser/sponsor (i.e. non-profits, charities, student and university- affiliated groups). National and multi-national for-profit advertisers will not be granted discounts, and may be charged a higher rate than local businesses.

Procurement Volunteers are encouraged to generate leads for advertising and sponsorship for the Executive Director to negotiate. The Executive Director must finalize all advertising and sponsorship agreements in writing. Volunteers who initiate a successful new sponsorship campaign for their program will receive 20% of the value of the sponsorship towards promotion or production of their sponsored program through allowable expenses including social media promotion, graphic design, printing, domain registration, storage media and music purchases or royalties where the audio purchased in relation to the sponsored program is made available through CFRC's music library.

Approval of Advertisements and Sponsor Recognition Prior to any contracted messages being broadcasted, all paid advertising or sponsorships must be approved, in writing, by the Executive Director. Further, all advertising or sponsorship messages must be approved by the client. Any program running an advertisement, or promoting a business through on-air plugs without written consent from the Executive Director may be subject to disciplinary action. Volunteers, programmers and listeners can address advertising concerns and questions with the Executive Director at any time.

Programming and Advertising The Executive Director, with the support of other CFRC staff, will be responsible for the procurement and on-air scheduling of ads and sponsorships. They will ensure that scheduling is implemented in accordance with this policy and the written agreement made with the advertiser. The Executive Director must also inform relevant programmers in writing of any contractual obligations the station has for on-air recognition of a program sponsorship.

Programmers are required to play all ads and sponsorship acknowledgments as scheduled for their programs. If a programmer deems any scheduled advertisement(s) or sponsorship message to be in contravention of CFRC's guiding principles, they must raise their concerns with the Executive Director.

Repeated failure to play scheduled ads will result in disciplinary action consistent with CFRC Policy below. Programmers may neither refer to nor editorialize on clients or client messages in any way in their spoken word mosaics on air.

Pre-Recorded and Syndicated Programs Any advertisements contained within pre-recorded and syndicated programs are subject to this policy, and CFRC reserves the right to refuse to run such programming and/or edit the advertisements from a program before airing it.

Non-English Language Programming Non-English language advertisements must be contracted in the same way as other CFRC advertising, and all other policies relating to advertising apply. Translations in English must be provided by the advertiser to the Executive Director to ensure content is compliant with CFRC policies and guiding principles.

Payment Payment is to be made in full within four weeks of receipt of invoice for advertising services. Although payment is generally requested upon the completion of CFRC's services, the Executive Director reserves the right to request payment in full or in part before service delivery. Invoicing will be completed and delivered by the Executive Director. If payment is not received within four weeks, a 2% late fee will be applied for each week payment has not been received. If payment is not received in full 90 days after an invoice is issued, the matter may be turned over to a credit/collection agency. If payment is not made and the matter is referred to a collection agency. Advertisers who have a bad credit rating with CFRC will not be granted advertising until outstanding amounts are paid, including indirect advertisement as mentioned above.

4. 2 PUBLIC IDENTITY AND OUTREACH

The intent of CFRC's Public Identity and Outreach policy is to remain consistent with the Advertising and Sponsorship policy. To that end, all uses of CFRC's public identity and all CFRC outreach activities shall adhere to the same Philosophy and Guiding Principles as the Advertising and Sponsorship policy above. Promotion of CFRC should never become a priority at the expense of the quality and integrity of CFRC's programming. CFRC's promotional activities should foster respect for every member of our community. This policy applies to all uses of CFRC signifiers, including but not limited to: present and past logos, the call letters, the terms "Queen's Radio" or "Radio Queen's University," and the names of programs currently on the broadcast schedule.

Use of CFRC signifiers must be approved in advance by the Executive Director. Examples include:

- a. Use of CFRC's logo on a poster, flyer or other advertisement for an event, organization or service
- b. Any posters, flyers or other material promoting CFRC, its programming, services or events
- c. Use of CFRC Internet and social networking sites
- d. Use of CFRC's name, address or other signifiers for the procurement of goods or services (e.g. concert tickets, CDs, giveaways, project funding, etc.)

Unauthorized use of CFRC signifiers may result in disciplinary or legal action. Disputes shall be resolved under CFRC's Disciplinary Procedures policy or the Official Complaints procedure outlined in Appendix C.

4.3 Social Media Goals of CFRC official social media accounts

- Engage current and potential listeners, volunteers and donors,
- Interact with other social media users on behalf of CFRC,
- Promote CFRC programming, events, and opportunities,
- Be an active voice in the Kingston and campus-community radio communities.

Social media is often the first point of contact for potential listeners to discover CFRC or its programming. CFRC's official social media accounts will strive to represent a range of views and experiences from the communities served by the station. Use of CFRC official social media accounts must comply with the public identity and outreach policy [see page 16]. Through social media, CFRC Radio staff and volunteers can connect to and engage current and potential volunteers/listeners and donors in an integrated and consistent way.

Official CFRC social media accounts are NOT to be used:

- To advertise third-party products, services or events except where contracted as part of a paid or in kind sponsorship agreement,
 - To engage in adversarial debate,
 - As a substitute for a personal social media account or to post content irrelevant to the station
- CFRC official social media accounts must not:
- Post material that is obscene, defamatory, threatening, harassing, discriminatory or hateful to another person or entity, including Radio Queen's University/CFRC, its employees, volunteers, competitors, Queen's University, and other individuals or organizations,
 - Disclose confidential Radio Queen's University/CFRC information,
 - Disclose other's people's personal information without their explicit permission,
 - Violate Canadian privacy or copyright law.

Access to CFRC's official social media accounts Only CFRC staff shall have access to the station's official social media accounts and back-end website system. Volunteers who want to promote an event or their program through the official accounts are encouraged to ask staff to post on their behalf or to share from their own personal accounts and tag the station's social media handle. Account log-in information must be shared among all staff, kept confidential, and updated annually or when there is a staff change.

Implementing use of new social media accounts and platforms It is the responsibility of CFRC staff to produce regular content for CFRC's online platforms. CFRC's management team should come to a consensus on adding new platforms and types of content to the station's official social media accounts.

Consent Re-posting of CFRC broadcast content on official CFRC social media accounts must follow the same policy and guidelines as does broadcasting on-air. It is illegal to put someone on the air without their consent (the exception is audio recorded at public events at which media have been invited to provide coverage.) CFRC has broadcast release forms that staff and volunteers can use to secure permission to share someone's image or audio online [see appendix H.]

Enforcement Violations of this policy will be subject to disciplinary action under CFRC complaints procedures [see page 26.]

4.4 Privacy and Personal Security

Personal Information The privacy and personal security of staff, members, volunteers, donors, clients, listeners and supporters is of utmost importance to CFRC Radio. The Ontario government does not regulate the privacy practices of charitable or non-profit organizations such as CFRC, nor do CFRC's communication, membership and fundraising services fall under regulations outlined in the federal Personal Information Protection and Electronic Documents Act.

Collecting membership fees, organizing volunteer activities, compiling lists of members' names and addresses, fundraising, and mailing out newsletters are not considered commercial activities under these regulations. While the federal and provincial Acts do not generally apply to organizations like CFRC, the government recommends that members, donors and supporters of organizations like CFRC Radio be provided the opportunity to decline to receive further communications from such organizations, and this is provided for under the terms of CFRC Radio's staff procedures and NationBuilder online contact database.

CFRC Radio collects names and email addresses online and at outreach events throughout the year to be used for informational purposes to share news of CFRC Radio events and volunteer opportunities. By providing an email address to CFRC Radio (including by "following," "liking," or linking your account to CFRC Radio on a third party website or network), individuals consent to CFRC Radio using that email address to send such notices, including any notices required by law, in lieu of communication by postal mail. If individuals do not wish to receive such email messages, they may opt out via CFRC.ca or by contacting the Executive Director.

CFRC Radio collects personal information on members and donors including names, phone numbers, email addresses, mailing addresses, names of social media accounts and dates of participation in membership and fundraising activities. Information is held in a secure online database with restricted access provided to CFRC staff.

CFRC Radio volunteers must provide, as a condition of their volunteer status, a current name, email

address and phone number to CFRC Radio for inclusion in the secure database. Volunteers must sign a Volunteer Agreement consenting to receive Volunteer newsletters and staff messages via email. CFRC Radio will not knowingly collect or record personal information from anyone under the age of 13 without explicit parental consent.

In the event that CFRC Radio learns that it has collected personal information from a child under age 13 without verification of parental consent, CFRC staff will delete that information as soon as they become aware of the issue.

CFRC Radio members and donors may choose to provide their personal information to Nationbuilder.com, Paypal.com and/or givetoqueens.ca in the process of registering membership with or donating to CFRC Radio. Apart from such circumstances as listed above and authorized by an individual implicitly or explicitly, CFRC Radio will not share personal information of staff, members, volunteers, donors, clients, listeners and supporters with any third parties without explicit consent. CFRC Radio will never rent or sell contact lists or personally identifiable information. Non-personally identifiable information (such as anonymous usage data, referring/exit pages' URLs, platform types, number of clicks, etc.) may be shared with third parties (for example, Google Analytics) to build understanding of usage patterns for CFRC Radio, NationBuilder and PayPal services.

Credit Card Information The Payment Card Industry Security Standards Council (PCI SSC) has developed regulations to ensure credit card processing security. CFRC.ca is hosted and driven by NationBuilder, a PCI-complaint service provider. NationBuilder, PayPal and every other entity involved in a credit card transaction through CFRC.ca meets or exceeds PCI data security standards.

4.5 IT SECURITY

All members of CFRC have a responsibility to preserve the integrity and reliability of the station's IT infrastructure, and the confidentiality of valuable or sensitive information.

As CFRC uses Queen's University's network services, CFRC policies and procedures need to operate within [Queen's Electronic Information Security Policy Framework](#):

Under this framework, the University's Chief Information Officer (CIO) has authority to investigate suspected or alleged non-compliance with these policies on behalf of the university. Non-compliance may result in an immediate restriction in or complete suspension of an individual's or group's access to computing and network facilities and services, and/or disconnection of a system or device which threatens the security or integrity of Queen's IT resources or personal or confidential information. As these actions would certainly undermine the station's viability in the

situation of its dependence upon reliable networking and computer resources, members using CFRC's IT resources are strongly encouraged to familiarize themselves with the University's Framework.

To foster compliance with the framework, CFRC expects all station participants to uphold the following guidelines in their use of CFRC IT, including its computers, their software, the station's website, and digital resources including the station's DotLog interface and digital library catalogue:

- Choose secure passwords for CFRC user accounts, with 8 or more characters and a mix of letters, numbers and symbols wherever possible.
- Keep user authentication credentials, such as logins and passwords, secure so they cannot be used by others.
- Do not allow computers to "remember passwords" and do not share your login information with others.
- Preserve the confidentiality of any sensitive or personal CFRC-related information to which you have access.
- Do not disclose CFRC-related sensitive or personal information to others. -Use only those CFRC IT resources you have been trained and authorized to use. -Do not install any operating system updates or software programs unless specifically authorized in writing by the station's management.
- Take all necessary precautions to prevent theft or unauthorized use of computers, storage devices, and information.

The following uses of CFRC IT resources are not permitted:

- Commercial activities, unless specifically authorized in writing by the station's management
- Any activities or actions which are illegal or do not comply with federal or provincial legislation
- Any activities that violate the rights of others, such as displaying or distributing obscene, harassing, defamatory, or discriminatory material or messages.

CFRC's Control Room computers are to be used primarily for audio production, playback and logging of broadcast content; secondarily for research and scripting of material for audio production for broadcast; and never for purely personal business or entertainment.

4.6 Music

New Music Requirements Except where some special arrangement with the music resources manager has been made, **all programs must play a minimum of 25% of new music** by quantity of selections. This keeps the station current and aids the Music Coordinator in preparing the weekly

charts. As well, labels are more likely to send us material if they see that their other releases are being played. All new material is placed in the shelving immediately outside the rear door of CR2 or into the digital music library. Music is classified as new for a period of 3 months. Each new item is assigned a code, which must be entered on the program log.

Acquisitions Most of CFRC's library has been obtained as promotional items from various music labels and distributors. All new music is processed by the Music Coordinator before being placed in the new music areas for general play.

The Music Coordinator is the only CFRC staff person who solicits new albums from bands or labels, unless they determine otherwise. Please contact the Music Coordinator to make a request for new music.

Charts The Music Coordinator compiles the charts based on airplay from the previous week and performance during previous weeks. The primary measure is the number of shows that the selection gets played on. A secondary measure is the number of times a selection gets played during the week.

Library Use Station material is for station use only and must remain on site. If materials are removed without special authorization, disciplinary action may be taken. All library material is to be returned to the library after being used in a program. This allows all members of the station to use all the material. All station material must be filed alphabetically in the correct section after use.

New music should be returned to the correct shelf. General library items should be filed according to the name written on the white label on the upper left corner (spine for cassettes). Material must not leave CFRC premises. Cubbyholes are assigned to programs in the volunteer lounge. Slots are to be used to store information and music for your show program that week. CFRC music should not be stored there after your show, but filed back into the library. New music must not be stored in program cubbyholes.

4.7 Disciplinary Procedures Volunteers found to have violated CFRC policies (including the terms of signed Volunteer and Programmer Agreements), CRTC regulations, The Broadcast Act, Radio Regulations or the Criminal Code shall be subject to disciplinary action. The goal of disciplinary action is to amend problematic behavior rather than to punish or penalize. Disciplinary measures shall be implemented, monitored and tracked by the Executive Director in consultation with Radio Queen's University Board of Directors. Disciplinary measures shall progress in the following order, unless there are exceptional circumstances that require immediate action requiring suspension or dismissal:

1. Verbal Correction/Warning The volunteer is notified of the problem or complaint by the Executive Director or aCFRC staff member and given a verbal warning, a record of which is

kept
on file for one year.

2. Written Correction/Warning The volunteer is notified by the Executive Director in a written and signed letter (including email) of the recurring problem and of the previous verbal warning.

Written

warnings by email may also occur before verbal warnings in the instance that station staff do not encounter the volunteer in question at the station in person. The Executive Director may also issue a written warning in the instance that other violations have occurred after a previous verbal warning, or the seriousness of a policy infraction warrants immediate correction. The written warning will provide direction to correct the issue and indicate a warning including potential suspension from on-air and/or volunteer privileges. The letter is kept on file permanently, along with copies of any related correspondence.

3. Retraining, Policy and Manual Review. In the instance where violations related to on air programming recur after verbal and written correction/warnings have been issued, the volunteer will meet with the Executive Director and/or Program Coordinator to discuss a retraining plan. The volunteer will also be required to re-read the CFRC Policy Manual and Technical Manual during the retraining process. The volunteer's program may be rebroadcasted or replaced with temporary syndicated programming in this retraining period but the volunteer will maintain the slot and resume broadcasting once they have completed re-training, have met with the Executive Director and Program Coordinator to discuss CFRC policy, sign a renewed volunteer/programmer agreement and have demonstrated broadcasting competence and adherence to policy evaluated through Program Review.

3. Suspension from Volunteer Duties If the volunteer fails to comply with verbal and written corrections and warnings, the volunteer is relieved of all volunteer duties at CFRC for a period ranging from 2 weeks to 3 months as determined by the Executive Director. The date and duration of the suspension is kept on file permanently. The volunteer may not enter the station until the suspension is lifted without written permission from the Executive Director.

4. Dismissal from Volunteer Duties The volunteer is permanently dismissed from volunteer participation at CFRC.

The following actions may be grounds for immediate dismissal rather than disciplinary process: a) Theft of CFRC property

b) Vandalism of CFRC equipment

c) Violent, aggressive or harassing behaviour toward CFRC volunteers, staff, Board Members, station guests or CFRC clients

d) Egregious on-air conduct in violation of CRTC guidelines and the Criminal Code, or which contravenes CFRC's mission, mandate, guiding principles and public identity e) refusal and/or

repeated disregard of corrective instructions from the Executive Director or other staff. f) Egregious off-air conduct inside the station or at CFRC events while representing the station at Queen's University or the wider Kingston community

Records of dismissal shall be kept on file permanently.

The Board of Directors shall be notified of any disciplinary action taken against CFRC volunteers within one week of action leading up to and including suspension, and immediately in the case of dismissal.

Decisions of the Executive Director may be appealed to the Grievance Committee of the CFRC

Board. **SECTION 5: STATION SUPPORTS AND GOVERNANCE**

5. 1 The Radio Club Assisting the station staff is the Radio Club. Formed originally by Margaret Angus in 1957, the club evolved in 1977 to reflect the changing atmosphere at the stations with the inclusion of faculty, staff, alumni and community members. The club is a social organization of the volunteers of CFRC and it is the voice of CFRC Volunteers. Its role is to advise station staff on policy and operational matters; to represent CFRC Volunteers on the CFRC Board and to function as a forum where CFRC volunteers can share ideas. The Club has an executive composed of the following positions:

TITLE RESPONSIBILITIES

President - Radio Club chair and official representative
Vice-President Supports and fills in for President as needed
Secretary takes Radio Club minutes

All members of the executive are interested in hearing ideas, comments, and concerns from all members of the Radio Club. The members of the executive share the responsibility of organizing social events. Involvement in the Radio Club is part of your responsibility as a CFRC volunteer.

5. 2. CFRC Board

1. Members of the CFRC Board will serve terms of varying length, and be subject to varying term limits, in accordance with the manner of their selection.
2. CFRC Executive Director will serve by virtue of their positions, and will remain members of the board until such time as their terms of office or employment are concluded.

3. Three members shall be appointed by different stakeholders:

ii. The AMS Assembly shall appoint an AMS representative for a term of one year iii.

The University shall appoint two faculty or staff representatives for a term of three years

4. The three CFRC volunteer members will be elected by the Radio Club membership.

These members shall consist of:

- the Radio Club President
- a Community Volunteer Representative
- a Student Volunteer Representative.

There will be no restrictions on the number of terms that an appointee or CFRC volunteer member may serve on the CFRC Board, excepting such restrictions as may be determined by the Radio Club membership.

5. The CFRC Board will be responsible for selecting six at-large members, consisting of:

- i. one AMS student member
- ii. one SGPS student member
- iii. iv. two community members
- v. one CFRC alumnus/alumna

5.a. The CFRC board president will be responsible for ensuring that the recruitment of new at-large members is successfully carried out. The CFRC board will confirm the membership of this committee prior to any turnover period for at-large board members.

5b. When an at-large position becomes available, the CFRC board will select a deadline for interested parties to submit applications. CFRC will advertise the availability of these positions for at least two weeks prior to the deadline. The advertising process will include, but not be limited to, the transmission of an on-air announcement.

5.c All interested applicants will be required to submit a statement of interest of no more than 300 words.

5. d. After reviewing all statements of interest, the CFRC board will determine

- if there is a need for interviews, and
- if so, which candidates shall be interviewed.

The CFRC Board will be responsible for preparing all questions in advance of these interviews.

5.e. The CFRC board will attempt to select at-large representatives by means of a consensus decision. If this is not possible, board members will select the representatives via preferential voting.

5.f. At-large representatives will serve terms as outlined in the CFRC by-laws. At-large members may serve additional terms upon request, conditional on receiving two-thirds majority approval from the CFRC board. Members who request to serve additional terms will be absent from the board's discussion and voting process on this matter.

5.g.. Concerns about any voting member of the CFRC Board should be brought to the attention of the Grievance Committee (minus any member implicated in the concerns), who will work together to investigate and resolve the concerns under the Complaints procedure outlined in Appendix C.

5.h. In all cases, the ex-officio members will be responsible for responding to the complainant(s).

5.i. If concerns with a member cannot be resolved through informal means, the CFRC Board may, upon receiving recommendations from the ex-officio members, vote to remove the member before the conclusion of their term. Any such vote will require a two-thirds majority for approval.

5.j. Absenteeism from two board or committee meetings without providing notice shall be grounds for a motion to be removed from the Board.

Appendix A: CRTC Content categories and subcategories

Category 1 - Spoken Word This category includes the following two subcategories:

Subcategory 11: News The recounting and reporting of local, regional, national and international events of the day or recent days, with particular emphasis on the topicality of the events or situations selected, or on the constant updating of information, or both as well as background material about current events when included in newscasts but excluding weather, traffic and sports and entertainment reports.

Subcategory 12: Spoken word-other All programming with the exception of material falling under subcategory 11-News and categories 2, 3, 4 and 5 (Popular Music, Special Interest Music, Musical Production and Advertising).

Category 2 - Popular Music This encompasses musical selections in the genres or groups of genres set out below:

Subcategory 21: Pop, rock and dance This refers to music from the entire pop, rock and dance music spectrum. Examples include all types of rock music, including soft rock, hard rock, classic

rock, heavy metal, modern rock, alternative rock, jazz rock, folk rock, and blues rock. It also includes pop, rock & roll, rhythm & blues from the fifties and sixties, soul, dance, techno, rap, hiphop, urban, and contemporary rhythm & blues. This includes musical selections listed in charts

such as AC (Adult Contemporary), Hot AC, Pop Adult, AOR (Album-Oriented Rock), CHR (Contemporary Hit Radio), Alternative, Modern, Adult Alternative, Active Rock, Dance, R&B, Urban, and Techno, compiled and published by music trade publications.

Subcategory 22: Country and country-oriented This includes country & western, country music recorded since the 1950s, new country, and other country-oriented styles. It includes musical selections listed in Country charts compiled and published by music trade publications.

Subcategory 23: Acoustic This refers to music performed in an acoustic style that draws largely from Category 2 Popular music genres.

Subcategory 24: Easy listening Easy listening includes easy listening instrumentals, adult standards, middle-of-the-road and beautiful music.

Category 3 - Special Interest Music This encompasses musical selections in the genres or groups of genres set out below:

Subcategory 31: Concert Concert music includes the whole spectrum of the "classical" music traditions, including opera and operetta. It also includes extended dramatic excerpts of popular musical theatre when performed in a full-cast version. It does not include orchestrations of "popular music", however classical in form.

Subcategory 32: Folk and folk-oriented This genre includes authentic, traditional folk music, as well as contemporary folk-oriented music, that draw substantially on traditional folk music in style and performance. It includes old-time country music recorded before the 1950s, and traditional bluegrass.

Subcategory 33: World beat and international This genre includes world beat music that draws heavily from the traditional music styles of countries throughout the world. It also includes music from the popular, folk and classical music traditions of countries throughout the world that are played in instrumental form or sung in languages other than English and French.

Subcategory 34: Jazz and blues This includes both historic and contemporary music in the jazz and blues traditions. Examples of music in the jazz tradition include ragtime, Dixieland, "golden age" swing, modern swing, bebop, "cool" jazz, modern, avant-garde, Latin-oriented jazz, jazz-funk, soft contemporary jazz, contemporary jazz fusion and other contemporary and emerging jazz

styles. Examples of music in the blues tradition include classic blues, delta blues, Chicago blues, and contemporary blues music.

Subcategory 35: Non-classic religious This refers to music of religious faiths. It also includes gospel music, hymns, and contemporary Christian music.

Subcategory 36: Experimental This refers to the unconventional and non-traditional uses of instruments and sound equipment to create new sounds and an orchestration of these sounds. This includes audio art, turntablism (though not dj beat mixing), musique actuelle, electroacoustic music and sound ecology.

Category 4 - Musical Production Musical matter broadcast by a station to identify itself or any of the components of its programming, including musical linking devices used to highlight elements of the broadcast service. For greater particularity, this category includes the following five subcategories:

Subcategory 41: Musical themes, bridges and stingers Musical selections used to identify particular program segments, or to extend programming segments to the end of their allotted time as well as applause, brief musical and other sound effects intended to punctuate the presentation of other broadcast matter, where this matter is less than one minute in duration.

Subcategory 42: Technical tests Broadcast matter intended to be used for the purposes of technical tests by the station or its listeners.

Subcategory 43: Musical station identification Short musical selections designed to identify the station by call letters or frequency.

Subcategory 44: Musical identification of announcers, programs Musical material identifying and accompanying the use of specific announcers, programs or programming elements.

Subcategory 45: Musical promotion of announcers, programs Musical material promoting increased listening to specific announcers, programs or programming elements.

Category 5 - Advertising Broadcast matter intended to promote services or products offered to the public by persons normally advertising in the course of their business. For greater particularity, this category includes the following three subcategories:

Subcategory 51: Commercial announcement A commercial announcement for a business, product or service, presented in return for consideration.

Subcategory 52: Sponsor identification Identification of the sponsor of a program or program segment other than under subcategories 51 and 53.

Subcategory 53: Promotion with sponsor mention: Verbal or musical material promoting increased listening to the station or to specific announcers, programs or programming elements, when accompanied by the identification of a sponsor.

Appendix B: Advertising policy definitions

Independent: “owner-operate.”

Like-Mindedness: “having a reasonable level of aesthetic and ethical compatibility with CFRC’s mandate.”

Multinational(corporation: “A corporation that has subsidiaries in more than one other country, and that operates from an international perspective.”

Non-Profit(corporation/group): “A registered corporation or group whose purpose is to carry out charitable, educational, religious, social, environmental, or other activity for the benefit of its members, or the public at large; it is not expected to operate a profit.”

On-air plugs “ the mention of prices, locations, or slogans in reference to businesses or products.”

Proprietorshp: “A business owned and operated by one person”

Small Business: “A manufacturing firm with fewer than 100 paid employees or a firm with fewer than 50 paid employees in other sectors... can also be a firm with less than \$5 million in annual revenues.”

Definitions from the Canadian Dictionary of Business and Economics
(David Krane)

This document was adapted by the Policy Committee of the CFRC board of directors from an adaptation by Adam Fox of CJAM , but was originally drafted by CITR Executive Director, Lydia Masemola, utilizing a large portion of CJSW – Calgary’s – existing policy and other stations in the sector. This policy is subject to discussion and input by the staff and interested CFRC members, and changes are subject to final approval by the CFRC Board of Directors.

Appendix C: Complaints

Any person who wishes to lodge a formal complaint against CFRC volunteers or staff or a complaint about on-air program content shall take the following steps:

(i) All grievances should be directed to the station manage If the complaint cannot be resolved by

the Executive Director, they will notify the grievance committee. Grievances concerning the work or behaviour of the Grievance Committee itself shall be directed to the President of the Board of Directors.

(ii) The Executive Director, Grievance Committee chair or Board President, as appropriate, will acknowledge receipt of the complaint and notify any parties named or implicated in the complaint;

(iii) If the complaint is about issues of libel, copyright infringement or other legal responsibilities of CFRC, the Executive Director, Grievance Committee chair or Board President will inform the CFRC Board of Directors, whom shall consult with legal counsel before any further action is taken;

(iii) The Executive Director (who may consult with other staff), Grievance Committee chair (who may consult with the grievance committee) or board president (who may consult with the board of directors), as appropriate, will respond to the complainant within two weeks, detailing any actions taken to resolve the complaint.

iv) If the complainant is not satisfied with the response of the Executive Director, he/she/they may lodge a complaint in writing to the Grievance committee within 60 days. The Grievance Committee will call a meeting within 30 days to address the complaint. If further information is needed, the grievance committee may call a meeting with the complainant. The Grievance Committee will submit written recommendations to those implicated in the complaint, and notify the complainant in writing of any steps taken to resolve the complaint.

(v) If still dissatisfied, the complainant may petition the CFRC Board of Directors by contacting the Board President in writing.

(vi) The CFRC Board of Directors shall decide whether and how the complainant shall be heard by the Board and inform the complainant in writing;

(vii) A majority vote by the CFRC Board of Directors is sufficient to mandate a correction, clarification, retraction or apology on behalf of CFRC.

(viii) Record of the complaint and Grievance process will be kept permanently on record.

Appendix D: Volunteer Agreement Welcome to CFRC! Thank you for wanting to be part of our team. We ask all of our volunteers and programmers to commit to a shared set of responsibilities, as detailed below. Please read and sign; all references are to the CFRC Policy Manual, available at the station and at the cfr.ca website.

■ VOLUNTEER AGREEMENT – I ACCEPT THE FOLLOWING RESPONSIBILITIES

I will adhere to all CFRC policies and regulations in the Policy Manual, including those concerning food and drink, smoking, and being responsible for any guests. (1.3, 3.8)

I will attend station meetings, and will read the station newsletter and station communications. (4.4)

I will respect CFRC's property, the station environment, the staff, and my fellow volunteers. (4.7)

I will strive to be an active volunteer.

I will read all station newsletters

■ PROGRAMMER AGREEMENT – I AGREE TO ALL OF THE ABOVE, AND ALSO:

I will arrive for my show at least 15 minutes before it airs, and be well prepared for my show. My show will help fulfil CFRC's mandate to enrich the lives of our listeners. (1.1,3.1); I will adhere to CRTC regulations, including Canadian Content, spoken word, and new music. (2.2-2.4, 3.1);

I will never broadcast hateful, libelous, slanderous or other material that contravenes the Criminal Code;

I will not use profanity on-air and I will not play material that could be considered offensive/obscene material without appropriate warnings and context. (2.6, 3.6); I will respect the station's music library and equipment, filing fault reports when necessary. (3.0, 4.6) I will complete and file my program logs in a timely manner. (2.5)

If I cannot do my show, I will find an appropriate fill-in or pre-record my show.(3.9) I will provide at least three weeks' notice to the Program Coordinator and/or Executive Director of any significant changes to my show concept or format.

I understand that CFRC may pre-empt my show for reasons including, but not limited to sports/special broadcasting and technical maintenance. (3.4)

I will strive to contribute to CFRC as a volunteer above and beyond my programming duties.

I understand that new programs are to undergo a four-week probationary period and may be cancelled by the program coordinator at their discretion.

Failure to abide by my responsibilities may result in disciplinary action. Disciplinary action can be appealed under station policy to the grievance committee of the Board of Directors. (4.7, Appendix C)

Volunteer/Programmer name/signature:

CFRC staff name/signature:

Date:

Appendix E: Demo Submission Form

Name of Program:

Date of Submission:

Name of Programmer(s):

Type of Program: MUSIC SPOKEN WORD
NEWS SPORTS NON-ENGLISH

Is your program run by a collective?: YES NO

Mandate: What is it about? What are its goals? What would you like to accomplish through this show? Your description will be used on the website to describe the program if approved.

Audience: Who is the program for? What is the intended listenership? How will your program connect with other potential listeners, beyond your expected audience?

Content: List some potential content ideas (themes, topics, features, music, interviews, etc.) that you would like to cover in your program.

Context: How does this program fit into CFRC's current programming? What does it add? When do you feel it should air on the weekly program schedule, and why?

Demo Requirements Checklist:

- o Length equal to that of proposed program: ____ minutes
- o At least 1 Station I.D. every 30 minutes
- o At least 2 program promos each hour
- o At least 1 P.S.A each hour
- o At least 6 minutes of spoken word/mosaics per hour
- o CanCon requirements met (at least 35% of category 2 selections; 12% of category 3)
- o Hits requirement met (less than 10% of selections)
- o New releases requirement met (at least 25% of selections)
- o A non-time sensitive episode that can serve as a pilot or rebroadcast if approved

Appendix G: Program Review Form

Name of Program: Date and Time of Program:

Program Mandate:

What are this program's strengths? What are this program's weaknesses?

How well does this program meet its mandate and the mandate of CFRC? If it does not, should the program change its mandate? Does this program meet the legal requirements for broadcast? At least 1

Station I.D. every 30 minutes

At least 2 program promos each hour

At least 1 P.S.A each hour

At least 6 minutes of spoken word/mosaics per hour

CanCon requirements met (at least 35% of category 2 selections; 12% of category 3)

Hits requirement met (less than 10% of selections)

New releases requirement met (at least 25% of selections)

Name of Reviewer: Date:

Appendix H: DJ Equipment Borrowing and Rental Policy

TBD