THE BLUE BOOK

(CKUT POLICY BOOK)

- 2022 edition -

(please note: this does not cover remote broadcasting)

The how-to's, why's and what-not's of Montréal's coolest campus-community radio station

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CKUT MEMBER RIGHTS AND RESPONSIBILITIES

As a Volunteer Member of Radio CKUT 90.3FM ("CKUT") you are an important member of the station. CKUT is volunteer-driven and volunteers play a major role in the station's operation. This document aims to clarify what you can expect from your experience at CKUT and what is expected of you as a volunteer. Please see the bylaw section on "Membership" for the definition of being a volunteer at CKUT.

We ask that you read the text below attentively.

CKUT VOLUNTEER RESPONSIBILITIES

As a volunteer, you must:

- Abide by CKUT's policies, rules and regulations;

- Be in good financial standing with CKUT;

- Be responsible for station resources such as equipment, music library and premises. Theft or abuse of these resources will not be tolerated;

- Complete the training process and participate in training and mentoring of other volunteers;

- Clean up after yourself and keep the station tidy. CDs, tapes and vinyl, as well as dishes, must be returned to their proper place;

- Read all memos left in your mailbox, sent over the CKUT list-serv and Wavelengths newsletter, and posted on the CKUT bulletin board;

- Attend the Annual General Meeting and any other general volunteer meetings;

- Ensure that the station has an accurate record of your mailing address, phone number, and email address;

- Participate in promoting CKUT, including participation in CKUT's fundraising efforts, including but not limited to the annual Funding Drive.

- Recognize and respect the limited availability of CKUTs resources, including staff time, facilities, equipment, etc.

CKUT VOLUNTEER RIGHTS

As a volunteer, you have the right to:

- Be treated with respect;

- Know as much about the organization as possible and participate in station governance when possible;

- Have made available to you and participate in regularly scheduled training;

- Be informed of new developments and changes affecting your involvement with the station;

- Be treated with due consideration for your abilities, as well as educational and employment background;

- Receive feedback from program coordinators and other volunteers;

- Develop your broadcasting skills and to take on more challenging roles as your skills develop;

- Voice your concerns. If you ever feel treated unfairly, please bring your concerns to your program coordinator or a volunteer representative on the Steering Committee.

CKUT has the right to refuse or revoke membership.

All CKUT members must be willing to work under CKUT's [mandate](#) and [statement of principles](#).

Members who do not adhere to CKUT's [mandate](#), policies and/or the decisions of the collective bodies could have their membership revoked at the discretion of the CKUT Steering Committee and Board of Directors. Should the individual wish to contest this decision, they may file a Grievance (as per CKUT's [Grievance](#)).

MANDATE

CKUT is a non–profit, member owned and operated corporation, whose primary purpose is to operate a licensed FM radio station.

CKUT broadcasts 5700 watts at 90.3 MHz (91.7 cable) to the greater Montreal area (200 km radius), 24 hours a day, 365 days a year. We also stream at ckut.ca.

As a campus/community radio station, CKUT's mandate is to provide an essential service to those in the Montreal community whose needs are not met by mainstream commercial radio. CKUT functions not only as an alternative to the status quo, but also as a viable community resource. CKUT serves as a training ground for the community and student populations, and in doing so, provides an essential educational and information service to the greater Montreal community.

The two main objectives of CKUT can be summarized as follows:

- To grant airtime to those who are not adequately served by mainstream media and in so doing, to provide a "mic for the mic-less" in addressing issues of concern in specific communities.

- To provide facilities and training through which members of the Montreal community and interested students may gain knowledge of and experience with radio programming, broadcasting and management.

These objectives are realized through the adherence to CKUT's [Statement of Principles](#) (and the implementation of the [Programming Policies](#) that govern the station.

STATEMENT OF PRINCIPLES

CKUT is a non–profit, member owned and operated corporation, whose primary purpose is to operate a licensed FM radio station. The mandate of CKUT, as a campus/community radio station, is to provide alternative programming to the island of Montreal and its surrounding communities.

CKUT is a volunteer organization that recognizes the essential contribution of its volunteers. CKUT will support and provide its volunteer membership with the necessary resources and training to contribute to CKUT.

CKUT will not broadcast any material that promotes hatred, discrimination or contempt against an individual or a group or class of individuals on the basis of race, national or ethnic origin, colour, religion, sex, age, mental or physical ability or sexual orientation.

CKUT will only air such material within the context of a larger issue, and only when its use is necessary to the listening public's understanding of that issue.

CKUT is not a vehicle for promoting political or religious ideologies. Therefore CKUT will not grant airtime to be used for the purpose of promoting such ideologies. This principle applies notwithstanding the provision of airtime to political parties during elections as stipulated in the CRTC Rules and Regulations.

CKUT will not engage in any business transactions with any individual or organization whom it believes promotes hatred, discrimination or contempt against an individual or a group or class of individuals on the basis of race, national or ethnic origin, colour, religion, sex, age, mental or physical ability or sexual orientation.

CKUT will actively encourage and promote independent artists presenting innovative and creative music.

CKUT will present programming of a nature and in a format not normally presented by commercial or public radio broadcasters. CKUT will further promote programming emphasizing local and regional content.

CKUT will air material in a comprehensive, balanced, articulate context, while actively promoting viewpoints complementary to those that may not be heard elsewhere.

CKUT pledges to allow all members of Montreal student communities and the community at large equal access to the station and equal opportunity to participate in its programming. CKUT will actively recruit volunteers through a network of local community groups representing people of all races, national or ethnic origins, colours, religions, sexes, ages, mental or physical abilities and sexual orientations.

CKUT will publicize all personnel openings through a network of local community groups representing people of all races, national or ethnic origins, colours, religions, sexes, ages, mental or physical abilities and sexual orientations.

CKUT will not discriminate against any group or individual based on race, national or ethnic origin, colour, religion, sex, age, mental or physical ability or sexual orientation in hiring for any position.

CKUT is a radio station staffed primarily by volunteers. CKUT welcomes the contributions of media professionals as resources and reserves the right to restrict their activities in their area of expertise.

CKUT will provide training for all staff members and volunteers to perform a function at the radio station. Furthermore, CKUT shall endeavor to expose staff members and volunteers to all facets of CKUT.

CKUT reserves the right to refuse or revoke membership from any staff member or volunteer who behaves in a manner contrary to the spirit of the Statement of Principles.

PROGRAMMING POLICIES

These policies are working guidelines. They expand upon specific principles outlined in the Statement of Principles of CKUT and should be taken in context with all other policies, guidelines and documents of CKUT.

CKUT considers itself a campus–based community radio station. The vast majority of its programming is "community access" by definition. It is assumed and expected that the purpose of community access airtime is:

- To grant airtime to those who are not adequately served by the mainstream media and thereby provide a "voice for the voiceless" in addressing issues of concern in specific communities.

- To promote, among the community at large, an understanding of these underrepresented communities and the issues they may face.

- To represent a wide range of different or differing views from within these communities. Thus, all shows are expected to remain open to input from other members and organizations within their respective communities.

Members of various communities must be able to work without compromising their beliefs or convictions. This does not negate the necessity of acknowledging a broad range of opinion on any given issue.

TYPES OF PROGRAMMING

There are two general types of programming at CKUT: music and spoken word. Each of these broad categories contains subcategories that encompass different types of community access programming.

(1) MUSIC PROGRAMMING

Music Programming at CKUT is oriented around independent and creative music that is not represented on mainstream commercial radio in Montreal. Music programming may also include spoken word content in the form of interviews, announcements and discussion, but the focus of these talk segments is usually directly related to the music being played. There are two forms of music programming: Community Access and General Music.

COMMUNITY ACCESS music programs broadcast within a specific mandate of community service and include specific, community–oriented news and information.

E.g., Positive Vibes, Venus, Macondo, Bhum Bhum Tyme

GENERAL MUSIC programs do not fill any direct community mandate, but provide alternative radio content and formats to all listeners in accordance with CKUT's Statement of Principles and Programming Policies.

E.g., New Shit, If You Got Ears

(2) SPOKEN WORD PROGRAMMING

Spoken Word programming at CKUT is topic or issue-oriented. Spoken Word programs focus on specific issues or topics and represent news and perspectives from community groups in the Montreal area. There are three categories of Spoken Word programming: In-House, Community Access and Cultural/Art.

IN-HOUSE spoken word programming is directly or indirectly produced or coordinated by CKUT through the facilities of its programming departments. The production of this programming is tied to CKUT and its programming departments, not to an individual or group of individuals. CKUT engages individuals or groups as volunteer staff to program airtime. Hence if an individual leaves, the program will continue to be broadcast.

E.g., Off The Hour/En Profondeur, The Morning After/Le Lendemain de la Veille.

COMMUNITY ACCESS spoken word programming is produced and coordinated by individuals, or groups of individuals, from the community–at–large. This is programming conceived, produced and presented by community members through their own initiative and by way of a proposal accepted by the Programming Committee of CKUT. Community Access programming is defined by the volunteers who work on the program and by a mandate of community service and programming that is oriented to the concerns of the local community.

E.g., Samedi Midi, Hersay, Amandla, Lesbo-sons.

CULTURAL/ART programming, like Community Access programming, is produced and coordinated by individuals and groups of individuals of the community–at–large. This programming, however, does not represent a specific community group in the Montreal area. Instead, it represents a cultural or creative group that is not represented or serviced by mainstream media. The programming is conceived, produced and hosted by community members through their own initiative and by way of a proposal accepted by the Programming Committee of CKUT.

E.g., Café, International Radio Report.

MUSIC POLICY

CKUT will not air any musical material that includes lyrics that promote discrimination against an individual or group or class of individuals on the basis or race, national or ethnic origin, colour, religion, sex, age, mental or physical disability or sexual orientation.

CKUT recognizes that lyrics that may fall within the above clause are occasionally written with the artistic intent of exposing an audience to such discriminations, with the belief that this may aid the eventual eradication of such discriminations.

CKUT recognizes that artists often use abusive terms in a satirical and/or ironic way but with the same intentions as outlined in the clause above. These intentions are often not clearly stated and the responsibility falls on CKUT to ensure that each programmer is able to judge to the best of their ability whether the artists' intentions are compatible with this policy and our Statement of Principles.

CKUT is mandated to explore all kinds of music. These can often include texts of artists exploring the most difficult facets of human experience and behaviour; for example sado–masochism, addiction, slavery, insanity, mass murderers, hatred, torture, genocide, etc. CKUT believes that artists often act as the emotional catharsis of our society and as such have a right to be heard. CKUT's programmers must be prepared to justify the airing of such material by identifying its redeeming factors and by providing a context.

CKUT is not mandated to play what is known as TOP 40 music, yet it will not make those records inaccessible nor will it censor their airplay to those hosts who are able to contextualize them. TOP 40 play is permitted as long as it does not increase to such a level as to interfere with our hit to non–hit ratio CRTC requirement. While TOP 40 is permitted, it will not be promoted, playlisted, charted or featured regularly on CKUT.

SPOKEN WORD POLICY

CKUT recognizes and celebrates that the parameters of art are enigmatic and vary with individual perspective. However, CKUT will not in any way be a vehicle for the promotion of discrimination, hatred, stereotypes, abusive comments or offensive material. When material is broadcast that could be interpreted in such a fashion, programmers will acknowledge this interpretation on–air and will at all times contextualize the material in question through intelligent explication, analysis and responsible discussion.

CKUT provides an alternative to other radio services through both program content and format. Programmers are encouraged to experiment with new forms of programming and to challenge the ears and minds of listeners through the creative use of sound. CKUT encourages the widening of aesthetic perspectives by providing

training and resources to volunteers. We believe that challenging material can be presented intelligently and in an accessible manner to all listeners.

CKUT's resources are dedicated to the exploration and exposition of lesser known, unrecognized artists and creative endeavours. Particular emphasis and focus is given to local and grassroots content. Programmers understand that our airtime is dedicated to that which is not represented in the mainstream and that this rich alternative culture is to be encouraged and respected on our airwaves. Programmers will strive to present material in a way that does not simply imitate commercial radio nor and/or National Public Broadcasters.

CKUT does not advocate censorship of mainstream or popular culture, but the station is mandated to provide an alternative to the mainstream, both in what is represented and the perspectives we expressed. When addressing mainstream culture on the air, programmers must be prepared to justify both form and content, and to provide a perspective and context that differs from mainstream media.

NEWS POLICY

CKUT's Community News Collective aims to present fair, accurate and well–informed accounts of events and issues, to offer perspectives that are timely and counterbalance mainstream and national public media.

CKUT's Community News Collective endeavours to move beyond sound bites and provide coverage of issues and events given inadequate attention by commercial or other media.

CKUT's Community News Collective will use news broadcast time: to explore viewpoints, issues, and events which arise in a community at grassroots levels, to cover stories of interest to local communities and to ensure that a local perspective on national and international stories is offered whenever possible.

CKUT's Community News Collective will involve members of a community affected by the issue(s) being examined in the production of media; will cover issues in a manner that offers or promotes community involvement, activism and inspires listeners to learn more; and will produce news opportunities that implicate news volunteers in community projects.

CKUT's Community News Collective endeavours to utilize radio as a tool for resisting corporate controlled and consolidated media.

CKUT's Community News Collective respects the following editorial guidelines:

- All editorials or opinion pieces must be approved by the Community News Collective Coordinator in consultation with another source (e.g. Legal Aid) if necessary.

- Editorialists must be aware of what constitutes defamation (libel or slander) under Canada's civil and criminal law and must refrain from defamation.

FUNDING DRIVE POLICY

CKUT's Annual Funding Drive is held once a year and is typically a ten-day radio-telethon with special programming, guests and events. The Funding Drive generates a significant contribution to the station's operating budget and requires the full support of the station's membership. All members, including volunteers, staff, committee members and the Board of Directors share in the responsibilities of the Annual Funding Drive.

Programmers are CKUT's link to its listeners and play an essential role in the success of the Funding Drive. At Funding Drive time, there is a Funding Drive bulletin board in the hallway outside of MCR where programmers and volunteers can obtain information about the Funding Drive, sign up for various committees and shifts, etc. The following guidelines outline how programmers can help CKUT run a well-programmed and successful Funding Drive:

SPECIAL PROGRAMMING

Plan special programming (such as special guests, in-studio performances, programming highlights, etc.) for the Funding Drive in advance and communicate these plans to the department coordinator at least two weeks in advance of the Funding Drive. Knowing in advance what special programming is planned results in better promotion of the Funding Drive. The more listeners are aware of special programming, the more they will tune in and donate.

SHOW GOAL

Come up with a goal for how much you expect to raise during the Funding Drive based on the information that the funding coordinator will provide (past year's earnings, the cost of the show to the station [it costs $60 an hour to run the station], and the overall goal of the Funding Drive). Communicate your show goal to the department coordinator at least two weeks in advance of the Funding Drive and strive to achieve it by collecting pre-pledges and making sure that you are promoting your special Funding Drive show to friends, family and your listeners.

Know what is going on in ADVANCE: Attend Funding Drive sessions and make sure you are up to date on prizes, gifts, the phone system, how to fill out pledge forms and any changes from previous years. You will host a better Funding Drive show if you understand how the Funding Drive works.

Be prepared: If you have an overnight show you will not have the support of the station staff or volunteers during your show. Be sure to have a volunteer or friend with you to answer phones and fill out pledge forms during your Funding Drive show – do not try to do it all yourself, you will lose calls and pledges.

Spread the word: Make sure you promote all of the wonderful programming that CKUT has to offer during the Funding Drive. Let your listeners know in advance what kind of programming to expect during the Funding Drive, tell your friends and family, spread the word on social media, blogs, email lists, websites, by carrier pigeon, etc.

Consult the funding manual: Funding drive documentation will be circulated to all programmers via email and will be available in MCR. Be sure to consult the manual during your Funding Drive show.

ADVERTISING POLICY

The form and the content of CKUT's advertising are governed by CKUT's Statement of Principles, as well as by CRTC guidelines and policy. CKUT's advertising is consistent with the various policies of CKUT's internal departments.

CKUT considers its advertising to be an integral part of its programming and as such reserves the right to refuse any advertising or client which the station feels is inconsistent with the goals and objectives of its programming (e.g. an organization that actively promotes and/or damages the environment, an organization or advertisement that promotes hatred or intolerance).

CKUT will not broadcast or accept any advertising that the station feels is likely to promote hatred or contempt towards individuals or groups on the basis of race, national or ethnic origin, colour, religion, gender, age, physical or mental disability or sexual orientation. CKUT will not broadcast advertising that promotes ideological, political or religious views (except that airtime granted to political parties as per CRTC regulations).

CKUT's advertising format will, whenever possible, be of a nature not normally used by mainstream or national public radio stations to communicate a message.

CKUT will retain creative control of its advertising and whenever possible convert the advertising of national campaigns to fit the station's format.

CKUT's advertising department will concentrate its effort on selling advertising to small and medium sized companies.

CO-PRESENTATION POLICY

Co-presentations are a form of cross-promotion between CKUT and community events. In exchange for promoting CKUT on the event's promotional materials, offering CKUT visibility at the event, and/or providing free access to CKUT programmers to the event, the event organizers receive a reduced rate for on-air advertising.

Co-presentations are negotiated by the Sales Coordinator, evaluated by the Steering Committee, and must adhere to CKUT's Statement of Principles. CKUT reserves the right to decline any co-presentation proposal. Co-presentations are typically aired for two weeks and are considered advertising by the CRTC.

CKUT is interested in co-presenting a wide spectrum of cultural and community events and initiatives that relate to the content of CKUT's programming and fit within the station's advertising schedule. These events may include, but are not limited to: live music and other musical events, theatre, dance, public forums, film screenings, non-profit special interest group fund-raisers, lectures and other events.

SOCIAL MEDIA POLICY

CKUT considers social media presence as an extension of its on-air programming. As such, social media content shared on a page or account associated with CKUT (i.e. a show's Facebook page or Twitter account) must respect CKUT's principles, music policy, spoken word policy and news policy.

BALANCE OF PROGRAMMING

CKUT recognizes that the station becomes an alternative voice in Montreal through the creation and selection of programming (content format).

CKUT recognizes the complexity and the necessity of CRTC policies on balanced programming that address all Canadian broadcasters. CKUT's role as a space for community access programming calls for a nuanced and qualified interpretation of CRTC policies.

CKUT acknowledges that there is an inherent bias in community access programming, by virtue of its creation by and for communities that are under-represented in mainstream broadcasting. Balance of programming comes from representing diverse perspectives within marginalized communities. Because issues are dealt with from the inside, and therefore from a non-objective point of view, it would be very difficult to counter certain points of view without actually damaging these communities by promoting hatred or enforcing existing stereotypes.

CKUT's programmers will acknowledge and engage in discussion about differing interpretations and opinions while continuing to maintain a safe and empowering space for underrepresented communities. For example:

A women's show is not expected to air sexist points of view but should cover a wide range of opinions on varying issues within the women's/feminist community.

These examples may be extended to other community access shows. Complex issues may be dealt with across several different programs in order to provide an overall balance of programming.

CKUT does not recognize any obligation to broadcast opinions which contravene its Statement of Principles and/or CRTC regulations.

HOW TO MAKE A PROGRAM PROPOSAL

(1) PROPOSAL GUIDELINES

CKUT's programming schedule is developed and monitored by the Programming Committee. The Programming Committee accepts proposals for new shows at any time. There is no set formula for putting together a show proposal. However, a complete proposal should contain the following elements:

- **a name** – choose a name or names that would be appropriate for the show.

- **the date** – please include the date of submission

- **the mandate** – who will it serve? why is it important? what are the goals and objectives?

- **the contributors/producers/programmers** – who will work on the show? what is their experience? how will coordinators/producers ensure fair and collective participation?

- **the language** – shows may be in any language but must be at least 50% French, English, or an Indigenous language from so-called North America.

- **the length** – how long and how often would the ideal program be?

- **the resources** – what will be needed from CKUT? technical or research assistance? physical or staff resources?

- **content ideas** – what kinds of topics will be covered over the course of 4– 5 months?

- **an outline** – write up a mock show outline: detail the programming minute by minute, including the track names and artists of all musical selections.

- **a demo** – record an example of a typical show, and submit it on CD or in a digital format.

(2) PROPOSAL EVALUATION PROCEDURES

Applicants will be directed to the appropriate Programming Coordinator (music or spoken word). The Programming Coordinator will provide applicants with assistance

during the proposal process and will screen out proposals that do not contribute to the fulfillment of CKUT's programming mandate or adhere to the station's Statement of Principles (applicants can appeal the decision directly to the Programming Committee). All other proposals will be passed on to the Programming Committee for consideration. The Programming Committee will assess only complete program proposals.

New program proposals should fulfill the following objectives:

- The show contributes to the fulfillment of CKUT's Mandate and Statement of Principles.

- The show offers unique programming not currently available on the airwaves.

- The demo reflects the proposed program's format and content, as well as the experience, strengths and technical capabilities of the programmer(s) involved.

The Programming Committee will assign at least two members to review each proposal. These members will report back at the next committee meeting with a recommendation. Under normal circumstances it will not be necessary for the entire programming committee to review every proposal. The committee may, by consensus, choose to:

- Approve

- Reject

- Encourage re–application or involvement in an existing show.

Applicants may be invited to attend a Programming Committee meeting to discuss and answer questions that the committee might have, and to respond to any concerns raised by the proposal before a final decision is made. If the Programming Committee rejects a proposal, a Programming Coordinator will advise the applicant in writing with reasons for the decision.

An approved program proposal cannot go to air until an appropriate time slot is available. Applications, once approved but not yet on–air, will be placed on a waiting list. Programs currently on the air but seeking time slot changes will take priority over new program proposals for consideration of open slots as they arise. Applicants are encouraged to be patient and to keep in touch with the Programming Coordinator.

When a new program begins to broadcast, it will be on a conditional basis for 3 months. During this time, the program will undergo at least one program evaluation. At the end of this 3–month period, the Programming Committee will decide whether the program will be given a permanent timeslot, have an additional 3–month conditional period, or be removed.

THIRD LANGUAGE PROGRAMMING

CKUT is committed to programming in languages other than French or English. Shows may be in any language but must be at least 50% French, English, or an Indigenous language from so-called North America.

It is the responsibility of the Programming Committee to support and monitor all CKUT programs. Therefore, the Committee must be able to understand programming that takes place in languages other than French or English. This policy outlines possible ways that the committee can effectively monitor new and ongoing third–language programs.

At the time that a proposal for a third–language program is approved or that a third–language program is selected for evaluation by the Programming Committee, the Committee must set in place one of the following procedures:

If the Programming Committee understands both the language and the content, it can monitor the program as usual.

If the Programming Committee understands the content but not the language, it can find someone who can translate the program if/when necessary. If the community has a strong structure of municipal community centres and/or community organizations, the committee can ask that a representative organization sponsor, support, and/or monitor the program evaluation. Otherwise, the programmers can supply the Committee with letters of support and/or references for the program.

If the Committee does not understand either the content or the language, a Community Advisory Board (CAB) will be established to monitor the program and report to the Committee:

The CAB must be comprised of at least three people: one person chosen by the members of the program, one person chosen by the Programming Committee, and one person chosen by both appointed members;

The CAB will be mandated to objectively represent the community served by the show while also upholding CKUT's Statement of Principles and Programming Policies;

The CAB may be responsible for informing the show producers and the community about the structures and policies of CKUT;

The CAB may accept suggestions, complaints and other input from the community. The CAB is authorized to make recommendations and report to the Programming Committee, which is the final decision making body about programming at CKUT.

FOCUS PROGRAMMING

CKUT's focus programming should reflect the breadth and diversity of the station's programming, with input encouraged from all communities served. Proposals that involve and reflect the varied perspectives of CKUT's programs and volunteers in the exploration of a topic will be well received.

The Programming Committee is open to proposals from members of the station and the community at large. Proposals should be made at least six (6) weeks before the proposed broadcast date (in extraordinary circumstances the timeline may be shortened).

Proposals should be submitted to the Programming Committee through either the Music or Spoken Word Coordinator. Proposals should include the following information:

- Goals & objectives of the proposed programming;

- A description of how the programming will engage CKUT's listeners;

- A plan for soliciting and incorporating CKUT volunteer participation;

- A plan for involving programmers whose regular broadcasts may be pre–empted;

- Names of producers and contributors, their qualifications, and their roles in the proposed programming (hosting, technical operations, promotion, production);

- Date(s), time(s) & length(s) of proposed broadcast(s), including a run– sheet for the proposed programming;

- An outreach and publicity plan for the programming that details how the focus program will be promoted to the public and highlights any fundraising or promotional opportunities for CKUT associated with the focus program;

- A contact list (names and phone numbers) of community groups, NGOs, organizations, and other contacts who will be approached for research, interviews, promotion or financial support;

- A list of archived material available for use in the proposed broadcast (i.e.: old interviews and/or music that is in line with the subject of the focus programming);

- A list of relevant music that will be drawn upon (song, artist, album, CanCon);

- A list of resources required from the station (phone use, studio time, recording equipment, printing, training, etc.);

- A list of expenses (note: transportation of equipment, rental of equipment and technical support are not covered by CKUT.)

- A short script to be used as a live read or produced cart that will air at the top of every hour of the broadcast. The script must outline the intent of the focus programming, and include CKUT's the listener comment line number and the programming@ckut.ca email. This is to ensure that listeners have an avenue to engage with the programming.

The Programming Committee may also request a calendar, including time frames for:

- Written notice to all CKUT programmers by email;

- Specific notification/invitation to affected programmers by email or telephone;

- Follow–up calls to programmers;

- Meeting(s) with focus programmers;

- Scheduling of interviews and production time for pre–production, carts, etc.;

- Press release sent out three weeks before the broadcast date(s);

- Promo cart ready to air two weeks before the broadcast date(s);

- Follow–up calls to media outlets and community groups.

The Programming Committee may choose to approve, reject or request changes to a focus programming proposal. The Programming Committee will notify the Steering Committee by email within 24 hours of a proposal being approved. Programmers being preempted will be notified by their Programming Coordinator.

Within 3 weeks after the focus programming airs, the Coordinator(s) of the programming will submit a completed Focus Programming Evaluation Report form. The Programming and Steering Committees will review this report, which will be kept on file by the Music Programming Coordinator.

PROGRAM EVALUATIONS

One of the Programming Committee's responsibilities is to monitor and evaluate CKUT's on-air programming for content, technical production, adherence to the station's policies, Mandate and Statement of Principles, and to ensure that the program continues to fulfill the mandate outlined in its original program proposal.

Evaluation is a non-punitive process designed to share information with programmers. Program evaluations provide positive feedback and constructive criticism in order to enhance the quality of CKUT's broadcasting. At least one spoken word program and one music program will be evaluated each month.

Though all programs will eventually be evaluated, the Programming Committee may focus on programs that have requested feedback, are ending their initial probationary period, have not been evaluated for at least one year or where there are long-standing concerns that could benefit from immediate attention.

Programmers may also request an evaluation at any time. The Programming Committee will then endeavor to honour such a request within six months. The procedure for program evaluations is as follows:

- Programming coordinators or other committee members bring forward programs to be reviewed and these are prioritized by consensus.

- Programming coordinators provide committee members with the mandate of the program to be evaluated. If there is no mandate available for the program under evaluation, programming coordinators will ask the programmer(s) to submit one;

- Programming coordinators contact the programmer(s) to let them know that the program is being evaluated. At this time, programmer(s) will be asked to select the date of one previous program for evaluation and to submit a mandate for the program if required;

- Programmer(s) will be asked to complete a self-evaluation of the program of their choice, using a standard evaluation form;

- This form will also be completed by at least 3 Programming Committee members, who will compare their listening experiences of two episodes of the program (one selected by the programmer(s) and one by the committee member) against the program's mandate;

- Any listening member of CKUT may help to evaluate a program by completing and submitting an evaluation form. Programmers, programming coordinators and committee members may encourage specific individuals to participate in this process;

- All evaluations (committee members, listener, and self–evaluations) are to be completed within a one-month period;

- At the end of this period, programming coordinators collect the completed evaluation forms. The resulting feedback is discussed and synthesized by the Programming Committee at its next regularly scheduled meeting.

Upon consensus the Programming Committee can:

- Deliver a letter to the programmer(s) sharing the Committee's feedback and suggestions;

- Ask the programmer(s) to attend a Programming Committee meeting to discuss the feedback and suggestions;

- Ask the programming coordinators to share the Committee's feedback with the programmer(s);

- Ask the programmer(s) to submit a new program proposal, if the show does not meet its original mandate;

- A combination of these points.

Completed evaluation forms and copies of letters drafted by the Programming Committee will be kept in the program's file.

CHANGES TO PROGRAMMING

Any significant change to the original proposal of a program, in content or format, must be communicated in writing and approved by the Programming Committee before the change takes place. Any change in the regular operation of a program must be outlined and communicated to the committee in writing. This includes people working on a program and/or its regular method of broadcast. If new members join a given program or the responsibility for a given program changes hands, the Programming Committee and the appropriate programming department coordinators MUST be made fully aware of the change, in advance. If programmers are unable to continue producing a program, the Programming Committee should be informed at least 4 weeks in advance. Programmers seeking timeslot changes or expansions should submit a request in writing to their Programming Coordinator. This request will be kept on file by the Programming Coordinator, and the program will be added to a waiting list for time slot changes.

When a program permanently leaves the schedule and a timeslot is opened, priority will be given to programs on the waiting list for time slot changes then to approved proposals awaiting availability. If a slot opens and there is no suitable show on either of the above waiting lists, the Programming Committee may call for new proposals. The Programming Committee will decide what programming enters an open slot based on considerations of programming flow, the programming needs of the station, programmers' volunteer contributions to the station, the potential listenership and the station's Statement of Principles.

COMPLAINTS REGARDING ON–AIR PROGRAMMING

Any listener, CKUT member or staff member may direct a complaint regarding on-air programming to the station's Programming Committee. Complaints should first be directed to a Programming Coordinator. Complaints may be made by phone, email,

mail, via the online complaints form or in person. Anonymous complaints will be ignored; the name and contact information of the person filing the complaint must be presented to the Programming Coordinator at the time a complaint is made.

Upon receiving a complaint, the Programming Coordinator will acknowledge its receipt and ensure that both the programmer(s) involved and the Programming Committee are informed about the complaint. When the programmer(s) involved is given notification of the complaint, they will be invited to respond. When the Programming Committee receives notification of the complaint, relevant audio archives and the program's log will be reviewed.

A meeting may be called between the programmer(s) and the Committee, or the Committee may request a written response from the programmer(s).

If the complaint is determined to be without merit, a letter explaining the process of review and station policy, signed by a Programming Coordinator on behalf of the Programming Committee, will be sent to the complainant via email or postal mail. If the complaint is judged to be valid and it is determined that the complaint could have been prevented if the programmer(s) had followed station guidelines and policies, the programmer(s) may be warned, suspended or removed from their on-air position in accordance with the station's Disciplinary Procedures. The complainant will be contacted by a Programming Coordinator on behalf of the Programming Committee, to confirm receipt of the complaint, explain relevant policies and procedures, and detail the actions taken, including steps to prevent similar incidents from recurring. The programmer(s) may be asked to work with the Committee and/or the Programming Coordinator to respond to the complaint in writing. Copies of all complaints and a record of resulting actions or correspondence will be kept in the program's file and sent to the CRTC upon request.

CKUT STATION STRUCTURE

There are five administrative bodies responsible for the management of CKUT:

- THE BOARD OF DIRECTORS

- THE PROGRAMMING COMMITTEE

- THE STEERING COMMITTEE

- THE FINANCE COMMITTEE

- THE GRIEVANCE COMMITTEE

Regular meetings of most of these bodies are open to the membership of the station. Contact the appropriate body beforehand to make your planned attendance known.

THE BOARD OF DIRECTORS

The Board of Directors is charged with managing the affairs of CKUT. The Board is composed of no less than 9 but no more than 13 representatives from the various constituencies of the radio station:

- 1 CKUT Permanent Staff Rep

- 1 CKUT Steering Committee Rep

- At least 5 Active Members:

- At least 2 who are undergraduate students (nominated by SSMU as outlined in Article 36 of SSMU's Internal Regulations

- At least 1 who is post-graduate student (nominated by PGSS as outlined in Chapters 7 and 11 of the PGSS Activities Manual)

- At least 2 who are non-students

- At least 2 members of the community at large, including but not limited to residents of Montreal and surrounding areas, and faculty of staff of McGill University.

Four Board members are chosen to serve as officers in the positions of Chair, Vice-Chair, Secretary and Treasurer.

CKUT shall actively promote to the Board the nomination of members of marginalized groups disproportionately excluded from full participation in society.

The Board hires staff to run the radio station within a structure established and reviewed yearly by the Board. All members of the Board are members of the station upon their election or appointment. The Board is responsible to the Members of the station and must hold a General Meeting of the station's membership at least once a year.

The Nominating Committee

The Nominating Committee is composed of three members: one member of the Board, one member of the Steering Committee, and one McGill student nominated at the Annual General Meeting. All directors not appointed or elected by either the Students' Society or the Post-Graduate Students' Society are confirmed at the Annual General Meeting of the Corporation, usually held in the Fall.

THE PROGRAMMING COMMITTEE

The Programming Committee is the internal body responsible for the broadcast license of CKUT. It is charged with the duty to monitor on-air programming at CKUT to ensure that this programming lives up to requirements stipulated by CKUT's broadcast license, CRTC campus–community radio policy and the Broadcast Act. The Committee is also responsible for enforcing CKUT's Statement of Principles and Programming Policies.

The composition of the Committee is as follows:

The voting group of the committee is composed of only elected representatives of the members of CKUT.

Members of the committee are elected at the Annual General Meeting of the volunteers of CKUT.

The membership of the Committee consists of:

- 2 Music Volunteer Reps
- 1 Spoken Word Volunteer Rep
- 1 Community News Volunteer Rep
- 1 Community Volunteer Rep
- 1 McGill Student Volunteer Rep
- 1 Francophone Volunteer Rep
- 1 Woman/Trans Volunteer Rep
- 1 Black Block Volunteer Rep
- Music Department Coordinator   (non-voting)
- Spoken Word Coordinator (non-voting)

To summarize, the mandate of the Programming Committee is to coordinate and oversee all on-air programming at CKUT. As its primary function, the Committee must ensure that all programming meets internal and external requirements such as:

- CKUT's Broadcast License and CRTC regulations
- CKUT's Statement of Principles
- CKUT's Programming Policies
- CKUT's On–air Rules & Regulations
- Policies regarding proposals for new and special programs
- All other station policies

The Programming Committee is also responsible for:

- The maintenance and insurance of proper logging procedures by station programmers as per the regulations of the CRTC.

- Taking appropriate disciplinary action when the internal and external requirements of broadcasting are not met by programmers.

- Addressing and responding to complaints regarding CKUT's on-air programming.

- The critical review of on-air programming on a regular basis

- The processing of new programming proposals, including all regular, focus, remote and special programming proposals.

- Changes to CKUT's programming schedule.

INTERIM PROGRAMMING COMMITTEE REPRESENTATIVE SELECTION POLICY

All applicants are required to submit a short note introducing themselves, their involvement at CKUT and other community radio experience, what position they would like to hold and why they are interested in joining the Programming Committee.

The minimum requirements (i.e. a member in good standing, being involved in CKUT for a minimum of three months) do not necessarily ensure a candidate's acceptance on the Programming Committee. Other requirements include: demonstrated ability to function in consensus decision-making processes, and ability to adequately represent the type of programming they are interested in representing.

The Programming Committee is responsible for communicating with the candidate about the status of their application after each Programming Committee meeting until a decision is made.

Both the candidate and the Programming Committee may request the candidate's presence at a Programming Committee meeting before a final decision is made in order to address any questions and concerns either parties might have.

The Programming Committee must pass on both successful and unsuccessful applications to the Board of Directors for final approval.

THE STEERING COMMITTEE

The Steering Committee is the internal group that monitors and guides the day-to-day operations of the station. The Steering Committee also monitors, reviews and proposes revisions to the internal structure established through the Board of Directors. The Committee aspires to be the collective management of CKUT through the interaction and consultation of volunteers and staff responsible for the various departments. The Committee is composed of 12 members: 8 paid staff and 4 volunteer representatives. The members are:

- Music Coordinator

- Arts and Culture Coordinator

- Community News Coordinator

- Production Coordinator

- Sales Coordinator

- Fundraising and Promotions Coordinator

- Finance Coordinator

- IT Coordinator

- Spoken Word Volunteer Rep

- Music Volunteer Rep

- Community News Volunteer Rep

- McGill Student Rep

THE FINANCE COMMITTEE

The Finance Committee is responsible for the overall financial administration of the station. The Finance Committee reports to the Board of Directors. The Finance Committee is composed of (5) members:

- The treasurer of CKUT

- 1 Steering Committee representative

- 3 representatives appointed by the Board of Directors

The Finance Committee's responsibilities are as follows:

- Establish CKUT's annual operating budget in consultation with the Steering Committee for approval by the Board of Directors.

- Review financial statements

- Review cash flow (as necessary)

- Approve and schedule major purchases

- Approve GIC or investment purchases

Capital expenditures over $500 (unless part of the annual budget) must be approved by the Finance Committee. Large purchases, capital improvements (over $2,500) and salary increases must be approved by the Board of Directors.

The Treasurer submits a finance report at the monthly Board of Directors meetings and may be called upon to present audited financial statements at CKUT's Annual General Meeting.

THE GRIEVANCE COMMITTEE

The purpose of the Grievance Committee is to review complaints regarding decisions made by the Steering or Programming Committees or any other internal dispute that cannot otherwise be resolved. The Grievance Committee holds no regular meetings;

it meets only when the need arises. Decisions of the Grievance Committee are final and not subject to further appeal.

The Chair of the Board of Directors shall receive grievances at chair@ckut.ca, after which arrangements for a Grievance Committee that includes representation from an impartial, third party will be made in order to perform the initial intake and hear the case, determine the structure of the process and representation of the grievance, and render a decision.

Members of the Grievance Committee must be made familiar with CKUT's Statement of Principles, On-Air Rules and Regulations and station policies. For procedural guidelines, please see Appendix 2: Grievance Procedures.

CKUT RULES & REGULATIONS

THE BASICS

All CKUT members and staff are responsible for ensuring that the station and its resources remain safe, secure and accessible to all.

All content produced in studios for CKUT transmission or through association with CKUT is protected under a creative commons license. Members of CKUT cannot make money off of content produced in studios or through association with the station, except with approval of the Steering Committee, and in certain instances from the Board of Directors.

All volunteers and programmers must make an effort to keep informed. This means communicating with department coordinators and staff, reading postings and communiqués, reading the newsletter, checking bulletin boards and mailboxes and attending meetings.

All staff must make an effort to communicate with volunteer members; the staff's main function is to provide support and resources to CKUT's members, so they may carry out the station's mandate as outlined in its [Mandate](#) and [Statement of Principles](#).

Disciplinary procedures for all infractions of the rules, regulations and policies listed below are outlined in [Appendix 1: Disciplinary Procedures](#). Staff and department coordinators are subject to the same penalties as individual programmers/volunteers. The Programming Committee's response to an offense may be influenced by the previous conduct of a programmer/volunteer. All disciplinary procedures may be appealed to the Grievance Committee.

GETTING STARTED

Familiarize yourself with the following:

- The CRTC's Campus-Community Radio Policy – this is where all the different types of programming and the quotas we must meet, are outlined; the criteria

are stipulated in our broadcast license. Each program must include a certain amount of Canadian content, spoken word content and station identifications.

● Other CRTC laws, regulations and policies –including the Broadcast Act, policy on sex-role stereotyping, content categories, Radio Regulations, Radio Communications Act, etc.

● Relevant portions of the Copyright Act and the Criminal Code

● CKUT's Programming Policies and Statement of Principles. Contravention of these policies may result in suspension or dismissal. Be sure to read them before going on-air. The reason we have a Statement of Principles is because we reach a diversity of listeners and, as such, we must take responsibility for what we say on the air; we have to respect common community standards. If you have any comments or feel CKUT's Statement of Principles should be reviewed, talk to anyone on the Programming or Steering Committees.

● On-Air studio operations – complete MCR (Master Control Room) training BEFORE you begin doing on-air programming. Contact a department coordinator to ensure that you have all the information and resources you need to be competent and confident on the air. NO ONE should be on the air without proper training!

BUILDING RULES

THERE IS NO SMOKING ALLOWED ANYWHERE IN THE CKUT BUILDING.

NO FOOD OR DRINK IS ALLOWED IN ANY OF THE STUDIO AREAS!

KEEP ALL SPACES ORDERLY AND ORGANIZED: If you see something out of place, as a member of the CKUT community, you are expected to take the initiative and put it away properly. This includes MCR, the production studios, portable equipment bags, the volunteer room, the listening area, the fridge, etc...

All members are expected to clean up after themselves. If you use a dish, wash two! Return all resources to their proper place, and make sure that all studio areas are returned to a state of normal* after use.

*Normal– Soundboards normalized, cables coiled, equipment in its resting place, all surfaces clear, all papers and recording materials in their proper places… nice!

ON–AIR RULES & REGULATIONS

The following rules and terms have been compiled from precedents established during the time since CKUT went to air in November 1987.

On-air programming at CKUT is the exclusive responsibility of the volunteer programmers who have applied for, or been charged with, the responsibility for on-air broadcast time. This means it is the programmer's responsibility to know the requirements of programming at CKUT.

Broadcasting to all of Montreal (and beyond) means that everyone at the station has to be responsible about what they say and do, especially on air. All rules and policies, guidelines and regulations are THERE FOR A REASON. They are easily accessible by reading the provided documentations or by asking a station staff or volunteer member.

BE THERE, BE EARLY

Programmers are expected to be in the station at least 15 minutes before their show goes to air. This is so whoever is on air before you does not panic and to allow adequate time to prepare for going on-air. A little chat about how you're going to make the transition from program to program is also recommended.

If you are going to arrive late, call the on-air studio to let the programmer(s) know

Always give 48 hours notice if you cannot do your show. This is so your department coordinator can arrange for alternate programming. If you don't give sufficient notice, you must still notify the station but may have to arrange to have the time filled yourself. If you arrange your own fill-in, ensure that the person you choose is a trained member of CKUT and notify your programming coordinator with the fill-in's name and the dates being covered. If you simply don't show up for your show, you may receive up to a two-week suspension from your on-air position.

In the unfortunate event that the programmer(s) scheduled after you do not show up for their show, begin by trying to contact them. If this fails, and you cannot remain at

the station to cover the programming slot, consult the MCR troubleshooting manual situated in MCR. If at all possible, do NOT leave MCR unattended. Inform your department coordinator in writing or by telephone that a programmer failed to show up for their program slot.

USING THE EQUIPMENT

CKUT's equipment gets a lot of use. Please take care of our precious resources. Do not touch or use any equipment in MCR unless you have been properly trained to do so! A reminder of some basic rules:

- Do not bring any food or drink into MCR, ever.

- Please be gentle with the mixing desk and press the buttons only as hard as you need to. The buttons were replaced in Summer 2021 and should not require much force.

- Do a NEEDLE CHECK on both turntables to ensure that the needles are in good condition. DO NOT change cartridges or place objects on the turntables!

- Use the OPEN/CLOSE button to operate the trays of the CD players. Please do not push the tray closed.

- Ensure that minidiscs and CDs are being inserted correctly! Do not force them in.

- Microphones should sit in stands and wires and cables should be kept un-kinked.

- Headphones are very fragile. The wiring and connections must not be yanked on or rolled over. When not in use, headphones should be carefully hung on the microphone stands or placed on the table. If you have any issues with headphones (one ear not working, excessive noise, etc), please notify the Production Coordinator immediately so it can be repaired.

- Community radio means that we all share the gear and must treat it with care so that others can enjoy it too. Anyone witnessed needlessly abusing CKUT equipment or material may be asked to repair/replace it.

LOGS

There are two kinds of logs that **must be completed by EVERY show**: daily logs and program logs. Both logs are used by staff and the CRTC to keep track of what goes over our airwaves. We keep these logs for one year and must be able to provide them to the CRTC, upon request. For this reason, it is important that they are filled out properly.

DAILY LOGS

These list everything that must air that day (e.g. program names, station identifications, time and weather checks, ads, promos, co-presentation announcements, etc...), along with the times that they are supposed to run. Each item listed on the log MUST be aired. Initial the log and write the time at which each item aired. This is necessary so that the station, our advertisers and the CRTC can refer back to our logs as proof of what went over the air on a particular day. In the event that the paper copy of daily logs are missing from the easel, please use the "logs alias" shortcut on one of the 2 MCR computer desktops, and notify the sales coordinator that the logs were not in the studio.

PROGRAM LOGS

These list every item that airs during a given program slot. Program logs are completed by programmers as their shows are broadcasted. The program log must include the times that items actually aired (for example, if you are supposed to start your show at 14:00 and you begin at 14:04, record the actual time that your show started: 14:04). Include the length or duration of each item broadcasted. The log must also include details about the material broadcasted, including the artist, album and song title of all music selections, the CRTC category code for all music, spoken word and pre-recorded material and other relevant information. Proper program logs must be maintained by programmers for all types of programs in order for the CRTC and the Programming Committee to calculate and monitor CanCon and other quotas.

Program logs must be filled out for EVERY show and filled out COMPLETELY.

SOCAN LOGS are required to be completed by CKUT programmers several times each year. These logs require that you list the performing artist, song title and composer of EVERY music selection you play. This information is used by SOCAN

(the Society of Composers, Authors and Music Publishers of Canada) to ensure that songwriters receive royalties for the airplay of their music on CKUT's airwaves. Dates and forms for SOCAN survey periods are posted in MCR before and during the survey period. If you have questions about SOCAN or the survey process, contact the Music Coordinator.

It is VERY IMPORTANT that you complete all logs accurately and on time. Failure to complete any of the above logs will be considered a serious problem by the station's Programming Committee and staff.

STATION IDENTIFICATION

A Station Identification (Station ID) contains our call letters and frequency (i.e. CKUT 90.3FM). It may also include our location, the program name and contact information (eg. "You're listening to Jazz Euphorium on CKUT 90.3FM in Montreal, worldwide on ckut.ca!"). As a licensed broadcaster, we are legally bound to broadcast a station ID at least once every 30 minutes. Programmers should give station IDs at least four times per hour or every 15 minutes. You can either play a pre-recorded station ID or announce this information on the mic.

ADS/CO–PRESENTATIONS/GIVEAWAYS/PSAs

A Co-Presentation is an event sponsored by CKUT. Normally, this is a two-week on-air promotion which the client receives at a reduced rate. The client does not pick the individual shows that the ads air on. This is the responsibility of the Sales Coordinator. If a Co-Presentation ad is not logged on your show and you think it should be (i.e., the content is complimentary to your show) please communicate this to the Sales Coordinator.

- Ads indicated on your log sheet **must** be played during your show.

- Ads should be played in the hour that they appear on your log sheet. Ads should not be played in the first or last 5 minutes of your show.

- The Sales Department has to confirm that the ads were played as scheduled. If for any reason you cannot play an ad please inform the Sales Department.

- It should be noted that for the most part CKUT does not air National Advertising. Some exceptions are record companies and election ads, which must conform to

CRTC regulations. It is the responsibility of the Sales Coordinator to get approval from the Steering Committee for any other national advertisement.

- Do not criticize an ad over the air. Do not make any sarcastic, ironic or otherwise disparaging remarks about an ad over the air. Remember the client is probably listening – and yes, they will complain.

- Should a programmer object to airing an advertisement logged on your show, you may contact the Sales Coordinator and inform them of the grounds for your objection.

  Some examples of grounds that may be considered are:

  - Poor production quality

  - Offensive/objectionable content

  Some examples, which are not acceptable, are:

  - Competing events (i.e., Your band is playing Saturday night therefore you object to playing an ad of a different event on the same night)

  - It's corny – It's not funny – It's stupid. A lot of this is subjective. Hopefully bad ideas will be discouraged during the production session, however, clients are responsible for the content of their ad.

  If you cannot come to an agreement with the Sales Coordinator then the issue will be decided by the Steering Committee.

Please forward any listener complaints about advertisements to the Sales Coordinator. See CKUT Policy on Dealing with Listener Complaints.

GIVEAWAYS

The CRTC considers ticket giveaways as advertising. We do ticket giveaways for co-presents and for events advertised (paid) on CKUT, and in special cases where it is tied directly to programming (i.e., you are doing an interview with someone who wants to offer tickets to the event). Any other giveaway must be cleared with the Sales department. Please be sure to inform the Sales Coordinator of the details, i.e., giveaway name and details, contact information of the winner and how this person will receive what they have won. A logged ticket giveaway must be treated as an ad. If no one claims the prize, please inform the Sales Coordinator.

LISTINGS

Listings are not mandatory (but they are nice). Should a programmer wish to include listings in their programming, the following applies:

- Listings should be of community in nature, relating directly to the programming.

- Listings are short event announcements. It is important that listings are kept short, thereby distinguishing them from paid advertising. It is not necessary to read off all the sponsors, ticket outlets and other details surrounding an event. It is a good idea to have one segment of your show devoted to listings (rather than interjecting them throughout the show).

- Include those events that pertain to your show and are of interest to your audience.

- Priority in listings go to CKUT co-presentations, benefits, local talent, live performances, & cultural events.

- Parties should only be announced to help promote a talent i.e., DJ, local designer etc., not to promote a club, promoter or other such business enterprise. A sale at a commercial outlet is not a listing - even if it is small, local, grass roots, politically correct . . . You may give shout outs to local businesses but including prices or other such information is an ad and should be paid for. We ask all programmers to respect this.

- DO NOT MENTION ANY DISCRIMINATORY INFO.

- Do not announce anything which goes against CKUT's Statement of Principles.

- Do not be bullied. Don't let promoters show up during your show and shove flyers under your nose while you are on air. Set up rules. Insist that anyone wanting their event announced go to the station during office hours and put their flyer in your box. Remember you are responsible for anyone who comes to the station during your show.

  - If people are showing up during your show and you are having difficulty dealing with it either because you are on air or because they are people you know and feel awkward tossing them out, speak to CKUT staff.

- ONLY CKUT CAN RECEIVE REVENUES FROM ADVERTISING. ANY PROGRAMMER ACCEPTING MONEY FOR ON-AIR PROMOTION WILL LOSE THEIR PRIVILEGES AS A CKUT MEMBER .

- If you are involved in an event you may announce it as part of a listing. It is OK to say "I will be playing at..." or "my band will be playing at..." You can talk about it, encourage people to attend, etc... However, never promote your own event to the detriment of any other event. Do not purposely exclude events on the same night. All promotion should come from the heart, i.e., the enthusiasm you have for the artist/event, and NOT be motivated by your own personal financial gain. CKUT airwaves are for the purpose of community/culture-building and NOT to be used as a free advertising vehicle for any one individual or group.

The station depends on advertising. It is important to keep this in mind. Free advertising, on-air plugs and giveaways should not take away from potential advertising revenue.

PUBLIC SERVICE ANNOUNCEMENTS

Public service announcements are announced free of charge for non-profit groups. The content is approved by the Steering Committee prior to production.

Public service announcements provide information about an issue that has no commercial value or expiration date. They are not logged but you can read or play as many of them as you wish, (just remember to record them on your program log). If you have an idea for a public service announcement, speak to your department coordinator.

MUSIC

Part of CKUT's mandate is to support local, Québecoise, and Canadian artists and musicians. We are also obligated by law to play a certain amount of Canadian Content (CanCon) per program. CanCon selections are defined by the MAPL system: generally, at least 2 out of 4 of the music production elements (music composition, performing artist, production, lyrics) must be contributed by a Canadian for the selection to qualify as CanCon.

All programs must play a minimum of 35% CanCon music selections. The only exception is for some specialty music (Jazz and traditional music) programs, where 12% minimum CanCon is required. If you have questions about whether or not certain material qualifies as CanCon, or need suggestions for CanCon music that is suitable for your program format or theme, ask the Music Department for help.

CKUT is also mandated to provide programming as an alternative to mainstream radio. As a campus-based community station, CKUT has severe restrictions on the

amount of top 40 music or "hits" we are allowed to air. The CRTC defines a "hit" as a musical selection that charted in Billboard's top 40, ever.

As a programmer, you are responsible for everything that you broadcast. Never air something that you have not pre-listened to or pre-read! If CKUT receives a complaint regarding your programming, "I don't know that the content of a song/interview was offensive before airing it" is not an excuse.

You may choose music from CKUT's music library or bring material from your own collection, so long as you are able to note the name of the artist, original album or release title, song title and whether or not the selection meets CanCon requirements on your program log.

You may choose to air musical content from the Internet, however not all materials found on the Internet are suitable broadcast materials. You must ensure that audio is of broadcast quality, and that the audio content is cleared for broadcast use. Broadcasting content from the Internet without permission from the source can place CKUT's license at risk, and put the station at risk for legal pursuit. Speak with a program coordinator before airing material that you find on the internet.

CALLERS ON THE AIR

The phone patch in MCR allows for live, on-air callers. **CRTC and CKUT rules and regulations do not support the "Talk Radio" format**. However, the telephones may allow for programmers to better fulfill their program's and the station's mandates.

Any program that would like to incorporate live calls from listeners must seek and receive the approval of the CKUT Programming Committee before the program is announced or aired. A written proposal must be submitted to the Committee via a programming department coordinator two (2) weeks prior to proposed broadcast. In the event of exceptional circumstances the Committee requires a minimum of 48 hours notice.

The proposal must include:

- The mandate (goal) of the "call-in" programming

- The specific measures to be taken in pre-screening callers (including question(s) to be asked)

- How listeners' calls will be incorporated in the proposed programming

- What will be done in the case of an offensive call.

CKUT does not have the technology to allow for a seven second delay of our broadcast signal. Thus it is crucial that extra effort be taken to ensure that CKUT's license is not seriously jeopardized by on-air comments from a caller or guest.

All callers must be screened before they go to air. The screening should include:

- Getting the caller's name and phone number

- Getting a clear sense of what the caller intends to say on-air

- An explanation of what the limits are while on-air.

As is the case with all programming at CKUT, the Programming Committee (and the CRTC) will hold programmers responsible for all content broadcast on their programs. This means that you, the programmer, are responsible for what your callers and guests say on air.

If a caller does cross the line, it is strongly recommended that you cut them off and apologise to listeners and outline measures that were taken to avoid what just happened. It is not a good idea to get into a personal argument with a caller.

As is the case with all CKUT equipment, users must be properly trained before operating the phone and phone patch.

In the case of a "round table" forum (more than one caller):

- It is strongly recommended that there is a moderator (CKUT member)

- It is strongly recommended that the host and/or moderator encourage a constructive dialogue, that is, do not antagonize callers – let them make (and elaborate on) their point(s), then move on

- It is strongly recommended that the host and/or moderator be polite and respect the callers' right to express their own views.

In the case of live on-air performances by callers (freestyling, performance, etc.):

- It is strongly recommended that host(s) make it clear, on-air, what the limits are.

- It is against the law to put a caller live on-air without their prior knowledge and approval.

Contact a Programming Coordinator if you need more information or support.

FREE CHAT GUIDELINES

CKUT programming has an incredibly wide range of hosts and topics, and room for dialogue on the mic. It is a collective, community-based radio effort that challenges the mainstream media practice of individual talk radio broadcasters. CKUT programs aim to create an inclusive space that aims to empower both show volunteers and listeners as active contributors to social change. But what makes acceptable on-mic dialogue or 'free chat'?

SOME QUESTIONS YOU CAN ASK YOURSELF THAT MIGHT HELP:

- Am I interrupting others on the mic?

- Am I speaking from firsthand experience, or opinion?

- Have I researched this topic and am trying to inform the listener, or is it just my opinion or an attempt to get my voice heard?

- Have I thought about the 'Flower of Power' and how much space I take up on the mic and in the studio?

- CKUT has a mandate of "giving a mic to the mic-less" and highlighting marginalized communities, underrepresented and under-reported voices, ideas, perspectives, etc.

- Am I speaking for others?

- A white western woman or man cannot speak for Muslim women in Turkey or women wearing niqab in Quebec

- Am I using a style that sounds like talk radio/AM radio/shock jock radio?

- "Talk radio style": excessive talking, indulging in bad jokes, giving lots of opinions, does it sound like a locker room, a pub or overly chummy, etc.

- Am I joking around a lot on air?

- Jokes do not carry well on radio. Humour is typically delivered with body language, facial expressions and other nuances that do not transmit on the FM dial. Be very conscious when things seem funny to you, how the audience might perceive the movement when they are not in-studio.

- Am I monologuing, preaching or ranting?

- Does it sound like I assume the listener needs to be told what to think, and I am fulfilling that role? Am I using the airwaves as my own personal soapbox or cultivating my cult of personality? Be wary of reports that are more focused on yourself than the subject being covered.

- Do I find myself needing to comment on everything that happens during the show?

If you are doing any of these things you probably need to stop or find a new way of presenting information.

WHAT MAKES GOOD 'FREE CHAT'?

Starting off the show with hellos, weather checks, a few comments about the program (i.e. this should be a great program, we've got a big line up...). Involving people whose voices are often marginalized, or who are speaking from a place of personal experience. Community access shows often have 'free chat' between a collective of members that come from a marginalized identity. (e.g. the Avalanche program, Older Women Live)

Comments that shed light on a topic:

Examples:

- An interview happens with someone from a group with a certain perspective, if you don't have a second voice, you can transmit the perspective of another group to the listening audience. Be careful not to misrepresent a group's

perspective – cite it! (i.e. this organization takes a different approach on the subject, they say...)

- You were at a city council meeting where something was decided. Talk about what happened and what you thought, as a firsthand observer.

- You researched the topic (using credible sources) or know about something very relevant.

- Dialogue amongst members sharing their perspectives that have a personal stake in the topic or community.

    - Examples: Amandla and Soul Perspectives are two programs that do that.

- Hosts read or present news reports and then discuss.

All of these should be used cautiously. Don't overdo it!

Last words: The role of a host is to facilitate conversation, bring guests on the air, present information and keep the program on track. The role of a host is not to provide commentary and opinions on all topics presented – that's the role of guests that come on the show, from relevant backgrounds, organizations, etc.

CKUT ELECTION COVERAGE GUIDELINES

All CKUT programmers covering federal, provincial, and municipal elections should follow the following editorial guidelines.

First, it goes without saying, above and beyond all, that CKUT is 100% non-partisan. This means we will never support or side with any political party or candidate.

Programmers who are going to cover elections should familiarize themselves with the CRTC guidelines for election coverage, which are available in French and English on the CRTC webpage: Elections and Political Advertising on TV and Radio.

OTHER ELECTION GUIDELINES

Part of CKUT's core mandate is to provide a mic for the mic-less, and to be a counter-balance to power in our society. Therefore, in covering elections, we tend to

not give airtime to politicians or candidates, even if they're from progressive, small, or marginal parties.

Rather than speaking to politicians or candidates, it is better to speak with people, organizations, and activists who are directly affected by the issues in an election. For example, if you are covering the Quebec Values Charter, it is better to speak to a Muslim women's organization rather than a representative from the Quebec Liberal party or Quebec Solidaire.

Rather than hosting a debate between candidates or representatives of political parties, you could host a debate between people representing different viewpoints on key election issues. Those people should be directly involved or directly impacted by those issues.Debates should focus on issues being ignored or under-represented by parties or in the media.

We encourage people to cover alternatives to the current electoral process, including abstentions (the political act of boycotting elections), electoral reform, ballot spoiling, direct democracy, etc.

If we do get interviews with candidates or representatives from political parties, they should not be aired as stand-alone interviews. They should be balanced or accompanied by interviews (preferably by non-politicians), which critique, deepen, or elaborate on their views and positions.

If a CKUT programmer is a member of a political party running in the election or election issue being covered, that programmer must state their political affiliation on the air.

In the case of CKUT programmers running as candidates in an election, you must refer to the CRTC guidelines for "On-Air personalities as candidates". This policy also extends to candidates in municipal elections for CKUT.

ON-AIR PERSONALITIES AS CANDIDATES

On-air personalities are people who are seen or heard on radio, TV or community programming channels. Even if the person's voice is only heard as a commercial announcer, that person is still considered to be an on-air personality.

> If an on-air personality becomes a candidate in a provincial or federal political election, their on-air duties must stop:

- as soon as their candidacy is announced

  OR

- once the election is officially called, whichever is later

FRIENDS

Do not bring friends into MCR to "help" with your show, unless it has been cleared with your department coordinator. With the exception of interview guests, people who have not been trained by a Programming Coordinator cannot go on-air! They have not completed training or read all of the station's policies, and could become a liability for you and the station. Programmers are responsible for what goes over the air and what takes place in the studio during their broadcast time: including the behaviour of guests!

HANDLING COMPLAINTS WHILE ON THE AIR

Never air any material (spoken word or music) without previewing it. Remember: you are responsible for everything you present on CKUT!

If someone calls to complain during your program, be polite: acknowledge the listener's right to make a complaint. Let the caller know that CKUT takes programmer feedback and complaints seriously. Ask if you can direct the call to station staff: if the caller agrees, transfer the call to a programming coordinator or give the caller the office number of your programming coordinator (available on CKUT programming guides located in MCR and on CKUT's website).

DO NOT give out the home phone numbers of staff members posted on the Emergency Contact list! These numbers are for CKUT members to use during emergency situations only.

If the caller does not want to call back or be transferred, inform them that they can use the complaints/feedback form linked to ckut's website, or ask for the complainant's name and phone number. Let them know that you will report the

complaint to station staff. Call or email your Programming Coordinator with the details of the complaint.

If the caller has a very general complaint, e.g.: "this is the worst programming I've ever heard" try to find out what the specific problem may be and follow the procedures above. If the caller refers to a specific word or phrase just aired, the procedures above must be followed AND the show host must as soon as possible acknowledge on-air that some people may have found the material offensive and then provide a justification and context for airing the material.

If you receive a complaint via any kind of communication medium you must relay the information to a programming coordinator. Do not respond to complaints yourself – responding to complaints is the sole responsibility of the programming committee

TECHNICAL DIFFICULTIES

If anything goes wrong while you're on air (e.g. sound problems, equipment not working properly), play some music in whatever format you have available to ensure that you continue broadcasting, and consult the MCR troubleshooting guide located next to the console.

If the steps outlined in the troubleshooting guide do not fix the problem, fill out a fault report (located on the bulletin board in MCR and outside of each production studio). Once completed, tack the fault report back up on the board, so that the right people find out about it ASAP.

If the problem is serious (prolonged dead air, transmitter problems, power failure) and occurs outside of office hours, contact staff IMMEDIATELY using the emergency contact list posted in MCR.

Do NOT complain about technical problems over the air: this will not help fix the problem and our listeners do not want to hear you complain!

RETURN TO NORMAL!

BEFORE YOU LEAVE MCR, ensure that the broadcast console is normalized, all cables are coiled, all equipment is in its proper resting place, all surfaces are clear,

and all papers and recorded materials are in their proper places. Everything must be ready and accessible for the next person.

If you change any settings on any equipment during your program, remember to return them back to their original settings. This includes slip mats for the turntables, pitch controls on the CD players and turntables, the 'aux' inputs on the board.

Quit all open computer applications and log out of any personal accounts (email, social media, etc).

Logs, the giveaway book, troubleshooting guide etc. must be in their appropriate place.

Take all of your flyers and papers with you.

Re-file CDs and records to their proper locations. It is expected that incoming programmers will file the outgoing programmer's last CD if necessary.

MCR ETIQUETTE

The Master Control Room (MCR) is the heart of CKUT. It is where we "make" radio. Programmers need full concentration in order to present their optimal, entertaining, informed and creative programming. Full respect and support must be given to the people on-air in the MCR studio. Be conscious of the "On Air" light over the MCR studio door. Never enter the MCR when the "On Air" light is ON (we do understand that there are emergencies which necessitate exceptions to this rule). Remember to silence cell phones before entering the studio.

Be considerate & respectful of the programmers before and after you by starting and finishing your show punctually! This means if your time slot is 9 -11:00, your time is up at 11 not 11:01. Refer to the digital clock on the soundboard for accurate timing. To ensure smooth and congenial transition, do not go on the microphone(s) minimum 2 minutes before end of show. This allows the next show time to set up.

Failure to respect these rules will result in disciplinary procedures (see Appendix 1).

SECURITY

All members are expected to participate in making CKUT a safe and secure place.

Only CKUT members in good standing are permitted in the station outside of office hours. Do not give out codes to station doors. Do not leave doors propped open. NEVER LEAVE THE MUSIC LIBRARY UNATTENDED WITH THE DOOR PROPPED OPEN!!!

If you have a security concern while at the station, contact a staff member, McGill Security or 911. Report all security concerns to staff.

MUSIC LIBRARY

CKUT's music library is a resource to be reckoned with. Some claim it is the largest and most diverse in all the land!! Music serviced to CKUT is the property of the station. No member/programmer may contact a record company, promoter, music club, etc. for servicing without first checking with the music department coordinator. We understand (and welcome) that some members are also involved in other areas of media and that they have relations with some aspects of the music industry, but any material solicited on the basis of a member's work at CKUT must go to CKUT.

The CKUT library is a programming library, NOT a lending library. MUSIC SHOULD NEVER BE REMOVED FROM THE STATION. If you need to borrow music for a special circumstance (live remote), approval must be granted by the music department coordinator. Any instance of CKUT property leaving the station without permission will be dealt with very seriously.

Treat our musical recordings like the asset that they are. Take care when handling CDs and records. Be careful not to damage the playing surfaces, the packaging and liner notes. Return everything to its place. Remove dust from a record's surface before playing. Take very gentle care with the turntable's arm and stylus. If a record or CD is damaged, bring it to the attention of a music department coordinator.

Re–file all your records, CDs, cassette tapes and other resources when you are finished using them. Take note of the library's filing codes. Re-file the releases in their appropriate genre category and by alphabetical order and in. A white dot at the top of the CD case's spine means that it is a new release and that it belongs in the new releases section located in MCR. A fluorescent orange sticker with "LU" or "Lock Up" on a CD case's spine indicates that this CD belongs in the Lock Up cabinet. All other releases should be filed in the appropriate section in the main library.

PRODUCTION EQUIPMENT

To use the station's production equipment, including studios and portable recording kits:

- You must be an active member of the station and your membership fees must be paid in full

- You must not have outstanding late fees or charges relating to damaged or missing equipment.

- You must have had the proper training for the equipment in question and have received authorization for reserving equipment or studio time.

- Remember to bring back the equipment on time.

You are responsible for the replacement and/or repair cost to any lost/stolen or damaged equipment.

Further rules and policies for studio and portable audio recorder use will be communicated to members during training.

Booking studio time or portable equipment should be done at least 48 hours in advance. Contact the Production Coordinator to make sure the time and/or equipment you want is available. If you need technical assistance, contact the Production Coordinator, who will endeavor to find a trained volunteer to tech for you.

All of CKUT's resources are to be used for CKUT. If you produce material using CKUT's equipment, it must be in collaboration with a project coordinated by the station, unless special permission has been granted. If you are using CKUT's equipment to produce content for a freelance or creative project, let your Programming Coordinator know so that a suitable place for this material can be

found on CKUT's airwaves. If a member wishes to use CKUT resources for a freelance or other project that is not intended for broadcast on CKUT, that member may rent studio time or portable recording equipment if it is not already booked for use by CKUT programmers.

Any CKUT producer found to be freelancing with CKUT equipment, but not airing the material on CKUT or negotiating an equipment rental, may be billed for resources used and/or have their equipment privileges suspended or withdrawn. Similarly, any volunteer found to be using CKUT resources for use other than on–air programming without the explicit permission of a staff member may be subject to disciplinary action.

Long distance phone calls will be paid by CKUT within reason. Please keep your pre–interview calls brief and know that calling a cell phone (especially internationally) can be quite expensive (and not broadcast quality). Any volunteer found to be abusing CKUT's resources will lose access and may be billed for costs incurred.

REMOTE BROADCASTS

Proposals to broadcast your show remotely shall be presented to the Steering Committee to consider the planning/promotion time, required resources (transportation, remote hook-up, and engineering costs), and the relevance for CKUT to have a presence at the remote location. Programmers proposing a remote should also submit a focus programming proposal to the remote to Programming Committee (see "Focus Programming" section of Blue Book for guidelines).

Proposals to the Steering Committee should include:

- Goals of the remote broadcast

- Date & time of remote broadcast, plus when equipment and promo material will be picked-up and returned.

- Names of producers coordinating the remote.

- Your promotion plan before and during the remote broadcast.

- Do you have transportation for drop off and pick up?

- What equipment do you need from CKUT?

- Technicians (Do you have an engineer in-studio and at the site?).

- Details about the location: where, tables/chairs, equipment available, phone access, plus lighting and electricity on site.

- Important considerations for choosing a location for a remote broadcast:

- Goals of remote broadcast

- Do you have access to the router to establish a wired ethernet connection? You should test connection and streaming software 1-week prior to broadcast.

- What is the distance between the phone or Internet connection and the mixer (or place of broadcast)?

- What kind of "outs" does the mixer on-location have (rca, xlr, etc)?

If outdoors, arrangements must be made to protect equipment from the weather.

After the remote, you must fill out the "Focus Programming Evaluation Report Form" available from your Programming Coordinator.

GUEST LISTS/ACCREDITATION

CKUT covers all kinds of events (festivals, conferences, music, theatre, dance etc.) for programming purposes. If a volunteer wishes to attend an event on behalf of CKUT, he or she must address a proposal and request authorization from their programming coordinator. Press accreditations are limited and are granted to volunteers based on their participation at CKUT. Under no circumstances may a volunteer request press accreditation without prior authorization from CKUT.

For concerts and music events, the music department maintains a Guest List Wish Book that is kept in the reception area for the use of CKUT staff and volunteers. If you are interested in going to an event, please READ THE INSTRUCTIONS at the front of this binder, then complete the appropriate pages.

Once you have filled out a page in the book, you must wait for the guest list to be confirmed by a music department coordinator. Confirmation will be done by email or phone, so be sure to include this information when making your request. If you have

not received confirmation by the day before the show, email the Music Coordinator to find out if you are on the list. Guest lists are often last minute, so please be patient.

When there are more names on a list than there are spots available, names will generally be selected on a first-come, first-serve basis. However, you will be given preferential treatment if:

- You have done or intend to do an interview with the artist(s);

- The artists are suited to the mandate of your radio program, if you work with one;

- You have put in a lot of non-programming volunteer time recently; or,

- You are not on other guest lists for the same day/week/festival.

In the case of CKUT co-presentations, you offer to take and bring back CKUT's banner, sit at a CKUT table, or emcee the event.

If you dispute a decision regarding the selection of names for a guest list, you may file a complaint with the Steering Committee.

Putting your name on a list does not guarantee that you will get into a show. We usually get a limited number of guest list and/or media spots, and sometimes we don't get any! If you want to be absolutely certain that you get to see a show, BUY A TICKET.

DO NOT contact a promoter, club or record company for tickets or other freebies without first asking a Programming Coordinator. Doing this not only undermines CKUT's dealings with other institutions but also prevents other volunteers from accomplishing their work. We do check guest lists with clubs and will find out if this happens. Non–compliance with this policy will result in sanctions.

SAFER SPACE POLICY

CKUT is committed to providing its staff, members and volunteers with an environment within the station that is free from harassment, discrimination and in which all can feel safe and welcome. We respect the rights of all people regardless of race, colour, ancestry, place of origin, sex, sexual orientation, marital status, gender

identity, family status, religion, disability, political belief, and social or economic condition.

CKUT will not tolerate any form of discrimination or harassment: in particular, the forms of discrimination and harassment covered by human rights legislation.

This policy does not negate the rights that staff have under the provisions of the Canada Labour Code or CKUT's Employee Policy. The policy also does not negate the rights of members and volunteers to redress available under legislation (e.g. the Charter of Rights and Freedoms). Where a person decides to exercise his or her right to redress mechanism(s) other than one which is indicated in this policy, the mechanisms available under this policy will not proceed.

Abusive, discriminatory or harassing behaviour that demeans, humiliates, or embarrasses a person, and that a reasonable person should have known would be unwelcome is a violation of this policy. It includes actions, comments, or displays. It may be a single incident or continue over time. Some examples of such behavior include but are not limited to:

- Unwelcome remarks, slurs, jokes, taunts, or suggestions about a person's body, clothing, race, colour, place of origin, religion, age, marital status, physical or mental disability, sex, sexual orientation, political belief, or criminal or summary conviction offence unrelated to employment;

- Participating in gossip or rumour-mongering that undermines a person in the station;

- Unwelcome sexual remarks, invitations, or requests (including persistent, unwanted contact after the end of a sexual relationship);

- Display of sexually explicit, racist, homophobic, transphobic, fatphobic or derogatory material;

- Written or verbal abuse or threats;

- Practical jokes that embarrass or insult someone;

- Unwelcome physical contact, such as petting, touching, pinching, hitting;

- Patronizing or condescending behaviour;

- Humiliating an employee in front of co-workers;

- Vandalism of personal property; and,

- Physical or sexual assault.

If you feel that you have been a victim of any of the above behaviours or any other discriminatory or harassing behavior, you should take one or more of the following steps:
Speak to the accused directly: we are human beings and there are times when offensive or intimidating behaviour was not intended yet inadvertently caused harm. In such situations, if you feel safe to do so, approach the person to indicate your discomfort and hope that will be the end of it.

Take notes: make note of what the bothersome behaviour was, the date it happened, how you felt, what you did about it, and if there were witnesses.

Speak to a Steering Committee representative: if you do not feel safe confronting the accused or if addressing the issue with that person has not caused them to cease engaging in harassing or discriminatory behavior, speak to a Steering Committee representative. The person you speak to will ask you for details of what happened, will make sure you understand the policy and any other options you have (such as a grievance or human rights complaint), and will ask you how you want to proceed. You may:

- Ask them to informally speak or write to the perpetrator on your behalf, or

- Ask them to raise the matter as a formal complaint to the Steering Committee.

You have the right:

- To request that a Steering Committee representative advocate on your behalf to confront a perpetrator of harassing or discriminatory behavior outside of the station's formal complaints procedures

- To file a complaint and have it dealt with promptly, without fear of embarrassment or reprisal

- To have a person of your choice accompany you during the complaint resolution process

- To be informed about the progress and outcome of your complaint

- To receive fair treatment

The accused has the right:

- To be informed about the exact incident(s) being addressed in an informal resolution process

- To be informed of any formal complaint made against them

- To respond to a complaint

- To have a person of their choice accompany him or her during the process

- To be informed about the progress and outcome of the complaint

- To receive fair treatment

If someone complains to you informally about your behaviour, consider your conduct objectively. For example, it might be helpful to think about whether or not you would like a family member treated in that manner. If someone tells you that your behaviour bothers them, it may be that – without intending to – you have spoken or acted in a way that has offended, humiliated, or degraded another person or group of people. It is your responsibility to change your behaviour if it is harassing or offensive to others. You may also want to consider apologizing.

Keep written notes of any conversation you have where someone suggests you have harassed them or another person. Record the conversation and the date it happened, how you felt, and what you did, if anything. Also make notes of your version of the alleged harassment or violation of the Safe Space policy, and if there were any witnesses.

If someone files a formal complaint about your behaviour, you should participate in the investigation. Otherwise, a decision could be reached without your input. If the investigation shows that you violated this policy, you may be subject to disciplinary action.

MEMBERSHIP DUES AND CARDS

All CKUT programmers and volunteers must maintain a valid membership at Radio CKUT. The fee is 10$ per year for non-McGill students (community members). Maintaining a valid membership allows access to the library, on-air and production studios, media accreditations, portable recorders, phones and the possibility to serve on committees. The fee is due for new members, who are not student members, upon completion of the New Volunteer Intake and Training Session. At this time, new members will receive a membership card, which is required to access the above privileges.

Membership must be renewed annually, either when it expires or during annual membership drives. Any CKUT volunteer with an expired membership may receive a warning from the Steering Committee and may be suspended from the above privileges if their membership is not renewed. Any community member experiencing financial hardship can request a sliding scale membership fee of $0-10. This sliding scale fee will be approved at the discretion of a department coordinator and ratified by the Steering Committee.

COMPLAINTS REGARDING STATION POLICY

Any CKUT member or staff member may direct a complaint regarding CKUT's Station Rules and Regulations, policy, station operations, facilities, members' or staff members' conduct to the station's Steering Committee (for complaints concerning on-air programming, On-Air Rules and Regulations or Programming Policies, see Complaints Regarding On-air Programming). Complaints should first be directed to a Steering Committee member. Complaints may be made by phone, email, mail, as a handwritten or typewritten note, in person. Anonymous complaints will not be considered by the Steering Committee: the name and contact information of the person filing the complaint must be presented to the Committee member at the time the complaint is made.

Upon receiving a complaint, the Steering Committee member will acknowledge receipt of the complaint and ensure that the Steering Committee is informed about the complaint at its next regular meeting (i.e. within 7 days). When the Steering Committee receives notification of a complaint, it will investigate to determine whether the complaint is valid or unfounded. The Steering Committee will notify any members or staff members implicated in the complaint within 24 hours of receiving notification. As part of its investigation, meetings may be called between:

- The individual who submitted the complaint and the Steering Committee;

- Those implicated in the complaint and the Steering Committee;

- Both of the above and the Steering Committee; and,

- Outside experts or legal professionals and one or more Steering Committee members.

The Steering Committee may also request a written response from those implicated in the complaint. All meetings and correspondence related to the investigation phase of a complaint's resolution should be completed within 28 days.

If, as a result of the investigation carried out by the Steering Committee, the complaint is determined to be unfounded, a letter explaining the process of review and station policy, signed by a Steering Committee member on behalf of the Steering Committee, will be sent to the complainant via email or postal mail. If the complaint is found to be valid, those implicated may be warned, suspended or removed from their on air positions in accordance with the station's Disciplinary Procedures. The Steering Committee member who initially received the complaint will contact the person who made the complaint. This Committee member will thank the complainant for bringing the matter to the Committee's attention, explain relevant policies or procedures, and describe what actions have been taken, including steps taken to prevent similar incidents in the future. CKUT members or staff members implicated in the complaint may be asked to work with the Steering Committee to respond to the complaint in writing and/or to take further action to resolve the complaint as necessary. Decisions of the Steering Committee may be appealed to the Grievance Committee. Copies of all complaints and a record of correspondence and resulting actions will be kept in a Complaints file at the station, to be maintained by Collective Management.

APPENDIX 1: DISCIPLINARY PROCEDURES

Disciplinary procedures usually progress in the following order:

"**Warning**" refers to a verbal or written statement from the Programming Committee or a department coordinator to the programmer informing them of the nature of an offense, along with a request not to repeat it again. The Committee will take no further action unless the offense is repeated. The Committee may decide that having read all the policies, rules, etc. a warning is enough.

"**Probation**" refers to a period, usually 4 weeks [but very possibly more] in which the member's on air performance is monitored in order to verify compliance with the above regulations. Probation may also occur if a station resource is misused or returned late. In these circumstances the CKUT member's equipment borrowing and or/studio booking privileges are denied for a period of time. Probation usually occurs after a warning or a suspension has been issued. Any infraction of the rules or regulations while a programmer is on probation is likely to result in dismissal. All newly accepted shows are placed on a 3-month trial (probationary) period, after which the show will be officially accepted or dismissed (see guidelines for accepting show proposals).

"**Suspension**" refers to the member(s) in question being relieved of their on air duties for a period of 2 weeks or more. It is then followed by a probationary period.

"**Extra work**" may be considered as a substitute for suspension, allowing the host to continue on air programming while performing extra duties around the station. This procedure may be used when the suspension of the programmer may deprive a specific audience of information related to its community. (e.g. community access programming). "Extra work" is followed by a period of probation.

"**Dismissal**" refers to the removal of a member from all on air activities.

"**Expulsion**" refers to the removal of a member from all station activities.

APPENDIX 2: GRIEVANCE PROCEDURES

(1) PURPOSES

1.0 The purpose of the Grievance Committee is to review complaints entailing decisions made by the Steering or Programming Committees or any other internal disputes, which cannot otherwise be resolved. Decisions of the Grievance Committee are final and not subject to further appeal.

1.1 All decisions of the Grievance Committee will be made in accordance with the CKUT Statement of Principles, Promise of Performance, Terms of Reference, and Active Policies.

1.2 All parties dealing with the Grievance Committee must be familiar with these terms.

(2) COMPOSITION

2.0 All grievances must be sent to the Chair of the Board of Directors (chair@ckut.ca). The Grievance Committee is struck on a case-by-case basis, after the initial complaint has been reviewed by the Chair of the Board of Directors. In arranging the Grievance Committee, the Board shall endeavour to seek intervention from third-party human resources specialized in non-profit conflict resolution in order to prevent conflicts of interest.

2.1. A conflict of interest with regards to the Grievance Committee shall be identified by the Board of Directors with consultation from the Steering Committee, and determined through a comprehensive conflict check. If a conflict of interest is deemed, the member in conflict will recuse themselves from discussions surrounding that particular complaint.

2.2 A conflict of interest shall refer to a situation where an individual has a real or perceived interest – personal, financial, or otherwise – in a particular outcome, or could derive personal benefit from actions or decisions made in their official capacity.

Relationships with others (including family members and romantic partners) who may derive benefit from a particular decision shall be considered a conflict of interest.

(3) SUBMISSION OF THE GRIEVANCE

3.0 Grievances must be submitted in writing to the Chair of the Board of Directors within 28 days of the decision, incident, or other matter with which the grievance is concerned. This letter must clearly explain the background and exact nature of the complaint.

3.1 The Chair of the Board will summarize the complaint for the Board of Directors, who will appoint a Grievance Committee whose composition best addresses the nature of the complaint.

3.2 The Committee will accept or reject grievances based on the legitimacy of the claims according to the procedure outlined in these terms. If the Committee rejects a grievance they must, in confidence, outline their grounds for refusal in writing to the party filing the claim.

(4) HEARINGS

4.0 If a grievance is accepted, a hearing must be held at a time agreed on by the whole Committee such that all members are present.

4.1 Previous to the date of the hearing, the Committee may request information (written or otherwise) to be submitted by all parties concerned in support of their case. All supporting documents must be typed.

4.2 Both parties will be present at the hearing. The party with the grievance will present their case first.

4.3 Presentations must be brief and to the point. The Committee reserves the right to set time limits.

4.4 Pending the nature of the case, The Chair has the right to close a presentation if the presentation is deemed redundant or irrelevant.

4.5 Each party has the right to present their case in either official language.

4.6 Archived material must be presented from the station log when possible.

4.7 In the case of group presentations the number of people who will speak for each case will be agreed upon before the hearing with the Committee.

4.8 After both parties have made their presentations the Committee will have the right to ask questions of each party.
4.9 The Committee will then break to decide on a ruling.

(5) DECISION-MAKING PROCESS

5.0 In deliberation, the Committee will strive to achieve a decision by consensus. If the Chair deems that consensus is impossible, a vote will be taken. In a vote, the majority of voting members will prevail.

5.1 A vote of abstention is not allowed.

5.2 If the vote is tied, the Chair will vote to break the deadlock.

(6) REPORTING OF DECISIONS

6.0 The Committee must produce a written report within two weeks of a ruling, ensuring the confidentiality of all parties involved.

(7) AMENDMENT OF THE TERMS OF THE GRIEVANCE COMMITTEE

7.0 These terms of reference can be amended by the Committee according to the Committee's decision procedure and pending review from the Steering Committee and the Board of Directors.

7.1 All drafts of these terms must be kept on file for future reference.