



**ARTSOUND INCORPORATED**

**ACN 083 850 739**

**ANNUAL REPORT**

**2010/11**



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*Australian*  
*ineMusic*  
*Network*

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### Acknowledgements

This report has been produced through the efforts of a number of people, in particular: James Steele, Chris Deacon OAM, Brian Leonard, Vicki Murn and Judy Baker.

ArtSound also acknowledges the voluntary contributions made by others, including Scott Alexander, Luisa Pauletto, and numerous program producers, presenters and coordinators.

## EXECUTIVE SUMMARY

Notwithstanding limited resources and financial difficulty, 2010-2011 saw ArtSound advancing on several fronts, and in some cases achieving significant successes. Examples include:

- ongoing support from valued arts partners, sponsors, corporate donors and members;
- increased and diversified involvement by volunteers in on-air and off-air roles;
- extensive community outreach, including launch of Ambassadors' Circle at Government House;
- ongoing broadcast of local, live music;
- successful national outside broadcast from National Folk Festival;
- enhanced commitment to youth and aged participants in station's operations;
- ongoing community consultation, including via re-constituted Advisory Council;
- stable finances and financial outlook;
- pursuit of funds arising from failed telephony provider;
- several significant grant awards;
- renewed focus on the importance of a major donor / philanthropic program for future funding to secure ArtSound's well-being;
- completion of fit out of an additional production / training studio;
- additional on-air presenters, graduating from new training courses;
- reviewed organisational and committee arrangements;
- reviewed operational and administrative procedures, including financial management;
- ongoing attraction of ArtSound audio services; and
- enhanced national profile through industry representation.

Some important issues arising from the 2010 – 2011 experience:

- Due to the changing economic circumstances, there will be inevitable changes in the approach to some of our operations, technical conditions, on air and financial strategies, including tighter controls on expenditure, more accurate and timely financial reporting, and the development of new sources of funding.
- The importance of progressing strategic and operational plans to resolve our long-standing transmission difficulties, expanding our philanthropic donor program, building our support of and services for members, increasing ArtSound's profile in the community, preserving our tape archives and opening up our studios to greater involvement of young and old.
- The critical need for greater volunteerism as the life-blood of ArtSound.

## PRESIDENT'S REPORT

It has been a difficult year for ArtSound: the estimates for income that were made this time last year proved to be extremely over-optimistic, and two key staff resigned, by chance together. While the Radiothon last year was among our most successful, it nonetheless failed to reach its hoped-for targets. It has also been a particularly difficult year for getting grants and benevolent support, and it must be said that there is still great potential to increase the use of the station's magnificent facilities for revenue-raising. The Board took the decision to reduce spending on staff, and asked the management of the station to focus on revenue to ensure our continuing viability. Chris, Brian, Vicki and now Judy rose to the challenge and our finances are improving – they well-deserve our gratitude and support.

I will not be seeking reappointment as President of the Association this year, or any Executive position on the Board – I need to concentrate on my studies, and I don't feel I have the time to provide ArtSound with the attention it needs to continue and grow. I will continue to provide support as a volunteer for the online services that have been developed over the last year or so, particularly the website and the Salesforce Constituent Relationship Management system.

I take this opportunity to recognise the contributions made to the station over the last year by former co-General Manager, Isobel Griffin; and former Sponsorship and Audio Services Manager, Lauren Black. Both Isobel and Lauren continue to contribute actively to ArtSound and remain great supporters. I'd like to specifically mention Brian Leonard and to recognise his contribution to the station over this difficult period. Although Brian has now stepped back from his management and administration roles, he also will continue his contributions through presenting and training. Our General Manager, Chris Deacon, has remained steady throughout, with the support of Vicki Murn and more recently Judy Baker as well. Again, our thanks to them for making ArtSound the excellent resource it is. As members of the Association, it is our responsibility to help to make it an even better community resource in the coming years – I also acknowledge the contributions of volunteers both on- and off-air, who keep the station alive.

The contributions of the Board members also must be recognised. The Board provide their time as volunteers, and I appreciate the support they have provided to me and to the station. John Mitchell and Rod Frazer resigned during the year, and their contributions were missed. Brian Leonard also left the Board to take up his role in the management of the station, and I recognise his contributions, including the Radiothon Review, Strategic Planning, and finance. Evol McLeod, Luisa Pauletto, Edward Evers, Richard Scherer, Susanne Roberts and Kathy Syrette have all contributed beyond their Board roles to administrative and governance tasks. Deane Terrell, Adrian Walter and Scott Alexander have provided much-needed, and appreciated, strategic support and advice. To those Board members who are leaving, thanks for your contributions. To the new Board members joining us, welcome and roll up your sleeves. To those continuing, I look forward to working with you again this coming year.

James Steele  
PRESIDENT

## SECRETARY'S REPORT

Under ArtSound FM's Constitution the Board is required to meet at least monthly. Meetings have been called and have taken place each month since the last AGM in September 2010. There have been three secretaries of ArtSound Inc. since this time: John Mitchell resigned from the board on 17 November 2010, and Brian Leonard resigned from the board on 8 March 2011.

Minutes of each meeting have been taken and accepted by successive meetings as correct records of Board proceedings. All minutes and all other papers relating to Board meetings have been duly filed in the administration office where they are available to be viewed if required. As further required by the Constitution, and with the assistance of the Membership Officers, I have ensured that ArtSound's membership records are properly maintained.

As directed by the Board and otherwise, I have been involved in a number of other matters as follows:

- the fulfilment of the station's formal reporting obligations as an incorporated association under the relevant ACT legislation;
- with the Staff Structure Review Committee;
- arrangements and preparation of documentation for the 2011 AGM.

My thanks to the President, James Steele, my other fellow Board members, and to our Membership Officer, Jeff Spencer, for his co-operation and assistance to me in carrying out these duties.

Luisa Pauletto  
Secretary

## TREASURER'S REPORT

I present to the members the special purpose financial report for the year ended 30 June 2011, incorporating the Income and Expenditure Statement, Statement of Financial Position, Statement of Cash Flows and accompanying notes, along with the independent audit report.

For the 2010/11 financial year, ArtSound delivered a deficit (loss) of -\$65,410, which represents an increased loss against the prior year of -\$55,938 (or 16.9%). The key drivers of the increased loss over the prior year included a slight reduction (-0.5%) in revenue, an increase in Supplies and Services expenditure of (16.2%) and through an asset revaluation review resulting in a \$23,608 write off of asset values.

The asset revaluation exercise was undertaken and recorded in the 2010/11 accounts. The revaluation review was not undertaken in previous years and as such the write off for 2010/11 represents the revaluation of a number of years of the asset base. Without the asset revaluation adjustment, the net position for ArtSound in 2010/11 would have been a loss of \$41,802, which is a 25.2% improvement on 2009/10. It should also be noted that Administrative, Broadcast, Contract Management and Audio expenditure have reduced against previous years by \$34,435 (13.3%) due to the hard work of Management and in part diminished the impact of the asset revaluation.

To compare against the 2009/10 financial year, the 2010/11 result is favourable as there have been a reduction in core business costs and there is a strong focus by the Board and Management to the 2011/12 budget including clear strategies for the revenue side of the business (membership, sponsorships and grants) and cost reduction through the effective use of organisational resources.

During the 2010/11 financial, the ArtSound balance sheet has reduced by around 22.5% with the net asset position falling from \$290,041 to \$224,631, driven primarily through the reduction in cash, receivables and reduced asset values. Overall however, ArtSound has a steady balance sheet and is able to cover short term obligations. The improvement of the balance sheet is a key focus for the Board and Management for the 2011/12 year.

A concern for the Board is the level of cash and cash equivalents which has reduced from \$101,258 to \$58,492 (-42.2%). It should be noted that during the same period, the payables have also reduced from \$60,202 to \$34,161 (-43.2%). Part of the reduction in the cash position can be attributed to the efficient repayment of accounts payables. The Board have acknowledged the cash position and cash management as a focus area for the 2011/12 budget.

During the 2010/11 year, ArtSound has benefited from a number of systems and process improvement initiatives with the Salesforce implementation being of particular note. The benefits from this are already noticeable and will provide ongoing and increased benefit into the future, particularly in member management and fee generation opportunities. To support this, the Board will be reviewing complementary systems for the financial management of ArtSound including a system that will provide greater intelligence of revenue sources and will also provide visibility into key drivers of cost to ensure greater quality information for decision making and performance management.

Lastly, I wish to acknowledge the wonderful support received once again from the management trio of Isobel Griffin (part year), Chris Deacon and Brian Leonard. I thank them for their efforts in the day to day management of ArtSound and contribute the comment made by the Auditors, being: *"In our opinion, notwithstanding the limited resources available, the financial management of ArtSound FM is functioning effectively"* to them and their collective efforts.

Scott Alexander  
Treasurer

## GENERAL MANAGER'S REPORT

The reason I enjoy working at ArtSound so much is that we have come so far, and that we are unique in the nation's radio offerings. Since our inception in the early 1980s (when we had only 4 or 5 volunteers), subsequent Boards have endeavoured to embrace the principles of our founders: to provide alternative and complementary broadcast services to those provided by the commercial and national sectors, and access to the community in generating local media content. In addition, ArtSound set out to be different and innovative - escaping ordinary, "everyday", hum drum radio and without sacrificing quality of sound or presentation. Those principles have served us well. In a media landscape mostly dominated by the mediocre and the dollar, award-winning ArtSound has a bright future.

There are several things that set us apart from the rest, including our unique mix of programs, our dedication to local music, the arts and cultural activities and the quality service we strive to provide to our listeners and clients on-air and on-line. Add to this a suite of well-equipped broadcast and production studios that remain the envy of many of our peers. All this is driven by a (lamentably) small but dedicated handful of staff and a team of enthusiastic volunteers. Listeners who have travelled widely often tell us that they have not heard any station quite like ArtSound FM anywhere...and I believe them! Now we are streaming to the world, our listeners can even take us with them, wherever they go!

But we can do more. To ensure we can meet the goals the Board has set for us and continue to provide a service that is worthwhile, stimulating and top class, ArtSound must continue to grow and improve. Merely surviving from day to day is not sustainable as it is clear that the cost to operate ArtSound, even at a basic level (currently at \$1000 or so a day), is going to increase substantially; eg costs to transmit our signal and pay for power consumption are expected to rise steeply in 2011/12. This means that some serious changes in the approach to some of our operations, technical conditions and on air strategies will be inevitable.

Having said that, and as described later in this report, we have achieved a great deal over this past year. I never cease to be amazed at the sheer quantity of things that ArtSound seems to achieve each year, with the very modest of resources.

Not content to stop at analog FM radio, ArtSound is involved in new digital media opportunities and is planning some projects in this area. Part of this has been made possible by the completion of our new Studio 5, supported by developing associations with local educational and cultural institutions and corporate partners.

We also want to increase our profile in the community by developing a "downtown" presence; and to this end we are collaborating with like-minded organisations to develop a presence in locations in the Civic area that could lead to greater public awareness of, and involvement in, ArtSound. We also want to enhance our "mobile" presence in Canberra, and you will shortly see references to ArtSound on ACTION buses.

It is true that ArtSound is known by the company we keep. This year, with the help of our Patron, His Excellency Mr Michael Bryce, AM AE, we established our Ambassador's Circle, and reconstituted our Advisory Council; the latter is a strong support group for raising awareness of ArtSound among members' friends and contacts. Corporate support is an important factor in the success of ArtSound FM. The entire staff and volunteers of ArtSound FM extends a heartfelt "thank you" to the companies, organisations, national cultural institutions, foundations, small businesses, service clubs and non profit organisations that supported us over 2010/11.

New administrative arrangements put in place in January provided an opportunity to re-focus on the detail as well as the big picture; and we have worked closely with the Board to try and get our organisational systems right. This continues to be 'work in progress' following upon the loss of key staff and volunteers this past year, and has placed continuing pressure on already stretched staff. The morphing of many of my former part-time duties as General Manager (Engineering and Development) into a broader strategic management role, while more efficient for our current management functions, has meant that several technical development projects have been either delayed, or shelved for the moment.

Non profit organisations such as community radio stations that rely on variable funding sources from year to year to achieve their (*short* and *longer* term) goals, rarely have much in the way of surplus retained earnings. The ongoing challenge for ArtSound, still relatively young by national community radio standards, is to ensure our organisation can keep ahead of the game within this uncertain environment and economy. Tighter controls on expenditure, more accurate and timely financial reporting, and the development of new sources of funding, will figure at the top of the action list.

ArtSound receives modest funding from a variety of sources, including local and federal government, foundation support, business and corporate support, grants and, importantly, listener support. The weakness of being dependent on many – and often unpredictable - funding sources can also be strength; because, if any one source of funding diminishes, the whole enterprise is less prone to fall apart. Individual listener support constitutes an important component of our budget, which is as it should be.

In addition to continuing to manage the funds entrusted to ArtSound, we were also privileged to participate in a philanthropy development initiative led by Louise Walsh of the Australia Council's artsupport. We will continue to work with Louise on maximising ArtSound's philanthropic donor efforts.

It is crucial that ArtSound continues to focus on the fundamentals, and risks, of running the business enterprise that we are, thus ensuring that the station can meet the costs of running the enterprise at present, while continuing to be the fun place to work that our volunteers have long known. In comparison with some of our well-established sister stations interstate, ArtSound is reasonably positioned to manage these sorts of issues, with the commitment of Management, the Board and key volunteers.

Key issues for us in the coming year include our strategic and operational plans to resolve our long-standing transmission difficulties, expanding our philanthropic donor program, building our support of and services for members, increasing ArtSound's profile in the community, preserving our tape archives and opening up our studios to greater involvement of young and old. The 2011/12 Radiothon will be more important than ever in helping us to address any funding shortfalls.

Finally I would like to record some personal thanks. Apart from his heritage as one of the few remaining ArtSound pioneers I have had the pleasure of working with ArtSound President James Steele since the early 1980s. James brings a deep understanding of the ideals of community radio and of good process and governance. His active role in assisting in developing the station's IT, web presence and communications tools, stands out and is highly valued. I know my colleagues are very grateful he intends to continue this contribution.

I also thank my fellow ArtSound staff, Board, volunteers and members for their commitment to ArtSound. Brian Leonard warrants a special mention as he has been a fine contributor to ArtSound since joining in 2007; and in my opinion he has made a particularly strong contribution to the organisation over the last six months of 2010/11.

Finally, the generosity of our listeners continues to amaze us, and as General Manager, I am committed to doing whatever we can to improve ArtSound's financial standing so that we can continue providing the best in radio to the ACT region.

Chris Deacon OAM  
General Manager



## BROADCASTING OPERATIONS

### Broadcasting Licence Renewal

ArtSound operates a community broadcasting licence administered by the Australian Communications and Media Authority, ACMA. ACMA is responsible to the Commonwealth Government to ensure licensees adhere to the requirements of the Broadcasting Services Act and industry codes of practice developed, in ArtSound's case, by the Community Broadcasting Association of Australia. The licence must be renewed every five years, and renewal is based on an application from the licensee. ACMA renewed our Broadcasting Services Band Licence in July 2010, effective until 14 July 2015.

### APRA Reporting Obligations

ArtSound was required to submit 3 monthly APRA reports in the 2010/11 community broadcasting roster, requiring extensive work in researching and tabulating information for the reports. APRA reporting is a mandatory APRA / AMCOS obligation to cover broadcast music copyright, and is also used to assess compliance with Australian music content requirements in our broadcasts.

### McNair Listener Survey

In 2010, Australia's community broadcasting sector commissioned the independent research company McNair Ingenuity Research to conduct a Community Radio National Listener Survey; being the fourth such survey following surveys conducted in 2004, 2006 and 2008. McNair Ingenuity Research is a fully accredited Australian market and social research organisation with a long history of media research dating back to the first radio surveys held in the 1930s.

The listener research was conducted by means of a telephone survey of a representative sample of 5000 Australians over the age of 15, across all Australian states and territories between May and June. A representative sample of 300 people aged 15 and over, was surveyed within the Canberra region. The survey results revealed, among other things, that:

- 16% of all people throughout Canberra (15+) listen to community radio in an average week; while 41% listen in an average month. This is quite an encouraging outcome in terms of the penetration of community radio throughout Canberra and region.
- 12% do not listen to commercial radio, while 4% listen to community radio exclusively.

The survey results, regrettably, do not provide estimates of listener numbers to individual community stations. However, for the following factors identified by McNair, ArtSound believes that we enjoy a sizeable share of the Canberra and region listeners:

- 61% of survey participants identified 'specialist music programs' among their main reasons for listening to community radio;
- 43% nominated 'Australian music / support of local artists'; and
- 42% identified 'diversity in programming' as among the main reasons for listening.

Arguably, all three reasons are most-akin to ArtSound's programming.

Nationally, the results show the increasing relevance of community broadcasting to audiences across Australia.

The full results of the 2010 National Listener Survey, including geographic breakdowns, are available through the Community Broadcasting Association of Australia's website at <http://www.cbaa.org.au/content/2010-Community-Radio-National-Listener-Survey>

## AUDIO SERVICES

### ArtSound's Audio Restoration and Preservation Services

Apart from collecting a wealth of audio material in the course of its broadcasting activities, ArtSound FM also specializes in the preservation and restoration of audio recordings. Over three decades, ArtSound FM has assembled, arguably, Canberra's largest single collection of recorded music and oral history comprising many thousands of individual tapes of varying formats, some of which are now obsolete.

ArtSound's achievements in audio restoration and preservation include both small and large assignments for individuals as well as distinguished institutions such as the Parliamentary Library, the ACT Heritage Library, the National Library of Australia, ScreenSound Australia, the Australian War Memorial and the National Archives of Australia. Projects have included preserving the recorded legacy of Australia's Constitutional Conventions, the speeches and memoirs of notable Australian politicians, and ABC radio interviews from the 1970s.

Audio archiving organizations capable of creating high-quality preservation master files with associated descriptive metadata at internationally accepted standards of performance are scarce. ArtSound's professionally equipped sound preservation studio has reproduced and preserved recordings in the following formats: cylinders, transcription discs, open-reel tapes, 78s, 45s & LPs, Betamax digital PCM, DAT, ADAT, CD-R.

The full scope of preservation needs can be realized only if libraries, archives and organisations such as ArtSound, which continue to generate significant archives, can devote more resources to cataloging unique or unpublished holdings. Ongoing collaboration between the ACT Heritage Library and ArtSound FM is expected to result in more comprehensive catalogues that document recorded media holdings with greater specificity and, through preservation programs, make unique historical sound recordings more accessible to the general public via radio.

ArtSound FM believes a collaborative approach to audio preservation will be necessary if significant numbers of audio recordings at risk are to be preserved for posterity. In a collaboration with the ACT Heritage Library, which currently houses most of the ArtSound FM collection, we have sought funding and are embarking on a project that will assist both organizations in the digital copying of key works from the archive's tapes which are either considered most valuable from an historical perspective or most "at risk" from physical deterioration, and make them available for re-broadcast and public access.

This unparalleled collection documents in sound much of Canberra's arts and cultural experience over three decades including non-commercial recordings of local stories, songs, poems, speeches and music. The collections also include unique materials such as recordings of deceased identities; the voices of artists, musicians, scientists and other contributors to Canberra's cultural heritage, recorded originally in ArtSound's studios or in the field, for radio broadcasts. The Archive is also noted for its collection of jazz and folk music recordings, which encompasses a wide range of styles and significant holdings of Canberra Jazz and National Folk music festivals over the past three decades.

### Recording Studios

Over the past year ArtSound FM has maintained a strong client base, and customer feedback has seen a steady flow number of enquires for our recording services. Our repeat customers are testament to the professionalism of our staff, services and contractors. We pride ourselves on being able to offer the highest quality recordings to large companies and government departments while still providing a supportive and friendly atmosphere for musicians doing their first recording, and for community groups. This year we have worked with an impressive range of clients including Government, corporate and private (with the latter including the very famous and talented Eric Bibb).

## TECHNICAL DEVELOPMENTS

### Studio Development

2010/11 saw the completion of one more studio that had been partially refurbished by the ACT Government prior to ArtSound taking up occupancy in 2006. Thanks to generous support by principal sponsors ACTEW Corporation and Belconnen Rotary, we were able to complete the studio and electronic fitout, and it is now in service. Funding is being sought to complete construction of the remaining Studio 4 space, which could well become a digital editing suite and program preparation area. ACTEW has again generously offered a \$10,000 donation, conditional upon us obtaining the remaining funds required to complete the refurbishment work.

### Launch of Studio 5

Mr Mark Sullivan AO, Managing Director of ACTEW Corporation, launched ArtSound's new Studio 5 on 18 May. A small number of VIPs (including the President of Belconnen Rotary, Rod Menzies) were invited to morning tea along with Board Members and staff. The aim of the event was to publicise this development and formally thank ACTEW (and Belconnen Rotary) for their ongoing support.

The studio will provide additional production and training capability, supporting our Schools' Holiday *Break into Broadcasting* courses and our proposed Seniors training courses. In due course it will provide the local origination studio for our proposed *Silver Memories* streaming service.

### ArtSound Website – <http://ArtSound.fm>

Just over twelve months ago, ArtSound's new website went live. Now branded as ArtSound.fm, it began with an expanded feature set when compared with the old site. The previously separate news "blog" is now incorporated into the new site, as the front page for all to see when they first visit ArtSound.fm. People can now join and renew their membership through the website, using PayPal or their own credit card to pay their dues and to make donations to support our ongoing activities. During the Radiothon, the website was redesigned with a special Radiothon theme, and up-to-date information particularly about the daily prizes was available to listeners within minutes of the draw each day.

The number of programs using the website to provide listeners with information about their activities is increasing. *Friday Night Live* and *Concert Hall* have had information about their programs available on the website for a while now, and they continue to provide it on the new site. *Red Velvet and Wild Boronia* now have details of the entire series of their programs available online. Interestingly, there is an increasing amount of traffic coming to the site to visit the *Red Velvet and Wild Boronia* listings.

The website is a very sophisticated environment, but one that can be easily maintained and edited by anyone with the skills and the right access permissions. There will be some exciting new developments in the current year involving the website, particularly in relation to information about programs, and the music played. Expect to hear more news about this soon.

### Technical Outages

On New Years' Day at 11PM, Black Mountain experienced a major power failure (approx four hours) due to a local lightning strike during a storm. All FM stations and TV were affected by this outage, which we understand may have been caused by the failure of the Telstra emergency generator.

On 27 April, ArtSound experienced a power outage at the studios, which affected our operations for approximately two hours. This was caused by the catastrophic fire at the nearby Services Club removing our power supply. Apart from some minor power glitches and short power reductions due to planned equipment maintenance, there were no other interruptions to transmissions. Funding proposals covering acquisition of emergency generator and program fail equipment are being developed to cover future occurrences.

### Governance

At its 2010 Annual General Meeting, the Returning Officer, John Mitchell, reported that five nominations had been received for the six vacant positions on the Board. The positions were vacant as a result of the expiration of the terms of previous Board members.

Since the number of nominations was less than the number of positions to be filled, under clause 12(4) of ArtSound's Constitution the five nominees were deemed to have been elected. Three retiring Board members, Luisa Pauletto, Rod Frazer and James Steele, were re-elected, along with two new members, Scott Alexander and Edward Evers.

The sixth vacancy, and any casual vacancy arising as a result of the resignation of continuing Board Members, can be filled at the discretion of the Board. Subsequently the Board appointed Susanne Roberts to fill the casual vacancy.

Board members' experience and expertise range from broadcasting and media production expertise, government regulation, public relations, marketing, music education, community facilities management, commercial company operation, information technology, legal, accountancy and financial management, banking and human relations. An honorary Board consultant, Nick Seddon, provides additional legal oversight to the association's operations as required. ArtSound's Board provides the organisation with the necessary expertise to achieve its objectives. The association employed no member of the Board in any capacity nor did any member receive any remuneration from the association during the reporting period. Three members of the Board are volunteer presenters, and one uses ArtSound's audio services commercially under standard arrangements available to all members of the association.

The Board meets monthly for formal Board meetings, and as required for strategic planning meetings.

Short biographies of current ArtSound Board members are available at <http://ArtSound.fm/board-members/> .

### ArtSound Committees

Under ArtSound's Constitution, the Board can elect to establish committees to help with the management and operation of the station. During the year, the Board decided that it should review the overall structure, operation, terms of reference and the membership of its committees. It subsequently decided there should be the following committees:

- Program Committee;
- Promotion Committee;
- Technical Committee;
- Broadcast Standards and Training Committee;
- Volunteer Committee; and
- ArtSound Fund Committee.

Details of the committees, the terms of reference, and the membership can be found on the members area of the website: <http://ArtSound.fm/members>.

## **Telephony Equipment Lease Contract Negotiation**

In December 2010 ArtSound was contacted by Macquarie Equipment Rentals Pty Ltd (MER) regarding our lease of telephony equipment supplied in 2005, and advised that a small number of their clients may have been adversely affected when some unrelated telephony service provider companies failed. As it happened, the telephony company that supplied our equipment, Fresh Telecoms, 'failed' ('disappeared') in mid 2007.

Over the latter half of the year Management, in association with the Board, undertook a comprehensive analysis of the history and detail of ArtSound's arrangements (and understandings) with Fresh Telecoms. This led to the preparation of a detailed claim to recover substantial funds arising from FT's disappearance and the consequent unexpected (and significant) increase in ArtSound's outgoings.

ArtSound made a representation to Macquarie for a settlement refund in May 2011. At the time of writing, ArtSound had accepted a settlement offer.

## COMMUNITY OUTREACH

### Arts Café

Arts Café is the perfect opportunity for interviews and discussions about what is coming up in the Arts and music. This has also been a very popular program with our Arts Partners. Sounds Early, Disc Drive and Meridian also offer some prime opportunities to connect our listeners with the music and arts community.

Many of our presenters have strong and varying interests with groups across the ACT and Regions and this enables an eclectic mix of sounds and interviews. Interviews are chosen on the basis of topicality and availability.

### Arts Diary

Arts Diary continues to be a very popular segment for community organisations to promote their events. Isobel Griffin, Barbie Robinson, Richard Scherer and Jeff Spencer produce these segments which are broadcast six times a day through the week, four times a day on weekends, 52 weeks a year. This creates close to 8,000 opportunities to promote local community arts events over the year. Along with Arts Partnerships, the Diary provides the perfect opportunity for individuals and organisations to promote their local arts and music events. The Diary also promoted concerts, cinema, dance, exhibitions, family days, festivals, recitals and theatre events.

### artyFACTs

*artyFACTs* continues to bring up to date, engaging information and opinion on visual and performing arts issues and events to the ArtSound FM audience. The program covers the visual, literary and performing arts and craft scenes. The *artyFACTs* team includes Richard Scherer, Barbie Robinson, Evana Ho and Suzanne Hayes, with occasional contributions from Bill Stephens, Peter Field and Terry Giesecke. This year, the program covered dozens of events such as the National Folk Festival, and included an exclusive interview with outgoing ACT Arts Minister Jon Stanhope, regular book reviews by Suzanne Hayes and regular coverage of the National Gallery of Australia, Belconnen, Manuka and Tuggeranong Arts Centres.

### ANU School of Music Open Day

ArtSound again attended the annual ANU School of Music Open Day and undertook an Outside Broadcast for approximately 3 hours. The broadcast featured a variety of live music recorded on site on the day as well as comprehensive interviews with staff and students.

### Classical Music Concert Recordings

Every year ArtSound volunteers record many live classical music performances by local and international artists in and around Canberra. After editing the recordings digitally, we give the artists a CD copy and broadcast highlights in Discovery, and the full recitals in Concert Hall. Special thanks are due to Annabel Wheeler, Bill Oakes and Gulielma Paton who do the lion's share of the recording and editing work.

Over the last twelve months, ArtSound has recorded numerous concerts covering all genres and forms of classical music performed by solo instruments and voices, ensembles, orchestras and choirs and work in venues such as the ANU School of Music, the Wesley Music Centre, the National Gallery, the National Library, the Polish Embassy, the Tuggeranong Arts Centre, University House and local churches, and events from the Canberra International Music Festival in May.

## CSO Proms Concerts

Each year ArtSound supports the Canberra Symphony Orchestra at the Proms Concert at Government House. In 2011 it was the *Hungarian Rhapsody* Proms Concert, to mark the 200<sup>th</sup> anniversary of the birth of Hungary's 'favourite son' – composer and pianist extraordinaire, Franz Liszt. The concert was lead by Richard Mills AM, one of Australia's most distinguished conductors, Xenia Deviatkina-Loh (violin) and Judit Molnar soprano; and supported by the Embassy of the Republic of Hungary and His Excellency Mr Gabor Csaba, Hungarian Ambassador.

## Jazz Concert Recordings

ArtSound continued to co-sponsor live music ventures such as *Jazz at the God's Café*, and the *Alliance Française*, by recording and packaging the series for broadcast. In some cases, ArtSound has provided technical support, PA equipment and promotion at no cost, to support these non-profit cultural activities. Material from the above has also been used extensively in the jazz program *Friday Night Live* (which began in May 2008 and continues today).

### *Friday Night Live*

This is ArtSound FM's premier program of live jazz concerts. Every Friday night audiences can tune in to hear live performances from the ArtSound recording studios or recorded concerts from venues around the Canberra region, as well as some of the world's top festivals.

It is also an opportunity for ArtSound to broadcast some of our extensive music library of live concerts recorded by ArtSound volunteers over the years. *Friday Night Live* is hosted by ArtSound's General Manager and long-standing jazz enthusiast, Chris Deacon OAM, with support from time-to-time from presenter Lauren Black.

ArtSound FM supplies the two hours of free production and broadcast time to musicians in order to add to Canberra's already vibrant jazz community. Each band receives a recording of their concert and it is an opportunity for local musicians to gain vital exposure, promote their original music and experience a live broadcast, which is also streamed via the web beyond Canberra.

### *Jazz Uncovered Festival*

ArtSound was a major sponsor and Arts Partner of the *Jazz Uncovered* Festival, held in September 2010 at the Italo-Australian Club. We recorded most concerts and presented a live broadcast from the venue for several hours. Among performers recorded by ArtSound volunteers were:

Alex Raupach Quintet, ANU Recording Ensemble, As Famous As The Moon, Bellicose, Fingerprints, Hauptmann Trio, In All Languages, John Mackey Trio, Jubb, Kooky Fandango Quartet, Lakeside Circus, Luke Sweeting Sextet, Matilda Abraham Quintet, Matt Thompson Organ Project, More or Leske, Olivia Trio, Rachel Thoms and Luke Sweeting, Raf Jerjen Trio, Reuben Lewis Quartet, Tangent, Utopia Collective, Zoe and the Buttercups.

## National Folk Festival

ArtSound has been recording performances at the National Folk Festival since the Festival was permanently located at Exhibition Park in Canberra in 1993. The 2011 Festival presented, as in past years, a fabulous collection of national and international performers whose concerts were an exciting mix of traditional and contemporary folk music, and embracing 'world' and 'roots' genres.

Since its inception, we have had a very successful collaboration with other community stations at the Festival – for recording, and for local and national broadcasts. This year ArtSound negotiated a Silver Sponsorship

agreement with the National Folk Festival. ArtSound was present on site during the Festival, undertook a local live broadcast and a very successful national broadcast of the inaugural ANZAC DAY concert on April 25. Further, our own Bill Quinn undertook the Master of Ceremonies function. A team of volunteers was present at key times during the festival.

- The live broadcast of *Patchwork* on April 24 was a great success with many musicians involved and keen support from ArtSound folk presenters. Thanks to Miriam Miley-Read for her great job as anchor and to Kimmo Vennonen for live concert material.
- The national broadcast of the ANZAC concert went smoothly; audio was sent to the Sydney satellite uplink via internet (courtesy Infinite Networks) and was simultaneously streamed to ArtSound for direct Canberra broadcast. Some 20 hours of preparatory work (publicity and technical tests) were required to effect a successful result.
- Our van presence worked well, thanks to the efforts of those few volunteers who made a commitment to staff it for long hours. Feedback from the site indicated a surprisingly high awareness of ArtSound FM and its services.

## **Seniors**

An *Introduction to Radio for Seniors* course was introduced during Seniors' Week in March 2011. The program was intended to encourage older citizens and retirees to gain some familiarity about radio in general, and ArtSound in particular. The course demonstrated to seniors first-hand how a professional radio station operates; with the content including program production and presentation, and music recording and sound preservation. The overall program of studio tours, talks and interaction, choosing music and participating in a radio program was well received by all of the eight participants. This may be developed into a full-blown training course in future.

ArtSound is often asked to provide a speaker or host for a special event. In May, Brian Leonard spoke to the Canberra North Men's Probus Club, and his presentation received very positive feedback.

## **Taste**

*Taste* is produced and presented by Barbie Robinson, with a team including Isobel Griffin, Richard Scherer, Evana Ho and Suzanne Hayes. The program features regular interviews with chefs, winemakers, food producers and writers. Highlights during the year included Evana Ho's interview with 'bad boy' food writer Anthony Bourdain at the Sydney's Writers' Festival, and a series of interviews with organic farmers.

## **Youth**

Over the year ArtSound demonstrated its ongoing commitment to the youth of Canberra through the following activities:

### ***Internships***

Internships were offered to two young students from the Blue Gum Community School, which is providing them with an in-depth exposure to both the 'exciting' and 'less exciting' aspects of ArtSound day to day activities. This includes sitting in on a live radio program, editing sessions, assisting at outside broadcasting sessions, promoting ArtSound to their peers, assisting with administration, undertaking research, and preparing the broadcast 'running sheets'. The interns spend one day each week at ArtSound until the December 2011 School holidays. On all accounts, the arrangement has been positive and productive for all. The success of this initiative would not have been so marked, if it were not for the ArtSound volunteers who have made their time available to assist in guiding the students in their ArtSound activities.



### ***Break Into Broadcasting***

This new program is an introductory 2-day course on digital music recording, radio program production and presentation for high school students aged 13 and over; and is a unique opportunity to gain a career grounding in cutting edge digital media. Intended as a type of radio “bootcamp” for young people during school holiday periods, the first of these was commenced in April 2011, and was successfully attended by 13 students all of whom were keen to gain an understanding of the basics of radio and digital recording and editing. Apart from providing a taste of how music is broadcast and promoted and what its cultural importance is, the course offered participants unparalleled exposure to a range of music genres. It was facilitated and coordinated by several ArtSound volunteers who supervised the participants. Parents attended a social evening at the conclusion of the course at which certificates of achievement were presented. The course attracted wide interest from schools, teachers of media careers in colleges, in the ACT Government’s Department of Education, and at the ACT Chamber of Industry & Commerce. The concept will be implemented on a regular basis.

### ***Work Experience***

Work experience for a senior high school student from Narrabundah College was offered during the April school holidays. The student assisted the *Break into Broadcasting* training facilitators and general administrative activities. The Management team was particularly impressed with the student’s enthusiasm, and her computer-literacy which was demonstrated by her ability to complete tasks sooner than anticipated. Another young person developed a volunteers’ survey for the purpose of gaining volunteers’ views on areas for improvement in ArtSound’s activities and operations.

### **Local Representation**

ArtSound is often represented in the community by staff and volunteers. The then General Manager (Business & Administration), Isobel Griffin, has been presenting the pre-concert talks for the Canberra Symphony Orchestra now for several seasons of the Llewellyn Series at Llewellyn Hall. Attendees to the concerts are invited to attend the pre-concert talk and these have grown in popularity with lots of positive feedback to the CSO. This is an opportunity for ArtSound to cultivate new listeners and reinforce the relationship we have with the CSO as Media Partners.

While it is not always possible for us to attend all of the events to which we are invited, we do make an attempt to have a staff member or volunteer attend an event. We know the value of this to ArtSound, but it also means a great deal to our Arts Partners and supporters to see us in attendance. To illustrate, during the past year ArtSound received, and attended, several functions organised by Canberra’s Diplomatic Community.

### **National Links**

ArtSound values its ongoing participation in the Australian Fine Music Network, with network benefits in terms of collaborative national projects and sponsorship, sharing of management, fundraising, operational and technical information and ideas. ArtSound has continued to contribute a number of programs to the national satellite network of the Community Broadcasting Association of Australia, including *National Swingtime* and *Red Velvet & Wild Boronia*. *Ozwrite*, about writers and writing, was terminated this year.

ArtSound was also the recipient of programs from a number of interstate stations, via the Community Radio Network, as reflected in our website program guide. We also continued our annual relay of live concerts from the WOMAD Festival, Adelaide.

### **International Links**

In line with its licence undertakings, ArtSound maintained its international programming links, scheduling the award-winning *Exploring Music* (presented by Bill McLaughlin from WFMT Chicago), the *Putumayo Music Hour* (New York), *New Orleans All The Way Live* (presented by George Ingmire), and *Woodsongs Old Time Radio Hour* (Kentucky) and *Deutsche Welle Concert Hour* (Germany).

## FUNDING SOURCES

ArtSound relies on several sources to fund its on-going operations: grants, sponsorships, partnerships, donations, fundraising, and of course membership.

### GRANTS

#### **artsACT**

ArtSound is a most grateful recipient of an artsACT administrative support funding for a 5-year period that commenced in January 2009, under the ACT Government's *Key Arts Organisation* funding program. The funding contributes to management remuneration. ArtsACT also provides for ArtSound's tenancy at the Manuka Arts Centre. An extensive acquittal document was prepared and submitted to artsACT in April, covering funding to ArtSound of \$62,500 (excl GST) during 2010 / 11.

#### **Community Broadcasting Foundation – Transmission Subsidy Grant**

Each year the Community Broadcasting Foundation (CBF) offers ArtSound a grant towards the cost of our transmission. During 2010/11 we accepted the CBF offer of a \$17,885 (incl. GST) subsidy for our transmission expenses.

#### **ACTEW Corporation**

Over the years, ACTEW Corporation has generously contributed \$40,000 toward the capital cost of developing Studio 5, plus an ongoing annual grant of \$5,000 for recurrent costs. ArtSound is very appreciative of ACTEW's support.

#### **Volunteers Grant**

Towards the end of the 2010 / 2011 financial year, ArtSound FM applied for a Volunteer Equipment Grant of \$5,000 from the Australian Government's FAHCSIA, for the acquisition of a power generator, computer and colour printer. The outcome is expected by October 2011.

#### **Australian Music Radio Airplay Project (AMRAP)**

ArtSound bid successfully for an AMRAP Grant Application for \$10,000, conditional upon supplying some additional information; a final decision is expected in 2011 / 12. The grant is to fund an engineer to edit and package content from live concert and studio recordings for distribution by AMRAP.

#### **Community Broadcasting Foundation Transmission Support Grant**

In March 2011, ArtSound applied on behalf of the four Canberra community radio stations to the Community Broadcasting Foundation for a \$50,000 Transmission Support Grant (Special Projects Category) aimed at securing long overdue technical improvements to our (shared) transmission arrangements. Unfortunately we were unsuccessful in securing this grant due, in part, to the lack of some technical and legal information, and uncertainties associated with the implementation timetable that were beyond our control. Accordingly we (and other licensees) will re-apply in the August round.

## **SPONSORSHIPS**

ArtSound FM is privileged to have a large number of companies, organisations and individuals that recognise our important place in the Canberra community, as a promoter of the arts and provider of fine quality programming. At the same time, ArtSound FM may not exist without the support of its major, corporate and arts sponsors. It is for this reason that we have worked hard to develop lasting relationships with our current supporters and remain open to developing new relationships.

Over the past year we have seen a number of our sponsors close their doors due to financial hardship or competing interests; no doubt reflecting the tight economic climate impacting on the community since the Global Financial Crisis took hold, and the prospects of 'double dip' recession arising from the global financial stresses, particularly in the USA and European economies. It is also evident that some major sponsors, and partners, are becoming increasingly inclined to seek definitive statistical data when reviewing and / or reaffirming the allocation of their budgets.

This has meant it has been necessary to place a major focus on developing stable relationships, and connecting with a larger pool of possible supporters. Further, it has become evident that ArtSound's efforts in identifying, meeting and negotiating, new sponsorships should be geared towards achieving maximum return on investment of ArtSound's own management time and personnel if the organisation is to grow and prosper. We need to address the emerging tension between maintaining viability and maintaining strong community relations with our arts constituency.

Notwithstanding the above, the arrangements we have negotiated this year that have resulting in new revenue sources have been welcomed, both in terms of long-term and ad-hoc sponsorships.

## **ARTS PARTNERS**

Through the Arts Partnership program ArtSound has seen repeat business from short term events campaigns; this has not only made a difference to arts organisations wishing to target an arts appreciative audience but has also enlivened our programming with up to date information on the latest arts and community events. We cannot forget that all our supporters whether major, corporate or arts have one thing in common: that they believe in ArtSound FM and want to support the work that we do in the community. As such, the Partnership program gives ArtSound an opportunity to take a lead role as the media partner in Canberra's music and arts community.

ArtSound offers music and arts organisations in Canberra an Arts Partnership opportunity for an annual subscription fee of \$300. The entitlements of the Partnership include:

- Preferred placement in the *Arts Diary*;
- Interviews;
- Logo presence on the ArtSound FM website;
- Discounted sponsorship announcements;
- Special event opportunities, recording onsite and live broadcasts; and
- On-air ticket giveaways and competitions.

The potential for further Arts Partnerships continues to be explored. However, as with our Sponsors, we feel the pinch that the tight economic climate (and community concern about a further economic downturn) continues to impact on small businesses, and particularly in the course of businesses finalising their publicity budgets.

That said, we also recognise there are many other casual sponsors and supporters to whom we owe many thanks; and we look forward to continuing to nurture our relationships with all our sponsors and partners during the coming year. ArtSound's regular sponsors and Arts Partners are listed at Attachment 5.

## DONATIONS

In addition to our two main fund-raising campaigns – *Radiothon* and *Brick in the Wall* (see reports below) – we were grateful for the \$8,700 of community donations that were received progressively during the year.

### **Radiothon 2010**

As in past years, a major mobilisation of volunteers and sponsoring organisations took place for Radiothon 2010, held from 5 to 14 November. It involved many additional hours of enhanced live programming, a Book Fair, teams supporting the studio Open Day, various live performances and telephone-answering teams. In addition to its fundraising role, the Radiothon is the annual peak activity for recruitment of new members and volunteers.

The Radiothon was launched on the evening of 4 November, and was attended by many dignitaries – including our Patron, His Excellency Michael Bryce AM AE, local politicians, representatives of Canberra’s Diplomatic Corp, Rotary, ArtSound Sponsors, ArtSound Partners, etc.

This year’s theme was *On air, Online & On the road*, reflecting ArtSound’s internet streaming and the generous donation of a Nissan Micra K12 car by our major sponsor, Lennock Motors.

The net ‘money flow’ from Radiothon 2010 was \$40,988, made up of \$43,956 in gross receipts, offset by an estimated \$2,968 expenses. Lennock Motors has been given sponsorship over the ensuing year for sponsorship branding, program naming rights, and online & print presence.

Following the Radiothon 2010, the Board of Management undertook a review of the effectiveness and experiences of Radiothon 2010, with a view to the Board developing a long-term ‘strategic’ plan for future Radiothons. Comments were invited from all associated with the Radiothon, and a varied response was obtained.

- Positive feedback recognised the car as a coup, the repeated success of Book & Music Fair, and an extensive range of internal operational aspects;
- Negative feedback pointed to the need for a greater focus on publicity, coordination and planning, a disconnect between the launch and the commencement of the Radiothon, on-air acknowledgements of prize-givers, and logistical support.

### ***Brick in the Wall* Fundraiser**

In April 2011, ArtSound launched its *Brick in the Wall* fundraiser, aimed at raising additional funds to assist the completion of ArtSound’s remaining building works and technical upgrades; as well as help meet our essential operational expenses, to ensure our continued growth. There was a strong theme along the lines of “*support the growth of ArtSound FM and help build and secure our future in a concrete way*”.

We conducted this fundraiser with the goal of securing tax-deductible donations prior to the end of the financial year. The *Brick in the Wall* method has been used elsewhere in community radio to great effect, and is a well-established and usually efficient tactic for attracting funds. It is somewhat similar in concept to the very successful “piano-key” sale we undertook several years ago.

The campaign raised \$9,750 and in this respect, was a success in contributing, in part, towards the significant shortfall in funds needed to support our 2010/11 budget. A few major *brick* donations were made; however, the small overall number of donors who responded to the campaign, whilst appreciated, was disappointing considering the importance of the campaign as a complement to our other fundraising efforts and the intensity of our on-air campaign.

A permanently displayed panel of virtual bricks mounted on the wall of the studio corridor will be marked with donor's names in recognition of their valued support, and a virtual wall of bricks will be displayed on the website with donors' names clearly visible. In addition, all donors will be invited to a function to launch the 2011 Radiothon, at which they will also be acknowledged.

### **Development of a Board-centred Donor Strategy**

Ms Louise Walsh of artsupport offered to assist ArtSound by mentoring management and the Board with the development of a possible major donor strategy. The outcome of this work, relating to two priority project activities for fundraising, was presented by the General Manager to the ArtSound Board in June 2011. The proposals received in-principle support, and it is hoped that momentum for these important initiatives will be rejuvenated with the formation of an incoming new Board in September / October. Canberra's Centenary 2013 is also seen as a potential for advancing these projects.

## ADMINISTRATION

### Administrative Arrangements

Late in 2010, and close to the time of the expiry of their employment contracts, both the General Manager (Business & Administration), Isobel Griffin, and Manager (Sponsorships & Audio Services), Lauren Black, chose to pursue separate careers and move on from their managerial roles at ArtSound. It was a sad occasion for ArtSound, as evidenced by the well-attended farewell in mid-December.

Coincidentally, their departures came at a time of increasingly tight cash-flows for ArtSound, notwithstanding the substantial monies that flowed in from Radiothon 2010. The Board recognised the need for on-going close monitoring of ArtSound's financial position, and took the opportunity of Isobel and Lauren's departures to initiate a review of the organisational structure for paid staff. In mid-January 2011 Brian Leonard stood aside from his Board role of Senior Vice President to come out of retirement and take on the position of Interim Administration Manager pending the outcome of the organisational review. Moreover, with the likely prospect of more efficient mechanisms for management of the station's administrative and operational processes being put in place, it was accepted that it should be possible to progress key technical matters over this interim period, while devoting more time to progress some of the major business development/outreach activities that had been mooted. It was also acknowledged, however, that this workload commitment could not be sustained in the longer term.

It was originally anticipated that the review would be completed within a short time frame; however, the review process proved longer than originally intended. It continued through to mid-May, and over that 4 month period the work of the previously four paid roles (two General Managers, Manager (S&A) and Reception/Partnerships) was assumed by Chris Deacon, Brian Leonard and Vicki Murn. During this time there was an overall reduction in *paid* work hours from 105 to 72 per week, and a proportionate decrease in ArtSound staffing costs.

Concurrently, the availability of volunteer support also declined. Though much valued assistance has continued across many areas - membership records, CD acquisitions, CD of the Week, postal collections, administrative support, telephone answering, concert recording and editing, training, etc – Management has particularly felt the absence of volunteer support in the areas of IT and overall volunteer coordination.

Against the acknowledgement of unsustainable workloads and pressures, the Board endorsed a management proposal involving:

- a) the General Manager (Engineering & Development)'s designation and responsibilities being broadened to that of overall General Manager;
- b) the role of Interim Administration Officer being split into two separate positions of (i) Business Manager (engaged for 19 hours per week) and (ii) Administration Officer position (15 hours);
- c) the redefining of the Reception / Partnerships role into Assistant (Partnerships & Sponsorships) (15 hours).

We were delighted to have Brian Leonard and Judy Baker, respectively, join us in occupying these positions; with Vicki Murn assuming the Assistant (Sponsorships & Partnerships) role. Chris Deacon continued as General Manager, for which revised contract and job specifications would be re-negotiated.

To date, the staff has continued to work far in excess of their paid time, reflecting their ongoing passion and commitment to ArtSound; and notwithstanding that workloads continue to border on being overwhelming.

- Despite the best of intentions, the '*important*' work is often deferred to make room for the '*urgent*'; while similarly, the '*pro-active*' often takes second place to '*reactive*' pressures.

Furthermore, against the backdrop of

- an unprecedented set of strategic projects demanding attention,
- sponsors and potential sponsors reviewing their commitments and / or pressing for evidence-based justification for (re)investing their limited funds, and
- an apparent high-level of financial pressures among the wider community,

ArtSound's cash flow continued to be stretched.

One potential strategic solution to our current situation is to secure a substantial increase in financial grants, sponsorships, donations, bequests, philanthropy, etc – as has been evident for the past several years – in order to fund the engagement of additional paid staff. This would require a quantum lift in the focus of our operations; for example, as prescribed by artsupport's Louise Walsh during her meetings with ArtSound Board and Management in April / May 2011.

- Coupled with this, there may be significant value to be gained by commissioning an independent, professional and comprehensive review of ArtSound's broadcasting service; focusing on aspects such as the quality and consistency of our on-air "sound".

### **Music Library**

The recent financial year was another busy one for the ArtSound FM CD library team, and at the time of writing our full collection totalled over 11,300, comprising, among others, 3,109 classical, 2,251 folk, 2,680 jazz, 588 blues, 1,206 world, 223 new world, and 1,010 popular genre CDs. We are indebted to our two Blue Gum Community School interns for their regular stocktaking of the CD library, and John Fanning for his librarianship work and liaison efforts with the CD suppliers.

Unauthorised removal of CDs from the library was a particular problem a couple of years ago, and led to Management referring a member for police investigation. The member was subsequently expelled from the Association, and we are pleased to report that several stolen CDs have since been returned to the library following the police investigation.

## MEMBERS, VOLUNTEERS & TRAINING

### Membership

Membership of ArtSound FM is open to everyone who declares that they share the organisation's aims. On joining, each new member is encouraged to indicate any areas in which they would like to volunteer, including areas in which they have specific skills and experience or areas in which they would like to develop new skills and experience.

During the year ArtSound's Membership records were maintained by Peter Trainor and, over the latter half of the year by Jeff Spencer. Their dedication to the tasks of contacting or reminding members to renew memberships, and updating ArtSound records, has been an invaluable contribution to the work of ArtSound management.

Once again the annual Radiothon resulted in many new memberships. As at 30 June 2011 the membership database had 879 members recorded on our books; the apparent downturn in membership is largely attributed to changes in ArtSound's membership recording procedures and also reflects the normal 'churn' factor.

### Volunteer Participation

ArtSound FM relies heavily on volunteer support in many off-air roles. For example, each regular program strand has a volunteer Program Coordinator responsible for oversight of the relevant team of presenters; while a Volunteer Broadcast Coordinator, Terry Geiscke, oversees the rostering and coordination of program presentation across the weekly schedule, and production of our Pink Peril electronic newsletter / magazine.

Others volunteers take part in production assistance, sound library access, cataloguing and maintenance, contribution of reviews and interviews, art & poster design, publicity and promotion, publications and website maintenance, office administration and support, development of a volunteers' survey, events organisation and catering, membership promotion and maintenance, technical development projects, and general fundraising activities. Total volunteer contribution to ArtSound FM is in the region of 2,500 hours per month.

### Presenters

ArtSound FM currently has around 70 volunteers who undertake regular presentation shifts. Many of our volunteers have busy lives in other areas, and their availability for rosters varies from several times per week to once per month or occasionally less. Canberra's mobile population and the age profile of volunteers are also factors in generating a continual need to replace presenters no longer able to continue for personal reasons, or temporarily unavailable. ArtSound FM therefore is continually seeking to recruit new presenters.

### Presenter Training

ArtSound's second *Introduction to Broadcasting* course in 2010 was conducted from August to September, for six trainees: Mickey Abaygar, Robert Beattie, Miriam Miley-Read, Sofia Majewski, Harry Stewart and Daria Teodorowych. Our trainers were Chris Deacon, Terry Giesecke, Clinton White and Brian Leonard; who were subsequently supported by an extensive range of mentors and program coordinators. The course comprised:

- 10 hours of *delivered training* covering the core topics:
  - ArtSound Facilities & Philosophy (incl. legislative & regulatory aspects);
  - Studios & Equipment Operation;
  - Presentation Style & Vocal Technique; and
  - Planning & Producing a Program.



- Formal documentation, supplemented with trainer-handouts: eg on voice warm-ups, vocal techniques, 'live' read material, program plans, etc;
- Weekly 'homework' requirements: eg reviewing the delivered training, listening to different radio styles, memorising the control panel, preparing short programs, etc.;
- Access to experienced presenters / mentors, including by sitting-in on programs; and
- Individual practice sessions, including through studio bookings.

All 6 trainees successfully completed the course, and certificates were presented to them at a 'graduation' celebration in early October. Special thanks are due - in addition to the trainers, mentors, coordinators, etc - for the '*behind the scenes*' support given by the Board, Management & Administrative Support; and especially to Mick O'Donnell (re his training experiences from 2009), and Christine Cansfield-Smith for her much appreciated logistical contribution and assistance.

### **Volunteer Coordinator Work Experience / Internships.**

As mentioned elsewhere, two internship arrangements were put in place in 2010/11: with a young person (40 hours) who has been working on the development of a volunteers survey; and two students from Blue Gum Community School (1 day a week through to December 2011) who are enthusiastically engaging in a diverse array of administrative & broadcasting / recording tasks.

ArtSound hosted visits from 12 Careers' Advisers from Secondary school and College teachers of media and production classes in May and follow up discussions were held with the ACT Department of Education.

### **Community Events**

A considerable effort went into outside concert recordings by volunteer teams at local venues such as the Gods Café (jazz recitals), ANU School of Music (jazz and classical), the National Botanic Gardens and the National Folk Festival, totalling an estimated 200 hours for the year.

Teams attended community events with ArtSound FM's outside broadcast van to promote the station and secure new volunteers and members as well as providing coverage of events such as the Flood Relief Concert, ANU School of Music Open Day, Government House CSO 'Proms' Concert, and Government House Smith Family Open Day.

## SPECIAL PROJECTS

### **The *Open Studio* Project**

With the completion of our additional training / production studio (Studio 5), we were able to announce “The *Open Studio* Project”, the aim of which is to encourage wider use of our facilities and to also to develop new forms of revenue through a series of self-funding projects.

ArtSound also set about seeking funds in support of aspects of the Open Studio Project aimed at encouraging best practice for young amateur musicians through training, preparation, broadcast, recording and online streaming of their live performances. This has been underway for some years, with live jazz performances on “*Friday Night Live*” regularly featuring local young talent. Funding is required to support continuation of this activity, as well as permitting expansion into classical and other musical genres, in order to improve coordination, and remove the burden on technical volunteers.

The proposed “*In the Wings*” concept, aimed at young classical solo performers and small ensembles, is seen to be an important area of development. It will provide opportunities for young or disadvantaged musicians to present and promote themselves through a special radio performance/recording of their own, and further develop their music and media education that will benefit their careers as well as the community. Assistance in identifying funding is being pursued via the Australia Council’s artsupport in conjunction with the ANU School of Music.

ArtSound continues to record live music. This provides local musicians with a unique opportunity to present their works to a wider audience and help increase their participation in and knowledge of recording/broadcasting in a fun way.

### ***Silver Memories* Internet Radio Project**

This is a long-term project, being planned as a way of pioneering new niche program channel offerings to specialized audiences via Internet streaming. The first such non-profit digital audio channel would provide an arts, information and entertainment service aimed at aged persons and retirees in nursing homes, retirement villages, hospitals, hospices and other locations. With the completion of Studio 5, assisted by sponsorship donations from ACTEW and Belconnen Rotary, this will facilitate local program production and origination for the proposed service, in addition to supporting training aspects of the Open Studio Project.

### **Technorama Conference 2011**

ArtSound was successful in its 2010 bid to host the third national gathering of technologists within Community Broadcasting from 9-11 September 2011. This is a prestigious opportunity for ArtSound to showcase its technical achievements and will build upon two highly successful conferences held in Melbourne (2009) and Adelaide (2010). Technorama provides an affordable opportunity for in depth discussion and consideration of some of the most pressing technical issues facing the community radio sector, in an environment and timeframe well-suited to technologists. It also offers the opportunity for ArtSound to showcase its own facilities, and those of other stations in the ACT. Some limited funding support has been provided through a Sustainability and Development Grant from the Community Broadcasting Foundation (\$8,500).

ArtSound has established a national steering committee to coordinate the arrangements for the conference, with representatives drawn from New South Wales, Victoria and South Australia. In addition in kind assistance is being received from the South Australian Community Broadcasting Association and the Victorian Community Broadcasting Association. Some 50 delegates are expected to attend, as well as broadcasting trade representatives, and ACMA. A high profile industry representative is expected to be invited to present a

keynote speech. Eastlake Football Club has kindly provided complimentary use of its premises for the Conference and a number of sponsors have indicated their willingness to support the event.

### **ArtSound Live! CD Release**

In 2010, ArtSound produced its first CD sampler of some of its best live music recordings with the release of its “ArtSound Live! Vol 1” to attendees at a function held at Government House sponsored by ArtSound’s Patron, His Excellency Mr Michael Bryce AM AE.

### **ArtSound Ambassadors’ Circle Launch**

In September, ArtSound launched its honorary Ambassadors’ Circle, aimed at supporters and friends who could help secure ArtSound’s future by sharing their enthusiasm with others – to introduce those who may not yet have discovered what we do and promote greater awareness of ArtSound’s role and capabilities in the community. The launch was sponsored by ArtSound’s Patron, His Excellency Mr Michael Bryce AM AE and was held at Government House in September 2010.

## VIP VISITS

A series of VIP visits to the station was initiated, the aims of which were to raise our profile, assist in making new introductions and to seek financial backing for our various developmental projects. This followed a suggestion from Louise Walsh, artsupport, during her presentations to the Board and Management in April / May.

In June, ArtSound management met with the Executive Officer reporting to the University of Canberra's Vice-Chancellor, to discuss how the University can assist ArtSound. Opportunities for joint collaboration in the areas of audio production, media training, and internet research were canvassed. It is expected that the two organisations will sign a Memorandum of Understanding in the new financial year.

Also in June, Ms Brenda Newham, Director of Custom Security Services, visited the station and agreed to waive security charges, upgrade the level of security surveillance and undertake a review of the system's performance; in exchange for sponsorship announcements. This matter is still to be finalised.

World-renowned American trumpet player Chris Botti visited the station for an interview on 7 June ahead of his Canberra concert. He was impressed with our facilities and recorded some promotional announcements. Blues artist Eric Bibb hired our recording studio to record material for his latest CD.

In March, ArtSound hosted eight visitors from the Broadcast Content Section of the Department of Broadband, Communications and the Digital Economy, to provide them with an appreciation of the operations of a community radio station.

## AWARDS

### **Technical Innovation Award**

ArtSound's General Manager, Chris Deacon OAM, in his Engineering and Development capacity, won the Technorama 2010 award for "Best Technical Innovation for a Community Station".

Technologists all over the community radio sector come up with the most amazing innovations that probably shouldn't work, but they often do. Things that are done in the commercial world for many tens of thousands of dollars, we will often do on a shoestring budget. This award isn't about the most expensive installation, but rather the most innovative use of what the technical staff could get their hands on at the time to make a real difference to the broadcasters at the station.

### **Chief Minister / Public Relations Institute of Australia (PRIA) Award**

In September 2010 ArtSound was delighted to receive the Chief Minister – PRIA (ACT) Community Media Award. The award was in recognition of ArtSound's many years of high quality music broadcasting by its dedicated volunteers, and its encouragement of local musicians that enriches the life of the Canberra region.

## **NATIONAL REPRESENTATION**

Chris Deacon, the General Manager, represented ArtSound FM at the Annual Conference of the Community Broadcasting Association of Australia, held in Hobart in November 2010. He also maintained regular liaison with member stations of the Australian Fine Music Network (AFMN).

Chris also assisted with the organisation of the second national Technorama Conference 2010, held in Adelaide, which he also attended on behalf of ArtSound. (See above).

This ensured ArtSound's involvement at the National level continued to be recognized and that ArtSound kept abreast of developments affecting the Community Broadcasting Sector, at a time of significant change.

In January 2011, Chris Deacon stood down from his membership of the Community Broadcasting Association of Australia's Technical Standing Committee, after a one-year term.

## ArtSound Strategic Plan: Excerpts & Achievements

### Our Vision

- To be the first choice locally for engaging with the arts.

### Our Mission

- To provide distinctive, quality radio that connects the community to the arts in Canberra and the region.

### Our Goals

- To develop and maintain a viable and high quality full-time community radio service and associated multi-media activities.
- To increase and develop the Canberra arts community's use of ArtSound's services and facilities.
- To increase the community's awareness of, and engagement with, ArtSound.
- To respond promptly and flexibly to emerging challenges to develop new programs, production services and technical enhancements.
- To be accountable to ArtSound's stakeholders, regulatory authorities and funding sources, while continuing to meet ArtSound's needs.

### Our Values

- ArtSound Inc strives to be a forward-looking and effective communications organisation valued for its quality, diversity, community involvement and commitment to promoting local music and the arts.
- We seek to become an influential broadcaster of the highest standard, increasing our human and physical resources commensurate with the programming demands of the music and arts community. In turn, ArtSound values integrity, accountability, transparency, professionalism, quality image and product, cultural diversity, community volunteering, excellence, independence, and support for Australian arts and culture.
- ArtSound's most valued resources are our volunteers, our ideas, our skills, and our broadcasting licence. Our financial capacities are best maintained through effective management, efficient service delivery and strategic engagement with sound revenue-generating activities commensurate with available resources.
- We value financial viability while striving to build social and cultural capital.
- We strive to ensure that ArtSound grows and maintains a sound basis for its service delivery and associated business activities.
- We seek to balance the objectives of community broadcasting with the need to maintain a viable organisation operating in accordance with good business practice.
- We regularly revise and review our programming philosophy to reflect our audience's preferences and to attract new listeners and greater community involvement.

## Our Achievements

- We have adhered to:
  - ACMA licence provisions (in June 2010 our licence was renewed until July 2015);
  - The Community Broadcasting Association of Australia's Code of Conduct;
- We have continued to build and manage strong relationships with arts community organisations across Canberra and region.
- We have continued with our program of recording and broadcasting live performances at Manuka Arts Centre and other locations, eg with our *Friday Night Live*, *At The National* and Classical Music Concerts, etc.
- Our Annual membership and fundraising drive (Radiothon) in November 2010 was our best ever in terms of monies raised, with thanks to the major sponsor, Lennox Motors.
- We are continuingly searching for more creative and imaginative ways for public to engage with ArtSound.
- We continue to use outside broadcasts as a means of linking with partner organisations and attracting new members and listeners, eg at the National Folk Festival.
- We continue to research and implement digital technological enhancements, digital content aggregation and ancillary services; via more efficient use of our existing licensed FM capacity and / or through the use of new internet-based techniques.
- We continue to develop online services, including interactive membership services, content access and digital content distribution options.
- ArtSound's website, at ArtSound.fm, has been enhanced considerably during the year, with our home page providing reference to highlights of current and past programs, direct links to our programming, membership, audio services, recording studios, ArtSound support, Arts Diary, 'About ArtSound', on-line listening, plus related links, etc. Moreover, the 'contact us' and 'feedback' tabs provide us with a sharper focus on our public relations.



## ArtSound's Position in the ACT Arts Landscape

ArtSound's aim is to continue to develop arts-oriented radio programming for the ACT that is accessible and relevant. In support of this aim, we have established over the years a suite of state-of-the-art radio and recording studios, used by a dedicated team of volunteers drawn from all walks of life. Arguably we have facilities that rate amongst some of the best of community radio in this country. Our commitment to music and the arts of the ACT region has never faltered. Moreover, ArtSound continues to play a unique role as a communications hub for the arts community. Nonetheless, we have only begun to scratch the surface of what might be possible, given enhanced resources.

In order to build further on our efforts, we have launched what we term "The Open Studio Project" (also mentioned under Community Outreach above), which intends to:

1. Encourage greater engagement with the arts and cultural community;
2. Promote greater awareness of ArtSound's role and capabilities in the community;
3. Enable more opportunities for arts practitioners, supporters and enthusiasts to learn about the technology and techniques of radio, and become involved in creating their own programs;
4. Maximise the use of these studios; provide significant returns on the investment in volunteer labour as well as government and corporate sponsorship dollars.

ArtSound's Open Studio Project takes as its points of convergence – sound, FM broadcasting and internet streaming – as relatively simple to use media for recording, distributing, broadcasting, and promoting artists' works to new audiences. The project is inspired by Canberra's rich cultural environment; one shaped by the region's diverse artistic endeavours and explorations of high quality radio broadcasting in contemporary music and the arts.

The Open Studio Project is being pursued as an initiative of ArtSound FM in partnership with the ACT Government (through artsACT), community groups and commercial sponsors alike. ArtSound has a strong legacy of success in collaborations of this type.

Organisations and individuals interested in working with radio from different positions within various cultural fields and addressing alternately diverging and intersecting aspects of the arts continue to be invited to pursue and promote their creative work in the context of an expanding ArtSound audience.

We seek to provide a basic insight into the benefits of radio available to community residents of all ages with an appreciation of, or interest in, the arts and cultural affairs. We aim to provide non-intimidating, engaging encounters with creative audio production and radio program-making, and to tailor the program focus to the special needs of each group we serve.

We especially wish to encourage arts practitioners both young and old, to find creative ways to use the radio medium, to help themselves, and to share their ideas/works.

In order to foster ongoing creative development and contribution to the arts, maximising the use of arts facilities should be the ultimate goal of both community broadcasters and community participants involved in the creation and appreciation of the arts. Due to our unique approach to arts and radio, we have been approached by many arts and cultural organizations to help them to better serve their communities of interest through accessible, high quality, arts programming.

It is important that our facilities, be made available for the overall capability of the arts community. Arrangements for training of local groups and coordinating production courses will continue to be pursued where possible. Where arts groups choose not to take the full training courses, we will assist by providing

trained program producers who will assist groups in providing their programs on air. They will be trained by ArtSound to be fully conversant with the equipment and techniques available. It is a concept that can assist ArtSound as well as the community group involved. Subject to the availability of a sponsor, the program producer can operate on a volunteer basis, on a pay-per-program basis, or on a weekly or monthly stipend.

ArtSound has long had, as one of its central goals, a policy of pursuing and supporting excellence in all its activities. But excellence, by itself, loses meaning and purpose unless there is also the opportunity for its wide appreciation. So, it is another goal to open up ArtSound and to make our products and services more accessible to the general public and to more communities of interest.

Although financial constraints should not necessarily be regarded as a permanent fixture of funding for community radio and the arts, they have clearly imposed limitations on ArtSound during the current funding period. Too many talented ArtSound staff are being asked, in effect, to give a personal financial subsidy to Canberra's cultural activity – through their acceptance of low financial rewards for their efforts, many are required to supplement their incomes by taking on other work. Many have left ArtSound and Canberra in the past in order to seek opportunities and seek recognition elsewhere. Of course it can be argued that these conditions are part of the historic and inevitable travail of workers in the arts, and that there are special, intangible, rewards to the artistic life. But that theory is of little comfort to those who cannot pursue the opportunity to develop their talents because of the necessity of earning a living. Whatever the reason, the problem of inadequate staff numbers and inadequate financial rewards for our key arts managers remains a serious one.

If creative individuals are to be more appropriately rewarded by our society it is important, a precondition in fact, that new audiences have opportunities to appreciate their works. ArtSound's position in the ACT arts landscape is as an "enabler" – committed to ensuring that local artists have sufficient opportunity to share their cultural works with Canberra audiences and the wider world, and conversely, to allow local artists and audiences to appreciate excellence in the arts from outside Canberra.

From the moment of the first radio broadcasts, it was apparent that communications technologies would be of the greatest importance for Australian arts and culture. And the pace of change has greatly accelerated in recent years. Thirty six years ago, community radio was only a speck on the horizon, yet today it touches the cultural life of almost every Australian community, and boasts a regular audience of over seven million listeners.

Australian community radio, like all radio outlets, faces increasingly fragmented audiences, a condition which diminishes its capacity to support local services.

One of the main effects of the new technology now upon us is to introduce into the home and into portable devices complete entertainment and information centres offering an array of programming capable of being tailored to individual tastes. These innovations will tax our resources simply to satisfy the demand for content in the form of multiple channels of digital media. Community radio will always be distinguished from other media, however, by the prevalence of local voices and local talent.

Major challenges arise from the proposed introduction of digital audio broadcasting (DAB) in Australia. Many metropolitan community stations have already secured needed shared bandwidth and commenced services.

There remain immense challenges in funding, program production, bandwidth sharing, and technical implementation that will need to be addressed by ArtSound management over the coming years.

## ArtSound People

### Board of Management – as at 30 June 2011

Mr James Steele	President
Ms Evol McLeod OAM	Vice-President
Mr Scott Alexander	Treasurer
Ms Luisa Pauletto	Secretary
Mr Edward Evers	
Ms Susanne Roberts	
Mr Richard Scherer	
Ms Kathy Syrette	
Emeritus Professor Deane Terrell AO	
Professor Adrian Walter AM	
Dr Nicholas Seddon	Honorary Consultant – Legal Adviser

### ArtSound's Advisory Council

Ms Lauren Black, Musician & Promoter  
 Ms Liz Clarke, General Manager, Exhibition Park in Canberra  
 Ms Fay Cull, Manager, Duratone Hi Fi  
 Ms Harriet Elvin, CEO, ACT Cultural Facilities Corporation  
 Mr Sebastian Flynn, Managing Director, National Folk Festival  
 Ms Dianna Nixon, Tutor - Music for Everyone  
 Dr Chris Peters AM, OI, Chief Executive, ACT & Region Chamber of Commerce & Industry  
 Mr Stephen Pike, Program Manager, Queanbeyan Performing Arts Centre – The 'Q'  
 Mr Neil Roach, Director, AusDance ACT  
 Ms Hannah Semler, Director, Belconnen Arts Centre  
 Dr Tony Stewart, President, PhotoAccess

### Part-time Staff (30 June 2011)

Mr Chris Deacon OAM, General Manager  
 Mr Brian Leonard, Business Manager  
 Ms Judy Baker, Administration Officer  
 Ms Vicki Murn, Assistant (Sponsorships & Partnerships)

### Administration Volunteers (at 30 June 2011)

Mr Phil Birch-Marston	Front Office
Mr Terry Giesecke	Weekly Roster Coordinator
Mr Gerry Kay	Archiving
Ms Marcele Martins	'Pink Peril' Newsletter Editor / Art Design
Mr Vince Robinson	CD of the Week Coordinator
Ms Dilber Thwaites	Administration Assistant
Mr Jeff Spencer	Membership
Mr John Fanning	CD Librarian
Mr Bill Oakes	Outside Recording, Training & Youth
Mr Mick O'Donnell	Training & Youth
Ms Annabel Wheeler	Outside Recording

### Technical Volunteers

Mr Neal Gowan  
 Mr Rodger Bean

**Program Coordinators**

Mr Phil Birch-Marston	Arts Café
Ms Lauren Black	Friday Night Live
Mr Peter Crossing	Down in the Basement
Mr Chris Deacon	Music Works / The Sound Space / After Hours Jazz/News/Satellite/Specials
Mr Eric Harrison	Classical Mood
Mr Greg Mitchell	Sounds Classical
Mr Mick O'Donnell	Music Collector / Swingtime
Mr Bill Oakes	Discovery / At the National
Mr Mick O'Donnell	Music Collector/ Swingtime
Ms Barbie Robinson & Mr Richard Scherer	Sounds Early / Weekend Mix
Ms Alison Spence	World Vibe
Mr Bill Stephens	Dress Circle
Ms Kathy Syrette	Disc Drive
Mr David Webb	Tapestry
Ms Annabel Wheeler	Concert Hall

**Volunteer Presenters**

Judy Baker	Mario Gordon	Jim Mooney
Lucy Baker	Isobel Griffin	Mick O'Donnell
Felix Barbalet	Ben Hamey	Bill Oakes
Robert Beattie	Eric Harrison	Garth O'Loughlin
Phil Birch-Marston	John Henderson	David Pearson
Lauren Black	Colleen Hills	Len Power
Nikolai Blaskow	Alex Imaschew	Bill Quinn
Bruce Bowman	Maria Jamieson	David Rees
Wendy Brazil	Liam Jennings	Robert Steven
Paul Bromley	Gerry Kay	Barbie Robinson
Christine Cansfield-Smith	Dean Klemick	John Rogers
Jen Coombes	Michael Kraaz	Richard Scherer
Peter Crossing	Brian Leonard	Krista Schmeling
David Curry	Caterina Llorens	Rebecca Scouller
Stan D'Argeavel	Frank Madrid	Cameron Smith
Chris Deacon	Francis Mahanay	Alison Spence
Bill Edwards	Sofia Majewski	Bill Stephens
John Fanning	Marcele Martins	Harry Stewart
Peter Farrelly	Eric McDonald	Jim Street
Peter Field	Graham McDonald	Kathy Syrette
Rosie Fleming	Ian McLean	Daria Teodorowych
Monty Fox	Luke McWilliams	Don Thomas
Graham Freeman	Miriam Miley-Read	Andrew Tregenza
Richard Gate	Jon Millard	David Webb
Terry Giesecke	Greg Mitchell	Annabel Wheeler
		Clinton White

## ArtSound Sponsors

ArtSound FM acknowledges the valued support from the following organisations during 2010/2011.

### Major Sponsors

ACT  
Government  
(ArtsACT)



ACTEW  
Corporation



Canberra  
Southern  
Cross Club



Lennox Motors



Molonglo  
Group



### Sponsors

Aarwun Gallery  
Abels Music Manuka  
Acoustic Piano Services  
Applied Cleaning Services  
Book Passion  
Canberra Advance Removals  
Canberra Southern Cross Club  
Canberra Capital Garden & General Maintenance  
Civic Financial Planning

Cosmorex Coffee  
Duratone Hi Fi  
Encode Polymedia  
Infinite Networks  
Mallesons Stephen Jacques  
National Gallery of Australia  
Paragon Printers  
Wise Living Group  
Z4 Wines

### Major Arts Partners

ANU School of Music  
Canberra International Music Festival  
Canberra Symphony Orchestra  
Council of Polish Organisations in the ACT

CSIRO Discovery  
National Folk Festival  
New Acton  
PhotoAccess

### Arts Partners

ACT Chamber of Commerce & Industry  
ACT Singers  
ACT Writer's Centre  
Adore Tea  
Alliance Française  
ANU Choral Society (SCUNA)  
Art Song Canberra  
Asia Bookroom  
Australian National Botanic Gardens  
Australian National Eisteddfod  
Belconnen Arts Centre  
Canberra Jazz Blog  
Canberra Jazz Club  
Canberra Philharmonic Society  
Canberra Short Film Festival  
Canberra Theatre Centre  
Canberra Youth Music  
Chapman Gallery  
Canberra Youth Theatre  
Candelo Village Festival  
David Pereira

Dejavu Indian Dance Studio  
Jazz at The Gods  
Jazz Uncovered Festival  
Jumptown Swing  
Marcela Fiorillio  
Mirramu Creative Arts Centre  
Monaro Folk Society  
Multicultural Arts Officer ACT  
Music for Everyone  
Queanbeyan Arts Society  
Queanbeyan Performing Arts Centre  
"The Q"  
Resonants Choir  
Rotary Sunrise  
Russell Dew Financial Services  
Selby & Friends  
Solander Gallery  
The Front Gallery and Bar  
Tuggeranong Arts Centre  
Wesley Music Centre

## Live & Recorded Program Content

ArtSound FM Volunteers conduct live and recorded interviews and concerts over a broad variety of programs, enriching program content. The content covers the following areas, the details of which are comprehensively listed on ArtSound's website at [www.ArtSound.fm](http://www.ArtSound.fm)

*Arts Café Program*

*artyFACTS Program*

*At the National Program*

*Classical Mood Program*

*Dress Circle Program*

*Friday Night Live Program*

*Outside Broadcasts*

*Red Velvet & Wild Boronia Program*

*Taste Program.*

# ArtSound FM Inc

## Financial Statements

For the Year Ended 30 June 2011





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Hardwickes Partners Pty Ltd  
ABN 21 008 401 536

Liability limited by a scheme  
approved under Professional  
Standards Legislation

22 August 2011

ArtSound FM Inc  
PO Box 3573  
MANUKA ACT 2603

Dear Board Members

We have now completed the audit of ArtSound FM Inc. financial report for the year ended 30 June 2011. We enclose 3 original copies of the accounts. Could you please return to us the signed copy of the accounts marked "Hardwickes" for our records

**Qualified Audit Report**

For the year ended 30 June 2011 we have issued a qualified audit report on the basis that the previous auditor issued a qualified audit report in 2010 for the balance of plant and equipment shown in the balance sheet. Our qualification only relates to us not being able to obtain sufficient audit evidence in relation to those particular balances. We are satisfied that the valuation of the plant and equipment presented during the audit is appropriate and we will not need to continue the qualification in future periods.

In our opinion, notwithstanding the limited resources available, the financial management of ArtSound FM is functioning effectively.

We would like to take this opportunity to thank you and your staff for their assistance during the audit.

Yours sincerely  
**Hardwickes**

Robert Johnson  
Partner





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**Board of Management Report  
For the Year Ended 30 June 2011**

Your Board of Management members submit the financial report of the association for the financial year ended 30 June 2011.

**1. General information**

**Board of Management members**

The names of the board of management members throughout the year and at the date of this report are:

Scott Alexander	Edward Evers
EvoI McLeod OAM	Luisa Pauletto
Susanne Roberts	Richard Scherer
James Steele	Kathy Syrette
Dean Terrell AM	Adrian Walter AO

**Principal activities**

The principal activities of association during the financial year was the operation of a community arts radio station.

**Significant changes**

No significant change in the nature of these activities occurred during the year.

Signed in accordance with a resolution of the Members of the Board of Management:

Board of Management Member: .....

Board of Management Member: .....

Dated 1 September 2011

**Statement of Comprehensive Income**  
**For the Year Ended 30 June 2011**

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
Operating revenue	<b>313,508</b>	315,202
Interest received	<b>178</b>	1,995
Administrative expense	<b>(88,152)</b>	(105,816)
Broadcast costs	<b>(53,900)</b>	(58,917)
Audio services	<b>(24,183)</b>	(33,287)
Contract management services	<b>(58,079)</b>	(60,729)
Supplies and services	<b>(101,653)</b>	(87,166)
Other expenses	<b>(29,521)</b>	(27,220)
	<hr/>	<hr/>
<b>Profit before income tax</b>	<b>(41,802)</b>	(55,938)
Income tax expense	-	-
	<hr/>	<hr/>
<b>Profit/(loss) for the period</b>	<b>(41,802)</b>	(55,938)
	<hr/>	<hr/>
<b>Other comprehensive income &amp; expenses:</b>		
Loss on revaluation of assets	<b>(23,608)</b>	-
	<hr/>	<hr/>
<b>Total comprehensive income/(loss) for the period</b>	<b>(65,410)</b>	(55,938)
	<hr/>	<hr/>

**ArtSound FM Inc**

**Balance Sheet**

**As At 30 June 2011**

	<b>Note</b>	<b>2011</b> <b>\$</b>	<b>2010</b> <b>\$</b>
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	2	<b>13,273</b>	40,960
Trade and other receivables	3	<b>45,219</b>	60,298
Other assets	5	<b>14,225</b>	2,376
<b>TOTAL CURRENT ASSETS</b>		<b>72,717</b>	103,634
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	4	<b>243,128</b>	295,686
<b>TOTAL NON-CURRENT ASSETS</b>		<b>243,128</b>	295,686
<b>TOTAL ASSETS</b>		<b>315,845</b>	399,320
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	6	<b>34,161</b>	60,202
Bank overdraft		-	295
GST payable		<b>5,461</b>	4,286
Other liabilities	7	<b>51,592</b>	44,496
<b>TOTAL CURRENT LIABILITIES</b>		<b>91,214</b>	109,279
<b>TOTAL LIABILITIES</b>		<b>91,214</b>	109,279
<b>NET ASSETS</b>		<b>224,631</b>	290,041
<b>EQUITY</b>			
Retained Earning/profit		<b>224,631</b>	290,041
<b>TOTAL EQUITY</b>		<b>224,631</b>	290,041

The accompanying notes form part of these financial statements.

## Statement of Changes in Equity

For the Year Ended 30 June 2011

2011

	Retained Earnings	Total
	\$	\$
<b>Balance at 1 July 2010</b>	290,041	290,041
Loss for the year	(41,802)	(41,802)
Loss on revaluation of assets	(23,608)	(23,608)
<b>Sub-total</b>	<u>(65,410)</u>	<u>(65,410)</u>
<b>Balance at 30 June 2011</b>	<u>224,631</u>	<u>224,631</u>

2010

	Retained Earnings	Total
	\$	\$
<b>Balance at 1 July 2009</b>	345,979	345,979
Loss for the year	(55,938)	(55,938)
<b>Sub-total</b>	<u>(55,938)</u>	<u>(55,938)</u>
<b>Balance at 30 June 2010</b>	<u>290,041</u>	<u>290,041</u>

**Statement of Cash Flows**  
**For the Year Ended 30 June 2011**

	2011	2010
Note	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Receipts from customers	363,465	369,744
Payments to suppliers and employees	(390,464)	(369,925)
Interest received	178	1,995
Net cash provided by (used in) operating activities	8 <u>(26,821)</u>	<u>1,814</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Purchase of property, plant and equipment	<u>(866)</u>	<u>(44,378)</u>
Net cash provided by (used in) investing activities	<u>(866)</u>	<u>(44,378)</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Net increase (decrease) in cash and cash equivalents held	(27,687)	(42,564)
Cash and cash equivalents at beginning of financial year	<u>40,960</u>	<u>83,524</u>
Cash and cash equivalents at end of financial year	2 <u><u>13,273</u></u>	<u><u>40,960</u></u>

## Notes to the Financial Statements

For the Year Ended 30 June 2011

### 1 Summary of Significant Accounting Policies

#### (a) Basis of preparation

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act Australian Capital Territory 1991. The board of management has determined that the association is not a reporting entity.

The financial report has been prepared on an accruals and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

#### (b) Property, plant and equipment

Each class of property, plant and equipment are carried at cost or fair value, less where applicable, any accumulated depreciation.

##### Plant and equipment

Plant and equipment are carried at fair value.

The carrying amount of plant and equipment is reviewed annually by the board of management members to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the asset's employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

##### Depreciation

The depreciable amount of all fixed assets including buildings and capitalised leased assets, is depreciated on a diminishing value basis over the asset's useful life commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

#### (c) Impairment of non-financial assets

At the end of each reporting period, the association reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income.

#### (d) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less.

#### (e) Income tax

No provision for income tax has been raised as the association is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

## Notes to the Financial Statements

For the Year Ended 30 June 2011

### 1 Summary of Significant Accounting Policies continued

#### (f) Revenue and other income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any discounts and rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets, is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Grant and donation income is recognised when the association obtains control over the funds which is generally at the time of receipt.

All revenue is stated net of the amount of goods and services tax (GST).

#### (g) Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

### 2 Cash and Cash Equivalents

	2011 \$	2010 \$
Cash at bank and in hand	13,229	40,916
Short-term bank deposits	44	44
	<u>13,273</u>	<u>40,960</u>

### 3 Trade and Other Receivables

	2011 \$	2010 \$
CURRENT		
Trade receivables	45,219	60,298
	<u>45,219</u>	<u>60,298</u>
<b>Total current trade and other receivables</b>	<u>45,219</u>	<u>60,298</u>



**Notes to the Financial Statements**  
**For the Year Ended 30 June 2011**

**4 Property, Plant and Equipment**

	2011	2010
	\$	\$
PLANT AND EQUIPMENT		
Broadcast and audio equipment		
At fair value	220,413	-
At cost	-	129,140
Accumulated depreciation	-	(40,043)
Total broadcast and audio equipment	<u>220,413</u>	<u>89,097</u>
Computer and other furniture and equipment		
At fair value	22,715	-
At cost	-	523,682
Accumulated depreciation	-	(317,093)
Total computer and other furniture and equipment	<u>22,715</u>	<u>206,589</u>
<b>Total property, plant and equipment</b>	<u><b>243,128</b></u>	<u><b>295,686</b></u>

**(a) Impairment Losses**

The total impairment loss recognised in the statement of comprehensive income during the current period amounted to \$ 23,608 and is separately presented in the statement of comprehensive income as 'loss on revaluation of assets'.

**5 Other Assets**

	2011	2010
	\$	\$
CURRENT		
Prepayments	14,225	2,376
	<u>14,225</u>	<u>2,376</u>

**6 Trade and Other Payables**

	2011	2010
	\$	\$
CURRENT		
Unsecured liabilities		
Trade payables	21,987	41,023
Sundry payables and accrued expenses	10,482	13,086
Other payables	1,692	6,093
	<u>34,161</u>	<u>60,202</u>
	<u><b>34,161</b></u>	<u><b>60,202</b></u>

## 7 Other Liabilities

	2011	2010
	\$	\$
CURRENT		
Government grants	33,295	30,500
Deferred income	18,297	13,996
<b>Total</b>	<b>51,592</b>	<b>44,496</b>

## 8 Cash Flow Information

### (a) Reconciliation of result for the year to cashflows from operating activities

Reconciliation of net income to net cash provided by operating activities:

	2011	2010
	\$	\$
Profit for the year	(65,410)	(55,938)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	29,521	27,220
- impairment of property, plant and equipment	23,608	-
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries:		
- (increase)/decrease in trade and other receivables	15,079	(32,730)
- (increase)/decrease in prepayments	(11,849)	9,716
- increase/(decrease) in income in advance	7,097	25,746
- increase/(decrease) in trade and other payables	(21,141)	27,800
- increase/(decrease) in employee benefits	(3,726)	-
Cashflow from operations	<b>(26,821)</b>	<b>1,814</b>