



Volunteer/Member Information & Policy Handbook ©

Approved by the ArtSound Board, 7 October 2019

Supported by:





























ACT
Government



Cordelta

Contents

| | |
|--|----|
|  ArtSound FM Volunteer/Member Information & Policy Handbook Index | 3 |
|  What is Community Radio | 7 |
|  What is ArtSound? | 7 |
|  How ArtSound is Managed | 10 |
|  Getting Involved..... | 11 |
|  Station Procedures | 14 |
|  Programming at ArtSound | 17 |
|  ArtSound Membership Policy | 25 |
|  ArtSound Sponsorship Policy..... | 26 |
|  ArtSound Programming Policy | 27 |
|  Policy - Performance Evaluation for ‘On-Air’ Presenters..... | 29 |
|  Policy - Program Recommissioning Process..... | 33 |
|  Policy - Transitioning from Trainee to Presenter..... | 33 |
|  Policy - Returning to ‘Air’ After Time Away | 34 |
|  Policy - Adding New Presenters to Program Teams | 34 |
|  Policy on Genre Representatives | 35 |
|  Listener Complaints Policy | 36 |
|  ArtSound Grievance Policy..... | 37 |
|  ArtSound Disciplinary Policy | 40 |
|  ArtSound Community Participation Policy..... | 43 |
|  ArtSound Financial Governance Policy | 44 |
|  ArtSound Governance: Code of Ethics..... | 44 |
|  ArtSound Governance: Strategic Planning | 45 |
|  ArtSound Conflict of Interest Policy..... | 45 |
|  ArtSound Volunteer Policy | 46 |
|  ArtSound FM Volunteer Agreement | 47 |



ArtSound FM Volunteer/Member Information & Policy Handbook Index

| | Page |
|--|------|
| A short history of ArtSound | 7 |
| ArtSound Community Participation Policy | 39 |
| ArtSound Conflict of Interest Policy | 41 |
| ArtSound Disciplinary Policy | 36 |
| ArtSound Financial Governance Policy | 40 |
| ArtSound Governance: Code of Ethics | 40 |
| ArtSound Governance: Strategic Planning | 41 |
| ArtSound Grievance Policy | 33 |
| ArtSound Membership Policy | 25 |
| ArtSound Newsletter | 16 |
| ArtSound Policies | 25 |
| ArtSound Programming Policy | 27 |
| ArtSound’s House Rules | 11 |
| ArtSound Sponsorship Policy | 26 |
| ArtSound’s Website | 16 |
| ArtSound Volunteer Policy | 42 |
| Audio Service Department | 10 |
| ArtSound Volunteer Agreement | 48 |
| | |
| Background of Policy for Performance Evaluation for ‘on-air’ Presenter | 29 |
| Board of Management | 10 |
| Booking Studios/Portable Equipment | 21 |
| Broadcast Standards | 36 |
| | |
| CD Library | 17 |
| Changes to Programming | 28 |
| Communications | 16 |
| Copyright | 23 |
| Criteria for Evaluation of Presenter Performance | 31 |
| | |
| Defamation - Libel and Slander | 24 |
| Duty Volunteers | 19 |

| | |
|---|----|
| Email | 16 |
| Emergencies | 15 |
| Evacuation Procedure | 30 |
| Evaluation Procedure | 26 |
| Financial Information | 9 |
| Formal Investigation | 39 |
| Functions of Representatives | 35 |
| General Guidelines | 28 |
| General Volunteers and Staff Contact List | 17 |
| Getting Involved | 11 |
| Grievance Procedures | 38 |
| Gross Misconduct | 42 |
| Guidelines | 21 |
| How ArtSound is Managed | 10 |
| How Programs Are Put 'to air' | 18 |
| Implementing Policy Procedure | 33 |
| Informal Resolution | 38 |
| Listener Complaints Policy | 36 |
| Logging of Programs | 29 |
| Members | 14 |
| Membership of ArtSound | 25 |
| Minor Changes to Programming | 29 |
| Missed Shifts | 23 |
| New Programs | 29 |
| Notices at the Station | 16 |
| Objectives of the Performance Evaluation Policy and Procedure | 26 |

| | |
|--|----|
| Objects of Community Broadcasting | 7 |
| Obligations of ArtSound | 26 |
| Obligations of Members | 25 |
| Obtaining Sponsorship | 26 |
| Outside Office Hours | 11 |
| | |
| Panel Operators | 19 |
| People on Premises | 15 |
| Phones/Computers | 16 |
| Policy – Adding New Presenter to Program Teams | 30 |
| Policy of Genre Representatives | 31 |
| Policy – Program Recommissioning Process | 29 |
| Policy – Returning to ‘Air” after Time Away | 30 |
| Policy – Transition from Trainee to Presenter | 29 |
| Pre-emption of Regular Program | 29 |
| Pre-recorded Programs | 20 |
| Presenters | 19 |
| Principles for Dealing with a Grievance | 33 |
| Process for Dealing with Misconduct | 37 |
| Producer Coordinators | 11 |
| Program Coordinators | 10 |
| Program Decisions | 28 |
| Programming at ArtSound | 17 |
| Program Objectives | 17 |
| Program Review | 27 |
| Promo Schedule | 19 |
| | |
| Recording Media | 21 |
| Regulations | 4 |
| Resignation of Members | 26 |
| Responsibilities of Presenters | 19 |
| Responsive to the Needs of the Community | 27 |
| Rights of ArtSound | 25 |
| Rights of Members | 25 |

| | |
|--------------------------------------|----|
| Scheduling Sponsorship Announcements | 27 |
| Security | 14 |
| Sponsorship and Programming | 26 |
| Sponsorship Procedure | 27 |
| Sponsorship Promos | 20 |
| Sponsorship Style | 27 |
| Staff | 10 |
| Station Procedures | 14 |
| Studio Changeover Etiquette | 22 |
| Technical Consultants | 10 |
| The ArtSound Style | 18 |
| The Program Schedule | 18 |
| Training | 14 |
| Vital Statistics | 8 |
| Volunteerism – Definition | 13 |
| Volunteerism – Principles | 13 |
| Volunteers | 10 |
| What is ArtSound? | 7 |
| What is Community Radio? | 7 |
| What is a Grievance? | 37 |
| What You can Do? | 11 |
| Who’s Listening? | 9 |
| You have the Right | 13 |



What is Community Radio

Community radio began as Public Radio in the early 1970s and had three main objectives:

- To open up broadcasting to individuals and communities that couldn't gain access to other media
- To expand program choices to satisfy the diverse needs of the community
- To enable community organisations to own, operate, and control their own broadcasting services, helping to diversify control of the media.

Community radio is non-profit, essentially non-commercial, and supported by its listeners and the community.

Community broadcasting is the voice of the community. Enthusiasm and hard work by thousands of people have created more than 450 fully licensed community radio stations all over Australia. In addition, there are many more stations operating on Temporary, Community Broadcasting Licences. For over 20 years broadcasting has inspired community participation.

Community radio has very few paid staff. It thrives on the energy of its volunteers and reflects the concerns of the communities it serves. It provides a valuable alternative to mainstream commercial alternatives and to the ABC.

Objects of community broadcasting

A community broadcasting licensee will:

- Be a non-profit organisation that operates in respect of a community as defined in the service specification of its licence.
- Provide broadcasts in response to the particular and general needs of the community as determined by that community, recognising an obligation to cater to the needs of those denied effective access to other media and those adequately served by it.
- Provide for active participation by that community in its management, development, and operations.
- Determine a programming and management policy for that community which opposes and breaks down all forms of censorship and discrimination.



What is ArtSound?

ArtSound is a community radio station, serving the Music and Arts community of the Canberra region, and broadcasting continuously on 92.7 FM and 90.3 FM (Tuggeranong).

For musicians, artists, and writers, and everyone involved in a cultural activity, ArtSound provides a distinctive forum to publicise their work, while for listeners the station is an important resource for finding out about the wealth of cultural activity in the ACT region. Listeners also enjoy a refreshing mix of musical styles not generally available on other stations.

A short history of ArtSound

ArtSound, formerly known as Canberra Stereo Public Radio (CSPR), was established in 1983 with the aim of providing a high-quality FM radio service to meet the needs of the Music and Arts community in the Canberra region.

After gathering considerable support for such a service, ArtSound was permitted to perform a series of test broadcasts in 1983 on the FM band — the first of its kind in the ACT. These

broadcasts were made from the old Curtin Children's Library, which were converted in to 'on-air production studios by ArtSound volunteers.

In 1984, the then, Australian Broadcasting Authority (ABA), called for applications for a full-time community broadcasting licence in the ACT. ArtSound (then CSCR) submitted an application which the local community strongly supported, and the ABA named as "most suitable applicant." However, during the final stages of the licensing process, another aspirant, supported largely by the horse racing industry, emerged and was eventually awarded the licence. (2SSS has since folded through lack of support from the TAB).

ArtSound continued, however; by undertaking a series of 'test broadcasts' totalling 28 days each year in the hope that further community licences would soon be awarded.

In March 1993, ArtSound consolidated its part-time programming by beginning weekend-long broadcasts throughout the year. Over time, additional aspirant radio stations emerged, and a system of frequency sharing developed to cater to all the groups. This part-time/sharing arrangement continued until October 1999 when a new Temporary Community Broadcast License (TCBL) came into effect, permitting the station to increase its broadcast hours with weekday programming.

The ABA called for applications for full time licences on December 11, 1999, and the allocation of three community licences was made in mid-2000. ArtSound was successful from a field of some seven aspirants and commenced full-time broadcasting in December 2000.

Regulations

As a community broadcaster, ArtSound is subject to all laws and regulations that apply to broadcasting in Australia. Most regulations concern what may be said on the public airwaves. These relate to prevailing public and societal standards: about decency, blasphemy, libel, defamation, and many other subjects or statements that the listening public consider offensive or unacceptable.

As stated in its Constitution, ArtSound abides by the Community Broadcasting Association of Australia's Codes of Practice. Several in-house policies are also in place, designed to comply with broadcasting ethics, standards, and guidelines that are set out in this section and in the ArtSound Policies section of this handbook.

Vital Statistics

Studio Address: Manuka Arts Centre,
Cnr Manuka Circle &
New South Wales Cres.
Griffith. ACT

Postal Address: PO Box 3573 Manuka
ACT 2603

Phone: 02 6295 7444 (Office)
02 6295 8444 (On-air)

Internet: www.artsound.fm Principal FM transmitter site: Black Mountain ACT

Frequency: 92.7 MHz
Licensed transmit power: 20KW ERP
Pattern: Omnidirectional
Polarisation: Mixed

Studio to Transmitter (STL) links:
Licensed UHF point-to-point analog microwave
Class licensed 5GHz point-to-point digital microwave
NBN broadband WAN

FM Translator site (Tuggeranong): Mount Taylor ACT
Frequency: 90.3 MHz
Licensed transmit power: 100W ERP
Pattern: Omnidirectional
Polarisation: Mixed

DAB+ multiplex transmitter site: Black Mountain ACT
STL: Fibre VPN

Other Services:

- Audio Production
- Sound Preservation
- Live recording
- Outside Broadcasting

Financial Information

In pursuit of a sustainable future, ArtSound aspires to be as self-funding as possible. Historically, it has received long-term support from ArtsACT in the form of premises, as well as annual grants to support development of local arts programs. ArtSound has also received support from the Community Broadcasting Foundation (CBF) and has been successful in obtaining other grants for special projects.

Members, subscribers, benefactors, and donors, together with fundraising and support from the local business community in the form of sponsorship, have all been key components of ArtSound's income. Revenue has also been made from our audio services division.

In a changing media environment, diversification of revenue streams is vital to ArtSound's future

Who listens?

Without the financial resources to subscribe to the broadcast industry Radio Survey Reports, ArtSound cannot assess listenership. This means information about ArtSound's listeners is derived from written and telephone feedback, community engagement activities, and surveys of our members.

However, a recent independent McNair Yellow Squares radio survey (funded by the Community Broadcasting Association of Australia) has discovered more than seven million Australians tune in to community radio each month. The research also found that 45% of people aged over 15 listened every month and that more than half of the people surveyed said they listened for the specialist information programs and variety of music.

As mainstream networks have become more nationally syndicated, community radio is becoming the voice of local communities. Surveys show that on average 58,000 Canberrans tune in to community radio each week.

From time to time ArtSound conducts online or focus group surveys of the arts community to assess the reach of its programming.

Research indicates that ArtSound appeals to a broad range of listeners. Many are part of the demographic with a keen interest in the arts and are usually attentive foreground listeners who expect more from radio than background noise. Most of ArtSound's listeners rarely tune in to commercial radio.



How ArtSound is Managed

Board of Management

ArtSound is managed by a Board of between six (6) and ten (10) members of the Association. It meets monthly to manage the Association's affairs. The Board consists of an Executive (President, Vice-President, Treasurer, Secretary) and other non-Executive members. Each board member is allocated a portfolio: e.g. programming, publicity & promotion, membership, fundraising, complaints handling, etc. with which they are actively involved and report on as necessary.

Staff

ArtSound's Board employs a small part-time staff and service providers including a Technology Manager and Audio Services Provider. Each reports to the Board and provides a monthly report.

The Technology Manager deals with most technical problems and advises on the correct use of equipment. The technical team sets up Outside Broadcasts and solves any audio, IT, or transmission problems. All non-urgent technical problems are reported by the filling out of a Technical Fault Report form. Any urgent matters are brought to the attention of the Technology Manager either in person or by phone. "Urgent" means having an expected or immediate impact on the broadcast service or operations. Technical email: tech@artsound.fm; Mobile: Chris Deacon on 0419 311 918

Technical Consultants

When needed, ArtSound hires skilled technical personnel to assist with complex repairs and building of specialised audio equipment, design and development of new facilities, etc.

Audio Services Department

An Audio Services manager carries out most of ArtSound's commercial audio production work. This generates income which is vital to the station, along with audio archiving and preservation contracts.

Volunteers

The core of any community radio station is its volunteers. They are responsible for the programs that go to air as well as many operational and organisational issues. Some of the key operational volunteer roles at ArtSound include:

Program Coordinators

Program Coordinators are responsible for the rostering of ArtSound's daily programming. They work with each program presenter/producer and the Administration Officer and Broadcast Coordinator to ensure that all timeslots are filled and staffed.

ArtSound has four main genres of music programs plus spoken-word programs. Each genre has a Genre Coordinator, who is responsible for:

- Working under the direction and coordination of the ArtSound Program Committee.
- Managing the production of programs for broadcast, including the building and management of presenter and production teams.
- Identifying the people within and outside ArtSound with whom they should discuss programming matters. The Genre Coordinators are responsible for the consultative process that underlies the deliberations of the Program Committee and the decisions of the Board.

- Considering not only the requirements of any one genre area, but also making recommendations on the overall balance and quality of ArtSound's programming.
- Promoting ArtSound to arts and musical organisations and soliciting responses wherever possible to ArtSound's programs.

If you wish to contribute to a particular area of programming, contact the Program Committee. The general genre areas are:

- Jazz (and Blues)
- World
- Classical
- Folk
- Spoken Word e.g. arts programs, news, and information

Producers

The Program Committee, in consultation with Program Coordinators and presenters, may also appoint Producers to assist with developing and monitoring content of programs.

What you can do

You can contribute to ArtSound in various ways. For example:

- 'On-air' presenting
- Program production
- Live Recording
- Library cataloguing
- Front reception assistant
- Research
- General administration
- Technical assistance
- Promo production
- Copy writing
- Publicity & promotion
- Website maintenance
- Marketing Fundraising
- Events participation and organisation

Contact the ArtSound Office for details.



Getting Involved

ArtSound's House Rules

Participating in community radio is an enjoyable experience, but also carries certain obligations and responsibilities. ArtSound's House Rules sets down the rules and acceptable standards of behaviour which make the station a safe and pleasant place for all volunteers, and assist in maintaining a high standard of broadcasting.

All volunteers must sign a declaration indicating that they have read and understood the following rules. Volunteers who abuse these rules may be suspended or dismissed as a volunteer or expelled as a member in accordance with ArtSound's Constitution.

- People granted the privilege of presenting 'on air' are expected to meet a 'mutual obligation' commitment by providing volunteer effort in an 'off air' capacity on an hour-per-hour or other approved basis.
- Presenters may be subject to a process of annual performance review, as outlined in ArtSound's 'Performance Evaluation Policy for On-air Presenters'.
- OHS requirements must be strictly adhered to.
- Food and drinks are prohibited in studios, except capped containers. Smoking and drugs are not allowed in Manuka Arts Centre premises and alcohol is not allowed in the studios.
- Security Passes issued to members/volunteers must not be passed to others. Passes are provided on an 'as needs' basis upon payment of a \$30 fee.
- No libellous or defamatory language or behaviour, on-air or in the vicinity of the studios, will be tolerated. No derogatory comments based on gender, age, race, class, nationality, politics, religion, culture, or sexuality will be tolerated.
- Grievances between members/volunteers and between members/volunteers and ArtSound including staff and the Board must be reported to the station management or Board, so that ArtSound's 'Grievance Policy' may be implemented and the situation resolved.
- Any wilful or careless damage to or loss of ArtSound property attributed to any member/volunteer or guest of any member/volunteer shall be fully repaired and/or replaced by the member/volunteer responsible.
- Station premises are to be kept clean and tidy. Each member/volunteer is responsible for washing their dishes, removing their rubbish, and assisting to keep the on-air and production studios clean.
- Anyone under the age of 18 must be accompanied by an adult while on ArtSound premises including the studios.
- The last person to leave the station is responsible for following lock-up and security procedures as set down in this Handbook and as displayed at the station.
- Removal of any items from the station without permission will be regarded as theft.
- ArtSound Inc. copyright ownership applies to any production work or live recording undertaken for ArtSound, or as part of an ArtSound-approved project.
- Any equipment loaned to, or brought into ArtSound, is at the owner's risk, and ArtSound Inc. will take no responsibility for loss or damage.
- As a courtesy to others, presenters must be on the premises *at least 15 minutes* prior to the start of their shift.
- Station resources such as telephone, photocopier, computers, recording equipment, etc. must not be used for personal business unless by prior arrangement. In the event of personal use, fees at the rates stated in this Handbook must be paid.
- Volunteers will familiarise themselves with, and are required to abide by, the Community Broadcasting Association of Australia's Codes of Practice (provided as an accompaniment to this Handbook).
- Members/volunteers should refrain from making public comment on ArtSound issues, or policies (whether 'on-air' or otherwise) unless approved in advance by Management.

Volunteerism - Definition

A volunteer at ArtSound:

- Contributes to the operations of ArtSound by working on a regular basis without salary in one or more defined duties as set out by the station from time to time.
- Has signed the ArtSound Volunteer Agreement.
- Is approved by the Station Manager or Board as being a volunteer.
- Offers their services out of personal choice.

Volunteerism - Principles

ArtSound recognises by volunteering you are generously donating your time, skills and efforts. But a volunteer environment is still a workplace, and as such, you have certain responsibilities that must be upheld. And of course, you have rights as well!

The following list is the basis of your rights as a volunteer

You have the right:

- To work in a healthy and safe environment (refer to your State's Work Health and Safety Act[s]);
- To be interviewed and employed in accordance with equal opportunity and anti-discrimination legislation;
- To be adequately covered by insurance;
- To be given accurate and truthful information about the organisation for which you are working;
- To be reimbursed for out of pocket expenses incurred on behalf of the organisation for which you are working;
- To be given a copy of the organisation's volunteer policy and any other policy that affects your work;
- Not to fill a position previously held by a paid worker;
- Not to do the work of paid staff during industrial disputes;
- To have a job description and agreed working hours;
- To have access to a grievance procedure;
- To be provided with orientation to the organisation;
- To have your confidential and personal information dealt with in accordance with the principles of the Privacy Act 1988; and
- To be provided with sufficient training to do your job.

Before you start, you should check that:

- The organisation is a legitimate volunteer involving organisation*
- The purpose of the organisation matches your own values and beliefs
- The organisation carries public liability and volunteer personal accident insurance
- Your role is clear and specific
- The organisation can provide you with written information about its purpose and activities
- You are satisfied that the funds of the organisation are expended in accordance with its mission.

So now that we have covered your rights, here are your responsibilities

All volunteers are expected to:

- Respect confidentiality and privacy
- Be punctual and reliable
- Carry out the duties listed in your volunteer position description
- Be accountable
- Give notice if your availability changes or you are leaving the organisation
- Report any injuries or hazards that you notice in the workplace
- Adhere to the organisation's policies and procedures
- Deal with complaints in the appropriate manner
- Undertake training as requested
- Ask for support when needed
- Support other team members/volunteers

Source: *Volunteer Rights & Volunteer Checklist Information Sheet, Volunteering Australia*

* amended from original source document

Members

If you wish to support the principles of community radio by becoming a financial member or subscriber to the station go to our website or call the office at 02 6295 7444.

Or, you may prefer to make an annual donation.

Training

ArtSound is committed to providing quality training. We offer various training courses during the year. Contact the station for details.



Station Procedures

Security

During office hours (10:00am to 3.00pm Mon-Fri)

ArtSound uses a building alarm which is turned on and off by those who use the studio building. To make it easier for everyone to know whether they are the last person leaving the building and therefore required to set the alarm, there is a simple IN/OUT magnetic whiteboard system. If in doubt, check the building.

Arming the studio alarm is not necessary between 10am and 3pm Mon-Fri when the office is staffed.

- Anyone entering the studio block after 10am may be the first person to enter and may need to disarm the alarm. The alarm beeping after entry will be a reminder.
- A magnetic whiteboard IN/OUT system is now used in addition to the Sign in/out folder in the ArtSound studio block. This whiteboard in/out system allows people to know at a glance whether to set the alarm when they leave, if they are the last inside.
- Staff and volunteers need to move the relevant magnet to IN when entering the facility and to OUT when leaving. This does not need to be done each time you change rooms. Just use the magnet applicable to your primary task e.g. STUDIO 1 if you are 'on-air', STUDIO 3 if you're 'recording', LIBRARY if you're using the library.

- You will still (as always) need to sign in and out with the folder. That information is used in cases of emergency to identify who is in the building and is also used for insurance purposes.
- Volunteers and staff leaving before 10am and after 3pm need to check the whiteboard to identify if they are last to leave and need to set the alarm.
- Presenters should take note, in the weekly roster, to ascertain whether a live presenter follows them in the studio or not. If not, or if the person scheduled doesn't arrive, please lock and alarm the building.
- During the weekend the same whiteboard system is used but in the studio block the alarm must always be armed when no one is present.

Outside office hours

As a volunteer, you have the responsibility after hours to make sure that anyone who comes into the studios are bona fide visitors.

You should take particular care to ensure you follow the correct security procedures on lock-up, in order to protect ArtSound's assets.

Should you accidentally set off the alarm, you should phone staff or one of the key volunteers immediately (contact lists are in the studios). The security firm calls them as soon as the alarm is set off, to identify whether the alarm is a genuine break-in or not. They will need to know from you it was a false alarm.

People on premises

ArtSound is a community radio station. This means any member/volunteer of the station may have reason to visit during office hours. However, the station strictly limits the number of people who may be in the station at other times.

Only those people directly involved in the presentation or production of your program may be present in the 'on-air' studio at the times you are going to 'air', particularly if this is outside normal office hours.

It is an ArtSound Policy that unless prior approval is given, volunteers under the age of 18 must be accompanied by an authorised adult.

The 'on-air' presenter is responsible for any guests in the studios, and is accountable for their actions. Guest presenters who have not been approved in advance are not permitted to broadcast on Artsound FM (such as visiting co-presenters).

Presenters should notify the office of any studio interview or guest that is planned.

ArtSound is very happy to arrange tours for visitors at suitable times, but in the interest of security and efficient running of the station, please be aware that there are limitations to the number of people who can be present at one time.

Emergencies

ArtSound has special written procedures for dealing with the following types of emergencies:

- Bomb threats
- Fire
- Liquid spill in the studio
- Power failure
- Storm damage to the building
- Sudden illness

- Intruders and Unwelcome visitors.

These procedures are set out in a manual entitled “*Artsound Emergency Procedures*” which is available in labelled bright red folders in the Main Office and at key locations in the broadcast building, including all the studios.

There is a red Emergency folder in Studio 1 which contains warning signals etc., if you are contacted by ACT Emergency Services. Follow their direction explicitly.

Phones / Computers

It is important that volunteers know how to use each of these facilities. Staff or other volunteers will show you how to use them. Please remember that they are to be used only for ArtSound business. In particular, care should be taken introducing memory sticks into the ArtSound computer network. If you need to use a memory stick from an outside source, make sure it has been scanned for potential viruses.

No software is to be downloaded on ArtSound’s computers except by technical staff.

If you need to use the following facilities for personal reasons, please ask the administrative staff for permission to do so and charges may apply:

Note: Under **no** circumstances is ArtSound's Internet account to be accessed for personal downloads.

Communications

Good communications are essential for running a radio station. Most problems occur as a result of a breakdown in communications.

Below are the main communication tools used at ArtSound.

Notices at the Station

General information about what is happening within the station is available by checking the notices posted around the station and the weekly roster.

ArtSound Newsletter

This is a (generally) monthly in-house newsletter that informs members and volunteers about procedures, training, meetings, feedback, etc. It is a very important source of information. All members receive a copy via email or mail, and volunteers can also find copies in the studios and office around the beginning of each month.

ArtSound's Web Site

www.artsound.fm

Email

Staff and service providers often need to contact presenters and volunteers via email.

The Broadcast schedule is sent every week to presenters so that all are aware of the roster for that week. You may wish to email other presenters at times to change your rostered slot or for other reasons. To send an email to multiple people without them knowing who else is getting the email and comply with **Privacy Act** provisions, you can address the email to one (1) person (e.g.: yourself) and use the e-mail bbc: function.

General Volunteer and Staff Contact List

The contact list is in both the administration block and studios and provides important phone numbers and email addresses. Lists are updated regularly by staff — if you would like to add or change anything please inform the office.

CD Library

All volunteers have free access to the library for preparation and presentation of their programs. All CDs are catalogued and can be searched using the ArtSound CD database (Catraxe) located on the library computer. To select a CD for your program, check visually by selecting a CD from the racks.

You are not permitted to remove any CDs from the station unless by prior arrangement.

This is strictly observed, and past offenders have been reported to the Police. When you have finished using any CD, check that the correct CD is in the correct cover and place it back on the shelves in its correct place. Note that copying of any CD for non-Artsound use is illegal and if you do ArtSound will not be responsible for any action taken against you.

Note that CDs are easily prone to scratches and damage due to oily fingerprints and should be held only by the edge. Never place CDs face down on the desktop — they should *always* be in their case or in the CD player itself.

If you find any CDs left in machines in the Studios without covers, or covers without CDs, please place them in a temporary protective cover and leave them with the office.

ArtSound is in the process of cataloguing our archive recordings, so that our own material may be easily located, and used in programs.



Programming at ArtSound

Program Objectives

ArtSound's Constitution sets out the programming objectives of the station. These include:

- to be responsive to and to fulfil the broadcasting needs and interests of the local Music and Arts community.
- to complement and supplement other broadcasting stations by broadcasting:
 - (i) music that predominantly encompasses jazz, folk, world, blues and classical genres (and their related hybrids) and
 - (ii) spoken word programs predominantly relating to the arts, including drama, literature, arts' news and arts' reviews.
- to foster the development of local music and the arts by recording and broadcasting local music performances and other local events relating to the arts including drama, literary readings, and talks by and about artists.
- to pay particular needs to the programming needs of children, including the fostering of creativity, social and cultural skills and interests
- to act as a focal point of cultural activity for the local region.
- to produce programs that can be distributed nationally or internationally in order to showcase local creative resources.
- to increase public awareness of, and responsibility for, community broadcasting by establishing creative, imaginative ways for the public to participate.

- to provide a broadcasting service of the highest standard, by striving for excellence in all areas including programming.
- to provide a forum for the diversity of views within the local arts and music area.

These objectives provide the foundation for development of ArtSound's programs.

A typical day's programming on ArtSound incorporates a mixture of music and spoken word programs. These include locally recorded performances of music, together with discussion about issues affecting the arts and about the arts and culture.

ArtSound is audience centred. It is not a community 'access' station in the sense that it must provide airtime to all community groups. Program proposals must fit in with the above objectives, and directed to the program committee. For more information, see the *Programming Policy* under "ArtSound Policies" in this Handbook.

The ArtSound Style

Each radio station has its own style of presentation. Community radio does not try to be a copy of commercial radio or the ABC. It is the voice of the local community.

Keeping this in mind, the aim is to reflect the diversity of the community while aiming at high quality presentation.

ArtSound's 'on-air' sound is friendly, intelligent, and contemporary without being loud, pretentious, crude, or 'smart'. Refer to ArtSound's Program Objectives in this section for more detailed information.

The Program Schedule

ArtSound's Broadcast Schedule is designed by the Management in conjunction with the Program Committee. It is designed to be listener centred and generally predictable, so that listeners become familiar with regular timeslots (i.e. Classical music at 1.30pm on weekdays, Jazz at 8pm on weekdays, etc.)

The Broadcast Schedule is reviewed annually, and programs recommissioned or decommissioned as needed. Program Committee in consultation with staff consider community feedback, proposals for new programs, and areas in which the station could develop its programming to provide a better service. Major changes may be submitted to the Board for approval.

Some programs are presented 'live' and others are 'pre-recorded' and put 'to air'. Some 'live-to-air' programs require a higher level of presenting experience than others. The relevant Convener, Producer, and/or Broadcast Coordinator can advise on this.

How Programs are put 'to air'

Program Coordinators and Producers are responsible for ensuring that there is program material provided for each part of the schedule for which they are responsible. If the program is to be presented 'live', they fill in the name of the presenter in the staffing roster or provide it by e-mail to the Broadcast Coordinator. If the program is 'pre-recorded', the audio file is put into the relevant computer folder in Studio 3 (STUDIO3/AUDIO/PRERECORDED PROGRAMS) and the program coordinator and ArtSound staff are advised by email.

All 'pre-recorded' programs must satisfy the appropriate technical requirements to ensure they will get 'to air' successfully (save as a 'wav' file at 44.1KHz (16 bit); name with date of broadcast; length strictly not to exceed 60 seconds short of the full program slot — i.e. 59 minutes at the most for a one-hour slot). It is often best to end pre-recorded programs a couple of minutes short so as to allow the automation system 'fill' music to have sufficient time to end the slot. MP3 recordings can also be accepted by prior arrangement with the staff and should be recorded at a minimum of 196kbps.

Presenters

The Presenter is the person who the listener hears presenting the program. The Presenter delivers the ArtSound program 'live' or 'pre-recorded'. Only persons who have passed the ArtSound Presenting Course can operate the studio equipment while presenting.

Panel Operators

A separate Operator is usually only needed for 'pre-recorded' programs, programs with guest presenters who cannot operate the equipment, or for complex productions. Operators need to have passed the ArtSound Training Course.

Duty Volunteers

Duty Volunteers make it possible for Management, Presenters, and Operators to do their jobs. Duty Volunteers assist by answering phones, looking after guests, making sure that everything is put back in the right place (CDs, etc.), and helping the station run smoothly, without interruption. Duty Volunteers are extremely important, and all volunteers are encouraged to take turns in this role.

Responsibilities of Presenters

The presenter is responsible for basic equipment operation and care in the ArtSound studios. This involves knowledge of the equipment and the ability to operate it competently. The presenter will also be aware of how not to mishandle expensive broadcast equipment, and of standard procedures inherent in day-to-day studio operations. It is their responsibility to ensure that the studio is kept clean, neat and tidy.

Always leave the desk with faders down, channel switches off.

Unless there is an emergency, there is no need to turn off the power to the console or individual equipment items such as computer monitors. If you are the last user/presenter of a production studio at night, you may switch off the power.

The 'on-air' studio should always remain with power ON.

- The presenter is expected to monitor program quality. This will require judgement, which they will develop with experience. A good sound is essential. Do not use equipment 'on air' that exhibits deficiencies. Pre-check pre-recorded segments to ensure they don't have any serious problems. In general, the presenter will listen for hum, distortion, poor quality, or abnormal sounds in the program being broadcast.
- Report major technical difficulties as soon as possible. Make a note on the running sheet and be sure the presenter following is aware of the problem. ***Never attempt amateur repair work without engineering instruction.***
- Know what to do in the case of technical emergencies (e.g. 'off air'). Remember that it may not always be possible for a technical representative to arrive and repair the trouble immediately. This may mean that programming will need to be re-adjusted, so think ahead. If major transmitter problems are being worked on, technical staff may give you instructions (such as ask you to play music continuously without announcement while equipment is being tested). Be prepared to be interrupted in such a case.
- If you do face an emergency whilst on air (fire evacuation, medical incident, equipment damage...) switch off the studio and leave. The station will take care of the program by inserting emergency 'fill' music to maintain service. Report such incidents to management staff immediately.

Promo Schedule

ArtSound uses computer play-out software for all its promos. Promos are run by Wavecart software operating in most studios.

Wavecart contains promos for ArtSound in general, to promote programs, as well as sponsor and corporate member profiles. These must be played as close to the correct time as possible. Daily running sheets are placed by the Broadcast Coordinator in Studio One — these list all the promos that need to be played and when. If a promo is scheduled for 11.10am, and that is in the middle of a piece of music or a ‘pre-recorded’ program, play the promo before or after the ‘pre-recorded’ segment.

Do not play any promos that load in Wavecart with a **RED** background. This *means the announcement is out of date and should not be played*. Some promos will cause a text box to be launched on the screen. This is so additional information about the promo can be read as ‘live’ copy. You can close the text box once you have made any announcements.

In some studios, the Wavecart software may be remote started from the console. To do this, click on the pause button on the loaded item until the **GREEN** indicator starts flashing. The item may then be started by pressing the **GREEN ON** button on the desk. To play multiple items sequentially, simply click on more than one pause button and ensure Wavecart is in AUTOPLAY mode (**green** not **red** at lower right-hand side).

Before your shift ends, look at the daily running sheet and select the promos to be played during the next shift; load them into Wavecart in the order they need to be played, for the next presenter.

Sponsorship Promos

Sponsorship promos are identified with the prefix ‘SPON’ on Wavecart, and are scheduled at specific times, as agreed to in a contract with the sponsor. It is important that these are played as close to the designated time as possible and ticked off in pen on the ‘on-air’ running sheet. If a sponsor promo is not played, inform staff as soon as possible, so they can arrange for it to be rescheduled.

If there are too many sponsor and general promos (i.e. station IDs, etc) to be played in a program, the sponsor promo has priority and should be broadcast. Never play a sponsor promo that has not been scheduled in the ‘On-Air’ Schedule — **legislation allows community radio to play a total of no more than five minutes of sponsor promotions per hour**.

Never delete any promos — sponsor or otherwise — from Wavecart. These are checked and updated regularly by staff.

Contact staff immediately if any promo is faulty, or won’t play. If it happens on the weekend, leave a note on the running sheet, describing the fault, identifying the promo and bring it to the attention of the administrative staff either in person or via email.

Zara playout software may also be available in some studios. Contact staff for guidance on how to use this to support your programs.

Pre-Recorded Programs

Generally, all programmers present their programs ‘live’.

On an occasion when this is not possible or appropriate you may plan to ‘pre-record’ your program. Book recording and production time and inform your Program Coordinator, Producer or the Broadcast Coordinator as soon as possible. Programs are ‘pre-recorded’ to computer hard disk. For more information on ‘pre-recorded’ programs see the document Guidelines for ‘Pre-Recorded’ Programs.

Programs produced outside the studio may be loaded on USB memory sticks or portable hard drives. The library computer may be used to transfer your file to the appropriate Studio 3 folder (this may be your personal folder or a generic PRERECORDED PROGRAMS folder).

Booking Studios/Portable Equipment

Studio bookings are usually very popular and so it is advisable to make a booking well ahead of the date you want via calendarwiz.com or over the phone with a staff member. When making a booking, include your full name and contact phone number. You must notify cancellations ahead of time so others can access the studio or equipment. Ad hoc studio access for production work is permitted if there is no booking made for the studio. You will be required to vacate the studio if someone has a confirmed booking.

If you wish to use portable equipment to record concerts, talks, interviews, etc. you must book it out through the office.

Never leave ArtSound's equipment unattended — if you book it overnight, please do not leave it in your car. Never leave equipment in your car unattended or in the sun. **Remember, you are personally responsible for any equipment losses that occur whilst on loan.**

Guidelines

If you are producing a 'pre-recorded' program segment (such as an interview) for use on Wavecart, you *must* include the following information on paper for the presenter who will be introducing it:

- Name of Program
- Date and Time of broadcast
- Length of Program
- Cue in/cue out times
- INTRO words
- OUTRO words
- Name of producer

The procedure is as follows:

- Type all information, to assist the person who is presenting the program.
- Identify information clearly, so that the presenter knows what to announce, and at what time. (i.e. – 'Intro', 'Back announce'...)
- For any names, places, or terms that are not commonly used or known, indicate the pronunciation in parentheses. This assists the presenter who may not be familiar with the contents of the program.
- The above information (program name, date, length, etc.) must appear at the top of the sheet, so that it is easily identifiable.

Recording media

Compact discs and computer files are the most common source for music and other programs. ArtSound has an extensive CD library for use by volunteers. All ArtSound recordings must be treated with care and not taken from the station.

If you bring your own music into the station, particularly CDs — make sure to take it out of the machines when leaving.

Note: Any unmarked CDs found in the station will be left in lost property at the reception desk for one month, after which time they will be catalogued and added to ArtSound's collection or discarded.

Care must be taken to make sure that CDs and vinyl records are clean before playing on air. If you have doubts about the quality of a track, test it before putting it to air (preview it on CUE).

CDs and discs should always be handled by the outside edge and replaced in the case directly after playing.

If recordings are 'below-standard' condition, staff may forbid their use.

While playing a CD or vinyl recording 'on air', if a fault develops, remove the recording as soon as possible.

Studio Changeover Etiquette

Coming into the Studio

- Arrive at the studio at least 15 minutes **before** your program begins. Have all CDs, scripts, etc. with you.
- As a courtesy, check first with the person 'on-air' if you can enter the studio and leave your things there. Make sure their mic is off before coming in. Go out again.
- Three minutes or so before your shift starts; the presenter should finish speaking and put on a music track timed out to the end of the program (usually the 'top of the hour'). This is when you come back in and sit in the operator's chair to cue up a promo or CD ready to commence your shift.
- Check all equipment is set for normal operation (CD players in SINGLE PLAY mode, CUE buttons in normal position, volume set comfortably, headphones operating properly, etc.)
- Be ready to open the mic at the exact time your shift is to begin.
- After you put on your first track or interview, let the previous presenter collect their CDs and leave the studio.
- To allow the next person to take over from you at the end of your shift, be prepared to do the same.

Leaving the Studio

- 10 minutes or so before your shift ends, allow the next presenter to come into the studio and leave their things. If possible, let them cue up their first promo or CD. They should then leave the studio until you start your last track.
- 3-5 minutes before finishing your shift, wrap up: say what the next program will be, and put on your last track or Wavcart promo to take you to the end of your shift.
- It is courteous to move out of the chair and allow the next presenter to sit down so they are ready to start their program on time.
- Wait until their microphone is off then collect your CDs etc. and leave the studio as soon as possible. *Don't chat to the new presenter*, as they need to concentrate on their own shift.

Things to Avoid

- Speaking right up to the last second. If you have your microphone open the next person cannot come into the studio and they can't be in the chair ready to start on time.
- A group of people crowding into the studio at changeover time. It causes confusion. Only one person should come into the studio for the changeover and others can come in after you have settled in.
- Staying in the studio long after your program has finished. Taking too long to clear up and move out.
- Don't leave any mess behind you in the studio.
- Be on time as courtesy to following presenter and to avoid issues with the auto system.

Note: Additional information about presenting techniques is available in the ArtSound Guide to Good Presenting.

Missed Shifts

In the event of an accident or illness which makes it necessary to miss an 'on-air' shift, the Program Coordinator should be the first to be informed, so that a replacement may be found. You are expected to ring around yourself to find a replacement before handing the problem to your Program Coordinator.

Except in the above emergencies, generally presenters will not be excused from a shift unless a replacement has been secured at least 24 hours prior to the start of their shift.

Failure to turn up for a pre-arranged shift when no alternative arrangements have been made may be grounds for suspension from 'on-air' presentation.

Dependability and a sense of responsibility are essential in radio. ArtSound has established procedures to impress upon volunteers the importance of a professional attitude toward station work.

- A 'missed shift' results from failure of a volunteer to appear for a pre-arranged appointment 'off air' or 'on air'.
- The volunteer missing a shift will owe his/her replacement the same amount of time in a similar shift and should be repaid as soon as possible.
- Each case will be dealt with on an individual basis by Staff and the Program Committee. Depending on the reasons for the miss, the volunteer may not be penalised for the first missed shift. Two missed shifts within a period of a month may result in suspension.

All missed shifts are recorded by the Broadcast Coordinator and Program Coordinator.

'Pre-recording' of programs so as to permit a presenter to take leave will only be approved in certain circumstances as it has time implications for sponsors, staff, and other presenters. ArtSound staff will do their best to accommodate special circumstances, but the preferred solution to a 'no-show' is to have a backup member of your program team to present the program. **All programs need to have a stand by 'pre-recorded' program available in case of emergencies.**

Copyright

Copyright law is complex and often leads to misunderstandings and misinterpretations.

In terms of radio broadcasting, any published material, whether it is in print, on tape, or on disc, is most likely to be subject to copyright. This means that it is owned by somebody or by some organisation.

Music

All recordings are covered by copyright. In general, the station may, as a licensed broadcaster, play such recordings 'on-air'. The owners of the works (song, musical performances, etc.) receive payment through a system operated by the Australian Performing Right Association (APRA) and other licensing agencies. Some kinds of disc recordings are not freely available for broadcasting (e.g. spoken word, complete dramatic performances, etc.) unless the broadcaster pays considerable additional fees. When in doubt, check with your Program Coordinator.

Written Works

Some form of copyright covers practically any published works. Yes, even the Bible.

Passages from published works (books, plays, poems, articles, etc.) may not be broadcast without prior written permission from the current copyright holder.

Many people assume that if the original author has been dead for more than 50 years, their works may be freely used. This is not the case. The copyright ownership may still exist under some descendant or some publishing company.

Therefore, copyright conditions must always be observed. Do not risk an expensive lawsuit or jeopardise the station's reputation.

All work undertaken as a volunteer or employee for ArtSound, using ArtSound resources, remains the physical and intellectual property of ArtSound. Copyright in programs produced or presented in association with ArtSound rests with ArtSound Inc., unless alternative arrangements have been negotiated on a case-by-case basis.

Defamation - Libel and Slander

Defamation by print is considered libel; defamation by word of mouth is slander. Because of the wide distribution given to spoken material on radio, the laws of libel, which are more severe, generally are applicable rather than the laws relating to slander, even though the material is spoken. The defamation can be statements of fact, opinion, or merely imputation. Even if statements are not meant to harm, they can be libellous if they do cause harm. Individuals, corporations, or groups can be libelled.

Presenters should be most cautious at times in presenting opinions or statements. Repeating statements of others does not give immunity to actionable proceedings, unless these statements are reported accurately and in good faith and are preferably followed by a disclaimer. Broadcasts in which individual presenters express their own opinions or 'editorialise' about issues of public interest should be clearly identified as such, distinguishing them from news and other program material. ***If in doubt, leave it out.***

Please note that you may be held personally liable for any action taken against ArtSound in this regard. If in doubt, ask your Program Coordinator for more detailed information.

ArtSound Policies



ArtSound Membership Policy

This policy concerns the principles of financial membership, the rights and responsibilities of financial members within the organisation, and the rights and responsibilities of ArtSound to financial members.

Membership of ArtSound

ArtSound is a voluntary, non-profit organisation whose major objective is to operate a community radio broadcasting station to service people in the Canberra region with an interest in the arts and music. All members and volunteers of ArtSound are expected to share this basic commitment.

Membership is open to all individuals and companies who apply for membership and pay the appropriate membership fee.

The ArtSound Board will approve or deny applications for membership in accordance with the process in our Constitution and will consider membership applications at the earliest possible opportunity.

The Board will approve the application, unless the Board reasonably determines that the applicant does or will not support the purposes of ArtSound, or the Board reasonably believes the applicant would not comply with ArtSound's Constitution, by-laws, or policies.

Membership runs from 1 November of each year until 31 October. Members have until 31 December to renew their membership. If membership is not renewed by that time, the membership will lapse and a new application for membership is required.

Rights of members

Members have the right to:

- Become actively involved in the management, operation, and/or promotion of ArtSound, including volunteering at the station (although under no obligation to);
- Vote at annual general and special general meetings;
- Nominate for a position on the Board of Management at the Annual General Meeting;
- Call for a Special General Meeting in accordance with the procedures set out in ArtSound's Constitution.

Obligations of members

Members have the responsibility to:

- Accept and comply with ArtSound's Constitution, by-laws, and policies
- Keep themselves informed of ArtSound's Constitution, by-laws, and policies;
- If they want to volunteer, sign a Volunteer Agreement Form; and, if their application to volunteer is accepted, abide by the policies relevant to volunteers;
- Promote the objects of ArtSound in whatever way they can and, as the opportunity arises, to try to be effective ambassadors for ArtSound in other local community organisations to which they belong and in the wider local community generally;
- Support the policies of ArtSound as endorsed by the Board of Management.

Rights of ArtSound

ArtSound has the right to:

- Expect members to be aware of and comply with ArtSound's Constitution, by-laws, and policies;

- Encourage members to become actively involved in the station;
- Discipline (including suspend or expel) members who are guilty of conduct detrimental to the interests of ArtSound or who breach the by-laws or policies, in accordance with the provisions of ArtSound's Constitution and policies.

Obligations of ArtSound

ArtSound has the responsibility to:

- Ensure that due procedure is observed in issuing official statements;
- Ensure that ArtSound's Constitution, by-laws, and policies are freely available to members;
- Apply and abide by ArtSound's Constitution, by-laws, and policies;
- Protect members' rights to participate fully and effectively in ArtSound's affairs;
- Consider suggestions and comments made by members;
- Convene a Special General Meeting when at least 10 members of ArtSound call for one in accordance with the provisions of ArtSound's Constitution;
- Maintain a register of members.

Resignation of members

A member may resign from ArtSound at any time by written notice, with effect from the date the notice is received.



ArtSound Sponsorship Policy

This policy concerns the conditions under which 'airtime' is sold to sponsors, and the procedures by which sponsorship is obtained.

Sponsorship and Programming

While the support of the business community is essential to ArtSound, it is station policy that commercial interests will in no way interfere with the concept, content, or style of ArtSound's overall programming.

While every effort is made to negotiate a mutually acceptable arrangement with the sponsor, ArtSound will in no way be persuaded to alter the original concept, content or style of a program to suit a sponsor.

Sponsored programs (i.e. those with 'naming rights') will not be given greater access to 'air time', or given any other form of preferential treatment over programs which are not sponsored.

Obtaining Sponsorship

Direct approaches to sponsors or potential sponsors are to be made only by Management staff or Board Members, and all leads, enquiries and offers of sponsorship are to be directed to them.

Under no circumstances shall ArtSound members/volunteers undertake negotiations or commit ArtSound to any arrangements with a potential sponsor, unless specifically directed to do so by the Station Management or Board.

Staff will provide monthly reports to ArtSound's Board of Management and details of potential sponsors will be supplied to management for approval before contracts are signed.

The Board reserves the right to refuse sponsorship from businesses whose policies or practices it considers to be counter to the aims and objectives of ArtSound.

Sponsorship Procedures

When a business agrees to become an ArtSound sponsor, ArtSound undertakes to do the following:

- Before 'airing' any sponsorship announcements, ensure that a sponsor contract is in place, listing the precise entitlements of the sponsor and the rights of ArtSound.
- Produce a sponsor promo, clearly acknowledging the financial support of the sponsor, which is provided to the sponsor in final form for signed approval before going 'to air'. Once the promo is signed off, the sponsor's approval is assumed.
- Report regularly (as agreed with the sponsor) on the sponsorship contract, including log reports of sponsor promos, and any feedback received from listeners, members or the community in general about the sponsor.

Sponsorship Style:

The sponsorship officer will also advise management on the suggested style of sponsor announcements (i.e. 'live' reads, 'pre-recorded' promos, use of music beds, etc.).

Generally, sponsorship announcements will avoid sounding harsh, loud, and commercial, and will be produced to sit well with the program/s in which they are scheduled.

Scheduling Sponsorship Announcements

In scheduling sponsor promos, ArtSound complies with the requirements of Schedule 2 of the Act, that not more than five minutes of sponsorship announcements be scheduled per hour of broadcasting.

ArtSound's sponsorship announcements will be accurately logged and monitored regularly by the Sponsorship Officer.



ArtSound Programming Policy

This policy presents the programming aims of ArtSound's Broadcasting Service. Our policies and procedures include mechanisms to enable active participation by our community in station management, programming, and general operations.

In determining program policy, ArtSound is guided by the programming objectives set out in the station's Constitution, its Licence, and the CBA's Codes of Practice.

Responsive to the needs of the community

ArtSound is committed to providing a high-quality service that is responsive to its community of interest. To achieve this, ArtSound solicits wherever possible feedback on its programming through the following and other means:

- online surveys of members, listeners, and interested community groups and organisations,
- similar surveys of the general community, as resources permit,
- listener comments logbook,
- social media pages, and
- visitor's logbook.

Program Review

ArtSound maintains a Program Committee which is responsible for:

- ensuring that programs are delivered in accordance with ArtSound's licence and related requirements and with program guidelines,
- reviewing regularly and if necessary, updating program guidelines and disseminating them to presenters, and
- regular reviewing the program grid.

General Guidelines

As stated in the Community Radio Codes of Practice, ArtSound will not broadcast material that may:

- incite, encourage, or present for their own sake violence or brutality;
- simulate news or events in a way that misleads or alarms listeners;
- present as desirable the misuse of drugs including alcohol, narcotics or tobacco; or
- stereotype, incite, vilify, or perpetuate hatred against or attempt to demean any person or group based on ethnicity, nationality, race, gender, sexual preference, religion, age, or physical or mental disability.

In deciding to present an event or information that may disturb listeners, ArtSound considers the audience, context, degree of explicitness, propensity to alarm, distress or shock, and the social importance of the programming. If a program or component of a program may be offensive, warning is given immediately prior to the broadcast.

Program Decisions

ArtSound programs in several core areas relating to arts and musical interests. It 'airs': spoken word programs; arts and cultural news, and events and information of a local, national, and international flavour. Music includes a special focus on jazz, folk, blues, world and classical music (and related hybrids) and is sourced locally, nationally, and internationally. Its emphasis includes the recording and broadcast of quality local performances. It includes traditional and indigenous music of diverse cultures, as well as contemporary and experimental music.

Among the characteristics of ArtSound programs; the organisation has deemed that:

- they are areas of activity not adequately serviced by other media outlets, and
- they are sufficiently compatible to coalesce into a viable and credible service.

The Board appoints a Chairperson to the Program Committee who convenes meetings as necessary, and ideally at least monthly.

Although the Program Committee has a defined membership of knowledgeable members of the organisation and others as deemed advisable, all members are invited to attend meetings. Members may also offer written submissions to the committee for program ideas and concepts, or by prior arrangement may address the Program committee in person.

Should matters under discussion require a formal decision, Committee members take a vote, and a simple majority determines a vote.

A quorum of the Program Committee consists of attendance in person by at least one-half of its members. Proxy votes are acceptable in writing or via email.

Changes to Programming

Changes to programming can be proposed by any member. Proposals must be in writing and addressed to the Chairperson of the Program Committee on the appropriate pro forma. To permit Program Committee members to consider a proposal, it should reach the Chairperson twenty-one days before the meeting at which it is to be discussed. The Chairperson will be

responsible to circulate the proposal to committee members 14 days or more before the meeting. The Chairperson will, at the same time, notify other people likely to be affected by the changes proposed.

New Programs

New programs are proposed on the appropriate pro forma. Where a new program is proposed, a recorded sample program should accompany the proposal. This should aim to provide the Committee with a comprehensive and accurate understanding of how the proposed program will sound.

The Committee will evaluate the proposal in accordance with ArtSound's mission and programming objectives and make a formal recommendation to the Board of Management.

Minor Changes to Programming

Minor changes e.g., to permit coverage of a special event, may be proposed by any member, and should be addressed to the Broadcast Production Coordinator. The proposer should first ascertain the views of those likely to be affected by the variation, and present that information with the proposal. The Broadcast Production Coordinator may decide to refer the matter to the Program Committee if it appears to be contentious, or of doubtful benefit to the station and listeners.

Pre-emption of Regular Program

From time-to-time, ArtSound decides to broadcast special events such as outside broadcasts or special feature satellite programs. This may require pre-emption of regular programs and is part and parcel of providing a comprehensive service.

Logging of Programs

ArtSound programs are logged and may be monitored for compliance with Program policies, Codes of Practice, etc.



Policy - Performance Evaluation for 'On-Air' Presenters

Background

Among the important concepts featured in the Handbook of the Community Broadcasting Association of Australia (CBAA) is the need for evaluation of a radio station's performance. This entails evaluation of programs and of the performance of the volunteers who present them. These concepts do no more than mirror widely accepted community practices regarding the evaluation of workers' job performance and their personal development. The following are some pertinent quotes from the CBAA Handbook:

- "It's only by review that the success or otherwise, for the station and the volunteer, can be evaluated."
- "... prudent management will put evaluation mechanisms into place to reduce the potential for conflict."
- "...to ignore the evaluation process is to invite trouble, volunteer stagnation, poor performance, burnout, conflict, and a general deterioration in the station's sound."

These principles are reflected in this Handbook, which in the section entitled "*Getting Involved*" explains ArtSound's rights which include:

- the expectation that the performance and productivity of volunteers will be of a professional standard, and

- the establishment of volunteer consultation and feedback mechanisms, a clear and open communication with volunteers, and the rights and responsibilities of volunteers, which include:
- clear and open communication from ArtSound management;
- appropriate training, guidance and direction in their work;
- having their services appropriately assessed and recognised, and
- participation in quality-assurance programs.

A number of other community radio stations (including Fine Music stations) have formal review processes which reflect CBAA standards, and are accepted as an integral part of continuous improvement for individuals and for the station.

Objectives of the Performance Evaluation Policy and Procedure

- To promote continuous improvement of ArtSound's 'on-air' quality.
- To respond to listener comment and internal feedback.
- To ensure that ArtSound's programs remain relevant and appropriate given its license parameters, changing demographic, and sponsors' needs and expectations.
- To ensure that all presenters contribute equitably in 'off-air' volunteer roles as required for effective and efficient operation of the station (a minimum requirement will be an 'off-air' contribution based on an independent assessment of the presenter's overall contribution to ArtSound's operations, or an equivalent).
- To identify the training and development needs of individuals and groups of presenters and to assist the Training Committee in prioritising and targeting training and broadcast standards.
- To provide input to annual volunteer awards, life membership bestowal, etc.

Evaluation procedure

The Training committee may use the following *assessment criteria* to evaluate presenters. Presenters will be asked to begin the procedure by rating themselves against the criteria, which then are used by the Committee in providing feedback to presenters.

- A. *Competent*: performance adequately meets 'on' and 'off-air' requirements. Certification as 'competent' will in most cases come with notes about 'on' or 'off-air' improvements agreed for implementation within the next 3 months. If substantial improvement is required, a training schedule must be agreed.
 - B. *Not yet competent*: If the presenter is not meeting one or more significant competency requirements, 'on-air' restrictions or removal from 'on-air' privileges may be applied until the presenter attains competency. The Committee will appoint a mentor and specify a time frame for further review. In cases of presenters being far from competent, the Committee will withdraw 'on-air' privileges, and the presenter may choose to undergo retraining and submit a new application to the Program Committee for 'on-air' privilege (as for new trainees).
- After assessment each presenter will be advised by the Committee of the rating, of the reasons for it, and of any recommendations.
 - Each presenter who receives a 'competent' rating will be required at the conclusion of the assessment procedure, each year, to sign an updated **Performance Contract** with ArtSound, which will be a prerequisite for allocation of 'on-air' program time and coverage under ArtSound's insurances. Presenters who are deemed 'competent' but

needing skills refresher training must sign the updated Performance Contract following a satisfactory outcome from the further training.

- Presenters who receive a 'not yet competent' rating may appeal the assessment. Appeals must be submitted to the Board in writing within one month of receipt by the presenter of the Committee's assessment. The Board will deal with appeals within 60 days from date of receipt of the appeal. The principles of natural justice are applied by the Board in dealing with any appeal. The decision of the Board, on the appeal, is final.

Criteria for Evaluation of Presenter Performance

1. *Appropriateness of Program and Content*

- Content takes account of Program Brief and type, envisaged audience, time of day, seasonality, etc.
- Mix of material, presentation, and research ensures excitement and enthusiasm amongst target audience while reflecting highest 'on-air' standards.

2. *Personal Style and 'On-Air' Standards*

- Maintains vocal variety and appeal.
- Maintains an interesting and appealing personal delivery.
- Projects a confident and professional style.
- Projects an acceptable and identifiable 'personality' consistent with ArtSound ethos.
- Accuracy of delivery including absence of ums & ahs, annoying vocal distractions, poor grammar.
- Accuracy of pronunciations including composers, titles, foreign words – seeks assistance when unsure.
- Exhibits no evidence of inappropriate language, lack of respect for likely listener sensitivities in areas of gender, race, religion, politics, age, etc.
- Follows running-sheet requirements including give-aways, draws, etc.

3. *Technical Dexterity*

- Competent panelling, including smooth transitions between sources.
- Accurate attention to audio levels and absence of popping.
- Competent studio changeover procedures.
- Appropriate and timely use of time calls, IDs, CSAs, Promos.
- Accurate playing of, and respect for, SPON and other essential on-air material including emergency announcements, 'live' reads, etc.
- Competent handling of both technical problems and failures, and emergency situations such as power failure, bomb threat, etc.

4. *Choice of Music and its Presentation*

- Choice of material conforms to station policy, Program Briefs, and licence parameters.
- Awareness of presenters' responsibilities as set out in this Handbook and, as a representative of ArtSound, the legal responsibilities under the station's licence.
- Ability to link adjacent tracks in terms of a 'story' or style.

- Avoidance of 'jarring' juxtapositions – e.g. quiet classical piece followed by up-beat blues or world.
- Providing effective ebb and flow of music across the program.

5. Production Principles

- Demonstrates ample preparation including previewing of music and inserted segments.
- Accepts need for program re-scheduling or cancellation as part of overall program content, scheduling and management.

6. Attendance, Punctuality, and Observance of Protocols

- Adequately works with, and responds to, Program Coordinator in terms of rostering, notification of impending absences, changes and last-minute replacement needs.
- Shows up when rostered.
- Arrives punctually and is ready for orderly change-over:
 - Provides smooth segue for in-coming presenters – e.g., returns panels, CD player, and other equipment to 'default' or 'normal' positions.
 - Sets up Wavecart and other program segments.
 - Points out any technical problems.
- Complies with lock-up and security procedures.
- Cross-promotes other programs.
- Willingly fills-in or presents when colleagues unavailable due to absence.

7. Training and Development and Continuous Improvement

- Readiness to identify and participate in informal or formal training and development for self-improvement or improvement of others.
- Readiness to take on mentoring roles to assist other presenters.

8. 'Off-Air' Participation

- Willingness to take on other roles within the station.
- Willingness to help with events such as outside broadcasts, Radiothons, external recording events, etc.
- Willingness to give at least the required 'off-air' contribution.
- Preparedness to take on less glamorous roles such as: facility maintenance, cleaning, brochure distribution, and basic admin tasks.
- Willingness to engage the audience by responding to listener content enquiries and being an 'ambassador' at public events.
- Appropriate telephone manner when dealing with members, other presenters and/or the public.
- Assists in identifying potential sponsors, members or supporters that may contribute to station success.

- 9.** Awareness of: acknowledgement of and responsiveness to, listener and peer feedback and comments:

- Actively seeks and takes on board, feedback from listeners, peers, and the community, in terms of acknowledging the views received and responding to them as appropriate.

Implementation of this Policy and Procedure

ArtSound's Board adopted these performance evaluation arrangements as a necessary and progressive step to help 'on-air' presenters to hone their skills and advance the performance and reputation of the station. The Board is aware of the potential problems that can be associated with the implementation of formal performance evaluation procedures in a practical work environment, and has directed that this policy and procedure are to be applied with due consideration both for the station and for the rights and welfare of the volunteers concerned.



Policy - Program Recommissioning Process

The Program Committee will meet with the Coordinators of each program at least once every 12 months and recommend to the Board whether the program should be recommissioned.

Process

The Program Committee will meet with the Coordinators of each program to review their status.

Determinations

The Program Committee will explore a variety of issues with each Program Coordinator, including, but not limited to, whether the program is:

1. Meeting or straying from its program brief
2. Sufficiently (or excessively) staffed
3. Being well presented in terms of program mechanics

At the meeting, the Program Committee and the Program Coordinator will also consider such issues as scheduling frequency.

Recommendations

The Program Committee will recommend to the Board whether the program should continue.

If the recommendation is that it should continue, the Committee will recommend a length of continuation (generally 12 months) until further review.



Policy - Transitioning from Trainee to Presenter

The Training and Broadcast Standards Committee trains and assesses trainees and, where appropriate, approves them as provisionally ready for programming positions.

The Training and Broadcast Standards Committee refers successful trainees to the Program Committee, highlighting the trainees' strengths and areas requiring further development, as well as genres or programs of interest.

The Program Committee assesses which Program Coordinator/s might best use the trainees.

The Program Committee introduces the trainee to the selected Program Coordinator(s) to discuss options and, if appropriate, arrange 'on-air' opportunities. The Committee also informs the office of these arrangements so it can issue swipe cards to trainees on payment of the \$30 administration fee and completion of training in emergency and security procedures.

If the new trainee seems interested and suited to developing a new program, the Program Committee discusses that option with her/him.

All new trainees are on probation for three months and will receive ongoing mentoring from the training team, supported by Program Coordinators. Mentors should use the Presenter Evaluation form, or similar, to assess the trainees' suitability for their 'on-air' role. Trainees are required to continue with mandatory air checks over that period

If the Training and Broadcast Standards Committee is satisfied with the trainees' performance the Program Committee should be advised. If not satisfied, the trainees should not be allowed to continue to broadcast.



Policy - Returning to 'Air' After Time Away

As part of its ongoing efforts to improve the quality of presentation on ArtSound, the Board, in consultation with the Program Committee, has created a policy that governs the return to 'air' of presenters who have stepped away from presenting for three months or more.

This policy recognises that presenting programs on ArtSound FM is to be considered a privilege and is an opportunity offered only to certain ArtSound members at the complete discretion of the ArtSound Program Committee and the organisation's Board.

Returning presenters are required to:

1. Complete an 'air' check of 30 minutes with at least three mic breaks that include announcing of music tracks played and station announcements
2. Review a sample running sheet and current procedures with station staff
3. Receive a short walk-through refresher on security procedures from station staff; and
4. Receive Program Committee approval to join any program as a regularly scheduled member – this is to ensure that as many parts as possible of the program grid are staffed with enough presenters.

Returning presenters will be returning 'on trial' for a period of three months while evaluation continues. If successful they will be considered to have returned to the regular roster.

The Board will determine whether any presenter, returning to the station, may return to 'air'. Such presenters must sign an undertaking that they will follow ArtSound's ethos and broadcast philosophy and will not breach ArtSound policies.

The Program Committee and/or Broadcast Production Manager will sign off on any such undertaking signed by the returning presenter.



Policy - Adding New Presenters to Program Teams

1. When a presenter wishes to join a program, or when members of a program wish to add a presenter to their roster, they should send a proposal to the Program Committee.
2. Once the Program Committee has received such a request, it will approve or not approve the addition, or will alert the potential added presenter about what steps they first need to complete in liaison with the Program Coordinator.
3. Such steps may need to be completed if, for example, the Program Committee determines that a presenter might not be suited to a particular program or may not be able to start in a new program right away. (See also: policy above on *Returning to Presenting After Time Away*.)

4. Once approved, the Program Coordinator will add the person to the program/s 'on-air' roster. In the meantime, the potential presenter may contribute to production of the program or assist the team in other ways needed.
5. The Program Committee will maintain broad oversight of presenting personnel needs across the whole programming grid. The Program Committee will, for example, keep a register of program teams.



Policy on Genre Representatives

The goal of this policy is to achieve more effective representation and operation of programming. The genre representatives could become members of the Program Committee but would not necessarily be current presenters or even ArtSound members.

Constitution of Group

The Program Committee will establish five genre representatives, one for each of the five broad music genres — jazz, classical, folk, and world (including syndicated programs) and arts - related spoken word programming.

Membership of Group

The Program Committee will seek to fill, and keep filled all five positions for two years at a time. The Committee will make these appointments from representatives of the presenter cohort, station membership, or outside station membership. The key membership qualification of the group should be a broad knowledge about the relevant genre he or she is responsible for and can represent

Functions of Representatives

Each representative will meet with Program Coordinators in the relevant areas of coverage and content at least once every three months to discuss the functioning of the programs and program teams.

Issues to address could include:

- fulfilment of program briefs
- adequacy of program team member numbers and performance
- current and future needs for presenters
- general operation of programs under a particular genre
- overview of the program grid for balance and relevance

Replacement of Representatives

Towards the end of each representative's two-year term with the group, the Program Committee will determine if that representative should continue for a further term. If not, the Committee will so advise the representative and seek a new person as soon as possible.

Change of Categories

At any time, the Committee may determine that it should, for the purpose of more efficient functioning of the system, divide ArtSound's overall program categories and assignment of genre representatives differently – e.g. it may combine folk and world.

Rostering

Genre representatives will not be responsible for rostering; that will remain a responsibility of Program Coordinators.



Listener Complaints Policy

This policy concerns the procedures followed to receive, assess, and respond to complaints about ArtSound's broadcast service and specific programs.

Broadcasting Standards

ArtSound acknowledges the right of our listeners, members and volunteers to make complaints in writing about alleged non-compliance with both the licence conditions and the requirements outlined in the Codes. To facilitate community awareness of Broadcasting Standards, ArtSound schedules regular promos informing listeners that they may obtain a copy of the CBAA's Code of Practice from the station.

Complaints Officer

The Chair of the Program Committee also serves as the Complaints Officer. From time to time the Board may, at its discretion, appoint another person as the Complaints Office to handle a specific complaint.

Receiving Complaints

Complaints will be received by office staff in normal business hours and receipt will be acknowledged in writing. A complaints log is kept at the front desk where all telephoned, written and personally lodged complaints are registered. Details of the complaint are filled out on a complaints form, which contains the following details:

- Date and time of the complaint
- Name, address and telephone number of the complainant
- Nature of the complaint, including, if applicable, the program in question
- Details of the complaint
- Name of the person taking the complaint
- Date of referral to the complaints officer
- Action taken by complaints officer

ArtSound will make every reasonable effort to resolve complaints, except where a complaint is clearly frivolous, without enough grounds, or not made in good faith.

Assessing Complaints Procedure

The Complaints Officer undertakes to investigate the complaint, discussing the matter with the individual/s responsible in the case of a particular program/s.

Responding to Complaints

Complaints are responded to in writing as soon as practicable (no later than six weeks from the date the complaint was first lodged), ensuring a copy of the CBAA Codes of Practice is attached.

If the complainant is dissatisfied with the response to their complaint, ArtSound advises them that they are able to contact the Australian Communications and Media Authority (ACMA) to further the matter.

Record of Complaints

So that it will be in a position, if necessary, to respond to requests from ACMA, ArtSound will document the following information on each complaint received, and retain the information for two years:

- The date and time the complaint was received;
- The name and address of the person/s making the complaint;

- The substance of the complaint;
- The date and substance of ArtSound’s response (for example, whether the complaint was resolved informally, through mediation, or following an investigation or appeal) and the details of any outcome;
- Written records made during any informal resolution process, formal investigation or appeals process; and
- Logging audio copies of any broadcast material relevant to the complaint, and any written documentation.



ArtSound Grievance Policy

This policy includes the procedure used to settle grievances between ArtSound members/volunteers and/or between ArtSound (including staff and the Board) and a member/volunteer.

Purpose

The purpose of this policy is to set out the procedure used to settle grievances between any:

- ArtSound members/volunteers
- ArtSound staff;
- The ArtSound Board.

Matters of misconduct can be dealt with directly under the ArtSound Disciplinary Policy below or, if raised as a grievance, may be dealt with under this Grievance Policy (and then under the Disciplinary Policy of found to be misconduct).

What is a grievance?

For the purpose of this policy, a ‘grievance’ is any type of problem, concern, or complaint that an ArtSound member/volunteer, ArtSound staff and/or the ArtSound Board has about the behaviour, acts, or omissions of another member/volunteer, ArtSound staff, and/or the ArtSound Board. The grievance must relate to activities undertaken for or by ArtSound, ArtSound’s licence conditions, or its responsibilities under the Community Radio Broadcasting Codes of Practice or relevant legislation.

A person who has a grievance and makes a complaint is known as the complainant.

Principles for dealing with grievances

- 1 Grievances should be dealt with in a timely manner and treated seriously and with sensitivity.
- 2 Grievances should be reported as soon as possible.
- 3 Wherever possible, ArtSound will seek to resolve grievances by consultation, cooperation, and discussion.
- 4 ArtSound respects all parties’ rights to fairness, impartiality, and procedural fairness when resolving grievances.
- 5 All parties involved with a grievance will be given reasonable notice (not less than **24 hours**) of any meeting called by ArtSound in the course of resolving a grievance, and the opportunity to bring a support person.
- 6 All parties are required to participate in the process in good faith.
- 7 Grievances and information arising from the handling of any grievance must be treated confidentially by all involved.
- 8 No person connected with a grievance should be victimised or intimidated.
- 9 ArtSound will maintain appropriate records throughout the grievance resolution process.
- 10 ArtSound is under no obligation to respond to a grievance raised anonymously.
- 11 Any person who makes a complaint or raises a grievance dishonestly or maliciously may be subject to disciplinary action, in accordance with ArtSound’s Disciplinary Policy.

- 12 ArtSound will ensure that all volunteers are given information about this policy as part of their induction and are aware of procedures for managing complaints.

Grievance procedures

Attempt to resolve the grievance directly

ArtSound encourages the early resolution of grievances by discussion and cooperation. If they feel comfortable doing so, an individual with a grievance is encouraged to raise their grievance directly with the relevant individual. However, individuals are not required to address their grievances in this way.

Making a formal complaint

An individual may lodge a formal complaint to the ArtSound board. The complaint should be in writing with as much detail as possible.

ArtSound will acknowledge all complaints in writing as soon as possible and within 14 days of receiving the complaint.

Upon receiving the complaint, ArtSound will appoint an appropriate person (e.g.: the President or another person delegated by the board) to respond to the complaint.

The person appointed to resolve the complaint will:

- Consider the details of the complaint;
- Make initial inquiries to determine the substance of the grievance;
- Identify possible resolutions; and
- Determine whether the grievance may be capable of resolution by informal means, or whether formal processes such as mediation and/or a formal investigation are required.

Complaints with no basis or complaints that are dishonest or malicious

After conducting initial inquiries, the person appointed to resolve the complaint may determine that the complaint has no basis, is dishonest or malicious and decide to take no further action. This decision must be communicated to the complainant in writing and include reasons for the decision. The complainant may appeal such a decision in accordance with the appeals process outlined below.

A complainant who has made a complaint dishonestly or maliciously may be subject to disciplinary action in accordance with ArtSound's Disciplinary Policy.

Informal resolution

Wherever possible and appropriate, ArtSound will attempt to resolve the grievance by facilitating and managing meetings and discussions between the parties involved.

ArtSound will attempt to resolve the grievance within 30 days of a person being appointed to respond to the complaint; however, this will depend upon the circumstances and complexity of the grievance.

ArtSound is not required to attempt informal resolution if it does not consider it appropriate.

The person appointed to respond to the complaint will take accurate and detailed notes of all conversations (including dates and people involved) and actions taken.

Mediation

ArtSound may arrange for the parties to engage in a process of mediation with a view to reaching an outcome acceptable to all involved.

The mediator must be:

- A person chosen by agreement between the parties; or
- In the absence of agreement –

- In the case of a dispute between members/volunteers, a person appointed by ArtSound; or
- In the case of a dispute between a member/volunteer and ArtSound, a person who is a mediator appointed or employed by the ACT Conflict Resolution Service.

Formal investigation

The person appointed to respond to the complaint may determine that a formal investigation is required. The person may choose to conduct the investigation themselves or it may be completed by someone, appointed by them, who is independent of ArtSound.

The investigation will:

- give all parties involved the opportunity to be heard in relation to the complaint, both in writing and in person;
- interview ArtSound members/volunteers, staff, or Board members (if any) who may be able to assist;
- examine any relevant documents or recordings;
- investigate whether there has been any breach of ArtSound's Constitution, by-laws, or policies;
- investigate whether there has been any breach of the *Broadcasting Services Act 1992*, the Community Radio Broadcasting Codes of Practice, or any other law;
- consider whether any disciplinary action is required to be undertaken in accordance with ArtSound's Disciplinary Policy; and
- if, disciplinary action is required, determine what disciplinary action should be undertaken.

The investigator will maintain records of all steps undertaken in the investigation process, including accurate and detailed notes of all conversations (including dates and people involved), actions taken, and copies of documents or recordings examined.

The investigator must complete their investigation within thirty days of commencement. When the formal investigation is completed, the investigator will write to those involved in the complaint setting out the findings of the investigation, the decision of the investigator, and the reasons for the decision. This decision is binding on the parties.

Outcomes of investigation

The outcomes of the investigation may include, but are not limited to:

- disciplinary action in accordance with ArtSound's Disciplinary Policy, including suspension or dismissal as a member/volunteer;
- training to assist in addressing the problems underpinning the grievance;
- monitoring to ensure that there are no further problems;
- an apology and an undertaking the behaviour will not occur again;
- a commitment by ArtSound to make changes to policies or procedures;
- a determination that a member has engaged in conduct detrimental to the interests of ArtSound and a referral to the Board to consider expelling the member in accordance with the process set out in rule 34 of ArtSound's Constitution; or
- no further action.

Appeals

A party may appeal in writing to the ArtSound Board for a reconsideration of the investigator's decision. They must do so within fourteen (14) days of receiving notification of the investigator's decision.

In determining the appeal, the Board must:

- consider the investigator's report; and
- provide the parties involved with the opportunity to be heard in relation to the complaint and the appeal, including in writing and in person.

The Board may confirm, revoke, or alter the decision of the investigator. It must make its decision within thirty (30) days of the appeal being lodged. The Board must notify all parties involved of its decision in writing and give reasons for its decision. The decision of the Board is final. A person who has been expelled as a member may appeal against their expulsion in accordance with the procedure set out in rule 34 of ArtSound's Constitution.

Records

So that it will be in a position, if necessary, to respond to requests from Australian Communication and Media Authority (ACMA), ArtSound will document the following information on each complaint received, and retain the information for **two years**:

- The date and time the complaint was received;
- The name and address of the member/volunteer(s) making the complaint;
- The substance of the complaint;
- The date and substance of ArtSound's response – for example, whether the complaint was resolved informally, through mediation, or following an investigation or appeal, and the details of any outcome;
- Written records made during any informal resolution process, formal investigation, or appeals process; and
- Audio recordings of any broadcast material relevant to the complaint, and any written documentation.



ArtSound Disciplinary Policy

This policy outlines the procedure to be followed regarding disciplinary measures, including suspension or dismissal when an ArtSound member/volunteer engages in misconduct, including by breaching the ArtSound Constitution, by-laws, or policies or the Community Radio Broadcasting Codes of Practice.

Purpose

Members/volunteers are an invaluable resource and ArtSound's primary aim is to encourage and support their contribution to our station. However, we also recognise that there may be times when a member/volunteer needs to be counselled, disciplined, or even suspended or dismissed.

This policy aims to ensure that all disciplinary matters are dealt with in a fair and reasonable manner and resolved efficiently and promptly. It is complemented by ArtSound's Grievance Policy, which may be used in a situation where a member/volunteer believes they have not been fairly heard, that this policy has not been adequately followed, or they have a complaint about another member/volunteer, ArtSound staff, or the ArtSound Board.

This policy applies to all members/volunteers.

Principles

- 1 Any disciplinary action must be fair and impartial and provide the member/volunteer with the opportunity to respond.
- 2 Disciplinary processes should be resolved efficiently and promptly.
- 3 Every effort will be made to ensure that notice of a disciplinary action, whether formal or informal, will be given at an appropriate time (for example, not immediately prior to, or during, a broadcast).
- 4 ArtSound will maintain confidentiality during the disciplinary process, to the extent practicable.

- 5 Any disciplinary action taken will depend on the circumstances involved and will include consideration of the severity of the breach, wilfulness, history, and/or previous actions and any mitigating factors.
- 6 Members/volunteers have the right to appeal against any disciplinary sanction imposed.

Procedure

The ArtSound Board of Management is responsible for the disciplinary process.

Any alleged misconduct must be reported to the station management at admin@artsound.fm or the ArtSound board at board2019@artsound.fm; or to ArtSound Inc. PO Box 3573, Manuka ACT 2603, Phone : 02 6295 7444

A disciplinary action may be dealt with under this policy where:

- 1 An ArtSound staff or board member refers the matter to be dealt with under this policy; or
- 2 The complaint has been dealt with under the Grievance Policy and it was determined the complaint would be referred to be addressed under this Disciplinary Policy.

Minor issues

For some minor issues, it may be appropriate for a Program Coordinator or committee chair to have a conversation with the member/volunteer about the misconduct. This will not be considered part of the formal disciplinary action. However, ArtSound will keep a written record of this and may refer to it in later action.

Investigation

For other misconduct issues, before any disciplinary action is taken, ArtSound will carry out an investigation. The aim of an investigation is to:

- establish the facts as soon as possible;
- speak with the member/volunteer and other relevant parties;
- explain to the member/volunteer the nature of any allegations made against the member; and
- gather all evidence relating to the incident, including whether there has been a breach of ArtSound's Constitution, by-laws or policies, or of the *Broadcasting Services Act 1992*, the Community Radio Broadcasting Codes of Practice, or any other law.

ArtSound will maintain records of all steps undertaken in the investigation process, including accurate and detailed notes of all conversations (including dates and people involved), action taken, and copies of documents or recordings examined.

Any member/volunteer involved in an investigation or subject to investigation will be entitled to have a support person present during any interviews.

Following the investigation, ArtSound will determine whether the incident amounted to misconduct or gross misconduct.

Process for dealing with misconduct

ArtSound will follow a three-step process when dealing with misconduct:

1. First instance of misconduct: notice in writing;
2. Second instance of misconduct: notice in writing;
3. Third or further instances of misconduct: notice in writing of suspension or dismissal from volunteer duties.

In addition to issuing warnings, ArtSound may also require the member/volunteer to:

- undergo training or mentoring to improve their performance;
- agree to monitoring of their performance;
- review the ArtSound Constitution, by-laws or policies;
- make an apology; or
- provide an undertaking that the behaviour will not occur again.

Misconduct

Misconduct that may lead to disciplinary action includes, but not limited to:

- Poor time keeping and unreliability;
- Unsatisfactory performance of a member/volunteer's role;
- Failing to observe or comply with the ArtSound Constitution, by-laws, or policies, including programming policies and program briefs;
- Engaging in acts or broadcasts which may breach the Community Radio Broadcasting Codes of Practice;
- Engaging in broadcasts which may breach the *Broadcasting Services Act 1992* (including in relation to sponsorship provisions), copyright or defamation laws;
- Inappropriate handling or use of station equipment or other property;
- Rudeness or hostility towards other members/volunteers, ArtSound staff, or the ArtSound Board;
- Intoxication through alcohol or other substances during the time they are volunteering;
- Publicly bringing ArtSound into disrepute as reasonably determined by the Board; and
- Making a complaint or raising a grievance dishonestly or maliciously.

Gross misconduct

Conduct which may amount to gross misconduct includes, but not limited to:

- Discrimination, vilification, or verbal or physical harassment of any other volunteer, employee, member, or guest of ArtSound, particularly in respect of national or ethnic origin, sex, religion, or sexual orientation;
- Wilful damage or theft of property belonging to ArtSound or another volunteer, employee, members, or guests of ArtSound;
- Falsification of any of ArtSound's records, whether or not for personal gain;
- Commercial misrepresentation of ArtSound;
- Divulging any of ArtSound's confidential information to any person who is not a member/volunteer of ArtSound;
- Using ArtSound's confidential information for matters unrelated to ArtSound, whether or not for personal gain;
- Failure to follow lawful and reasonable directions of ArtSound; and
- Conduct that endangers a person's health or safety.

A member/volunteer who is found, by the ArtSound Board acting reasonably, to have engaged in gross misconduct may be suspended as a volunteer/member - or dismissed as a volunteer without prior warning and without engaging in the three-step process outlined above.

Gross misconduct or repeated instances of misconduct may be considered conduct detrimental to the interests of ArtSound and the Board may expel the member in accordance with the process set out in rule 34 of ArtSound's Constitution.

Appeals

A member/volunteer who has been disciplined may appeal the decision by requesting, in writing a meeting with the Board. Wherever possible, the meeting will be held within two weeks of it being requested.

The meeting will:

- Provide the member/volunteer with the opportunity to make written and verbal submissions about the misconduct;
- Consider the findings of the investigation process and any records made during that process; and
- Consider the seriousness of the misconduct and any mitigating factors raised by the member/volunteer.

Following the meeting, ArtSound will confirm, revoke, or alter the suspension of the member/volunteer or confirm or alter the dismissal of the volunteer or the expulsion of the member. This decision will be final. (subject to any further rights of the member under ArtSound's Constitution).

Records

ArtSound will maintain a register of misconduct, which will include:

- allegations of misconduct, whether substantiated or not;
- the name of the person alleging misconduct;
- whether the allegations were found to be true;
- if true, full details of the misconduct as determined by the investigation;
- disciplinary action taken; and
- any other information that may be relevant.

ArtSound will report any misconduct or alleged misconduct and disciplinary action taken, to the Board.



ArtSound Community Participation Policy

ArtSound is required under its broadcasting license and through its adherence to the Community Broadcasting Codes of Practice to ensure that it encourages members of the community to participate in its operations and the selection and provision of programs under the license. This policy describes the overall aims of community participation with ArtSound. Other documents describe in detail community participation in operational aspects of the ArtSound service (see, for example, ArtSound Programming Policy).

ArtSound will:

- Constantly seek to increase the level of community participation in all operations and take measures to raise awareness of ArtSound in the local community;
- Be committed to an open and non-discriminatory policy regarding membership and participation;
- Encourage members of the community to participate and contribute to ArtSound as a member/volunteer.
- Provide training programs to equip potential volunteers for their involvement with the station.
- Ensure that it meets the needs and interests of the local Arts community, by actively seeking engagement with local Arts groups and by providing community service announcements and interviews to encourage regular participation of those in our broadcasting area;
- Provide outside broadcasts engaging with the general community where practical;
- Provide access to information about ArtSound through a web site and through social media;
- Continue to maintain and bring in new business (sponsors) to the station.
- Encourage presenters to use the ArtSound website and social media resources to promote their shows; and
- Actively seek feedback through surveys and social media.

ArtSound will document evidence of its efforts to encourage community participation.

ArtSound Financial Governance Policy

The Board has a core duty to ensure the financial integrity and viability of ArtSound Inc. This requires the Board to monitor and manage all financial processes and systems, regular review of financial results and, annually, approving ArtSound's financial plan and budget.

Accordingly, the Board will:

- Develop, review, and monitor the implementation of governance level financial policies;
- Determine budget parameters and priorities, and approve the annual budget and financial plan including capital expenditure;
- Approve expenditure outside budget parameters;
- Review and approve the full year financial statements, reports, and outcomes;
- Develop, review, and monitor a Risk Management Plan;
- Review and approve quarterly financial statements; and
- Ensure that an annual audit is conducted, and the results reported to members.

ArtSound Governance: Code of Ethics

The Board is committed to maintaining the highest ethical standards in the conduct of its responsibilities and authority. Board members must:

- Act honestly and in good faith always in the best interests of ArtSound as a whole;
- Declare all interests that could result in a conflict between their personal interests and ArtSound's organisational interests and priorities;
- Exercise diligence and care in fulfilling the functions of their office;
- Make reasonable enquiries to ensure that ArtSound is operating efficiently, effectively, legally, and ethically in the pursuit of its corporate goals and strategies;
- Maintain enough knowledge of ArtSound's business and performance to make informed decisions;
- Not agree to ArtSound incurring obligations unless they believe that such obligations can be met within agreed parameters when required;
- Attend Board meetings and devote enough time to preparation for Board meetings to allow for full and appropriate participation in the Board's decision making;
- In dealing with ArtSound issues, put the needs of ArtSound before their own needs;
- Avoid all deceptive or unethical conduct or practices, or any other behaviour when conducting ArtSound's business;
- Not disclose to any other person any confidential information other than as agreed by the Board or as required under law;
- Act in accordance with their fiduciary, legal, and moral duties, including by complying with the spirit as well as the letter of the law;
- comply with Board decisions once reached even while a Board member exercises a right to pursue a review or reversal of a Board decision;
- Not make, comment, issue, authorise, offer, or endorse any public criticism or statement having or designed to have an effect prejudicial to the best interests of ArtSound; and
- Ensure that all Members are treated on a fair and equitable basis.

The Board must:

- Make every reasonable effort to ensure that ArtSound does not raise community, supplier, or stakeholder expectations that cannot be fulfilled;

- Ensure that all staff employed by ArtSound are treated with due respect and are provided with a working environment and working conditions that meet all reasonable standards of employment as defined in relevant workplace legislation;
- Ensure that all members/volunteers are treated with due respect and are provided with an environment and conditions that meet all reasonable standards and legislative requirements; and
- Carry out its meetings in such a manner as to ensure fair and full participation of all Board members.



ArtSound Governance: Strategic Planning

An essential element in the Board's leadership role is its responsibility to set the strategic direction for ArtSound Inc. Accompanying this is an ongoing responsibility to identify corporate priorities, monitor progress against the strategic goals and objectives, and view and approve annual business plans and the annual budget.

Accordingly, the Board will:

- Establish and review ArtSound's mission, vision, corporate strategies, and priorities on a regular basis;
- Review financial and business plans to ensure alignment with strategic direction, priorities, and corporate strategies; and
- Enable regular dialogue at Board meetings to reflect on the priorities defined by the Board to consider future issues of strategic importance for ArtSound Inc.'s sustainability, wellbeing, and success.



ArtSound Conflict of Interest Policy

ArtSound policy on Conflict of Interest is contained in its Constitution and the charter for its Board of Management.

26. Disclosure of Interests

(1) A member of the Board who is interested in any contract or arrangement made or proposed to be made with the Association shall disclose her/his interest at the first meeting of the Board at which the contract or arrangement is first taken into consideration, if her/his interest then exists, or, in any other case at the first meeting of the Board after the acquisition of her/his interest.

(2) If the member of the Board becomes interested in a contract or arrangement after it is made or entered into, he/she shall disclose her/his interest at the first meeting of the Board after he/she becomes so interested.

(3) No member of the Board shall vote as a member of the Board in respect of any contract or arrangement in which he/she is interested and if he/she does so vote her/his vote shall not be counted.

Guidance on how the Board should conduct itself in order to meet its governance obligations when a Board member, or his or her immediate family or business interests, stand to gain financially from any business dealings, programs or services provided to ArtSound Inc. including:

1. When a Board member offers a professional service to ArtSound Inc.
2. When a Board member stands to gain personally or professionally from any insider knowledge, if that knowledge is used for personal or professional advantage.

3. Any business or personal matter which could lead to a conflict of interest of a material nature involving a Board member and his/role and relationship with ArtSound Inc., must be declared and registered in the Register of Interests.
4. All such entries in the Register shall be presented to the Board and minuted at the first Board meeting following entry in the records.
5. The Board member concerned must declare all conflicts of interest at the earliest time after the conflict is identified. Normally there will be the opportunity at the commencement of each Board meeting for conflicts of interest to be declared.
6. The Board shall determine whether the conflict is of a material nature and shall advise the individual accordingly.
7. Where a conflict of interest is identified and/or registered, and the Board has declared that it is of material benefit to the individual or material significance to the Association, the Board member concerned shall not vote on any resolution relating to that conflict or issue.
8. The Board member shall only remain in the room during any related discussion with Board approval.
9. The Board will determine what records and other documentation relating to the matter will be available to the Board member.
10. All such occurrences will be minuted.
11. Individual Board members, aware of a real or potential conflict of interest of another Board member, have a responsibility to bring this to the notice of the Board.
12. Where a Board member has an ongoing material conflict of interest, this Board member must consider resignation from the Board. However, resignation should not occur where this will result in serious detriment to the Board or to ArtSound Inc.

The Board will decide whether each declared personal interest is material and how to manage it. Any disclosures of interest made by board and/or staff members at a meeting will be recorded in the minutes, together with any decisions made by the Board on the management of those interests.



ArtSound Volunteer Policy

This Handbook includes the ArtSound Volunteer/Member Policies and contains ArtSound's House Rules, which describes the principles of volunteering within ArtSound, defines who is a volunteer, and sets out the rights and responsibilities of volunteers and the rights and responsibilities of ArtSound to volunteers.

All volunteers must sign the following agreement:



ArtSound FM Volunteer Agreement

I,(Name)

of(address)

Phone..... Email.....

Date of Birth (for insurance purposes only).....

have read the ArtSound Volunteer/Member Information & Policy Handbook, including specifically:

- The Community Broadcasting Association of Australia’s Code of Practice provided with this document
- ArtSound’s House Rules (page 11)
- Volunteerism – Principles, the Rights of ArtSound, the Rights of Volunteers, and the Responsibilities of Volunteers (pages 10-13)
- ArtSound’s Policies (pages 25-46)

I understand and agree that:

- I will abide by ArtSound's House Rules, Policies and Procedures as outlined in this Handbook (as amended from time-to-time); and which has been supplied to me.
- ArtSound retains the ownership and copyright in all material produced at the station (including material produced by me)
- Programs I make and/or present will comply with all the codes, regulations and legislation relevant to public broadcasting, and will be in keeping with ArtSound's programming aims and objectives.
- ArtSound reserves the right to suspend or terminate my capacity to produce material and/or present programs should I contravene ArtSound's House Rules, any policies of ArtSound and/or the CBA Code of Practice. I will be given warning of this suspension or termination, which will comply with ArtSound's Disciplinary Policy (pages 36 of this Handbook).

.....
(Signature)

.....
(Date)

| | |
|------------------------|-------|
| <i>Office use only</i> | |
| <i>Received on</i> | / / |
| <i>Received by</i> | _____ |