



## 2021 Annual Report

ArtSound Annual General Meeting, 7 July 2022, Thinkplace, ACT



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This report from the ArtSound Board of Management covers the 2021 calendar year and should be read in conjunction with the financial statements and auditor's report. To provide further context, some information is included about accomplishments and developments of the first half of 2022.



## Table of Contents

1. Executive Summary
2. President's Report
3. Secretary's Report
4. Board Membership
5. Organisational Matters
6. Arts Outreach
7. Finances and Fundraising
8. Membership
9. Sponsorship
10. Audio Production Services
11. Financial Prospects (RSM Australia report)
12. Other Ways to Raise Income
13. Future Grant Support
14. Overall Prospects Heading into 2022-23
15. Operational Improvements
16. Volunteers
17. Program Committee Report
18. Technology Manager's Report
19. Thanks to Sponsors and Grant Providers
20. Obituary and Farewell
21. Financial Statements

# 1. Executive Summary

The year 2020 was very difficult; 2021 was, too. Anxieties over revenues continued (although with persistent efforts those have at least temporarily eased during the first half of 2022).

The organisation's financial picture at the end of 2021 is detailed in the attached Financial Statements.

Membership has increased steadily, suggesting ArtSound is more effectively reaching its listeners; but much remains to do in that regard. Membership rose by 35 percent during calendar 2021 (and in 2022 has jumped another 30 percent) yet it remains far lower than ArtSound's historical highs and potential.

An on-air fundraiser — a “radiothon” — proved impracticable in 2021, as the possibility of studio attendance shifted unpredictably during the ongoing Covid pandemic. The global health crisis caused reductions in ArtSound's number of volunteers. It became apparent that it would be too difficult to run even a second “virtual radiothon” of the kind ArtSound had accomplished in 2020. (Again, 2022 brought relief with the May/June “EarFest 2022” fundraiser.)

After long Covid disruptions, which saw volunteers excluded from studio attendance for up to many weeks at a time, numbers have begun to rebound there, too.

ArtSound's technical operation was sound throughout the year, as Manager of Technology Chris Deacon details in his report, below. The organisation maintained 24-hour operations throughout Covid, even while facing severe financial challenges; technology and infrastructure were exemplary; the technology work group again foreshadowed future replacements of the ageing transmitter and long-in-service studio consoles.

Programming grew and diversified, as Program Committee chair Gabe Caddy details in her report, below. She mentions, for example, ArtSound's expanded specialist arts and seniors' programming and continued live-music recording.

ArtSound tracked relatively well against its Strategic Plan, which was revisited and refreshed in 2021 as during each year. A robust Board recovery strategy was put into effect which hinged upon seeking funding from diverse sources including grant support of transmission costs that would permit ArtSound to focus on fundraising for other core activities.

Our only major outstanding liability was to BAI Communications for some transmission costs incurred during the onset of Covid in 2020 (and which is being paid down in 2022, with contributions of \$5,000 a month to deplete a debt that remained at \$26,214 in July 2022 but has been reduced by \$20,000 during 2022).

In response to a request for emergency funding, the ACT Government provided ArtSound with a \$25,000 grant that it designated for an independent study of ArtSound's financial arrangements and strategies; the Board commissioned a study from RSM Australia. The Board also revamped its fundraising committee.

ArtSound has had excellent marketing tools but has lacked personnel capacity, so recruiting a part-time sales rep, working on commission, was and remains a priority. Partly outsourcing some services seems a promising approach; so, for example, in 2021 ArtSound semi-outsourced some Audio Production Services work, and planned for media training and holiday programs for school children on a similar footing. The Board believed that making some payments to contractors (from within ArtSound's membership) could help to augment achievable ArtSound volunteer involvement.

In pursuit of efficiencies, ArtSound cut many costs and revisited fundraising possibilities (detailed below) and explored a major technical, administrative, and programming collaboration with 1CMS multicultural community radio; in mid-2022, that remains in a feasibility and advisability phase.

Attached are the financial accounts for ArtSound for the year ended 31 December 2021. The results are a surplus of \$3,467 for the year. There was \$82k in the bank at 31 December and the auditors have given a

positive auditors report – i.e. no qualifications. So overall the accounts show a reasonably sound position. The surplus has been achieved largely because ArtSound has no staff and consequently no employee costs, an issue that remains to be addressed when funding permits.

## 2. President's Report

This is my last report as President of ArtSound. For health reasons, I have decided not to continue in my role on the board, or as President. Rather than comment on all the highlights, events and issues of the last 12 months which are all adequately covered in the Annual Report and other associated reports, I would like to reflect on what ArtSound represents, what it does for the community, and what the experience as President has taught me about ArtSound and what it takes to operate a community radio station.

Since COVID-19 restrictions were lifted last year, ArtSound has returned to some sort of normality with studios being reopened and most programs now on air from the studios. It is a tribute to ArtSound's resilience and capabilities that this was able to happen in such a seemingly effortless way. The reality is that there was much work done behind the scenes to make this possible and also the technical abilities of the station to continue to broadcast. The Board has supported our Technology Manager to provide funding for improved technologies and capabilities as requested by Chris from time to time (see the Technology Manager's Report). Chris and his team have done a wonderful job for ArtSound and their efforts are much appreciated.

One of ArtSound's great strengths (and ironically, one of its weaknesses) is that it relies totally on its volunteers to perform the various services to keep the station going and on the air. As President, I have had the opportunity up close to see and appreciate the work our many volunteers do for the station. The quality of the work they do and the outcomes they achieve within the constraints under which they operate is truly extraordinary. Their dedication, commitment and the hours they put into keeping us on the air, providing a range of interesting and engaging programs to our listeners, working on grant applications, and generally putting in place processes and procedures necessary to keep the organisation going, paying our bills and ensuring compliance with all our obligations as an incorporated association and as a licensed community broadcaster, should be appreciated by all of us with any association with ArtSound. It demonstrates just what a remarkable organisation ArtSound is, and what it does to broadcast to the Canberra community.

I have not named many individuals in this report because I do not wish to single out some at the expense of others. The contribution every volunteer makes to ArtSound is valued in its own way. I encourage every member to review the whole Annual Report, where the work of many individual volunteers is specifically acknowledged.

### Financial Situation

Funding has been one of the greatest challenges ArtSound has faced in recent years. In February this year the Board was debating whether we could continue to show that ArtSound was able to continue trading with the prospect of insolvency looming at that time. We had to seriously consider the prospect of having to close ArtSound's doors due to potential insolvency. Fortunately, ArtSound received some grants and other funding which put us in a much better financial position and the risk of insolvency was averted for now. However, a lack of funding continues to represent a risk and fundraising still remains a priority.

The improved financial position was a result of some grants which were not wholly expected but which provided a significant boost, but also to our own fundraising efforts. In particular, I would like to congratulate and thank all those involved in the recent radiothon. These have been a traditional productive form of fundraising for ArtSound. This year was the first that was held in its more traditional form after several years and managed to raise over \$18,000 which is very pleasing in the current circumstances. In 2020 ArtSound

conducted a virtual radiothon which was also successful in very difficult circumstances due to Covid restrictions.

The RSM report that was commissioned (see the Annual Report) showed that ArtSound, while still needing to rely on government funding, has a number of strengths and resources through which it can potentially raise its own funds. In particular, it has top quality recording studios and equipment which can be utilised to provide, for example, audio production services, diversify its recording services, and further promote its audience reach for better and more lucrative sponsorships. However, as noted in the Annual Report, ArtSound's potential to do these things is limited by the fact that it has no paid staff to provide these services and therefore, relies entirely on the work of a few volunteers who work tirelessly to provide audio and recording services to the community. My thanks goes out to all those involved in those activities.

The ACT government is working on a new funding model to support its ambitious program for the arts in the ACT. ArtSound was involved in some of the consultations for this new model which was supposed to come into effect from 1 July. It is not clear when this will now happen or what the implications for ArtSound will be. We will notify members as soon there is more news on this front.

The Board has established a Fundraising Committee to help develop and implement strategies for future fundraising activities. Again, this Committee is based on volunteers who do this work on top of other services to ArtSound. I encourage all members to consider joining or supporting the work of this Committee to help ArtSound to achieve a brighter and more sustainable future.

### **Membership and Volunteers**

After having achieved our lowest membership around 2019-2020, it is really pleasing to see our membership increasing quite significantly in recent times. This helps ArtSound financially through membership fees, but, in my view more importantly, it shows a greater interest in ArtSound which has the potential for a greater pool of volunteers. I encourage all members who have an interest in ArtSound and time available, to offer their services to ArtSound. There are many roles that need to be filled which can help ArtSound grow and prosper. Members should contact the office if they can help ArtSound in any way.

### **Programming**

ArtSound continues to offer a wide range of diverse and interesting programmes to its listeners. This is due largely to the work of the Programming Committee. Please review the attached report from that Committee which describes the activities it has undertaken and the programmes it has introduced. My thanks go out to that Committee for the work they have done on behalf of ArtSound to the benefit of our listeners. In particular, I would like to comment on the Senior Memories Programme which has now been extended to two hours every weekday. I mention this only because not only is it very popular with our more senior listeners, but it has also opened up a new relationship with the Council on the Ageing (COTA ACT) which promises to be beneficial to both organisations. There are of course many programmes presented for ArtSound, and my thanks go out to all presenters of those programs.

When I became President, it was one of my ambitions and aims to reintroduce live breakfast and drivetime programmes, as were once offered on ArtSound. My one disappointment has been that we were not more successful in that regard. Hopefully, this is something the new Board and Programming Committee will take on in the coming year.

### **The Way Ahead**

At the end of this AGM the new board takes over the operation and administration of ArtSound. I would like to offer my congratulations to the new board and wish its members all the best for its term of office. It will face many challenges in the coming year but I am confident it will rise to the occasion and successfully deal with those challenges.

I would like to take this opportunity to thank Brian Leonard in his role of Returning Officer for his previous service and for conducting the electoral process for this AGM, and Terry Giesecke for continuing in his role as Public Officer of ArtSound.

I think there are good signs that we have moved ahead as an organisation. There are many initiatives under way that have great promise for ArtSound and are encouraging a greater interest from more members of our community. Again, I refer you to the Annual Report for a description of these, but in my view, all the recent developments and initiatives point to a brighter future for ArtSound. I think everyone involved in ArtSound can be proud of what has been achieved over many decades, and, I am sure, into the future.

Finally, I would like to give my thanks to the Board which has just finished its term of office. I was proud and honoured to be President, and I really have appreciated the support the Board has provided. We worked closely and collaboratively to achieve good outcomes in some very trying times, and for that I am truly grateful.

My thanks again to everyone at ArtSound for their contributions and support. I wish everyone all the best for the future.

**Wal Jurkiewicz**  
Outgoing President

### **3. Secretary's Report**

The Constitution of Artsound Incorporated ("ArtSound") requires its Board to meet at least once in each month. The Board has met each month, often in online, "virtual" meetings, since ArtSound's last annual general meeting on 17 June 2021.

Minutes have been taken at each Board meeting and have been subsequently accepted by the Board as accurate records. All minutes of Board meetings, and associated documents relating to Board meetings, have been filed in ArtSound's office where they are available for review by ArtSound's members. Membership applications for ArtSound have been duly forwarded to the Board for consideration, in accordance with ArtSound's Constitution. ArtSound's volunteer office staff have processed membership applications and maintained records of ArtSound's membership.

ArtSound's Public Officer lodged an annual statement with the federal Australian Charities and Not for Profit Commission ACNC before 30 June 2022, a regulatory requirement for all incorporated associations, such as ArtSound, in the ACT.

I thank my fellow Board members and ArtSound's management for their efforts and support during this financial year.

**Elizabeth Dixon**  
Secretary

### **4. Board Membership**

ArtSound's Board of Management maintained a membership with a good balance in terms of gender, skills, ages, and interests. They had backgrounds in such areas as the law, non-profit management, community radio operations, broadcast engineering, journalism, business management, arts performance, and education.

Members of the Board throughout 2021 were Wal Jurkiewicz (president), Bianca Russell (vice-president), Chris Deacon, Betsy Dixon (secretary from July, on), Neil Doody (treasurer from April to October), Peter Monaghan.

Members of the Board during 2021 who left during the year included Patricia Georgee who resigned in

February and treasurer Daniel Prior who resigned in March. In April, Sarah Grey left to take up further studies after revamping our website and social-media presence. Julie Finch-Scally, Board secretary in 2020, remained in the position until the start of the new term in July 2021.

Songfa Liu, who is also the president of the board at 1CMS, Canberra's multicultural community radio station, joined the board in August. So did Eleanor Lewis. From October, Shaina Symmans served as treasurer. Karen Hammond joined the Board for the month of August.

## 5. Organisational Matters

ArtSound held its 2021 Annual General Meeting on 3 June at the Eastlake Football Club. Brian Leonard continued in the role of Returning Officer, conducting the Board elections and appointments process, and Terry Gieseke continued as Public Officer of ArtSound.

Julie Finch-Scally served as Board Secretary during the first half of 2021 and throughout the year helped to induct new volunteers, many of them to a "welcome committee" in the studio lobby. Instituting a Welcome Committee has proved a successful change to studio management. Each weekday, the committee's members greet visitors and take care of such tasks as answering phones, ensuring that studios are opened and maintained (including by meeting Covid prevention requirements), and assisting presenters as needed. Thanks to Julie (who in 2022 has also become ArtSound's volunteer office manager) for organising and running this valuable group of volunteers.

Gabe Caddy chaired the Program Committee; in the absence of a formal Board training committee, the Program Committee conducted the training of new presenters through mentorship and assisted many existing ones.

Chris Deacon, as Manager of Technology, maintained technical operations; the Program Committee assisted him with broadcast monitoring and assurance. He and Peter Monaghan prepared several grant applications with some significant successes.

Judy Baker returned to the office to help run administrative systems and processes. Julie Finch-Scally assisted.

Carlos Alberto del Valle Diéguez and Lisa Luo provided valuable assistance to Sarah Grey, Chris Deacon, and Peter Monaghan as they sought to make the complex ArtSound website more responsive and dependable.

The Board held a strategic planning day on 6 February at Thinkplace in Barton, led by then-treasurer Daniel Prior.

**Open Day:** On 20 February 2021, ArtSound conducted an outside broadcast of PhotoAccess's "open day" in the grounds of the Manuka Arts Centre with live music and interviews. ArtSound took the opportunity to offer studio tours as a way to draw in potential volunteers and members.

Beginning in May, some gatherings of volunteers took place in the Office building, but Covid lockouts put paid to those well before the end of 2021.

**Visits by Dignitaries:** ArtSound received official visits from federal Member of the House of Representatives for Canberra, Alicia Payne, and ACT arts minister Tara Cheyne MLA. Another MLA, Peter Cain, also dropped by. All said they were impressed with the studios and what ArtSound was achieving.

After her visit, Ms Cheyne asked ArtSound to suggest how the ACT Government could assist it. Wal Jurkiewicz prepared a submission in March, on behalf of ArtSound, stating that the organisation was struggling to cover running costs due to the dwindling of its governmental funding, and requested special funding; but in June 2021, Ms Cheyne replied that while "I appreciate the history of the station, its support for the local arts sector, and the challenges you raise in the proposal," her office would be unable to help outside the "open competitive assessment process." Her office did, however, provide ArtSound with a one-off allocation of

\$25,000 to be used to obtain strategic advice on a sustainable financial operating model.

Fortunately, ArtSound did find some other income and was able to continue to operate, although that income fell short of providing ArtSound with financial stability and security.

## 6. Arts Outreach

ArtSound's licence directs it to foster the performing, visual, and literary arts in the ACT and its region. A major success during 2021, as during 2020, was the extraordinary growth of our weekday Arts Café program, which has presented hundreds of artists in interviews, in-studio performances, recorded features, and other segments that have called attention to ACT artists, arts organisations, and activities. Kudos to Neil Doody, in particular, for his achievement in this regard.

Neil also has been presenting a compendium of arts coverage, Arts About, each Sunday afternoon in addition to the scores of interviews and features he and fellow presenters conduct or produce for Arts Café (weekdays 12-2pm, repeated 5-7pm).

Several other producers have contributed to that coverage. ArtSound's long-running Arts Diary, highlighting ACT and nearby arts events, took Covid leave during some of 2021 whilst local events were few, but then continued to air. Contributing to Canberra's thriving literary scene was [Poetry on the Radio](#), a series of short segments that aired during Arts Café each Thursday and were preserved online. Bill Stephens and Len Power continued to record interviews and reviews relating to ACT theatre and other arts, as they have done for many years.

Also in 2021, ArtSound Radio Theatre (Sunday 4pm) began. Bart Meehan and Bill Stephens sourced, produced, and presented mostly locally written, acted, and produced works.

For broadcasts of Concert Hall (Sunday 8pm, Wednesday 2pm), Annabel Wheeler and Tim Lambie, and in some cases Eric Pozza, managed to continue to record classical concerts; for broadcasts, they depended at times on material they sourced from their archives.

Chris Deacon continued to record and present ACT performances for broadcast on Friday Night Live, as he and various ArtSound personnel have done since about 1983. He, too, drew on archival material when necessary. Thanks to Bevan Noble at Smith's Alternative for recording some of the club's gigs for ArtSound. (That continues in 2022, during which the Street Theatre has joined the suppliers of recordings for ArtSound to prepare for broadcast).

Luke McWilliams and Marisa Martin continued to produce their Movie Club, a weekly 30-minute showcase of local film production and movie house cinema.

Those were just some of the many ways ArtSound pursued its arts outreach mission in 2021 and beyond. Many other presenters promoted arts events and activities during broadcasts. In turn the arts community assisted ArtSound and its listeners by collaborating on compelling interviews and other features relating to many genres.

**Young Virtuoso Competition:** For many years, ArtSound has participated in the national Young Virtuoso Competition by running the ACT regional heats. In May, ArtSound presenter Annabel Wheeler announced that she would step down as organiser of the ACT competition, which ArtSound has long recorded and broadcast. Two volunteers, Julie Finch-Scally and Charlotte Strong, began to plan our hosting of the event, but it was cancelled due to Covid disruptions. (In June and July 2022, ArtSound has recorded short performances by musicians who missed out on competing in the competition, for broadcast and for the musicians' promotional use.)

Charlotte and Julie also established during 2021 a social media initiative with interview-and-performance segments publicising the work of early-career Canberra artists. Charlotte recorded online interviews with several performers and writers who talked about their careers, to date, and performed in their living rooms or other improvised venues. She posted the spots on ArtSound's Facebook and Instagram pages.

## 7. Finances and Fundraising

ArtSound's finances have been precarious during 2019 to 2021 (but fortunately have brightened in 2022, to date). Over recent years the ACT government, through its arts agency, artsACT, has generously continued to provide subsidised premises for ArtSound, but has sharply reduced grant support of the organisation. (In July 2021 the ACT Government did provide \$25,000 of designated funding for an independent study of ArtSound's financial position and potential. As noted above, ArtSound commissioned that study from RSM Australia, a financial consultancy; see also below.)

In 2021, financial and personnel resources dipped. Covid-19 restrictions from early 2020 to the end of 2021 curtailed traditional fundraising. Together with a volatile economy and stiff competition for arts funds, the restrictions caused financial hardship that impaired ArtSound's normal operations. Membership subscriptions and renewals hit their lowest point in many years (but in 2022 have begun to revive).

Sponsorship, grants, and donor support were again difficult to obtain, although by year's end all showed signs of life. ArtSound had no paid staff during 2021 (nor as yet, in 2022), but volunteers stepped up to keep ArtSound running throughout and beyond the Covid disruptions. Staff and volunteer losses did occur, but levels have begun to rise there, too.

Until recovery is further advanced, grant support from the federally funded Community Broadcasting Foundation (CBF) would seem to offer ArtSound's best prospect of meeting a substantial proportion of its major expenses.

ArtSound's 2021 financial statements are attached below, including the most recent, audited Profit-and-Loss statement (2021).

### **Unavoidable major expenses**

ArtSound's most significant expenses are unavoidable. Most prominent are the costs of transmission in two categories: rental of transmission premises and the electricity costs of transmitting. Broadcasting from our transmitter on Black Mountain, and our translator on Mount Taylor in Tuggeranong, currently costs about \$53,500pa. Add to that the costs of utilities at our Manuka Arts Centre office and studios including electricity, grounds maintenance, and the like, on top of insurance coverage; copyright and community-radio membership fees; and other expenses. All told, that amounts to some \$110,000 per annum.

Transmission charges owed to BAI Communications greatly contributed to ArtSound's financial strain during 2021. ArtSound reached a payment plan with BAI during 2020 in its efforts to address the financial crisis brought about by the Covid-19 pandemic, which severely limited ArtSound's ability to raise money through such normal means as membership, sponsorship, fundraisers, and audio production services.

ArtSound's charges from BAI amounted to \$47,737 during calendar 2020 and then another \$56,510 during 2021. When the Covid pandemic began and worsened, the BAI-ArtSound payment plan provided for delayed but gradual payment of ArtSound's outstanding balance.

ArtSound's debt to BAI at end of calendar 2021 was \$45,000. ArtSound had cash in hand to completely pay down that debt and continues to plan to do so before the August 30, 2022 deadline for acquittal of a \$35,000 CBF grant in 2021 (see below); however, ArtSound did not zero out its debt to BAI through caution that it didn't run cash reserves too low during the first half of calendar year 2022.

Our liability to BAI at the end of 2021 stemmed from years when we received low or no CBF subsidies, and also were committed to spending some ACT Government grants on designated items. At the end of 2021 ArtSound's bank balance was \$81,674; however, it had liabilities of \$54,211. So, our realistic cash-in-hand at the end of 2021 was only about \$27,000.

The maths was quite daunting. Viewed most positively, ArtSound's cash reserves met the benchmark of around 25 percent of our fixed, unavoidable annual revenue requirements, most in the form of transmission and studio-operations costs. Our treasurer and finance manager foreshadowed at various points in 2021 that in the absence of significant revenues in support of our day-to-day operational expenses, ArtSound would find it difficult to cover expenses. (Most positively, ArtSound's Profit and Loss Statement, below, shows a small surplus for 2021, and since then our position has improved thanks to cost containment and new grant and fundraising income (see below), and a collaborative sponsorship from COTA ACT. As a result, our cash on hand exceeds expected costs for 2022.

### **Grants, and their place in ArtSound's budget**

**CBF requests:** ArtSound sought Community Broadcasting Foundation assistance to pay transmission and operational expenses. We advised CBF that such support would enable volunteers to focus on community outreach, program production, and station development, and to meet our licence obligations and Strategic Plan objectives.

CBF very helpfully awarded ArtSound a 2021/22 D&O Round 1 grant of \$35,000 in Development and Operations funding towards July 2021-June 2022 transmission costs that our application projected at \$46,328, as well as substantial studio and office operational costs. Late in 2021, ArtSound also received a grant of \$2,768 in CBF's 2021/22 D&O Round 2; this was for partial coverage of the cost of a phone system upgrade. (In June 2022, the CBF awarded ArtSound a further \$40,000 towards 2022/23 transmission and other operational expenses.)

While adding staff remained a key ArtSound goal, we did not seek CBF funding towards the hiring of any staff because we were not in a position to contribute the balance of salaries. Instead, volunteers stepped up to bolster our recovery and operations; they took on all roles on an honorary basis. Our volunteer administrative staff contributed \$100k+ pa of value, conservatively estimated. Our technical operations have been running with \$55k+ pa of volunteer contributions.

Applying for major grants such as the CBF's always provides an opportunity to review and assess progress against ArtSound's Strategic Plan, Risk Management Plan, and Technology Development Plan. All three of those documents were revisited and updated in 2021 during the preparation of major grant applications; progress on all those plans was good, even in times of near financial exigency, but we continue to aspire for better.

During the second half of 2021, prioritising financial sustainability, a new board (elected July 2020, returned July 2021) appointed a highly experienced finance manager, Andrew Clark. While progress was made to secure needed revenue for daily operational expenses — e.g., through ongoing membership campaigns, donor appeals, commercial audio production services, and a revitalised sponsorship campaign — returns were reduced compared with most previous years.

Limited on-air appeals and other fundraising activities continued, including a successful quiz night fundraiser in March 2021, but such efforts were disrupted by Covid-related restrictions on studio and office attendance and drops in volunteer numbers. (During the first half of 2022, ArtSound did run a fairly successful "radiothon" — it raised some \$18,500 — and in August 2022 we will hold another of the popular quiz night fundraisers.)

Emergency relief grants from both CBF and the ACT Government during 2020 helped to keep the station on air during 2021, just as a generous, sizable emergency donation from a volunteer (a former staffer who

additionally continued to work full-time free of charge) had done in 2019, even before Covid struck. Further, ArtSound's technical and program committees improved facilities and expanded program content, assisted by generous contributions of voluntary time from skilled professionals.

Some successful smaller grants for development activities enthused volunteers engaged in producing broadcast content. We won grants for "seniors' participation," portable recording equipment, NAS (hard drive) storage, and information-technology upgrades. These were generally modest, although a "technology upgrade" grant from the ACT Government's Community Services Directorate of \$13,290 exc GST has allowed us to purchase some much-needed new computers to replace relics that almost qualify for collection in the National Museum of Australia.

ArtSound applied for other grants during 2021, with some disappointments but also some heartening successes. Some of the latter related to improvements in ArtSound's technical capabilities (as Chris Deacon, Manager Technology, relates in his report, below).

With the ACT Government "Seniors Participation" grant, mentioned above, ArtSound has upgraded office and production computers. Their simplified editing and improved storage capabilities and their teleconference capability will assist in program production. A laptop will support technical operations, podcast production, and outside broadcasting. The grant has supported acquisition of recording equipment and microphones that Senior Memories team members are using, and that all presenters and producers may.

We applied for an artsACT grant to purchase demountable staging and public address system that would enable high-quality outdoors concerts, one or more in collaboration with 1CMS multicultural community radio. That application was unsuccessful, but late in 2021, Alicia Payne MP invited ArtSound to apply for a federal "Building Stronger Communities" grant; in April 2022, ArtSound was awarded \$18,500 that has funded purchase of demountable staging, a spiffy new public-address system, and live-concert recording equipment which will allow us to run better and more outdoor concerts, come spring and summer.

In November 2021, ArtSound's artsACT notified us that our application for a grant for courses in media training for visual arts organisations was partly successful; we received \$11,760 exc. GST of the requested \$31,950, and are tailoring courses accordingly to offer during 2022 to six fellow ACT arts organisations.

### **Response to Financial Stress**

Throughout COVID-19, volunteers sustained core operations whilst sponsorship, donations, and other support plunged and regrowth was sluggish. ArtSound's strategy was to cut costs and intensify fundraising and to operate as a lean, all-volunteer organisation. During 2021 ArtSound pared expenses to the bone. It:

- cut its wage bill to zero
- reduced its phone bill by \$10,000pa by installing a VOIP system (assisted by a CBF grant; finalised in early 2022)
- renegotiated broadband/internet/telco sponsorship with our major sponsor Infinite Networks, worth \$15,000pa
- saved \$7,200pa by replacing a paid accountant with a volunteer
- renegotiated office-equipment rentals (photocopier)
- sourced less expensive insurance (reduced from almost \$9,000 in 2021 to \$5,612 in early 2022)
- profited from free services of office and technical volunteers to the value of \$150,000+pa.

To increase income, ArtSound:

- expanded grant and membership activity
- ran a profitable quiz-night fundraiser
- marketed studio-hire and audio-production services (bringing \$6,000 in net income)

- revamped the fundraising committee
- implemented technical/operational collaborations with 1CMS-FM, and explored more
- ran outside broadcasts with arts organisations to attract support for ArtSound
- planned (and now have run) an EOFY2022 "radiothon" fundraiser

All these accomplishments could not erase the organisation's ongoing anxieties over finances — thankfully, however, 2022 is bringing marked improvement in ArtSound's financial health and prospects. Several station volunteers are addressing a variety of areas of potential fundraising including applying for federal, local, and foundation grants; memberships and donations; bequests; open days; and such services as ArtSound Audio Production and preservation services. Fundraising events have included the popular musical quiz nights at the Eastlake Football Club, mentioned above. The most recent, in March 2021, raised some \$5,500 for ArtSound; another is planned for August 2022.

## 8. Membership

In membership, as noted in the Executive Summary, ArtSound's numbers grew during 2021. They rose from 115 to 155, a 35 percent increase, although this still left memberships at far below their historical highs. (Membership has grown an additional 30 percent so far during 2022, to stand currently at 201.) The Board believes, and many volunteers attest, that far greater growth is possible and desirable. Membership-management software packages are under consideration; the Board and office volunteers would be grateful to any members who might be able to assist in setting up and running such a program. That kind of tracking software will become all the more importance once the Board proposes (probably in the next month or two) an ArtSound constitutional amendment to shift from our current membership year (November 1 to October 30) to "rolling" annual memberships where each applicant, upon acceptance as a member, holds membership for a year from the application date.

During 2021 ArtSound continued to encourage members to press their family members, friends, and acquaintances to become members of ArtSound by filling in an application and lodging membership fees online ([artsound.fm](http://artsound.fm)) or by phoning the ArtSound office (6295 7444).

ArtSound has also been urging listeners and supporters to make donations, but income from those was modest during 2021, but was and continues to be gratefully received and potentially crucial to our bottom line. (ArtSound FM is an Australian Government Registered Cultural Organisation and a Deductible Gift Recipient under s30BA Income Tax Assessment Act; any donation of \$2 or more is tax deductible.)

## 9. Sponsorships

Leads to "sponsorship" deals — what commercial stations call "advertising" — are always welcome, too. Due to COVID closures during 2021, ArtSound like many other community organisations found it hard to gain new sponsors, although the costs of keeping the station on air 24 hours a day remained the same. The intermittent, sometimes prolonged Covid closures prevented optimal management of sponsorships, particularly raising new ones, and that resulted in a sharp drop in sponsorship income (which, again, has begun to revive in 2022).

So-called "sponsorships" can be a very effective means of revenue raising. Community radio stations can put sponsors' commercial announcements to air for up to 5 minutes per hour. ArtSound, like many stations, aspires to fill only a fraction of that time per hour; but if ArtSound could attract even one minute of sponsorship — say, two 30-second announcements at a very reasonable \$30 each — for just eight hours of every broadcast day, that would bring the station (go to the Cuisenaire rods...) \$175,200 per annum.

That would fund core operations and major expansion and improvements, even staffing. But during 2021 (and still in mid-2022), we were a very long way from that. Such support is hard to obtain, in part because the ranks of community radio volunteers do not overflow with ad-rep types. Still, ArtSound has attracted some such income, and remains eager to find much more. Members and supporters can help by publicising their own businesses through ArtSound and encouraging friends and family members to do the same.

ArtSound's attractive announcement rates are publicised through an attractive online brochure. They include a Bronze Sponsorship Package of \$400 (which provides advertisers with 40 sponsorship announcements over three weeks), and a Platinum Package in which sponsors pay just \$1,000 for 80 promotional announcements with priority placement spaced over 28 days, plus one "Full Day of Sponsorship Announcements" per week, on a day of the sponsor's choice. (For more details, go to [artsound.fm](http://artsound.fm) and look under the "[Sponsorship](#)" tab.)

## 10. Audio Production Services

During 2021, the Covid pandemic significantly suppressed the client base for ArtSound FM's commercial Audio Production services, but activity continued as possible.

Highlights in 2021 included, in March, recording best-selling author Hugh Mackay. We helped him to create an audiobook version of his *The Kindness Revolution: How we can restore hope, rebuild trust and inspire optimism*, which Allen & Unwin issued as a book. Using the ArtSound recording, WF Howes, a British publisher, then issued the audiobook.

Among other significant work undertaken was a Tidbinbilla Nature Reserve oral history preservation project; it involved digitization and transcription of many hours of cassette tape recordings.

Audio Services also undertook many smaller jobs, most contracted out to ArtSound-connected audio engineers on a commission basis.

As for many years, customer feedback on our audio services was very positive, and that augured well for the return of a steady flow of enquiries and recordings (which has begun to eventuate in 2022). Our customers testify to the professionalism of our recording engineers and contractors. The quality of our studios, together with their comfortable and supportive atmosphere, along with our competitive pricing and willingness to go the extra mile (by, for example, providing proofreading simultaneously with recording), have been among our primary market advantages. Those merited much expanded publicity, to enhance our market position, but that part of the business remained difficult to optimise in 2021.

## 11. Financial Prospects (as analysed in RSM Australia study)

RSM Australia conducted its artsACT-funded study of ArtSound's finances and financial prospects throughout the last quarter of calendar 2021. RSM inspected ArtSound's financial position and the extent of its reliance on grant income, but also its access to other funding through membership, sponsorship, fundraisers, and other revenue streams. RSM stated that all held promise for the post-Covid future.

RSM noted that payments to BAI Communications, which are relatively high in the Canberra market, where BAI has no competition from other suppliers, weighed heavily on ArtSound. During 2020 and 2021, outstanding debt to BAI had threatened to reduce ArtSound's cash reserves to a perilously low level. ArtSound was fortunately able to negotiate a payment plan with BAI.

ArtSound's prospects of meeting its debts and raising money were well expressed in the RSM Australia financial analysis. RSM's report, which was much informed by ArtSound documentation of its approaches to advancing its Strategic Plan goals, recommended various financial turnaround strategies.

Ideally, it said, ArtSound needed funding of its core operations. The ACT Government has since (in 2022) reiterated that it is not currently inclined to provide that. (It does generously provide our tenancy at the Manuka Arts Centre.)

Foreseeing that rejection, ArtSound’s Board and volunteers had pushed ahead with alternative strategies. The RSM report agreed with ArtSound’s Board that ArtSound could, through various means, raise money despite its current complete lack of paid staffing. RSM agreed that if ArtSound were able to find ways to hire part-time staff, that could greatly assist its overall fundraising goals and replenish depleted income streams; lacking paid staff, volunteer efforts proceeded as energetically as possible but with the real danger of volunteer burnouts.

RSM agreed that ArtSound’s options included several activities that are common throughout community radio: radiothons and other fundraisers, memberships, paid “sponsorships”, rental of recording studios, paid holiday programs for school children, etc. (All of those have been among ArtSound’s emphases to date during calendar 2022 including two sessions of our “Radio Rookies” school holiday program.)

RSM noted that, if ArtSound could take its contemplated steps, it could again begin to thrive after weathering two difficult, pandemic-affected years. CBF operational subsidies (\$35,000 in 2021; a further \$40,000 announced in June 2022) are greatly assisting ArtSound in meeting such unavoidable costs as transmission, studio electricity, station insurance, and copyright fees.

The RSM report endorsed ArtSound’s “three key strategic objectives” reflected in its Strategic Aims, which Board members revisit each year along with the five-year planning goals and strategies. The strategic objectives, which advocate avoiding too much dependence on local government funding, include:

1. Diversify income through increased use of recording studio facilities, improved advertising [i.e., sponsorship] outcomes, and effective engagement with the arts community and listeners.
2. Offer specialised training and consultation in such areas as broadcasting, audio production, podcasting, and audio-based promotions to the arts, commercial, and governmental sectors.
3. Enhance the appeal of broadcast programs by encouraging and facilitating greater participation by the arts and arts-supporting community in ArtSound activities.

RSM said that ArtSound’s opportunities to ensure growth in its cash reserves would seem to depend on securing employees rather than relying on volunteers. ArtSound proposed to raise income to permit it to hire a part-time marketing and development manager, but that goal has remained elusive.

RSM stated, as ArtSound had asserted, that progress is possible not only in sponsorship, but also in several areas of revenue generation, including:

1. Advertising (“sponsorship”) — many other community stations around Australia use this strategy, which can underpin operating budgets. ArtSound has never had the assistance of an advertising agency or agent; in 2021 (and in 2022, to date), ArtSound struggled to find an “ad rep” able and willing to work on an uncertain commission-income basis. RSM agreed with ArtSound that the station has been unable to exploit adequately its sponsorship opportunities.
2. Studio Hire — ArtSound can profit far more from its commercial recording and audio preservation service. Its recording studios are of high quality and readily accessible at the Manuka Arts Centre. Ideally with a dedicated part-time studio manager, the organisation could make the studios a significant revenue source. During 2021, ArtSound relied on a mix of volunteer and commission-based staffing for this (and, as of mid-2022, relies almost completely on just a few volunteers, an arrangement that will be very difficult to sustain. Audio Services also needs to replace some key equipment, soon, to ensure compatibility with IT operating systems and to maintain competitiveness; some progress is occurring, on that front).

3. Government Promotional Activities — ArtSound could offer paid services to government agencies to transmit not only arts messages and campaigns, but also others relating to health and social welfare. This could in turn attract parliamentarians eager to record broadcasts to constituents, for which they have funding.

Throughout 2021, and since, ArtSound has considered how it can best devote its limited personnel resources to such goals. RSM agreed that ArtSound was wise to continue to pursue economies-of-operation collaborations with other arts organisations and community radio stations. In this regard, ArtSound made halting progress beginning in October 2021 towards operational and programming efficiencies with 1CMS Canberra multicultural community radio.

## 12. Other Ways to Raise Income

RSM agreed that ArtSound can raise money in other ways, too, given sufficient resources and application. For example, within a few years donations and fundraising revenue could exceed \$50K annually “as a result of increased member and listener engagement driven by the turnaround strategies being contemplated,” RSM wrote. Training courses, alone, could plausibly raise \$32k annually by FY25.

In part, ArtSound’s optimism derives from times when the organisation did have paid employees. That experience reminds us that while a full management team may be ideal, ArtSound would greatly benefit from having just one proficient part-time sales/marketing rep paid from sponsorship revenues or other income streams such as studio hire. We may have to spend more money to make even more.

Even lacking that minimal staffing, what can ArtSound realistically hope to achieve through sweat equity by the end of, say, 2023? The Board and most-active volunteers believe it could:

- increase financial contributors from 200 to over 500; it can eventually rejuvenate its community membership base to historical levels, including by re-engaging at least 100 new and inactive/lapsed members. Some 85 volunteers were involved at ArtSound during 2021; despite losses through Covid’s disruptions, new volunteers have kept that number steady as of June 2022, but it can rise substantially higher, as intakes in 2022 are demonstrating

- attain a streamlined approach to revenue restoration, with increased partnerships and sponsor opportunities along with more effective social-media tools to grow the membership/donor base

- boost the financial reserves of the station to allow earlier application of funds to needed improvements and to reduce operational risk

- better reflect the demography and diversity of the ACT, so that at least 50 percent of voices on air are women, with increased overall diversity. It could recruit, say, 30 new volunteers who are indigenous/youth/CALD/LGBTQI+ or people with a disability, and as many others who identify as women. ArtSound has made significant strides in such efforts. During 2021 women continued consistently to hold around 50 percent of all Board positions, and 100 percent of leadership positions in Board committees. A clear majority of new volunteers over the last few years have been women.

ArtSound does not routinely ask volunteers about their diversity identifications; instead, it welcomes people of all identities while actively propagating its Diversity Policy, which is [posted to our website](#).

ArtSound can redouble its efforts to cultivate all volunteers to hold various positions at the organisation. Those efforts can include targeted recruitment, training, programming, and publicity outreach, as well as mentoring that provides pathways to Board and committee service. It can also include technical-skills training.

## 13. Future Grant Support

Grants clearly remain a crucial component of ArtSound’s income stream. They continue to enable us, actually or potentially, to:

- comply with ACMA licence obligations by serving our community of interest
- intake volunteers, including by targeting 20-something Canberrans, and to enrol them in cost-free training with the federally funded [Community Media Training Organisation](#)
- expand post-Covid collaborations with arts and social-service groups as well as other community stations
- expand training to maintain the exceptional gender representation among our volunteers, committees, and Board, and to mentor diverse volunteers for Board service
- offer additional “break-into-broadcasting” courses focusing on adults, youth, or women, and media training for arts organisations
- maintain a viable technology replacement regime to avoid obsolescence and inefficiency

That said, grants are difficult to obtain, and preparing applications often requires enormous amounts of work. Grants that support “content” — the production of radio programs — are notoriously difficult to obtain, and the utility of even applying for them must be questioned. (At the very least, the executive committee of ArtSound’s incoming 2022-23 Board will need to approach granting agencies, artsACT in particular, to ascertain why recent content grant applications have been unsuccessful even when highly rated.)

Two 2021/22 proposals, one to the CBF, the other to artsACT, exemplify the problem. Both applications were to help foot the bill for future packages of productions for the outstanding ArtSound Radio Theatre (aired Sundays at 4pm). Rejections of both requests was particularly disappointing as ArtSound Radio Theatre under the inspired leadership of Bart Meehan and Bill Stephens has produced a large body of original work. We asked CBF and artsACT to underwrite a large corpus of original radio plays by ACT region playwrights relating to the enormous growth of Canberra after World War II, and particularly immigrant contributions to it.

The two linked projects would have provided stipends for playwrights and actors — just the sorts of “creatives” whom we’d hoped artsACT would wish to support. Production of the two series now will depend on alternative sourcing of funding. ArtSound members with leads, or means, are asked to write to [admin@artsound.fm](mailto:admin@artsound.fm). If the two series can go ahead, they may make ArtSound prominent in the booming global revival of radio drama and may well attain national distribution and awards through the Community Radio Network (CRN).

While “content” grants are proving difficult to source, operations and development grant support seems to be returning to relative assurance. That is crucial to our meeting core costs at a time when local-government arts bodies resist supporting radio as a valued component of the arts landscape. CBF funding of \$35,000 in 2021 (and now \$40,000 announced in June 2022) has helped to cover costs for which fundraising is otherwise difficult, such as BAI Communications transmission rent and electricity, studio electricity and other utilities (some \$14,000 in 2021), insurance (shopped around to reduce from almost \$9,000 in 2021 to \$5,600 in early 2022), copyright payments to the Australian Performing Rights Association (about \$4,200pa), and community radio association fees (membership and subscription programs, about \$5,500pa).

## 14. Overall Prospects Heading into 2022-23

Building on efforts during Covid-19 restrictions, ArtSound ended the year by expanding fundraising activities relating to membership, sponsorship, and volunteer recruitment as it sought to attract volunteers and

listeners of various ages, genders, ethnicities, and other diversities.

Our primary market focus continued to be ACT arts-and-culture practitioners, patrons, and kindred potential new listeners. In our efforts to publicise large numbers of ACT-and-region arts events, our goals include to air annually more than [200 arts-related interviews](#), features, and specials, plus 100 concerts. We'll also produce and broadcast dozens of locally written and performed radio plays, and soon will offer them to CRN as we have done with our weekly "Live Archive" music program hosted and produced by Paul Conn.

Some goals that seemed achievable by the end of 2021 deserve highlighting simply because during most of the last few years they seemed fanciful. For example:

- fund a small paid administration team that could include a station manager, a development/marketing manager, and an operations manager
- consistently and dependably maintain cash reserves of at least 6 months' operating expenses
- be consistently and prominently recognised and acknowledged by the community as a key participant in the ACT arts and cultural landscape

Programming developments are heartening. Senior Memories (weekdays 10-midday) is thriving. Certainly Arts Café (weekdays noon-2pm and 5-7pm) is, too. One of its weekly features, "Poetry on the Radio" (preserved at [www.artsound.fm/poetry-on-the-radio/](http://www.artsound.fm/poetry-on-the-radio/)) is set to expand into a half-hour weekly program about ACT poetry activities — readings, discussions, and segments based on ArtSound's vast archive of recordings of ACT poetry recordings dating from the mid-1970s to about 2013. The ArtSound Recorded Music Society (Saturday noon-1pm, Wednesday 4-5pm) is among imaginative programs added in 2021 that continues to thrive. New presenters in "prime-time" programs like Down in the Basement (Monday-Thursday 8-10pm) are keeping those segments of our "grid" fresh and engaging. Many other examples of healthy broadcasting could be cited. And, post-the-worst-of-Covid (with any luck), new presenters with fresh programming ideas are coming thicker and faster.

## 15. Operational Improvements

To keep momentum going, we can aspire to

- increase volunteers' understanding of the station's strategic imperatives
- again apply successfully for at least two major grants
- broaden the diversity and quality of programming, including by attracting and rapidly and efficiently training more knowledgeable presenters, increasing the quality and appeal of programming
- continue to have no significant transmission outages while also maintaining high technical reliability, including by replacing all obsolete technical equipment
- continue to increase the scope and reliability of the organisation's Audio Production services (a new low-cost but high-performance recording-studio console, acquired in early July 2022, will help)
- continue to explore a facilities partnership with another community station to promote technical, administrative and operational efficiencies
- explore solar-powering of studio premises, and formally propose it to the ACT Government which operates the Manuka Arts Centre

## 16. Volunteers

As noted elsewhere in this report, during 2021, ArtSound relied on office and technical volunteers who provided free services valued conservatively at \$150,000pa.

For example, Chris Deacon continued to serve as full-time Manager of Technology on an honorary basis. Judy Baker returned to the office in March 2021 to assist with administrative tasks and remained in the role into early 2022. The office was open with staffing most weekdays.

All other tasks — training, grant writing, website upkeep, newsletter preparation... — were completed by volunteers with the exceptions of some ArtSound Audio Production Services that were semi-outsourced to recording engineers paid on a commission basis.

ArtSound had about 85 volunteers contributing in a great variety of ways during 2021: in office work, board and committee service, program production and presentation, audio production services, publicity, and other areas.

## 17. Program Committee Report

Program Committee members during 2021 were Judy Baker, Neil Doody, Eric McDonald, Peter Monaghan, John Worcester, and I. Eric left at the end of 2021 to concentrate on coordination of Senior Memories. (Judy Baker left in early 2022, and Stuart Warner joined.) The contribution of all members is noted and the PC could not have functioned without it.

The Program Committee had a slightly slow start to 2021 after the excitements of 2020, however the first part of the year was spent working on the program grid, and the restarting of the morning show.

On 1 May 2021, the Committee organised a training day for a refresher on various aspects of presentation, and this was enthusiastically taken up by the ArtSound community as a way to hone skills and catch up after a period of little direct contact. The Committee thanks all those who attended and contributed in so many ways to this day, which was a great success. More training is planned on pre-record production and in due course RadioBoss (ArtSound's programming automation system).

The long awaited morning show, called ArtStarter, had a soft start in mid May and was running with a full crew by June 2021. It ran successfully for some months until everything was shut down again in August due to Covid.

The Good, The Bad, and The Funny, a new music program hosted by Len Power, began in June 2021 and ran for the rest of 2021. Other rearrangements to the grid included the moving of the Movie Club to a late night slot, the inclusion of The Good Life (an interview show by Andrew Leigh MP) and some rearrangement to prepare for the start of two-hour live Senior Memories programming.

It should be noted that for much of the second half of the year we were reliant on pre-recorded programming due to the impacts of Covid, both in terms of the actual shut-down and in terms of the vulnerabilities of individual presenters. This is noted as something which may occur again, and reinforces the need to have presenters who can produce these shows, and the means to include promos and announcements in the shows.

The Committee would like to thank all who contributed to the work done in 2021 and in 2022 so far.

**Gabe Caddy**

Chair

## 18. Technology Manager Report

Despite the austere economic environment and the impact of the pandemic on ArtSound's operations (including limited access to studio and transmitter sites), 2021/22 saw good progress in the development of ArtSound's facilities; however, some projects took much longer than expected to complete.

Administrative work attached to numerous grant applications dominated the year. Those application were critical to ArtSound's ongoing viability; some were successful.

### VOIP phone upgrade

Development funding from the Community Broadcasting Foundation (CBF) in 2021 supported the acquisition of new digital telephone handsets that will assist ArtSound in completing its transition to VOIP telephony. This multi-stage process, which commenced with the installation of two high-speed NBN FTTC broadband services in 2020-21, involved ArtSound installing and configuring a virtual PBX system. Our ISP and valued sponsor, Infinite Networks, assisted with the changeover which, due to Covid disruptions, was completed almost 12 months later than originally planned.

The new system has slashed our phone costs and provides voicemail, video chat, remote access, and other features that will support improved and efficient interaction among our volunteers, arts partners, sponsors, and customers. Listeners to programs that feature telephone interviews will already have noticed significantly improved audio quality thanks to the new, digital system. We are progressively rolling out telephone extensions with the ultimate aim of phasing out our analog system completely as soon as possible.

### Transmission

ArtSound is grateful to the CBF for providing much-needed subsidies towards our transmission costs. That has ensured ongoing clear FM broadcasts from Black Mountain and Mt Taylor. I am pleased to report that during the reporting period, we have maintained our FM transmissions at 100 percent uptime, despite some short-term power outages affecting the Manuka studios. In addition, our DAB+ channel has been operating successfully with recent upgrades to the metadata that explains what you're listening to in real time. We expect to be able to provide more information there as our presenters begin to share details about what they have coming up in the programs they host. We can also use this service to advertise special events, like our Open Days, or our recent Radiothon. You can tune into ArtSound Digital now on any DAB+ equipped receiver.

As for how the DAB+ rollout is faring nationally: DAB+ community digital radio services now reach close to 70 percent of the Australian population across the eight capital city locations, including 50 licensees and over 56 full-time free-to-air digital broadcast services.

Studio 2 installation work for podcast activities has been completed. Studio 4 has been set up as a temporary training facility in digital editing and has already been enthusiastically used by participants in the new Radio Rookies course for young people. Computers for the latter were kindly donated by 1CMS-FM as an interim measure, pending completion of our office PC upgrades, when other computers will be relocated for this purpose.

### Grant Successes

The ACT Government supported acquisition of additional wireless digital recording equipment and interview microphones. Senior Memories team members have already been trained in their use.

Also, Alicia Payne MP invited ArtSound to apply for a "Building Stronger Communities" grant to permit ArtSound to mount a multicultural concert in collaboration with 1CMS. (At the reporting date, this was

successful and an \$18,500 grant (exc GST) will provide ArtSound with professional staging, new PA, and recording equipment which will allow outdoor concerts to be run once the weather improves.)

Thanks to a successful grant application to the ACT Government under its “Seniors Participation” category, ArtSound will shortly see an upgrade of some of its office and production computers. This will enable transition to the latest Windows 11 platform and better compatibility with our key playout software. Presenters and staff will soon receive training in the new operating system. The Senior Memories program team in particular will benefit from the improved features including simplified editing and storage options and a teleconference capability.

### **Backup and redundancy**

To provide enhanced backup capability for its extensive administrative files, concert recording archives, and music database, ArtSound now has a second NAS (network attached storage) unit. This is thanks to another ACT Government Digital Communities grant. Our successful application, “Disaster protection and security of ArtSound’s digital broadcasting archives,” provides a third level of backup. To ensure protection of the data, the NAS will be taken offsite to another community radio station with whom we are collaborating. Conversely, their backup NAS will be accommodated at ArtSound. Regular synchronisation of files between NAS units will take place via the internet between midnight and dawn. This will ensure that, in the event of a catastrophic loss of data on the original storage media, both stations’ valuable files will remain safe.

A second NBN link is being used for outside broadcast, remote linking and studio-to-Black Mountain backup. We are currently using program interchange equipment provided by the Community Broadcasting Association of Australia’s Digital Radio Project in a collaborative project with 1CMS to provide redundant studio-to-transmitter links. ArtSound programs are being sent to 1CMS and vice versa in case of emergencies such as failure of our main radio link.

### **Website**

Due to ongoing issues with some aspects of the e-commerce website components, we sought help to address software compatibility concerns. I would like to acknowledge the valued assistance of Carlos Alberto del Valle Diéguez and Lisa Luo. Further urgent work will be undertaken to upgrade ArtSound’s membership database and reporting software.

### **Current plans**

We are examining ways to improve communication between listeners and on-air presenters. We are trialling new software that integrates SMS, email, social media, and program scheduling with advanced analytics and reporting in real time via a Web interface that presenters can access in the studios.

Among other priorities, funding plans for 2022-24 include sourcing a new transmitter (~\$25-30K) and replacing the bespoke studio consoles with more flexible, contemporary units (~\$15-20K per studio). Desk research on the latter has already begun and equipment trials are expected later this year. While the current in-house-designed and constructed consoles have served us well over 17 years, they are starting to suffer from their age. Spare parts are difficult to obtain, and the consoles are limited in their flexibility to interface with new digital equipment, as well as to meet increasingly sophisticated programming demands. Moreover, in an era of increasingly scarce skilled broadcasting engineers, efficient technical maintenance in future will demand a higher degree of standardisation of, and familiarity with, “off the shelf” equipment.

Likewise, with CD players becoming difficult to maintain and source, it is important that we move to develop a digital music library and transition to a greater dependence on digital playout in our studios as soon as practicable. In support of this aim, new digital playout software is being trialled in the studios (“RadioBoss”).

As we move into a new financial year, one of our biggest challenges is how ArtSound will continue to cover the high transmission rent and energy costs for our broadcast sites at Black Mountain and Mt Taylor, in addition to our studio facilities. In the former case, one clear option is to acquire as soon as possible a new generation FM transmitter with higher power efficiency. For our studios, we plan to investigate installation of solar power as a means of substantially containing the spike in electricity costs, noting that we have 24/7 power consumption for basic operational costs.

Access to our transmission sites has become more difficult as Telstra and Broadcast Australia have introduced new strict security, induction, and site access protocols. This onerous requirement restricts access to a limited number of qualified individuals, and for purposes that normally require detailed approval in advance. Both Rodger Bean and myself (Chris Deacon) are currently the authorised personnel.

Our OB van (sponsored by the Canberra Southern Cross Club) remained unregistered throughout 2021 (and still is, as of June 2022). We will seek service-club support to help refurbish the van's duco and signage as this will allow for more frequent usage for OB and publicity purposes.

### **Other activities**

ArtSound's audio services work continues to attract a range of valuable clients largely through word of mouth. I would like to acknowledge those volunteers who have donated their time to help keep this form of income alive. We remain competitive because of our attractive rates and pristine recording studios, but better staffing and promotion of the facilities is necessary to sustain and grow this business, and to cover increasing equipment maintenance challenges. The resulting benefits will directly accrue to the community in the form of more efficient operations and opportunities for participation by a new generation of volunteers in our new digital media ventures. This is essential in helping to secure ArtSound's future viability at a time of rising costs.

In 2021, I participated in regular webinars and meetings hosted by Technorama Inc. (the national peak body representing community radio's broadcast engineering personnel) and volunteered as a grant evaluator for the Community Broadcasting Foundation.

I am most grateful to Peter Monaghan and Andrew Clark who have provided valuable assistance to me during 2021/22.

**Chris Deacon OAM**  
Manager Technology

## **19. Thanks to sponsors and grant providers**

ArtSound thanks its many generous sponsors and grant providers.

Among those is Infinite Networks, our much-valued ISP. It has provided the organisation with free broadband Internet access for several years, now as part of a "contra" deal, and in 2021 helped us begin to switch to a VOIP phone system (see Technical Report, above). That has saved us some \$15,000 per annum.

ArtSound is among organisations being assisted by the **Canberra Southern Cross Club's** Community Rewards program. Patrons can nominate ArtSound to receive 7.5 percent of whatever they spend on food and drink at the various Southern Cross clubs. (To do so, go to the CSCC website, click on "We Love Our Community" and follow the links to the "Community Rewards" page; select "Community," then ArtSound FM from the dropdown list; enter your membership number, and the Club does the rest.) The generous program brought the station \$1,241 during 2021, and a further \$517, since.

**PhotoAccess**, the head lessee of the Manuka Arts Centre, which houses the ArtSound studios and administration buildings, has been supportive of ArtSound over the years. Sharing the Arts Centre with them has been of mutual benefit. Many thanks to the **ACT Government** for housing ArtSound in the MAC.

Thanks, too, to the **ACT Government** (through artsACT), the **Community Broadcasting Foundation**, and the **Australian Taxation Office** for Covid-19 relief payments or rebates in 2020 that helped to keep ArtSound running into 2021 during the many, long months of the pandemic. We also are most grateful to the ACT Government's Community Services Directorate for a Digital Communities grant to upgrade our digital backup storage, a Technical Upgrade grant for new studio and office computers, and a second Seniors Participation grant in support particularly of ArtSound's Senior Memories programming.

Thanks to the [Community Broadcasting Foundation](#) for a crucial "operations and development" grant during 2021 of \$35,000 (and since then one of \$40,000 for operational costs in 2022).

Thanks to Canberra MP **Alicia Payne** who invited ArtSound to apply for an Australian Government Stronger Communities grant in late 2021. (In April 2022, ArtSound learned that the application was successful; it has brought the organisation \$18,500 exc GST for the purchase of demountable staging and PA equipment, now completed, and to begin planning concerts in the spring and summer of 2022.)

ArtSound also thanks **Infinite Networks** for generous ongoing donated of Internet provision in the office and studios, and for assistance in upgrading to the NBN.

## 20. Obituary and Farewell



Since last year's Annual General Meeting, ArtSound has lost two loyal volunteers.

In May 2021, **Phil Birch-Marston** — "Philby" — (*left*) died after a long battle with cancer. With Philby's passing we marked the loss of an ArtSound member and presenter from our earliest days. The station held an on-air memorial — 'Phil Birch-Marston Day at ArtSound' — during the days after he died. Philby was truly the best of what community radio offers. He spoke often of how positively involvement in it had affected his life over many years.

**Owen Gardner** moved away from Canberra but has continued to prepare episodes of Sounds Folk (Sunday 10-noon) from interstate.

## 21. Financial Reports

### **ArtSound Incorporated**

ABN 29 083 850 739

### **Financial Statements**

For the Year Ended 31 December 2021

**ArtSound Incorporated**  
**ABN 29 083 850 739**

## Contents

<b>BOARD'S REPORT</b>	<b>2</b>
<b>STATEMENT OF PROFIT AND LOSS</b>	<b>3</b>
<b>STATEMENT OF ASSETS AND LIABILITIES</b>	<b>4</b>
<b>STATEMENT OF CHANGES IN EQUITY</b>	<b>5</b>
<b>STATEMENT OF CASH FLOWS</b>	<b>6</b>
<b>NOTES TO THE FINANCIAL STATEMENTS</b>	<b>7</b>
<b>STATEMENT BY MEMBERS OF THE BOARD</b>	<b>10</b>
<b>INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF ARTSOUND INCORPORATED</b>	<b>11</b>
<b>DETAILED PROFIT AND LOSS STATEMENT</b>	<b>13</b>

ArtSound Incorporated  
ABN 29 083 850 739

## **BOARD'S REPORT**

**FOR THE YEAR ENDED 31 December 2021**

Your board members submit the financial report of ArtSound Incorporated for the financial year ended 31 December 2021.

### **BOARD MEMBERS**

The names of 2021 board members throughout the year and at the date of this report are:

Wai Jurkiewicz, president  
Bianca Russell, vice president  
Julie Finch-Scally (until June, as secretary)  
Elizabeth (Betsy) Dixon (secretary from July)  
Daniel Prior (until March, as treasurer)  
Neil Doody (including treasurer April-October)  
Shalna Symmans (from October, as treasurer)  
Chris Deacon  
Sarah Grey (until April)  
Karen Hammond (August only)  
Eleanor Lewis (from August)  
Songfa Liu (from August)  
Peter Monaghan

### **PRINCIPAL ACTIVITIES**

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

### **SIGNIFICANT CHANGES**

There is no significant change for the operations for the Association during the year.

### **OPERATING RESULT**

The net operating surplus of the Association for the year ended 31 December 2021 was \$3,467 (2020: loss of \$92,982.).

Signed In accordance with a resolution of the members of the Board.

President: .....

Dated: this day of July 2022.

**STATEMENT OF PROFIT AND LOSS**  
 FOR THE YEAR ENDED 31 December 2021

	Note	2021	2020
		\$	\$
<b>Income</b>			
Operating income		68,838	82,041
Grant Income - ACT Arts Fund Program		67,684	112,234
Grant Income - Community Broadcasting Foundation		20,268	6,000
Interest Income		6	70
		<u>138,806</u>	<u>199,345</u>
<b>Expenditure</b>			
Administrative expenses		-	(80,232)
Contract management services		-	3,660
Depreciation - other assets		(7,482)	(13,073)
Write off on Assets		-	(83,617)
Supplies and services	8	<u>(126,845)</u>	<u>(129,055)</u>
		<u>(133,338)</u>	<u>(292,327)</u>
Income tax expense		-	-
<b>Total Surplus /(Loss) for the year</b>		<u>3,487</u>	<u>(82,982)</u>
		<u>3,487</u>	<u>(82,982)</u>
<b>Total Income/(Loss) for the year, attributable to the members of ArtSound Incorporated</b>		<u>3,487</u>	<u>(82,982)</u>

The accompanying notes form part of these financial statements.

## STATEMENT OF ASSETS AND LIABILITIES

AS AT 31 December 2021

	Notes	2021	2020
		\$	\$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	2	82,008	87,080
Trade and other receivables	3	37,803	2,488
Other assets	5	3,186	11,301
<b>TOTAL CURRENT ASSETS</b>		<u>123,074</u>	<u>100,829</u>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	4	10,837	18,428
<b>TOTAL NON-CURRENT ASSETS</b>		<u>10,837</u>	<u>18,428</u>
<b>TOTAL ASSETS</b>		<u>134,011</u>	<u>119,257</u>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	6	68,116	66,896
Other liabilities	7	10,887	-
<b>TOTAL CURRENT LIABILITIES</b>		<u>88,982</u>	<u>66,896</u>
<b>TOTAL LIABILITIES</b>		<u>88,982</u>	<u>66,896</u>
<b>NET ASSETS</b>		<u>87,029</u>	<u>83,682</u>
<b>MEMBERS FUNDS</b>			
Retained surplus		87,029	83,682
<b>TOTAL MEMBERS' FUNDS</b>		<u>87,029</u>	<u>83,682</u>

The accompanying notes form part of these financial statements.

ArtSound Incorporated  
ABN 29 083 850 739

## STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 December 2021

	Notes	Retained Surplus ↓	Total ↓
<b>2021</b>			
Balance at 1 January 2021		83,682	83,682
Surplus of the year		3,487	3,487
Balance at 31 December 2021		<u>87,028</u>	<u>87,028</u>
<b>2020</b>			
Balance at 1 January 2020		168,644	168,644
Previously stated Surplus for the year		836	836
Adjustment for year 2020	8	<u>(83,817)</u>	<u>(83,817)</u>
Balance at 31 December 2020		<u>83,682</u>	<u>83,682</u>

The accompanying notes form part of these financial statements.

ArtSound Incorporated  
 ABN 29 083 850 739

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 December 2021

	Note	2021 \$	2020 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from customers		101,386	204,081
Payments to suppliers and employees		(106,428)	(167,478)
Interest received		8	70
<b>Net cash from operating activities</b>		<u>(5,066)</u>	<u>48,665</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of Property, plant and equipment		-	(8,078)
Proceeds/(purchase) of investments		-	8,448
<b>Net cash from investing activities</b>		<u>-</u>	<u>371</u>
Net decrease in cash and cash equivalents held		(5,066)	47,028
Cash and cash equivalents at beginning of year		87,080	40,034
Cash and cash equivalents at end of year	2	<u><u>82,008</u></u>	<u><u>87,080</u></u>

The accompanying notes form part of these financial statements.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 December 2021

### 1. Statement of Significant Accounting Policies

The financial statements are special purpose financial statements that have been prepared in order to satisfy the financial requirements of the *Associations Incorporation Act 1991 (ACT)* and the *Australian Charities and Not-for profits Commission Act 2012*. The board has determined that the Association is not a reporting entity.

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

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

#### (a) Cash and Cash Equivalents

Cash and cash equivalents comprise cash on hand, demand deposits and short-term investment which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

#### (b) Property, Plant and Equipment

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

Items of plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

#### Depreciation

Plant and equipment is depreciated on a reducing balance basis over the assets useful life to the Association, commencing when the asset is ready for use.

#### (c) Revenue and Other Income

Revenue is recognized when the amount of the revenue can be measured reliably. It is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

#### Grant revenue

Grant revenue is recognised in the statement of profit or loss when the Association obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

When grant revenue is received whereby the Association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognized in the statement of assets and liabilities as a liability until the service has been delivered to the contributor, otherwise the grant is recognized as income on receipt.

#### Other income

Other income is recognized on an accruals basis when the Association is entitled to it.

#### (d) Goods and service Tax (GST)

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of GST.

Cashflows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

#### (e) Income Tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

#### (f) Material Uncertainty Related to Going Concern

The Association's cash flows have been linked to grant programs that has ceased at 31 December 2021. To date the Association has not been unable to secure continuing funding and there is material uncertainty about the ongoing capability of the Association to meet its obligations.

ArtSound Incorporated  
 ABN 29 083 850 739

**NOTES TO THE FINANCIAL STATEMENTS**  
 FOR THE YEAR ENDED 31 December 2021

	2021	2020
	\$	\$
<b>2. Cash and cash equivalents</b>		
Cash at bank and in hand	82,008	87,080
	<u>82,008</u>	<u>87,080</u>
<b>3. Receivables</b>		
Trade and other receivables	37,803	375
GST Receivable	-	2,083
	<u>37,803</u>	<u>2,458</u>
<b>4. Property, Plant, and Equipment</b>		
	2021	2020
	\$	\$
Office equipment	27,877	27,877
Office equipment Accumulated Depreciation	(27,238)	(22,272)
Office equipment Write offs	-	(4,508)
Total	<u>439</u>	<u>897</u>
Broadcasting equipment	258,918	258,917
Broadcasting Accumulated Depreciation	(248,680)	(180,482)
Broadcast Write offs	-	(81,118)
Total	<u>10,358</u>	<u>17,309</u>
Audio services equipment	32,824	32,824
Audio services equipment Accumulated Depreciation	(32,784)	(24,708)
Audio services equipment Write offs	-	(7,893)
Total	<u>140</u>	<u>222</u>
<b>Total Property, Plant, and Equipment</b>	<u><u>10,837</u></u>	<u><u>18,428</u></u>

ArtSound Incorporated  
 ABN 29 083 850 739

**NOTES TO THE FINANCIAL STATEMENTS**  
 FOR THE YEAR ENDED 31 December 2021

	2021	2020
	\$	\$
<b>6. Other assets</b>		
Prepayments	3,186	11,301
	<u>3,186</u>	<u>11,301</u>
<b>8. Trade and other payables</b>		
Trade payables	68,116	60,281
Accrued expenses	-	3,888
PAYG payable	-	1,418
	<u>68,116</u>	<u>65,586</u>
<b>7. Other liabilities</b>		
Amount received in advance	10,887	-
	<u>10,887</u>	<u>-</u>

**8. Prior year adjustment**

<u>Statement of Profit and loss</u>	2020 Previously stated	2020 Adjusted	2020 Restated
Write off on Assets <sup>1</sup>	-	93,617	93,617
Profit attributable to the member	635	(93,617)	(92,882)
<u>Statement of Assets and Liabilities</u>			
Property, Plant and Equipment	112,045	(93,617)	18,428
<u>Statement of Changes in Equity</u>			
Retained Earnings	157,179	(93,617)	63,562

<sup>1</sup> Asset write-offs comprise \$7,993 for audio services equipment, \$81,116 for broadcast equipment and \$4,508 for office equipment.

**9. Statutory Information**

The registered office and principal place of business of the Association is:  
 ArtSound Incorporated  
 Manual Arts Centre  
 Cnr Manuka Circle & NSW Crescent  
 GRIFFITH ACT 2603

ArtSound Incorporated  
ABN 29 083 850 739

## STATEMENT BY MEMBERS OF THE BOARD

The board has determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 of the financial statements.

In the opinion of the Board of the Association –

1. The financial report, including notes, as set out on pages 3 to 9 are in accordance with the Associations Incorporation (ACT) 1991, and the Australian Charities and Not-for profits Commission Act 2012, and
  - a) Comply with the Accounting standards as detailed in Note 1 to the financial statements; and
  - b) Give a true and fair view of the Association's financial position as at 31 December 2021 and of its performance for the year ended on that date.

This declaration is made in accordance with a resolution of the board.

President: .....

Dated this day    of July 2022

Canberra ACT

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
ARTSOUND INCORPORATED  
FOR THE YEAR ENDED 31 DECEMBER 2021**

We have audited the accompanying financial report, being a special purpose financial report, of ArtSound Incorporated (the Association) which comprises the Statement of Financial Position as at 31 December 2021 and the Statement of Profit and Loss and Other Comprehensive Income, Statement of Cash Flows and Statement of Changes in Equity for the year ended 31 December 2021; and notes to the financial statements, including a summary of significant accounting policies.

*Auditor's Opinion*

In our opinion, the financial report of the Association is in accordance with the Associations Incorporation Act 1991 of the Australian Capital Territory and the Australian Charities and Not-for-profits Commission Act 2012, including:

- I. giving a true and fair view of the Association's financial position as at 31 December 2021 and of its financial performance for the year ended on that date; and
- II. complying with Australian Accounting Standards - Reduced Disclosure Requirements and the financial reporting requirements of the Australian Charities and Not-for-profits Regulation 2013.

*Basis for Opinion*

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110: Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

*Emphasis of Matter – Basis of Accounting*

We draw attention to Note 1 to the financial report which describes the basis of accounting. The financial report has been prepared to assist the Association to meet the requirements of the Associations Incorporation Act 1991. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

*Material Uncertainty Related to Going Concern*

We draw attention to Note 1 to the financial report which describes the inherent uncertainty in relation to the Association continuing as a going concern. The matters indicate that a material uncertainty exists that may cast significant doubt on the Association's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

*Responsibilities of the board for the Financial Report*

The board of ArtSound Incorporated is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the Associations Incorporation Act 1991 and for such internal controls as the board determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the board is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable matters relating to going concern and using the going concern basis of accounting unless the board either intends to liquidate the Association or cease the operations, or has no realistic alternative but to do so.

*Auditor's Responsibilities for the Audit of the Financial Report*

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with Australia Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error design and perform audit procedures responsive to those risks and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the board.
- Conclude on the appropriateness of the board's use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure, and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Dr Irmagard van Rensburg  
Principal  
Chartered Accountant  
Charterpoint Pty Ltd

Dated this \_\_\_\_\_ day of \_\_\_\_\_ 2022

**DETAILED PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 December 2021**

	2021	2020
	\$	\$
<b>Income</b>		
Grants – artsACT core	-	3,171
Grants – artsACT other	893	100,427
Grants - CBF	20,288	6,000
Grant- CSD	18,701	-
Grants - other	40,000	8,838
Commercial Sponsorships	1,483	4,842
Commercial Contras	8,040	8,040
Membership	11,177	8,984
Donations	11,848	23,707
Fundraising	3,183	-
Audio Services	18,018	11,074
Senior Memories Income	-	3,863
Other Revenue	3,680	2,870
Interest Income	6	70
Sales	1,831	10
Gov Funding – COVID 19	-	18,091
	<u>138,806</u>	<u>188,346</u>
<b>Expenses</b>		
Bank, PayPal & Strips Fees	1,071	2,280
Accounting& Bookkeeping fees	8,390	8,398
Advertising & Promotion	-	-
Audit fees	2,100	2,000
Cleaning	780	6,878
Direct Cost of Programs	4,080	-
Production Costs	1,400	-
Consulting	-	(3,860)
Entertainment	-	-
Postage, Freight & Courier	186	-
General Expenses	2,123	8,843
Insurance	11,301	8,821
Electricity - Light, Power, Heating	7,884	13,188
Motor Vehicle Expenses	-	1,068
Office Expenses	820	1,034
Bad Debts	380	-
Photocopier Rental	2,060	-
Printing & Stationery	613	3,186
Transmission Tower- Electricity	8,131	-
Transmission Tower- Rental	46,372	-
Repairs and Maintenance	18	1,184
Rent	-	23,231
Security	646	408
Computer Software	890	-
Subscriptions	12,882	36,443
Telephone & Internet	11,082	11,328
Water & Sewerage	4,470	2,886
Depreciation	7,482	13,073
Asset Write-offs	-	83,817
Salaries and wages	-	66,038
Hardware Expenses	1,800	-
Superannuation	-	6,186
	<u>133,338</u>	<u>292,327</u>
<b>Net Income/(Loss) for the year</b>	<u>3,467</u>	<u>(82,882)</u>