PBS 106.7FM

2026 ANNUAL REPORT

Annual General Meeting 2026

Prepared by

Kristen Paterson

Prepared for

PBS Co-operative

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Acknowledgement of Country

PBS acknowledges and pays respect to the Wurundjeri Woi Wurrung people of the Kulin Nation, the Traditional Owners and true sovereigns of the Country on which we work and broadcast from.

We recognise their continuing connection to Country, culture and community, pay our respects to Elders past and present, and extend that respect to all First Nations peoples and communities across the places PBS reaches.

We recognise that the First Peoples of this country are its original storytellers, songwriters and musicians, and that First Nations music, stories and culture continue to live, evolve and shape the sounds of these lands today.

Welcome from the General Manager

A warm welcome and thank you to PBS Co-op Shareholders for joining us at the 2026 Annual General Meeting.

The past year has been one of growth, connection and delivery for PBS. After two years of building stronger foundations across the station, we have been able to make more of that work visible by expanding our content, reaching audiences in more places and across more platforms, and creating more opportunities to bring music communities together.

The audience-development work of recent years is translating into tangible results. Radio Festival delivered an excellent result, membership remained steady while growing modestly overall, and engagement continued to increase across web, social media, streaming and on-demand listening. That support allows PBS to invest more in specialist programming, live music, events, new artists and the infrastructure that helps people discover and connect with music.

Live music was again at the heart of the year. Drive Live and Studio 5 brought an extraordinary range of artists to PBS, and support from Music Australia / Creative Australia allowed us to expand our audio-visual production and capture more of these performances for audiences beyond the original broadcast. Alongside our growing calendar of impactful events and outside broadcasts, this has helped PBS strengthen its public presence, connet with community, build a rich archive of contemporary Australian music.

The First Nations Initiative also continued to shape work across PBS. Through First Nations-led planning and consultation, the initiative helped set priorities and guide how PBS approached representation, participation and cultural safety. Across the station, this informed stronger relationships with First Nations artists and organisations, increased First Nations music and voices across the grid, and created more opportunities for participation, performance and connection. It also supported a more deliberate approach to using PBS' platform and growing audience to connect First Nations music with listeners and embed this work more deeply across programming and station activity.

Behind the scenes, PBS continued to strengthen the systems that support this work. We progressed development of our new website and CRM, invested further in digital and network infrastructure, continued developing philanthropy as a new area of support, and worked strategically across programming, training and governance to ensure the organisation is well placed for the next stage of the Strategic Plan.

PBS also continued to participate actively in the wider music and community broadcasting sectors, sharing knowledge, building partnerships and contributing to conversations about how we collectively support Australian music. The audience growth we have worked towards over recent years is an important part of that contribution. Through our programming, events, outside broadcasts, live sessions and digital platforms, PBS can connect more people with artists, venues, festivals, labels and music communities, helping new audiences discover and participate in the culture around them.

At a time when many artists, venues, festivals and independent music organisations are under significant pressure, the role of independent platforms like PBS is essential. Because PBS is volunteer driven, and funded by our members and wider community, we can build and serve that audience without commercial return determining which music deserves attention. That independence allows us to take risks, champion remarkable music regardless of its commercial profile, create opportunities for artists and music communities, bring people together around music, and direct meaningful attention towards the culture being created around us.

My sincere thanks go to our announcers, volunteers, members, donors, sponsors, partners, Board and Shareholders, and staff. Your contribution allows PBS to keep doing what it does best, amplifying under-represented music, supporting the communities that make it, and sharing it with audiences across Melbourne and beyond.

Kristen Paterson - General Manager, PBS 106.7FM

Strategic Goals

Vision

PBS amplifies under-represented music and supports the local music community

Mission

- A thriving, diverse music scene, particularly for under-represented music

- Content with integrity and quality

- An engaged and involved music community

- Sustainable operations

Values

Collective and collaborative

Strategic Goals

Goal 1

Enabling great listening and music making

Goal 2

Audiences which are inclusive and representative

Goal 3

Enhancing engagement with our music making and listening communities

Goal 4

Trusted station operations that provide for a sustainable future

Strategic Progress

Goal 1: Enabling Great Listening and Music Making

PBS made strong progress toward its first strategic goal, moving from experimentation with new formats and platforms into more consistent, ambitious delivery. Live music remained central to the station's identity, while greater investment in audio-visual production, artist storytelling and purposeful curation strengthened the ways audiences can discover and experience music through PBS.

With support from the Australian Government through Music Australia and Creative Australia, PBS delivered an expanded program of live-to-air performance through Studio 5 Live and Drive Live. Studio 5 developed into a consistent weekly series across the PBS grid, showcasing artists from across the station's broad musical spectrum. Sessions combined live performance with interviews and high-quality audio and video capture, creating a regular pipeline of content for broadcast, on-demand listening and online viewing.

This work significantly expanded PBS' audio-visual archive of contemporary Australian music. Rather than existing only in the moment of broadcast, performances can continue to reach audiences online, while artists receive high-quality recordings that can support their own promotion and development. The five-night Drive Live series extended this approach, bringing artists, announcers and audiences together at Collingwood Yards while capturing each performance for ongoing digital release. Continued all-ages access ensured the series remained open to younger audiences while retaining the distinctive programming and curation that defines PBS.

Audio-visual production also became more integrated into the way PBS plans and delivers content. Improved production workflows and technical capability supported more consistent standards across live sessions, interviews and special broadcasts. The new PBS website was developed during 2026 ahead of its December launch, creating a stronger home for video, on-demand audio, program and artist discovery, and PBS' growing archive of music content. Performances and interviews are increasingly created with their full life across broadcast, website, video and social platforms in mind, extending their reach and value well beyond the original transmission, while increaing pathways in for volunteer contribution.

Specialist music curation remained one of PBS' defining strengths. Announcers and the Music Department continued to introduce audiences to emerging and established artists across an extraordinary range of genres, supported by interviews, Feature Albums, Feature Sounds and broader editorial music curation. Strong relationships with artists, labels, promoters and managers kept PBS closely connected to changing music scenes and supported a continuing flow of new music, ideas and opportunities into the station.

Programming also continued to evolve deliberately. Test Pressing provided space for new announcers and specialist programming ideas, while the Program Planning Group continued its strategic work to ensure the grid remains distinctive, relevant and connected to the breadth of music communities PBS serves.

Together, this work strengthened PBS' role as an independent platform for Australian music discovery at a time when artists and the wider music sector face considerable challenges. By combining knowledgeable human curation with live performance, interviews, artist storytelling and increasingly rich multi-platform content, PBS can surface music that may not otherwise receive significant exposure and create deeper connections between artists and audiences.

Through consistent investment in quality, curation and creative production, PBS has built on its broadcasting strengths while expanding what a music station can offer across radio, digital and live performance. The result is a deeper and more lasting body of music content that reflects the breadth of the communities PBS serves and reinforces the station's role in championing adventurous, independent and under-represented music.

Goal 2: Building Inclusive and Representative Audiences

PBS made strong progress toward broadening who the station reaches, represents and connects with. Audience development became more intentional across programming, events, digital content and community engagement, with sustained growth across web, social media, streaming and on-demand listening.

The approach is broader than promotion alone. By expanding the range of music, voices, content and experiences PBS presents, increasing output across platforms, creating clearer pathways for younger and under-represented people, and taking PBS into communities through gigs, events and outside broadcasts, the station creates more opportunities for people to find a point of connection. Over time, those connections can grow into deeper participation as listeners, members, event attendees, volunteers, broadcasters, performers and collaborators.

Membership remained an important measure of that connection. Radio Festival delivered an exceptional result, while strong renewal and continued participation across PBS campaigns and events demonstrated the loyalty of existing supporters alongside continued success in attracting new members.

PBS also continued to reach audiences beyond traditional radio. During Radio Festival, website hits increased by 65% compared with the equivalent 2025 period, while web, social media, streaming and on-demand engagement remained elevated beyond the campaign. This reflects a broader shift in how audiences discover and interact with PBS content.

The new PBS website, developed during 2026 ahead of its December launch, improves access to programs, on-demand audio, video, artists, events and the PBS Gig Guide. It also strengthens PBS' ability to analyse audience behaviour. Together with the new CRM, it will provide better tools in 2027 to connect membership and engagement data across the organisation.

PBS also strengthened the way audience information is used internally. We are increasingly analysing reach, demographics, location, genre interest, digital behaviour, and engagement with Australian music. This provides a stronger evidence base for decisions about programming, content, access and outreach.

Events and live activity provided another important avenue for reaching people across different ages and communities. Drive Live remained free and all-ages, while Open Day, outside broadcasts and other public activity created more ways for people to encounter PBS across Melbourne and connect with the station in person.

A major focus was increasing First Nations representation across PBS through the Community Broadcasting Foundation-funded First Nations Initiative. The initiative worked to increase First Nations music and voices across regular airplay, interviews, Studio 5 performances, events, editorial features and special broadcasts rather than concentrating representation within isolated activity.

NAIDOC Week demonstrated this particularly strongly, with an expanded program of First Nations music, interviews and content across PBS, alongside a dedicated Studio 5 performance from Miles Natsu. Throughout the year, First Nations artists were also increasingly included in regular music curation, interviews and live performance activity.

Programming pathways remained another important part of improving representation. The Program Planning Group continued its strategic work around gender balance, genre diversity and First Nations participation, while announcer training and Test Pressing created supported opportunities for emerging broadcasters and new programming ideas.

Through this work, PBS is building an audience-development model in which broader representation, stronger content, increased visibility and greater participation reinforce one another. Sustained digital growth, strong member engagement, better use of audience data and more diverse pathways into PBS all demonstrate meaningful progress toward a station that both serves and increasingly reflects the breadth of its community.

Goal 3: Enhancing Engagement with Music-Making and Listening Communities

PBS made significant progress by deepening relationships across music, broadcasting and community sectors and creating more opportunities for people to engage directly with the station. Events, outside broadcasts, training, partnerships and everyday music curation all strengthened PBS' role as an active contributor to the communities it serves.

Much of this engagement happens through PBS' day-to-day relationship with music communities. Volunteer announcers remain closely connected to the scenes they represent, discovering and playing new music and building relationships with artists and audiences. The Music Department supports this through extensive music servicing, interviews, Australian music airplay, Feature Albums and Feature Sounds, and performance opportunities through Studio 5 and Drive Live. Together, this gives artists multiple points of connection with PBS across broadcast, editorial, live performance and digital platforms.

PBS also strengthened direct relationships with the wider music industry. The Performer Drive expanded to include independent record labels, PBS hosted industry networking opportunities at the station, welcomed music and education groups for tours and discussions, and contributed to panels and industry conversations at BIGSOUND, Indie-Con, the CBAA Conference and the Victorian Music Assembly. Through PBS Presents, sponsorship and media partnerships, the station also continued to support bands, venues, festivals and music organisations with accessible promotional opportunities.

Outside broadcasts remained an important way of taking PBS into the places where music and community meet. Across the year, the station broadcast and recorded from Port Fairy Folk Festival, Stone Love's 20th anniversary at the Astor Theatre, Community Cup, Swinging City as part of Leaps and Bounds, Fang It! at Fed Square, and Open Day in partnership with Collingwood Yards and Stay Soft Market. These projects connected PBS with different music scenes and audiences while creating distinctive programming rooted in place and community.

PBS also developed a new free Gig Guide as part of the new website, giving artists, venues, promoters and music organisations another way to reach audiences while making it easier for listeners to discover live music across Melbourne.

The First Nations Initiative was a major focus of this work. PBS strengthened relationships with First Nations broadcasters, artists, organisations and communities through consultation and practical collaboration. On Survival Day, PBS partnered with 3KND to broadcast Share the Spirit live from Treasury Gardens, presented by Songlines Aboriginal Music, bringing First Nations music, conversations and culture to audiences across both stations.

PBS also developed its partnership with Yalinguth and MITS, creating opportunities for students to explore local Aboriginal history and storytelling before developing radio and interviewing skills at PBS. A Reconciliation Action Plan Working Group was also established, extending this work into a longer-term commitment to reconciliation, accountability and stronger relationships.

Training and development continued more broadly through announcer courses, fill-in opportunities, Test Pressing, student placements and practical production experience. These pathways introduce new people to broadcasting and content creation while strengthening the skills and connections that sustain community radio over time.

Relationships with other community broadcasters also continued to grow, with PBS sharing knowledge and exploring collaboration across Victoria and nationally. Alongside its engagement with music peak bodies and industry organisations, this strengthened PBS' contribution to wider conversations about Australian music, discoverability, cultural participation and the future of community broadcasting.

Through this work, PBS strengthened its role as a broadcaster, curator, connector and platform for music communities. By playing and contextualising music, creating performance and editorial opportunities, supporting gigs and organisations, sharing expertise and bringing people together, PBS contributes to a stronger and more connected independent music ecosystem.

Goal 4: Trusted Station Operations for a Sustainable Future

PBS continued to strengthen the organisational foundations that support its creative and community work. This was the final year of a deliberate period of significant investment in the systems, infrastructure and organisational capability needed to modernise and future-proof the station. With much of that essential work now completed or nearing completion, PBS is moving into the next phase of the Strategic Plan with a renewed focus on consolidating these investments, controlling expenditure and returning to consistent operating surpluses.

A major focus was completing and embedding PBS' digital and technical transformation. Development of the new CRM and website progressed throughout the year, replacing ageing systems and improving the way PBS manages membership, fundraising, communications, content and audience information. The new platforms also strengthen data collection and reporting, giving PBS better tools to understand engagement, evaluate progress and make evidence-based decisions across departments.

Technical infrastructure also continued to improve. Network upgrades across the digital studios strengthened reliability and prepared the station for completion of Studio 4, with detailed work undertaken on its equipment and technical design. Greater documentation and more consistent workflows are also reducing operational risk and dependence on knowledge held by individual staff members.

Financial sustainability remained a core priority. Strong audience-development work continued to support member retention and recruitment, while PBS strengthened its funding mix through sponsorship, grants and the first full year of its philanthropy program. The Philanthropy Lead established donor stewardship, major-gift and fundraising foundations, with PBS participating in AusArt Day as its first dedicated philanthropy campaign. External grant funding also enabled significant strategic work across live music, First Nations participation and organisational development.

PBS continued to align its people and resources more closely with the Strategic Plan. Staff capacity and responsibilities were mapped against strategic priorities, with roles and workflows refined to support delivery across departments. Opportunities were also created for volunteers to build skills and experience, including covering staff responsibilities during periods of leave, alongside work experience, internships and broader training opportunities.

Volunteers remained central to PBS operations. Opportunities continued across broadcasting, events, reception, the music library and other station activities, while newer volunteers and recent trainees were increasingly invited into station meetings, events and broader community activity. The Program Planning Group continued to provide an important volunteer-led decision-making structure, undertaking strategic review and aligning programming decisions more closely with the Strategic Plan.

PBS also undertook substantial work on organisational culture, safety and policy. A new suite of policies and frameworks was developed in response to updated psychosocial health and safety obligations, bringing together psychological safety, respectful workplace behaviour, cultural safety, diversity, equity, access and inclusion, reporting pathways and preventative responsibilities. This work strengthens both compliance and the systems needed to support a safe, respectful and sustainable workplace and volunteer environment.

Planning and evaluation also became more systematic. Available audience, membership, digital and programming data is increasingly being collated and reviewed across departments, with the new CRM and website providing stronger tools for measurement from 2027.

Longer-term planning also began during the year. A cross-departmental working group commenced planning toward PBS' 50th anniversary in 2029, while a Reconciliation Action Plan Working Group began developing a longer-term framework for accountability and reconciliation.

Across this work, the emphasis in 2026 was on completing the necessary investment required to modernise and future-proof PBS, then moving from major reform into consolidation and sustainable delivery. With stronger infrastructure, diversified fundraising, clearer organisational systems and much of the major expenditure program now behind us, PBS is positioned to return to a strategy of delivering operating surpluses while continuing to invest responsibly in its people, content and community.

Looking Ahead

PBS enters 2027 with two years remaining in the current Strategic Plan and a strong platform for its final phase. The focus for 2027 and 2028 will be on capitalising on the audience, organisational and creative development of recent years, continuing to deliver the strategy, and ensuring that growth translates into deeper participation, stronger community support and lasting cultural impact.

PBS will continue to evolve thoughtfully, bringing its existing community with it while remaining responsive to changing music cultures, audiences and ways of listening. This means continuing to broaden the music, people, communities and places represented across PBS while protecting the specialist knowledge, independence and adventurous curation that make the station distinctive. PBS will remain prepared to take cultural risks, support emerging and experimental work, and provide a home for Australian, underrepresented, niche, scene-driven and cutting-edge music that may struggle to find space elsewhere.

Audience development will continue across broadcast, digital platforms, events and community activity. PBS will build on growth in streaming, on-demand, web, social media and live engagement, increasing the amount and range of original content produced across radio, video and other platforms. Strong curation will remain at the centre, connecting audiences with artists, DJs, curators, scenes and ideas while providing more ways for excellent content to travel beyond its original broadcast.

Supporting Australian music and the wider music community will remain fundamental. PBS will continue creating opportunities for artists through airplay, interviews, live performance and editorial coverage, supporting venues, festivals and music organisations, and working collaboratively with industry colleagues, peak bodies, community broadcasters and cultural partners. A strong and stable PBS is better able to use its platform, resources and relationships to strengthen the music culture around it.

PBS will also continue creating pathways for people to participate, contribute and develop. Volunteers will remain central to decision-making and delivery, with opportunities across broadcasting, programming, music, events, reception and other station activity. Training, mentoring, work experience and other development pathways will help new people enter the community, build skills, take on leadership and contribute to the future shape of PBS.

The final years of the Plan will also continue work to strengthen cultural and organisational safety, representation and accountability. PBS will embed its new policy and safety frameworks, continue the Reconciliation Action Plan process and maintain deliberate work to broaden participation and representation. Clearer systems and inclusive collaborative practices will support an environment where people can contribute ideas, develop creatively and take part with confidence.

Financial and operational sustainability will underpin this work. Following the major investment undertaken to modernise and future-proof the organisation, PBS will focus on delivering operating surpluses, maintaining reliable technology and systems, and maximising community support across membership, philanthropy, sponsorship, grants and partnerships. Better data and evaluation will help PBS understand its impact, respond to change and direct resources where they can have the greatest effect.

Beyond the current Strategic Plan, PBS is approaching an extraordinary milestone. The final two years of strategy delivery will lead into a two-year period around PBS' 50th anniversary, celebrating the people, music, communities and independent broadcasting tradition that have shaped the station while looking firmly ahead. The anniversary will provide an opportunity to reflect on what has endured, what has changed and what PBS needs to become for the decades ahead.

That reflection will also inform the development of PBS' next strategy. Through broad consultation with volunteers, members, listeners, artists, music communities, partners and other stakeholders, PBS can use the perspective of its first 50 years to consider the next 50: how an independent, community-owned broadcaster can remain trusted, representative, financially sustainable and culturally ambitious while continuing to discover music, create opportunities, support its community and push outward toward the new and unexpected.

People and Culture

Announcers and Presenters

	2020	2021	2022	2023	2024	2025	2026
Men	63%	65%	66%	67%	67%	**67%**	**67%**
Women/GNC	37%	35%	33%	33%	33%	**33%**	**33%**

PPG

	2020	2021	2022	2023	2024	2025	2026
Men	60%	45%	45%	38%	50%	**50%**	**50%**
Women/GNC	40%	55%	55%	62%	50%	**50%**	**50%**

PBS Staff

	2020	2021	2022	2023	2024	2025	2026
Men	53%	50%	53%	56%	44%	**45%**	**50%**
Women/GNC	47%	50%	47%	44%	56%	**55%**	**50%**

Spotlight on Volunteers

As a volunteer-led and driven organisation, PBS continued to be shaped throughout the year by the knowledge, commitment and participation of its volunteer community. Volunteers contributed across broadcasting, events, reception, the music library, membership campaigns, the PPG, the Board, sub committess, and many other areas of station life, helping drive PBS' strategy, direction, day-to-day work, and its connection with the communities it serves.

A particular focus this year was creating clearer and more welcoming pathways into PBS. Young people who first encountered the station through work experience went on to volunteer at Drive Live and Open Day, while PBS also hosted three internships during the year. New volunteers joined regular reception and music library shifts, gaining practical experience while becoming part of the operational heart of the station.

PBS continued evening and weekend membership packing shifts during Radio Festival and Spring Renewal, providing opportunities for people who cannot volunteer during regular business hours. Volunteers supported major events throughout the year, while fill-in announcers and newer members of the broadcast community were increasingly included in station meetings and wider station activity.

Creating a sense of belonging beyond individual shifts was equally important. Volunteers, trainees and fill-in announcers were invited to gatherings including the Radio Festival wrap party and end-of-year celebration, creating more opportunities to meet people from across PBS, build relationships and feel part of the broader community.

These pathways help PBS remain a genuinely community-powered organisation. Whether someone joins through work experience, an event shift, reception, the music library, membership packing or broadcasting, volunteering can become a way to develop skills, build connections, take on greater responsibility and contribute to the future of the station.

7

Board Directors

25+

Reception & Music Department Volunteers

3

Sub committees

420+

Event, Membership, and General Volunteers

Spotlight on Presenters and Announcers

New Programs

- Moondial with Olive Bowers
- Elektrosophy with Eva Sementino
- Lullabies to Anthemas with Jasmine Mouchacca
- Game Jams with Matt Schenkel
- Good Heavens! with Worm

8,760 Hours of Volunteer Radio Broadcasting

78

Regular Announcers

464

Fill-in Slots

203

Fill-in Announcers

11

Test Pressing Monthly Announcers

Spotlight on Programs

Program Planning Group 2025 Focus

1. Aim to reach 40% female and gender non-conforming representation on the grid.
2. Actively support actions coming from the First Nations initiative with a view to enabling greater engagement with First Nations people.
3. Establish a grid evaluation framework for categorising existing shows and making informed programming decisions.
4. Maintain an evolutionary, gradual and thoughtful approach to grid development.
5. Investigate new pathways to develop emerging announcers through multiple initiatives for specialist programming.
6. Keep an Australian music and local music community focus in program decision-making.

Program Planning Group

- PPG Chjair - Sarita Ryan
- Electronic and Hip Hop – Bridget Small
- Blues and Roots – Matt Frederick
- Jazz – Andrew Young
- Hard and Heavy – Kene Lightfoot
- Rock and Indie – Lyndelle Wilkinson
- Funk, Soul, Hip Hop – Sam Goldie
- Global - Rick Howe
- Program Manager - Owen McKern
- General Manager - Kristen Paterson

48

Announcer Graduates over 7 Courses

51

BPM Announcers

49

New Noise Announcers

104

BPM/New Noise Slots

Spotlight on Music & Interviews

The PBS Music Department had another vibrant year, using curation, collaboration and artist relationships to connect listeners with new music and strengthen PBS' distinctive sound. Feature Albums and Feature Sounds remained important editorial tools, while Drive Live and Studio 5 were co-curated across the Music Department and announcer community to reflect the breadth, depth and character of PBS programming.

Announcers continued to play a central role in music discovery, drawing on their specialist knowledge and connection to scenes to surface emerging, independent, underrepresented and boundary-pushing music. Behind the scenes, the Music Department reviewed thousands of submissions and worked closely with artists, labels, promoters and other industry partners, helping PBS stay connected to what is happening across local, Australian and international music communities.

A particular focus was strengthening the presence of First Nations music and artists across the full year, complemented by a strong NAIDOC Week program, with dedicated editorial, interviews, music and live performance activity that gave greater visibility to First Nations artists and voices across PBS.

Interviews remained another important part of that work, giving listeners context around new releases, tours, gigs and the ideas behind the music while helping artists connect directly with audiences. Combined with live sessions, airplay and editorial curation, this activity supports both discovery and promotion, helping audiences find music they may not otherwise encounter while providing meaningful visibility for artists and the wider music scene.

Across all of this work, PBS continued to use its editorial independence and specialist knowledge to support music on its own terms, bringing together announcers, staff and artists to create thoughtful, distinctive and deeply informed music programming.

2057

Curated additions to music database

920+

On-Air Interviews

70+

Studio 3 Live Music Sesions

37

Studio 5 Radio & Video Sessions

46

Feature Albums & Feature Sounds Lists

Spotlight on Marketing and Reach

PBS continued to grow its reach over the last year through an intentional approach to audience development, bringing programming, editorial, events, fundraising and digital content together around clear audience goals. Rather than treating marketing as promotion alone, activity strategically focused on helping more people discover PBS and find relevant ways to connect with its music and community.

That approach delivered sustained growth across web, social media, streaming and on-demand listening, with combined monthly reach across PBS platforms now around one million. During Radio Festival, website hits increased by 65% compared with the equivalent period in 2025, demonstrating the impact of coordinated on-air, digital and campaign activity.

PBS continued to expand the range of content used to reach audiences beyond FM. Studio 5 and Drive Live video, artist interviews, live performance footage, short-form social content, editorial features and Waves magazine gave audiences multiple ways to encounter PBS and the artists, programs and scenes it champions. Marketing also supported membership campaigns, events, outside broadcasts and PBS Presents partnerships, helping connect activity across the organisation.

Audience development became increasingly informed by data, with staff reviewing reach, demographics, location, genre interest and engagement trends across platforms. This is helping PBS better understand who it is reaching, where audiences are growing, and further opportunities.

The new PBS website was developed throughout the year, creating a stronger platform for program and artist discovery, on-demand listening, video, the free Gig Guide and editorial content. Together with the new CRM, it will also strengthen PBS' ability to understand and evaluate audience and supporter engagement.

Through this work, marketing has increasingly driven strategy and connected PBS' broader cultural purpose by extending the reach of specialist programming, helping audiences discover Australian and underrepresented music, supporting artists and events, and creating more pathways into the PBS community.

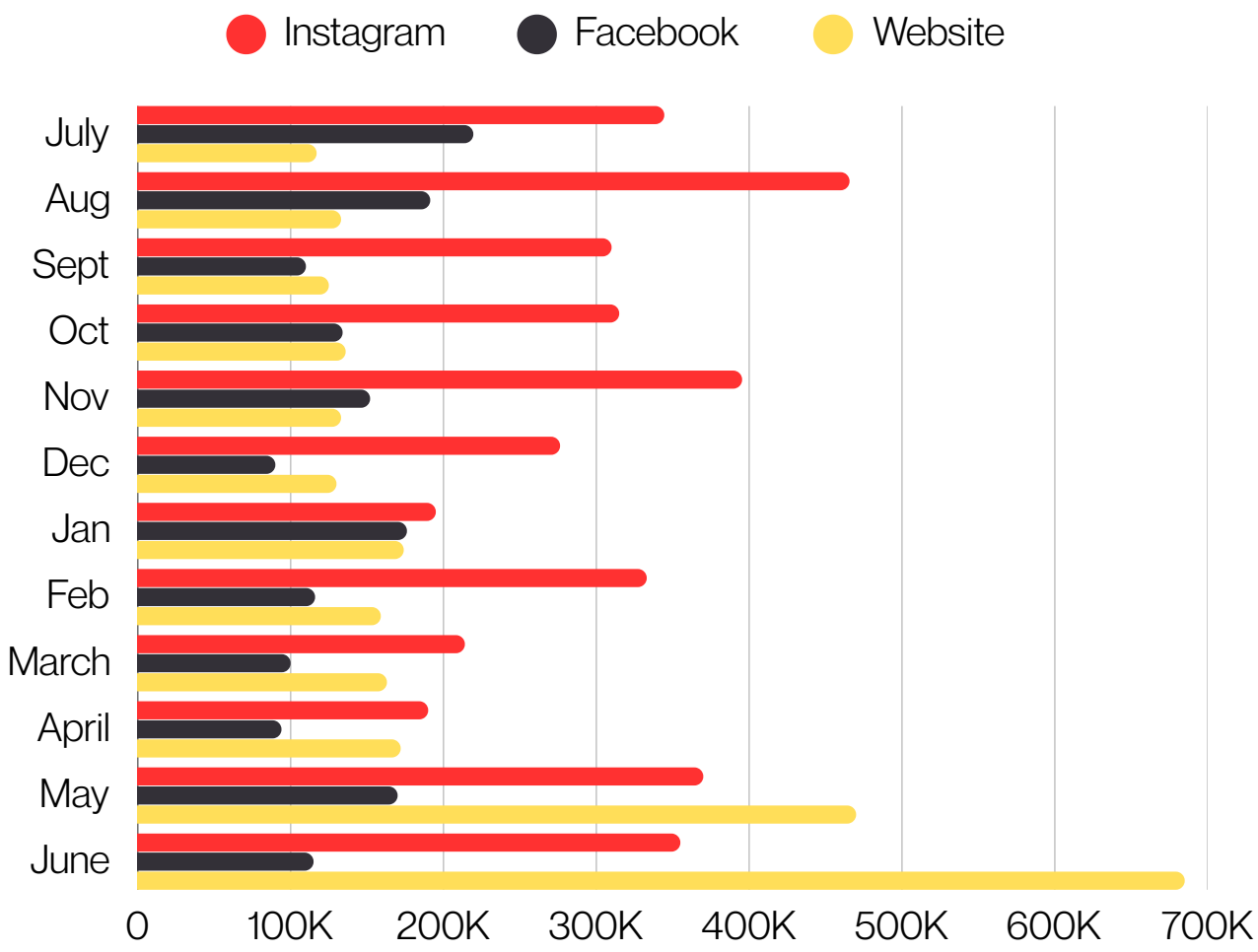
700,000+
Monthly Social Media Reach

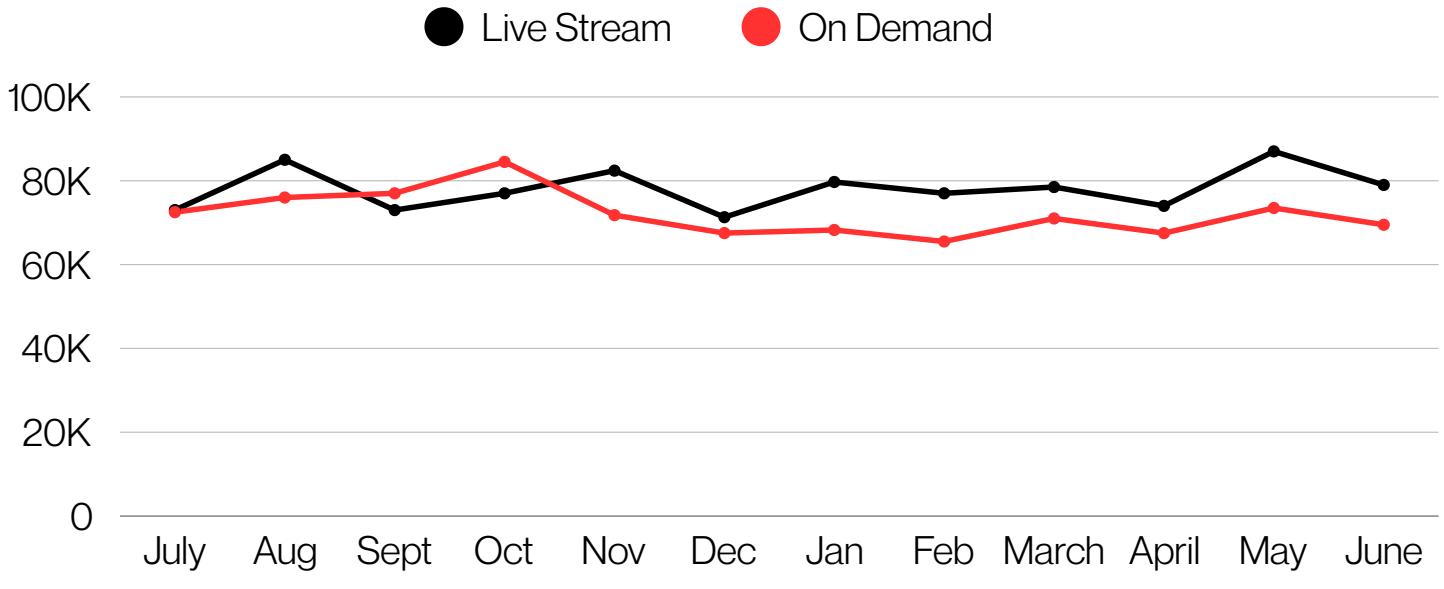
650,000+
Monthly Website Reach

180,000+
Monthly Streaming and On-demand Listeners

850,000+
Radio/DAB+ Listeners

Monthly Reach





Spotlight on Events & OBs

PBS delivered a huge and varied calendar of events and outside broadcasts, taking the station into music venues, festivals, public spaces and communities across Melbourne and regional Victoria. From major live broadcasts to intimate community events, the year demonstrated the breadth of PBS' connection to the people, places and scenes that make up Victoria's music culture.

This activity is also an important part of audience development. By showing up in different neighbourhoods, venues and cultural settings, PBS can meet people where they already gather around music and connect with audiences across different ages, genres and communities.

Outside broadcasts add another layer of accessibility by taking PBS to audiences rather than requiring them to come to the station, while extending the reach of the artists involved far beyond the people physically present. Highlights included Share the Spirit with 3KND and Songlines, Port Fairy Folk Festival, Richie 1250 and Stone Love at the Astor Theatre, Community Cup, Swinging City as part of Leaps and Bounds, and Breakfast at Fed Square.

PBS' own events reflected the same breadth. Drive Live returned for five nights of free, all-ages live music at Collingwood Yards, Rock-A-Bye Baby created accessible live music experiences for families, and Midnight Driver and Soul A Go Go continued as much-loved fixtures in the calendar, alongside a special anniversary celebration for Phil MacDougall.

Open Day provided a different access point, inviting audiences directly into PBS to experience live broadcasting and performances, meet the people behind the station, and become more familiar with the community and spaces that make PBS work. It created an easy and welcoming way for people to step inside the station and experience PBS firsthand.

Stay Soft Market also provided a public-facing opportunity for PBS to connect with audiences through the wider Collingwood Yards community.

Across the year, PBS platformed an extraordinary range of artists, DJs and performers spanning different genres, generations and communities, while events also strengthened the PBS community itself, including a packed end-of-year Christmas celebration for volunteers, staff and supporters.

By working with artists, venues, festivals, councils, broadcasters and community organisations, PBS continues to widen the ways people can encounter and participate in the station, while creating larger platforms for the artists and music communities PBS exists to support.

25

Events

9

Outside/Delayed Broadcasts

6,000+

Event Attendees (excluding Community Cup)

5

Festival Partnerships

Spotlight on Membership

PBS membership remained strong over the year, with high retention and modest growth in overall member numbers. This reflects both the loyalty of long-term supporters and the success of PBS' wider audience development work, with new listeners discovering the station and choosing to become members.

The three major membership campaigns, Performer Drive, Radio Festival and Spring Renewal, continued to provide important moments for the PBS community to show its support. Performer Drive expanded the Performer membership category to include independent DIY record labels for the first time, recognising their important role within the music community PBS serves.

PBS also made it easier for people to join while engaging with the station in person. Membership sign-up stations were incorporated into events including Drive Live and the Astor outside broadcast, while QR codes at Open Day gave visitors an easy way to become members on the spot.

Radio Festival again brought thousands of listeners together behind PBS, with a new major prize from Oddtrips offering a $10,000 travel voucher. Spring Renewal continued the bespoke artist tote series for a second year, featuring original artwork by Collingwood Yards artist ENOKi and strengthening the campaign's connection to local creative practice.

PBS is enormously grateful to every member who joined or renewed during the year, and to the businesses, artists and supporters who generously donated prizes and benefits to our campaigns. Their support helps keep PBS independent and allows the station to continue investing in specialist broadcasting, Australian music, artists, events and the wider music community.

Members	**13,500+**
Income	**$1,462,268**
Donations	**$214,825**

Spotlight on Sponsorship

PBS continued to build a strong and diverse sponsorship program over the last year, maintaining relationships with long-term supporters while developing new partnerships across music and other sectors. The focus remained on sustainable, values-aligned partnerships that provide meaningful opportunities for businesses while supporting PBS' independent broadcasting and community purpose.

Overall sponsorship income was slightly lower than the previous year, while the number of smaller campaigns increased. This reflected a broader mix of clients and activity, including more opportunities for artists, venues, festivals and smaller music businesses to promote their work through PBS, supporting the wider industry as well as the station.

Sponsorship was increasingly integrated across PBS activity, supporting on-air campaigns, major fundraising drives, events, outside broadcasts and PBS Presents partnerships. Carlton Audio came on board as sponsor of Studio 5, supporting one of PBS' most important live music platforms and helping extend opportunities for Australian artists across broadcast, video and on-demand content.

The sponsorship team continued to work closely with venues, festivals, promoters and cultural organisations, helping connect PBS audiences with live music and giving partners access to a highly engaged community of music listeners. Campaigns were developed collaboratively across sponsorship, marketing and production to ensure they worked effectively for clients while remaining appropriate to PBS audiences and values.

Further work is underway to broaden the sponsorship base beyond existing sectors and build a more diverse and resilient mix of commercial partners. The new website and expanded digital content will create additional opportunities across broadcast, web, video, events and other platforms, while maintaining the trust and editorial independence that underpin PBS' relationship with its audience.

1,200+

Campaigns

17

Presents Partnerships

750+

Clients

$433,907

Sponsorship Income

Spotlight on Infrastructure



PBS continued its major program of infrastructure renewal over the last year, with significant progress across digital systems, networking and studio technology. The new website and CRM were major projects, supported by associated improvements including a new in-studio display system and stronger integration between PBS' digital, membership and operational platforms.

Further investment was made in networking across the digital studios, improving reliability and preparing the technical environment for completion of Studio 4. Planning and equipment design for Studio 4 also progressed, bringing PBS closer to completing the final major stage of its current studio development program.

The new website and CRM will also strengthen PBS' ability to collect, connect and understand data across membership, fundraising, audiences and digital engagement. Better information and reporting will support more informed decision-making and help PBS measure the impact of its work more effectively in the years ahead.

At the same time, the benefits of the station's earlier infrastructure investment are now firmly embedded in everyday activity. Announcers, staff and artists are working in exceptional studios with high-quality audio capability, while expanded video production, live performance capture, streaming, on-demand and multiplatform delivery allow PBS content to travel much further than the broadcast signal alone.

Together, these investments have created a more reliable, flexible and capable technical environment, supporting both the day-to-day work of the station and PBS' continued development as a modern multiplatform music broadcaster.

Governance

Overview

PBS is a member-based cooperative and not-for-profit community broadcaster, operating on principles of participation, accountability and inclusion. As a cooperative, PBS is owned and governed by its Active Members and Shareholders, who elect the Board of Directors and help ensure the station remains true to its purpose: amplifying under-represented music, supporting local artists and strengthening Melbourne's creative community.

This structure supports transparency, shared responsibility and genuine community ownership, helping ensure PBS continues to serve and reflect the diverse music audiences, artists and communities that make up its membership.

Governance

PBS is governed by a seven-member Board of Directors, which provides strategic oversight and ensures the organisation continues to meet its purpose, obligations and responsibilities as a community broadcaster.

The Board sets PBS' strategic direction, establishes organisational policy and oversees governance, financial sustainability and risk. The General Manager is responsible for implementing the strategy, leading day-to-day operations and ensuring PBS delivers on its mission to amplify under-represented music and support the local music community.

All members of the PBS Board are Active Members and Shareholders and are elected by Shareholders at the Annual General Meeting for two-year terms. The Chairperson is elected by the Board at its first meeting following the AGM.

Over the last year, the Board continued its focus on organisational sustainability, strategic delivery, governance and long-term planning. This included oversight of finance and risk, fundraising and philanthropy, organisational policy, infrastructure and major projects, alongside PBS' continuing work to strengthen First Nations participation and accountability.

PBS extends its sincere thanks to outgoing Directors for their contribution to the organisation and its community. Board renewal remains an important part of maintaining strong governance, bringing together the skills, experience and perspectives needed to support PBS through the next stage of its development.

Governance

Relationship Between the Board and Management

The Board appoints the General Manager to implement its strategic direction and manage the station's day-to-day operations, supported by a small staff team and a large community of volunteers, including announcers.

The Board is responsible for strategy, governance, oversight and policy, while operational management sits with the General Manager. The General Manager provides regular reporting to the Board on PBS' performance, financial position, risk and organisational health, supporting informed oversight and accountability.

Between Board meetings, communication between the Board and management is primarily coordinated through the Chairperson, helping maintain clear lines of responsibility, effective communication and appropriate separation between governance and operations.

PBS Board 2025 - 2026

Fiona Mary McNally – Chair
Kieran Rivett – Treasurer
Lucy Tehan – Secretary
Sarita Ryan-- PPG Chair
Suzi Hutchings - Director
Elise Beacom - Director
Ed Prendergast - Director

As part of its responsibilities under Australian charity governance standards, the PBS Board recognises succession planning as an important component of good governance. The Board is committed to maintaining a transparent and forward-looking approach that supports continuity, capability and organisational stability.

PBS seeks to maintain a broad mix of skills and experience across the Board, reflecting the capabilities required of a high-performing not-for-profit organisation. These include strategy and organisational development, finance, governance and risk, people and culture, HR, law, fundraising and philanthropy, marketing and communications, digital innovation, audience and membership development, policy and regulatory knowledge, and experience across the not-for-profit, community, arts, music and cultural sectors.

During the year, the Board undertook a structured recruitment process for upcoming Director vacancies, seeking to strengthen capability across governance, legal expertise, finance, fundraising, strategy, risk, technology, marketing and music-sector knowledge.

Given PBS' cooperative structure, the Board also values the involvement of people with direct experience of the station community, including announcers and volunteers. These perspectives help ensure governance remains grounded in PBS' mission and responsive to its community.

Governance Subcommittees

Program Planning Group

The Program Planning Group (PPG) plays a vital role in guiding the sound and direction of PBS and is an important part of volunteer leadership within the station. Meeting at least three times each year, the group considers programming development, strategic priorities and how the station can continue to reflect and support the breadth of music communities PBS serves.

The PPG is chaired by a member of the PBS Board, who provides a link between the group and the Board of Directors. Its membership includes Category Coordinators elected by regular announcers from each programming category, alongside the General Manager and Program Manager.

Category Coordinators are elected for two-year terms, with staggered tenures supporting continuity and fresh input. They act as an important link between announcers and management, support communication across their categories and contribute to programming decisions, development and broadcast standards. Through this structure, experienced announcers take an active leadership role in shaping the future of PBS programming.

Over the last year, the PPG continued a more strategic approach to programming development. This included beginning a review of programming categories to ensure they remain current and responsive to the interests and needs of incoming announcers, alongside ongoing work to strengthen gender and First Nations representation. The group also focused on creating clearer pathways for new announcers, maintaining strong connections with changing music scenes, and ensuring PBS continues to use its platform well to support specialist, emerging and underrepresented music. This work supports gradual, deliberate evolution of the grid while maintaining the distinctive specialist curation at the heart of PBS.

Sarita Ryan - PPG Chair
Bridget Small - Electronic and Hip Hop Category Coordinator
Matt Frederick - Blues and Roots Category Coordinator
Andrew Young - Jazz Category Coordinator
Kene Lightfoot - Hard and Heavy Category Coordinator
Lyndelle Wilkinson - Rock and Indie Category Coordinator
Ms Goldie - Funk and Soul Category Coordinator
Rick Howe - Global Category Coordinator
Owen McKern - Program Manager
Kristen Paterson – General Manager

Finance and Risk Subcommittee

The Finance and Risk Subcommittee provides oversight of PBS' financial management, governance compliance and organisational risk framework. It supports the Board in monitoring financial performance, reviewing budgets and capital expenditure, and maintaining a clear view of emerging organisational risks.

Over the last year, risk reporting was further embedded into regular Board reporting, with key risks, controls and mitigation measures reviewed throughout the year. PBS also developed new policies and supporting frameworks in response to strengthened positive-duty and workplace safety obligations, helping ensure that legal and governance requirements are translated into practical organisational controls.

The Subcommittee also oversaw work to reduce operational and technology risk, including continued investment in IT, networking and digital infrastructure. Together, this work has strengthened PBS' approach to financial sustainability, compliance, risk management and organisational resilience.

Kieran Rivett - Tresurer
Lucy Tehan - Secretary
Kristen Paterson – General Manager

First Nations Initiative

The First Nations Initiative Subcommittee guides PBS' strategic approach to strengthening First Nations representation, participation and cultural safety across the organisation. Following the development of the initiative and successful Community Broadcasting Foundation funding, the Subcommittee developed an action plan, undertook consultation and provided advice to the Board and Program Planning Group on priorities, pathways and appropriate approaches to implementation and training.

The framework developed by the Subcommittee informed work undertaken across PBS over the last year, including stronger relationships with First Nations broadcasters, artists and organisations; Share the Spirit with 3KND and Songlines; the Yalinguth Walking Tour Live; engagement with MITS; expanded First Nations music, interviews and programming throughout the year; and dedicated NAIDOC Week activity. This helped move First Nations representation from individual initiatives towards a more coordinated, organisation-wide approach.

The Subcommittee also developed a model for embedding First Nations voices more directly in PBS decision-making through the proposed establishment of a First Nations Reference Group. This model will be progressed in 2026–2027, providing an ongoing mechanism for First Nations advice, participation and accountability as PBS continues to build cultural safety and representation across programming, governance and the wider station community.

Suzi Hutchings - Board Director
Kristen Paterson – General Manager

Fundraising Subcommittee

The Fundraising Subcommittee supports PBS' long-term financial sustainability by providing strategic oversight across the organisation's major fundraising and income streams. Over the last year, the group expanded its work to develop a more coordinated and resilient approach across membership, sponsorship, philanthropy, grants and other forms of supporter giving, reducing reliance on any single source of income.

A major focus was continuing to embed philanthropy as an established part of PBS' funding model, alongside developing a longer-term approach to major gifts, bequests and other significant contributions. This included considering how larger gifts should be managed and invested prudently so they can support both current priorities and the organisation's future sustainability.

The Subcommittee also began shaping a longer-term fundraising strategy towards PBS' 50th anniversary, recognising the milestone as an important opportunity to deepen supporter relationships, build philanthropic investment and strengthen the financial foundations that will carry PBS into its next 50 years.

Elise Beacom - Board Director
Ed Prendergast - Board Director
Kristen Paterson – General Manager
Sarah Blaby - Sponsorship Manager
Yasmin Rupesinghe - Philanthropy Lead
Kayley Langdon - Membership Lead

Financial Highlights



Cashflow

Cash In	**$ 2,468,712**
Cash Out	**$ 2,578,301**
Difference	**$(109,589)**

Capital Expenditure	**$131,169**

Financial Statements FY 25/26

Revenue

$2,253,208

Expenses

$2,296,997

Pre-Depreciation and Amortisation Result

($43,789)

Depreciation and Amortisation

$280,009

Post Depreciation and Amortisation Result

$(323,798)

Balance Sheet FY 25/26

Assets	$5,683,675
Liabilities	$2,270,307
Net Assets	$3,413,368