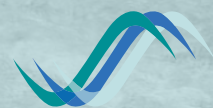


ANNUAL REPORT

2024



ArtSound

fm 92.7 | 90.3 | DAB+

ArtSound Annual General Meeting, 10 April 2025,
Eastlake Football Club, ACT

ArtSound Incorporated
ABN 29 083 850 739

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ArtSound is supported generously by



ACKNOWLEDGEMENT OF COUNTRY

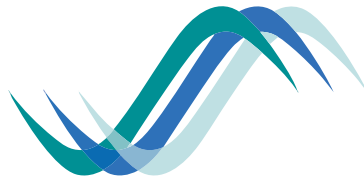
The Australian Capital Territory is unceded First Nations Country. ArtSound acknowledges the Traditional Custodians of the Canberra region, a meeting place of many Aboriginal groups. ArtSound acknowledges the many millennia of strong cultures of First Nations peoples, their caring for Country, and their enduring arts practices. ArtSound acknowledges its responsibility to share in promoting and celebrating First Nations cultures for the benefit of all who live in our region.

This 2024 Annual Report from the ArtSound Board of Management covers the 2024 calendar year (with some notes about 2025, to date) and should be read in conjunction with the financial statements and auditor's report appended below. Many committee members contributed; editor Peter Monaghan wrote the rest; Angela Pagliaga designed; Chris Deacon checked and advised. Cover photo: ArtSound Garden in bloom, Julie Finch-Scally

This report (other than ArtSound's 2024 financial statements) is online at
<https://artsound.fm/about/governance>

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EXECUTIVE SUMMARY

ArtSound is in remarkable financial health considering how jeopardized it was before and during the Covid years.

In 2024, we attained a fair degree of budgetary stability, as the Financial Statements at the end of this Annual Report detail. The results require some explanation, which Finance Manager Andrew Clark supplies in the Financial Statement comments: In 2024 we returned a loss for the year, but only because income guaranteed during 2024 will create a greater positive balance only in 2025.

Our financial picture has improved thanks to public fundraising and greater success in grant applications than for many years. We are registering modest gains in sponsorship (advertising) income as we build increasingly efficient, sustainable solicitations. In addition, we have cut costs. While we must raise at least \$125,000 each year to operate effectively, that figure used to be much higher. During and since Covid, we've diligently trimmed the budget while spending carefully.

Of course, our thrift doesn't prevent costs of upkeep and improvements from rising. We ask you, faithful listeners, to help us to confront that persistent challenge so we can meet our recurrent obligations and also fund special projects and likely emergency expenses.

Among optimistic notes in 2024 was that our broadcasts became more polished, and certainly more varied and consistent with our specialist arts and music licence remit and our Constitution, as well as our Programming Aims, which we refreshed late in the year.

We were able to make strides in filling gaps in our presenter roster, thanks to recruiting some new presenters and preparing others in paid broadcast-training courses.

In terms of technology, we are in good shape, as detailed in the Technical Team Report below. We are even providing an example to other Australian community radio stations of efficient technical advancement. That said, we of course continue to need listener donations and grant income if we are to complete the Technical Team's savvy preparation of another decade of dependable broadcasting through our "Digital Transformation Project."

In the area of memberships, we have at least held relatively steady; we've even increased membership income slightly. Subscriptions remain a necessary point of emphasis, which poses a challenge: most not-for-profit membership organisations face declining enrolments in a time of cultural change and household financial stress. We note that an ArtSound subscription provides a cheap day-and-night out that lasts a whole year.

As most listeners have become aware, ArtSound has for some years been a lean, all-volunteer operation. Managing to broadcast without staff 24 hours a day, every day of each year, is a remarkable achievement.

We have many people to thank. Those include arts ACT, the territory's arts funding agency, which generously provides ArtSound with a rent-free home; it has done that for almost 20 years.

ARTSOUND BOARD OF MANAGEMENT

Annual Report 2024-2025

Board Members

- **Julie Finch-Scally**, President
- **Chris Deacon**, Vice-President
- **Neil Doody**, Secretary
- **Sunny Zhong**, Treasurer (*co-opted September 2024*)
- **Saad Khalid**, Treasurer (*left board September 2024*)
- **Gabrielle Caddy**
- **Eleanor Lewis** (*until June 2024*)
- **Songfa Liu** (*resigned February 2024*)
- **Tim McNamara** (*from February 2024*)
- **Peter Monaghan**
- **Sharon Paliaga** (*from June 2024*)
- **Stuart Warner**
- **John Worcester**

About

Board Members serve for two years. Half the membership turns over each year. In June 2024, ArtSound members voted in five members: Gabe Caddy, Chris Deacon, and John Worcester, returning to the Board; Tim McNamara, who had served on an interim basis during late 2023-24; and one new member, Sharon Paliaga.

They joined five members in the middle of two-year terms: Neil Doody, Julie Finch-Scally, Saad Khalid, Peter Monaghan, and Stuart Warner.

At the new Board's first meeting, on July 16, Board members selected their executive committee: Julie Finch-Scally was returned as President, Chris Deacon as Vice President, Neil Doody as Secretary, and Saad Khalid as Treasurer.

Biographies of Board members are on the ArtSound website, under Governance.

Elections and Public Officer

As for many years, Returning Officer Brian Leonard dependably handled ArtSound's sometimes complicated board-election process.

Thanks also to long-time ArtSound Public Officer Terry Giesecke, who at the 2025 Annual General Meeting is stepping down after many years. The outgoing Board will propose that Dean Parham, a former public servant and consultant, and ArtSound presenter, fill the position. The Public Officer is a legally required association official charged with ensuring up-to-date information to such bodies as Access Canberra and the Australian Charities and Not-for-profits Commission.

PRESIDENT'S **WELCOME AND REPORT**

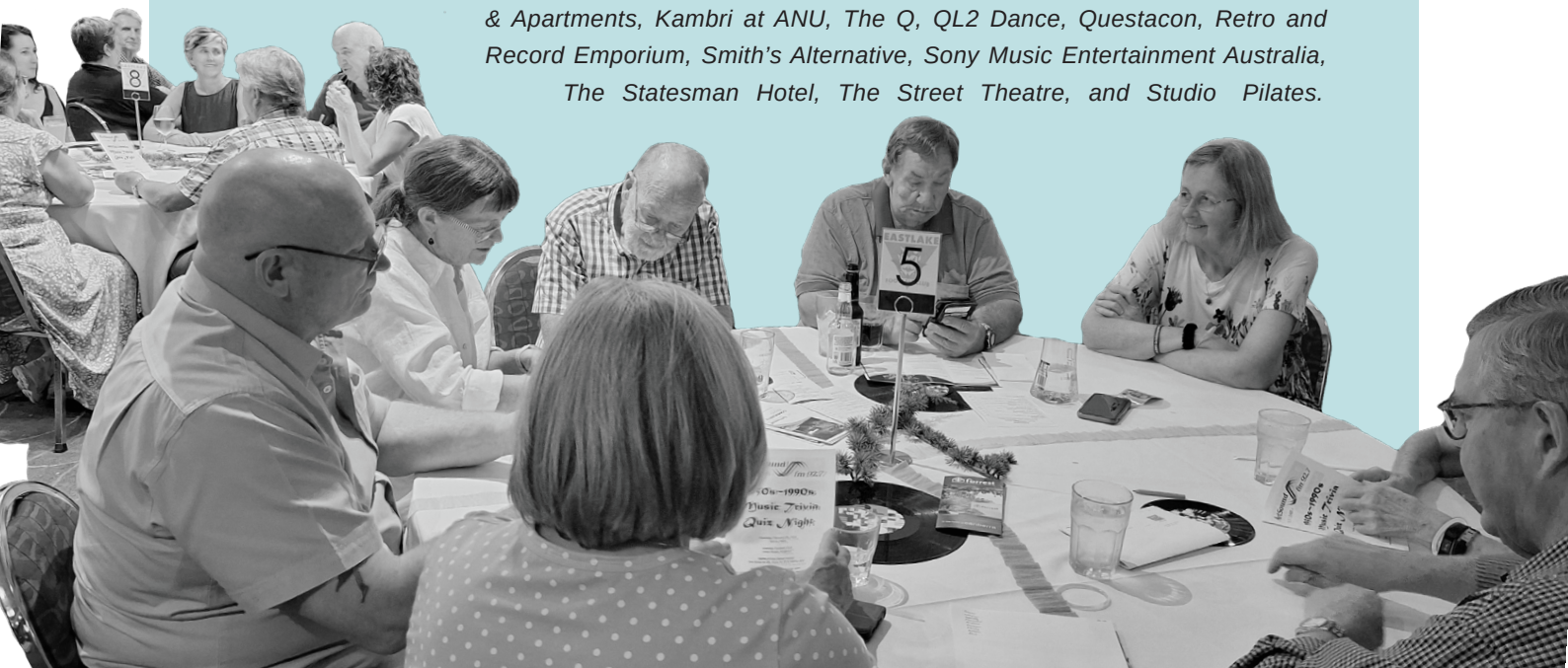
2024 was an eventful year for ArtSound. We established or revived committees and all worked towards the success of the station.

The revived Fundraising Committee set up Winter Concerts which contributed funds alongside our annual Music Trivia Night and Radiothon. The Trivia Night was a roaring success thanks to Music Master Brian Leonard and his assistants Stuart Warner, Gabe Caddy, Ainsleigh Sheridan and Sue Leonard.

To upgrade our equipment, we launched a Go-Fund-Me campaign that helped to generate \$15,000. That money along with grants received from the Community Broadcasting Foundation permitted us to instal a new transmitter at Black Mountain Tower, improving our reliability, and to commence the upgrade of studio equipment in our Digital Transformation Project.

We have been blessed with many donations, and as a community station are grateful for help in keeping the station alive. We kicked off our Radiothon in October with a concert at the White Eagles Polish Club that was videoed live via ArtSound's Facebook page. We have Steve Little and his team to thank for that. It has led to ArtSound's newly established communications unit using video recordings to promote concerts and events.

In February, Brian Leonard quizzed some 140 attendees at our Quiz Night fundraiser. Thanks to Eastlake Football Club for hosting us and to prize donors: Canberra Theatre Centre, Cricket ACT, Dendy Cinemas, Forrest Hotel & Apartments, Kambri at ANU, The Q, QL2 Dance, Questacon, Retro and Record Emporium, Smith's Alternative, Sony Music Entertainment Australia, The Statesman Hotel, The Street Theatre, and Studio Pilates.



Next time you visit the studios you might see our display screen honouring generous donors, set up by Chris Deacon and Neil Doody. A Thank You Party in early 2025 for our generous 2024-25 donors was warmly received and will be an annual event. 2024 also brought many new sponsorship announcements to encourage our listeners to attend Canberra's growing assortment of music and arts venues.

We also thank Rotary Belconnen for its support of ArtSound. To mark the 25th anniversary of Rotary's Sunday Trash and Treasure Markets at Jamison Centre, ArtSound broadcast the event with a \$,1000 contribution from Rotary. During 2024 Rotary also generously provided monetary prizes for the winner and runner up of the Young Virtuoso regional finals, and supported the repair, redesign and registration of our van, which is now ready to use in such activities as introduction-to-broadcasting visits to schools.

The ArtSound van, refurbished thanks to Rotary Belconnen and a grant from the federal Stronger Communities program through our sponsor, Alicia Payne, Canberra Member of Parliament.

The Young Virtuoso Competition's ACT regional, which we host each year, once again was a huge success; 2024 saw Zachary Li, a 13-year-old pianist, take first prize and head to Sydney for the National Finals.

I did not stand again for the Board, so after the 2025 Annual General Meeting will no longer be ArtSound's President. My thanks to all the Board members who have supported and assisted me during the past two years. We have come a long way since I took office. We have applied for renewal of our licence; we are on our way to upgrading our broadcast studios; and more and more members are becoming volunteers and helping ArtSound to blossom.

Thank you to everyone for all your hard work. I wish the next Board and President great success. I will still be hanging around the studios, to assist where needed. I look forward to catching up with you all.

— Julie Finch-Scally





ARTSOUND'S

ArtSound's vitality as a community arts-and-music radio station draws crucially from the energies of its volunteers and the support of its listeners and funders. All these parties provided rousing assistance during 2024. Here are some of the highlights of the year's activities and accomplishments.

20 24

The Board's and committees' major focuses were the usual ones: money, equipment, reaching out to the ACT region's arts community, and working with the ArtSound program teams to refine the quality of on-air presentation. The last was advanced by, for example, reviving training and up-skilling (see Standards and Training report, below).

ArtSound worked collectively to raise money to upgrade transmission and studio and to make ArtSound more attractive to sponsors — major donors and advertisers, both. This paid off as donations and grants helped to fund equipment upgrades and ArtSound was more broadly recommended to potential individual and organisational sponsors.

This all augurs well as a new Board is set to take the reins. (New Board member bios will be posted to the website once the 2024-25 Board is announced at the 10 April 2025 Annual General Meeting.)

FUNDRAISING

ArtSound went into 2024 knowing that it needed to shore up its recovery after some very challenging years. To help coordinate our push, ArtSound's Fundraising Committee was refreshed under the direction of convener Julie Finch-Scally.

Grants would provide the largest source of income — the largest in several years (see below). During the year, several other endeavours contributed, too. We held a successful Music Trivia Quiz Night fundraiser, an end-of-financial-year donations drive, a full-fledged Radiothon in October, and public courses in broad-

casting and podcasting skills. We built good momentum in creating and offering more such courses in the future. We have been holding an ongoing membership drive, with mixed success.

ArtSound's annual Radiothon (on-air fundraiser) began with an October 13 afternoon concert at the Polish White Eagle Club in Turner in collaboration with Live@The Polo and Clandestino, an arts promoter led by ArtSound World Vibe presenter Rafael Florez. The event featured a live broadcast on ArtSound and a video feed to the ArtSound Facebook page, and wrapped up with an October 20 concert in the ArtSound gardens at the Manuka Arts Centre.

A special thanks to all the musicians who took part. At the Polish club, those were Andy + Matt (from Los Chavos), Adanna + Sergio (Funkytrop), Ned + Nadia (Chicharrita Club), and Capital Samba, a dynamic eight-piece bossa and samba ensemble. At the garden concert, we heard Clover's Clever Clinkers and the In Full Swing big band. The fundraiser's eight days featured daily and grand prize drawings.

Video presentation was a new undertaking for ArtSound. We were fortunate to have five volunteers on the crew, including four graduates of a recent Broadcast Training course: ArtSound volunteer and highly experienced video producer Steve Little directed the crew, which included Joanne Craigie, stage manager; Nick Hope and Andrew Scarano, camera operators; and Paul Marsh, master of ceremonies.

The Radiothon results were not as positive as in the past, running to about \$10,000, but that likely was a result of donations having been attracted by other initiatives. Overall, donations and fundraising in 2024 raised nearly \$48,000 compared to \$30,000 in 2023. Our annual expenses generally are about \$125,000 each year, but were more in 2024, a year of some major equipment purchases, also explained in the Financial Statement comments below.

In further good news, we have significantly contained expenditures in recent years. We have cut many costs to guard against emergencies and such occasional expenses as our current technology-upgrade project.



Scenes from the Polish Club; photos: Clandestino

GRANTS

The 2024 year brought major success in grant applications, prepared with increasing success in recent years by Chris Deacon and Peter Monaghan, in 2024 with assistance from grants specialist Louise Spencer and treasurer Sunny Zhong.

The largest grant in many years at ArtSound came in July 2024 with an award from the Community Broadcasting Foundation, through its Development & Operations grants. We received \$211,444 to cover most of our costs at our two transmission sites over the next three years, to acquire and install a new transmitter, and to meet some operating expenses at our studios in the first year.

ArtSound's transmitter rental and electricity costs on Black Mountain and Mount Taylor account for a large chunk of ArtSound's total operating expenses.

We updated several documents relating to the application and various reporting requirements — our Strategic Plan, Risk Management Plan, Arts Investment Roadmap, Development & Operations Roadmap, and Technical Development Plan — and those can be viewed online as "Status Documents" at artsound.fm/about/governance.



Rodger Bean and Chris Deacon at work at Black Mountain Tower

TECHNICAL PROGRESS

With several weeks of work at the ArtSound studios and at Black Mountain tower, Chris Deacon (Vice President and Technology Manager) and Rodger Bean installed the new transmitter in September and early October. That should guarantee the reliability of ArtSound broadcasts for many years to come. Chris then remotely fine tuned the audio performance of the broadcast chain to optimise our transmissions, working long hours late at night to avoid disrupting regular programming.

The installation was the culmination of seven years of efforts to secure a grant to fund the replacement of a transmitter damaged by lightning in 2017. (See Technical Report, below.) Chris also undertook an extensive survey of transmission performance by using GPS-enabled test equipment to record hundreds of measurements of ArtSound's transmission field strength around Canberra. That confirmed expected improvements.

ArtSound thanks the Community Broadcasting Foundation for its crucial support.

Funding of ArtSound's activities, like those of most community stations in Australia, remains a concern. In August, the Board that had come into office in July prepared a submission to a Community Broadcasting Sector Sustainability Review conducted by the federal Department of Infrastructure, Transport, Regional Development, Communications and the Arts. The Board expressed the view that distribution of federal funding for community radio is not equitable. In addition, the Board wrote, the current approach burdens stations by having gradually made federal underwriting very competitive rather than sustaining.



Chris Deacon then led another major initiative which assures that ArtSound should thrive throughout the next decade and more: a Digital Transformation Project that will upgrade our studio infrastructure. The Board approved the initiative in early 2024, and by year's end it had made extraordinary progress. We had raised enough money to undertake the first phase encompassing upgrade of one broadcast studio and master control equipment. We have formulated a strategy for completing the remaining studios.



The first new digital console being prepared for deployment

Help CONSOLE ArtSOUND!



Artsound Transaction Account is organizing this fundraiser to benefit ARTSOUND FUND. [Learn more](#)

You can still contribute to this crucial project; please go to the project's GoFundMe page:

<https://www.gofundme.com/f/help-console-artsound>, or write to admin@artsound.fm, or call 6295 7444.

The success of the project, to date, stems from Chris Deacon's having studied, during 2022 and 2023, which of many equipment options would be optimal. Again, he describes what has resulted — the first Australian deployment of an innovative new product — in his Technical Report, below. The chosen equipment is well-suited to the demands of a modern community radio station in part due to its flexibility and relative ease of use.

The project's crucial initial phase has been largely funded by you, our members and supporters. The project has proceeded quickly thanks to the success of a crowd-sourcing fundraising campaign, using the GoFundMe platform. That, along with donations that came directly to ArtSound, raised over \$15,000.

During 2025, after thorough testing and set-up, the technical team will install the first of three consoles in one of our studios, and will provide presenters with extensive training.

Progress costs money. ArtSound was grateful to have received, in 2023, a donation from the family of Songfa Liu, then an ArtSound Board member, to retain a part-time development consultant during 2024, and while that initiative met with limited success, it did help to identify approaches to raising sponsorship income.

Along with seeking to contain costs, we are committing to operating as sustainably as possible. In an effort to reduce our greenhouse emissions footprint, and move to renewable energy, ArtSound began liaising with Climate Choices (an initiative of the ACT Government). We sought advice on options including the viability of installing solar panels on our premises. These discussions were interrupted temporarily by the ACT election and subsequent ministerial changes, but in early 2025 were back on track. Solar paneling (and battery) would come at a significant cost, but would save money over several years. If the project is to proceed, we will need to source initial funds through government or private grant schemes.

LICENCE RENEWAL

Amid all this progress during 2024, the Board also undertook a major task that arises every five years: renewal of ArtSound's broadcast licence. This is a requirement of the governing body, the Australian Communications and Media Authority (ACMA).

Stations must supply details of, for example, station policies (ArtSound's are on the station's website "Governance" page), their number of financial members and volunteers, and details of how they select programs for broadcast. ACMA also asks more subjective questions, such as: how, and how effectively, stations have engaged with their local community; how their service contributes to the diversity of local radio programming; and which of their programs are "material of local significance." (To that last, we reply: all of them, as we select all broadcasts with that goal in mind.)

The Governance Committee led the licence-renewal process (see its report, below). To assist with such administrative functions, in mid-year the Board formed a small Management and Operations Group of volunteers. The "MOG" is serving as a clearinghouse of work in various areas of station operations.

BROADCAST PROGRAMMING

Calendar 2024 saw real progress in ArtSound's program development.



Tim Lamble in August 2024 recorded Beethoven's Missa Solemnis at Llewellyn Hall. Louis Sharpe conducted the National Capital Orchestra, Canberra Choral Society, Llewellyn Choir, and soloists. Tim deployed 14 microphones to capture the event, and provided these photos.

As described in its report, below, the Program Committee led an updating of ArtSound's Programming Aims, to restate the station's core programming concepts.

Other noteworthy developments in 2024 included the bedding down of ArtStarter as a dependable early-morning offering (7-9am weekdays) and progress on restoring our 5-7pm program as "Driveway." Among new programs, The Music of Now presents orchestral, chamber, electronic, and related music since the late 20th century. Another new program, Jazz Album Explorations, sees Dirk Zeylmans and Flynn Marcus returning to ArtSound.

Late in 2024, and until March 2025, a new series aired on ArtSound: High Score, in which accomplished gamer Nick Doody presented the composers, musicians and developers of video games.

A long-term fixture of ArtSound programming has been various incarnations of Bert Whelan's Golden Years of Music project. In *You Must Remember This*, for example, Brian Leonard presents music selected by Bert, a life member who like many ArtSound presenters has a formidable knowledge of a wide range of music.

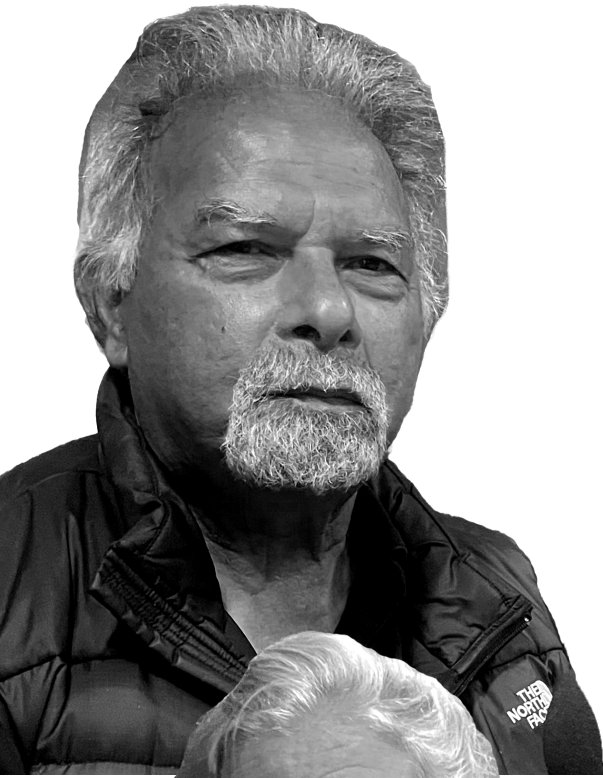


In December ArtSound recorded a Jazz Haus concert led by American bassist Gene Perla. The stellar lineup included drummer Mark Sutton, a graduate of the Canberra School of Jazz when it was housed at the now-ArtSound studios

Bert has worked with colleagues for many years to create his Golden Years of Music series. Past components have included *The Gershwin Project*, *Light Orchestral Hour*, *Music from the Movies*, *I Love a Piano*, *The Great Songwriters*, and *The Magic of Music*. Bert also provides material to Senior Memories presenter Stuart Warner for inclusion in a featured section of Stuart's Friday morning instalment of the program.

Also during 2024, *Friday Night Live*, hosted by Chris Deacon, completed its 24th year on the air, presenting recordings of concerts, generally of ACT-region jazz and other styles. Chris has anchored the program over this entire period, and was also responsible for hosting its predecessor, *Jazzwaves*, which aired on test broadcasts from the early 1980s to 2000. To feed *Friday Night Live*, Chris has recorded recent concerts at the Tuggeranong Arts Centre's Jazz Haus series hosted by ace bassist Eric Ajaye. Special thanks to Bevan Noble at Smith's Alternative, who has contributed many concert recordings to *Friday Night Live*. Another remarkable accomplishment in live recording is Tim Lamble's. He records more than 50 classical-music concerts for broadcast on Concert Hall, which Annabel Wheeler hosts each week. Most take place in Canberra, some in Yass, Goulburn, Braidwood, and elsewhere.

ArtSound Radio Theatre embarked on its fourth season. It has helped to progress some plays from the airwaves to the boards. Among them was ART host Bart Meehan's *The Bridge*; it aired on ArtSound in 2021, and in 2024 was performed at the Belconnen Community Theatre.



During its second full year of broadcasts, in 2024 Poetry on the Radio has also featured many ACT-region writers.

Preparation of a forthcoming program, Pacific Neighbours, brought several Canberra-based foreign diplomats to the ArtSound studios. With an ACT Government's 2023-24 Participation Multicultural Grant, Julie Finch-Scally, Wylie Pang and Nikki Suttor have been creating a new on-air weekly program featuring the music and cultures of Australia's Pacific Neighbours near and far. Broadcast is set to begin in mid-2025.

Visitors have included His Excellency Douglas Yu-tien Hsu, the representative in the Taipei Economic and Cultural Office in Australia, Taiwan's de facto embassy in the absence of formal diplomatic relations; Costa Rica's recently appointed ambassador to Australia, Her Excellency Ms Carolina Molina Barrantes; the Ambassador of the Republic of the Philippines, Her Excellency Ma. Hellen B. De La Vega; Mario Corredor, Officer in charge of Cultural Affairs at the Embassy of Colombia; and New Zealand High Commissioner Andrew Needs and Public Diplomacy Advisor Bryce Taotua.

By far the bulk of visitors to the station come as on-air guests. Each year, the presenters of Arts Café interview or otherwise host an extraordinary array of artists in diverse creative fields — some 500 to 600 of them.

Poetry on the Radio hosted one of the ACT's preeminent writers, Subhash Jaireth, pictured with co-host Kimberly K. Williams

Costa Rica's Ambassador to Australia, Her Excellency Ms Carolina Molina Barrantes



In May, on Arts Café, Tim McNamara hosted members of Andante Andante, a local choir that sings ABBA songs



In February, renowned Australian saxophonist Dale Barlow (right) visited Down in the Basement hosts Nick McBride (left) and Col Hoorweg (centre)

LISTENER SURVEY RESULTS

ArtSound launched a listener survey in late 2024, and published its results (summarised below) in February 2025. Thanks to everyone who took part.

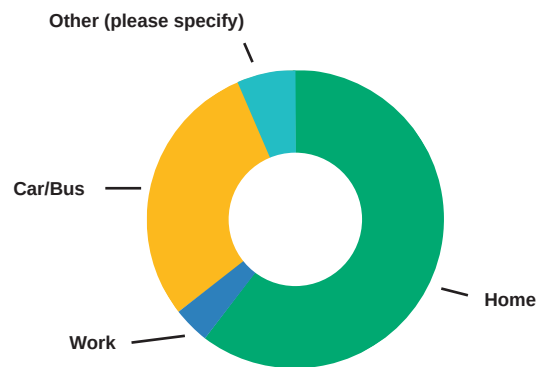
If you'd like to see the results, you can do that online. We also received many much-appreciated qualitative comments about our service.

SOME STRIKING FINDINGS WERE:

- ➔ How many people listen at home, and how relatively few listen in their cars.
- ➔ How highly our listeners rate us
- ➔ How much our listeners listen, and prefer ArtSound to almost any other outlet.
- ➔ And why do our listeners tune in.

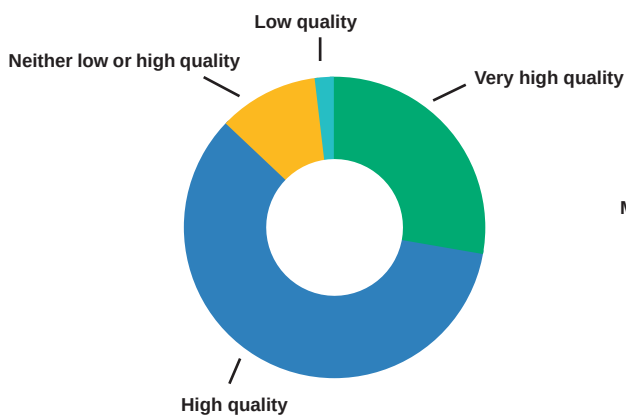
WHERE DO YOU MOSTLY LISTEN?

Answered: 99 Skipped: 3



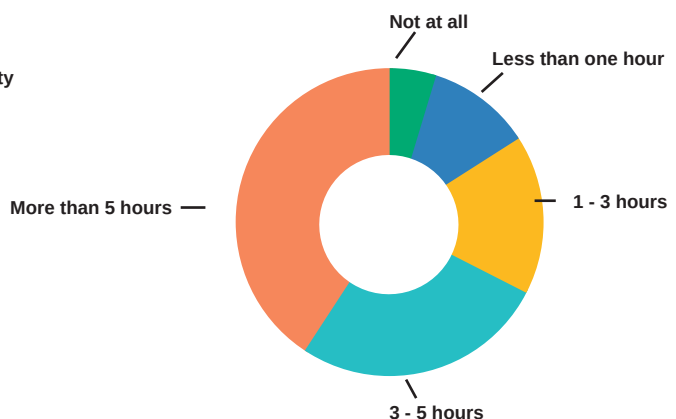
OVERALL, HOW WOULD YOU RATE THE QUALITY OF ARTSOUND'S SERVICE?

Answered: 93 Skipped: 9



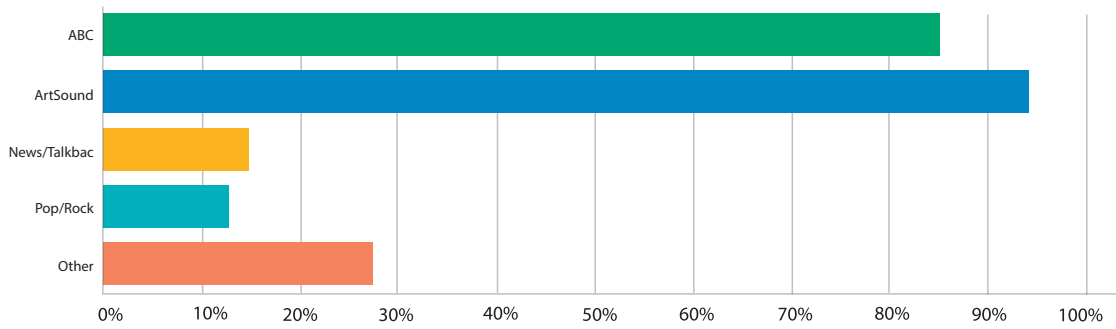
DURING AN AVERAGE WEEK, HOW OFTEN DO YOU LISTEN TO ARTSOUND?

Answered: 93 Skipped: 9



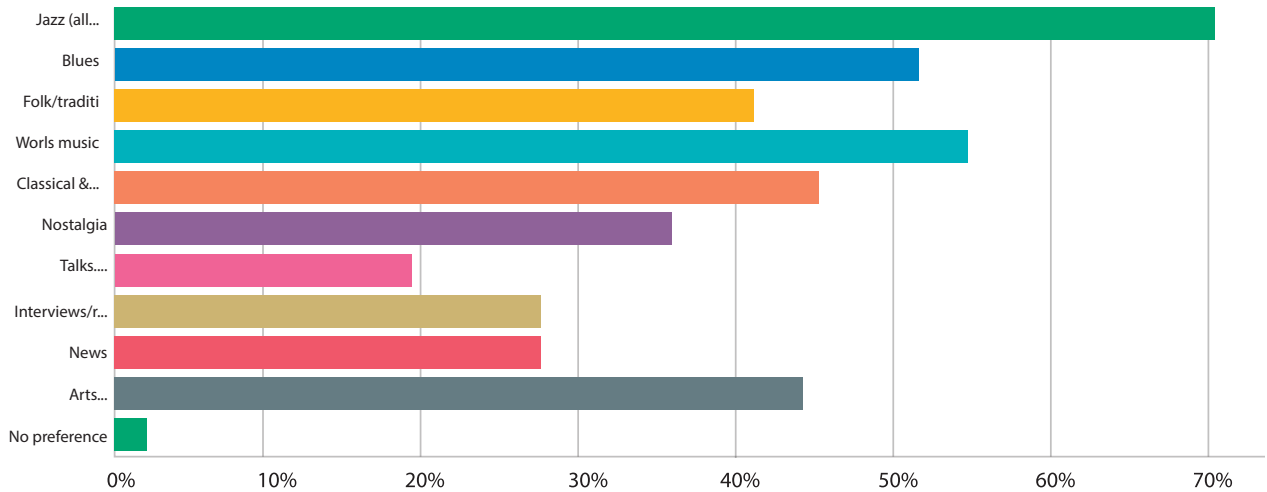
WHAT RADIO STATIONS DO YOU LISTEN TO?

Answered: 102 Skipped: 0



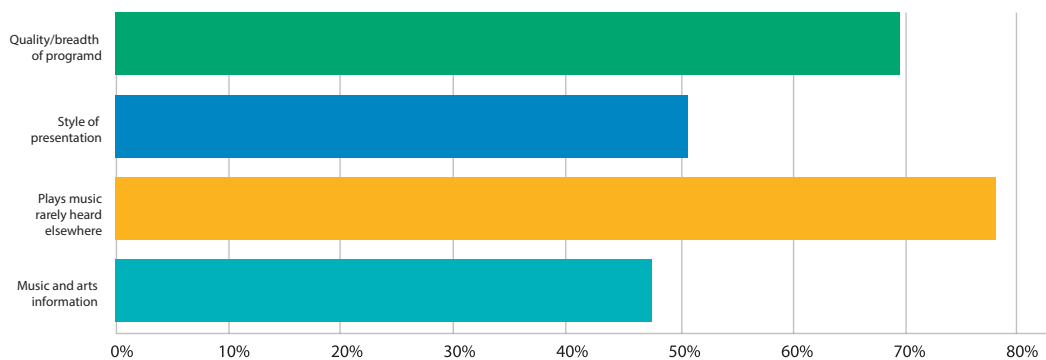
WHAT KINDS OF ARTSOUND PROGRAMS DO YOU LISTEN TO?

Answered: 95 Skipped: 7



WHY DO YOU LISTEN TO ARTSOUND? (TICK ALL THAT APPLY)

Answered: 95 Skipped: 7



OTHER ACTIVITIES

INTRODUCTION TO RADIO BROADCASTING

As detailed in its report (below), the Standards and Training Committee continued its revival of high-quality trainings for aspiring presenters. Introduction to Radio Broadcasting covers studio management, program planning, presentation, production, and effect presenters. During 2024, those included Tony Nichols (Driveway); Genevieve Cox and Pamela Manning (Artstarter); Michael Crowe (Down in the Basement); Stewart Chapman (Senior Memories), and Snehil Kumar (World Vibe).



GARDEN CONCERTS AND OTHERS

In addition to the Radiothon concerts described above, ArtSound held a series of fundraising concerts during 2024 in the dappled Manuka Arts Centre gardens.

Huge thanks to all the musicians who performed at the events, including Wallabindi (Monica Moore, above) and her band, and Mark Thomann's five-piece group.

In collaboration with Clandestino Canberra and Live @ The Polo, ArtSound held an afternoon of music and film on September 1 at the Polo Club. It was a great success, bringing to ArtSound about \$1,000. Thanks to the three bands that performed: Kopasetic Duo, Joel Dreezer Quartet, and Zambexi Sounds, and to Clandestino Canberra and Live @ The Polo.

Rotary Belconnen marked 25 years of its weekly Sunday Trash and Treasure Markets at Jamison Centre, which raises funds to assist charities and organisations locally and overseas. ArtSound played a part with a broadcast from the event; pictured, below ArtSound's Tim McNamara.

Other activities included a Beanie Knitting Competition in June, in which ArtSound's Senior Memories joined



In November, ArtSound held another in its ongoing series of fundraiser garden concerts. Thanks to the Coolabah Coolective (pictured) and Box of Hammers for performing.



forces with Vinnies Winter Appeal, to supply warm winter headwear for homeless Canberrans. In August, ArtSound's Poetry on the Radio provided a judge for a children's poetry competition linked to Kambah Turns 50 events. In September, in the ArtSound Gardens, ArtSound Press launched its latest book, *Gertrude's Sweetheart: Monologues for Readers and Actors*, which collects 11 pieces by Canberra writers that have been produced and broadcast on ArtSound FM.

Congratulations to Stuart Warner, nominated in the ACT division of Senior Australian of the Year.

PODCASTING

In collaboration with the University of Canberra Faculty of Arts and Design's Short Courses program, ArtSound held a two-day public course, *Podcasting 101*, in January 2024.

One outcome of the course was a contract with the Canberra Blind Society's Mentoring Program, to help two of its project officers create a set of podcasts about what workplaces can and should do when hiring candidates with vision impairments. The Society aired the podcasts from its website. ArtSound volunteers worked with Claire Manning and Peter Granleese. Another outcome was the setting up of an ArtSound Podcasting Meetup. Since April, the fortnightly events has served as a casual meeting place for practicing or aspiring podcasters, and also as a way to attract to the station volunteers interested in audio production.



Stuart Warner; photo: australianoftheyear.org.au

We've offered the Radio Rookies school holiday course a few times in recent years. We held another during the April school holidays, assisted by a grant from the ACT Government's Community Services Directorate. That brought to ArtSound a group of students from Calwell High School. Ainsleigh Sheridan invited to the studios some prominent ACT-area artists to sit for student interviews, and those aired later on Arts Café.



Podcasting 101 attendees, including UC students, representatives from the Canberra Blind Society, and others.

NATIONAL YOUNG VIRTUOSO COMPETITION

In September, ArtSound hosted the annual ACT finals, which are open to instrumentalists aged 25 or under and vocalists aged 30 or under. For over 35 years, the Award has celebrated emerging classical talents. Four finalists performed, and ArtSound broadcast the sessions. Judges Sally Greenaway and Marián Budoš selected as winner Zachary Li (pictured second from right, with other finalists and judges), a pianist who was the finalist in the 2023 competition. Runner up this year was pianist Jacob Wu, who has since become the host of an ArtSound weekly program, The Music of Now. Also in the finals were cellist Enola Jefferis and vocalist Elsa Huber.

In November, Zachary Li travelled to Sydney to represent the ACT in the National Fine Music Network Young Virtuoso Award Finals held at the Joseph Post Auditorium of the Sydney Conservatorium.

Thanks again to Rotary Belconnen for providing prize money for the ACT regional finals. Zachary Li took away a \$1,000 prize, while Jacob Wu received a \$500 prize.



The finalists join the judges; from left: Sally Greenaway (judge), Elsa Huber, Enola Jefferis, Jacob Wu, Zachary Li, Marián Budoš (judge)



FAREWELLS



Songfa Liu

Songfa Liu stepped down from the board during 2024. Songfa, a retired geologist, has long supported community broadcasting at ArtSound, as well as at 1CMS, Canberra's multicultural community radio station.



Eric McDonald

In late 2024, Eric McDonald stepped away from presenting after many years of contributions to ArtSound including Board and committee service. Eric had been with ArtSound for 25 years, most recently presenting Senior Memories and classical music programs.



Gerry Kay

Gerry Kay, who died during 2024, was a long-term volunteer and major donor at ArtSound who began his contribution at the Curtin studios of ArtSound's predecessor, Canberra Stereo Public Radio, and assisted with its transition to the Manuka Arts Centre in 2005. He took part in many activities before retiring from voluntary work in 2009, when at 60 he suffered a severe stroke.



Glenn Gore Phillips

Also lost in 2024 after a long illness was Glenn Gore Phillips, a Canberra musician and composer well known in local theatre who wrote the scores for several ArtSound Radio Theatre productions including *The Wind in the Willows* and *Mrs Warren's Profession*.

THANKS

ArtSound has many people to thank for its successful 2024.

Among them, as stated above, is artsACT which provides our studio and office space at the Manuka Arts Centre. Thanks to our major sponsor Infinite Networks for renewing its support of our internet and streaming services for another two years. Thanks to Anna Italiano of Perth for assisting our tech and membership teams with membership and website software tweaks. Thanks to Marvin Jiang who has joined our tech team to assist with IT issues and, in collaboration with Canberra Multicultural Service (CMS), to be mentored at ArtSound in broadcast engineering skills.

Special thanks to members of the ArtSound Welcoming Committee, who volunteer to greet visitors who come to be recorded or interviewed, monitor email, and often open and close the studios, all while creating a warm atmosphere. Members during 2024, supported by Julie Finch-Scally, included Joanne Craigie, Karen Hammond, Steve Little, Linda McFarland, Paul Marsh, Wylie Pang, and Nikki Suttor.

Thanks also to supporter Julian, assisted by The Good Guys of Fyshwick. Thanks to them, ArtSound acquired a brand new fridge during 2024. And thanks again to granting agencies, including the ACT Community Services Directorate. Special thanks to the Community Broadcasting Foundation for its generous Development & Operations Grant in support of ArtSound's transmitter upgrade and transmission expenses.

COMMITTEE & TEAM REPORTS

GOVERNANCE COMMITTEE

The Governance Committee was reconvened by the Board at the Board Meeting of 16 July 2024, having been in abeyance for some years. The full members of the Committee are Louise Spencer and board members Sharon Paliaga, Gabe Caddy, Stuart Warner and John Worcester.

The first task of the Committee was the application to renew ArtSound's station licence, which was required to be submitted to the Commonwealth Department of Infrastructure Communications and the Arts by 1 January 2025 if ArtSound is to remain on air. Board Chair Julie Finch-Scally and members Chris Deacon and Peter Monaghan joined the committee as ex-officio members to carry out this task. Documenting the station's policies and procedures involved a certain amount of updating, which was carried out as a sub-task of the application process. The application was submitted in mid-December, shortly before the Christmas break. A small number of additional details have been requested, but no major revisions have been needed at this stage, which is considered to be a good sign.

With the application out of the way, the Committee will now work on policies and procedures, volunteer documents, board delegations and a number of other matters to support the new equipment installation planned for later in the year.

— Gabe Caddy, Louise Spencer, Sharon Paliaga, Stuart Warner, John Worcester.

MEMBERSHIP REPORT

Like the great majority of community radio stations and other not-for-profit organisations, these days, ArtSound struggles to maintain its membership numbers, let alone expand them. During 2024, we added 52 new members, and had 115 renewals (along with one member expulsion), and increased membership income to \$11,582 compared to \$8,560 in 2023; yet membership fell overall from about 250 to 220, and the decline has since continued. Factors in that drop include the discontinuation of some large email providers, which has prevented us from reaching many members to encourage renewal, and a change in our membership year.

To combat the declines, the Board and Fundraising Committee have declared the calendar year 2025 as a year-long membership drive, with on-air announcements to that effect. To facilitate those operations, ArtSound researched and purchased new membership software, MembershipWorks, to keep better track of subscriptions and to improve recruitment of new members.

Anyone interested in joining ArtSound, or renewing membership, can use that membership database. We very much depend on listener support. At the moment, membership income accounts for only about eight percent of ArtSound income, but we'd like to double that, so that membership fees dependably cover far more of our annual budgets, which run to about \$120,000. Towards the end of 2024, the Board increased membership rates modestly. They now stand at \$75 individual, \$110 family, \$50 concession.

— Bart Meehan & Peter Monaghan

PROGRAM COMMITTEE REPORT

2024 was a busy and successful year for the Program Committee. We were able to make strides in filling gaps in our presenter roster and scheduling. Some new presenters were directly recruited and several others came to us from paid broadcast-training courses.

Noteworthy programming developments in 2024 included the bedding down of ArtStarter as a dependable early-morning offering (7-9am weekdays). Progress is continuing on restoring our 5-7pm program; Driveway now airs on most days (a repeat of the noon-2pm Arts Café airs on other days) as a presentation of arts/music news amongst innovative selections of music from all parts of the ArtSound spectrum. Among new programs added during 2024 was The Music of Now. Canberra classical pianist Jacob Wu hosts the one-hour program dedicated to orchestral, chamber, electronic, and related music of the late 20th century up to today. That's almost impossible to find elsewhere on radio.

Late in 2024, two other new programs started on ArtSound. In a special series, High Score, that ran until March 2025, accomplished gamer Nick Doody presented the work of composers, musicians and developers behind video games. Dirk Zeylmans and Flynn Marcus, former hosts of Down in the Basement on Mondays, and two founts of jazz knowledge, returned with a new program with a self-explanatory title, Jazz Album Explorations. Other programming developments are noted above (see ArtSound's 2024). Behind the scenes, the Program Committee helps volunteers by producing such programs as Leaves of Bluegrass, Poetry on the Radio, The Music of Now, and some episodes of Classical Mood.

The Committee also works closely — almost daily — with Chris Deacon's Technical Team to ensure that programs and automated music go to air correctly through the station's automation system (RadioBoss). We use a variety of approaches to automated uploading and play-out of prerecorded and backup programs, most mediated through a set of Dropbox folders that RadioBoss mines for content through software routines that Chris Deacon creates. The Committee also seeks to assure recording quality of ArtSound's automation-fed programs.

Towards the end of the year, the Committee began to provide all presenters with regular feedback and support as they pursue their programs' briefs. The Committee set out to meet with all program coordinators.

The Committee also undertook to refresh ArtSound's Programming Aims. The organization arrived at its Programming Aims long ago, and they have remained largely the same over the years. During late 2024, the Program Committee and other volunteers updated the document, underscoring some of its core concepts. In keeping with ArtSound's Constitution and broadcast licence, the station aims to cover and foster the arts in the ACT region by airing news and information about arts practices and events, along with music not otherwise often or generally available to ACT audiences. (The Programming Aims are on the ArtSound website.) The Committee noted the encouraging results of an online ArtSound listener survey launched late in the year. (Details are in "ArtSound's 2024" above.)

Priorities for 2025/26 include working with the Technical Team to provide program archival audio on demand, a long-desired addition to our broadcast services. The Committee will continue to work closely with the Standards and Training Committee to improve ArtSound's broadcasts by supporting presenters and reviewing and refreshing policies and practices. This collaboration includes mentoring new presenters as they are placed onto program teams. Our broadcasts have become more polished, and certainly more varied and consistent with our special arts and music licence remit, Constitution, and Programming Aims.

— Gabe Caddy, Neil Doody, Peter Monaghan (chair), Louise Spencer, Stuart Warner, John Worcester

SPONSORSHIP & FUNDRAISING COMMITTEE

The Fundraising Committee was revived in February 2024 with five members. It now has a renewed operating policy and established procedures. After the Committee was renewed, it supported major fundraisers — four Garden Concerts each year, a Radiothon, the Music Quiz Night — and undertook to add four Winter Concerts (so far held at the White Eagles Polish Club in Turner). The Committee also started a Thank You Party for Generous Donors.

The Winter Concerts were a great success. Much thanks goes to Rafael Florez who arranged all the talent. Each concert raised around \$1,000, a big help to our bank balance. Income from the Garden Concerts was boosted later in the year by a pop-up bar and nibbles. Our thanks for Neil Doody and Ainsleigh Sheridan for setting this up. The Go-fund-Me campaign to raise money for our studio equipment upgrade was another concept of the Fundraising Committee and, thanks again to Neil Doody's clever on-air promotion, it raised \$15,000.

Having a dedicated fundraising committee has assisted ArtSound to establish a set calendar of events each year on which the committee can concentrate. We have a committed concert manager to help book groups for the concerts and we have taken on handling and assisting with the other fundraising events. The Committee thanks everyone who joined us to make all these events a great success in 2024. We look forward to increasing the funds raised in 2025.

— Chris Bell, Mark Borowik, Gabe Caddy, Michael Catley, Julie Finch-Scally (chair), Rafael Florez, Wylie Pang, Ainsleigh Sheridan

STANDARDS AND TRAINING COMMITTEE REPORT

After a hiatus of many years, the Standards and Training Committee relaunched ArtSound's formal training initiatives in 2024. These initiatives have seen improvements in how new presenters are on-boarded and provided with the skills to join ArtSound's radio programs, and have provided existing presenters with continuous learning opportunities to refine their broadcast skills.

The Standards and Training Committee is also working closely with the Program Committee to improve ArtSound's broadcast standards through providing support to presenters and reviewing and updating relevant policies.

Introduction to Broadcasting

The committee developed a four session course. It was delivered twice: over four Tuesday evenings in March to 11 participants and over four Saturday afternoons in September and October to 9 participants.

Committee members facilitated the courses. Guest speakers contributed: Technical Manager Chris Deacon; broadcasters Brian Leonard and Paul Conn; and, professional voice actor Liz Landford. The courses were a mixture of instruction and practical activities with handouts and other learning resources.

Members of the Committee then provided supervised practice sessions to participants leading to skills assessments that resulted in nine new volunteers being placed on Art Sound programs: Artstarter, Down in the Basement, Driveway, World Vibe and Senior Memories. The course received very positive feedback from participants and there is enough demand to deliver the course in 2025. In fact the first course for this year is currently being delivered (April 2025).

Professional Development workshops

The Standards and Training Committee is delivering monthly half-day workshops aimed at improving skills in areas of radio broadcasting. The first workshop focused on general broadcast Tips and Tricks and the use of the RadioBoss software and was delivered in December 2024 to 18 volunteer participants.

A second Tips, Tricks & RadioBoss workshop was delivered in January 2025, followed by workshops in interviewing (February) and editing (March). A further workshop on pre-recording programs is planned for May 2025. These workshops have received very positive feedback.

CMTO Music Interviewing workshop

The Training Coordinator liaised with the Community Media Training Organisation (CMTO) to offer a Music Interviewing workshop. This was delivered by an external CMTO trainer over two consecutive evening sessions to 12 ArtSound volunteers. The workshop combined information and practical activities. Participants received a resource booklet and praised the workshop in evaluation feedback.

— Judy Baker, Chris Bell, Betsy Dixon, Eleanor Mitchell Jones, Tim McNamara (chair), Stuart Warner, John Worcester

TECHNOLOGY TEAM REPORT

2024 was a major turning point for the station's technology development with the completion of a major transmitter site upgrade and commencement of the long-awaited upgrade of the studios.

We installed a new 3 kiloWatt transmitter at Black Mountain (Telstra) Tower and it has enabled ArtSound to improve the quality and reliability of its transmissions. Generous funding from the Community Broadcasting Foundation (CBF) supported its acquisition and installation. Several years ago, lightning damaged our almost-20-year-old unit; we will retain it as an emergency backup. Operation of the new transmitter will offer several benefits — higher power and coverage, 10-15 year longevity, improved audio quality and reliability, online remote control and monitoring, and a reduced carbon footprint through efficiency advances.

We also completed transmission improvements at Black Mountain including provision of important diagnostic and safety facilities, addition of an FM radio data service, upgrade of audio processing, and establishment of an alternative studio-to-transmitter link through DAB+. I am indebted to Rodger Bean for his assistance with this work.

Following a concerted community fundraising campaign, in 2024 we purchased the equipment to kick off the first phase of our studio digital transformation. Our volunteer-designed and constructed consoles, despite performing remarkably well 24/7 since 2005, have reached end of life and will be retired. We are incredibly grateful for those funds which, in typical ArtSound tradition, we have stretched a very long way. Several years of detailed planning and evaluation of vendor equipment led to us sourcing state-of-the-art digital broadcast audio equipment from DHD (Leipzig Germany) at a considerable discount.

This will see the upgrade in 2025 of our Studio 1, part of Studio 2 and associated Master Control Room with some of the newest broadcast equipment available currently in Australia. The product, which is used in Europe, Asia and the Americas, has never been rolled out in this country before. By being the first station out of the blocks, we are breaking new ground and enjoying considerable savings by avoiding increasingly expensive USA-sourced products, whilst implementing a solution that we believe is well-aligned to ArtSound's special needs. One of the major advantages is that, at long last, we will be able to make more efficient and innovative use of our studio spaces, integrating them in ways that were either onerous or impossible in the past, with clear benefits to volunteers and audience alike.

I have been working closely with the Australian distributors over the past four months to plan, design and configure the system which we intend to roll out throughout ArtSound's remaining studios, as funding permits. We have submitted a grant application to the CBF; a successful application would assist us to complete the project in 2025/26. We will undertake extensive training in the use of and maintenance of the new equipment prior to launch.

In 2024, our main transmission facilities operated at 100% reliability except for (in the case of FM) minor planned antenna maintenance outages conducted after hours by Broadcast Australia International at Black Mountain. The DAB+ service, operating under the auspices of the Community Broadcasting Association, has been somewhat less reliable, with a few temporary outages.

As part of our successful 2024 CBF Development and Operations grant fundraising, we were able to secure funding over three years to support our transmission rental and operational costs at Black Mountain and Mt Taylor. This followed a major resource effort in revision of ArtSound's governance documentation (see ArtSound website under Governance).

I continue to provide (often daily) remote scheduling and maintenance of ArtSound's pre-recorded programs and music database, including backups, quality control and emergency response. I also undertake (on a voluntary basis) any commercial audio services work that Tim Austin is not able to do. That can include book readings, music group recordings and digitisation of tapes for outside clients. We have also been required to step in to provide urgent technical support to resolve various website, email and membership software transition issues that ArtSound faces due to the departure of previous volunteers.

The technology team provided technical assistance on numerous occasions to various ArtSound presenters, on site and remotely. This included support, as in past years, of the Young Virtuoso of the Year Competition live broadcast. I attended the annual Technorama Conference in Sydney in November 2024 to maintain industry contacts and update knowledge of recent technical developments affecting community radio stations and I regularly participate in industry webinars relevant to ArtSound's technology development.

In other projects, our technical mentorship of 1CMS's technical officer Marvin Jiang



Australian Muslim Voice operates from a Narrabundah studio during their temporary Ramadan broadcast; photo: AMV

has continued. Marvin is contributing several hours a month towards assisting with technical projects at ArtSound. The team also supported Australian Muslim Voice's special Ramadan broadcasts, as we do each year.

Among priorities for 2025 are the provision of program archival audio on demand (to enable storage and replay of past programs; testing in progress), upgrade of studio software, provision of solar power, and progression of the studio upgrade and completion of phone system software.

I am most grateful to the members of ArtSound's technical team who have provided valuable assistance during 2024. I again make a special mention of Rodger Bean for his ongoing assistance with maintaining our transmission facilities, as well as to Marvin Jiang and Jon Glanville for their assistance and support of our IT development projects, Tim Austin for his live audio assistance, and Peter Monaghan who joined our team with grant and budget expertise and support.

— Chris Deacon OAM, Manager Technology

FINANCE REPORT

ArtSound finished 2024 with \$66,715 in the bank and in a stronger financial position than it has been for quite a few years. In July we received a grant of \$211,444 to be received over 36 months. Only 6 months or \$47,840 of that amount could be brought into the 2024 accounts so we still have \$163,604 to be received during 2025, 2026 and 2027. The 2025 proportion – or \$75,000 – will be income in 2025 so if other income remains the same then ArtSound will generate a good surplus in 2025. All other things being equal, then, a surplus in 2025 will offset the 2024 loss.

- The results for the year are a loss of \$51,462.
- Income in 2024 was up by \$47,690.
- Expenses however have increased by \$75,554.
- So our result was \$27,864 worse than in 2023.
- Let's see why the loss was \$27,864 compared with the previous year.

INCOME

Grants received were very successful with a grant from CBF of \$211,444 to be received over 3 years. The grant was approved from 1 July 2024 and because our financial year end is 31 December, ArtSound can only bring in 6 months or \$47,840 of that money in the 2024 year.

We received donations of \$30,264 and this excellent result was achieved largely through the campaign to raise money for the studio upgrade.

Fundraising through the Radiothon and other events was also very successful. Overall donations and fundraising in 2024 raised nearly \$48,000 compared to \$30,000 in 2023.

Memberships were up and Training Courses raised significantly more funds than in 2023.

EXPENSES

ArtSound's running costs for a "normal" year are around \$125,000 per year:

- Office and Studio costs of \$75,000
- Transmission Tower costs of \$50,000

There will also be whatever additional expenditure related to spending of Grant Funds for equipment.

In 2024 there was additional spending on:

— The CBF Grant equipment component	\$35,684
— Studio Upgrade Costs funded by the donations	\$23,574
— Vehicle Service funded by Rotary	\$3,000
— Marketing person Funded by a Donation	\$3,147
Total	\$65,405

(The CBF Grant was specified to cover operating costs but we couldn't use that portion of the funding in 2024 because we could only bring in 6 months of the Grant).

There were two lots of expenditure which were abnormal:

1. Depreciation expense in 2024 is \$22,185. This high level of depreciation is caused by a review of the Asset Register. More equipment has been purchased in 2024 than in recent years and as it replaces other pieces of equipment those redundant items have been written off. Other equipment that's been sitting on the register and is deemed redundant has been written down. That was done in order to bring the asset register up to date.

The Depreciation figure of \$22,185 is not a cash expenditure transaction but it does increase the overall costs by that amount.

2. Transmission Tower Electricity of \$5,600. BAI have billed us sporadically for electricity since early 2022. We estimate that the overdue electricity costs are around \$16,800 or \$5,600 per year. We've brought the 2024 cost into the P&L and the total outstanding electricity costs are recorded as a liability owing to BAI.

SUMMARY

The Depreciation is a non-cash item so adjusting for that our bottom line shows we spent around \$29,000 more than we received.

The main reason is that we couldn't bring in the full first portion of the CBF Grant but only the 1st 6 months.

The compensation is that in the 2025 we are entitled to bring in a full 12 months or \$75,000 of the CBF Grant. With running costs of \$125,000 per year ArtSound should generate a good surplus to offset the 2024 deficit.

- Andrew Clark, Finance Manager

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