

GEELONG PERFORMING  
ARTS CENTRE TRUST

# Annual Report 2024-25



geelong  
arts  
centre



Jon Stevens & Kate Ceberano perform at Costa Hall  
Image Credit: Peter Foster  
Front Cover: Geelong Wonder Children's Festival 2025  
Image Credit: Peter Foster

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## Acknowledgement of Country

The Geelong Arts Centre acknowledges the Traditional Custodians of the land we live and work on, the Wadawurrung People of the Kulin Nation.

We pay our respects to their Elders past, to Elders present and to emerging leaders, recognising their continuing connection to land, water, culture and community.

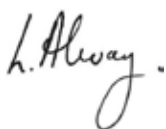
We also acknowledge all First Peoples who live, work, play and visit our region.

## Responsible Body's Declaration

In accordance with the Financial Management Act 1994, I am pleased to present the Geelong Performing Arts Centre Trust's Annual Report for the year ended 30 June 2025.

## Geelong Performing Arts Centre Trust Financial Management Compliance Attestation Statement

I, Lesley Alway, on behalf of the Responsible Body, certify that the Geelong Performing Arts Centre Trust has no Material Compliance Deficiency with respect to the applicable Standing Directions under the Financial Management Act 1994 and Instructions.



Lesley Alway  
Chair  
Geelong Performing Arts Centre Trust  
22 September 2025

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Please note, information is correct at the time of printing. In some instances, amounts for previous years have been updated with acquitted results and may differ slightly from previous Annual Reports.



The Geelong Performing Arts Centre Trust (the Trust) was established by the *Geelong Performing Arts Centre Trust Act 1980* (the Act).

It serves as a statutory authority which currently sits within the Department of Jobs, Skills, Industry and Regions. During the reporting period, the responsible Minister was The Hon. Colin Brooks MP, Minister for Creative Industries.

The Act states that the functions of the Trust include:

- Complete the construction of Geelong Arts Centre
- Care for, improve and maintain Geelong Arts Centre
- Control and manage Geelong Arts Centre
- Present and produce theatrical performances, operas, plays, dramas, ballets, musical and other performances and entertainment of any kind in and outside Geelong Arts Centre
- Promote the use of Geelong Arts Centre by persons and bodies whom the Trust considers to be suitable
- Perform any other functions appropriate to Geelong Arts Centre as the Minister for Creative Industries may approve.

Geelong Arts Centre curates, supports and presents a diverse range of music, theatre and dance performances, as well as important cultural and arts practice dialogue, that welcomes every person to engage, learn and express their creativity, making art a universal experience.

## Geelong Arts Centre is the cultural heartbeat of Victoria's second-largest city.

Established in 1980 and governed as a Victorian statutory authority, the Centre has evolved into Australia's largest dedicated regional performing arts complex. A landmark 2023 redevelopment, quadrupled public space, installed world-class staging, lighting and acoustic systems, and created fully accessible foyers that link the historic Ryrie Street building with a striking new Little Malop Street façade designed in consultation with Wadawurrung Traditional Owners.

The campus now comprises four distinct performance venues.

- The Play House remains the Centre's largest proscenium theatre with a capacity of 764.
- The Story House (550 seats, expandable to 850 flat-floor) is a new, flexible venue opened for contemporary works, touring productions and standing gigs.
- The Open House (250 seats) is an intimate industrial-style studio suited to cabaret, fringe theatre and live music, with folding doors to an outdoor plaza for markets and other events.
- Costa Hall (1,421 seats) part of Deakin's waterfront campus in Geelong hosts orchestral concerts, major bands and university graduations.

Additional creative spaces include purpose-built rehearsal rooms, creative workspaces, and a range of hospitality areas including Tutti our in-house café and restaurant which serves both the public and our audiences pre-show.

Geelong Arts Centre curates a year-round season that pairs national and international touring productions with locally produced work. Core strands span mainstage theatre, contemporary dance, classical and contemporary music, children's and family programming, First Nations storytelling and multidisciplinary festivals. A large number of community events perform annually including schools and community ensembles alongside commercial promoters and touring artists.

Community engagement and lifelong learning are embedded in our Creative Learning program which partners with educators from kindergarten to Year 12, offering curriculum-aligned performances, artist workshops and teacher resources that reach more than 20,000 students each year. Creative Engine, the Centre's industry-development hub, allocates seed funding, rehearsal space, mentoring and networking to emerging artists, sustaining a vibrant regional talent pipeline. Access programs – Auslan-interpreted shows, relaxed performances, sensory-friendly matinees and ticket subsidies – ensure people of all ages, abilities and backgrounds feel welcome.

## TRUST CHAIR'S REPORT

On behalf of the Geelong Performing Arts Centre Trust, I am delighted to present the 2024-25 Annual Report of Geelong Arts Centre.

This year, we have seen Geelong Arts Centre realise the vision of the 2022-2025 Strategic Plan, cementing itself as a leader, connector and creator of extraordinary experiences for not only our local audiences, but on the global stage.

Throughout this year, the Centre welcomed 1,685 performances and events across its stages and spaces. A visionary curated program of outstanding productions was supported by Major Artistic Partner Deakin University and Innovation Partner Costa Asset Management and included State Theatre Company of South Australia and Sydney Theatre Company's beautiful production of *The Dictionary of Lost Words*, Malthouse Theatre's thrilling adaptation of Hitchcock's *The Birds* and Belvoir St Theatre's thought-provoking *Scenes from a Climate Era*.

Our artist development initiative, Creative Engine, delivered its first Associate Artists in Joel Bray and Dan Giovannoni. Supported by The Ian Potter Foundation and Creative Victoria, this milestone marked a significant step in the Centre's mission to cultivate artistic development within the region.

In April, we welcomed Her Excellency Professor the Honourable Margaret Gardner AC, Governor of Victoria to Geelong Arts Centre for her first official visit, highlighting the Centre's cultural, community and economic impact on the region.

The Trust is grateful for the generosity of the community through The Church Giving Campaign which has raised over \$414,167 in philanthropic donations this year. The incredible support of many donors will ensure Geelong Arts Centre can deliver a dedicated space for independent and emerging artists in the region. The Trust is also appreciative of the incredible support provided by philanthropic trusts and foundations as well as corporate partners who enable Geelong Arts Centre to deliver on a full suite of programs and initiatives throughout the year.

Our positive operation results demonstrate the value of Geelong Arts Centre to the community. Our net result from transactions before depreciation was \$1,476,614. The comprehensive result was a deficit of \$4,577,900 due to depreciation charges for the period.

I thank the Victorian Government for its ongoing support, in particular the Minister for Creative Industries The Hon. Colin Brooks MP and the passionate advocacy of our local Member, Christine Couzens, MP.

I would like to thank my fellow Trust members for generously contributing their expertise over many volunteer hours. I'd also like to acknowledge the nine years of service of Kirsten Kilpatrick whose term on the Trust concluded in June 2025, as well as the appointment of Ross Ebbels who joined the Trust in August 2024.

I extend my gratitude to Geelong Arts Centre's CEO and Creative Director Rhys Holden in his first year at the helm and congratulate him, our Executive Team and staff on an incredible year which has seen a wealth of new initiatives grow our audiences, engagement and impact.

As we look ahead to a new strategic phase of Geelong Arts Centre, I reflect on the achievements delivered through the 2022-2025 Strategic Plan. This period has been filled with significant accomplishments which have established a world-class performing arts venue in one of Australia's fastest-growing regions, that will continue to deliver extraordinary creative experiences for both artists and audiences for generations to come.



**Lesley Alway**

**Chair**

**Geelong Performing Arts Centre Trust**



# Celebrating a monumental year of growth and profound creative experiences at Geelong Arts Centre.

This year saw extraordinary growth across the Centre as we harnessed the full potential of our new world-class venues, utilising our stages and spaces to their full capacity. Our diverse program of curated productions and community and commercial presenters attracted a record 590,000 visitors, with two thirds of all tickets sold to audiences from regional, rural and remote Victoria. From *The Dictionary of Lost Words* and *Scenes from the Climate Era*, our curated programs featured some of the greatest stories ever told – stories that have shaped our culture and those that look fearlessly towards our future.

The program showcased a breadth of classic and contemporary performance, including Agatha Christie's *The Mousetrap*, Sydney Dance Company's *momenta* and Malthouse Theatre's take on the Hitchcock horror *The Birds*.

Through this growth, we have achieved a 19.9 per cent increase in operational outcome, driven through a five per cent increase in tickets sold and a 25 per cent increase in food and beverage sales from the previous year.

Our industry-leading programs continued to deliver vital creative and cultural experiences to our community. In September, The Wonder Children's Festival returned for its second year, with more than 10,000 visitors attending mainstage family productions, free events and activations. The festival also saw over 1,900 students performing on the Play House stage as part of the Geelong Schools Music and Movement Festival. The festival saw the premiere of *Imagine LIVE*, a new interactive musical production commissioned by Geelong Arts Centre, that has since commenced a 44-venue tour, including a sold-out season at the Victorian Arts Centre Melbourne.

*Short Black Opera for Kids*, a program for First Nations primary school-aged students, which began at Geelong Arts Centre in 2015, and saw students spend a week learning song and culture from the extraordinary Prof. Deborah Cheetham Fraillon OA.

Our season of world-class productions delighted and inspired audiences. This year, Agatha Christie's *The Mousetrap*, presented by John Frost for Crossroads Live and Shake & Stir Theatre Co attracted record attendance for a theatre work. We also welcomed Opera Australia's *The Magic Flute* and *Chorus!* direct from the Sydney Opera House stage, and saw Townsville-based contemporary dance company Dancenorth visit Geelong for the first time with their captivating production *Wayfinder* among a diverse range curated productions.

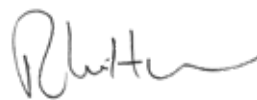
This year saw Geelong Arts Centre's architectural, programming and community engagement achievements take centre stage with the Centre crowned Performing Arts Centre of the Year at the 2024 IMPACT Awards presented by the Australian Performing Arts Exchange (APAX). The Centre is the only venue to receive this prestigious award twice. Following this, the Centre was also awarded the Australian Institute of Architects (AIA) National Interior Architecture Award and the Victorian Tourism Silver Culture Award.

Responding to the needs of our local musicians, theatre makers and artists, we commenced construction of The Church, set to become an artist-driven and artist-led space that will champion diverse emerging talent in the region and deliver an affordable space for artists to present their work. This vital new venue has been made possible through the extraordinary generosity of our philanthropic community, whose support has gone directly into the interior redevelopment of the historic venue.

To support the Centre's expanded operations, our workforce expanded by 13 per cent to 94 full-time equivalents (FTE).

I would like to extend my gratitude to the Geelong Performing Arts Centre Trust members and Chair Lesley Alway for their support, leadership and expertise in my first year as CEO and Creative Director of Geelong Arts Centre. My thanks also extend to the Victorian Government through Creative Victoria for their significant support which has enabled us to deliver crucial sector development initiatives including Creative Engine and our inaugural Associate Artists.

I would like to acknowledge the dedication of our Geelong Arts Centre staff who work hard to deliver extraordinary experiences to our artists, audiences and visitors all year round.



**Rhys Holden**  
CEO and Creative Director  
Geelong Arts Centre



## VISION

Geelong Arts Centre is a leader, connector, and creator of extraordinary cultural experiences for local and global communities.

## PURPOSE

Geelong Arts Centre is focused on nurturing creative expression, leading artistic collaborations and inspiring audiences, reaching out to all parts of our community.

## VALUES

We are committed to being:

- **Bold** – we embrace the freedom to challenge the boundaries of our work.
- **Welcoming** – our smile celebrates inclusiveness and a shared passion for creativity.
- **Connected** – we are proactive in connecting to and engaging with the arts and wider communities, reaching out and facilitating exchange of ideas.
- **An Ensemble** – our team seeks to work ‘as one’, respecting and valuing the role and contribution of all.

## OBJECTIVES

### 1. OUR ART – PRESENTING AND CREATING GREAT ART

Geelong Arts Centre will be recognised for programming with distinctive character and depth and providing experiences that extend the boundaries of artistic expression, engagement, and participation. The opportunity is to activate the multiple spaces the enhanced Arts Centre provides in a coherent and connected way, to build a clear identity as a dynamic multi-functioning hub for creativity. This will be enabled by a content commissioning framework and the enhancement of partnerships with National Performing Arts organisations, leading small-to-medium companies, independent artists, and the broader sector locally, state-wide, and nationally.

### 2. OUR AUDIENCES – CONNECTING AND BUILDING

Geelong Arts Centre will be recognised as the creative heart of Geelong, with a strong sense of community ownership and a diverse audience that reaches far beyond the boundaries of the City. This will be achieved by re-engaging with an established loyal audience, as well as reaching out to the region's rapidly changing demographic with the offer of both cultural and social experiences. The challenge and the opportunity is to sustain the interest and enthusiasm generated by the Centre's re-opening through the life of the plan, while also leveraging this opportunity to grow this audience and ensure that diversity in all forms is genuinely reflected in our patrons.

### 3. OUR SECTOR – BUILDING CREATIVE CAPACITY

Geelong Arts Centre will be known for its leadership in supporting pathways to professional practice. The Creative Engine initiative is at the heart of the commitment to support new and emerging creative leaders. The Centre will become known as a testing ground for the development of new work and the creator of works destined for inclusion in national touring schedules.

### 4. OUR BUSINESS – CREATING A ROBUST BUSINESS WITH GREAT PEOPLE

Geelong Arts Centre will attract and develop the capabilities that guarantee its creative and commercial success. This will be enabled by two key frameworks – a People and Culture Plan, and a robust business model.

### 5. OUR ASSETS – UTILISING AND CARING FOR OUR EXPANDING INFRASTRUCTURE TO CREATE NEW OPPORTUNITIES FOR AUDIENCES, CREATIVE AND COMMUNITY

Geelong Arts Centre will focus on creating opportunities, capitalising on, and caring for the significant investment in infrastructure through our redevelopment, and the stewardship and ongoing improvement. Being the largest regional Arts Centre in Australia means bringing our buildings to life by completing, improving, managing, and caring for our expanded infrastructure. We must focus our attention on expanding a skilled, engaged, diverse and motivated workforce, and work to maintain, continually improve and leverage the excellent and unique design of our Centre.

The Geelong Arts Centre Strategic Plan 2026-2029 was developed during this year and will be launched in mid-2025.



# 590,000

Visitors to Geelong Arts Centre.  
A 12% increase on the FY2023-24.



# 95.7%

Visitors satisfied  
with their visit



# 45,979

Youth  
Participants

# 10

Artist  
Development Initiatives

# 22

Artist  
Grants

# 2

Associate Artists  
engaged for the year

# 158

Victorian-based artists  
were supported through  
Creative Engine

# 25%

Increase in food  
and beverage sales  
since FY 2023-24

# 10

Years of supporting  
Short Black Opera

# 1,685

Performances and  
events across our  
stages and spaces





269,593

Tickets sold to performances  
and events



2 in 3

Tickets sold to audiences in  
regional, rural and remote areas



1.67 m

Visitors to the  
Geelong Arts Centre  
website



Performing Arts Centre of the Year, APAX  
National Interior Architecture Award, AIA National  
2024 Cultural Tourism Award (Silver), VTIC

98%

Of venue hirers satisfied  
or extremely satisfied  
with their experience

25,291

Students attended dance  
classes in our studios

10,109

People attended the Geelong Wonder Children's Festival  
with 27% from outside the Geelong region



Piccadilly Market 2024  
Image Credit: Peter Foster



"Since 2015, *Short Black Opera for Kids* in Geelong has been a highlight of the SBO calendar of events. The impact of having the opportunity to learn traditional languages through song, in a culturally empowered space, cannot be overestimated. Each year, a courageous yet inexperienced group arrive on the Monday and by Friday they are performing to a public audience of well over 100 people. The support of the team and the local Koorie Engagement Support Officers (KESOs) ensure the delivery of this program is seamless and supported. SBO is always delighted to be invited back each year."

**PROF. DEBORAH CHEETHAM FRAILLON  
AO, CELEBRATING TEN YEARS OF SHORT  
BLACK OPERA FOR KIDS**

"My time as Associate Artist at Geelong Arts Centre has allowed me to dedicate space within my busy freelance writing schedule to focus entirely on developing my new project during its most critical early stages. This phase – where ample brain space, room for dreaming, and focused attention are vital – has been invaluable in building a strong foundation for the project. The position has been deeply rewarding, not only for the project itself, but also for my broader practice. It has connected me with young audiences through schools, where I've engaged them as creative consultants, and introduced me to Geelong's vibrant artistic community, enabling collaborations on a range of exciting new projects."

**DAN GIOVANNONI, ASSOCIATE ARTIST**

"My time at Geelong Arts Centre as Associate Artist has been a game changer. It has allowed me the one thing we almost never get in the arts nowadays: time. Time to think, to play and to build quality local relationships. I'm so grateful for this incredible opportunity."

**JOEL BRAY, ASSOCIATE ARTIST**

"Thank you for all your efforts during Kitty's recent shows in your beautiful new venue in Geelong. Your team, whom we loved, took over seamlessly. Please pass on our grateful thanks to them all."

**GLENN BUTCHER, TOUR MANAGER, KITTY  
FLANAGAN'S WHITEBOARD O'CLOCK**

"Thank you. For giving us the space to create. It was truly so special... those young people were incredible. And I know I speak for all of us when I say we walked away feeling so inspired and in awe."

**ASHLEA PYKE, FACILITATOR, OPERA  
AUSTRALIA AND GEELONG ARTS  
CENTRE SCHOOL HOLIDAY INTENSIVE**



"It's always such a pleasure to play at Costa Hall... from FOH and ticketing, marketing and production, it's all such a delight to work with you and done with so much care... of course we LOVE the Geelong audience who never disappoint and engage with us to help with the absolute joy of it all."

**TIM CAMPBELL AND ANTHONY CALLEA,  
THE SONGS OF ELTON JOHN &  
GEORGE MICHAEL**

"Thank you so much to your teams for your patience, flexibility and professionalism through the preparation and production of *Mary Poppins*. Special thanks for the stage crew through the production run. We learned a lot about how we can plan for the future and we look forward to working with you again."

**HADEN DINSE, GEELONG LUTHERAN  
COLLEGE, MARY POPPINS JNR**

"It was great to visit Geelong Arts Centre, and we'll definitely be back on our next round of touring.

Thanks again for all your help making our first visit so memorable. Our entire company felt incredibly welcomed and supported by the Geelong Arts Centre staff. Congratulations on creating such an incredible, creative environment. We truly enjoyed our time at Geelong Arts Centre and can't wait to return."

**LUKE NEWMAN, CEO OF NEWMAN  
ENTERTAINMENT INTERNATIONAL,  
DRACULAS SANCTUARY**

"I just wanted to reach out and say thank you, for your generous support in allowing us to use your beautiful venue for our wine walk on Saturday. Your kindness and commitment to helping those in need made an immeasurable impact on our efforts to raise crucial funds for the communities we serve. What a team you have. Your willingness to provide such a wonderful space helped us create an atmosphere of generosity and hope, and we are truly grateful for your role in making this possible. Please pass on my thanks to everyone!"

**SHARON GLEESON, APCO FOUNDATION,  
GEELONG WINE WALK**

"I just wanted to say a huge thank you to you for last night. We've received so much positive feedback last night and this morning saying how professional, artistic and seamless the event was, which is a huge testament to the team! The space is amazing – it felt so intimate and appropriate for the tone of the event – the space really elevated the event. It was a pleasure working with you all to put this event together and thank you again for partnering with Meli on this event to help shine a light on this national crisis. It's really a great fit and the image of the Arts Centre in the booklet looks incredible."

**ANABEL MACKENZIE, MELI  
CANDLELIGHT VIGIL**



### OBJECTIVE 1

# Our Art – presenting and creating great art

This year, Geelong Arts Centre presented a curated program of powerful stories, created by some of our country's leading artists who brought thrilling, entertaining and moving performances to Geelong audiences.

#### OUR PROGRAMMING

Geelong Arts Centre's programming is guided by the Strategic Plan and Programming Strategy, bringing diverse, high-quality and accessible arts experiences to audiences in the region.

In 2024, *The Mousetrap* presented by John Frost for Crossroads Live and Shake & Stir Theatre Co was a huge success bringing to Geelong Arts Centre the largest recorded attendance for a theatre work. Famously known as the world's longest running play, this thrilling West End production was directed by Australian theatre icon Robyn Nevin AO.

*Fourteen* by Shannon Molloy adapted and produced by Shake & Stir was a coming-of-age drama based on the best-selling memoir. It beautifully and sadly follows Shannon's experiences growing up gay in a rural town, and attending an all boys Catholic school in the late 90s. Set to a nostalgic mixtape of 90s tracks, this moving memoir about adversity and tragedy was a story of resilience, hope and hilarity.

Contemporary dance company Dancenorth Australia (based in Townsville) visited Geelong for the first time with their production *Wayfinder* which captivated audiences with its striking creativity, profound connection to its viewers, and unique approach to contemporary dance. The performance was both playful and powerful, offering a refreshing take on the art form that had the audience visibly engaged and responding with audible gasps of awe.

In addition to their stunning performance, Dancenorth made a meaningful impact within the community, hosting a series of dance and knitting workshops that fostered creativity and connection. The company also expressed high praise for the Geelong Arts Centre staff, highlighting the warm and welcoming environment they encountered during their time in the city.

Direct from the Sydney Opera House stage, we welcomed Opera Australia. During their two week stay in November, they presented one of the world's most iconic operas, *The Magic Flute* by Mozart, and *Chorus!*, a powerful celebration of the human voice, showcasing Opera Australia's extraordinary chorus performing some of the most beautiful music ever composed.

Remarkably, Geelong is the only location in Victoria outside of Melbourne to host Opera Australia's full chorus and main stage productions along with Orchestra Victoria — a true testament to our city's growing reputation as a cultural destination.

We kicked off 2025 with a major theatrical event — *The Dictionary of Lost Words*, a breathtaking large-scale production co-produced by State Theatre Company South Australia and Sydney Theatre Company. Based on the bestselling novel by Pip Williams, this powerful adaptation captivated audiences and achieved an outstanding 97 per cent capacity across the season. Geelong was the only place in Victoria to experience this remarkable production in 2025, making it a true cultural highlight and an exceptional way to start the year.

We were thrilled to welcome back Sydney Dance Company with their latest creation, *momenta*, by Artistic Director Rafael Bonachela. Once again, the company transported audiences into a world of poetic movement and profound physicality, exploring the complexity of human connection.

This mesmerising work unfolded like a kaleidoscope of energy — a dynamic interplay of bodies and motion, capturing fleeting moments where individual paths collide, converge, and transform.

## OUR PERFORMANCE (CONTINUED)

Challenging and thought-provoking, *Scenes from the Climate Era* from Belvoir delivered a bold theatrical experience. True to its name, the play unfolded in sixty-five short scenes — comic, tragic, and everything in between — capturing the many ways climate change shapes our lives and our world.

Written by David Finnigan, this powerful work was packed with insight, honesty, and humanity. It never preached, but instead invited reflection — a play firmly grounded in the present, examining the choices of the past and the complex, often beautiful uncertainties of our future.

Following its acclaimed world premiere at Malthouse, *The Birds* made its thrilling debut at Geelong Arts Centre. This bold new adaptation of Daphne Du Maurier's gothic horror classic — famously brought to the screen by Alfred Hitchcock — starred award-winning actor Paula Arundell in a powerful one-woman performance.

Audience members experienced the production through individual headsets, plunging them into an intense, adrenaline-charged soundscape of beating wings and violent aerial attacks. With immersive sound design and composition by J. David Franzke, this haunting tale was brought vividly to life in a truly unforgettable theatrical experience.

### REWIRE

This year, a bold and boundary-pushing lineup of performances ignited conversations and challenged theatrical conventions for Geelong audiences, as part of Rewire.

*Arterial* by Na Djinang Circus fused contemporary circus with First Nations storytelling, delivering a striking physical narrative that explored the flow of ancestry and connection through the metaphor of bloodlines.

*Tash York's Happy Hour* brought irreverent humour and glitter-soaked self-reflection to the stage, inviting audiences into a highly engaged cabaret experience that poked fun at the messiness of life with charm and candour.

In *Daddy*, proud Wiradjuri choreographer and Geelong Arts Centre inaugural Associate Artist, Joel Bray used his signature style to combine text, dance, and participation to prompt audiences to confront their own notions of power and desire.

*M'ap Boule* by Nancy Denis delivered a powerful, deeply personal performance that interrogated generational trauma and celebrated culture and resistance with raw vulnerability. During her time in Geelong, Nancy also delivered a workshop to our local emerging artists and shared her creative process.

Pony Cam's *Burnout Paradise* transformed everyday burnout into a collective, cathartic spectacle — an energetic and participatory experience that captured the emotional fatigue of contemporary life through four performers battling out a series of mundane daily tasks while running on treadmills. Together, these works exemplified the spirit of Rewire: innovative, boundary pushing storytelling by some of Australia's most exciting contemporary artists.

This year, Geelong Arts Centre launched *Rewire +After Party*, creating a meaningful space for post-show connection and conversation. Powered by a live DJ and hospitality, this initiative has enlivened the Open House foyer for patrons to make a night of their Rewire experience.

### DELIGHTFUL DAYS AND MATINEES

Geelong's beloved Delightful Days and Matinees jazz ensemble, The Syncopators, returned for a special performance celebrating the band's *40th Anniversary*. The award-winning six-piece band graced the audience with a musical journey through classic jazz from the 1920s to today. The celebration continued with an evening performance of *A Tribute to Ella Fitzgerald and Louis Armstrong*.

In October, *The Dancin' Man*, a dazzling one-man show by Luca Avella, honoured the legendary song and dance men of stage and screen – Gene Kelly, Fred Astaire, Donald O'Connor and more. The energetic performance was backed by a dynamic three-piece band.

As the year neared the end, one of Australia's leading ladies of stage, Lucy Durack, celebrated with a heart-warming *Merry Little Christmas* concert featuring timeless favourites such as Silent Night and All I Want for Christmas. The performance included a special appearance by Geelong's Northern Bay College Choir, who joined Lucy onstage for several songs, creating a memorable and joyful experience for the audience.

Following her standout performance at the 2025 Season Launch, Alinta Chidzey returned with her band for a vibrant tribute to 60s pop icon *Dionne Warwick and the Songs of Burt Bacharach*.

In April, Geelong Arts Centre welcomed back Amelia Ryan and Michael Griffiths to the Play House with their show *Livvy & Pete*. The powerhouse pair celebrated Australian music icons Olivia Newton-John and Peter Allen, backed by a full band. The high-energy performance captivated audiences with its mix of nostalgia, showmanship, and heartfelt storytelling – as well as a performance of *Xanadu* on rollerskates.



### CASE STUDY

# Wonder Children's Festival

Returning for its second year, the Wonder Children's Festival ran from 12-24 of September. The opening of the festival was marked by the world premiere of *Imagine Live*, a brand-new work for children based on the family favourite picture story book of the same name by Alison Lester. Created and co-devised by Jolyon James, Ashlea Pyke and Nathan Gilkes, commissioned by Geelong Arts Centre and co-produced with Nicholas Clark Management, *Imagine Live* played to schools audiences and general public to great critical acclaim.

The Geelong Schools Music and Movement Festival was another highlight in the Wonder Children's Festival, with over 1,900 students performing on the Playhouse stage over five sessions of performances. The Festival saw schools come together to share their endeavours in the performing arts and celebrate the creativity that exists among the Geelong region's schools. From marimba bands to choirs and from circus acts to dance extravaganzas, the participating schools dedicated themselves to a huge week of incredible performances.

Our Wonder Family Day was on Saturday 21 September and featured a full day of activations right across the Centre. The Open House was activated in a free dance party for kids, facepainting and balloon artists took over the foyers and the courtyard, while giant puppets roamed the forecourt and the foyers, to the delight of little kids and big kids alike.

Also hitting the main stage line up during the festival were productions of *Little Blue Dot* by Lemony S Puppet Theatre (co-commissioned by Monash University Performing Arts Centres and Geelong Arts Centre), *The Gruffalo* by CDP Theatre Producers, *Teeny Tiny Stevies* in concert and *I Wish...* by Patch Theatre. This broad curatorial range of works for children connected with a broad audience and brought in families from across the region and beyond.



Attendance 10,109  
Intrastate Audiences 27%  
Total Brand Reach 3.3 million

### FAMILY MAGIC

In the July 2024 school holidays, The Australian Ballet Education and Outreach team delivered an amazing week of workshops focussed on the theme of their reimagining of *Alice in Wonderland*. Children aged three to 12 years came together across the week and to learn a repertoire of dances under the expert guidance of The Australian Ballet. Their learning was showcased in a performance for family and friends, after which the children and their families were treated to a performance by The Australian Ballet artists.

Monkey Baa's national tour of *The Peasant Prince* came to the Story House in August with schools shows and a special evening performance for our family audiences. Based on the autobiography of Li Cunxin, Mao's Last Dancer, the show encouraged audiences to consider themes of resilience, courage and hope.

For the first time, we welcomed Junkyard Beats to the Open House with their two-man show, *Junklandia* in March. Famous for their drumming, dance and circus tricks, Junkyard Beats brought the theme of environmentalism to life in a very fun way. With audiences invited to join the "junk orchestra" as part of the show, this participatory and highly engaging show was a hit for kids and their families.

Presented in the April school holidays, Monkey Baa's on-stage adaptation of the famous Jackie French book, *Josephine Wants to Dance* was a fun adventure for audiences. A classic tale reimagined through puppetry, brilliant costuming and some classic Australian humour brought laughter and joy to the Story House.

Rounding out Term 2, The Listies returned for the second year in a row with their show *110% Ready*. Fresh from sell out seasons at the Melbourne International Comedy Festival, Matt and Rich delighted schools and family audiences with their greatest challenge yet: leaving the house on time. In true Listies style, there were just as many jokes thrown in for the grown-ups as there were for the kids.

This year has also seen new activations delivered for families across the Geelong Arts Centre foyers including scavenger hunts – encouraging families to explore the Geelong Arts Centre buildings and make the most of their visit.

## OUR PERFORMANCE (CONTINUED)

### COMMUNITY ENGAGEMENT

The past year has seen us step up to a more active role in supporting local community organisations and groups through new partnerships and connections.

#### Oxygen College

Geelong Arts Centre partnered for the delivery of Oxygen College's Diploma of Musical Theatre course, with the course finding a home for all practical classes in our studios. Commencing in February 2025, this new course sees many years of informal collaboration with Oxygen College formalised into a new partnership that will have far-reaching impacts for the upskilling of both Oxygen students and also Geelong Arts Centre staff.

#### Time to Thrive Pilot Program

Designed by local independent dance artist and dance therapist, Jessica Lesosky, and produced by Geelong Arts Centre, Time to Thrive is a new dance program for over 60s. The pilot program included three classes, one of which was specifically designed for older people with dementia, Parkinsons or other life limiting illnesses. Over six weeks, Jessica and the Geelong Arts Centre team were able to test and refine the offering and gather insights on demand for a long-term program of dance for seniors. Participant feedback was outstanding and will inform a full-scale version of the program for future years.

Geelong Arts Centre worked alongside Anam Cara to gather feedback on the class for participants with dementia or Parkinsons.

For that hour or so,  
they weren't people  
with 'life limiting illness',  
they were just people...  
it was like we as carers  
disappeared and they  
were just free to dance  
and laugh.

### TIME TO THRIVE SUPPORT WORKER

#### Gerrupatjarra

A free community event, *Gerrupatjarra* (meaning "to join together" in Wadawurrung language) brought together local First Nations People and their allies in a powerful celebration of the strength and resilience of the world's oldest living culture.

Held on Wadawurrung Country, in the Open House, the event featured music from soul powerhouse Bumpy, emerging artist Isabelle Skye and her band Doe Eyes, and local rockers The Louds, fronted by Mick Ryan, a musician whose soundscape work is installed along the Level 1 glass link foyer in Geelong Arts Centre.

Over 400 people attended the event, and audiences also enjoyed a vibrant market showcasing First Nations stallholders, curated by local Whadjuk Noongar, Ngapuhi, and NgatiTuwharetoa artist, Kiri Tawhai.

The day honoured Aboriginal and Torres Strait Islander traditions of sharing culture, music, and community in a spirit of respect and unity.

#### Geelong Pride Film Festival

Geelong Arts Centre supported the Geelong Pride Film Festival with their grand opening night event for 2025. Through provision of in-kind venue hire, the festival was able to host a wonderful opening night which has helped them to achieve their highest engagement numbers in the festival's history.

#### Leisure Networks Glee Club

This year, Geelong Arts Centre partnered with local disability support provider organisation, Leisure Networks. The Glee Club, which is for participants who have a disability, now has a home base in the Geelong Arts Centre studios, where they rehearse every week.

#### Artist connections

Geelong Arts Centre continues to endeavour to connect touring professional artists with local community groups or local artists whenever possible. In November 2024, we had a marvellous connection between The North Children's Choir (Bluebird Foundation) with Marcia Hines, who was able to meet the choir, hear them sing and offer some coaching. Since then, we have connected artists from Opera Australia with local community choirs, and creatives. Local band, The Sweethearts, were connected with the tour of *Dancing in the Shadows of Motown*.

## OUR PERFORMANCE (CONTINUED)

### COMMISSIONING

Commissioning new work lies at the heart of Geelong Arts Centre's Strategic Plan, supporting bold storytelling, fostering artistic innovation, and ensuring regional stories are shared on both national and global stages.

In 2024–25, Geelong Arts Centre's commissioned works continued to inspire, challenge, and connect with audiences of all ages, reinforcing our commitment to shaping a vibrant and inclusive cultural future for Geelong and beyond.

*Little Blue Dot* by Lemony S Puppet Theatre was a standout commissioned work that invited young audiences and their families into a sensory-rich, immersive world inspired by the fragility and wonder of our planet. This new work was co-commissioned by Monash University Performing Arts Centre and combines puppetry, stagecraft, and scientific concepts to spark curiosity about the universe in an accessible way for young audiences. The overwhelmingly positive audience response reinforced the importance of investing in high-quality, age-appropriate cultural experiences for our youngest community members.

### CASE STUDY

## Imagine LIVE

*Imagine LIVE* fused digital and physical performance in an interactive, musical production for families, based on Alison Lester's book 'Imagine'. The work was created by Jolyon James, Nathan Gilkes and G21 local, Ashlea Pyke and combines digital puppetry, animation and playful audience participation in a magical and meaningful celebration of connection, creativity and the environment.

Since its premiere as part of the 2024 Wonder Children's Festival, the production commenced its 44-venue tour including performances at Riverside Parramatta, the Dream BIG Festival and a sold-out season at the Victorian Arts Centre Melbourne. With over 20,000 tickets sold so far, the production will tour to every state and territory in Australia until October 2026.



"Stellar writing, imagination and flawless execution."  
ArtsHub

Best Children's Production Award nominee, Sydney Theatre Awards

Geelong Arts Centre provided commissioning support for the second development of *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett* by Jacaranda Productions. The work was developed in the Geelong Arts Centre studios by co-creators Sarah Goodes, Sheridan Harbridge and Glenn Moorhouse, also Director, Performer and Musical Director respectively. Following this development, the show premiered to rave reviews at UMAC as part of the RISING Festival in June 2025. Infused with the fierce spirit of Chrissy Amphlett and featuring some of the Divinyls' most iconic hits, *Amplified* is a high-energy experience that captures a defining moment in Australian music history. Celebrating the legacy of a true rock icon, the production is both a powerful tribute to Amphlett and a bold exploration of her enduring impact on music and culture. Jacaranda Productions' *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett* was commissioned and developed by the University of Melbourne Arts and Culture (UMAC) with support from the Geelong Arts Centre

CASE STUDY

## Associate Artist Program

The Associate Artist program has provided inaugural artists, Joel Bray and Dan Giovannoni dedicated time, space, and support to develop bold new works, positioning them within an environment that fosters deep artistic exploration. With access to Geelong Arts Centre's state-of-the-art facilities and a vibrant creative community, both artists are engaging in intensive research and creative development as part of this initiative.

Acclaimed playwright Dan Giovannoni is developing *Wishbone* – a sharp, darkly comedic one-act play for teenagers that explores belief, identity, and resilience in the face of personal and societal upheaval. Set in a stifling regional town, *Wishbone* follows 15-year-old Aquarius as he navigates a summer of queer self-discovery, a psychic with a dangerous appetite for Woolies roast chickens, and a mother on the brink of unraveling. With its twisted humour, supernatural edge, and sincere heart, the play asks urgent questions about manipulation, family, and what it means to believe in something – or someone. Dan has also engaged local secondary schools to participate in early-stage workshop developments of the story and characters providing an important regional perspective for the work.

Fellow Associate Artist Joel Bray is using the program to develop *Swallow*, a new dance-theatre work inspired by birds as ancestral messengers, symbols of transformation, and emblems of queer embodiment. Drawing from his Wiradjuri and queer identities, Bray has weaved choreography inspired by bird behaviour with themes of femme power, erotic performance, and kinship. Collaborating with composer Marco

Cher-Gibbard, the work incorporates experimental soundscapes derived from human "birdsong." The work was part of a preview sharing through Lucy Guerin's *PIECES'* program in November 2024 and after further development at the Centre the next iteration of the work will be shared with Geelong Arts Centre staff in September. This layered, cross-cultural, and interdisciplinary exploration embodies the spirit of the Associate Artist program – creating space for radical new work grounded in place, story, and relationship.

Beyond the creation of their new work, Joel and Dan contributed to the broader Creative Engine program through mentorship, workshops, and ambassadorship – sharing their knowledge and experience to support emerging artists and enrich the local creative ecosystem.

The Associate Artist program is a cornerstone of the expanded Creative Engine, made possible through the generous support of The Ian Potter Foundation. This initiative reflects Geelong Arts Centre's ongoing commitment to empowering artists and strengthening the region's cultural future.



MOMENTUM AND ENGAGEMENT

In our second year in the new venues, Geelong Arts Centre built strong momentum, welcoming a record number of artists, performers and events to our stages.

27,299

Artists, performers, presenter and community have performed on our stages

25,291

Students attended dance classes in our studios

269,593

Tickets sold to performances and events

1,685

Performances and events

98%

Consistent positive hirer feedback extremely satisfied/satisfied with their overall experience

This year, our venues attracted a high calibre of global and national artists including Missy Higgins, Amy Shark, Lee Kernaghan, Kasey Chambers, Marcia Hines, Hoodoo Gurus, Toni Childs, Bernad Fanning and Paul Dempsey, Kate Ceberano and Jon Stevens, Anthony Callea and Tim Campbell and Tim Minchin.

Popular commercial family productions delighted young audiences throughout 2024-25 including:

PRODUCTION TICKETS SOLD

Emma Memma 1,422

Operation Ouch 1,988

Madagascar the Musical 3,566

Peppa Pig 2,042

# COMMERCIAL AND COMMUNITY PRODUCTIONS

## COMEDY, A REGIONAL STRONGHOLD

This year, Geelong Arts Centre cemented its place as the home of comedy, with the genre continuing to be a major revenue driver across the organisation. In 2024-25, Geelong Arts Centre presented sell-out shows by Bill Bailey, Kitty Flanagan, Sarah Millican, Adam Kay, Ross Noble, Celeste Barber, Aaron Chen, Sooshi Mango, Jimeoin and Urzila Carlson.

## DRACULA'S AT THE PLAY HOUSE

In 2024, Dracula's Cabaret transformed Geelong Arts Centre with immersive foyer activations, roving performers, themed cocktails and photo opportunities.

- 1,832 tickets sold across four performances.

## CORPORATE EVENTS AND PARTNERSHIPS

Geelong Arts Centre hosted a range of businesses, conferences and functions throughout 2024-2025 with clients including: Ford, Cotton On, MELI, VAPAC, TAC, City of Greater Geelong, Master Builders Vic, APAX Deakin University and the Barwon Health Foundation.

## MUSICAL THEATRE

Geelong Arts Centre proudly supports local companies and schools in staging high-impact community productions.

- 7,500 community musical theatre performers on stage
- Over 41,000 attendees across musical theatre shows
- Featured productions included *Billy Elliot*, *Grease*, *The Addams Family*, *Chicago Jnr*, *Shrek*, *Into the Woods*, *School of Rock*, *Snow White*, *High School Musical*, *Come From Away*, *Mary Poppins Jnr*.

## PICCADILLY MARKET ACTIVATIONS

In September and November, Geelong Arts Centre hosted the Piccadilly Markets, featuring performances by Opera Australia, Motion Dance Company and roving artists from Medimime and Dracula's.

- Approx. 2,200 attendees
- Market stalls, food trucks, live performances
- Onsite radio broadcast (Pulse FM)

## CULTURAL EVENTS GROWTH

This year, Geelong Arts Centre supported our diverse community through a growing program of community-led events including, the Chinese Moon Festival, Le Masiofo Siva Academy Showcase and Raunak MELA 2025 (Punjabi Folk Group).

## FUNDRAISING AND COMMUNITY EVENTS

This year, Geelong Arts Centre supported key community organisations and events, setting the stage for experiences with impact.

### APCO Foundation Geelong Wine Walk

- Held at The Open House
- 770 participants
- Amount raised for the APCO Foundation: **\$110,000**

### Barwon Health Foundation Catwalk for Cancer

- Annual fundraiser held in The Story House (260 guests)
- Amount raised since 2020 for cancer treatment and services in the region: **\$450,000+**

### Meli Candlelight Vigil

- Held in Open House
- 200 attendees
- Special guest Jelena Dokic

# Our Audiences – connecting and building

Geelong Arts Centre is growing diverse audiences for the future by delivering accessible, meaningful arts and cultural experiences. New experiences for loyal and existing patrons, attracting new demographics across the region, and enhancing the Centre's role as a cultural tourism destination.

## AUDIENCE INSIGHTS

This year, Geelong Arts Centre completed a strategic review of the insights program to further enhance understanding of audiences and embed insights-led decision-making across the organisation.

This work builds on the solid groundwork laid by the 2022 Audience Development strategy, which established the importance of structured audience engagement and highlighted opportunities to elevate how insights are gathered, shared, and applied at Geelong Arts Centre.

Importantly, this review presented the first opportunity to leverage a full year of audience data since the opening of the redeveloped centre, providing a richer, more complete view of how our audiences are engaging with the new spaces and programming.

The review was designed to assess current research practices, identify knowledge gaps, and build a roadmap to uplift insight capability across the organisation, building upon and aligning efforts as the organisation looks toward shaping Geelong Art Centre's Strategic Plan 2026-2029.

## The review included:

- Consultation with key staff to understand how insights are currently used, challenges faced, and future aspirations
- Analysed ABS data to better understand our local and regional markets
- Reviewed a range of external research studies to gather insights on both current and potential audiences
- Developed high-level dashboards to make existing audience data more visible and actionable
- Consolidated and filtered insights to most relevant and impactful for Geelong Art Centre strategy development
- Identified intersections and gaps across multiple data sources to shape future focus areas for annual insights planning

## OUR PERFORMANCE (CONTINUED)

### Attracting Diverse Audiences

This year MobTix was launched as part of the 2025 season, offering \$20 tickets (plus a \$6 transaction fee) to select shows for self-identified Aboriginal and Torres Strait Islander Peoples from Australia, as well as Māori, Pasifika and other First Nations Peoples from around the world. In addition to this, Geelong Arts Centre also launched Under 30s ticket pricing for select shows, supporting access for younger audiences.

Through our media partnership with Cultura and The Pulse FM, we continue to reach out to new and diverse audiences across the region.

### Loyalty Initiatives

This year, Geelong Arts Centre built upon previous enhancements to its loyalty initiative with the consolidation of the Glitterati Program and subscription packages, to establish a new membership program. Through the implementation of the Gold Classic and Gold Flexi memberships, traditional package subscribers have gained access to elevate their entertainment experience through exclusive benefits and discounts. The Gold Flexi Package is the most flexible package the organisation has offered to ticket buyers to date.

The enhancements to the package offering deliver an increase in memberships for the 2025 season of 43 per cent from 2023-24.

### Tourism and Precinct Partnerships

Geelong Arts Centre continues to nurture strong tourism and precinct partnerships including Tourism Greater Geelong and Bellarine, City of Greater Geelong and Committee for Geelong, as well as collaborating and supporting the activity of neighbours including Geelong Gallery, Geelong Regional Library Corporation, Platform Arts and Back to Back Theatre.

### Customer Experience

Building on the foundation established through our comprehensive redevelopment, Geelong Arts Centre has experienced a transformative year of growth and refinement in customer experience delivery. The past 12 months have seen us consolidate our position as Geelong's premier cultural destination while streamlining our service offerings to better serve our diverse community.

### Service Excellence and Team Growth

The investment in our frontline service team has continued to yield exceptional results throughout the year. Our expanded customer service capacity has enabled us to maintain consistently high satisfaction rates while managing increased visitor numbers. The enhanced staffing model has proven particularly effective during peak programming periods, ensuring every visitor receives the personalised attention that has become synonymous with the Geelong Arts Centre experience.

Our commitment to service excellence is reflected in the overwhelmingly positive feedback from both returning patrons and new visitors. The seamless integration of our enhanced facilities with our elevated service standards has created a cohesive experience that consistently exceeds expectations.

### Streamlined Offerings and Innovation

This year marked a significant milestone in our approach to customer offerings, with the successful integration of Tutti, our casual dining option, into the broader Geelong Arts Centre experience. What began as an innovative addition to support event delivery has evolved into a cornerstone of our hospitality offering, providing visitors with a sophisticated yet accessible dining experience that complements our programming.

The streamlining of our food and beverage services has enabled us to respond more effectively to the diverse cultural and dietary requirements of our community. This targeted approach has not only improved operational efficiency but has also enhanced the overall quality of our hospitality offerings.

Our focus on diversity, service excellence, and community connection has created a sustainable foundation for future development, ensuring that the Centre remains at the forefront of cultural experience delivery in regional Victoria.



# Our Sector – building creative capacity

Geelong Arts Centre is a testing ground for the development of new works, supporting pathways to professional practice. Through its fit-for-purpose programs and initiatives, the Centre is committed to celebrating and supporting First Nations culture, education and young peoples' participation in arts and culture.

## **Creative Engine**

In 2024–25, Geelong Arts Centre's Creative Engine continued to be a driving force for artistic development in the region, offering a suite of programs designed to nurture creativity, support emerging and established artists, and foster a vibrant cultural ecosystem. Through targeted funding, mentorship, and access to professional facilities, Creative Engine provides vital opportunities for artists to experiment, collaborate, and bring new ideas to life.

Geelong Arts Centre's grants program awarded funding to a diverse range of artists and collectives across multiple disciplines, supporting the early development of original works and encouraging innovation within the region's creative community. These grants provide a crucial foundation for artistic risk-taking and experimentation, helping to build a strong pipeline of locally grown, nationally significant work.

The Launchpad Program offered artists a valuable platform to present works-in-progress and receive structured feedback from peers and industry professionals. By fostering dialogue and exchange, Launchpad supports the iterative process of making performance and connects artists with audiences and collaborators at key stages of their development. Kath Dolheguy received a grant to write her new work *Parasail* in early 2024 and then received a place in Launchpad to test a moved reading of the work with professional actors in front of an invited industry group. Through Launchpad, Connor Morel further developed *Good Man* his new rock monologue that received initial development support from the Centre. In addition to industry feedback, all Launchpad projects benefit from video and photo documentation which enables crucial reflection as well as use for future applications for support and presentation opportunities.

The Associate Artist Initiative enabled inaugural artists Joel Bray and Dan Giovannoni to undertake intensive, long-form creative research and development on two new projects. This flagship program provided access to studio space, resources, and the Centre's world-class facilities, alongside community engagement, mentorship, and leadership contributions to the region. Both artists have mentored local emerging artists, including across the duration of the Artist Intensive.

Rounding out the year, the Artist Intensive brought together a cohort of regional and metro artists for a three-day residency focused on professional and creative skill development, and interdisciplinary exchange. Facilitated by Mark Pritchard with workshops and mentoring delivered by leading practitioners including Amelia Evans, Rae Perks, Laura Milke Garner, Emma Valente and Kate Davis from The Rabble and Mish Grigor and Lara Thoms from APHIDS, the intensive provided an immersive environment for new connections and bold ideas to emerge.

In addition, Geelong Arts Centre presented the inaugural Geelong Creative Development Award at Melbourne Fringe to KINDER by Ryan Stewart. The KINDER team has used the award and in-kind studio space at the Centre to further develop the work which will be touring to Edinburgh Fringe this year.

Together, these Creative Engine programs continue to shape a dynamic and sustainable creative future for the region, reaffirming Geelong Arts Centre's commitment to supporting artists at every stage of their practice.



## OUR PERFORMANCE (CONTINUED)

### Creative Learning

The Creative Learning program continued to provide support to the region's schools and teachers, with a robust program of student-centred, curriculum aligned workshops, performances and on-stage opportunities.

The 2024-25 year saw a diverse selection of on-stage works programmed for students which launched with Sensorium Theatre who specialise in theatre for children with disabilities with their immersive new work, *Wonderbox*. Sensorium presented six shows designed for local specialist schools and were able to visit a school and deliver a session of teacher professional development.

We presented *Yes Yes Yes*, a new show that explores young people's experiences with healthy relationships and consent in a safe and supportive way, where young people add their own voices to the story.

*Junklandia* covered the topic of environmentalism and recycling while engaging students in percussion, dance and circus.

The Listies *110% Ready* helped us close out Term 2 with a lot of laughs and an opportunity for students to shake their sillies out. We also presented schools specific performances of *Imagine Live* and *Little Blue Dot* as part of the Wonder Children's Festival.

Participatory workshops where students refined their creative skills were offered in puppetry, comedy, dance and circus. For the first time, we trialled an on demand model where workshops were scheduled to suit the needs of the school's timetabling and curriculum planning.

In October, Geelong Arts Centre joined forces with organisations across the arts precinct to launch the Exploring Culture program, which saw students explore the cross-curricular focus area of First Nations cultures and histories across the arts and humanities. Students learnt traditional dance in the Open House, visual arts at Geelong Gallery, history at the Heritage Centre and yarned about culture at the Geelong Regional Library.

*Short Black Opera for Kids*, a program for First Nations students in grades four to six returned for a tenth year. This year saw the strongest engagement since 2020 with students spending the week learning song and culture from Prof. Deborah Cheetham Fraillon OA, culminating in a presentation for community and family on the Friday afternoon. *Short Black Opera for Kids* continues to be a core part of the program and has a profound impact on the children who participate.

Geelong Arts Centre's partnership with Drama Victoria continues to remain strong, with workshops offered for both VCE Drama and VCE Theatre Studies Unit 4 performance examination preparation. This year saw highest attendance ever, signalling an increased demand for high-quality, curriculum-focussed workshops for students studying VCE performing arts.

As always, the Geelong Schools Music and Movement Festival (GSMMF) was a highlight of the Creative Learning calendar. With over 1,900 students performing on stage across three days and five sessions, the GSMMF has now been incorporated into the Wonder Children's Festival, putting this amazing celebration of the talent of our region's schools at the heart of the bigger festival.

In a deepening of our Major Artistic Partner, Deakin University, we collaborated with Deakin and Drama Victoria to deliver a brand-new teacher professional development opportunity called Time To Act. This program focussed on enabling teachers to embed the cross-curricular focus area of Sustainability and Climate Justice into their classrooms using drama techniques and proved to be very successful.

Crucial to the success of the Creative Learning Program is the support from the Eric Ormond Baker Trust that enables us to offer our Schools Engagement Program. The Schools Engagement Program subsidises the cost of tickets and bus travel for schools with an Index of Community Socio-educational Advantage (ICSEA) rating of 1,000 or below. This program ensures equitable access for all students and also allows us to reach out to schools who otherwise would not have considered attending the Centre. As schools continue to face economic barriers to attendance, the value and importance of the Schools Engagement Program cannot be underestimated.

OBJECTIVE 4

# Our Business – creating a robust business with great people

Geelong Arts Centre is strengthening its operational foundation through financial sustainability, commercial partnerships and investing in our people.

**People and Culture Plan**

The People and Culture Plan establishes a stage-based maturity model that outlines the roadmap for developing comprehensive people and culture functions, with clear milestones for services, resources, and organisational impact.

Since the completion of the Stage 3 redevelopment, the focus has been on the consolidation of foundation people and culture services following a rapid expansion of the workforce. This includes onboarding 66 new staff since July 2024.

My Performance Pathway (MPP), Geelong Arts Centre's performance and development framework, is now in its third year of operation. The MPP encourages open, constructive conversations between employees and their managers to ensure that individual performance is aligned with Centre strategic goals and assists staff members to achieve individual career goals.

Demonstrating our commitment to supporting a safe workplace culture, eight percent of the workforce have completed the Mental Health First Aid Training this year. Through this training, these team members become equipped with the practical skills and confidence to recognise, understand and respond to someone experiencing a mental health problem or mental health crisis in the workplace and in our communities.

The People Matter 2025 survey results are being progressively responded to in the form of an action plan across three themes:

- Fostering an inclusive culture where our shared values, beliefs and practices guide how we connect with one another and our communities.
- Nurturing the development of our workforce and invest in their learning and growth.
- Fostering a mentally safe and healthy workplace for our staff.

The survey results showed improved results across key metrics including:

| Metric               | 2025 | 2024 | 2023 | Comparator Group |
|----------------------|------|------|------|------------------|
| Engagement index     | 78   | 68   | 72   | 66               |
| Inclusion            | 89%  | 73%  | 85%  | 75%              |
| Respectful behaviour | 90%  | 76%  | 80%  | 84%              |
| Job enrichment       | 90%  | 76%  | 86%  | 80%              |





## OUR PERFORMANCE (CONTINUED)

The current Geelong Arts Centre Enterprise Agreement expired on 30 June 2024. It will continue to operate until the Fair Work Commission approves a new Agreement. In February 2025 the Centre received approval from the Department of Jobs, Skills, Industry and Regions (DJSIR) to commence bargaining for a new Agreement. Having received this approval, the Centre issued the Notice of Employee Representational Rights which outlined how employees can be represented in bargaining and how to nominate a bargaining representative. Bargaining has commenced under the Primary Pathway of the Wages Policy and Enterprise Bargaining Framework.

### Workforce Inclusion

The growth of the Centre's workforce to support a more extensive performing arts community has brought with it an enriching diversity of backgrounds, experiences, and capabilities. Employment and career information includes the Geelong Arts Centre values statement which highlights our commitment to diversity and inclusivity and strongly encourages applications from Aboriginal or Torres Strait Islander people, people with a disability, people from the LGBTQIA+ community and people from culturally diverse backgrounds.

The Centre's Gender Equality Action Plan 2021-2025, Disability Action Plan 2023-2025, and our Reconciliation Action Plan are frameworks to support diverse talent and acknowledge their lived experience, which informs our workplace culture. The Centre is required to report to the Commission for Gender Equality in the Public Sector every two years. The most recent report for the Centre can be found at [www.genderequalitycommission.vic.gov.au](http://www.genderequalitycommission.vic.gov.au)

Diversity and inclusion initiatives centre around celebrating diversity, identifying barriers to inclusion, and including creative learning elements that challenge traditional stereotypes and stigma. The Centre celebrated its community diversity with the promotion and facilitation of National Reconciliation Week, R U OK day, Wear it Purple Day and IDAHOBIT.

The Centre is a member of the Geelong Aboriginal Employment Taskforce and continues its First Nations cultural training for staff to share histories, cultures and achievements in a series of On Country tours throughout Djilang co-hosted with the City of Greater Geelong and Wadawurrung Traditional Owners Aboriginal Corporation.

Facilitated learning has been a key element in promoting diversity and inclusion across the Centre, including training to support a zero-tolerance workplace culture towards bullying and harassment.

### Walking Together: Our Commitment to Reconciliation

Geelong Arts Centre's journey toward reconciliation represents a fundamental commitment to acknowledging, respecting, and celebrating the rich cultural heritage of Australia's First Peoples. This year has marked a significant milestone in our reconciliation efforts with the formal endorsement and launch of our Innovate Reconciliation Action Plan (RAP), demonstrating our dedication to creating meaningful change and fostering

genuine partnerships. The RAP provides a structured framework for our ongoing efforts. It articulates our vision for meaningful engagement with First Nations Communities and establishes clear pathways for implementing change across our organisation.

The RAP serves not only as a guide for our internal practices but also as a public commitment to accountability and transparency in our reconciliation journey. Through its implementation, we are building capacity within our organisation while contributing to broader community understanding and respect for First Nations cultures.

### Djilaga Circle

Central to our reconciliation journey is our partnership with the Djilaga Group, walking alongside them on their path of self-determination.

Djilaga Circle is an Aboriginal led collaboration together with the Geelong Arts Centre, whose purpose is to energise connection and engagement with the arts for local community and for First Peoples visiting from across the country. The leaders who inform Djilaga Circle are representatives of Wadawurrung Traditional Owners, Elders, creative professionals, entrepreneurs, curators, collaborators and community engagement program leads who guide our shared objectives and have agency within Geelong Arts Centre.

This relationship extends beyond mere collaboration to encompass a deep respect for cultural sovereignty and recognition of the ongoing connection to Country that informs all aspects of First Nations cultural expression.

Our commitment to walking beside rather than leading reflects our understanding that true reconciliation requires humility, active listening. Through this partnership, we have gained invaluable insights that continue to shape our approach to programming, facility management, and community engagement.

Our reconciliation journey is characterised by continuous learning and adaptation. We recognise that this work requires sustained commitment beyond formal plans and partnerships, embedding respect for First Nations cultures into the very fabric of our organisational identity.

As we continue to walk this path, we remain committed to amplifying First Nations voices, supporting self-determination, and ensuring that our Centre serves as a space where the world's oldest continuous culture can flourish alongside contemporary artistic expression. Our journey toward reconciliation is not a destination but an ongoing commitment to justice, respect, and genuine partnership.

Through our partnership with the Djilaga Circle and the implementation of our Innovate RAP, Geelong Arts Centre is building a foundation for meaningful reconciliation that honours the past while creating opportunities for a shared future built on understanding, respect, and mutual support.

### CASE STUDY

# Deakin University partnership and collaboration

Geelong Arts Centre partnership with Deakin University in managing Costa Hall continues to be one of the most important and rewarding collaborations for Geelong Arts Centre. Over the past year, Costa Hall has firmly cemented its reputation as a “must play” venue on the national and international touring circuit, drawing audiences in their thousands to sold-out performances by artists including Lee Kernaghan, Kitty Flanagan, Urzila Carlson, Missy Higgins, Jim Jeffries, Bill Bailey, Celeste Barber, Jon Stevens, Kate Ceberano, Anthony Callea, Tim Campbell, Aaron Chen, Sarah Millican and Sooshi Mango. Alongside these headline acts, the concert hall welcomed an impressive array of artists such as Hoodoo Gurus, Tim Minchin, Amy Shark, Emma Memma, Rockwiz, and many more. This diverse program delighted audiences of all ages and reinforced Costa Hall’s standing as a cultural beacon for Geelong and the wider region.

Our collaboration with Deakin University also entered an exciting new chapter, with Geelong Arts Centre taking on full technical production management of Deakin’s graduation ceremonies after more than a decade of the University engaging external providers. In 2025, these ceremonies were elevated to new heights, with enhanced stage design, projection, and live performance elements creating a truly theatrical and memorable experience for graduates and their families. The overwhelmingly positive response to these events not only showcased the expertise, creativity, and passion of our technical team but also strengthened the trust between our two organisations.

This enduring partnership continues to highlight what can be achieved when two organisations unite with a shared vision: world-class events that bring people together, celebrate achievement, and position Geelong as a destination for extraordinary experiences. Together with Deakin, we are proud to be shaping moments that inspire pride in our community and leave a lasting impression on all who walk through the doors of Costa Hall.

### Four Year Business and Corporate Plan

Geelong Arts Centre has prepared a four-year Corporate Plan that demonstrates how operations will be managed to achieve financial sustainability within the approved funding envelope.

Geelong Arts Centre Corporate plan includes:

- the vision, strategic objectives and operational and financial plan for next 4 years,
- the measures required to operate within the approved funding allocation,
- detail risk management processes, highlighting significant risks, their likelihood, consequences and proposed mitigation strategies,
- the impact on service delivery and stakeholders over the forward estimates of any significant proposed change to operations,
- detailed financial forecasts for the planning period, including the key assumptions that underpin these forecasts.

Final Corporate plan is due to be provided by 29th August 2025 for the approval of the Minister of Creative Industries.

OBJECTIVE 5

# Our Assets – utilising and caring for our expanding infrastructure to create new opportunities for audiences, creatives and community

Bringing our buildings to life through completing, improving, managing and caring for our expanded infrastructure ensures Geelong Arts Centre's resources are maximised for community benefit.

## **Strategic Asset Plan**

The 2024-25 financial year has marked a significant advancement in Geelong Arts Centre's asset management maturity, driven by the successful implementation and optimisation of our Asset Information Management System (AIMS). This digital transformation has fundamentally enhanced our understanding of our asset portfolio, enabling data-driven decision-making that supports our strategic objectives while ensuring sustainable stewardship of our expanded infrastructure.

The full operationalisation of Asset Guardian (TAG) throughout the year has delivered unprecedented clarity in asset data entry and management processes. Our teams have systematically populated the system with comprehensive asset inventories covering both existing infrastructure and the newly completed Little Malop Street Redevelopment assets. The collaboration

across all internal stakeholders, including Operations and Experience, Production and Presenter Services, Information and Communication Technologies, and our Finance teams, supported by external subject matter experts, has ensured our asset management strategies are both technically sound and operationally practical.

The enhanced data clarity has enabled more matured analysis of asset performance, with detailed tracking of condition assessments, utilisation rates, and criticality ratings. This systematic approach to data management has elevated our asset management capabilities from reactive maintenance to proactive strategic planning.

Building on our established Asset Management Framework, this year has seen the maturation of our Strategic Asset Management Plan (SAMP) into a dynamic, data-informed strategic tool. The SAMP now provides real-time insights into our asset portfolio's performance, supported by accurate financial forecasting and comprehensive lifecycle analysis.

## OUR PERFORMANCE (CONTINUED)

The development of detailed asset class Asset Management Plans (AMPs) has progressed significantly, with each plan now underpinned by precise data from AIMS. These plans provide granular insight into asset performance expectations, renewal requirements, and strategic opportunities across our diverse portfolio.

### **Long-term Capital Renewal Planning**

With the completion of our major redevelopment project, we have successfully established a comprehensive long-term capital renewal plan that ensures sustainable management of our expanded infrastructure. This plan represents a strategic shift from project-based asset management to systematic, lifecycle-focused stewardship.

The capital renewal plan integrates data from TAG to provide accurate assessments of replacement costs, lifecycle expectations, and maintenance requirements. This predictive capability allows us to balance capital renewal requirements against other funding priorities while adapting to our evolving operational environment.

The system's ability to model different scenarios and their financial implications has enhanced our strategic planning processes, ensuring sustainable asset management while supporting our broader organisational objectives.

As we conclude this transformative year, Geelong Arts Centre has established a mature, data-driven asset management framework that positions us for sustainable long-term operation. The combination of digital systems, comprehensive data, and collaborative processes has created a robust foundation for asset stewardship that will serve the organisation well into the future.

### **The Church**

The interior redevelopment of The Church commenced in early 2025, with award-winning local builder Plan Group appointed to deliver the project alongside Project Manager AEN Advisory and LIMINAL Architecture.

The Church is set to open in early 2026 and will be a 100-seat venue that fills a vital gap in the region's live performance landscape. Artist-led and cost-effective, it will prioritise accessibility, creativity, and community. While its initial focus will be on supporting local live music, and engaging young audiences, the venue will also host theatre, dance, and private events, fostering a dynamic and inclusive cultural hub for Geelong.

The Church redevelopment has been supported by generous donations from the Geelong community through The Church Giving Campaign.

### **Merge**

Geelong Arts Centre's Co-Working space Merge has established itself as Geelong's premier destination for co-working. The Merge community now includes over 30 dynamic members, including financial experts, graphic designers and professional artists - each bringing unique energy to the space.

The tiered membership model is designed to best meet the diverse needs of both existing and prospective members. In the heart of Geelong, we've created a space where curiosity ignites ideas, creativity knows no bounds, and collaboration turns vision into reality.

# The Curtain Rises

Our curated season of shows, education and contemporary performances, and grant recipients.

SEASON  
2024



Agatha Christie's  
*The Mousetrap*  
John Frost for Crossroads  
Live and Shake & Stir  
Theatre Co  
4-7 July 2024



*Fourteen*  
Shake & Stir Productions  
30-31 August 2024



*Wayfinder*  
Dancenorth Australia  
25-26 October 2024



*The Magic Flute*  
Opera Australia  
9-16 November 2024



*Chorus!*  
Opera Australia  
9-16 November 2024

SEASON  
2025



*Dictionary of Lost Words*  
Sydney Theatre Company  
27-29 March 2025



*momenta*  
Sydney Dance Company  
14-15 May 2025



*Scenes From the Climate Era*  
Belvoir St Theatre  
29-31 May 2025



*The Birds*  
Malthouse Theatre  
11-14 June 2025

ADDITIONAL  
PROGRAM-  
MING



*A Tribute to Ella Fitzgerald  
and Louis Armstrong*  
The Syncopators  
31 July 2024



*Raw Comedy*  
Comedy Victoria  
1 February 2025



## GEELONG ARTS CENTRE'S PROGRAMS (CONTINUED)

### FAMILY MAGIC



*The Australian Ballet  
School Holiday Workshop  
Residency*  
The Australian Ballet  
9-12 July 2024



*The Peasant Prince*  
Monkey Baa Theatre  
Company  
8-9 August 2024



*Wonderbox*  
Sensorium Theatre  
14-17 August 2024



*Junklandia*  
Junkyard Beats  
5-6 March 2025



*Josephine Wants to Dance*  
Monkey Baa Theatre  
Company  
16-17 April 2025



*110% Ready*  
The Listies  
20-21 June 2025

### WONDER CHILDREN'S FESTIVAL



*Imagine Live*  
Nicholas Clark  
Management  
12-14 September 2024



*Little Blue Dot*  
Lemony S Puppet Theatre  
18-19 September 2024



*Teen Tiny Stevies*  
Double U Artists  
21 September 2024



*The Gruffalo*  
CDP Theatre Producers  
21-22 September 2024



*I Wish...*  
Patch Theatre Company  
24-25 September 2024



*Oculus*  
The Indirect Object  
21 September 2024



*Planet Bird Colourful Jelly  
Sparkle*  
Sanctum Studios  
21 September 2024



*Kid's Disco Party*  
Hana Fiesta  
21 September 2024



*Geelong Schools Music  
and Movement Festival*  
Geelong Arts Centre  
16-18 September 2024

# GEELONG ARTS CENTRE'S PROGRAMS (CONTINUED)

## CREATIVE LEARNING



*Artistry Unleashed: Puppetry*  
Georgie Rose  
18 July 2024



*VCE Drama & Theatre Studies Workshops 2024*  
Drama Victoria and Geelong Arts Centre  
6 & 8 August 2024



*Time to Act*  
Drama Victoria and Geelong Arts Centre  
6 September 2024



*Teacher Professional Development*  
Sensorium Theatre  
13 August 2024



*The Peasant Prince*  
Monkey Baa Theatre Company  
8-9 August 2024



*Wonderbox*  
Sensorium Theatre  
14-17 August



*Imagine Live*  
Nicholas Clark Management  
12-14 September 2024



*Little Blue Dot*  
Lemony S Puppet Theatre  
18-19 September 2024



*Exploring Culture*  
Geelong Arts Centre, Geelong Library & Heritage Centre, Geelong Gallery  
15 October 2024



*Junklandia*  
Junkyard Beats  
5-6 March 2025



*Class Clowns*  
Melbourne International Comedy Festival  
15 March 2025



*Yes Yes Yes*  
Nicholas Clark Management  
29-30 April 2025



*SDC Schools Workshop*  
Sydney Dance Company  
13 March 2025



*Short Black Opera for Kids*  
Deborah Cheetham  
Frailon AO  
2-6 June 2025



*The Birds*  
Malthouse Theatre  
12 June 2025



*110% Ready*  
The Listies  
20-21 June 2025

## GEELONG ARTS CENTRE'S PROGRAMS (CONTINUED)

### REWIRE



*Tash York's Happy Hour*  
Big Hair Productions  
25-26 October 2025



*Arterial*  
Na Djinang Circus  
29-30 November 2025



*Daddy*  
Joel Bray Dance  
21-22 February 2025



*M'ap Boule*  
Performing Lines  
4-5 April 2025



*Burnout Paradise*  
Pony Cam  
26-28 June 2025

### LAUNCHPAD



*Good Man*  
Connor Morel  
18 October 2024



*Parasail*  
Kath Dolheguy  
24 October 2024



*Milk*  
Samantha Lester  
16 May 2025

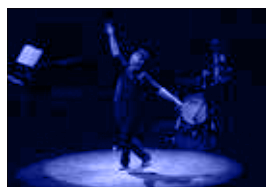


*threadbare*  
The threadbare team  
23 May 2025

### DELIGHTFUL DAYS AND MATINEES



*The Syncopators 40th Anniversary Concert*  
The Syncopators  
31 July 2024



*The Dancin' Man*  
Luca Entertainment Productions  
9 October 2024



*A Merry Little Christmas with Lucy Durak*  
Working Management  
11 December 2024



*Dionne Warwick and the songs of Burt Bacharach*  
Winding Road Productions  
19 February 2025



*Livvy & Pete - The Songs of Olivia Newton-John & Peter Allen*  
Amplified House  
9 April 2025

GEELONG ARTS CENTRE'S  
PROGRAMS (CONTINUED)

CREATIVE  
ENGINE  
GRANTS &  
DEVELOP-  
MENTS



*Milk & Blood*  
Benjamin Nichol



*Dragon Lady*  
Fiona Choi



*Parasail*  
Kath Dolheguy



*Macbeth*  
Overflow Theatre  
Company



*Pride & Prejudice*  
Bloomshed



*Songbirds*  
Gorgi Cochlan and Anna-  
Lee Robertson



*Permission Granted*  
Jess Lesosky



*Lights, Camera, Seance*  
Libby Brockman



*Playground*  
Zoe Marsh



*Shiprite*  
Creative Occupation  
Collective



*Youth Working Group*  
Cultura



*Fosterville*  
Josh Mitchell



*SWARM*  
Melinda Chapman



*Milk*  
Samantha Lester



*Swing Lake*  
Xavier McGettigan



*Wishbone*  
Dan Giovannoni



*Swallow*  
Joel Bray



*Co(m)motion*  
Ben Andrews and Emma  
Roberts



*Where We Meet*  
Natalie O'Donnell



*Together*  
Karlia Cook



GEELONG ARTS CENTRE'S  
PROGRAMS (CONTINUED)

CREATIVE  
ENGINE  
GRANTS &  
DEVELOP-  
MENTS  
(CONTINUED)



*Amplified*  
Jacaranda Productions



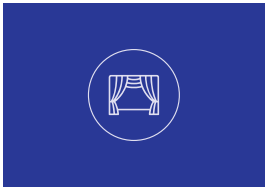
*Showdown*  
Emma J Hawkins



*Gold Mountain Wives*  
Small Ripples Theatre



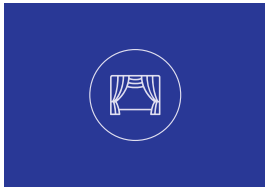
*KINDER*  
Ryan Stewart



*Development Reading*  
National Celtic Festival



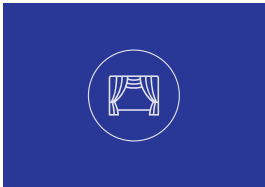
*Creaky Dance Theatre*  
Wendy Erickson



*Practice Workshop*  
Joel Bray



*Nancy Denis Workshop*  
Performing Lines



*Dramaturgy Workshop*  
Chrysalis

KEY  
EVENTS

Below is a select list of commercial, community and school events throughout the year.

*Skilling The Bay World  
of Work Panel*  
The Gordon

*Community Engagement  
Classes*  
The Australian Ballet

*Time to Thrive*  
Geelong Arts Centre

*Dhungala Children's  
Choir 2024*  
Geelong Arts Centre

*Deadly Funny*  
Melbourne International  
Comedy Festival

*Seniors Class*  
The Australian Ballet

*Time to Thrive*  
Geelong Arts Centre

*Dhungala Children's  
Choir 2025*  
Geelong Arts Centre

*Glee Club*  
Leisure Network

*Knitting Sitting*  
Dancenorth

*Marcia Hines Community  
Workshop*  
Geelong Arts Centre

*Dance Workshops*  
Dancenorth

*Gerrupatjarra*  
Geelong Arts Centre

THEATRE  
SCHOOLS

*Diploma of Musical  
Theatre*  
Oxygen College

FILM  
FESTIVAL

*Geelong Pride Film  
Festival*

OTHER  
EVENTS

APAX Impact Awards

*GRID Launch*  
City of Greater Geelong



## GEELONG ARTS CENTRE'S PROGRAMS (CONTINUED)

### COMMERCIAL AND COMMUNITY - SHOWS & EVENTS

|                                                                         |                                                                                                           |                                                                                    |                                                                                       |
|-------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| <i>Kitty Flannigan</i><br>A-List Entertainment                          | <i>Heath Franklin's Chopper<br/>– The Last Hard Bastard<br/>on Earth</i><br>Laughing Stock<br>Productions | <i>2025 Geelong Summer<br/>Music Camp Concert</i><br>Geelong Summer Music<br>Camp  | <i>The Australian Bee Gees</i><br>The Harbour Agency                                  |
| <i>Jimeoin 2024</i><br>A-List Entertainment                             |                                                                                                           | <i>Mystique</i><br>Boyd Productions                                                | <i>Buddy Holly</i><br>Ben Maiorana<br>Entertainment                                   |
| <i>Jimeoin 2025</i><br>A-List Entertainment                             | <i>Ivan Aristeguieta "All<br/>Bangers, No Mash!"</i><br>Laughing Stock<br>Productions                     | <i>Circus of Illusion</i><br>Boyd Productions                                      | <i>Viva Italia</i><br>Ben Maiorana<br>Entertainment                                   |
| <i>Kitty Flannigan<br/>Whiteboard Tour</i><br>A-List Entertainment      | <i>Dave Thornton</i><br>Token Artists and Events                                                          | <i>The Black Blues Brothers</i><br>Rokitiz Entertainment                           | <i>Twist and Shout</i><br>Ben Maiorana<br>Entertainment                               |
| <i>Ross Noble</i><br>A-List Entertainment                               | <i>Frenchy</i><br>New World Artists                                                                       | <i>Spellbound: A Night of<br/>Magic &amp; Grand Illusion</i><br>Base Entertainment | <i>Queen Bohemian<br/>Rhapsody</i><br>Ben Maiorana<br>Entertainment                   |
| <i>Urzila Carlson</i><br>Live Nation                                    | <i>Comedy Roadshow</i><br>Melbourne International<br>Comedy Festival                                      | <i>Emma Memma Boop &amp;<br/>Twirl Show</i><br>Live Nation                         | <i>The Music of Andrew<br/>Lloyd Webber</i><br>Ben Maiorana<br>Entertainment          |
| <i>Ray O'Leary</i><br>Live Nation                                       | <i>Comedy Cartel: Stand Up<br/>Comedy</i><br>Dom Arpa Productions                                         | <i>Pevan and Sarah in<br/>Concert</i><br>Pevan and Sarah                           | <i>Babba – Abba's Greatest<br/>Hits</i><br>Ben Maiorana<br>Entertainment              |
| <i>Nazeem Hussain</i><br>Live Nation                                    | <i>Luke Kidgell</i><br>Kidgell Entertainment<br>Group                                                     | <i>Operation Ouch – Jurassic<br/>Fart</i><br>Andrew Kay and Associate              | <i>The History of British<br/>Rock</i><br>Ben Maiorana<br>Entertainment               |
| <i>Aaron Chen</i><br>Live Nation                                        | <i>HANS Young, Fun &amp; 21!</i><br>Entertainment Consulting                                              | <i>Lenny Pearce's Reef Rave</i><br>Nickelodeon & Teamwrk<br>Touring                | <i>Eric Bogle</i><br>Sinclair Artists                                                 |
| <i>Jim Jeffries</i><br>Frontier Touring                                 | <i>Mood Mahler and Wagner<br/>World</i><br>Australian Youth<br>Orchestra                                  | <i>Peppa Pig</i><br>TEG Life Like Touring                                          | <i>Daryl Braithwaite</i><br>Sinclair Artists                                          |
| <i>Celeste Barber</i><br>TEG Dainty                                     | <i>Dvorak and Bruckner</i><br>Melbourne Symphony<br>Orchestra                                             | <i>Geelong Chinese Moon<br/>Festival</i><br>Chinese Performing Arts<br>Development | <i>Dancing in the Shadows<br/>of Motown</i><br>Sinclair Artists                       |
| <i>Sooshi Mango</i><br>TEG Dainty                                       | <i>Handels Messiah</i><br>Melbourne Symphony<br>Orchestra                                                 | <i>Raunak Mela 2025</i><br>Punjabi Folk Group Aus<br>Inc                           | <i>Missy Higgins</i><br>Frontier Touring                                              |
| <i>Teacher Comedy Night</i><br>Daniel Delby<br>Entertainment            | <i>Brahms and Tchaikovsky</i><br>Melbourne Symphony<br>Orchestra                                          | <i>Lee Kernaghan</i><br>Artist Network Australia                                   | <i>Mike Oldfield's Tubular<br/>Bells</i><br>DRW Entertainment & The<br>Future Factory |
| <i>Bill Bailey</i><br>Bohm Presents                                     | <i>An Evening of Fairy Tales</i><br>Melbourne Symphony<br>Orchestra                                       | <i>Shorrock and Cadd</i><br>Artist Network Australia                               | <i>Colin Lane &amp; David Hobbs<br/>In Tails</i><br>Entertainment Consulting          |
| <i>Sarah McMillican</i><br>Bohm Presents                                | <i>Heroica</i><br>Geelong Symphony<br>Orchestra                                                           | <i>The Animals Farewell Tour</i><br>The Harbour Agency                             | <i>RESPECT: The Aretha<br/>Franklin Story</i><br>McGee Productions                    |
| <i>Adam Kay</i><br>Bohm Presents                                        | <i>Scheherezade</i><br>Geelong Symphony<br>Orchestra                                                      | <i>Prinnie Stevens</i><br>The Harbour Agency                                       |                                                                                       |
| <i>The War on 2024</i><br>Chaser Publishing                             | <i>Tchaikovsky Fantasy</i><br>Geelong Symphony<br>Orchestra                                               | <i>Darren Coggan</i><br>The Harbour Agency                                         |                                                                                       |
| <i>Effie in Up Yourselfness</i><br>Banajig Pty Ltd                      |                                                                                                           | <i>Damien Leith</i><br>The Harbour Agency                                          | <i>The Paul McCartney Story</i><br>Music Legends<br>Productions                       |
| <i>Sammy J The Kangaroo<br/>Effect</i><br>Laughing Stock<br>Productions |                                                                                                           |                                                                                    |                                                                                       |

## GEELONG ARTS CENTRE'S PROGRAMS (CONTINUED)

### COMMERCIAL AND COMMUNITY - SHOWS & EVENTS (CONTINUED)

|                                                                         |                                                                               |                                                                               |                                                                              |
|-------------------------------------------------------------------------|-------------------------------------------------------------------------------|-------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| <i>The Billy Joel Story</i><br>Music Legends Productions                | <i>Dami Im</i><br>The Harbour Agency Pty Ltd                                  | <i>Dion Pride Sings Songs of His Father</i><br>Concert Events                 | <i>Junior Players – Disney's High School Musical On Stage</i><br>GSODA Inc   |
| <i>Seventh Wonder</i><br><i>Fleetwood Mac Show</i><br>AAA Entertainment | <i>Hoodoo Gurus</i><br>Empire Touring                                         | <i>Fanning Dempsey</i><br><i>National Park</i><br>Village Sounds Agency       | <i>Musical Time Warp</i><br>CentreStage Geelong                              |
| <i>The Eagles Greatest Hits</i><br>Jeff Carter                          | <i>An Exploration in Rhythm</i><br>Patrick Consedine                          | <i>The Ten Tenors 30th Anniversary World Tour</i><br>Mellen Events            | <i>Come From Away</i><br>CentreStage Geelong                                 |
| <i>Hindley Street Country Club 2024</i><br>Hindley Street Country Club  | <i>Post Modern Jukebox</i><br>TEG Dainty Pty Ltd                              | <i>Celtica</i><br>Base Entertainment                                          | <i>Madagascar</i><br>Showcase Entertainment Group                            |
| <i>Creedence Clearwater</i><br>Carter Entertainment Australia           | <i>Amy Shark</i><br>Select Music                                              | <i>The Nutcracker</i><br>Victorian State Ballet                               | <i>Mary Poppins Jr</i><br>Geelong Lutheran College                           |
| <i>Kate Miller-Heidke 2024 Tour</i><br>Craft Music Agency               | <i>Songs From the Canyon</i><br>Select Music                                  | <i>Cirque Africa</i><br>Rokitz Entertainment                                  | <i>Dracula's Cabaret</i><br>Newman Entertainment International Pty Ltd       |
| <i>Carole King with a Touch of James Taylor</i><br>Nikki Nicholls       | <i>Hindley St Country Club</i><br>Select Music                                | <i>The Tap Pack</i><br>SK Entertainment                                       | <i>3 Happy Tricks</i><br>The Resilience Project                              |
| <i>Chocolate Starfish</i><br>Premier Artists                            | <i>The Joe Cocker Express</i><br>Good Company Entertainment                   | <i>The Australian Ballet 2025 Tour</i><br>The Australian Ballet               | <i>A Conversation with Tim Minchin</i><br>Fane Productions Australia Pty Ltd |
| <i>Southern Sons</i><br>Premier Artists                                 | <i>Johnny Cash &amp; The Outlaws</i><br>Jeffrey Carter                        | <i>Grease</i><br>Footlight Productions                                        | <i>Beau Miles Secret Screening</i><br>Beard and Wicket                       |
| <i>Ross Wilson &amp; The Peaceniks</i><br>Premier Artists               | <i>The Songs of Elton John and George Michael</i><br>Greenroom Antics Pty Ltd | <i>Billy Elliot</i><br>Footlight Productions                                  | <i>Cotton On Connect</i><br>Cotton On Group                                  |
| <i>Kasey Chambers</i><br>Premier Artists                                | <i>Kings of Country Rock</i><br>Little Big Rock Entertainment                 | <i>The Grandparent's Club Comedy Musical</i><br>The Grandparents Club Ptd Ltd | <i>Having a Say Conference</i><br>Valid Incorporated                         |
| <i>Best of the Bee Gees</i><br>Best of the Bee Gees PTY LTD             | <i>Running in the Shadows of Fleetwood Mac</i><br>Coast to Coast Events       | <i>The Addams Family</i><br>Clonard College Geelong                           | <i>All Staff Event</i><br>Transport Accident Commission                      |
| <i>MOONWALKER: Michael Jackson's HStory</i><br>Paul Rizzo Jackson Magic | <i>Shake Rattle 'n' Roll</i><br>Casino Promotions/ Dian Randall International | <i>Chicago the Musical</i><br>The Geelong College                             | <i>Ford Corporate Event</i><br>Organisation Unlimited                        |
| <i>Jon Stevens and Kate Ceberano</i><br>Circle Music                    | <i>Chris Connor – Elvis</i><br>Dom Arpa Productions                           | <i>Into the Woods</i><br>Geelong Lyric Theatre Society                        | <i>Road Safety Presentation</i><br>Geelong Youth Engagement                  |
| <i>BABBA</i><br>Bjorn Again                                             | <i>Michael Jackson Live Concert Experience</i><br>TJ Productions              | <i>School of Rock</i><br>Geelong Lyric Theatre Society                        | <i>Candlelight Vigil</i><br>Meli                                             |
| <i>Rockwiz National Tour 2024</i><br>George Said Management             | <i>Man, I Feel Like a Woman</i><br>Amber Joy Poulton                          | <i>Snow White</i><br>Medimime Productions                                     | <i>All Staff Forum</i><br>The Reach Foundation                               |
| <i>Marcia Hines</i><br>Rix Management                                   | <i>Choirboys Run to Paradise</i><br>Big Bad Music PTY Limited                 | <i>Make An Entrance!</i><br>GSODA Inc                                         | <i>Runway Incubator Showcase 2024</i><br>Runway HQ                           |
|                                                                         |                                                                               |                                                                               | <i>Catwalk 4 Cancer</i><br>Barwon Health Foundation                          |

## GEELONG ARTS CENTRE'S PROGRAMS (CONTINUED)

|                                          |                                                                                                                 |                                                                                                                      |                                                                                                                  |                                                                                                             |
|------------------------------------------|-----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
|                                          | <i>September Market</i><br>Piccadilly Markets                                                                   | <i>Geelong Wine Walk</i><br>The APCO Foundation                                                                      | <i>Women in Community</i><br><i>Event Awards</i><br>City of Greater Geelong                                      | <i>Regional Apprentice</i><br><i>Awards</i><br>Master Builders Victoria                                     |
|                                          | <i>November Market</i><br>Piccadilly Markets                                                                    |                                                                                                                      |                                                                                                                  |                                                                                                             |
| <b>COMMUNITY<br/>DANCE<br/>COMPANIES</b> | Coastside Calisthenics<br>Geelong High VET Dance<br>Dance Lane<br>Bellarine Academy of<br>Dance                 | Torquay Dance Academy<br>Ocean Grove Calisthenics<br>Wingrove Calisthenics<br>Westcoast Calisthenics<br>JADA Geelong | Eternity Dance<br>Motion Dance Company<br>Dance Works<br>Le Masiofo Siva Academy<br>Australia                    | Expressions Ballet<br>Academy<br>Geelong Ballet Academy<br>Infinite Dance Company<br>Geelong Dance Movement |
| <b>GRADUA-<br/>TIONS</b>                 | Marcus Oldham College                                                                                           | Christan College                                                                                                     | Gordon Tafe                                                                                                      | Gordon Awards for<br>Excellence                                                                             |
| <b>SCHOOLS</b>                           | The Geelong College<br>Manifold Heights Primary<br>School<br>Fyans Park Primary School                          | Clifton Springs Primary<br>Christian College Geelong<br>Inverleigh Primary<br>St Ignatius College                    | Christian College Geelong<br>Moriac Primary<br>North Geelong<br>Geelong High                                     | Oberon High<br>Bellarine Secondary<br>Surf Coast Secondary<br>At School Music                               |
| <b>STUDIO<br/>DANCE</b>                  | Geelong School of Adult<br>Ballet                                                                               | Motion Dance                                                                                                         | Karen Feldman Dance                                                                                              | Infinite Dance Studios                                                                                      |
| <b>WORK-<br/>SHOPS AND<br/>MEETINGS</b>  | Victorian Association of<br>Performing Arts Centers<br>Western Australian<br>Karate Federation<br>Championships | Cultra Youth Working<br>Group<br>CentreStage Pty Ltd<br>Villamanta Disability<br>Rights Legal Services Inc           | Teacher Learning Network<br>Transport Accident<br>Commission<br>Lord Taverners Australia<br>Back To Back Theatre | Howard Fine Acting<br>Studios<br>WorkSafe<br>Theatre Of the Damned                                          |
| <b>DEAKIN<br/>UNIVERSITY<br/>EVENTS</b>  | Deakin University –<br>Burwood<br><i>Three Minute Thesis</i>                                                    | Deakin University<br>Graduations<br><i>September, February and<br/>June Ceremonies</i>                               | Deakin Res Factor                                                                                                | Deakin Mentoring Program                                                                                    |



## OUR SUPPORTERS

### CAPITAL FUNDRAISING CAMPAIGN

Geelong Arts Centre's Capital Fundraising Campaign builds on the significant investment of the Victorian State Government, by inviting philanthropic support to transform the interior of The Church to create a new space for live performance in Geelong.

This project is being made possible thanks to generous contributions to The Church Giving Campaign which has so far raised \$2.8 million in pledges and in the 2024-25 financial year, \$414,167 in philanthropic contributions was received.

As the Church redevelopment continues, fundraising is still ongoing to ensure artists are provided with the support and resources they need to gain hands-on experience producing live events, refine their practice and access an affordable, well-equipped space from day one.

Our target of \$491,078 will help fund essential operational and equipment and enable us to subsidise the venue and support around 100 gigs by young or emerging Geelong artists in 2026 alone.

Geelong Arts Centre thanks our generous donors for their ongoing support.

### PHILANTHROPIC SUPPORT

In 2024-25, Geelong Arts Centre received \$220,000 in generous support from philanthropic trusts and foundations to support the delivery of our programs, Creative Engine and access to Creative Learning.

The investment from The Ian Potter Foundation across a multi-year grant has enabled the delivery of three core programs in Creative Engine, Geelong Arts Centre's artist development program: Associate Artist, Artist Intensive and Launchpad.

As Schools Engagement Partner, the Eric Ormond Baker Charitable Fund supports student access to Creative Learning and in 2024-25, funding subsidised travel and ticketing costs to provide over \$33,000 worth of tickets to low socio-economic schools.

### SUPPORTERS AND SPONSORS

#### The Church Giving Campaign Patrons

- Robert and Rita Costa

#### The Church Giving Campaign Donors

- Lesley Alway & Paul Hewison
- Michael & Roslyn Betts
- John Bugg
- Elaine Carbines AM
- Sue Clark
- Barry Fagg & Jan Fagg
- Keith Fagg & Heather Fagg
- John Fitzgerald
- Paul Franze
- CM Gray
- Frank Herd OAM & Susie Herd
- Rhys Holden & Lucy Goleby
- Sue Hunt AM
- Katya Johanson

- Kirsten Kilpatrick
- Michael, Louise & Beth King
- Dr Srechko Kontelj OAM & Paula Kontelj
- Amanda McFarlane & Hamish McFarlane
- Joel McGuinness
- Geoff Saunders & Chris Saunders
- Lyndsay & David Sharp
- Margot Smith
- Geoff Street & Prue Street
- Matthew Sun
- Peter Tullin
- Peter Yates AM & Susan Yates

#### Corporate Donors

- Community Bank Lara District
- GH Commercial
- Harwood Andrews
- Sailors Rest

*\*Listed in alphabetical order*

#### Donors

- Paul Blackhurst
- Janet Boucher
- Brian Flewell-Smith
- Matthew Gibbs
- Rebecca Gorman and John Sevier
- Peter Hutchinson
- Keo Inthavong
- Cheryl Iser
- Shane McManus
- Robyn Morris
- Marilyn Nash
- Neil Plummer
- Michelle Quigley
- Tina Rettke

#### Community and Business Supporters

- Apco Foundation
- Barwon Water
- Carlon & Co
- City of Greater Geelong
- Committee for Geelong
- Cultura
- Events Geelong
- Furst Media
- GC Kids
- GC Magazine
- Geelong Advertiser
- Geelong Broadcasters
- Geelong Library
- Geelong Gallery
- Geelong Independent
- Jasmin Tulk Design
- Kiri Tawhai Art
- Lucinda Goodwin Photography
- Making Change
- Meli
- Milk Video
- Moo Media
- OMD Worldwide
- On Pako
- Oxygen College
- Pace Advertising Agency



## SUPPORTERS (CONTINUED)

- Peter Foster Photography
- Piccadilly Markets
- Platform Arts
- Print Design Australia
- Print My Sign
- Provincial Media
- Pulse FM
- Ruck Agency
- Tourism Geelong & The Bellarine
- Wadawurrung Traditional Owners Aboriginal Corporation
- Wathaurong Aboriginal Co-operative
- What's On Geelong
- wonder+work

### **Ticket Donations**

In 2024-25, 176 tickets were donated to community organisations, valued at \$10,778

- Anglesea Primary School
- Anthony Costa Foundation
- APCO Foundation
- Armstrong Creek School
- Barwon Health
- Bellaire Primary School
- Billy Elliott Fundraiser
- Bluebird Foundation
- Camp4Cancer
- Catholic Leaders of Geelong Schools
- CFA Highton Fire Brigade
- Clairvaux Primary School
- Committee for Geelong
- Cycling Geelong
- East Belmont Cricket Club
- Freshwater Creek Steiner School
- Fundraiser for Diana
- Geelong Chamber of Commerce
- Geelong Gallery
- Geelong Grammar School
- Geelong Hockey Club Inc
- Geelong Lyric Theatre Society
- Geelong West Kindergarten
- Give Where You Live Foundation
- Grace Acting Studios
- Highton Primary School
- International Cadet World Championship
- Inverleigh Primary School
- Lifeline Geelong
- Mirriposa Primary School
- Mount Duneed Regional Primary School
- Newtown Primary School
- Ocean Grove Calisthenics College
- Power In You

- Print Design Australia
- Project Meow
- Queenscliffe Literary Festival
- Rollins Primary School
- Rotary Club
- Royal Geelong Show
- Sharing Tulli's Smile
- South Geelong Primary School
- St Hilda's Theatre Group
- St Joseph's College
- St Mary McKillop Catholic Primary School
- St Mary's Primary School
- St Patricks Primary School
- Surfside Primary School
- Sweethearts Foundation
- Tate Street Primary School
- The Gordon
- The Harp School
- Ukrainian Women's Association of Geelong (UWA Geelong)
- Vietnam Veterans Association of Australia Geelong & District Sub-Branch
- Wombat's Wish
- Zero Gravity

### **Key Partners**

#### **Government Partner**

- Creative Victoria

#### **Major Artistic Partner**

- Deakin University

#### **Innovation Partner**

- Costa Asset Management

#### **Program Partners and Supporters**

- Holiday Inn
- Kings Funerals
- Leura Park Estate
- Little Creatures
- McHarry's Buslines
- Rex Gorell
- TAC
- Tourism Greater Geelong and the Bellarine
- WorkSafe

#### **Trusts, Foundations and Grant Funders**

- Anthony Costa Foundation
- City of Greater Geelong
- Eric Ormond Baker Charitable Fund
- Geelong Community Foundation
- The Ian Potter Foundation

# Geelong Arts Centre Trust and Subcommittees

## TRUST MEMBERS

### LESLEY ALWAY (CHAIR)

Lesley Alway has had a long career in arts and cultural management, policy and leadership across a broad range of art forms in government, non-profit and private sectors. She has also been involved with a wide range of cultural infrastructure projects. Her previous roles include Director of Asialink Arts, Managing Director of Sotheby's Australia, Director/CEO of the Heide Museum and the Director of Arts Victoria. Lesley has previously served on the Boards of Opera Australia, ACCA (Australian Centre for Contemporary Art) and the Australia ASEAN Council (DFAT).

Lesley's academic qualifications include an MBA from Monash University, Master of Urban and Cultural Heritage, BA (Hons) and BEd from the University of Melbourne. She is also a graduate of the Australian Institute of Company Directors.

### SUE CLARK (DEPUTY CHAIR)

Sue Clark brings extensive financial and business experience to her role on the Trust. Sue has a BCom from Deakin University and is a member of the Institute of Chartered Accountants. She is currently the Chief Operating Officer for the Western Bulldogs in the Australian Football League. Sue lives in Geelong and is a passionate supporter of the arts.

### MARGOT SMITH

Margot Smith has had a 30-year career in the retail industry, where she has worked with the Myer, Coles and Wesfarmers Groups. Her most recent position was Executive Director/General Manager Retail Services for Target.

She has strong strategic leadership and financial management skills, with her qualifications including a BEc (Hons) from the University of Tasmania and an MBA from IMI (now IMD) Switzerland. Margot's experience covers a broad range of business disciplines. Her directorships have included Anglesea Golf Club, RSPCA Victoria and Regional Kitchen (a social enterprise providing meals for 21 Victorian councils). She was Deputy Chair of the Geelong Regional Library Corporation and Chair of the G21 Arts, Heritage and Culture Pillar and served as a Councillor on the Surf Coast Shire Council for two terms from 2012 to 2020.

### PETER TULLIN

Peter is the co-founder of CultureLabel.com, a website that was one of the first of its kind to sell art online, retailing creative products from leading international culture brands including Tate, V&A, Guggenheim and the British Museum. He has co-authored two books, *Intelligent Naivety* and *REMIX*, that help other creative entrepreneurs turn their ideas into reality. *REMIX* has become a series of global ideas conferences exploring the intersection of culture, technology and entrepreneurship in cities including Sydney, New York, Perth, Dubai and London and Istanbul. *REMIX* is supported by partners including Google, Bloomberg, VICE, Time Out, ABC and The Guardian.

### LINDA WONG

Three factors have shaped Linda into who she is today – her parents, community and learning opportunities. Born in Canada of Chinese immigrants, Linda's parents influenced her strong work ethic and grit to get things done but also ignited her entrepreneurial thinking. Her sense of community is linked to her mother. She grew up listening to her stories that filled her with a healthy respect for her heritage, other cultures, and the diversity of people. As a result, she demonstrates empathy in interactions with communities. Graduating from the University of Waterloo Cooperative Program, she was immediately employed by a high-profile consultancy firm which cemented her professional career. She worked internationally, in different sectors and on a breadth of large complex projects. Her flair for creative and critical thinking stems from her earlier years of studying piano and completing her Royal Conservatory of Music examinations.

Living in Australia since 1999, Linda is currently the Principal Advisor at Country Fire Authority (CFA), Director at Runway HQ, Founder/Director/Chair of a registered charity Hands of Change Limited, and a Trust member at Geelong Arts Centre. She has recently submitted her PhD thesis at Deakin University and continues to facilitate learning for youth through to adults using experiential learning techniques.

### FAY MUIR

Fay is a Boon Wurrung Elder of the Yalukut Weelum of the Boon Wurrung, Wamba Wamba and Wergai clans. She is a mentor, educator, language specialist and author. Her first children's book, Nganga: Aboriginal and Torres Strait Islander Words and Phrases, co-authored with Sue Lawson, was published in 2018. In 2020, Fay was also co-author of three books, Respect, Family and Sharing in a series called Our Place, a compilation of four children's picture books that welcome and introduce children to important elements of Aboriginal and Torres Strait Islander culture. In 2020, in recognition of Fay's extensive community service and contribution to First Nations language revival, health, education, cultural advocacy and Koori prisoner programs, she was inducted to both the Victorian Honour Roll of Women and the Victorian Aboriginal Honour Roll.

### JANE RICHARDS

Jane is an experienced non-executive director and advisor with over 25 years' experience in management within the higher education and creative arts sectors. She has extensive experience operating in large complex organisations, navigating stakeholders and partnerships with local, state and Commonwealth government agencies, as well as a range of large and small creative organisations. Jane was instrumental to the \$200 million infrastructure redevelopment of the University of Melbourne's Southbank Campus in the heart of Melbourne's Arts Precinct, including the \$109 million Ian Potter Southbank Centre and \$18 million Martyn Myer Arena and Art Stables. Her senior roles have allowed her to develop expertise in strategy, business development, governance, risk management, public relations and marketing, partnerships, and fundraising.

### KIRSTEN KILPATRICK

Kirsten Kilpatrick is an experienced town planner and owns NovoPlanning, a Geelong-based town planning and strategic advice consultancy. In 2017, Kirsten was awarded the Planning Institute of Australia's Victorian Planner of the Year. Kirsten holds a BA (Urban Planning), a Graduate Diploma (Urban Planning) and an MBA. Her experience includes local government, state government as well as the private sector. Over the past 20 years she has provided town planning services for a range of key infrastructure and development projects throughout Victoria, serving as a strong advocate for regional Victoria. Kirsten is a Board Member of the Committee for Geelong and participated in the Committee for Geelong's global study tour of cities in 2016.

### ROSS EBBELS

Ross brings to the Trust a lifetime of experience in the hospitality, tourism and local government industries, of which he is highly regarded. A graduate of Ecole Les Roche Hotel and Tourism Management School, Switzerland, he has owned and managed many venues in the Geelong region and is a senior judge for The Golden Plate Regional Restaurant awards. Ross was elected as a Councillor for the Borough of Queenscliff in 2016 and re-elected in 2020, serving four terms as Mayor. In that time Ross held board positions on G21 Regional Alliance, Tourism Greater Geelong and The Bellarine and the Geelong Regional Libraries Corporation. He is also a current Board Member of the Geelong Cemeteries Trust. He and his family are passionate about the arts and long-time visitors to the Geelong Arts Centre.

### GEELONG PERFORMING ARTS CENTRE TRUST SUBCOMMITTEES

#### AUDIT AND RISK SUBCOMMITTEE

The Audit and Risk Subcommittee has a leading role in the governance and oversight of the internal audit function and organisational risks management by the Trust. The subcommittee is responsible for developing and monitoring standards for external financial reporting management, and performance and sustainability, including risk management compliance requirements and overseeing key systems of internal control.

The members of the Audit and Risk Subcommittee are Margot Smith (Chair), Lesley Alway (non-voting member), Kirsten Kilpatrick (up to April 2025), Lisa Williamson (external member), Jane Richards, Ross Ebbels, Karen Corry (external member) and Sue Clark\*.

\*Was in attendance in the capacity of Acting Trust Chair for a period in this financial year.

#### FINANCE AND INFORMATION TECHNOLOGY SUBCOMMITTEE

This subcommittee is responsible for overseeing Geelong Arts Centre's financial and related affairs on behalf of the Trust in accordance with the Trust's responsibilities as prescribed by the Act and the *Financial Management Act 1994*.

The members of the Finance and Information Technology Subcommittee are Sue Clark (Chair), Lesley Alway, Linda Wong, and Kelly Murphy (external member).

#### PARTNERSHIPS AND PHILANTHROPY

This subcommittee provides advice and guidance on sponsorship, fundraising and marketing strategies and monitors performance against budget. Members actively participate in identifying and cultivating prospective supporters, advocating on behalf of Geelong Arts Centre in business, government and community networks, and attending key functions.

The members of the Partnerships and Philanthropy Subcommittee are Kirsten Kilpatrick (Chair until April 2025), Peter Tullin, Sue Clark and Lesley Alway.

### GOVERNANCE, NOMINATIONS AND REMUNERATION SUBCOMMITTEE

This subcommittee provides advice on governance issues, including overseeing the nominations calendar and the terms of Trust members, developing and reviewing the Trust Charter, providing strategic oversight of the Centre's policy framework and reviewing the CEO's performance, professional development and remuneration.

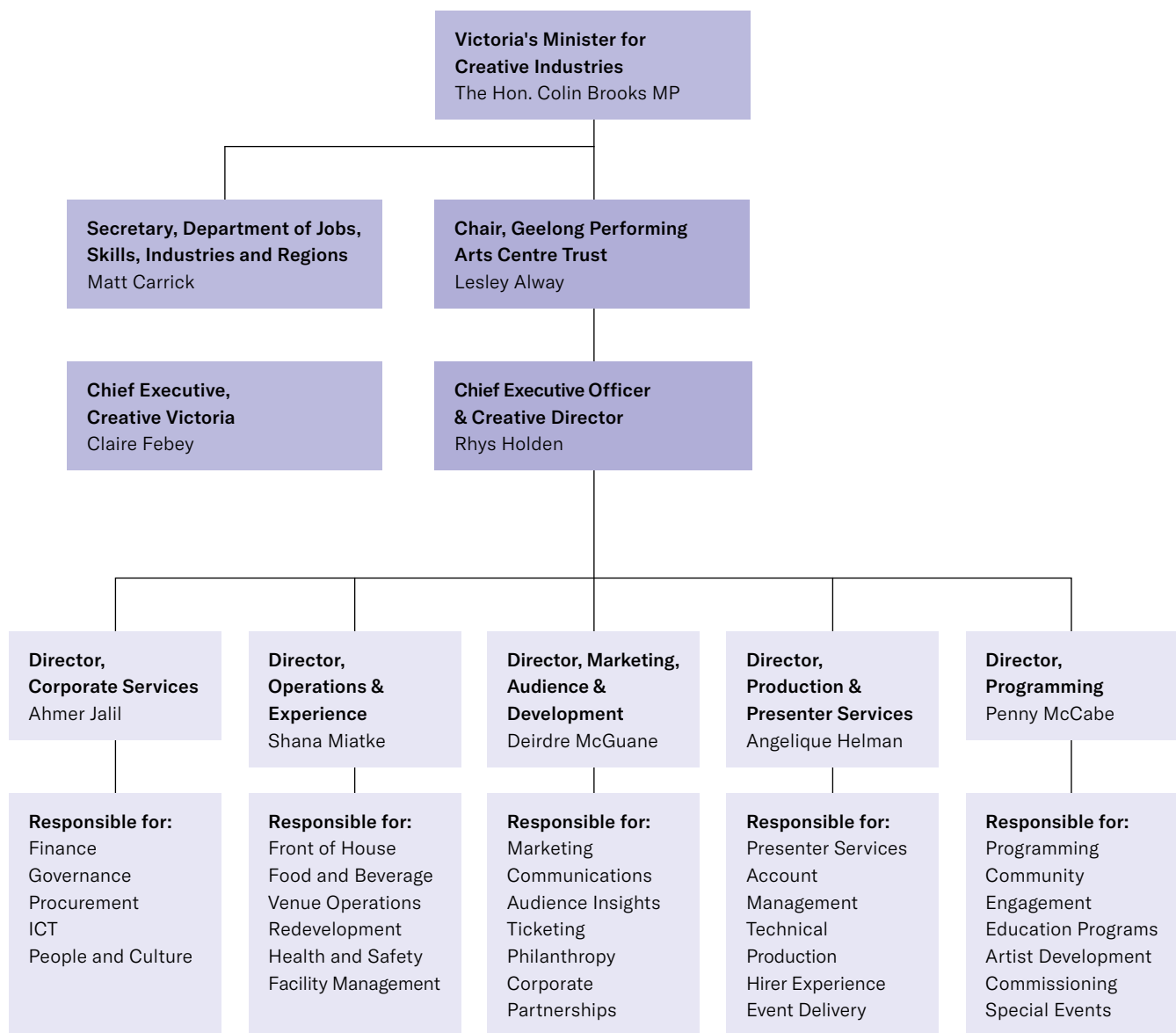
The members of the Governance, Nominations and Remuneration Subcommittee are Jane Richards (Chair), Margot Smith, Fay Muir and Lesley Alway.

#### THE OBSERVERSHIP PROGRAM

The Centre is a participant in The Observership Program, which provides training and practical experience for not-for-profit and government appointed board leadership and ongoing networking opportunities with the purpose of creating a passionate and motivated community of future leaders.

We acknowledge the participation and contribution of 2024 Board Observer Manning Gatwick, and 2025 Board Observer Miriam Pape.

# Organisational Structure





## Trust and Subcommittee Meeting Attendance

|                                                                | Lesley Alway<br>(Chair) | Fay Muir** | Jane Richards | Margot Smith | Sue Clark<br>(Deputy Chair) | Peter Tullin | Ross Ebbels | Linda Wong | Kirsten<br>Kilpatrick*** |
|----------------------------------------------------------------|-------------------------|------------|---------------|--------------|-----------------------------|--------------|-------------|------------|--------------------------|
| <b>Figures indicate the total number of meetings attended*</b> | 6/6                     | 2/2        | 6/6           | 6/6          | 6/6                         | 6/6          | 6/6         | 6/6        | 4/5                      |

The Trust met six times in 2024-25.

|                                      |     |   |     |     |     |   |     |   |     |
|--------------------------------------|-----|---|-----|-----|-----|---|-----|---|-----|
| <b>Audit &amp; Risk Subcommittee</b> | 5/5 | - | 3/5 | 5/5 | 1/1 | - | 4/4 | - | 2/4 |
|--------------------------------------|-----|---|-----|-----|-----|---|-----|---|-----|

The subcommittee met five times in 2024-25.\*\*

|                                                          |     |   |   |   |     |   |         |     |   |
|----------------------------------------------------------|-----|---|---|---|-----|---|---------|-----|---|
| <b>Finance &amp; Information Technology Subcommittee</b> | 5/6 | - | - | - | 6/6 | - | 1/1**** | 4/6 | - |
|----------------------------------------------------------|-----|---|---|---|-----|---|---------|-----|---|

The subcommittee met six times in 2024-25.

|                                                     |     |   |   |   |     |     |   |   |     |
|-----------------------------------------------------|-----|---|---|---|-----|-----|---|---|-----|
| <b>Philanthropy &amp; Partnerships Subcommittee</b> | 1/1 | - | - | - | 1/1 | 1/1 | - | - | 1/1 |
|-----------------------------------------------------|-----|---|---|---|-----|-----|---|---|-----|

The subcommittee met once in 2024-25.

|                                                                |     |       |     |     |   |   |   |   |   |
|----------------------------------------------------------------|-----|-------|-----|-----|---|---|---|---|---|
| <b>Governance, Nominations &amp; Remuneration Subcommittee</b> | 4/4 | 1/1** | 4/4 | 4/4 | - | - | - | - | - |
|----------------------------------------------------------------|-----|-------|-----|-----|---|---|---|---|---|

The subcommittee met three times in 2024-25.

\*Total number of meetings is defined as the total number of meetings member was eligible to attend.

\*\*Member was on an approved leave of absence from the Trust for a period during FY 2024-25.

\*\*\*Member's term was completed in April 2025.

\*\*\*\*Member appointed to subcommittee mid-cycle.

\*\*The Audit and Risk and Finance and Information Technology subcommittees have one combined meeting each year which is included in this total.

Note: The Chair of the Trust is a non-voting member of the Audit and Risk Subcommittee and Finance and IT Subcommittee but is a voting member of the Governance, Nominations and Remuneration and Philanthropy and Partnerships subcommittees.

# Public Sector Values and Employment Principles



Responsiveness



Integrity



Impartiality



Accountability



Respect



Leadership



Human Rights

The Victorian Public Sector Code of Conduct and the Public Sector Values and Employment Principles inform the Centre's professional conduct to ensure:

- Employment decisions are based on merit.
- Public sector employees are treated fairly and reasonably.
- Equal employment opportunity is provided.
- Human rights as set out in the Charter of Human Rights and Responsibilities are upheld.
- Public sector employees have a reasonable avenue of redress against unfair or unreasonable treatment.

Geelong Arts Centre is committed to delivering an employment experience that is underpinned by the Employment Principles.

Where conduct or performance standards do not meet these expectations, the Centre's grievance, discipline and dispute resolution policies inform our actions to remedy these situations.

## ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

### OCCUPATIONAL HEALTH AND SAFETY

The Geelong Arts Centre commits to ensuring the health and safety of workplace participants and members of the public and recognises this commitment is integral to being a leader, connector, and creator of extraordinary cultural experiences.

During 2024-25 we continued our focus on improving health and safety leadership and management. Initiatives and key activities included:

- Conduct of a valid and reliable health and safety climate survey.
- Provision of regulator approved training and ongoing support for our elected health and safety representatives.
- Commencement of our refreshed health and safety committee with CEO as Chair.
- Implementation of a monthly and an annual safety champion award.
- Implementation of an inaugural health and safety action plan.
- Improved health and safety reporting regarding enterprise risk progress, action plan progress, good news stories and regulator matters.
- Registration for the WorkSafe WorkWell survey with leader cohort survey completed.
- Issue of new health and safety procedures for rigging management and fatigue risk management.
- Provision of mental health first aid training with 100 per cent of mental health first aiders accredited.

The following information reports our performance against a range of OHS measures.

| OHS measure                                                                                               | 2024-25  | 2023-24  | 2022-23  |
|-----------------------------------------------------------------------------------------------------------|----------|----------|----------|
| <b>Incidents</b>                                                                                          |          |          |          |
| Number of employee incidents*                                                                             | 23       | 34       | 34       |
| Number of employee incidents – rate per 100 FTE                                                           | 24.5     | 41       | 49.2     |
| Number of employee incidents requiring first aid and/or further medical treatment                         | 7        | 22       | **       |
| Number of incidents notifiable to WorkSafe                                                                | 1        | 6        | 2        |
| <b>Workers' compensation</b>                                                                              |          |          |          |
| Number of standard claims                                                                                 | 1        | 3        | 2        |
| Number of standard claims – rate per 100 FTE                                                              | 1.06     | 3.6      | 3.39     |
| Number of lost time claims                                                                                | 0        | **       | **       |
| Number of lost time claims – rate per 100 FTE                                                             | 0        | **       | **       |
| Number of claims exceeding 13 weeks                                                                       | 1        | 0        | 2        |
| Number of claims exceeding 13 weeks – rate per 100 FTE                                                    | 1.06     | 0        | 3.39     |
| <b>Fatalities</b>                                                                                         |          |          |          |
| Number of fatality claims                                                                                 | 0        |          |          |
| <b>Claim costs</b>                                                                                        |          |          |          |
| Average cost per standard claim                                                                           | \$27,592 | \$16,557 | \$12,519 |
| <b>Return to work (RTW)</b>                                                                               |          |          |          |
| Percentage of claims with RTW plan <30 days                                                               | 100%     | 75%      | 0%       |
| <b>Management commitment</b>                                                                              |          |          |          |
| Evidence of health and safety policy statement, and objectives                                            | Yes      | Yes      | **       |
| Evidence of regular health and safety reporting to senior management                                      | Yes      | Yes      | Yes      |
| Evidence of health and safety plans                                                                       | Yes      | No       | **       |
| Evidence of health and safety criteria in purchasing guidelines (including goods, services and personnel) | No       | No       | **       |

\* Employee incident means any incident that resulted in or almost resulted in injury to an employee

\*\* Not reported

# ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

## OCCUPATIONAL HEALTH AND SAFETY (CONTINUED)

| Consultation and participation                                                                                                          |      |      |     |
|-----------------------------------------------------------------------------------------------------------------------------------------|------|------|-----|
| Evidence of agreed structure of designated workgroups (DWGs), health and safety representatives (HSRs), and issue resolution procedures | Yes  | Yes  | **  |
| Compliance with agreed structure on DWGs, HSRs, and issue resolution procedures                                                         | Yes  | Yes  | **  |
| Number of quarterly health and safety committee meetings                                                                                | 4    | 1    | 4   |
| Risk management                                                                                                                         |      |      |     |
| Percentage of internal audits/inspections conducted as planned                                                                          | 0%   | 0%   | **  |
| Percentage of reported employee incidents investigated.                                                                                 | 91%  | 71%  | **  |
| No. of improvement notices issued by WorkSafe                                                                                           | 2    | 2    | **  |
| Number of provisional improvement notices issued by HSRs                                                                                | 0    | 0    | **  |
| Percentage of issues identified and actioned arising from:                                                                              |      |      |     |
| a) internal audits                                                                                                                      | N/A  | N/A  | **  |
| b) provisional improvement notices issued by HSRs                                                                                       | N/A  | N/A  | **  |
| c) notices Issued by WorkSafe                                                                                                           | 100% | 100% | **  |
| Training                                                                                                                                |      |      |     |
| Percentage of staff that have received health and safety training:                                                                      |      |      |     |
| Employee induction                                                                                                                      | 86%  | 94%  | **  |
| For managers                                                                                                                            | 0%   | 0%   | **  |
| Contractor induction                                                                                                                    | 100% | 100% | **  |
| Percentage of HSRs trained:                                                                                                             |      |      |     |
| Initial training                                                                                                                        | 100% | 100% | 75% |
| Refresher training                                                                                                                      | 100% | N/A  | **  |

\* Employee incident means any incident that resulted in or almost resulted in injury to an employee

\*\* Not reported

# ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

## WORKFORCE DATA

|                          | June 2025             |           |                                |                          |           |                       |           |
|--------------------------|-----------------------|-----------|--------------------------------|--------------------------|-----------|-----------------------|-----------|
|                          | All employees         |           | Ongoing & Fixed Term employees |                          |           | Casual                |           |
|                          | Number<br>(headcount) | FTE       | Full-time<br>(headcount)       | Part-time<br>(headcount) | FTE       | Number<br>(headcount) | FTE       |
| <b>Gender</b>            |                       |           |                                |                          |           |                       |           |
| Women                    | 127                   | 52        | 30                             | 9                        | 36        | 88                    | 16        |
| Men                      | 71                    | 40        | 28                             | 3                        | 30        | 40                    | 9         |
| Self-described           | 6                     | 3         | 1                              | 1                        | 2         | 4                     | 1         |
| <b>Age</b>               |                       |           |                                |                          |           |                       |           |
| 15–24                    | 38                    | 10        | 5                              | -                        | 5         | 33                    | 6         |
| 25–34                    | 45                    | 28        | 22                             | 3                        | 24        | 20                    | 4         |
| 35–44                    | 35                    | 21        | 13                             | 6                        | 17        | 16                    | 4         |
| 45–54                    | 35                    | 19        | 13                             | 2                        | 15        | 20                    | 4         |
| 55–64                    | 31                    | 13        | 6                              | 2                        | 8         | 23                    | 5         |
| 65+                      | 20                    | 3         | -                              | -                        | -         | 20                    | 3         |
| Executive                | 1                     | 1         | 1                              |                          | 1         |                       |           |
| Administration employees | 52                    | 47        | 39                             | 9                        | 45        | 4                     | 1         |
| Operations employees     | 151                   | 47        | 19                             | 4                        | 22        | 128                   | 25        |
| Director                 | 5                     | 5         | 5                              | -                        | 5         | -                     | -         |
| Manager                  | 21                    | 20        | 16                             | 5                        | 20        | -                     | -         |
| Coordinator              | 14                    | 11        | 9                              | 1                        | 10        | 4                     | 1         |
| Administration           | 12                    | 11        | 9                              | 3                        | 11        | -                     | -         |
| Operations               | 151                   | 47        | 19                             | 4                        | 22        | 128                   | 25        |
| <b>Total employees</b>   | <b>204</b>            | <b>94</b> | <b>59</b>                      | <b>13</b>                | <b>68</b> | <b>132</b>            | <b>26</b> |

Employees have been correctly classified in workforce data collections.



# ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

## WORKFORCE DATA (CONTINUED)

|                              | June 2024             |           |                                |                          |           |                       |           |
|------------------------------|-----------------------|-----------|--------------------------------|--------------------------|-----------|-----------------------|-----------|
|                              | All employees         |           | Ongoing & Fixed Term employees |                          |           | Casual                |           |
|                              | Number<br>(headcount) | FTE       | Full-time<br>(headcount)       | Part-time<br>(headcount) | FTE       | Number<br>(headcount) | FTE       |
| <b>Gender</b>                |                       |           |                                |                          |           |                       |           |
| Women                        | 116                   | 48        | 29                             | 9                        | 36        | 78                    | 12        |
| Men                          | 75                    | 33        | 23                             | 4                        | 26        | 48                    | 8         |
| Self-described               | 5                     | 2         | 1                              | -                        | 1         | 4                     | 1         |
| <b>Age</b>                   |                       |           |                                |                          |           |                       |           |
| 15-24                        | 31                    | 8         | 2                              | 2                        | 3         | 27                    | 4         |
| 25-34                        | 48                    | 27        | 23                             | 2                        | 24        | 23                    | 3         |
| 35-44                        | 29                    | 18        | 12                             | 5                        | 16        | 12                    | 3         |
| 45-54                        | 40                    | 19        | 13                             | 2                        | 14        | 25                    | 5         |
| 55-64                        | 30                    | 8         | 3                              | 1                        | 4         | 26                    | 4         |
| 65+                          | 18                    | 3         | -                              | 1                        | 1         | 17                    | 2         |
| Executive                    | -                     | -         | -                              | -                        | -         | -                     | -         |
| Administrations<br>employees | 52                    | 49        | 42                             | 9                        | 49        | 1                     | 1         |
| Operations<br>employees      | 144                   | 34        | 11                             | 4                        | 13        | 129                   | 20        |
| Director                     | 5                     | 5         | 5                              | -                        | 5         | -                     | -         |
| Manager                      | 13                    | 13        | 11                             | 2                        | 13        | -                     | -         |
| Coordinator                  | 16                    | 15        | 13                             | 3                        | 15        | -                     | -         |
| Administration               | 18                    | 16        | 13                             | 4                        | 16        | 1                     | 1         |
| Operations                   | 144                   | 34        | 11                             | 4                        | 13        | 129                   | 20        |
| <b>Total employees</b>       | <b>196</b>            | <b>83</b> | <b>53</b>                      | <b>13</b>                | <b>62</b> | <b>130</b>            | <b>21</b> |





Geelong Arts Centre Red Bar  
Image Credit: Peter Foster



# ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

## COMPLIANCE WITH LOCAL JOBS FIRST ACT 2003

The *Local Jobs First Act 2003*, introduced in August 2018, brings together the Victorian Industry Participation Policy and the Major Project Skills Guarantee (MPSG) policy which were previously administered separately.

As a public sector body in regional Victoria, Geelong Arts Centre is required to – and proudly supports – applying the Local Jobs First policy to projects valued at \$1 million or more.

The MPSG applies to all construction projects valued at \$20 million or more.

## PROJECTS COMMENCED – LOCAL JOBS FIRST STRATEGIC PROJECT

During 2024-25, the Geelong Arts Centre commenced one Local Jobs First project located in regional Victoria valued at \$3.5 million, with a commitment of 90.8 per cent of local jobs.

The outcomes expected as part of the Local Jobs First policy for the project are as follows:

- An estimated 90.8 per cent of local content commitment.
- A total of 17 jobs (Annual Employment Equivalent), including the creation of one new job and the retention of 16 existing jobs.
- A total of three positions for apprentices, trainees was committed, including the creation of one apprenticeship.
- Four enterprises prepared a Local Industry Development Plan (LIDP) for contracts to successfully appoint the principal contractor, and 142 small to medium-sized businesses are expected to be engaged through the supply chain.

## DETAILS OF GOVERNMENT ADVERTISING EXPENDITURE

During the 2024-25 financial year, there were no advertising campaigns with a media spend of \$100,000 or greater.

During this period, targeted marketing and communications campaigns were delivered to boost the profile of Geelong Arts Centre and drive ticket sales, program participation and philanthropic support.

ADMINISTRATIVE REPORTING  
REQUIREMENTS (CONTINUED)

CONSULTANCIES EXPENDITURE

Details of consultancies (valued at \$10,000 or greater)

In 2024-25, there were two consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2024-25 in relation to these consultancies is \$33,000 (excluding GST). Details of individual consultancies are outlined below.

| (AUD '000)                           |                             |             |          |                                        |                                 |                                |
|--------------------------------------|-----------------------------|-------------|----------|----------------------------------------|---------------------------------|--------------------------------|
| Consultant                           | Purpose of consultancy      | Start date  | End date | Total approved project fee (excl. GST) | Expenditure 2024-25 (excl. GST) | Future expenditure (excl. GST) |
| Department of Transport and Planning | Land and Building Valuation |             |          | 19                                     | 19                              | Completed                      |
| In-Sightx                            | Customer Insights Study     | 1 June 2025 | Ongoing  | 29                                     | 14                              | 15                             |

DETAILS OF CONSULTANCIES UNDER \$10,000

In 2024-25, there were four consultancies engaged during the year where the total fees payable to the individual consultancies was less than \$10,000. The total expenditure incurred during 2024-25 in relation to these consultancies was \$16,667 (excl. GST).

INFORMATION AND COMMUNICATION TECHNOLOGY EXPENDITURE

Details of information and communication technology (ICT) expenditure

For the 2024-25 reporting period, there was a total ICT expenditure of \$1,431,258, with the details shown below.

| (AUD '000)                              |                                                                           |                         |                     |
|-----------------------------------------|---------------------------------------------------------------------------|-------------------------|---------------------|
| All operational ICT expenditure         | ICT expenditure related to projects to create or enhance ICT capabilities |                         |                     |
| Business as Usual (BAU) ICT expenditure | Non-Business as Usual (non-BAU) ICT expenditure                           | Operational expenditure | Capital expenditure |
| (Total)                                 | (Total = Operational expenditure and capital expenditure)                 |                         |                     |
| 1,161                                   | 270                                                                       | 147                     | 123                 |

DISCLOSURE OF MAJOR CONTRACTS

Geelong Arts Centre did not enter into any major contracts during the 2024-25 year. A 'major contract' is defined as contracts valued \$10 million or more.

# ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

## **FREEDOM OF INFORMATION ACT 1982**

The *Freedom of Information Act 1982* (the Act) allows the public a right of access to documents held by the Geelong Arts Centre. The purpose of the Act is to extend as far as possible the right of the community to access information held by government departments, local councils, Ministers and other bodies subject to the Act.

An applicant has a right to apply for access to documents held by Geelong Arts Centre. This comprises documents both created by Geelong Arts Centre or supplied to Geelong Arts Centre by an external organisation or individual. It may also include maps, films, microfiche, photographs, computer printouts, computer discs, tape recordings and videotapes.

The Act allows Geelong Arts Centre to refuse access, fully or partially, to certain documents or information. Examples of documents that may not be accessed include cabinet documents, some internal working documents, law enforcement documents, documents covered by legal professional privilege, such as legal advice, personal information about other people, and information provided to Geelong Arts Centre in confidence and information that is confidential under the Act.

Under the Act, the Freedom of Information (FOI) processing time for requests received is 30 days. However, when external consultation is required under ss29, 29A, 31, 31A, 33, 34 or 35, a 15-day automatic extension applies. Processing time may also be extended by periods of up to 30 days, in consultation with the applicant. With the applicant's agreement this may occur any number of times. However, obtaining an applicant's agreement for an extension cannot occur after the expiry of the timeframe for deciding a request.

If an applicant is not satisfied with a decision made by the Centre, under section 49A of the Act, they have the right to seek a review by the Office of the Victorian Information Commissioner (OVIC) within 28 days of receiving a decision letter.

### **Making a Request**

FOI requests can be lodged through a written request to Geelong Arts Centre's Freedom of Information Officer, as detailed in section 17 of the Act. An application fee of \$32.70 applies. Access charges may also be payable if the document pool is large and the search for material time consuming.

When making an FOI request, applicants should ensure requests are in writing and clearly identify what types of material/documents are being sought.

Requests for documents in the possession of Geelong Arts Centre should be addressed to:

Freedom of Information Officer  
Geelong Arts Centre  
PO Box 991  
Geelong VIC 3220  
Or via email to [gacgov@geelongartscentre.org.au](mailto:gacgov@geelongartscentre.org.au)

## **FOI Statistics/Timelines**

Geelong Arts Centre did not receive any applications during the 2024-25 financial year.

### **Further Information**

Further information regarding the operation and scope of FOI can be obtained from the Act, regulations made under the Act and at [www.ovic.gov.au](http://www.ovic.gov.au).

## **COMPLIANCE WITH THE BUILDING ACT 1993**

The Trust continues to comply with the relevant guidelines under the *Building Act 1993*. To ensure compliance, third party surveyors are engaged prior to commencement of works where building permits are required and also following the construction of works, to satisfy compliance with building regulations.

During 2024-25 the following building type activities were undertaken:

- One Building Permit issued.
- No Final Inspections & Occupancy Certificates issued.
- One Building Related Projects valued more than \$50,000.
- No buildings brought into conformity as all buildings conform to the *Building Act 1993*.

In addition, there were no emergency orders/building orders issued and all buildings of the Trust were compliant with the *Building Act 1993*. The Trust had mechanisms in place to ensure inspections, reporting, scheduling and carrying out of maintenance occurred and that the buildings complied with building standards.

The Trust owns premises at 40-50A Little Malop Street and 69-81 Ryrie Street, Geelong. Possession of 40-50A Little Malop Street and 69-71 Ryrie Street (The Church) was transferred back to the Trust on the 3 August 2023, after the completion of the redevelopment from Contractor, Lendlease Building Contractors Pty Ltd.

The Trust continues to control 71-81 Ryrie Street, Geelong, and continues to comply with current building regulations and the National Construction Code.

The Trust leased premises at Geelong Telegraph Station, 83a Ryrie Street, Geelong, during the 2024-25 financial year. These premises are owned and controlled by Working Heritage. Essential Fire Safety Measures are maintained and OHS Regulations testing is completed by Geelong Arts Centre contractors in accordance with the Facilities Maintenance Schedule to ensure the safety of staff members occupying this space.



# ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

## COMPETITIVE NEUTRALITY POLICY

Competitive neutrality requires government businesses to ensure that where services compete, or potentially compete, with the private sector, any advantage arising from government ownership is accounted for if it is not in the public interest. The Victorian Government's Competitive Neutrality Policy supports fair competition between public and private businesses and provides government businesses with a tool to enhance decisions on resource allocation.

The Geelong Arts Centre is committed to the implementation of competitive neutrality requirements and is satisfied that its activities comply with the Competitive Neutrality Policy.

## COMPLIANCE WITH THE PUBLIC INTEREST DISCLOSURE ACT 2012

The *Public Interest Disclosures Act 2012* encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

Geelong Arts Centre does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment.

The Centre takes all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. These procedures are available to the public on the Geelong Arts Centre website at [www.geelongartscentre.org.au](http://www.geelongartscentre.org.au).

## REPORTING PROCEDURES

Disclosures relating to Geelong Arts Centre or any of its employees may only be made directly to the Independent Broad-based Anti-corruption Commission:

Level 1, North Tower, 459 Collins Street  
Melbourne, VIC 3000  
Phone: 1300 735 135

## FURTHER INFORMATION

The Public Interest Disclosure Guidelines, which outline the system for reporting disclosures of improper conduct or detrimental action by Geelong Arts Centre or any of its employees and/or officers, are available on the art centre's website at <https://geelongartscentre.org.au/about-us/policies/public-interest-disclosure-guidelines/>.

## DISCLOSURES UNDER THE PUBLIC INTEREST DISCLOSURES ACT 2012

|                                                                                                                                               | 2023-24 | 2024-25 |
|-----------------------------------------------------------------------------------------------------------------------------------------------|---------|---------|
| The number of disclosures made by an individual to Geelong Arts Centre and notified to the Independent Broad-based Anti-corruption Commission | 0       | 0       |
| Assessable disclosures                                                                                                                        | 0       | 0       |

# ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

## COMPLIANCE WITH THE *DISABILITY ACT 2006*

The *Disability Act 2006* reaffirms and strengthens the rights of people with a disability and recognises that this requires support across the government sector and within the community.

Since the establishment of Geelong Arts Centre's Disability Action Plan in 2011, the organisation continues to progress against its comprehensive Disability Action Plan 2023-25 which was developed in close consultation with key internal stakeholders, Arts Access Victoria and other community groups.

This year, Geelong Arts Centre took meaningful steps to improve the digital accessibility for all users, commencing the transition of the website to the Craft CMS platform to align with WCAG 2.2 AA accessibility principles. These improvements were designed to enhance usability for people with diverse needs including:

- Improved navigation and user flow for screen reader users.
- Stronger colour contrast for better visibility and readability.
- Keyboard operability for users who cannot use a mouse.
- Screen reader compatibility, supporting more inclusive browsing.
- A more consistent and intuitive design, making the site easier to use for everyone.

These updates reflect our commitment to creating a more inclusive and accessible digital experience.

## DISCLOSURE OF EMERGENCY PROCUREMENT

There were no emergency procurements to report during 2024-25.

## DISCLOSURE OF PROCUREMENT COMPLAINTS

There were no procurement complaints to report during 2024-25.

## DISCLOSURE OF GRANTS AND TRANSFER PAYMENTS

Geelong Arts Centre has established Creative Engine grants initiatives awarding funding to artists that provide assistance and support in the development of original works and innovation.

Creative Engine grants initiatives offered during 2024-25 included:

- Ignition is a grants program designed for projects that are in the early stages of creation and need support in transitioning from creative development to preparation for presentation.
- Jump Start provides cash grants and access to rehearsal space for ideas which need exploring further, and the space and time to do it.
- Associate Artists is a self-directed program of research and development supported by the Geelong Arts Centre. The Associate Artist also deliver mentorship and workshops for emerging local artists.
- Launchpad gives artists the opportunity to rehearse, test and present new work to audiences in a professional theatre setting.

Grants awarded for initiatives during 2024-25 was as follows:

|                                         |                                                                                                                                                              |
|-----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Ignition recipients</b>              | Libby Brockman<br>Jessica Lesosky<br>Small Ripples Theatre Inc<br>– Bingyao Lui<br>Pernickety Split Pty Ltd<br>– Emma Roberts and Ben Andrews<br>Karlia Cook |
| <b>Jump Start recipients</b>            | Zoe Marsh<br>Natalie O'Donnell<br>Emma J Hawkins                                                                                                             |
| <b>Creative Engine recipients</b>       | Cultura Youth Working Group<br>Creative Occupation Collective                                                                                                |
| <b>Melbourne Fringe Award recipient</b> | Ryan Stewart                                                                                                                                                 |
| <b>Associate Artists recipients</b>     | Dan Giovannoni<br>Joel Bray                                                                                                                                  |
| <b>Launchpad recipients</b>             | Connor Morel<br>Kath Dolheguy<br>Samantha Lester<br>Tomas Parrish-Chynoweth                                                                                  |

ADMINISTRATIVE REPORTING  
REQUIREMENTS (CONTINUED)

SOCIAL PROCUREMENT FRAMEWORK

The Geelong Arts Centre is committed to achieving social and sustainable procurement outcomes for the Victorian community and aligning practices with the Victorian Social Procurement Framework (SPF). Geelong Arts Centre leverages its buying power to deliver social, economic and environmental outcomes to benefit our community, the economy and the environment – above and beyond the goods, services and construction works procured.

Social Procurement Strategy

As a Victorian Government buyer, the Centre maintains a social procurement strategy that ensures a focus and awareness on promoting the following objectives:

- Opportunities for Victorian First Nations businesses.
- Opportunities for Victorians who have a disability.
- Sustainable Victorian social enterprises and First Nations business sectors.
- Environmentally sustainable business practices.

To encourage the use of socially responsible suppliers:

- The Centre will maintain awareness of networks and businesses that prioritise social impact and provide advice to employees initiating a procurement.
- A mandatory weighting/criterion for social procurement forms part of every evaluation of the supply of goods and services valued at over \$10,000 as per the selected Market Approach.

The Geelong Arts Centre commits to actively pursuing and raising the profile of social outcomes through its procurement activities. Where applicable, this is addressed in our consideration and planning of procurement activities and supplier selection.

REVIEWS AND STUDIES EXPENDITURE

During 2024-25, there were no reportable reviews and studies undertaken.

ENVIRONMENTAL REPORTING

Geelong Arts Centre remains steadfast in our commitment to a culture of continuous improvement with respect to sustainable delivery of the arts in the Geelong region. The Centre has been designed specifically to minimise our impact on the environment, with a Sustainable Management Plan informed by the City of Greater Geelong’s (Council) Planning Scheme Clause 22.02 – Environmental Sustainable Development, and Clause 53.18 – Stormwater Management in Urban Development.

Design elements of the building that drive our sustainability include the following.

Energy Use

- Highly energy efficient building envelope that minimises solar load, heat transfer and air infiltration, while providing plentiful natural daylight to internal spaces.
- Highly efficient services appropriate to the needs of each space: all-electric air-conditioning system, modulation of outdoor air based on CO2 levels, LED lighting solution throughout with automated lighting control, such as occupant detection and daylight adjustment to reduce energy consumption.
- Space-specific needs: services and infrastructure are scheduled to the specific needs of each space, to ensure that services are only delivered to building spaces that are activated, with common areas activated during operating hours only and all other areas and after-hours common spaces activated only when in use.
- Large solar photovoltaic systems, estimated capacity of 180 kW to minimise energy peak demand and greenhouse emissions.

| Electricity consumption | Large demand NMIs (kWh) | Small Demand NMIs (kWh) | Total consumption (kWh) |
|-------------------------|-------------------------|-------------------------|-------------------------|
| Peak                    | 656,402.70              | 30,049.92               | 686,452.62              |
| Off-peak                | 811,508.82              | 33,636.25               | 845,145.07              |
| Total                   | 1,467,911.52            | 63,686.17               | 1,531,597.69            |

NMIs: National Metering Identifiers  
kWh: kilowatt hours

## ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

In addition to Geelong Arts Centre's efforts to reduce our energy consumption, all electricity was purchased through the State Purchasing Contracts that utilise 100 per cent renewable energy.

### Water Consumption

- Water conservation utilising zero water heat rejection, low flow water fixtures, rainwater harvesting and re-use.
- Site-wide stormwater management and treatment that meets and exceeds the Urban Stormwater – Best Practice Environmental Management Guidelines (Victorian Stormwater Committee, 1999).
- Fire test water capture – 80 per cent or more of fire test water is captured by returning test water to the fire tanks. NB: Sprinkler testing is an exception to this capture due to contamination that occurs to water sitting within sprinkler pipework.

In addition to the design elements of the building that minimise our impact on the environment, Geelong Art Centre also aims to reduce our footprint through our actions, such as:

- Promoting alternative transport methods through the inclusion of an "End of Trip" bike facility.
- Electing not to maintain a company fleet vehicle, instead hiring vehicles on an as-needed basis only.
- Working with our waste contractor to ensure maximum diversion to landfill through separation programs for recyclables and organic waste, with a total of 7.7 tonnes of waste diverted from landfill in 2025.

Geelong Arts Centre is committed to a future wherein we can achieve year-on-year improvement on our sustainability objectives and look to a future where the Centre serves as a beacon for our audiences, encouraging their individual sustainability efforts as well.

### SUBSEQUENT EVENTS

The Trust was not impacted by any subsequent events post balance date, the Trust was also not impacted by subsequent events to the 2024 financial year.

### ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions 2018 under the *Financial Management Act 1994* details about the items listed below have been retained by the Centre and are available on request subject to the provisions of the *Freedom of Information Act 1982*:

- A statement that declarations of pecuniary interests have been duly completed by all relevant officers of the Centre.
- Details of publications produced by the Centre about the activities of Geelong Arts Centre and where they can be obtained.
- Details of changes in prices, fees, charges, rates and levies the Centre charges.
- Details of any major external reviews carried out on the Centre.
- Details of any other research and development activities undertaken by the Centre.
- Details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit.
- Details of major promotional, public relations and marketing activities undertaken by the Centre to develop community awareness of services provided by the Centre.
- Details of assessments and measures undertaken to improve the occupational health and safety of employees.
- A general statement on industrial relations within the Centre and details of time lost through industrial accidents and disputes.
- A list of the Centre's major committees sponsored by the Centre, the purposes of each committee and the extent to which the purposes have been achieved.
- Details of all consultancies and contractors including
  - i. consultants/contractors engaged,
  - ii. services provided,
  - and
  - iii. expenditure committed to for each engagement.

This information is available on request from:

Chief Executive Officer

Phone: 03 5225 1213

Email: [admin@geelongartscentre.org.au](mailto:admin@geelongartscentre.org.au)

The following information is not relevant to Geelong Arts Centre for the reasons set out below:

- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary (no shares have ever been issued in Geelong Arts Centre).

ADMINISTRATIVE REPORTING  
REQUIREMENTS (CONTINUED)

REPORT AGAINST OUTPUT TARGETS

| Performance Measure                          | 2024-25 FY Actual<br>(for the 12 months<br>ended 30/06/25) | 2024-25 Target<br>(for the 12 months<br>ended 30/06/25) | 2023-24 Actual<br>(for the 12 months<br>ended 30/06/24) |
|----------------------------------------------|------------------------------------------------------------|---------------------------------------------------------|---------------------------------------------------------|
| Agency Website Visitation                    | 1,674,384                                                  | 200,000                                                 | 1,116,762                                               |
| User/Attendance at all Agencies              | 269,593                                                    | 100,000                                                 | 256,658                                                 |
| Volunteer Hours                              | 348                                                        | 400                                                     | 1,243                                                   |
| Student Attendances at Education<br>Programs | 4,978                                                      | 6,500                                                   | 4,414                                                   |
| Visitors Satisfied with Visit                | 95.70%                                                     | 98%                                                     | 95%                                                     |



## ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

### Five-year Financial Summary

| Five-year<br>financial summary                              | 2025               | 2024               | 2023               | 2022             | 2021                |
|-------------------------------------------------------------|--------------------|--------------------|--------------------|------------------|---------------------|
| Income from government                                      | 9,527,730          | 10,444,542         | 8,193,353          | 5,890,375        | 6,129,800           |
| Operating activities income                                 | 7,004,666          | 5,842,230          | 2,644,764          | 1,321,783        | 704,978             |
| Sponsorship and fundraising<br>income                       | 953,976            | 991,916            | 973,937            | 660,072          | 480,390             |
| Interest income                                             | 382,792            | 380,874            | 288,239            | 30,827           | 6,384               |
| <b>Total income from transactions</b>                       | <b>17,869,164</b>  | <b>17,659,562</b>  | <b>12,100,293</b>  | <b>7,903,057</b> | <b>7,321,552</b>    |
| Total expenses from transactions<br>before depreciation     | 16,392,550         | 16,916,589         | 15,692,598         | 6,561,067        | 5,854,736           |
| <b>Net result from transactions<br/>before depreciation</b> | <b>1,476,614</b>   | <b>742,973</b>     | <b>(3,592,305)</b> | <b>1,341,990</b> | <b>1,466,816</b>    |
| <b>Net result from transactions</b>                         | <b>(4,557,900)</b> | <b>(4,751,348)</b> | <b>(5,615,056)</b> | <b>(711,060)</b> | <b>(1,271,151)</b>  |
| <b>Comprehensive result</b>                                 | <b>(4,557,900)</b> | <b>4,797,546</b>   | <b>4,522,944</b>   | <b>(711,060)</b> | <b>(10,794,463)</b> |
| Net cash flow from operating<br>activities                  | 537,264            | 955,225            | 1,446,496          | 2,246,764        | 2,276,312           |
| Total assets                                                | 204,145,945        | 209,728,014        | 206,357,778        | 159,717,031      | 86,102,450          |
| Total liabilities                                           | 5,083,149          | 6,248,616          | 8,813,036          | 3,703,925        | 3,327,606           |

# Financial Overview

The five-year summary of results is presented above. For transparency, this summary differentiates between Geelong Arts Centre's (the Trust) operating and nonoperating activities and recurring and one-off (nonrecurring) transactions and other economic flows.

This distinction is important as under accounting standards the comprehensive operating statement includes a number of income streams and expenditure items which are stipulated for purposes other than general operating purposes, and/or realised in the current year's financial results due to a timing variation.

This is the Centre's first full year of operations post redevelopment and we welcomed around 269,593 visitors to the Centre to see our theatre, live music and children's performances during 2024-25.

**Income from government**

Victorian Government income has reduced from 84 per cent of the total income in 2021 to 51 per cent in 2025. The Centre received a temporary base uplift amounting to \$6.416 million in FY 2024-25 and recurring funding of \$1.928 million.

**Operating activities income**

The sale of goods and services increased by 20 per cent on the prior year as the Centre matures in its operations post opening:

- Programming box office revenue increased by 24 per cent compared to the previous year, driven primarily by strong ticket sales for The Mousetrap and The Dictionary of Lost Words. This growth reflects the impact of having a full programming season in the newly redeveloped venue for the first time.
- Venue hire increased by 20 per cent due to an increase in the number of external events (248 in 2023-24 to 276 in 2024-25).
- Booking fees increased by 6 per cent in line with attendances (269,593 in 2024-25 up 5 per cent from prior year of 256,658). The reduction in Costa Hall shows had an impact on attendances.
- Food and beverage sales increased by 25 per cent in 2024-25, highlighting the success of recent initiatives such as extended hours.

**Sponsorship and fundraising income**

Sponsorship and fundraising income has been consistent year on year with the portion relating to the Church capital campaign being \$0.414m million in 2024-25.

**Total expenses from transactions**

Expenses increased 12 per cent from the prior year:

- Wages increase of 12 per cent due to increase to adjustment in wage rates resulting from the salary benchmarking exercise and increase in hours in line with the additional labour recoveries. The Trust approved implementation of the salary benchmarking recommendations in December 2024 to ensure competitiveness of our salaries to reduce the salary gap to the market. There has been a large conversion of staff from fixed term to ongoing employment. The impact of key roles being vacant in 2023-24 also impacted the movement from last year's annual wages.
- Other operating expenses increase of 11 per cent was a result of a repairs and maintenance increase on the prior year of 17 per cent, consultants and contractors of 22 per cent and information technology costs of 39 per cent. Repairs and maintenance were managed under the defect liability period (DLP) for the prior year and the first two months of the current year. Information technology increased due to the full year impact of licence costs post the digital transformation project in 2023-24 and the increase in FTE by 14 per cent. There was continued investment in IT during the year.

## Net result from transactions before depreciation

The net result before depreciation and similar charges is a surplus of \$1.477 million.

In this analysis, depreciation is classified as non-operating expenditure, reflecting Capital additions are primarily supported through funding from the State Budget and the Cultural Assets Maintenance Fund, administered by Creative Victoria.

## Comprehensive result

The comprehensive result reflects the changes in physical asset revaluation surplus. In the prior year this was \$9.549 million.

## Net cash flow from operating activities

The cashflow from operations was positive \$0.537 million but down 44 per cent on the prior year. The receipts – including those from government of \$9.527 million, the GST received from the ATO of \$0.435 million, net interest of \$0.369 million, and other entities of \$6.773 million – were \$2.360 million below prior year. Payments to suppliers and employees of \$16.518 million were \$1.938 million down from the prior year in line with project expenses.

## Total assets

Total assets of the Trust amount to \$204.146 million (2023-24: \$209.728 million), of which \$196.326 million relates to property, plant and equipment (2023-24: \$201.073 million). This balance has reduced due to additions of \$1.288 million and deprecation of \$6.034 million.

Financial assets decreased by 8 per cent to \$7.584 million (2023-24: \$8.419 million). Of the \$7.236 million held in cash and investments, \$3.541 million is restricted for box office presales and donations.

## Total liabilities

Total liabilities decreased by 19 per cent to \$5.083 million. The movement is related to the contract liabilities which reduced by \$1.4 million due to:

- Receipts for ticket sales and other performance obligations of \$9.996 million.
- Less \$5.027 million of revenue recognised during the period for ticket sales, venue hire settled through hirers ticket sales, programming box office income and booking fees.
- \$6.369 million of net funds transferred to hirers.





# Geelong Performing Arts Centre Trust

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**DECLARATION IN THE  
FINANCIAL STATEMENTS**

The attached financial statements for the Geelong Performing Arts Centre Trust (the Trust) have been prepared in accordance with Direction 5.2 of the Standing Directions of the Minister for Finance under the *Financial Management Act 1994*, the *Australian Charities and Not-for-profit Commission Act 2012* and the *Australian Charities and Not-for-profit Commission Regulations 2022*, applicable Financial Reporting Directions, Australian Accounting Standards, including interpretations and other mandatory professional reporting requirements.

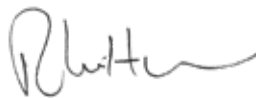
We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2025 and financial position of the Trust as at 30 June 2025.

At the time of signing, we are not aware of any circumstance which would render any particulars included in the financial statements to be misleading or inaccurate.

We authorise the attached financial statements for issue on 25 August 2025.



**LESLEY ALWAY**  
**Chair of the Trust**  
Geelong Performing Arts Centre Trust  
Geelong  
Date: 25/08/2025



**RHYS HOLDEN**  
**Chief Executive Officer**  
Geelong Performing Arts Centre Trust  
Geelong  
Date: 25/08/2025



**AHMER JALIL**  
**Chief Finance Officer**  
Geelong Performing Arts Centre Trust  
Geelong  
Date: 25/08/2025

## Auditor-General's Independence Declaration

### To the Members, the Geelong Performing Arts Centre Trust

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General, an independent officer of parliament, is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised.

Under the *Audit Act 1994*, the Auditor-General is the auditor of each public body and for the purposes of conducting an audit has access to all documents and property, and may report to parliament matters which the Auditor-General considers appropriate.

### *Independence Declaration*

As auditor for the Geelong Performing Arts Centre Trust for the year ended 30 June 2025, I declare that, to the best of my knowledge and belief, there have been:

- no contraventions of auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit.
- no contraventions of any applicable code of professional conduct in relation to the audit.

MELBOURNE  
1 September 2025



Paul Martin  
*as delegate for the Auditor-General of Victoria*



# Independent Auditor's Report

## To the Members of the Geelong Performing Arts Centre Trust

|                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-----------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Opinion</b>                                            | <p>I have audited the financial report of the Geelong Performing Arts Centre Trust (the trust) which comprises the:</p> <ul style="list-style-type: none"> <li>• balance sheet as at 30 June 2025</li> <li>• comprehensive operating statement for the year then ended</li> <li>• statement of changes in equity for the year then ended</li> <li>• cash flow statement for the year then ended</li> <li>• notes to the financial statements, including material accounting policy information</li> <li>• declaration in the financial statements.</li> </ul> <p>In my opinion, the financial report is in accordance with Part 7 of the <i>Financial Management Act 1994</i> and Division 60 of the <i>Australian Charities and Not-for-profits Commission Act 2012</i>, including:</p> <ul style="list-style-type: none"> <li>• presenting fairly, in all material respects, the financial position of the trust as at 30 June 2025 and of its financial performance and its cash flows for the year then ended</li> <li>• complying with Australian Accounting Standards - Simplified Disclosures and Division 60 of the <i>Australian Charities and Not-for-profits Commission Regulations 2022</i>.</li> </ul> |
| <b>Basis for Opinion</b>                                  | <p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the <i>Auditor's Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the trust in accordance with the auditor independence requirements of the <i>Australian Charities and Not-for-profits Commission Act 2012</i> and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>                                                                                                                                                                      |
| <b>Members' responsibilities for the financial report</b> | <p>The Members of the trust are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards - Simplified Disclosures, the <i>Financial Management Act 1994</i> and the <i>Australian Charities and Not-for-profits Commission Act 2012</i>, and for such internal control as the Members determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Members are responsible for assessing the trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>                                                                                                                                                                                                                                                                                                                                                                                     |

|                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|-------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Auditor's responsibilities for the audit of the financial report</b> | <p>As required by the <i>Audit Act 1994</i>, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.</p> <p>As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:</p> <ul style="list-style-type: none"> <li>• identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.</li> <li>• obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the trust's internal control</li> <li>• evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Members</li> <li>• conclude on the appropriateness of the Members' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the trust's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the trust to cease to continue as a going concern.</li> <li>• evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.</li> </ul> <p>I communicate with the Members regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.</p> <p>I also provide the Members with a statement that I have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on my independence, and where applicable, related safeguards.</p> |
|-------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

MELBOURNE  
1 September 2025



Paul Martin  
*as delegate for the Auditor-General of Victoria*

# Comprehensive Operating Statement

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

| Comprehensive Operating Statement                                  | Notes | 2025               | 2024               |
|--------------------------------------------------------------------|-------|--------------------|--------------------|
| <b>Revenue and income from transactions</b>                        |       |                    |                    |
| Sale of goods and services                                         | 2.1.1 | 7,004,666          | 5,842,230          |
| State Government grants                                            | 2.1.2 | 9,527,730          | 10,444,542         |
| Fundraising activities income                                      | 2.1.3 | 953,976            | 991,916            |
| Interest income                                                    |       | 382,792            | 380,874            |
| <b>Total revenue and income from transactions</b>                  |       | <b>17,869,164</b>  | <b>17,659,562</b>  |
| <b>Expenses from transactions</b>                                  |       |                    |                    |
| Employee benefits                                                  | 3.2.1 | 10,097,332         | 8,991,559          |
| Redevelopment project expenses                                     | 3.3   | -                  | 2,259,829          |
| Supplies and services                                              | 3.4   | 6,281,835          | 5,649,830          |
| Depreciation of property, plant and equipment                      | 4.1.1 | 6,034,514          | 5,494,322          |
| Interest expense                                                   | 6.1.2 | 13,383             | 15,371             |
| <b>Total expenses from transactions</b>                            |       | <b>22,427,064</b>  | <b>22,410,910</b>  |
| <b>Net result from transactions</b>                                |       | <b>(4,557,900)</b> | <b>(4,751,348)</b> |
| <b>Net result</b>                                                  |       | <b>(4,557,900)</b> | <b>(4,751,348)</b> |
| <b>Other economic flows –<br/>other comprehensive income</b>       |       |                    |                    |
| <b>Items that will not be reclassified to net result</b>           |       |                    |                    |
| Changes in physical asset revaluation surplus                      |       | -                  | 9,548,896          |
| <b>Total other economic flows –<br/>other comprehensive income</b> |       | <b>-</b>           | <b>9,548,896</b>   |
| <b>Comprehensive Result</b>                                        |       | <b>(4,557,900)</b> | <b>4,797,548</b>   |

This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.  
The accompanying notes form part of these financial statements.



# Balance Sheet

AS AT 30 JUNE 2025

| Balance Sheet                      | Notes | 2025               | 2024               |
|------------------------------------|-------|--------------------|--------------------|
| <b>Assets</b>                      |       |                    |                    |
| <b>Financial assets</b>            |       |                    |                    |
| Cash and cash equivalents          | 6.3   | 7,235,658          | 7,906,320          |
| Receivables                        | 5.1   | 348,482            | 513,019            |
| <b>Total financial assets</b>      |       | <b>7,584,139</b>   | <b>8,419,339</b>   |
| <b>Non-financial assets</b>        |       |                    |                    |
| Inventories                        |       | 52,417             | 56,700             |
| Property, plant and equipment      | 4.1   | 196,326,217        | 201,072,583        |
| Other non-financial assets         |       | 183,171            | 179,392            |
| <b>Total non-financial assets</b>  |       | <b>196,561,805</b> | <b>201,308,675</b> |
| <b>Total assets</b>                |       | <b>204,145,945</b> | <b>209,728,014</b> |
| <b>Liabilities</b>                 |       |                    |                    |
| Payables                           | 5.2   | 1,217,731          | 1,134,002          |
| Contract liabilities               | 5.2.2 | 2,606,057          | 4,006,628          |
| Borrowings                         | 6.1   | 287,516            | 348,596            |
| Employee related provisions        | 3.2.2 | 971,843            | 759,391            |
| <b>Total liabilities</b>           |       | <b>5,083,147</b>   | <b>6,248,616</b>   |
| <b>Net assets</b>                  |       | <b>199,062,797</b> | <b>203,479,397</b> |
| <b>Equity</b>                      |       |                    |                    |
| Accumulated surplus                |       | (3,662,626)        | 895,274            |
| Physical asset revaluation surplus |       | 40,035,233         | 40,035,233         |
| Reserves - programming             |       | 49,426             | 49,426             |
| Contributed capital                |       | 162,640,764        | 162,499,464        |
| <b>Total equity</b>                |       | <b>199,062,797</b> | <b>203,479,397</b> |

This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.  
The accompanying notes form part of these financial statements.

# Cash Flow Statement

**FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025**

| Cash Flow Statement                                                       | Notes        | 2025               | 2024               |
|---------------------------------------------------------------------------|--------------|--------------------|--------------------|
| <b>Cash flow from operating activities</b>                                |              |                    |                    |
| Receipts from government                                                  |              | 9,527,730          | 10,444,542         |
| Receipts from other entities                                              |              | 6,722,607          | 8,032,902          |
| Payments to suppliers and employees                                       |              | (16,517,730)       | (18,455,771)       |
| Interest received                                                         |              | 382,792            | 380,874            |
| Interest paid                                                             | 6.1.2        | (13,383)           | (15,370)           |
| Goods and services tax received from the ATO                              |              | 435,248            | 568,048            |
| <b>Net cash flows from operating activities</b>                           | <b>6.3.1</b> | <b>537,264</b>     | <b>955,255</b>     |
| <b>Cash flows from investing activities</b>                               |              |                    |                    |
| Payments for property, plant and equipment                                | 4.1.2        | (1,288,147)        | (4,639,450)        |
| <b>Net cash flows from investing activities</b>                           |              | <b>(1,288,147)</b> | <b>(4,639,450)</b> |
| <b>Cash flows from financing activities</b>                               |              |                    |                    |
| Proceeds from capital contributions by State Government                   |              | 141,300            | 1,137,107          |
| (Repayments of) / proceeds from borrowings                                |              | (50,233)           | 337,749            |
| Repayment of principal portion of lease liabilities                       |              | (10,847)           | (77,990)           |
| <b>Net cash flows from financing activities</b>                           |              | <b>80,221</b>      | <b>1,396,867</b>   |
| <b>Net (decrease)/increase in cash held</b>                               |              | <b>(670,662)</b>   | <b>(2,287,358)</b> |
| <b>Cash &amp; cash equivalents at the beginning of the financial year</b> |              | <b>7,906,320</b>   | <b>10,193,678</b>  |
| <b>Cash &amp; cash equivalents at the end of the financial year</b>       | <b>6.3</b>   | <b>7,235,658</b>   | <b>7,906,320</b>   |

This format is aligned to AASB 1049 *Whole of Government and General Government Sector*.  
The accompanying notes form part of these financial statements.

# Statement of changes in equity

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

| Statement of Changes in Equity            | Notes | Contributed capital | Physical asset revaluation surplus | Reserves programming | Accumulated surplus | Total              |
|-------------------------------------------|-------|---------------------|------------------------------------|----------------------|---------------------|--------------------|
| <b>Balance at 1 July 2023</b>             |       | <b>161,362,357</b>  | <b>30,486,337</b>                  | <b>49,426</b>        | <b>5,646,622</b>    | <b>197,544,742</b> |
| Net result for the year                   |       | -                   | -                                  | -                    | 4,751,348           | 4,751,348          |
| Other comprehensive income for the year   |       | -                   | 9,548,896                          | -                    | -                   | 9,548,896          |
| Capital contributions by State Government |       | 1,137,107           | -                                  | -                    | -                   | 1,137,107          |
| <b>Balance at 30 June 2024</b>            |       | <b>162,499,464</b>  | <b>40,035,233</b>                  | <b>49,426</b>        | <b>895,274</b>      | <b>203,479,397</b> |
| <b>Balance at 1 July 2024</b>             |       | <b>162,499,464</b>  | <b>40,035,233</b>                  | <b>49,426</b>        | <b>895,274</b>      | <b>203,479,397</b> |
| Net result for the year                   |       | -                   | -                                  | -                    | 4,557,900           | 4,557,900          |
| Other comprehensive income for the year   |       | -                   | -                                  | -                    | -                   | -                  |
| Capital contributions by State Government |       | 141,300             | -                                  | -                    | -                   | 141,300            |
| <b>Balance at 30 June 2025</b>            |       | <b>162,640,764</b>  | <b>40,035,233</b>                  | <b>49,426</b>        | <b>3,662,626</b>    | <b>199,062,797</b> |

This format is aligned to AASB 1049 *Whole of Government and General Government Sector*.  
The accompanying notes form part of these financial statements.

# Geelong Performing Arts Centre Trust

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

1 ABOUT THE REPORT

Introduction

Geelong Performing Arts Centre Trust (the Trust) is an arts agency in the Victorian State Government’s Creative Industries portfolio, responsible to the Minister for Creative Industries through Creative Victoria in the Department of Jobs, Skills, Industry and Regions (DJSIR). The Trust was established by the *Geelong Performing Arts Centre Act 1980*, Act No. 9406/1980.

Its principal address is:  
Geelong Performing Arts Centre Trust  
50 Little Malop Street,  
Geelong VIC 3220

A description of the nature of its operations and its principal activities is included in the report of operations, which does not form part of these financial statements.

Structure

- 1.1 Basis of Preparation
- 1.2 Compliance information
- 1.3 Economic dependency

1.1 Basis of preparation

These financial statements are Tier 2 general purpose financial statements prepared in accordance with AASB 1060 *General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* (AASB 1060) and Financial Reporting Direction 101 *Application of Tiers of Australian Accounting Standards* (FRD 101).

The Trust is a Tier 2 entity in accordance with FRD 101. These financial statements are the first general purpose financial statements prepared in accordance with Australian Accounting Standards – Simplified Disclosures. The Trust’s prior year financial statements were general purpose financial statements prepared in accordance with Australian Accounting Standards (Tier 1). As the Trust is not a ‘significant entity’ as defined in FRD 101, it was required to change from Tier 1 to Tier 2 reporting effective from 1 July 2024.

These financial statements are in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

The accrual basis of accounting has been applied in preparing these financial statements, whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

Consistent with the requirements of AASB 1004 *Contributions*, contributions by owners (that is, contributed capital and its repayment) are treated as equity transactions and, therefore, do not form part of the Income and expenses of the Trust.

Additions to net assets which have been designated as contributions by owners are recognised as contributed capital. Other transfers that are in the nature of contributions to or distributions by owners have also been designated as contributions by owners.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**1.1 Basis of preparation (continued)**

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in applying AAS (Australian Accounting Standards) that have significant effects on the financial statements and estimates are disclosed in the notes under the heading: 'Significant judgement or estimates'.

The financial statements cover the Trust as an individual reporting entity and include all the controlled activities of the Trust. There is no entity consolidated into the Trust.

All amounts in the financial statements have been rounded to the nearest \$ unless otherwise stated. Discrepancies in tables between totals and sums of components reflect rounding.

**1.2 Compliance information**

These general-purpose financial statements have been prepared in accordance with the *Financial Management Act 1994 (FMA)*, the *Australian Charities and Not-for-profit Commission Act 2012*, the *Australian Charities and Not-for-profit Commission Regulations 2022* and applicable Australian Accounting Standards (AASs) which include interpretations, issued by the Australian Accounting Standards Board (AASB). In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AASs paragraphs applicable to not-for-profit entities have been applied. Accounting policies selected and applied in these financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

**1.3 Economic dependency**

The Trust is dependent on the continued financial support of the State Government and in particular, the DJSIR (Department of Jobs, Skills, Industry and Regions). The DJSIR in consultation with Department of Treasury & Finance (DTF) has provided confirmation that it will continue to provide the Trust adequate cash flow support to meet its current and future obligations as and when they fall due on the basis of adherence to the agreed principles to operate in financially sustainable way. On that basis, the financial statements have been prepared on a going concern basis.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025 (CONTINUED)

### 2 FUNDING DELIVERY OF OUR SERVICES

#### Introduction

The Trust is a major arts centre entertaining, informing, inspiring and challenging a broad audience with a distinctive and diverse artistic footprint.

The Trust is funded by accrual-based parliamentary appropriations, operating activities income and fundraising activities income for the provision of revenue. Operating activities income includes box office, venue hire, booking fees, food and beverages operations and management fees. Fundraising activities income includes donations, sponsorship and fundraising.

#### Structure

2.1 Summary of revenue and income that funds the delivery of our services.

| 2.1 Summary of revenue and income that funds the delivery of our services | Notes | 2025              | 2024              |
|---------------------------------------------------------------------------|-------|-------------------|-------------------|
| Sale of goods and services                                                | 2.1.1 | 7,004,666         | 5,842,230         |
| State Government grants                                                   | 2.1.2 | 9,527,730         | 10,444,542        |
| Fundraising activities income                                             | 2.1.3 | 953,976           | 991,916           |
| <b>Total revenue and income from transactions</b>                         |       | <b>17,486,373</b> | <b>17,278,688</b> |

#### 2.1 Sale of goods and services

Revenue and Income that fund the delivery of the Trust's business are accounted for consistently with the requirements of the relevant accounting standards disclosed in the following notes.

|                                         | 2025             | 2024             |
|-----------------------------------------|------------------|------------------|
| Box office                              | 874,650          | 707,471          |
| Venue hire                              | 2,987,916        | 2,494,634        |
| Booking fees                            | 1,068,406        | 1,003,951        |
| Management fees                         | 67,878           | 66,711           |
| Food and beverage sales                 | 1,739,628        | 1,393,700        |
| Other revenue                           | 266,189          | 175,762          |
| <b>Total sale of goods and services</b> | <b>7,004,666</b> | <b>5,842,230</b> |

Sale of goods and services included in the table above are transactions that the Trust has determined to be classified as revenue from contracts with customers in accordance with AASB 15.



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**2.1 Sale of goods and services (continued)**

**Key revenue areas are as follows:**

- The **box office** comprises ticket sales from shows offered by the Trust. Revenue is recognised at a point in time when the performance obligation is satisfied; that is, when the event or program is completed.
- **Venue hire** relates to hiring premises owned and operated by the Trust. Revenue is recognised at a point in time when the performance obligation is satisfied; that is, after the hired premises have been used.
- **Booking fees** comprise commissions on the sale of tickets as well as merchant and transaction fees. Revenue is recognised at a point in time when the performance obligation is satisfied; that is when the tickets are sold.
- The **food and beverage** revenue is earned from the Trust's various food and beverage offerings across the Centre. Revenue is recognised at the point of time when a customer purchased the food or beverages. For events which include food and beverage, revenue is recognised when the event is completed.
- **Management fees** are recognised over time as management performs the services outlined in the management agreement.

Consideration received in advance of recognising the associated revenue from the customer is recorded as a contract liability (Note 5.2.2). Where the performance obligations are satisfied but not yet billed, a contract asset is recorded. There were no contract assets as at balance date.

| <b>2.1.2 State Government Grants</b>        | <b>2025</b>      | <b>2024</b>       |
|---------------------------------------------|------------------|-------------------|
| State Government - recurrent appropriations | 1,927,604        | 1,890,143         |
| State Government - operating grant          | 7,600,126        | 8,554,399         |
| <b>Total State Government grants</b>        | <b>9,527,730</b> | <b>10,444,542</b> |

The Trust has determined that all grant income that is recognised in the table above under AASB 1058 *Income of Not-for-Profit Entities* has been earned under arrangements that are either not enforceable and/or linked to sufficiently specific performance obligations.

**Grants recognised under AASB 1058**

Income from grants without any sufficiently specific performance obligations, or that are not enforceable, is recognised when the Trust has an unconditional right to receive cash which usually coincides with receipt of cash. On initial recognition of the asset, The Trust recognises any related contributions by owners, increases in liabilities, decreases in assets, and revenue ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

- contributions by owners, in accordance with AASB 1004
- revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15
- a lease liability in accordance with AASB 16
- a financial instrument, in accordance with AASB 9
- a provision, in accordance with AASB 137.

**Grants recognised under AASB 15**

Revenue from grants that are enforceable and with sufficiently specific performance obligations are accounted for as revenue from contracts with customers. The Trust has not identified any such grants. Revenue is recognised when The Trust satisfies the performance obligation by providing the services under the obligations of the grant. This is recognised based on the consideration specified in the funding agreement and to the extent that it is highly probable a significant reversal of the revenue will not occur. The funding payments are normally received in advance or shortly after the relevant obligation is satisfied.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

| <b>2.1.3 Fundraising Activities Income</b> | <b>2025</b>    | <b>2024</b>    |
|--------------------------------------------|----------------|----------------|
| Sponsorship and fundraising                | 528,955        | 454,833        |
| Capital Campaign donations                 | 414,167        | 528,106        |
| Endowment Fund Arts for Life donations     | 10,855         | 8,978          |
| <b>Total fundraising activities income</b> | <b>953,976</b> | <b>991,916</b> |

Sponsorship and fundraising income is recognised as income over the period during which the contractual and servicing obligations of the Trust are discharged.

Donations income is recognised on receipt. Donations to the Endowment Fund *Arts for Life* fundraising campaign are invested for the purposes of generating income to support future artistic programs. Capital donations to the Capital Campaign are held in isolation to support the Trust's redevelopment projects.

### **3 THE COST OF DELIVERING SERVICES**

#### **Introduction**

This section provides an account of the expenses incurred by the Trust in delivering services and outputs. In Section 2, the funds that enable the provision of services were disclosed and in this note the costs associated with provision of services are recorded.

#### **Structure**

- 3.1 Summary of expenses incurred in delivery of services
- 3.2 Employee benefits
- 3.3 Redevelopment project expenses
- 3.4 Other operating expense

| <b>3.1 Summary of expenses incurred in delivery of services</b>       | <b>Notes</b> | <b>2025</b>       | <b>2024</b>       |
|-----------------------------------------------------------------------|--------------|-------------------|-------------------|
| Employee benefits                                                     | 3.2.1        | 10,097,332        | 8,991,559         |
| Redevelopment project expenses                                        | 3.3          | -                 | 2,259,829         |
| Supplies and services                                                 | 3.4          | 6,281,835         | 5,649,830         |
| <b>Total summary of expenses incurred in delivery of our services</b> |              | <b>16,379,167</b> | <b>16,901,217</b> |

#### **3.2 Employee benefits**

| <b>3.2.1 Employee benefits in the comprehensive operating statement</b> | <b>2025</b>       | <b>2024</b>      |
|-------------------------------------------------------------------------|-------------------|------------------|
| Salaries and wages, annual leave and long service leave                 | 9,202,953         | 8,161,458        |
| Defined contribution superannuation expense                             | 894,379           | 830,101          |
| <b>Total employee benefits in the comprehensive operating statement</b> | <b>10,097,332</b> | <b>8,991,559</b> |

Employee expenses include all costs related to employment, including wages and salaries, fringe benefits tax, leave entitlements, termination payments and WorkCover premiums.

**NOTES TO THE FINANCIAL STATEMENTS  
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(CONTINUED)**

**3.2.1 Employee benefits in the comprehensive operating statement (continued)**

The amount charged to the comprehensive operating statement in respect of superannuation represents contributions made or due by the Trust to the relevant superannuation plans in respect to the services of the Trust's staff (both past and present). Superannuation contributions are made to the plans based on the relevant rules of each plan and any relevant compulsory superannuation requirements that the Trust must comply with.

**3.2.2 Employee benefits in the balance sheet**

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave (LSL) for services rendered to the reporting date and recorded as an expense during the period the services are delivered.

|                                                           | 2025           | 2024           |
|-----------------------------------------------------------|----------------|----------------|
| <b>Current provisions:</b>                                |                |                |
| Annual leave                                              | 323,652        | 201,232        |
| Long service leave                                        | 306,796        | 262,315        |
| Provisions for on-costs                                   | 162,132        | 150,642        |
| <b>Total current provisions for employee benefits</b>     | <b>792,580</b> | <b>614,189</b> |
| <b>Non-current provisions:</b>                            |                |                |
| Employee benefits                                         | 157,240        | 126,173        |
| On-costs                                                  | 22,023         | 19,029         |
| <b>Total non-current provisions for employee benefits</b> | <b>179,263</b> | <b>145,202</b> |
| <b>Total provisions for employee benefits</b>             | <b>971,843</b> | <b>759,391</b> |

**Wages and salaries, annual leave and sick leave**

Liabilities for wages and salaries (including non-monetary benefits, annual leave and on-costs) are recognised:

- as current liabilities because the Trust does not have the unconditional right to defer settlement of these liabilities.
- at remuneration rates which are current at the reporting date and measured at undiscounted amounts as it is expected wages and salaries liabilities will be wholly settled within 12 months of the reporting date.

No provision has been made for sick leave as all sick leave is non-vesting, and it is not considered probable that the average sick leave taken in the future will be greater than the benefits accrued in the future. As sick leave is non-vesting, an expense is recognised in the Comprehensive Operating Statement as it is taken.

Employment on-costs such as payroll tax, workers compensation and superannuation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits when the employment to which they relate has occurred.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**3.2.2 Employee benefits in the balance sheet (continued)**

**Long Service leave**

| <b>If</b>     | <b>Then Classified as</b>                                                                       | <b>Because</b>                                                                                                                             | <b>Measured at</b>                                                                                                                                                  |
|---------------|-------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Unconditional | Current liability even where the Trust does not expect to settle the liability within 12 months | The Trust does not have an unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months   | Undiscounted value where the Trust expects to wholly settle within 12 months<br><br>Present value where the Trust does not expect to wholly settle within 12 months |
| Conditional   | Non-current liability                                                                           | There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service | Present Value                                                                                                                                                       |

Any gain or loss following revaluation of the present value of non-current LSL liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an 'other economic flow' in the net result.

| <b>3.3 Redevelopment project expenses</b>   | <b>2025</b> | <b>2024</b>      |
|---------------------------------------------|-------------|------------------|
| Redevelopment project expenses              | -           | 2,259,829        |
| <b>Total redevelopment project expenses</b> | <b>-</b>    | <b>2,259,829</b> |

There was no expenses related to the redevelopment program in 2025. All Church redevelopment activities have been capitalised to work in progress.

In 2024, the redevelopment project expenses included \$1.3 million of cost relating to digital transformation upgrades. The Trust has assessed these costs as ineligible for capitalisation under AASB 138 and were assessed as Software as a Service Configuration and customisation costs and therefore expensed as incurred. The amount also includes \$529,000 that has been previously recognised as WIP in the year 2022-23.

# GEE LONG PERFORMING ARTS CENTRE TRUST

## NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025 (CONTINUED)

| 3.4 Other operating expenses       | 2024             | 2023             |
|------------------------------------|------------------|------------------|
| <b>Trading</b>                     |                  |                  |
| Programming                        | 1,237,066        | 1,228,066        |
| Marketing                          | 420,776          | 446,050          |
| Food and beverage                  | 666,220          | 587,846          |
| Capital Campaign                   | 5,947            | 70,330           |
| Operating                          | 364,609          | 355,093          |
| <b>Buildings and facilities</b>    |                  |                  |
| Repairs and maintenance            | 650,829          | 554,420          |
| Utilities                          | 435,917          | 397,436          |
| <b>Administration and finance</b>  |                  |                  |
| Consultants & contractors          | 740,047          | 780,273          |
| Staff training                     | 47,471           | 76,394           |
| Office supplies and communication  | 178,649          | 156,743          |
| Information technology             | 1,308,039        | 788,977          |
| Audit of the financial statements  | 70,000           | 39,520           |
| Bad debts                          | 6,283            | -                |
| Insurance                          | 149,981          | 108,683          |
| <b>Total supplies and services</b> | <b>6,281,835</b> | <b>5,649,831</b> |

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**4 KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY**

**Introduction**

The Trust controls infrastructure utilised in fulfilling its objectives, conducting its activities and entrusted to it for the delivery of those outputs.

*Fair value measurement*

Where the assets included in this section are carried at fair value, information is disclosed below in connection with how those fair values were determined.

**Structure**

4.1 Total property, plant and equipment

| <b>4.1 Total property, plant and equipment</b> |                              |                    |                                 |                    |                            |                    |
|------------------------------------------------|------------------------------|--------------------|---------------------------------|--------------------|----------------------------|--------------------|
|                                                | <b>Gross carrying amount</b> |                    | <b>Accumulated depreciation</b> |                    | <b>Net carrying amount</b> |                    |
|                                                | <b>2025</b>                  | <b>2024</b>        | <b>2025</b>                     | <b>2024</b>        | <b>2025</b>                | <b>2024</b>        |
| Land at fair value                             | 20,000,000                   | 20,000,000         | -                               | -                  | 20,000,000                 | 20,000,000         |
| Buildings at fair value                        | 178,283,870                  | 178,485,999        | (5,518,284)                     | (207,349)          | 172,765,586                | 178,278,650        |
| Plant, equipment and vehicles at fair value    | 4,639,391                    | 4,481,504          | (2,458,563)                     | (1,959,876)        | 2,180,828                  | 2,521,628          |
| Assets under construction at cost              | 1,379,804                    | 272,305            | -                               | -                  | 1,379,804                  | 272,305            |
| <b>Net carrying amount</b>                     | <b>204,303,065</b>           | <b>203,239,808</b> | <b>(7,976,847)</b>              | <b>(2,167,225)</b> | <b>196,326,217</b>         | <b>201,072,583</b> |

Items of property, plant and equipment (PPE) are measured initially at cost and subsequently revalued at fair value less accumulated depreciation and impairment. Where an asset is acquired for no or nominal cost, the cost is its fair value at the date of acquisition.

The cost of constructed non-financial physical assets includes the cost of all materials used in construction, direct labour on the project and an appropriate proportion of variable and fixed overhead.

Subsequent measurement: PPE is subsequently measured at fair value less accumulated depreciation and impairment. Fair value is determined with regard to the asset's highest and best use (considering legal or physical restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset) and is summarised below by asset category.



**NOTES TO THE FINANCIAL STATEMENTS  
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(CONTINUED)**

**4.1 Total property, plant and equipment (continued)**

Non-financial physical assets are measured at fair value in accordance with the Financial Reporting Directions (FRDs). A full revaluation normally occurs every five years, based upon the asset's government purpose classification but may occur more frequently if fair value assessments indicate material changes in values.

Independent valuers are used to conduct these scheduled revaluations and any interim revaluations are determined in accordance with the requirements of the FRDs. Revaluation increases or decreases arise from differences between an asset's carrying value and fair value. Management completed a review of the current valuation of the land as at 30 June 2023. The building revaluation was completed in the 2023-24 financial year.

Net revaluation increases (where the carrying amount of a class of assets is increased as a result of a revaluation) are recognised in 'Other economic flows—other movements in equity' and accumulated in equity under the asset revaluation surplus. However, the net revaluation increase is recognised in the net result to the extent that it reverses a net revaluation decrease in respect of the same class of property, plant and equipment previously recognised as an expense (other economic flows) in the net result.

Net revaluation decreases are recognised immediately as other economic flows in the net result, except that the net revaluation decrease is recognised in 'other economic flows – other movements in equity' to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of property, plant and equipment. The net revaluation decrease recognised in 'other economic flows – other movements in equity' reduces the amount accumulated in equity under the asset revaluation surplus.

Revaluation increases and decreases relating to individual assets within a class of property, plant and equipment, are offset against one another within that class but are not offset in respect of assets in different

classes. Any asset revaluation surplus is not normally transferred to accumulated funds on derecognition of the relevant asset.

Specialised land and specialised buildings: The market approach is also used for specialised land, which in prior years, was adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued.

However, no adjustment was made for CSO as part of the 2023 valuation as there were no easements or encumbrances on the title. It has been assumed that the subject property is unaffected by any other easements, encumbrances, covenants or caveats which have not been disclosed on the Crown Folio State.

For the majority of the Trust's specialised buildings, the current replacement cost method is used, adjusting for the associated depreciation.

Vehicles are valued using the current replacement cost method. The Trust acquires new vehicles and at times disposes of them before the end of their economic life. The process of acquisition, use and disposal in the market is managed by the Trust by setting relevant depreciation rates during use to reflect the utilisation of the vehicles.

Fair value for plant and equipment that are specialised in use (such that it is rarely sold other than as part of a going concern) is determined using the current replacement cost method.

Land was revalued at fair value by the Valuer General Victoria, as at 30 June 2023. The revaluation was undertaken in accordance with the *Financial Management Act 1994* to comply with: AASB13 *Fair Value Measurement*, AASB116 *Property, Plant and Equipment*; AASB136 *Impairment of Assets*; *FRD103 Non-financial physical assets*. The building revaluation was completed in 2023-24. The Trust intends to undergo its next revaluation exercise of its land and building in the 2025-26 financial year.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**Description of significant unobservable inputs to Level 3 valuations**

| 2025                  | Valuation technique               | Input used                                                      | Weighted average              |
|-----------------------|-----------------------------------|-----------------------------------------------------------------|-------------------------------|
| Unrestricted Land     | Market/Direct Comparison Approach | Sales evidence, Unit of value by comparative basis (\$ per sqm) | \$3500 per sqm (30 June 2023) |
| Specialised buildings | Current replacement cost          | Replacement cost per square metre                               | \$12,411 / sqm                |
|                       |                                   | Remaining life of specialised buildings                         | 40 years                      |

**4.1.1 Depreciation**

| Charge for the period         | 2025             | 2024             |
|-------------------------------|------------------|------------------|
| Buildings                     | 5,518,285        | 5,020,181        |
| Plant, equipment and vehicles | 498,687          | 418,482          |
| Right-of-use assets           | 17,541           | 55,658           |
| <b>Total Depreciation</b>     | <b>6,034,513</b> | <b>5,494,322</b> |

All infrastructure assets, buildings, plant and equipment and other non-financial physical assets that have finite useful lives are depreciated. The exceptions to this rule include land for the Trust, which has an unlimited useful life and is not depreciated.

Depreciation is generally calculated on a straight-line basis at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Typical estimated useful lives for the different asset classes for the current year are included in the table below:

| Asset                         | Useful life (years) |           |
|-------------------------------|---------------------|-----------|
|                               | 2025                | 2024      |
| Buildings                     | 30 to 100           | 30 to 100 |
| Plant, equipment and vehicles | 3 to 20             | 3 to 30   |
| Right-of-use assets           | –                   | 5         |

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, and adjustments are made where appropriate.

Right-of-use assets are generally depreciated over the shorter of the asset's useful life and the lease term. Where the Trust obtains ownership of the underlying leased asset or if the cost of the right-of-use asset reflects that the entity will exercise a purchase option, the entity depreciates the right-of-use asset over its useful life.

Indefinite life assets: Land which is considered to have an indefinite life is not depreciated. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

| <b>4.1.2 Reconciliation of movements in carrying amount of property, plant and equipment</b> |                           |                                |                                                    |                                         |                                          |                    |
|----------------------------------------------------------------------------------------------|---------------------------|--------------------------------|----------------------------------------------------|-----------------------------------------|------------------------------------------|--------------------|
|                                                                                              | <b>Land at fair value</b> | <b>Buildings at fair value</b> | <b>Plant, equipment and vehicles at fair value</b> | <b>Right-of-use asset at fair value</b> | <b>Assets under construction at cost</b> | <b>Total</b>       |
|                                                                                              | <b>(Level 2)</b>          | <b>(Level 3)</b>               | <b>(Level 3)</b>                                   |                                         |                                          |                    |
| <b>Carrying amount at 30 June 2024</b>                                                       | <b>20,000,000</b>         | <b>178,261,109</b>             | <b>2,521,628</b>                                   | <b>17,541</b>                           | <b>272,305</b>                           | <b>201,072,583</b> |
| Additions                                                                                    | -                         | 22,762                         | 157,887                                            | -                                       | 1,107,498                                | 1,288,147          |
| Depreciation                                                                                 | -                         | (5,518,285)                    | (498,687)                                          | (17,541)                                | -                                        | (6,034,513)        |
| <b>Carrying amount at 30 June 2025</b>                                                       | <b>20,000,000</b>         | <b>172,765,586</b>             | <b>2,180,828</b>                                   | <b>-</b>                                | <b>1,379,803</b>                         | <b>196,326,217</b> |

**5 OTHER ASSETS AND LIABILITIES**

**Introduction**

This section sets out those assets and liabilities that arose from the Trust's controlled operations.

**Structure**

- 5.1 Receivables
- 5.2 Payables
- 5.3 Other non-financial assets

| <b>5.1 Receivables</b>     | <b>2025</b>    | <b>2024</b>    |
|----------------------------|----------------|----------------|
| <b>Contractual</b>         |                |                |
| Sale of goods and services | 291,363        | 457,517        |
| <b>Statutory</b>           |                |                |
| Net GST receivable         | 57,119         | 55,502         |
| <b>Total receivables</b>   | <b>348,482</b> | <b>513,019</b> |
| <i>Represented by</i>      |                |                |
| Current receivables        | 348,482        | 513,019        |
| Non-current receivables    | -              | -              |

**Contractual receivables:**

are classified as financial instruments and categorised as 'financial assets at amortised costs'. They are initially recognised at fair value plus any directly attributable transaction costs. The Trust holds the contractual receivables with the objective to collect the contractual cash flows and therefore subsequently measured at amortised cost using the effective interest method, less any impairment.

**NOTES TO THE FINANCIAL STATEMENTS  
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(CONTINUED)**

**5.1 Receivables (continued)**

**Statutory receivables:**

do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment) but are not classified as financial instruments for disclosure purposes. The Trust applies AASB 9 for initial measurement of the statutory receivables and, as a result, statutory receivables are initially recognised at fair value plus any directly attributable transaction cost. Amounts recognised from the Victorian Government represent funding for all commitments incurred and are drawn from the Consolidated Fund as the commitments fall due.

Details about the Trust's impairment policies and exposure to credit risk are set out in note 7.2.

| <b>5.2 Payables</b>   | <b>2025</b>      | <b>2024</b>      |
|-----------------------|------------------|------------------|
| <b>Contractual</b>    |                  |                  |
| Supplies and services | 1,215,967        | 1,076,689        |
| <b>Statutory</b>      |                  |                  |
| Other taxes payable   | 1,764            | 57,313           |
| <b>Total payables</b> | <b>1,217,731</b> | <b>1,134,002</b> |
| <i>Represented by</i> |                  |                  |
| Current payables      | 1,217,731        | 1,134,002        |
| Non-current payables  | -                | -                |

**Contractual payables:**

classified as financial instruments and measured at amortised cost. Accounts payable represent liabilities for goods and services provided to the Trust prior to the end of the financial year that are unpaid; and

**Statutory payables:**

that are recognised and measured similarly to contractual payables but are not classified as financial instruments and not included in the category of financial liabilities at amortised cost, because they do not arise from contracts.

| <b>5.2.1 Contract liabilities</b>                                                               | <b>2025</b>      | <b>2024</b>      |
|-------------------------------------------------------------------------------------------------|------------------|------------------|
| <b>Contract liabilities</b>                                                                     |                  |                  |
| Opening balance                                                                                 | 4,006,628        | 2,856,489        |
| Add: Payments received for performance obligations yet to be completed during the period        | 9,996,143        | 9,926,515        |
| Less: Revenue recognised in the reporting period for the completion of a performance obligation | (4,820,761)      | (3,604,058)      |
| Less: Net ticket sales transferred to the hirer                                                 | (6,575,952)      | (5,172,318)      |
| <b>Total contract liabilities</b>                                                               | <b>2,606,057</b> | <b>4,006,628</b> |
| <i>Represented by</i>                                                                           |                  |                  |
| Current contract liabilities                                                                    | 2,606,057        | 4,006,628        |
| Non-current contract liabilities                                                                | -                | -                |

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**5.2.1 Contract liabilities (continued)**

Contract liabilities include consideration received in advance from customers in respect of performances. Income from venue hire deposits and tickets sales is recognised, or funds are passed to the presenter, after the relevant event has occurred.

**6 HOW WE FINANCED OUR OPERATIONS**

**Introduction**

This section provides information on the sources of finance utilised by the Trust during its operations, along with other information related to financing activities of the Trust.

This section includes disclosures of balances that are financial instruments such as borrowings. Note 7.1 provides additional disclosures on financial instruments.

**Structure**

- 6.1 Borrowings
- 6.2 Leases
- 6.3 Cash flow information and balances
- 6.4 Commitments for expenditure

| 6.1 Borrowings                      | Note  | 2025           | 2024           |
|-------------------------------------|-------|----------------|----------------|
| <b>Current borrowings</b>           |       |                |                |
| Lease liabilities                   | 6.2.4 | -              | 10,847         |
| Loans from TCV <sup>(a)</sup>       |       | 52,514         | 50,233         |
| <b>Total current borrowings</b>     |       | <b>52,514</b>  | <b>61,080</b>  |
| <b>Non-current borrowings</b>       |       |                |                |
| Loans from TCV <sup>(a)</sup>       |       | 235,002        | 287,516        |
| <b>Total non-current borrowings</b> |       | <b>235,002</b> | <b>287,516</b> |
| <b>Total borrowings</b>             |       | <b>287,516</b> | <b>348,596</b> |

<sup>(a)</sup> These are unsecured loans with a weighted average interest rate of 4.54 per cent.

**Borrowing:**

Borrowings refer to interest bearing liabilities from public borrowings raised through the Treasury Corporation of Victoria and lease liabilities.

Borrowings are classified as financial instruments. Interest bearing liabilities are classified at amortised cost unless the Trust elects to irrevocably designate them at fair value through profit or loss at initial recognition. The election depends on the nature and purpose of the interest-bearing liabilities.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

| <b>6.1.1 Maturity analysis of borrowings</b> |                        |                       |                          |                   |                          |                  |                 |
|----------------------------------------------|------------------------|-----------------------|--------------------------|-------------------|--------------------------|------------------|-----------------|
| <b>2025</b>                                  | <b>Carrying amount</b> | <b>Nominal amount</b> | <b>Maturity dates</b>    |                   |                          |                  |                 |
|                                              |                        |                       | <b>Less than 1 month</b> | <b>1-3 months</b> | <b>3 months - 1 year</b> | <b>1-5 years</b> | <b>5+ years</b> |
| Loans from TCV                               | 287,516                | 287,516               | 52,514                   | -                 | -                        | 235,002          | -               |
| <b>Total</b>                                 | <b>287,516</b>         | <b>287,516</b>        | <b>52,514</b>            | <b>-</b>          | <b>-</b>                 | <b>235,002</b>   | <b>-</b>        |

| <b>2024</b>       |                |                |              |               |          |                |          |
|-------------------|----------------|----------------|--------------|---------------|----------|----------------|----------|
| Lease liabilities | 10,847         | 10,847         | 3,256        | 7,591         | -        | -              | -        |
| Loans from TCV    | 337,749        | 337,749        | -            | 50,233        | -        | 287,516        | -        |
| <b>Total</b>      | <b>348,596</b> | <b>348,596</b> | <b>3,256</b> | <b>57,824</b> | <b>-</b> | <b>287,516</b> | <b>-</b> |

| <b>6.1.2 Interest expense</b> | <b>2025</b>   | <b>2024</b>   |
|-------------------------------|---------------|---------------|
| Interest on government loans  | 13,334        | 13,443        |
| Interest on lease liabilities | 49            | 1,927         |
| <b>Total interest expense</b> | <b>13,383</b> | <b>15,370</b> |

'Interest expense' includes costs incurred in connection with the borrowing of funds and includes interest on bank overdrafts and short-term and long-term borrowings, interest component of lease repayments and the increase in financial liabilities and non-employee provisions due to the unwinding of discounts to reflect the passage of time.

Interest expense is recognised in the period in which it is incurred.

## **6.2 Leases**

Information about leases for which the Trust is a lessee is presented below.

### **6.2.1 Right-of-use Assets**

Right-of-use assets are presented in note 4.1

### **6.2.2 Amounts recognised in Comprehensive Operating Statement**

The following amounts are recognised in the Comprehensive Operating Statement relating to leases:

|                                                                         | <b>2025</b> | <b>2024</b>  |
|-------------------------------------------------------------------------|-------------|--------------|
| Interest expense on lease liabilities                                   | 49          | 1,927        |
| <b>Total amount recognised in the comprehensive operating statement</b> | <b>49</b>   | <b>1,927</b> |

For any new contracts entered into the Trust considers whether a contract is, or contains, a lease. A lease is defined as a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration.



6.2 Leases (continued)

Separation of lease and non-lease components

At inception or on reassessment of a contract that contains a lease component, the lessee is required to separate out and account separately for non-lease components within a lease contract and exclude these amounts when determining the lease liability and right of-use asset amount.

Recognition and measurement of leases as a lessee

The lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease if that rate is readily determinable or the Trust’s incremental borrowing rate.

Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments) less any lease incentive receivable;
- variable payments based on an index or rate, initially measured using the index or rate as at the commencement date;
- amounts expected to be payable under a residual value guarantee; and
- payments arising from purchase and termination options reasonably certain to be exercised

Lease liability - subsequent measurement

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification, or if there are changes in-substance fixed payments.

When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of use asset, or profit and loss if the right-of-use asset is already reduced to zero.

Short-term leases and leases of low-value assets

The Trust has elected to account for short-term leases and leases of low-value assets using the practical expedients. Instead of recognising a right-of-use asset and lease liability, the payments in relation to these are recognised as an expense in profit or loss on a straight line basis over the lease term.

Presentation of right-of-use assets and lease liabilities

The Trust presents right-of-use assets as ‘property plant equipment’ unless they meet the definition of investment property, in which case they are disclosed as ‘investment property’ in the balance sheet.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

| 6.2.3 Minimum future lease payments             | Minimum future lease payments |               | Present value of minimum future lease payments |               |
|-------------------------------------------------|-------------------------------|---------------|------------------------------------------------|---------------|
|                                                 | 2025                          | 2024          | 2025                                           | 2024          |
| Not longer than 1 year                          | -                             | 10,847        | -                                              | 10,847        |
| Longer than 1 year but not longer than 5 years  | -                             | -             | -                                              | -             |
| Minimum future lease payments                   | -                             | 10,847        | -                                              | 10,847        |
| <b>Present value of minimum lease payments</b>  | <b>-</b>                      | <b>10,847</b> | <b>-</b>                                       | <b>10,847</b> |
| Included in the financial statements as:        |                               |               |                                                |               |
| Current borrowings lease liabilities (Note 6.1) | -                             | 10,847        | -                                              | 10,847        |
| <b>Total</b>                                    | <b>-</b>                      | <b>10,847</b> | <b>-</b>                                       | <b>10,847</b> |

**6.3 Cash flow information and balances**

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and those highly liquid investments with an original maturity of three months or less, which are held for the purpose of meeting short-term cash commitments rather than for investment purposes, and which are readily convertible to known amounts of cash and are subject to an insignificant risk of changes in value.

|                                                               | Notes      | 2025             | 2024             |
|---------------------------------------------------------------|------------|------------------|------------------|
| Cash on hand                                                  |            | 1,850            | 1,850            |
| Cash at bank                                                  | (i) & (ii) | 7,233,808        | 7,904,470        |
| <b>Cash and cash equivalents at end of the financial year</b> |            | <b>7,235,658</b> | <b>7,906,320</b> |

(i) Cash held in the box office bank account of \$2,758,605 (2024: \$3,788,997) is held in Trust for the ticket purchaser and can only be made available to the Presenter (ticketing receipts) and Trust booking fees after the relevant event has occurred.

(ii) Cash held includes the following specific purpose funds: Reserves - Programming \$49,426 (2024: \$49,426), unspent Government grants \$1,141,300 (2024: \$1,945,440), the Endowment Fund \$152,812 (2024: \$146,235) and Capital Campaign fund \$620,003 (2024: \$1,298,299).

**6.4 Commitments for expenditure**

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments are recorded below at their nominal value and inclusive of GST. Where it is considered appropriate and provides additional relevant information to users, the net present values of significant individual projects are stated. These future expenditures cease to be disclosed as commitments once the related liabilities are recognised in the balance sheet.

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**6.4 Commitments for expenditure (continued)**

| Nominal Amounts                                             |                     |               |          |                  |
|-------------------------------------------------------------|---------------------|---------------|----------|------------------|
|                                                             | Less than<br>1 year | 1-5 years     | 5+ years | Total            |
| <b>2025</b>                                                 |                     |               |          |                  |
| Capital expenditure commitments payable                     | 2,603,693           | -             | -        | 2,603,693        |
| Operating commitments payable                               | 23,462              | 55,240        | -        | 78,702           |
| <b>Total commitments (inclusive of GST)</b>                 | <b>2,627,155</b>    | <b>55,240</b> | <b>-</b> | <b>2,682,395</b> |
| Less GST recoverable from the Australian<br>Taxation Office | (238,832)           | (5,022)       | -        | (243,854)        |
| <b>Total commitments (exclusive of GST)</b>                 | <b>2,388,323</b>    | <b>50,218</b> | <b>-</b> | <b>2,438,541</b> |
| <b>2024</b>                                                 |                     |               |          |                  |
| Capital expenditure commitments payable                     | -                   | -             | -        | -                |
| Operating commitments payable                               | 32,176              | 71,549        | -        | 103,725          |
| <b>Total commitments (inclusive of GST)</b>                 | <b>32,176</b>       | <b>71,549</b> | <b>-</b> | <b>103,725</b>   |
| Less GST recoverable from the Australian Tax Office         | (2,925)             | (6,504)       | -        | (9,429)          |
| <b>Total commitments (exclusive of GST)</b>                 | <b>29,251</b>       | <b>65,045</b> | <b>-</b> | <b>94,296</b>    |

| 6.4.1 Total commitments payable | 2025<br>Nominal value<br>(incl. GST) | 2024<br>Nominal value<br>(incl. GST) |
|---------------------------------|--------------------------------------|--------------------------------------|
| Operating commitments           | 78,703                               | 103,725                              |
| Capital expenditure commitments | 2,603,693                            | -                                    |
| <b>Total commitments</b>        | <b>2,682,396</b>                     | <b>103,725</b>                       |

The capital expenditure commitments are in relation to the work in progress of the Church building (refer to note 4.1.2). The establishment of The Church, a new 100-seat venue operated by Geelong Arts Centre, designed to address a critical gap in the region's live performance ecosystem. Positioned as an artist-led, low-cost space prioritising accessibility and creativity, the venue will focus primarily on supporting local live music and young audiences, while also offering theatre, dance, and private event opportunities.

**6.4.2 Contingent assets and contingent liabilities**

Contingent assets and contingent liabilities are not recognised in the balance sheet but are disclosed and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

The Trust is not aware of any quantifiable or non-quantifiable contingent assets or liabilities. There were also no such contingent assets or liabilities in the 2025 financial year (2024: nil). The Trust is not aware of any quantifiable or non-quantifiable contingent assets or liabilities. There were also no such contingent assets or liabilities in the 2025 financial year (2024: nil)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**7 RISKS, CONTINGENCIES AND VALUATION JUDGEMENT**

**Introduction**

The Trust is exposed to risk from its activities and outside factors. In addition, it is often necessary to make judgements and estimates associated with recognition and measurement of items in the financial statements. This section sets out financial instrument specific information, (including exposures to financial risks) as well as those items that are contingent in nature or require a higher level of judgement to be applied, which for the Trust relates mainly to fair value determination.

**Structure**

- 7.1 Financial instruments: specific disclosures
- 7.2 Fair value determination

**7.1 Financial instruments: specific disclosures**

**Introduction**

Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Due to the nature of the Trust's activities, certain financial assets and financial liabilities arise under statute rather than a contract (for example taxes, fines and penalties). Such assets and liabilities do not meet the definition of financial instruments in AASB 132 *Financial Instruments: Presentation*.

**Categories of financial assets**

**Financial assets at amortised cost**

Financial assets are measured at amortised costs if both of the following criteria are met and the assets are not designated as fair value through net result:

- the assets are held by the Trust to collect the contractual cash flows; and
- the assets' contractual terms give rise to cash flows that are solely payments of principal and interests.

These assets are initially recognised at fair value plus any directly attributable transaction costs and subsequently measured at amortised cost using the effective interest method less any impairment.

The Trust recognises the following assets in this category:

- cash and deposits; and
- receivables (excluding statutory receivables).

**Financial liabilities at amortised cost**

Financial liabilities at amortised cost are initially recognised on the date they are originated. They are initially measured at fair value plus any directly attributable transaction costs. Subsequent to initial recognition, these financial instruments are measured at amortised cost with any difference between the initial recognised amount and the redemption value being recognised in profit and loss over the period of the interest-bearing liability, using the effective interest rate method. The Trust recognises the following liabilities in this category:

- payables (excluding statutory payables);
- borrowings; and
- lease liabilities.

**Impairment of financial assets:** At the end of each reporting period, the Trust assesses whether there is objective evidence that a financial asset or group of financial assets is impaired. All financial instrument assets, except those measured at fair value through profit or loss, are subject to annual review for impairment.

**Derecognition of financial liabilities:** A financial liability is derecognised when the obligation under the liability is discharged, cancelled or expires.

# GEE LONG PERFORMING ARTS CENTRE TRUST

## NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025 (CONTINUED)

| 7.1.1 Financial instruments: Categorisation    |                   |                               |                                    |                  |
|------------------------------------------------|-------------------|-------------------------------|------------------------------------|------------------|
| 2025                                           | Cash and deposits | Financial assets at amortised | Financial liabilities at amortised | Total            |
| <b>Contractual financial assets</b>            |                   |                               |                                    |                  |
| Cash and deposits                              | 7,235,658         | -                             | -                                  | 7,235,658        |
| <b>Receivables <sup>(a)</sup></b>              |                   |                               |                                    |                  |
| Sale of goods and services                     | -                 | 291,363                       | -                                  | 291,363          |
| <b>Total contractual financial assets</b>      | <b>7,235,658</b>  | <b>291,363</b>                | <b>-</b>                           | <b>7,527,021</b> |
| <b>Contractual financial liabilities</b>       |                   |                               |                                    |                  |
| <b>Payables <sup>(a)</sup></b>                 |                   |                               |                                    |                  |
| Supplies and services                          | -                 | -                             | 1,215,967                          | 1,215,967        |
| Loans from TCV                                 | -                 | -                             | 287,516                            | 287,516          |
| <b>Total contractual financial liabilities</b> | <b>-</b>          | <b>-</b>                      | <b>1,503,483</b>                   | <b>1,503,483</b> |
| 2024                                           | Cash and deposits | Financial assets at amortised | Financial liabilities at amortised | Total            |
| <b>Contractual financial assets</b>            |                   |                               |                                    |                  |
| Cash and deposits                              | 7,906,320         | -                             | -                                  | 7,906,320        |
| <b>Receivables <sup>(a)</sup></b>              |                   |                               |                                    |                  |
| Sale of goods and services                     | -                 | 457,517                       | -                                  | 457,517          |
| <b>Total contractual financial assets</b>      | <b>7,906,320</b>  | <b>457,517</b>                | <b>-</b>                           | <b>8,363,837</b> |
| <b>Contractual financial liabilities</b>       |                   |                               |                                    |                  |
| <b>Payables <sup>(a)</sup></b>                 |                   |                               |                                    |                  |
| Supplies and services                          | -                 | -                             | 1,076,689                          | 1,076,689        |
| Lease liabilities                              | -                 | -                             | 10,847                             | 10,847           |
| Loans from TCV                                 | -                 | -                             | 337,749                            | 337,749          |
| <b>Total contractual financial liabilities</b> | <b>-</b>          | <b>-</b>                      | <b>1,425,285</b>                   | <b>1,425,285</b> |

Note: <sup>(a)</sup> The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government and GST input tax credit recoverable and taxes payable).

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**7.2 Fair value determination**

*Significant judgement: Fair value measurements of assets and liabilities.*

Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on the results and financial position of the Trust.

This section sets out information on how the Trust determined fair value for financial reporting purposes. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The following assets and liabilities are carried at fair value:

- land, buildings, infrastructure, right-of-use assets, plant and equipment.

In addition, the fair values of other assets and liabilities that are carried at amortised cost, also need to be determined for disclosure purposes.

The Trust determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

**Categories of financial assets**

In determining fair values a number of inputs are used. To increase consistency and comparability in the financial statements, these inputs are categorised into three levels, also known as the fair value hierarchy. The levels are as follows:

- Level 1 – quoted (unadjusted) market prices in active markets for identical assets or liabilities;
- Level 2 – valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and
- Level 3 – valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

The Trust determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The Valuer-General Victoria (VGV) is the Victorian Government's independent valuation agency. VGV or the Trust, in conjunction with VGV, monitors changes in the fair value of each asset and liability through relevant data sources to determine whether revaluation is required.

**Valuation techniques and significant assumptions of non-financial physical assets measured at fair value**

AASB 2022-10 *Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities* amended AASB 13 *Fair Value Measurement* by adding Appendix F Australian implementation guidance for not-for-profit public sector entities. Appendix F explains and illustrates the application of the principles in AASB 13 on developing unobservable inputs and the application of the cost approach. These clarifications are mandatorily applicable annual reporting periods beginning on or after 1 January 2024. FRD 103 permits Victorian public sector entities to apply Appendix F of AASB 13 in their next scheduled formal asset revaluation or interim revaluation process (whichever is earlier).

The last scheduled full independent valuation of all the Trusts non-financial physical assets was performed by VGV in 2024 and an assessment made at 30 June 2025. Annual fair value assessment for 30 June 2025 using VGV indices does not identify material changes in value. In accordance with FRD 103, the Trust will reflect Appendix F in its next scheduled formal revaluation in 2026. All annual fair value assessments thereafter will continue compliance with Appendix F. For all assets measured at fair value, the Trust considers the current use is the highest and best use.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)

8 OTHER DISCLOSURES

Introduction

This section includes additional material disclosures required by accounting standards or otherwise, for the understanding of this financial report.

Structure

- 8.1 Responsible people
- 8.2 Remuneration of executives
- 8.3 Related parties
- 8.4 Subsequent events
- 8.5 Remuneration of auditors

8.1 Responsible people

In accordance with the Ministerial *Directions issued by the Minister for Finance under the Financial Management Act 1994 (FMA)*, the following disclosures are made regarding responsible persons for the reporting period.

The names of persons who were responsible persons at any time during the financial year were:

Responsible minister

Minister for Creative Industries, the Hon. Colin Brooks MP (1 July 2024 – 30 June 2025).

Responsible persons:

|                    |              |                               |
|--------------------|--------------|-------------------------------|
| Lesley Alway       | Chair        | 01 July 2024 - 30 June 2025   |
| Sue Clark          | Deputy Chair | 01 July 2024 - 30 June 2025   |
| Margot Smith       | Trust Member | 01 July 2024 - 30 June 2025   |
| Peter Tullin       | Trust Member | 01 July 2024 - 30 June 2025   |
| Kirsten Kilpatrick | Trust Member | 01 July 2024 - 30 June 2025   |
| Fay Muir           | Trust Member | 01 July 2024 - 30 June 2025   |
| Linda Wong         | Trust Member | 01 July 2024 - 30 June 2025   |
| Jane Richards      | Trust Member | 01 July 2024 - 30 June 2025   |
| Ross Ebbels        | Trust Member | 06 August 2024 - 30 June 2025 |

Responsible persons appointment dates as noted where appointed within the previous 12-month period.

The name of the person who was responsible persons during the financial year other than Trust members was:

Responsible person

No remuneration was paid to any responsible person who is a Trust member.

Remuneration received or receivable by the Accountable Officer in connection with the management of the Trust during the reporting period was in the range: \$310,000-\$319,999 (\$320,000-\$329,999 in 2023-24).

The compensation detailed above excludes the salaries and benefits the Portfolio Ministers receive. The Ministers' remuneration and allowances are set by the *Parliamentary Salaries and Superannuation Act 1968* and are reported within the Annual Financial Report of the State of Victoria.



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)**

**8.2 Remuneration of executives**

The Trust have determined that there are no executive officers other than the accountable officer.

**8.3 Related parties**

The Trust is a creative agency in the Victorian State Government's Creative Industries portfolio, responsible to the Minister for Creative Industries through Creative Victoria in the Department of Jobs, Skills, Industry and Regions (DJSIR). Related parties of the Trust include:

- all key management personnel and their close family members and personal business interests (controlled entities, joint ventures and entities they have significant influence over);
- all cabinet ministers and their close family members; and
- all Government departments and public sector entities that are controlled and consolidated into the whole of state consolidated financial statements.

Members of the Trust act in an honorary capacity.

**Significant transactions with government-related entities**

During the year the trust received funding from the following government-related entities:

|                                                                                       | 2025      | 2024       |                                                                                                                    |
|---------------------------------------------------------------------------------------|-----------|------------|--------------------------------------------------------------------------------------------------------------------|
| <b>Funding received (ex-GST)</b>                                                      |           |            |                                                                                                                    |
| <b>Entity</b>                                                                         |           |            |                                                                                                                    |
| Department of Jobs, Precincts, Skills, Industry and Regions through Creative Victoria | 9,669,030 | 11,581,651 | Recurrent appropriations, Capital grant and Contribution for Redevelopment and Arts & Cultural Maintenance Funding |
| Development Victoria                                                                  | -         | 161,976    | Funding to support building and first nations projects.                                                            |
| <b>Payables</b>                                                                       |           |            |                                                                                                                    |
| <b>Entity</b>                                                                         |           |            |                                                                                                                    |
| Development Victoria                                                                  | -         | 1,109,303  | Amount outstanding associated with Redevelopment Projects.                                                         |

**Other transactions of responsible persons and their related entities**

The following related party transactions and balances involving key management personnel, their close family members and their personal business interest are detailed below:

Responsible persons have contributed \$35,000 (2024: \$25,500) in aggregate to the Trust's Endowment Fund and Capital Campaign during the year.

All other transactions that have occurred with Key management personnel and their related parties have not been considered material for disclosure purposes. Also, all related party transactions have been entered into on an arm's length basis.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025  
(CONTINUED)

8.4 Subsequent events

The Trust was not impacted by any subsequent events post balance date, the Trust was also not impacted by subsequent events to the 2024 financial year.

8.5 Remuneration of auditors

|                                             | 2025          | 2024          |
|---------------------------------------------|---------------|---------------|
| <b>Victorian Auditor-General's Office</b>   |               |               |
| Audit or review of the financial statements | 41,000        | 42,520        |
| <b>Total remuneration of auditors</b>       | <b>41,000</b> | <b>42,520</b> |





The annual report of the Geelong Performing Arts Centre Trust is prepared in accordance with all relevant Victorian legislation and pronouncements.

**THIS INDEX IS PREPARED TO FACILITATE IDENTIFICATION OF THE TRUST'S COMPLIANCE WITH STATUTORY DISCLOSURE REQUIREMENTS.**

| Legislation                                                   | Requirement                                                              | Page Reference |
|---------------------------------------------------------------|--------------------------------------------------------------------------|----------------|
| <i>Standing Directions and Financial Reporting Directions</i> |                                                                          |                |
| <i>Report of operations</i>                                   |                                                                          |                |
| <b>Charter and purpose</b>                                    |                                                                          |                |
| FRD 22                                                        | Manner of establishment and the relevant Ministers                       | 2              |
| FRD 22                                                        | Purpose, functions, powers and duties                                    | 2              |
| FRD 8                                                         | Departmental objectives, indicators and outputs                          | 5              |
| FRD 22                                                        | Key initiatives and projects                                             | 10 - 40        |
| FRD 22                                                        | Nature and range of services provided                                    | 10 - 40        |
| <b>Management and structure</b>                               |                                                                          |                |
| FRD 22                                                        | Organisational structure                                                 | 4              |
| <b>Financial and other information</b>                        |                                                                          |                |
| FRD 8                                                         | Performance against output performance measures                          | 60             |
| FRD 8                                                         | Budget portfolio outcomes                                                | 60             |
| FRD 10                                                        | Disclosure index                                                         | 102-103        |
| FRD 12                                                        | Disclosure of major contracts                                            | N/A            |
| FRD 15                                                        | Executive disclosures                                                    | N/A            |
| FRD 22                                                        | Employment and conduct principles                                        | 46             |
| FRD 22                                                        | Occupational health and safety policy                                    | 47-48          |
| FRD 22                                                        | Summary of the financial results for the year                            | 61             |
| FRD 22                                                        | Significant changes in financial position during the year                | N/A            |
| FRD 22                                                        | Major changes or factors affecting performance                           | 64             |
| FRD 22                                                        | Subsequent events                                                        | 59             |
| FRD 22                                                        | Application and operation of Freedom of Information Act 1982             | 55             |
| FRD 22                                                        | Compliance with building and maintenance provisions of Building Act 1993 | 55             |
| FRD 22                                                        | Statement on National Competition Policy                                 | N/A            |
| FRD 22                                                        | Application and operation of the Public Interest Disclosures Act 2012    | 56             |
| FRD 22                                                        | Application and operation of the Carers Recognition Act 2012             | N/A            |
| FRD 22                                                        | Details of consultancies over \$10 000                                   | 54             |
| FRD 22                                                        | Details of consultancies under \$10 000                                  | 54             |
| FRD 22                                                        | Disclosure of government advertising expenditure                         | 53             |
| FRD 22                                                        | Disclosure of ICT expenditure                                            | 54             |

## DISCLOSURE INDEX (CONTINUED)

| Legislation                                                   | Requirement                                                                        | Page Reference |
|---------------------------------------------------------------|------------------------------------------------------------------------------------|----------------|
| <i>Standing Directions and Financial Reporting Directions</i> |                                                                                    |                |
| <i>Report of operations</i>                                   |                                                                                    |                |
| FRD 22                                                        | Reviews and studies expenditure                                                    | 58             |
| FRD 22                                                        | Statement of availability of other information                                     | 59             |
| FRD 22                                                        | Asset Management Accountability Framework (AMAF) maturity assessment               | N/A            |
| FRD 22                                                        | Disclosure of emergency procurement                                                | 57             |
| FRD 22                                                        | Disclosure of social procurement activities under the Social Procurement Framework | 58             |
| FRD 22                                                        | Disclosure of procurement complaints                                               | 57             |
| FRD 24                                                        | Reporting of environmental data                                                    | 58             |
| FRD 25                                                        | Local Jobs First                                                                   | 53             |
| FRD 29                                                        | Workforce Data disclosures                                                         | 53             |
| SD 5.2                                                        | Specific requirements under Standing Direction 5.2                                 | 67             |
| <b>Compliance attestation and declaration</b>                 |                                                                                    |                |
| SD 5.4.1                                                      | Attestation for compliance with Ministerial Standing Direction                     | 1              |
| SD 5.2.3                                                      | Declaration in report of operations                                                | 1              |
| <i>Financial statements</i>                                   |                                                                                    |                |
| <b>Declaration</b>                                            |                                                                                    |                |
| SD 5.2.2                                                      | Declaration in financial statements                                                | 67             |









50 Little Malop Street  
Geelong Victoria 3220  
PO Box 991  
Geelong Victoria 3220

**P 1300 251 200**

**[geelongartscentre.org.au](http://geelongartscentre.org.au)**



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