

GEELONG
PERFORMING
ARTS CENTRE
TRUST

ANNUAL REPORT
2023–2024

ANNUAL REPORT

geelong
arts
centre

21st - 29th

Posters of previous Geelong Arts
Centre shows, outside of Stage Door
Image Credit: Peter Foster



Red Riding Hood
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Songs
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ENSEMBLE
ENGAGING AUDIENCES & ARTISTS SINCE 1988
CHRISTINE DUNSTAN
PRODUCTIONS
Six Dance Lessons
in Six Weeks
A play by RICHARD ALFIERI
starring NANCY HAYES & TOM

CONTENTS

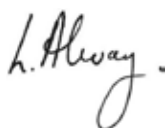
We would like to respectfully acknowledge the Traditional Owners of the land on which Geelong Arts Centre is located, the Wadawurrung people of the Kulin Nation. We pay our respects to Elders past and present and recognise their continuing connection to land, water, culture and community. For thousands of generations, this land has been a significant site of gathering, belonging and storytelling. We are proud to continue this tradition by embracing and celebrating the cultures of the First Peoples of Victoria and all First Peoples.

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 2024.

Lesley Alway

Chair, Geelong Performing Arts Centre Trust
8 September 2024



FRONT COVER

Exterior of Geelong Arts Centre,
Little Malop Street entrance
Image Credit: Peter Foster

PLEASE NOTE

Information is correct at the time of printing.

OVERVIEW	2
CHAIR'S FOREWORD	3
ACTING CHIEF EXECUTIVE OFFICER/ CREATIVE DIRECTOR REVIEW	5
STRATEGIC FRAMEWORK	6
IN THE SPOTLIGHT	8
PERFORMANCE REPORT	10
PHILANTHROPIC SPONSORSHIP, PARTNERS AND SUPPORTERS	34
GOVERNANCE	41
ADMINISTRATIVE REPORTING REQUIREMENTS	46
REPORT AGAINST OUTPUT TARGETS	63
FIVE-YEAR FINANCIAL SUMMARY	64
FINANCIAL OVERVIEW	65
AUDITOR'S REPORT	72
FINANCIAL STATEMENTS	76
DISCLOSURE INDEX	113

ABOUT GEELONG ARTS CENTRE

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 Ministers were Steve Dimopoulos MP, Minister for Creative Industries (to 2 October 2023) and The Hon. Colin Brooks MP, Minister for Creative Industries (from 2 October 2023).

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.



Proud Wadawurrung woman, Kait James artwork wrapped around Geelong Arts Centre's west facade
Image Credit: Tiny Empire Collective

CHAIR'S FOREWORD

On behalf of my fellow Trust members,
I am delighted to present the 2023-24
Annual Report of Geelong Arts Centre.

This has been a momentous year for the organisation, reopening the new arts centre to the public on Saturday, the 19th of August and welcoming the broader Geelong community back to experience the new facilities after more than five years of redevelopment across the site. We were thrilled at the response to our Grand Opening Festival and the enthusiastic participation of many local music, dance and theatre groups in our Community Open Day on Sunday, the 20th of August. The feedback from both creatives and visitors on their experiences, the new spaces, performance, educational and social opportunities has been overwhelmingly positive. We are extremely proud of the local First Nations artists whose designs have been embedded into the fabric of the new building. I am delighted to note that our newly opened Little Malop Street Redevelopment — designed by ARM Architecture — received the Marion Mahony Award for Interior Architecture, as well as an architecture award in the highly competitive Public Architecture category at the 2024 Victorian Architecture Awards.

Already, the new Open House, Story House and refurbished Play House have hosted hundreds of events, including our own curated cultural program supported by our Major Artistic Partner Deakin University, as well as numerous community and commercial hires supported by the Geelong Arts Centre team. It has been exciting to get back to full program mode and deliver such a diverse and successful range of performances across all our venues. Highlights include Jessica Mauboy's electric performance at the opening gala, Opera Australia's *The Barber of Seville*, Belvoir Street Theatre's *Miss Peony*, Bell Shakespeare's *Twelfth Night*, the thought-provoking production of *The Visitors* by Sydney Theatre Company and Moogahlin Performing Arts, *MULTIPLE BAD THINGS* by Geelong's own award-winning Back to Back Theatre, and *Humans 2.0* by the internationally renowned Queensland-based company CIRCA. It is also worth noting the many projects delivered through our REWIRE and Family Magic programs.

Our operational results reflect the impact of the first 11 months of operating the new arts centre and the necessary additional costs in staff recruitment, training and testing to manage the new facilities in a much-expanded complex comprising new theatre and public spaces and expanded services. Our business-as-usual result was a surplus of \$0.742 million. The net operating result from transactions after depreciation was a deficit of \$4.751 million. The Comprehensive Result was a surplus of \$4.798 million, which takes into account \$9.549 million building revaluation surplus.

I would like to thank my fellow Trust members for their many volunteer hours of enthusiastic hard work in support of the arts centre. It is a privilege to work with such a dedicated and talented group of people. We acknowledge the support of the Minister for Creative Industries, the Hon. Colin Brooks MP and the strong interest and advocacy of our local Member, Christine Couzens, MP. As always, our work as a Trust has received outstanding support and advice from Creative Victoria and the extraordinary team at Geelong Arts Centre.

The Trust is grateful for the valuable contributions and engagement of our many partners and supporters. In particular, I would like to acknowledge the donors to our Capital Philanthropic Campaign over the last three years. This was the largest campaign undertaken by the arts centre and to date has raised almost \$3 million towards the interior refurbishment of The Church to transform this space into an accessible and exciting new venue for community and emerging arts groups. I would also like to thank The Ian Potter Foundation for their very generous support to expand and enhance our flagship development program, Creative Engine. This significant funding, totalling \$700,000 over four years, marks an important milestone in our journey to support emerging regional artists and creative growth within Geelong's wider artistic communities.

CHAIR'S FOREWORD (CONTINUED)

I want to acknowledge our former CEO and Creative Director, Joel McGuinness who resigned in April 2024 to take up a new role at the State Library of Victoria. Joel has been an inspirational and innovative leader of Geelong Arts Centre since March 2018, and his tenure has been transformational for every aspect of the organisation. In particular, his role in delivering both the Ryrie Street and Little Malop Street Redevelopments, as well as his positivity and dedication to the arts centre during the challenges of the pandemic and major building works, are to be commended. Joel leaves an impressive legacy, and we are grateful for his vision and commitment to the arts centre and the broader Geelong community. The Trust also thanks Kate Brereton, Director of Marketing and Development, for undertaking the role of Acting CEO and Creative Director whilst the recruitment process was underway.

We are delighted to announce the appointment of Rhys Holden as our new CEO and Creative Director. Rhys comes to Geelong Arts Centre with impressive leadership experience in the performing arts across curated, commercial and community-based organisations and projects. Rhys commenced his new role in early July 2024 and we look forward to working with him and all our valued stakeholders as the next chapter of Geelong Arts Centre unfolds.

LESLEY ALWAY
CHAIR

Geelong Performing Arts Centre Trust



ACTING CHIEF EXECUTIVE OFFICER & CREATIVE DIRECTOR'S REVIEW

We are thrilled to present the highlights and achievements of the past year.

This has been marked by reaching key milestones and making significant progress in the arts centre's journey. As we reflect on our accomplishments, we are reminded of the dedication and collaborative spirit that defines the Geelong Arts Centre.

One of the most significant events was the opening of the Little Malop Street Redevelopment on Saturday, the 19th of August. This was the culmination of five years of meticulous planning and hard work, resulting in an exceptional visitor experience. The redevelopment seamlessly blends the beautiful narratives shared with us from the Wadawurrung people with bold, open, and light-filled spaces that are truly a joy to behold. The stunning artworks by Tarryn Love, Mick Ryan, Kait James and Gerard Black have been incorporated into the very fabric of Geelong Arts Centre. The Opening Festival was nothing short of extraordinary, attracting nearly 100,000 visitors in the first six weeks and surpassing all attendance targets.

Our achievements extend beyond the physical buildings themselves; they encompass the infrastructure, people, processes, operations, digital transformation, presenter services, technical team and governance that collectively drive our success. I would like to pay tribute to the entire Geelong Arts Centre team, including our former CEO & Creative Director, Joel McGuinness and executive leadership team, for their extraordinary work and dedication to realising the vision for a new Geelong Arts Centre. The last six years of redevelopment and building works, as well as re-imagining the organisation and systems to operate the much-expanded facility, has been a tremendous achievement.

Our sector development program, Creative Engine, has never been stronger. It is inspiring to witness the growing confidence and increased visibility of local professional artists in the region. This year we proudly hosted several world premieres of works co-commissioned by Geelong Arts Centre, including *Hells Gates*, *MULTIPLE BAD THINGS*, and two new children's works — *Imagine Live* and *Little Blue Dot* — which are set to premiere at the arts centre's Wonder Children's Festival in September 2024.

Our connections across the region are a testament to our strength and collaboration and have been instrumental to our success. Partnerships include but are not limited to our Major Artistic Partner Deakin University, Skilling the Bay, Committee for Geelong, G21 Regional Alliance, UNESCO City of Design, and Tourism Geelong and the Bellarine Chamber of Commerce. When we speak with a unified voice, we can achieve great things, driving the prosperity and cultural richness of our city and region.

In our leadership role within the network of performing arts venues, our collaborations with Back to Back Theatre and Imagine, as well as Deakin and Monash University and other institutions have flourished. These partnerships are vital as they foster innovation and broaden our reach, ensuring we remain at the forefront of the performing arts sector.

The launch of the Glitterati membership program on the 23rd of April marked a significant development in our commitment to enhancing audience engagement. This initiative provides an opportunity for belonging for our audiences, while also enabling Geelong Arts Centre to continually evolve the membership experience with each visit. It is a step forward in building a more connected and engaged community.

As we look to the future, we are excited about the opportunities that lie ahead. With a strong foundation and a clear vision, we are poised to continue our journey of growth, innovation, and artistic excellence. Thank you for your ongoing support and commitment to Geelong Arts Centre.

KATE BRERETON
ACTING CEO & CREATIVE DIRECTOR
Geelong Arts Centre



STRATEGIC FRAMEWORK

The Geelong Arts Centre Strategic Plan 2022-2025 was endorsed by the arts centre's Trust members in June 2022 and is the primary strategic document in the arts centre's comprehensive planning and reporting framework. The Trust members, staff and our wider community have embraced the development of this Strategic Plan with optimism and share a commitment to establishing an ambitious and bold path for the future. The breadth and depth of stakeholders engaged in creating this plan reinforces its ability to lead us into a bold new era for Geelong Arts Centre's future. The opportunity is to activate our multiple spaces in a coherent and connected way, so as to build a clear identity as a dynamic multi-functioning hub for creativity. Over the past 12 months, we have embedded the principles of the plan in everything we do. We continue to successfully progress our shared vision and are pleased to present a snapshot of our achievements within this report.

ROLE

This plan heralds a new era for Geelong Arts Centre as the organisation looks to a future where its buildings are brought to life. It marks the completion of an ambitious redevelopment program and its reopening as a multi-venue facility, offering vastly expanded opportunities for engagement with the Geelong community and providing cultural leadership for the region and beyond. This plan complements and responds to significant arts and culture policy initiatives at local, regional and state-wide levels. Geelong Arts Centre is distinctive in the broader cultural landscape. The arts centre is the only State Government Cultural Institution located outside of Melbourne and, since the completion of the Little Malop Street development, is the largest dedicated regional arts centre in Australia.

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.

VISION

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

OBJECTIVES

1. **Our Art** – supporting artists, creativity, and vibrancy.
2. **Our Audiences** – making connections and supporting relevance for diverse communities.
3. **Our Sector** – supporting sector and market capacity development.
4. **Our Business** – growing people, culture, and commercial capability.
5. **Our Assets** – utilising and caring for our expanding infrastructure to create new opportunities for audiences, creative and the community.

The five objectives are interdependent and together drive the organisation. The heart of the organisation is its people and culture, which has powered the extraordinary investment in cultural infrastructure through its redevelopment.

STRATEGIC FRAMEWORK (CONTINUED)

OBJECTIVES AND FOCUS AREAS

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, building 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 arts centre's reopening through the life of the Strategic 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 arts 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 of our arts centre. Being the largest dedicated 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 not only maintain, but also improve and leverage the excellent and unique design of our arts centre.

IN THE SPOTLIGHT

Little Malop Street Opening and Festival

Reflecting on the Grand Opening Festival at Geelong Arts Centre

Geelong Arts Centre proudly welcomed visitors to the grand opening of our transformed arts centre, marking a significant milestone after more than five years of visionary design, construction, and collaboration. The festival, which took place from Saturday, the 19th of August 2023, ushered in a new era of creativity, culture, and entertainment for the region.

The Grand Opening Festival delivered an exhilarating lineup of talent that captivated audiences and brought a burst of excitement to Geelong's cultural landscape. Visitors were treated to an unforgettable series of performances and events spanning music, comedy and theatre. The four-week celebration featured a range of both free and ticketed events for community members, including a vibrant Community Open Day showcasing local talent, backstage tours, and more.

The festival embraced a diverse spectrum of traditional and contemporary art forms, reflecting Geelong Arts Centre's commitment to fostering creativity and cultural enrichment. This remarkable occasion was the result of many years of community and stakeholder consultation, culminating in an extraordinary collaboration between Geelong Arts Centre, ARM Architecture, Wadawurrung Traditional Owners Aboriginal Corporation, and the wider First Nations community. Together, they have woven traditional stories of the land, language, water and sky, as well as the colours and textures of Moonah trees, ochre, and granite stone throughout the layers of our buildings, in an effort to embrace a bright future celebrating diversity in all forms.

The Community Open Day during the Grand Opening Festival was a heartwarming celebration of local talent and community spirit. From energetic dance performances to musical acts and captivating storytelling, the day was filled with joy as community performers showcased their talents with pride, leaving a lasting impression on all who attended. Their contributions added depth and authenticity to the festival, highlighting the vibrant cultural tapestry of Geelong and its surrounding areas.

The Grand Opening Festival reached new heights with two sensational gala performances on Saturday, the 19th of August. Multi-ARIA-award-winning singer Jessica Mauboy took to the stage in a mesmerising concert that electrified the audience with her powerful vocals and infectious energy. Meanwhile, a showcase featuring some of Australia's top comedians — including Dave Thornton, Dilruk Jayasinha, and Lizzy Hoo — had the crowd roaring with laughter throughout the night. Additionally, attendees were treated to a concert by Missy Higgins and an enchanting Opera Australia production of *The Barber of Seville*, making it a night to remember for all who were fortunate enough to be in attendance.

The festival was met with enthusiasm and joy by all who attended, with audiences expressing their delight and appreciation for the new cultural hub. The Geelong Arts Centre has successfully embarked on this exciting new chapter, dedicated to providing access to inspirational arts experiences which help nurture creativity and create a sense of community.

As we reflect on the Grand Opening Festival, we celebrate the artistic excellence and deep commitment of Geelong Arts Centre to enrich the entire region. We look forward to continuing to offer vibrant cultural experiences that resonate throughout the community for years to come.

THE STORY HOUSE



Attendees enjoying the festivities of
Geelong Art Centre's inaugural Wonder Children's Festival.
Image Credit Peter Foster.

PERFORMANCE REPORT

OUR ART – PRESENTING AND CREATING GREAT ART

PROGRAMMING

Geelong Arts Centre's Programming is delivered in accordance with the Programming Strategy, which complements the Strategic Plan, and focuses on the creation of extraordinary experiences, sharing stories of our time and place, and which celebrates the diverse communities we serve. The arts centre's programming seeks to optimise the impact of our new spaces and strengthen its reputation as an inspiring and inclusive venue. The arts centre's programs reflect our commitment to local stories, creatives and community, while maintaining global relevance and challenging perspectives. We are pleased to present the highlights of our core programming streams below.

Our Season 2023–24

Geelong Arts Centre's 2023–2024 Season proudly presented a lineup of high calibre performances and collaborations with esteemed companies and creatives. Anchored in our tradition of delivering exceptional theatre, our Season celebrated diversity and shone a spotlight on the rich stories of First Nations peoples.

We were ecstatic to commence this Season in the newly redeveloped Geelong Arts Centre. Our triumphant return to the Play House, after a hiatus since 2020, was marked by The Australian Ballet's three electrifying, sold-out shows. Audiences were mesmerised by the triple bill featuring excerpts from *Swan Lake*, *The Sleeping Beauty*, and Stephanie Lake's avant-garde *Circle Electric*.

The excitement continued with Opera Australia's national tour of the rollicking *Barber of Seville*, which brought joy and laughter with a heartwarming collaboration with the local Geelong Youth Choir.

We then welcomed Belvoir Theatre Company with open arms as they presented *Miss Peony*, Michelle Law's hilarious and audacious new comedy that delves into the contemporary experiences of Australia's Chinese diaspora. Our dedication to bringing the finest productions to Geelong was further exemplified by the return of Bell Shakespeare after a decade-long hiatus, with their enchanting rendition of *Twelfth Night*.

To cap off an extraordinary 2023, we were honoured to host Sydney Theatre Company's *The Visitors*. This powerful and vital work, fresh from its Sydney season, offered an unflinching reflection on the final days before colonisation for First Nations peoples.

With the beginning of a new year, our Season then embarked on a captivating journey designed to ignite curiosity and ensure enjoyment for our audiences. We commenced with the premiere of *Overflow* by Darlinghurst Theatre Company in the Open House. This compelling work by internationally acclaimed writer and prominent UK trans voice, Travis Alabanza, sheds light on an important and timely story through the exploration of trans experiences in women's bathrooms.

Next, we dazzled audiences at Costa Hall with the glamorous performance of the Australian Pops Orchestra, led by John Foreman. *Best of Broadway* featured star performances by Marina Prior, Michael Cormick, and Jemma Rix, delivering an unforgettable evening of musical excellence.

We were honoured to be commissioning partners with our neighbours Back to Back Theatre, presenting the world premiere of their groundbreaking work, *MULTIPLE BAD THINGS*. This marked the company's first performance in Australia since receiving the 2024 Venice Biennale's Golden Lion Award for Lifetime Achievement in Theatre, adding a historic note to our Season.

We then hosted one of the world's leading performance companies, Circa Contemporary Circus, with their mesmerising show *Humans 2.0*. The excitement continued with Bell Shakespeare's enchanting production of *A Midsummer Night's Dream*, providing a perfect close to this extraordinary Season.

Rewire:

Through Rewire, we continued to showcase innovative contemporary works that challenge, thrill, and delight our audiences. Our first Rewire show post-reopening was a provocative digital story that captivated viewers both on-screen and in the palm of their hand, guiding them through a daring exploration of contemporary society and the human condition. Following this, we presented *Reckoning*, a powerful celebration of Indigenous culture through storytelling, original songs, and dance.

We were excited to feature Creative Engine grant recipient Connor Morel's *A Lovely Day to Be Online*, following its successful tour through the Fringe festivals in Melbourne, Sydney, and New Zealand. To cap off 2023, we hosted our *Melbourne Fringe Encore*, presenting five curated shows directly from their Melbourne Fringe Festival seasons. These included the endlessly talented Alisa Tanaka-King and Ania Reynolds, satirical genius Scout Boxall, the thought-provoking and brilliant team of Ryan Hamilton, Em Keagan, Georgie Wolfe and Jonno Graffam, the musical comedy mad-hatters Mel & Sam, and the fabulously flamboyant Yummy!

PERFORMANCE REPORT OUR ART – PRESENTING AND CREATING GREAT ART (CONTINUED)

We commenced 2024 with the hilarious Garry Starr and his show *Greece Lightning*, a clever and funny one-man performance which had the audience in side-splitting laughter. We also welcomed back A Slightly Isolated Dog, building on the success of their previous shows *Don Juan* and *Jekyll and Hyde* to present the final work in their trilogy, *The Trojan War*. This explosive and joyous celebration of our ridiculous lives used the classic tale of gods and heroes to playfully explore questions around the current chaos of our time.

To conclude our Rewire program, we had a sell-out season of *Trophy Boys*, the queer black comedy that has taken Australia by storm since its debut at Midsumma in 2023. This gripping satirical work delves into the insecurities of teenage boys, the competitive culture of private schooling, and the rampant classism and sexism prevalent in this elite pipeline to power.

Delightful Days and Matinees:

We were thrilled to finally reintroduce our Delightful Days and Matinees (DD&M) program in August 2023 after a COVID-19 pandemic hiatus. We aimed to deliver a top-tier experience for our deserving audiences.

The program commenced with a concert by local music theatre professional Zoy Frangos, titled *Variations*. Zoy, the son of a Greek migrant father and an Indigenous-Australian mother, embodies the quintessential Australian spirit. His performance beautifully narrated both his personal and musical journey.

Next, we presented a captivating show by Anna O'Byrne, *Becoming Eliza*. In this performance, Anna shared her unique experiences and stories about working closely with an internationally adored icon, reflecting on what it means to share a role created 60 years apart, and the invaluable lessons she learned from both Dame Julie Andrews and Eliza Doolittle.

In 2024, we launched a full year of DD&M programming, featuring six performances throughout the year, each accompanied by a delightful morning tea. We began the year with *Dear Doris*, a stunning performance by acclaimed Australian jazz vocalist Tamara Kuldin. She took the audience on a sentimental journey through Doris Day's most iconic and cherished songs, accompanied by an ensemble of Australia's finest jazz musicians.

Following this nostalgic trip we presented *Simply Brill*, an incredible show by Amelia Ryan, Michaela Burger, and Michael Griffiths which celebrated the songwriters who revolutionised 1960s rock 'n' roll in the Brill Building, the heart of downtown New York City.

We concluded the 2023-24 Season with the exquisite Bernadette Robinson in her show *The Songs of Judy Garland*. Bernadette performed classic tunes and shared hilarious and heartbreaking anecdotes from the life of this legendary artist.

Family Magic:

The Family Magic program offers a gateway for children into the magic and wonder of theatre. It aims to provide children their first eye-opening, exciting theatrical adventure, filled with possibility and expectation, which hopefully catalyses a lifelong engagement in the arts and with the Geelong Arts Centre.

This past year has seen the return of our Family Magic program in full force, thanks to the reopening of our theatres. We have presented family works of a very high calibre from renowned companies, including *Hiccup!* By Windmill Theatre Company, Melbourne Symphony Orchestra's *Jams for Juniors*, the Australian Chamber Orchestra's *How To Catch A Star*, as well as the return of crowd favourites The Listies with their show *Make Some Noise*. Alongside the performances program, we also offered school holiday workshops presented by The Australian Ballet Education and Outreach team across one week in July.

Wonder Children's Festival:

October 2023 marked the inaugural Wonder Children's Festival. Drawing on Geelong Arts Centre's rich history of The Poppy Kettle Festival and The Geelong Schools Music and Movement Festival, Wonder Children's Festival saw us combine these two familiar programs into a new and improved festival for both schools and families. Offering workshops, performances, free activations and large-scale participation, the 2023 Wonder Children's Festival was warmly received by schools and the wider community. Across the week of the festival we welcomed over 5,600 students, children and their families and had over 2,200 artists and participants. The festival's hero offering was the spectacular performance of *Waru: Journey of the Small Turtle*, the first work for young people ever presented by Bangarra Dance Theatre. The festival also included performances by local legends The Mik Maks, Holly Austin in her show *Dr. AudiYo*, and free interactive installations from Playable Streets and The Indirect Object. The schools' Music and Movement Festival saw over 2,000 students perform on stage in the Play House Theatre, and many more from kinder through to tween age participating in workshops.

PERFORMANCE REPORT OUR ART – PRESENTING AND CREATING GREAT ART (CONTINUED)

Creative Learning:

The Creative Learning program aims to empower and transform young people and educators alike through creative experiences that nurture curiosity, inspiration, and endless possibilities. The program responds to current curriculum requirements and pertinent social conversations, while providing teachers with access to high quality arts experiences for their students.

This year saw students engage in a range of in-theatre performance experiences, including *A Bee Story* by ARC Circus which used circus artistry to connect with themes of environmentalism and sustainability. We continue to offer school-hour performances and student-rate tickets to many of our Season and Rewire performances, and this year has seen a strong uptake of student attendance across *Miss Peony*, *The Trojan War*, *A Midsummer Night's Dream* and *Trophy Boys* – all topical and relevant works for senior students.

Our workshop program has been reinvigorated, with many workshops returning to our venue for the first time since 2019. This year we have celebrated strong engagement with all our programs including VCE Drama and Theatre Studies workshops presented with Drama Victoria, *Short Black Opera for Kids* presented with Deborah Cheetham Fraillon AO, and the Melbourne International Comedy Festival *Class Clowns* program for up-and-coming comedians. For the first time, we have offered *Artistry Unleashed*, an on-demand program offering workshops designed to be paired with teaching artist specialists' classes. Working with expert artist facilitators on deep curriculum connections remains our focus for the workshops program, providing teachers with a springboard for further exploration at school.

January 2024 saw the launch of the Creative Learning Access Program which has been generously funded by The Eric Ormond Baker Charitable Trust. The Access Program removes barriers of ticket costs and bus travel for schools with an Index of Community Socio-Educational Advantage (ICSEA) of 1,000 or lower, ensuring equitable access to arts experiences for all students in the region.

Community Engagement:

This year has seen the beginning of a formalised approach to community engagement programming. With the reopening of the building, we wanted to ensure that we were reaching out to all communities and creating culturally safe spaces for everyone who walks through our doors. This area of programming continues to evolve and will always be driven by community need.

The community engagement programming commenced with a massive Community Open Day to mark the reopening of our building in August 2023. This day saw over 500 performers from local dance schools, theatre companies and more, in a rotating program of local performance brilliance which brought an audience of 3,000 to support their loved ones on stage.

Since then, we have offered support to community organisations to continue their existing programs and reach out to the community more broadly. We were proud to be the venue for Cultura's The Root Youth Arts Project end of program performance, as well as having provided support to several community events that either raised money for local creatives in need or celebrated local creativity.

COMMISSIONING

Throughout 2023 and 2024, Geelong Arts Centre has been remarkably active, spearheading the creative development of four innovative works while also commissioning an additional four exceptional projects.

In August 2023, Geelong Arts Centre co-commissioned and presented the world premiere of *Hells Gates*, a gripping new Australian narrative from the Green Room award-winning team at The Space Company. Showcasing a constellation of acclaimed Australian talent, this production features the latest work from award-winning presenter and performer Joel Carnegie (*Stardust*) and writer James Jackson (*Paradise Lost*, *The Nose*). Based on verbatim sources following a mass whale rescue, *Hells Gates* chronicles the remarkable true story of a Tasmanian coastal community grappling with an ecological crisis. Under the direction of Green Room award-winning director Katy Maudlin (*Iphis*, *Slap.Bang. Kiss* with Melbourne Theatre Company), the production stars Matu Ngaropo (George Washington in *Hamilton*), Louise Silversen (*Heartbreak Choir*, *House Husbands*, *Prisoner*), and Natalie O'Donnell (*Come From Away*, *Next to Normal*), accompanied by a mesmerising live musical soundscape from celebrated violinist Xani Kolac.

PERFORMANCE REPORT OUR ART – PRESENTING AND CREATING GREAT ART (CONTINUED)

The play captures the spirit of a remote community coming together through sharp, poetic humour and a vivid acoustic panorama — detailing the extraordinary bravery of Tasmanian locals, anglers, park rangers, and state-wide emergency services in the face of adversity. Geelong Arts Centre has championed *Hells Gates* since its inception through the Creative Engine program, providing over \$100,000 in financial and in-kind support to bring this compelling project to life.

In April 2024, Geelong Arts Centre proudly co-commissioned and presented the world premiere of *MULTIPLE BAD THINGS*. Fresh off receiving the Venice Biennale's 2024 Golden Lion Award for Lifetime Achievement in Theatre, Back to Back Theatre made history by debuting their latest work in Geelong for the first time. Led by a stellar cast including Simon Laherty, Sarah Mainwaring, and Scott Price, *MULTIPLE BAD THINGS* marks a significant milestone as the award-winning company's first major work directed by new directors in 17 years. This groundbreaking production delves into the complexities of workplace dynamics, exploring issues of civility, identity, and power struggles against a backdrop of social upheaval. The story follows three employees struggling to work together, grappling with questions of inclusion, identity, and intersectionality. As civility slips, bad behaviour escalates, and reality distorts, the witching hour arrives — who will be the scapegoat?

MULTIPLE BAD THINGS is a fictional exploration that feels all too real in a world where self-righteously indignant voices often drown out the most disenfranchised and vulnerable.

We are thrilled to have collaborated with our neighbours, Back to Back Theatre, and co-commission their groundbreaking new work. Supporting this internationally renowned company is vital to the industry and underscores our commitment to fostering exceptional talent and innovation in the arts.

We are also delighted to have commissioned two new children's works, *Imagine Live* and *Little Blue Dot*, both set to premiere at Geelong Arts Centre's 2024 Wonder Children's Festival in September. *Imagine Live*, based on the book by Alison Lester and created by Jolyon James, comes from the multi-award-winning team behind *Robot Song*. Magical and meaningful, *Imagine Live* celebrates creativity, friendship, and our precious natural world. With the audience's help, performers play and sing through the pages of Alison Lester's iconic bestselling book, discovering there is much more to these pages than meets the eye.

Little Blue Dot, developed by Lemony S Puppet Theatre in collaboration with Dr. Rosemary Mardling and Dr. Alex Wallace from the Monash University School of Physics and Astronomy, is a co-commission with Monash University Performing Arts Centre. This striking performance uses puppetry techniques to transport audiences into space. Grounded in a camping star-gazing adventure between a child and their dad, it explores the big questions about space, our place in it, and why this precious little blue dot floating in space matters so much.

Throughout 2023-2024, Geelong Arts Centre has made a significant impact by supporting the development, commissioning, and presentation of eight works. With an investment of over \$93,000 in cash and technical labour, alongside more than \$76,000 in in-kind venue support, the arts centre has demonstrated its unwavering commitment to fostering the arts.

VENUE HIRE EXPERIENCE – PRODUCTION AND PRESENTER SERVICES

Presenter Services

Since welcoming our first venue hire into the new Geelong Arts Centre theatres on the 18th August 2023, we have created great momentum amongst the numerous promoters and producers who hire our venues from all over the country. We are proud to have hosted 25,000 artists, performers, presenters, and community who have performed on our stages and entertained our audiences. Feedback from our hirers and visiting companies has been overwhelmingly positive, with many praising the new spaces. Hirer survey results have come in at 100% extremely satisfied/satisfied for their overall experience at Geelong Arts Centre and Costa Hall.

Geelong Arts Centre venues and Costa Hall have become must-play venues for international and national touring artists. Our stages continue to attract an exceptionally high calibre of artists including The Wiggles, John Cleese, The Ten Tenors, Anthony Callea and Tim Campbell, Jon Stevens, The Waifs, Tim Minchin, Russell Howard, Jessica Mauboy, Morgan Evans, Jimmy Rees and many more.

Community musical theatre contributes to the vitality and vibrancy of our venue by enriching cultural life, fostering community engagement and supporting local talent. Over 40,000 audience members have supported musicals presenting at Geelong Arts Centre since the opening. We collaborate closely with local companies and schools to support these productions.

PERFORMANCE REPORT OUR ART – PRESENTING AND CREATING GREAT ART (CONTINUED)

Commercial conference bookings have increased since we reopened and have helped us to diversify revenue streams and exploit quieter weekdays in our spaces. These hirers are looking for a unique bespoke experience for their delegates and our dedicated teams work collaboratively with them from start to finish to ensure a seamless event.

Our co-working space has been rebranded as 'Merge', positioning itself as Geelong's state of the art co-working space supporting curiosity, creativity and collaboration. A new membership structure has been created to better service the varying needs of both current and new users. The co-working community has grown to 30 members including photographers, graphic designers, financial services workers and professional artists.

Geelong Arts Centre continues to manage Costa Hall on behalf of our Major Artistic Partner, Deakin University. The Deakin Graduation ceremonies are a prestigious event that not only honour the individual achievements of students, but also highlight the broader impact of education on society. This year Geelong Arts Centre had the opportunity to scope, plan and deliver full production management in-house for this premiere event for Deakin University. The Deakin University and Geelong Arts Centre partnership continues to grow from strength to strength.

Technical Production

After months of planning, our technical team delivered an incredible opening weekend festival for the newly redeveloped arts centre. Working in new spaces with new technical equipment and systems required the team's commitment and collaboration to ensure the success of the festival, which thereby showcased their adaptability and proficiency with new technology and environments. The technical team's dedication and teamwork were crucial in ensuring the festival's success.

Training has remained a focus for Geelong Arts Centre. The 12-week accredited training program Tech Connect was provided by Arts Centre Melbourne, supported by Creative Victoria and hosted at the Geelong Arts Centre. Being entrusted to host Tech Connect as a regional hub in both 2022 and 2024 has truly been a game-changer for the arts centre and the industry — not only allowing us to continue to upskill our existing technical team members, but also providing a platform for aspiring technicians from across the region to develop their skills right here in regional Victoria. 23 students from across the region graduated, with five Geelong Arts Centre technicians obtaining a Certificate IV in Live Productions. We will continue to provide targeted training opportunities for our team in a bid to address current skill shortages experienced throughout the industry.

The successful launch and subsequent activities at the new Geelong Arts Centre theatres have established a strong foundation for our future vision. The positive feedback and high satisfaction rates underscore the arts centre's excellence in providing exceptional experiences to hirers, performers, and visitors alike. Looking ahead, we remain dedicated to maintaining this momentum and fostering strong relationships with our valued community and commercial stakeholders. We are committed to delivering exceptional services, facilitating seamless event experiences, and ensuring our theatres continue to be must-play venues for international and national performers.

PERFORMANCE REPORT OUR ART – PRESENTING AND CREATING GREAT ART (CONTINUED)

TESTIMONIALS

Deakin Vice Chancellor Awards

Celeste Welsh, Events Coordinator and Tamara Chalmers, Director Venues, Events and Logistics Customer Experiences Services Hub.

Dear Ange and Ben,

I wanted to say what a pleasure it was working with your team yesterday. Special thanks to Malibu for their time and effort with yesterday's awards event. Their attention to detail was second to none and this ensured the event ran smoothly. Please pass on my thanks to your team, Cath, Dean, Tim and Will whose professionalism and support throughout the day helped to make the awards ceremony a huge success for Deakin. Tim's calm and beautiful nature was so lovely. Many thanks again, it was great working with you.

Anthony Callea and Tim Campbell Up Close and Unpredictable: Live in Concert
Vicky Iliopoulos, Publicity Director, Lucky Star Media.

Hi Geelong Arts Centre,

Just want to send a HUGE thanks to you all as everything went superbly on Saturday night with Anthony and Tim's show! Also huge thanks to Ness and all the team backstage, as well as Jackie and all of front of house and Tate who worked on merch with us. Everyone was just great to work with. Everything went so smoothly, and the crowd enjoyed the experience! Again, thank you all your work on this show with us and look forward to seeing you next time!

And Thus Began the Tale
GSODA Inc, Junior Players

Hi All,

Home from final dress rehearsal and just wanted to let you know that both Mitchell and Elly have been absolutely fantastic through the whole rehearsal period. As you know this is our first show back at GAC for some time and this has meant that the majority of our Juniors and their families are not familiar with the venue and how things run.

Mitch has been especially patient and very supportive in helping everyone to understand the routines and has fixed any minor issues we have had immediately. He has consistently checked to make sure we were all happy with how things were going.

Elly has done an amazing job in lighting and worked very closely with the directors to ensure the show looks fabulous from a lighting perspective, making fantastic creative suggestions and passing on lots of her knowledge to our production team.

Looking forward to seeing the show for opening night :)

Expressions Ballet Geelong End of Year Concert

Emma Madden, Director, Expressions Ballet Academy Geelong

Hi Tracey,

We had the most wonderful time back at Geelong Arts Centre!

Thank you to Dean for EVERYTHING he did to bring our production to life. The number of compliments we have received about the lighting is overwhelming. Thank you, Dean!

Dale was really helpful and supportive. He was friendly and professional.

Will was excellent and helped us out a lot with the stage! He went above and beyond! Molly on stage door was friendly and wonderful too!

Thank you, Tracey, for managing our performance and ensuring it was a wonderful success! We can't wait to do it all again next year! We would be overjoyed to work with the same team if they are available.

Motion Dance Company Geelong End of Year Concert
Shelley Skinner, Director, Motion Dance Company Geelong

To Dear Cam,

We just wanted to express a heartfelt thank you for all your help and efforts toward Motion Dance this year! We are so grateful to dance in the beautiful arts centre every night and we appreciate everything you do!

PERFORMANCE REPORT OUR ART – PRESENTING AND CREATING GREAT ART (CONTINUED)

Baz Luhrmann's Strictly Ballroom the Musical
Peter Wills, Artistic Director, Footlight Productions

*Good morning Ange, Cameron & Ben,
I have been producing musicals in Geelong since 1990 and on most occasions they have been at the former Arts Centre. Yesterday I encountered the most pleasant and helpful staff I have witnessed at the Arts Centre. They were amazing and absolutely nothing was too much trouble. Malibu, Tom, Kelvin, Adam and Tim were just fantastic to deal with. The service was exceptional. Congratulations to the hiring staff for these recruits. It made yesterday a breeze for us all. We are so excited for this week.*

FTMA Australia
Kersten Gentle, Chief Executive Officer

*Good afternoon Cameron & Shana,
Firstly, once again, a huge thank you to you and your team for ensuring our 2024 National Conference was a huge success. The feedback from delegates has been superb with everyone raving about the venue and the food, so thanks so much.
The Geelong Arts Centre stands out as not just a venue but a pivotal experience that elevates any event to a remarkable status. When the Frame & Truss Manufacturers Association of Australia decided to host their 2024 National Conference here, we were immediately impressed by the proactive and supportive approach of the venue's staff. Cameron, Shana, and Ross, in particular, were outstanding in their communication and ensured we were well-informed throughout the booking and event execution process. In conclusion, the Geelong Arts Centre is a venue unlike any other. Its blend of aesthetic beauty, technological advancement, and impeccable service makes it the premier choice for anyone looking to host an event in Geelong. Our experience was nothing short of perfect, and we cannot recommend the Geelong Arts Centre highly enough.*

**Christian College Geelong, Roger
and Hammerstein's Cinderella**
**Kelly Clifford, Drama Teacher,
Christian College Geelong**

*Dear Angelique and Ben,
Thank you and your team for all your support with Cinderella from the rehearsal process to production week, opening night and beyond.
I really appreciated the interest, care and support demonstrated by all the technical team, specially making time to come out to the school to view the set pieces and to Will, Tom and Ellie who attended rehearsals. While we were in the theatre - Will and Tom continued to bring a high level of professionalism and support in assisting with the lighting design and sound mixing - which was very much appreciated.
I am also indebted to Mitchell and Geoff for their openness and warmth in the way they interacted with the students and other staff. It made the whole experience much more enjoyable. I wish everyone continued success throughout the year.*

IDAHOBIT 2024
**Ruth Cuttler, Senior Community Development Officer,
Community Inclusion, City of Greater Geelong.**

*Hi Cameron and Malibu,
I just wanted to thank you for your wonderful work in relation to the IDAHOBIT 2024 event. We appreciated your expertise, responsiveness and flexibility. We were so happy with the event.*

Deakin Residential Services Geelong 2024
Ashley Warren, Campus Life Coordinator

*Hi Cameron,
Thank you so much for your efforts; we had a wonderful time. We couldn't have asked for a better experience. The evening flowed so smoothly, thanks to the incredible efforts of your team.
Please pass on our thanks to everyone involved- they were so helpful and friendly.
We are already looking forward to working with your team for our next Res Factor event.
Thank you once again for making the evening so enjoyable.*

PERFORMANCE REPORT OUR ART – PRESENTING AND CREATING GREAT ART (CONTINUED)

World Class Entertainment present Music of The Night
Joey Fimmano, Producer

*Hi Tracey,
I just wanted to drop a note to say a BIG thank you
for hosting Music of the Night last weekend.
From yourself right through to Lyndel and all the team
in admin, the FOH staff, Nick and the tech guys, you
were all a joy to work with. So professional and easy
going. I can't thank you all enough.*

The Gordon Graduation 2024
Maddy Beck, Event Coordinator, Marketing

*Hi all,
Hope you had a nice long weekend!
I just wanted to drop a quick thank you for all your help
with our Graduation last Thursday. Not only on the day
but in the lead up also. The whole GAC team are simply
amazing to work with! Hopefully see you again next year!*

The Reach Foundation
Emily Serle, Partnerships Programs Manager

*Hi Tracey,
Thanks for touching base!
The event went really well – everything ran smoothly,
and the students and teachers all seemed to get a lot
out of the day! A big thank you to you and your wider
team of front of house staff (including Liz who was
amazing), stage door attendants, AV and lighting team,
ushers and security. Everyone was so helpful and
experienced and were a massive factor in helping the
event go well!
Our facilitators said it was their favourite Heroes Day
they've run this year and their favourite venue – so that's
big win too! We had some potential funders in the room and
have begun conversations for Heroes Day Geelong 2024
– we'd love to use one of the Arts Centre venues again.*

ICN Victoria
Jo Hitchin, Communications and Events Specialist

*Thank you, Cameron,
We had the most fabulous service from your team.
Please thank Amber, Ian and Tim and the crew for all
their help.
It was a lovely to work with you – and we cannot wait to
come back for another event. The food was just delicious.*





Andy Pobjoy and Shandelle Cooke from Piano Bar
performing in The Story House for our Opening Night Gala
Image Credit: Peter Foster

PERFORMANCE REPORT

OUR AUDIENCES – CONNECTING AND BUILDING

CUSTOMER EXPERIENCE

Geelong Arts Centre has undergone significant redevelopment in an effort to enhance customer experience and engagement. This transformation has cemented the arts centre's role as a pivotal cultural hub in Geelong, appealing to a broad audience and fostering a profound sense of community ownership. This impact is evident in the community itself, who are proud of the blend of rich cultural and social experiences the arts centre has to offer. By providing a platform for local artists and performers, we are contributing significantly to the region's cultural vibrancy.

One of the primary outcomes of the redevelopment has been increased staffing levels, particularly within our frontline service team. This enhancement has enabled us to provide better support and superior service delivery to our visitors. Our efforts to bring back loyal patrons post-redevelopment have been successful, as evidenced by the consistently high audience satisfaction rates for both our programs and the overall arts centre experience. This high regard for the arts centre is a testament to our commitment to delivering exceptional service.

We placed a strong emphasis on diversity, making concerted efforts to understand and cater to the various needs of our community, especially in the realm of food and beverage services. Innovations aimed at enhancing every aspect of the customer journey have ensured visitors enjoy the same level of excitement as they do during performances. A notable addition to our offerings is Tutti, a casual dining option introduced to support event delivery and enrich the visitor experience.

Our focus on customer engagement has involved implementing new strategies to increase interaction with the arts centre through various touchpoints and experiences. Ensuring that the arts centre reflects diversity in all its forms has been a priority, as we strive to create an inclusive hub that welcomes all members of the community. Additionally, we are leveraging Geelong Arts Centres' reimagined spaces and robust communications to attract and retain greater audiences, ensuring that we continue to grow and evolve.

Geelong Arts Centre's strategic initiatives and redevelopment efforts have significantly enhanced the customer experience. By focusing on exceptional service, innovative offerings, and robust engagement strategies, the arts centre has successfully reconnected with its loyal audience while also attracting new demographics. The arts centre's commitment to inclusivity and diversity ensures it remains a vibrant, community-focused hub for creativity and cultural expression.

PERFORMANCE REPORT OUR AUDIENCES – CONNECTING AND BUILDING (CONTINUED)

AUDIENCE DEVELOPMENT PLAN

Over the past year, Geelong Arts Centre has embarked on an important journey of deeper understanding and connection with our audience through a comprehensive analysis and development of an Audience Segmentation and Audience Development plan. This initiative has been pivotal in shaping our strategic direction, and we are pleased to share the progress and insights gained.

We commenced with a thorough evaluation of our current brand health — an essential step in understanding how our audience perceives Geelong Arts Centre. This evaluation was complemented by an in-depth analysis of various audience segments — including those who hire our venues and our visitors — segmented by their motivations, demographics, and visitation frequency. Further, we examined our donor segments and the diverse markets from which all these groups are drawn. The outcome is an extensive and actionable analysis of our current audience and market conditions, providing us with a solid foundation to foster future growth and engagement.

Building on this foundation, we recognise the importance of continuous improvement and real-time adaptability. To this end, we have developed an ongoing implementation of data collection processes.

As we reflect on these initiatives to better understand and engage with our audience more effectively, we celebrate our commitment to data-driven decision-making in our programming, and wish to highlight our dedication to fostering a vibrant and inclusive arts community. Looking ahead, we are excited about the opportunities these insights will unlock, allowing us to continue to enrich the cultural landscape of Geelong.

LOYALTY INITIATIVE (GLITTERATI)

Glitterati is a new membership program introduced in 2024 which aims to connect and retain engagement with both established and new audiences of Geelong Arts Centre. The program has a two-tier structure — Glitterati Silver and Glitterati Platinum — each designed to cater to different levels of engagement and customer support.

Glitterati Silver is designed to enhance patrons' entertainment experience with an affordable package of exclusive benefits and offers. Receiving discounts on food and beverage offerings, along with a multitude of other benefits, Glitterati Silver offers the casual yet loyal patron an upgraded experience at Geelong Arts Centre and a deeper connection to the arts community.

Glitterati Platinum is a VIP experience that gives patrons premium access to shows in the Season, as well as exclusive invitations to networking events throughout the year. For patrons looking for the highest level of connection both to Geelong Arts Centre and the local arts community, Glitterati Platinum offers this experience.

The new brand and membership model both strengthens and elevates Geelong Arts Centre's relationship with the community, with approximately 400 members across both tiers currently.

PERFORMANCE REPORT

OUR SECTOR – BUILDING CREATIVE CAPACITY

CREATIVE ENGINE

In 2023–2024, we reinforced our commitment to foster pathways to professional practice for artists through a diverse range of programs that enable meaningful engagement and creativity. Our Creative Engine program supported the development of 55 artists across 18 different projects, offering both financial and in-kind assistance across multiple art forms. Our grants are designed to inspire local talent, push creative boundaries, and advance contemporary arts practice.

As part of our Redevelopment Opening Festival, we proudly presented Connor Morel's electrifying theatre-gig show, which explored our relationship with the digital world. This work, supported by Geelong Arts Centre over several years, fittingly returned to its roots to celebrate the opening of our new arts centre.

In 2023, we were thrilled to receive a transformative grant from The Ian Potter Foundation, enabling us to expand and enhance our Creative Engine program. The substantial \$700,000 grant, to be distributed over four years, marks a significant milestone in our mission to support emerging regional artists and foster creative growth within Geelong's artistic community.

The Ian Potter Foundation grant will facilitate the expansion of our successful Creative Engine program through three new initiatives tailored to the needs of developing artists in the region.

In June 2024, we launched the first of these initiatives — Launchpad. Launchpad offers artists the chance to test and showcase their new work in a professional theatre setting, providing a platform for artistic experimentation and audience engagement at Geelong Arts Centre's Open House Theatre. The inaugural year projects granted were *Cabaret of Calm* by Helen Duncan, *GO/NO GO* by Natalie Frijia and Felicia Lannan, and *Psyched* by Serah Nathan.

We have also announced our second project: two Associate Artist positions. These 12-month part-time contracts provide selected artists with access to purpose-built studios, mentoring, and professional experience. This support aims to develop their artistic practice, culminating in the creation of new works reflecting their growth and exploration. The Associate Artists, who began their tenure in July 2024, will also serve as ambassadors for the arts centre, acting as influential leaders in the local arts sector.

G21 REGION CREATIVE INDUSTRIES STRATEGY PLANNING AND ALIGNMENT

PROJECT DELIVERY: Creative Neighbourhoods Funding under auspice by Geelong Arts Centre and delivered by Regional Arts Victoria
Making Change Creative Industries Strategy 2021–26

In the past year, the Geelong Arts Centre team along with our taskforce partners have established the Making Change Manager role to oversee sector development, serving as a vital link between individuals, organisations, and stakeholders in the G21 region and the broader sector. They have also formed the Creatives Reference Group, comprising 12 creative practitioner representatives from various creative subsectors, including First Nations artists, to guide the project. The multi-pronged program to implement the Making Change strategy includes several key initiatives.

Public-facing activities include the launch of a digital hub in September 2023 — featuring a regularly updated website, newsletter, social media pages, as well as an online hub to connect and promote opportunities within the G21 creative sector. These include organised Changemakers events — a series of development and networking events across the G21 region hosting over 250 participants between January and May, covering themes like good governance, collaboration, articulating value, and seeking support. Additionally, the team partnered with the Melbourne Art Book Fair to celebrate independent publishing on the Surf Coast.

Behind the scenes, we have been focusing on identifying, tracking, and supporting opportunities through continuous engagement, strategic guidance, and connection, having conducted over 130 consultations to date. First Nations relationship building has been prioritised to facilitate and grow First Nations creative practices and initiatives supported by a monitoring, evaluation, and learning framework to ensure continuous program improvement.

Other initiatives include launching a pilot music industry mentorship program with The Push, Meredith Music Festival, and Golden Plains Shire, providing paid training and experience for up to four young people (aged 18–25 years). We also expanded Platform Arts Geelong's Neighbourhood Lab practice development project to include artists from the G21 region, and initiated a regional-metro exchange with G21 artists to Next Wave Festival's All School Lab.

Mick Ryan reveals his soundscape
at Geelong Arts Centre
Image Credit: Peter Foster



PERFORMANCE REPORT

OUR BUSINESS – CREATING A ROBUST BUSINESS WITH GREAT PEOPLE

PEOPLE AND CULTURE PLAN

The People and Culture Plan describes a maturity model for the establishment of comprehensive people and culture functions, services and resources for Geelong Arts Centre. Recent focus has been on the embedding of recruitment, onboarding, induction and probation functions, with a particular emphasis on delivering the workforce plan to support the operational readiness of the Little Malop Street Redevelopment. The arts centre's performance and development framework, referred to as My Performance Pathway, was released in August 2023 with the implementation of a new payroll system imminent. The People Matter survey results are being progressively responded to in the form of an action plan across four themes: learning and development, workplace culture, emotional effects of work and respect at work. Additional achievements include the delivery of 'courageous conversations' training for our people leaders, the development of a new gender-neutral uniform policy for our operational staff, the introduction of an employee self-service kiosk for staff to access and manage their own personal information as well as digital services, and improving the experience of staff when they leave the arts centre with initiatives such as seeking their feedback from exit interviews.

The People and Culture Plan will frame strategies to deliver in the following areas:

- Our People: Creating fulfilling employment experiences
- Our Culture: Living our values and delivering on our promise
- Our People Leaders: Providing Inclusive Leadership
- Our Growth Mindset: Building Collective Capability
- Our Value: Delivering Contemporary HR Services

ENTERPRISE AGREEMENT

The current Geelong Arts Centre Enterprise Agreement 2021-24 (the Agreement) came into effect from 22 July 2022. The Agreement was bargained under the Primary Pathway of the Wages Policy and Enterprise Bargaining Framework. The Agreement is approved and in accordance with s.54. Preparations to commence bargaining for the next iteration of the Agreement were initiated in the second half of 2023.

OPENING OF THE LITTLE MALOP STREET REDEVELOPMENT

Acknowledging the amount of change across Geelong Arts Centre — the Little Malop Street Redevelopment, Digital Transformation, Operational Readiness, new operating methods, business improvements, just to name a few — we recognise continued volatility lies ahead. Whilst the arts centre staff responded with agility to the immense workplace and societal changes associated with COVID-19, the importance of embedding change resilience across the workforce has been recognised with the creation of a Change Management function.

This function, initially focussed on change support associated with operational readiness in preparation for the activation of the Little Malop Street Redevelopment, continues to support Change Management initiatives across the arts centre, to facilitate the continuous improvement of operations and digital and technical ecosystems.

GENDER EQUALITY, DIVERSITY AND INCLUSION WORKING GROUP

With the growth of the arts centre's workforce to support an enhanced performing arts community, this intake of new talent has brought with it an enriching diversity of backgrounds, experiences, and capabilities. Employment and career information includes the Geelong Arts Centre values statement relating to being a diversity employer, offering an inclusive workplace that embraces diversity 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 arts centre's *Gender Equality Action Plan 2021-2025*, *Disability Action Plan 2023-2025*, and our *Reconciliation Action Plan* provide guidelines to support diverse talent and acknowledge their lived experience, which informs our workplace culture. To facilitate the intersectionality between these plans, the arts centre established a Gender Equality, Diversity & Inclusion Working Group to provide a forum which plans and tracks progress on the implementation of gender, diversity & inclusion initiatives. The arts centre submitted its first Gender Equality Act Report to the Gender Equality Commission in fulfilment of its requirements under the *Gender Equality Act 2020* in February 2024.

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

Facilitated learning has been a key element in promoting diversity and inclusion across the arts centre, including training to support a zero-tolerance workplace culture towards bullying and harassment and an immersion experience designed to challenge and deepen our workforce's understanding around disability. Proud Adnyamathanha Woman, Marsha Uppill provided an inspirational address to the arts centre's staff on Country: Connection. Identity. Belonging.

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 <https://www.genderequalitycommission.vic.gov.au/>

PERFORMANCE REPORT

OUR BUSINESS – CREATING A ROBUST BUSINESS WITH GREAT PEOPLE (CONTINUED)

DJILAGA ADVISORY CIRCLE

Geelong Arts Centre continues its meaningful engagement with the Djilaga Circle, our First Nations advisory group. This group convenes quarterly to discuss and review strategic ideas and opportunities, aiming to enhance the arts centre's engagement, collaboration, and connection with First Peoples throughout Geelong and the G21 Region. Geelong Arts Centre aspires to be a leader in reconciliation, serving as a conduit that bridges First Peoples' stories, cultures, and experiences with the broader community. The Djilaga Circle provided crucial advice to ensure First Nations people are supported through our Gender Equality, Diversity, and Inclusion Group.

The Djilaga Circle provides essential guidance on the arts centre's Strategic Plan, future strategic priorities, reconciliation commitments, programming strategies, and initiatives to strengthen ties with Aboriginal and Torres Strait Islander communities within the Geelong region. In 2023-24, the Djilaga Circle played a pivotal role in planning and delivering our very first event as part of the Little Malop Street Redevelopment Opening. This event, tailored specifically for the local First Nations community, showcased the spectacular storytelling and remarkable artwork installations by Wadawurrung woman Kait James, Gunditjmara, Ngarrindjeri man Mick Ryan, Gunditjmara, Keeray Woorroong woman Tarryn Love, and Worimi man Gerard Black, all integrated into the arts centre.

The event began with a Smoking Ceremony and Welcome to Country led by Wadawurrung Traditional Custodian, Corrina Eccles. Community members enjoyed a tour of the building, celebrating the talents of our local artists whose works are now permanently engrained in the design of the newly redeveloped Geelong Arts Centre.

We look forward to continuing our relationship with the Djilaga Circle, ensuring ongoing Aboriginal and Torres Strait Islander representation and cultural safety across our organisation. This commitment extends to both staffing and the services and products we offer.

RECONCILIATION ACTION PLAN

Geelong Arts Centre is dedicated to a sustainable reconciliation journey, recognising and respecting Traditional Custodians, local Aboriginal and Torres Strait Islander communities, and all visiting First Peoples. Our strategic priority to support First Nations representation and self-determination aligns with the Victorian Government's commitment to self-determination and the First Peoples First principle in the Victorian Government's Creative Industries strategy, Creative State 2025.

Our objective is to establish safe cultural foundations across our organisation, aiming to see more First Peoples on our stages, in our audiences, and within our teams. The Reconciliation Action Plan (RAP) informs our business plan and guides our future direction.

We are embarking on our second RAP to further this commitment and contribute to Reconciliation Australia's broader reconciliation movement. Our vision for reconciliation is to walk alongside Aboriginal and Torres Strait Islander Peoples with a shared vision. Over the next 12 months, we aspire to deliver an endorsed plan to inform how our interactions and programs can reflect cultural perspectives and values, integrating employment and economic opportunities into our Organisation's day-to-day operations.

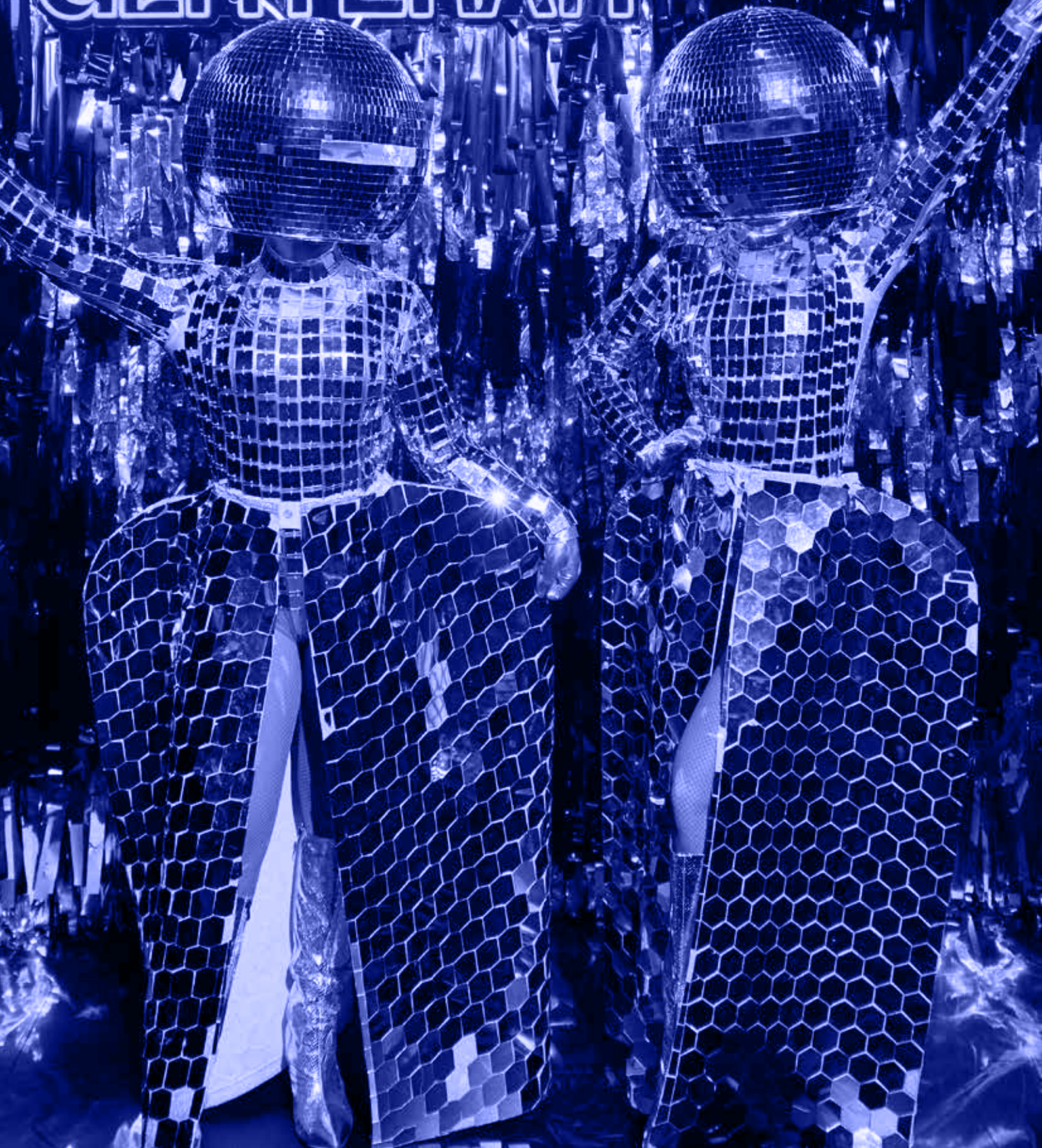
We aspire to be leaders in reconciliation, connecting First Peoples' stories with the broader community. Through meaningful artworks and moving performances, we aim to highlight traditional and contemporary voices, provoke reflection, create understanding, and foster an appreciation for Aboriginal and Torres Strait Islander voices, histories, and cultures.

DIGITAL TRANSFORMATION STRATEGY

The Geelong Arts Centre embarked on a Digital Transformation implementation journey in 2023, seeking to effectively address its key areas for improvement and harness opportunities, using an Enterprise Resource Planning (ERP) solution. Our vision was to consolidate the back-office functions including financial, procurement, and asset management, thus maturing the digital systems at the arts centre, which continues to enhance operations, stakeholder engagement, collaboration and transparency. The arts centre implemented Dynamics 365 Business Central Wiise, with the help of a system integrator and cohesive internal team, successfully delivering on this project's objectives in November 2023. Since its launch, the team have been continuously improving and maximising efficiencies for the user experience and business as usual functions by ensuring the full utilisation of the Enterprise Resource Planning (ERP) system. We are thrilled with the opportunities and cohesion that this transformation has brought and are excited to continue to share its capabilities.

Mirror ball performers from Fresh Creative Entertainment
at the Glitterati launch party
Image Credit: Peter Foster

GLITTERATI



PERFORMANCE REPORT

OUR ASSETS – UTILISING AND CARING FOR OUR EXPANDING INFRASTRUCTURE TO CREATE NEW OPPORTUNITIES FOR AUDIENCES, CREATIVES AND COMMUNITY

STRATEGIC ASSET MANAGEMENT PLAN

Geelong Arts Centre continues to develop the Asset Management Framework, which guides the Organisation in the management of our assets and infrastructure to create value and deliver on our corporate plan and Strategic Objectives.

At the heart of the Asset Management Framework is the development of a comprehensive Strategic Asset Management Plan (SAMP). The SAMP provides a strategic overview of the approach to asset management at the arts centre. It outlines our Asset Management Maturity journey by describing the arts centre's current position, objectives and accompanying action plans.

The SAMP produces a high level-level summary of the financial aspects of the assets and infrastructure, which includes budgets versus forecasting, capital investment, renewal obligations and operational expenditure requirements.

Supporting the Strategic Asset Management Plan are a series of Asset Class Asset Management Plans (AMP) which provide a detailed overview of the assets within each class. The AMPs describe the asset class, what and where they are, the financial obligation of the asset within the class, the current and required performance of the assets, as well as the risks and opportunities that the assets present to the arts centre.

CAPITAL RENEWAL PLAN

With the completion of the Little Malop Street Redevelopment, the arts centre can now complete a long-term capital renewal plan, which will ensure we are able to care for the expanded infrastructure and deliver on the expected levels of service into the future.

This process involves systematic planning and budgeting for the maintenance, repair, and replacement of physical assets over an extended period. This plan will ensure that our assets remain functional, efficient, and capable of supporting our Strategic Objectives. The benefits of a well-developed capital renewal plan are enhanced asset performance, cost optimisation, regulatory compliance, asset longevity, and improved strategic decision-making.

The capital renewal plan for Geelong Arts Centre will be based on our unique assets, industry, and operational requirements. Therefore, we will engage with all internal stakeholders, namely Operations and Experience, Production and Presenter Services, Information and Communication Technologies and Finance teams, as well as external subject matter experts to develop a comprehensive and effective plan.

The asset inventory for both the existing and new infrastructure is registered in the new Asset Information Management System (AIMS) that the arts centre has implemented during 2023-24. The system will enable the teams to better understand the lifecycle and replacement costs of the asset portfolio and effectively assess our assets based on condition, utilisation, criticality and revenue impacts to help determine and prioritise lifecycle costs.

This prioritisation and indicative cost determination will result in a long-term financial forecast, informing our budget allocation, grant and loan applications, while also enabling the arts centre to balance the needs of capital renewal against other funding requirements, taking into consideration the arts centre's ever-changing operational environment.

THE CURTAIN RISES

Geelong Arts Centre Programs

OPENING FESTIVAL

First Nations Community Welcome Event
 Opening Gala Event
 Geelong Arts Centre
Jessica Mauboy
 Geelong Arts Centre
Missy Higgins
 Geelong Arts Centre
Dave Thornton
Dilruk Jayasinha
Lizzy Hoo
 Community Open Day
 Wyndham City Arts and Culture and the Indirect Object
Chromatica
 Australian Broadcasting Corporation
The Friday Revue with Jacinta Parsons and Brian Nankervis

SEASON 2023

The Australian Ballet
The Australian Ballet on Tour
 Opera Australia
The Barber of Seville
 Belvoir St. Theatre Limited
Miss Peony
 The Bell Shakespeare Company
Twelfth Night
 Sydney Theatre Company
The Visitors

SEASON 2024

Darlinghurst Theatre Company
Overflow
 Tamara Kuldin and her Swingin' Little Big Band
A Fine Romance
 John Foreman's Australian Pops Orchestra
Best of Broadway
 Back to Back Theatre
MULTIPLE BAD THINGS
 Circa Contemporary Circus
Humans 2.0
 The Bell Shakespeare Company
A Midsummer Night's Dream

DELIGHTFUL DAYS AND MATINEES

Zoy Frangos
Variations
 Enda Markey Presents Pty Ltd
Becoming Eliza
 Tamara Kuldin
Dear Doris
 Nicholas Clark Management
Simply Brill
 Winding Road Productions
The Songs of Judy Garland

FAMILY MAGIC

Windmill Theatre Co
Hiccup!
 Bangarra Dance Company
Waru- Journey of a Small Turtle
 Dr. AudiYO!
Dr AudiYO's Giant Adventure
 Melbourne Symphony Orchestra
Jams for Juniors
 Cluster Arts and ARC Circus
A Bee Story
 Australian Chamber Orchestra
How to Catch a Star

CREATIVE LEARNING

Short Black Opera
Short Black Opera for Kids
 Geelong Arts Centre
Geelong Schools Music and Movement Festival
 Geelong Arts Centre
Inspiring Student Leaders
 Geelong Arts Centre
Immigration Stories
 Geelong Arts Centre and Drama Victoria
VCE Drama and Theatre Studies Workshops
 Melbourne International Comedy Festival
Class Clowns
 Geelong Arts Centre
Schools Venue Tours

THE CURTAIN RISES (CONTINUED)

REWIRE

The Javaad Alipoor Company
Rich Kids: A History of Shopping Malls in Tehran
 Connor Morel and the Geelong Arts Centre
A Lovely Day to Be Online
 Beat Entertainment and Regional Arts Victoria
RECKÖNING
 The Space Company c/o Auspicious Arts Projects Inc
Hells Gates
 Milke
Garry Starr: Greece Lightning
 A Slightly Isolated Dog
The Trojan War
 Soft Tread Enterprises in association with The Maybe Pile
Trophy Boys

LAUNCHPAD 2024

GO / NO GO Circus
GO / NO GO
 Serah Nathan
Psyched
 Helen Duncan
Cabaret of Calm

MELBOURNE FRINGE ENCORE

GO / NO GO Circus
GO / NO GO
 Serah Nathan
Psyched
 Helen Duncan
Cabaret of Calm

COMMUNITY ENGAGEMENT

Cultura
The Root Youth Project
 Melbourne International Comedy Festival
Deadly Funny Kids
 Geelong Arts Centre and Oxygen College
Fundraiser for Izzy Khalife
 Geelong Arts Centre
Gathering for Jurrawaa
 Cultura Geelong
The Root Youth Project
 Melbourne International Comedy Festival
Deadly Funny Kids
 Geelong Arts Centre and Oxygen College
Fundraiser for Izzy Khalife
 Geelong Arts Centre
Gathering for Jurrawaa

CREATIVE ENGINE GRANTS

Connor Morel
Father Figures
 Kath Dolheguy
Parasail
 Helen Duncan
Cabaret of Calm
 Fiona Luca
Now: A Life Story
 Melinda Chapman
Swarm
 Gorgi Coghlan and Anna-Lee Robertson
Song Birds
 Amelia Vu
Foreigner
 Bloomshed
Pride and Prejudice
 Christine Davey
Under Milk Wood
 Luke Morris
Comedy Victoria
 Catherine Holder
The Things We Hold Dear
 Georgie Rose
Imaginary Friends
 Michael Carmody
Lost Horizons
 Serah Nathan
Psyched
 Dirty Pennies Theatre Company
Our Monster's Name is Jerry

OTHER EVENTS

2024 Season Launch

COMMERICAL AND COMMUNITY HIRER SHOWS AND EVENTS

COMEDY

A-List Entertainment
Anh Do: The Happiest Refugee Live
 Arj Barker
Ross Nobel's Jibber Jabber Jamboree
 Bohm Presents
An Evening With The Late John Cleese
 Karen-Lee Goody
Tommy Fleming
 Kidgell Entertainment
Luke Kidgell

THE CURTAIN RISES (CONTINUED)

COMEDY (CONTINUED)

Live Nation

Julia Morris

Tim Minchin

Russell Howard

Urzila Carlson

Mary Tobin Presents

Stephen K Amos

Melbourne International Comedy Festival

Melbourne International Comedy Festival

Token Events

Tom Gleeson

Wil Anderson: Wiligitimate

Myf and Zan

CLASSICAL

Geelong Symphony Orchestra

Music from the Movies

Melbourne Symphony Orchestra

Bernstein, Gershwin and more.

Brahms and Dvorak

Mozart and Tchaikovsky

Prodigies

Rachmaninov's Rhapsody

Reflected Light

CIRCUS AND MAGIC

Boyd Productions

Circus of Illusion

Premier Artists

Cosentino

CHILDREN'S SHOWS

Geelong Summer Music Camp

Geelong Summer Music Camp

Monkey Baa Theatre Company

Possum Magic

Showcase Group

Dr. Seuss's The Cat in the Hat

The Wiggles Holdings PTY LTD

The Wiggles!

TEG Dainty

Disney Princess – The Concert

CONCERTS

AAA Entertainment

Echoes of Pink Floyd

Amber Poulton

The Coal Miner's Daughter

Andrew Kay and Associates

Soweto Gospel Choir

Ben Maiorana Entertainment

Twist and Shout

Roy Orbison and the Everly Brothers

The History of British Rock

Elvis

The Beatles

Ben Robertson

The Robertson Brothers

Carter Entertainment

Creedence Clearwater Collective

Circle Music

Jon Stevens, The Noiseworks and INXS Collection

Craft Music

Tubular Bells

Creative Victoria, City of Greater Geelong and Victorian

Music Development Office

GRID Series

Face to Face Touring

Cheap Trick and the Angels

Frontier Touring

Morgan Evans

Geelong Chinese Association

Geelong Moon Festival Concert

The Harbour Agency

Harts Plays Hendrix

Ian Moss

Daniel Champagne

Jessica Mauboy

John Waters, Radio Luxemburg

Queen Forever

Pseudo Echo

Two of Us – The Songs of Lennon and McCartney with

Damien Leith and Darren Coggan.

The Australian Eagles

Jarrah Records

The Waifs

Jeff Carter

Leaving Jackson: Johnny Cash and June Carter

Karen-Lee Goody Entertainment

Anthony Callea and Tim Campbell "Up Close and

Unpredictable"

THE CURTAIN RISES (CONTINUED)

Lazy Eye Records
Colin Hay Band
 Marty Rhone
*Hottest Hot August Night: The Music of Neil Diamond
 and Olivia Newton John*
 Mellen Events
The Ten Tenors
The Ten Tenors Christmas Special
 Music Theatre Guild of Victoria
2023 Music Theatre Guild of Victoria
 New World Artists
Diesel
 Piano Bar Geelong
The Cruise Show
 ROKITZ Entertainment
The World of Musicals
 Select Music
Hindley Street Country Club
 Sinclair Artists
An Evening with Vika and Linda
Heritage Legends Tour
 Samuel Klingner Entertainment
Frankie's Guys
 Steven Lymburn
BABBA
 Superband
The Piano Men
 TEG Dainty
Postmodern Jukebox
 The Future Factory
Led Zepplin Unledded
 The Music Group
Bjorn Again
 The Showtime Australian Group
*TINA: The Ultimate Tribute to the Queen of Rock and
 Roll*
 Tim Woods Entertainment
The Simon and Garfunkel Story
 Victoria Brass Inc.
The Snowman
 Wheelhouse Agency
Shannon Noll
 Wild Goat Entertainment
Wendy Matthews and Grace Knight
 World Class Entertainment
Music of the Night

DANCE

Base Entertainment
Ballroom Blitz
 Bellarine Academy of Dance
Bellarine Academy of Dance End of Year Concert
 Coastsides Calisthenics
Coastsides Calisthenics Showcase
 DanceWorks Geelong
DanceWorks Geelong End of Year Concert
 Eternity Dance
Eternity Dance End of Year Concert
 Expression Ballet
Expression Ballet End of Year Concert
 Fuse Dance
Fuse Dance End of Year Concert
 Geelong Ballet Centre
Geelong Ballet Centre End of Year Concert
 Geelong Calisthenics
Geelong Calisthenics End of Year Concert
 Geelong Dance Movement
Geelong Dance Movement End of Year Concert
 Geelong High School
VET Dance Showcase
 Geelong School of Dance
Geelong School of Dance End of Year Concert
 Grand Kyiv Ballet
Forest Song and Don Quixote
 Infinite Dance
Infinite Dance End of Year Concert
 JADA Geelong
JADA Geelong End of Year Concert
 Motion Dance
Motion Dance End of Year Concert
 Ocean Grove Calisthenics
Ocean Grove Calisthenics
 Pace Live
A Celtic Christmas
 RKTZ
Rhythms of Ireland
 Robert Sturrock
Jazz Men
 Torquay Dance
The Wizard of Oz
 Westcoast Calisthenics
Westcoast Calisthenics Showcase
 Wingrove Calisthenics
Wingrove Calisthenics Showcase

THE CURTAIN RISES (CONTINUED)

GRADUATIONS

Marcus Oldham College
Graduations
The Gordon Institute of TAFE
Graduations

MUSICALS

CenterStage Geelong PTY LTD
Priscilla: Queen of the Desert
The Music Man
Christian College Geelong
Roger and Hammerstein's Cinderella
Footlight Productions
Strictly Ballroom
Geelong Lyric Theatre Society
Jersey Boys
The Wizard of Oz
GSODA Junior Players
End of Year Variety Show.
The Little Mermaid
Medimime Productions
Sleeping Beauty
Samuel Klingner Entertainment
Menopause the Musical
St Ignatius College
Anastasia
The Geelong College
Aladdin Jr.
The Geelong College
West Side Story
What's On? Production Company
You're a Good Man Charlie Brown.

SCHOOLS

Bellarine Secondary College
Christ the King Primary
Christian College Geelong
Geelong High School
Hamlyn Banks Primary
North Geelong Secondary College
Oberon High School
Sacred Heart College
St Catherine of Siena Primary
Saint Ignatius College
Surf Coast Secondary
Tarneit Senior College
The Geelong College

STUDIO DANCE

Centre Stage Geelong PTY LTD
Energetiks Australia
Geelong School of Adult Ballet
Karen Feldman Dance
Motion Dance Company

THEATRE

Back to Back Theatre
Food Court Rehearsals
Redhealer
Jonathon Andrews
The Making of Job
Thomas Jasper Presents
Fountain Lakes in Lockdown

WORKSHOPS AND MEETINGS

Back to Back Theatre Company
Christine Couzens Office
Department of Families, Fairness and Housing
GMHBA Geelong
Seven Network Melbourne Weekend Voice Over
Tech Connect 2024
Villamanta Disability Rights Legal Services
WorkSafe Victoria

SEMINARS AND CONFERENCES

ARM Architecture
Public Talk
Frame and Truss Manufacturing Association
Annual Meeting
Lateral Event Management
Geoffrey Robertson How to Fix a Turbulent World.
Live Nation
The Resilience Project 3 Tricks to Being Happy.
MELI
All Staff Forum
Road Safety Presentation
Valid
Having a Say Conference

THE CURTAIN RISES (CONTINUED)

FUNCTIONS AND EVENTS

Anthony Costa Foundation
Exhibition

APCO Foundation
Geelong Wine Walk

Barwon Health Foundation
Catwalk for Cancer

City of Greater Geelong
IDAHOBIT Day Celebrations

Geelong City of Design
Geelong Design Week Launch

ICN Victoria
ICN Victoria Geelong Showcase

Runway HQ
Runway Incubator

The IN8 Summit
IN8 Chiropractic Summit

The Piccadilly Market and Geelong Arts Centre
The Piccadilly Night Market

Victorian Association of Performing Arts Centres
VAPAC TMN Meeting

Women With Disability Leadership Program
10 Year Anniversary Celebrations

DEAKIN UNIVERSITY EVENTS

Deakin Residential Services Geelong
New Student Welcome
Res Factor

Deakin University
Deakin Graduations October, February and June
Deakin Staff Awards
Deakin University Planning Day

Deakin University School of Medicine
Deakin Graduations

Deakin Gold Lecture Series
Sean Godsell

BUILDING LIGHT UPS

MELI
Geelong Candlelight Vigil

BASE OPERATIONAL FUNDING REVIEW

Geelong Arts Centre worked closely with Department of Jobs, Skills, Industry and Regions (DJSIR) over the past 12 months to articulate funding requirements for the arts centre. Geelong Arts Centre will continue to work in consultation with DJSIR, DTF and the Department Premier and Cabinet (DPC), during the first quarter of 2024-25, to identify options and implement any policy and operational directives approved by Government.

ECONOMIC IMPACT STUDY

An economic impact assessment was undertaken to assess the economic potential and significance of Geelong Arts Centre to the Geelong economy after the opening of the third redevelopment stage. The economic impact survey was completed and reported to the Trust in the 2023-24 financial year.

PHILANTHROPIC SUPPORTERS, PARTNERS AND SPONSORS

Philanthropic support

In the 2023-24 financial year, Geelong Arts Centre received \$201,250 in generous support from seven grant funding organisations and philanthropic trusts and foundations. This funding has been crucial in delivering our programs and supporting local artists, with contributions to our Creative Learning, Parrwang Community Arts, Community Engagement Programs, and the Wonder Children's Festival.

Geelong Arts Centre received significant investment from The Ian Potter Foundation with a \$700,000 grant, to be distributed over four years to upscale our Creative Engine program. This multi-year investment supports the development and delivery of three new programs tailored to meet the needs of emerging and established artists in the region: Launchpad, Associate Artists and Artist Residency. Funding through The Ian Potter Foundation will support creative growth, and fosters connections between artists, audiences and industry leaders.

Additionally, the Geelong community and its wider supporters continue to provide philanthropic support by rounding up ticket purchases as donations. This initiative remains a powerful way for ticket holders to help support artists and creatives, and enrich our vibrant arts community.

PHILANTHROPIC SUPPORTERS, PARTNERS AND SPONSORS (CONTINUED)

Supporters and sponsors

THE CHURCH GIVING CAMPAIGN DONORS

Amanda McFarlane
Barry and Jan Fagg
CM Gray
Community Bank Lara District
Elaine Carbines AM
Franze Developments
Geoff and Chris Saunders
Geoff and Prue Street
GH Commercial
Harwood Andrews
Joel McGuinness
John Bugg
John Fitzgerald
Katya Johanson
Keith and Heather Fagg
Kirsten Kilpatrick
Lesley Alway and Paul Hewison
Lyndsay and David Sharp
Margot Smith
Matthew Sun
Michael and Roslyn Betts
Michael, Louise and Beth King
Peter and Susan Yates Foundation
Peter Tullin
Robert and Rita Costa
Rupert and Annabel Myer
Sailor's Rest
Sue Clark
Sue Hunt
Susie and Frank Herd OAM
Tim Denton

THE CHURCH GIVING CAMPAIGN - GIVING DAY DONORS

Ahmer Jalil
Alan Barlee
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Ange Helman
Blair Boreham
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Elizabeth Main

Elizabeth Anders
Emily Donoghue
Ewen Mcmillan
Geoffrey Naylor
Gregory Campitelli
Heather Jones
Helen Tinning
Hugh Kelso
Iain and Jenny Nixon
Isabella Farchione
Jackie Bell-Warren
Jessica Connor Kennedy
Jo Hall
John Lesser
Kaia De Burgh
Kate Elwin
Kate Negus
Kate Brereton
Katie Khodirev
Kelli Lavelle
Kim Hodgkinson
Kimberley Sinnott
Klaus Fahnle
Lea Thorpe
Linda Carr
Liz Harrison
Margaret Kellett
Margaret Kelly
Margaret Devlin
Marion Stojanovski
Melinda Clarke
Paul Summers
Rae Abbott
Raechel Gleeson
Rod Lowther
Ruth Kulakauskas
Sandra Gould
Shane Lestideau
Sharmilla Packiry
Sue Jennings
Sue Clark
The Arborist Restaurant/Bar
Tim Stitz
Tim Denton
Trish Carlon
Anonymous

PHILANTHROPIC SUPPORTERS, PARTNERS AND SPONSORS (CONTINUED)

THEATRE SEAT DONORS

Anna Thomson
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 Graeme Baker
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 Hannah Clement
 Ian Priddle
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 John Stekelenburg
 Kristen Gleeson
 Leanne Rockefeller
 Madeleine Gugger
 Nikki Watson
 Peter Foster
 Peter Tullin
 Ray and Sue Frost
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 Ross Illingworth
 Sheryle Luttrell
 Simona Coleman
 Sophia Shen
 Suzanne Bozorth-Baines
 Tim Campbell

DONORS

Anne Cerche
 Bevianna Fitch
 Heather Woolrych
 Jordie Gundersen
 Joy Green
 Paul Cosgriff
 Raelene Abbott
 Robyn Morris
 Sheena Strachan

COMMUNITY AND BUSINESS SUPPORTERS

Events Geelong
 Ferne Millen Photography
 Furst Media
 GC Kids
 GC Magazine
 Geelong Advertiser
 Geelong Broadcasters
 Geelong Library
 Geelong Gallery
 Geelong Independent
 Igby Productions
 Jasmin Tulk Design
 Making Change
 Moo Media
 OMD Worldwide
 On Pako
 Oxygen College
 Pace Advertising Agency
 Peter Foster Photography
 Platform Arts
 Print Design Australia
 Print My Sign
 Provincial Media
 Pulse FM
 Tiny Empire Collective
 Tourism Geelong & The Bellarine
 What's On Geelong
 wonder+work

PHILANTHROPIC SUPPORTERS, PARTNERS AND SPONSORS (CONTINUED)

TICKET DONATIONS SUPPORT

1st Barwon/2nd Geelong Scout Group
 Acacia Avenue Preschool
 Anglesea Primary School
 Anthony Costa Foundation
 APCO Foundation
 Armstrong Creek Sharks
 Black Dog Institute
 Costa Asset Management
 Clifton Springs Golf Club
 Clonard College
 Cystic Fibrosis Geelong
 Freshwater Creek Steiner School
 Geelong City Fire Brigade
 Geelong East Primary School
 Geelong Jaguars Hockey Club
 Geelong Lutheran College
 Give Where You Live Foundation
 Hamlyn Views School – Special Development School
 Libby Brockman
 Lifeline Geelong
 Manifold Heights Primary School
 Medimime Productions
 Mirriposa Primary School
 Newtown Primary School
 Norlane West Scout Group
 Print Design Australia
 Rivers Gift
 Sharing Tulli's Smile
 South Geelong Primary School
 St Joseph's College Geelong
 St Leonards Cricket Club and St Leonards Primary School
 St Mary Mackillop
 St Mary's Primary School
 St Paul's Kindergarten
 Surfside Primary School
 Tate Street Primary School
 The Gordon TAFE
 The Sweethearts Foundation Inc.
 What's On Magazine

KEY PARTNERS

Geelong Arts Centre gratefully acknowledges the Victorian Government for its generous support. We thank the Minister for Creative Industries, Hon. Colin Brooks MP, former Minister for Creative Industries Steve Dimopoulos MP and our local parliamentarians for their ongoing interest, encouragement and advocacy.

PHILANTHROPIC SUPPORTERS, PARTNERS AND SPONSORS (CONTINUED)

GOVERNMENT PARTNER



MAJOR ARTISTIC PARTNER



INNOVATION PARTNER



SPONSORS AND SUPPORTERS



TRUST, FOUNDATIONS AND GRANT FUNDERS



IN-KIND SUPPORTERS



PHILANTHROPIC SUPPORTERS, PARTNERS AND SPONSORS (CONTINUED)

CAPITAL FUNDRAISING CAMPAIGN

Geelong Arts Centre's Capital Campaign builds on the investment provided by the Victorian State Government through philanthropic support to maximise the value of the Little Malop Street Redevelopment and its impact on future generations through the interior redevelopment of The Church.

Through engagement with a diverse group of stakeholders and community members — including High-Net-Worth Individuals, our local community, patrons, supporters, and corporate businesses — \$2.8 million has been pledged. In the 2023-24 financial year, \$522,319 in philanthropic contributions was received.

As part of the Capital Campaign, Geelong Arts Centre ran a public giving campaign, which included a successful theatre seat donation initiative and public Giving Day, where the impact of donations on the day were doubled with the support of generous matched funders.

In the next phase of the campaign, Geelong Arts Centre will continue to provide updates as the redevelopment project progresses. We sincerely thank all of our supporters for their generous contributions.

Ingrid Voorendt and Tamara Searle from Back to Back Theatre
at the Multiple Bad Things Green Room Club Event
Image Credit: Carlon and Co



GOVERNANCE

Trust and Subcommittees

TRUST MEMBERS

LESLEY ALWAY (CHAIR)

Lesley Alway has had a long career in cultural management, policy and leadership across a broad range of arts organisations in government, non-profit and private sectors. She has also been involved in a wide range of cultural infrastructure projects. Her previous roles include Director of Asialink Arts, Managing Director of Sotheby's Australia, Director / CEO of Heide Museum of Modern Art, Director / CEO of Arts Victoria and Director / CEO of Artbank.

Lesley has served previously on the Boards of Opera Australia and the Australian Centre for Contemporary Art (ACCA) and was a member of the Australia ASEAN Council. Her qualifications include an MBA from Monash University, BA (Hons), B.Ed. and a Master of Urban and Cultural Heritage from the University of Melbourne. Lesley is also a graduate of the Australian Institute of Company Directors.

SUE CLARK

Sue Clark brings extensive financial and business experience to her role in 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.

KIRSTEN KILPATRICK

Kirsten Kilpatrick is an experienced town planner and a Director of 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) from Victoria University and an MBA from Deakin University. Her experience includes local government and state government, as well as the private sector, and over the past 20 years, she has provided town-planning services for a range of key infrastructure and development projects, serving as a strong advocate for regional Victoria. Kirsten was a board member of the Committee for Geelong and is currently on the Planning Institute of Australia (Victoria) committee.

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 include Anglesea Golf Club, RSPCA Victoria and Regional Kitchen (a social enterprise providing meals for 21 Victorian Councils). Her passions include golf, walking our coastal tracks, travel, reading and opera.

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, London and Istanbul. *REMIX* is supported by partners including Google, Bloomberg, VICE, Time Out, ABC and The Guardian.

GOVERNANCE (CONTINUED)

LINDA WONG

Among Linda's strengths is her ability to bring together the knowledge that she has collected over her career and adapt it to various cultures and circumstances in a non-confronting and engaging manner. With strong strategic thinking, Linda combines her broad experience in complex environments to execute and deliver outcomes. Her dedication to people and teamwork has often seen her leading large change programs to meet the vision and mission of organisations. Linda brings great drive and tenacity to programs requiring rigour and clear direction, but also provides a good mix of empathy and support. Using effective communication and observation skills, Linda builds rapport across all levels of an organisation. Her clarity of thinking provides direction to staff and the capability to make the complex simpler. Utilising her strong sense of commercial acumen, Linda has demonstrated success in identifying opportunities, developing relationships and operating businesses from the ground up.

FAY MUIR

Fay is a Boon Wurrung Elder of the Yalukut Weelum of the Boon Wurrung, 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 in the \$200 million infrastructure redevelopment of the University of Melbourne's Southbank Campus in the heart of the Melbourne 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.

GOVERNANCE (CONTINUED)

GEELONG PERFORMING ARTS CENTRE TRUST SUBCOMMITTEES

AUDIT AND RISK SUBCOMMITTEE (ARSC):

- The Audit and Risk Subcommittee has a leading role in the governance and oversight of the organisational risks managed by the Trust. The Subcommittee is responsible for developing and monitoring standards for external financial reporting management, and performance and sustainability, including risk management and maintaining systems of internal control.
- The Independent members of the Audit and Risk Subcommittee are Margot Smith (Chair), Lesley Alway (non-voting member), Kirsten Kilpatrick, Lisa Williamson (External Member), Jane Richards, 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 (FITSC):

- 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.

PARTNERSHIPS AND PHILANTHROPY SUBCOMMITTEE (PPSC):

- 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.

GOVERNANCE, NOMINATIONS AND REMUNERATION SUBCOMMITTEE (GNRSC):

- 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 arts centre's policy framework and reviewing the CEO's performance, professional development and remuneration.

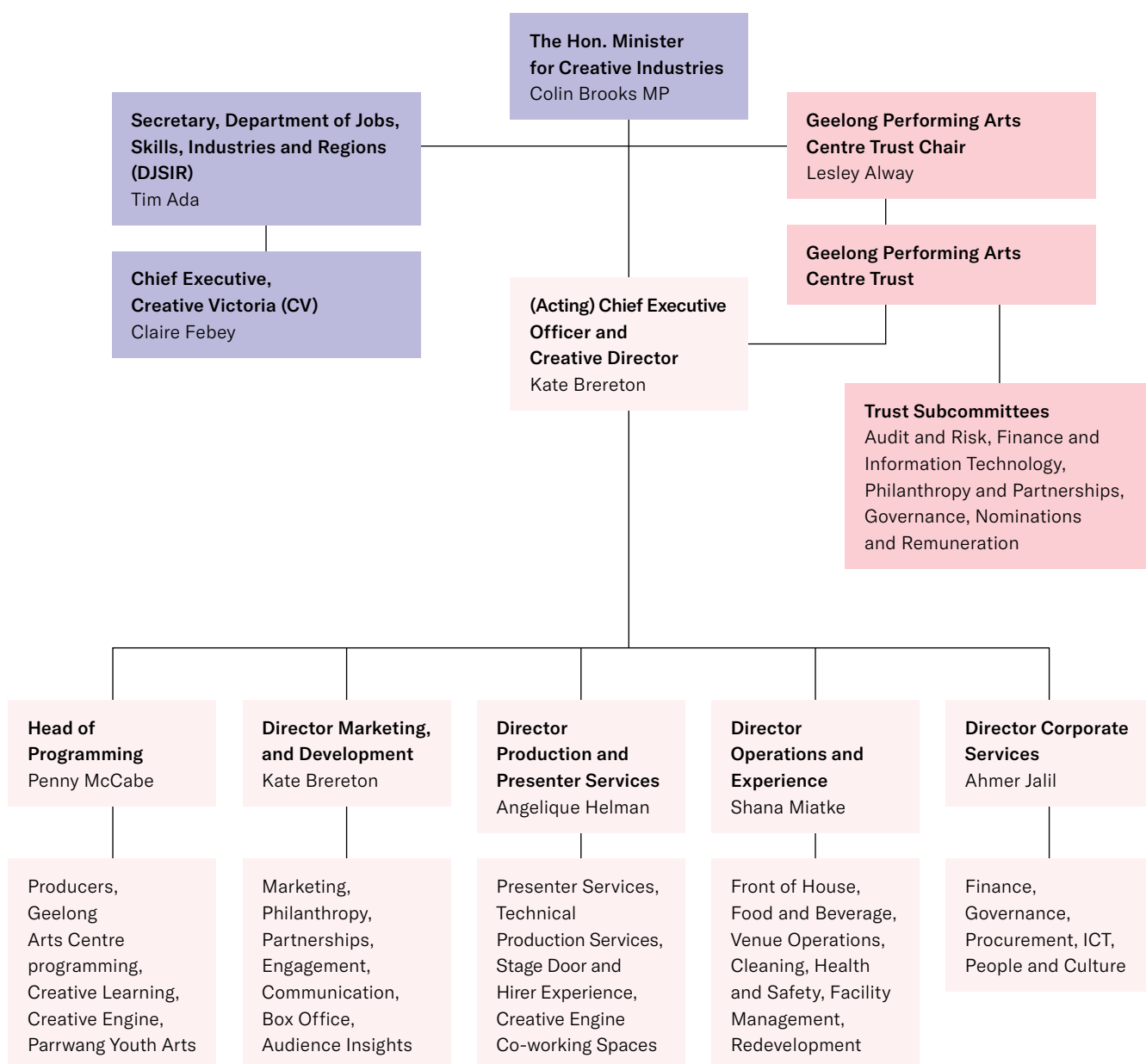
GOVERNANCE (CONTINUED)

Trust and Subcommittee Meeting Attendance

Figures indicate the total number of meetings attended / total possible meetings	Lesley Alway (Chair)	Fay Muir*	Jane Richards	Margot Smith	Sue Clark	Peter Tullin	Kirsten Kilpatrick	Linda Wong*
Geelong Performing Arts Centre Trust (the Trust)	9/9	2/9	8/9	6/9	6/9	9/9	8/9	6/9
The Trust met 9 times in 2023-24.								
Audit & Risk Subcommittee	3/5	-	3/5	5/5	2/2	-	5/5	-
The Subcommittee met 5 times in 2023-24.**								
Finance & Information Technology Subcommittee	5/6	-	-	-	6/6	-	-	4/6
The Subcommittee met 6 times in 2023-24.								
Philanthropy & Partnerships Subcommittee	1/1	-	-	-	0/1	1/1	0/1	-
The Subcommittee met 1 time in 2023-24.								
Governance, Nominations & Remuneration Subcommittee	4/4	0/4	4/4	4/4	-	-	-	-
The Subcommittee met 4 times in 2023-24.								
*Member was on an approved leave of absence from the Trust for a period during FY 2023-24.								
**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 Subcommittees but is a voting Member of the Governance, Nominations and Remuneration and Philanthropy and Partnerships Subcommittees.								

GOVERNANCE (CONTINUED)

Organisational Structure (as at 30th of June 2024)



Please note: Rhys Holden, the newly appointed Chief Executive Officer and Creative Director commenced on the 3rd of July 2024.

ADMINISTRATIVE REPORTING REQUIREMENTS

OCCUPATIONAL HEALTH AND SAFETY

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 2023-24 we focussed on improving key elements of the Centre's health and safety management system. Initiatives included:

- issue of a new Health and Safety Policy with clear commitment statement developed in consultation with staff
- engagement of the Victorian Government Solicitors Office (VGSO) to provide advice and training regarding officer liability
- implementation of comprehensive health and safety reporting to the Trust Audit and Risk Sub-Committee and Executive Leadership Team
- issue of new health and safety procedures regarding representation, consultation, concern and issue management and first aid management developed in consultation with staff
- establishment of four designated work groups in consultation with staff to which health and safety representatives (HSR) were elected
- provision of training and support for elected HSRs
- establishment of a new health and safety committee governed by a robust terms of reference, with HSRs as employee representative members and CEO as inaugural Chair
- implementation of improved first aid arrangements that align resources with need
- implementation of improved arrangements for the reporting of incidents, health and safety concerns and first aid provision
- improved health and safety communication with the establishment of a dedicated safety email address, noticeboards and improved intranet site
- improved records management.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

The following information reports our performance against a range of occupational health and safety (OHS) measures.

OHS measure	2023-24	2022-23	2021-22
Incidents			
Number of employee incidents*	34	34	13
Number of employee incidents – rate per 100 FTE	41	49.2	39
Number of employee incidents requiring first aid and/or further medical treatment	22	**	**
Number of incidents notifiable to WorkSafe	6	2	**
Workers' compensation			
Premium rate	1.944%	1.2%	1.9%
Weighted industry rate	1.8130%	1.1%	1.6%
Number of standard claims	3	2	1
Number of standard claims - rate per 100 FTE	3.6	3.39	2.56
Number of standard and minor time-loss claims	3	1	1
Number of standard and minor time-loss claims - rate per 100 FTE	3.6	1.69	2.56
Number of claims exceeding 13 weeks	0	2	1
Number of claims exceeding 13 weeks - rate per 100 FTE	0	3.39	2.56
Average cost per standard claim	\$16,557	\$12,519	\$8,084
Return to work (RTW)			
Percentage of standard and minor claims with RTW plan <30 days	75%	0%	0%
Management commitment			
Evidence of health and safety policy statement, and objectives	Yes	**	**
Evidence of regular health and safety reporting to senior management	Yes	Yes	Yes
Evidence of health and safety plans	No	**	**
Evidence of health and safety criteria in purchasing guidelines (including goods, services and personnel).	No	**	**

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

Consultation and participation			
Evidence of agreed structure of designated workgroups (DWGs), health and safety representatives (HSRs), and issue resolution procedures (IRPs).	Yes	**	**
Compliance with agreed structure on DWGs, HSRs, and IRPs.	Yes	**	**
Number of quarterly health and safety committee meetings	1	4	3
Risk management			
Percentage of internal audits/inspections conducted as planned	0%	**	**
Percentage of reported employee incidents investigated.	71%	**	**
No. of improvement notices issued by WorkSafe	2	**	**
Number of provisional improvement notices issued by HSR's	0	**	**
Percentage of issues identified and actioned arising from:	0%	**	**
a) internal audits			
b) provisional improvement notices issued by HSR	N/A	**	**
c) notices issued by WorkSafe	100%	**	**
Training			
Percentage of staff that have received health and safety training:	94%	**	**
a) New employee induction			
b) For senior officers	100%	**	**
c) For managers	0%	**	**
d) Contractor induction	100%	**	**
e) HSR initial training	100%	N/A	75%
f) HSR refresher training	***	**	**

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

** Not reported

*** HSRs not due for refresher training in this financial year

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

EMPLOYMENT PRINCIPLES

Geelong Arts Centre is committed to ensuring that merit and equity principles are integral to all aspects of the employment life cycle and that equal employment opportunity is provided by making decisions and providing advice on merit and without bias, caprice, favouritism or self-interest.

This includes:

- recruitment, selection and probation procedures
- induction processes
- performance review and development
- grievance resolution processes

The Geelong Arts Centre aims to support and strengthen public sector efficiency, effectiveness and capability, and is an advocate for public sector professionalism and integrity.

The arts centre has introduced policies and practices that are consistent with the Victorian Public Service Commission's employment standards to provide for fair treatment, career opportunities and the early resolution of workplace issues. The arts centre has advised its employees on how to avoid conflicts of interest, how to respond to offers of gifts and how to deal with misconduct.

PUBLIC SECTOR VALUES

Geelong Arts Centre promotes a positive workplace culture through regular review of policies and procedures in line with best practice. Psychological safety and wellbeing are monitored, and risk mitigation strategies are enacted to ensure an inclusive work environment. Employees are held accountable and have a reasonable avenue of redress against fair or unreasonable treatment. Geelong Arts Centre upholds the following Public Sector Values:

- Responsiveness
- Integrity
- Impartiality
- Accountability
- Respect
- Leadership
- Human Rights as set out in the Charter of Human Rights and Responsibilities

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

WORKFORCE DATA

Employees have been correctly classified in workforce data collections.

	June 2024						
	All employees		Ongoing & Fixed Term employees			Casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Gender							
Women	116	48	29	9	36	78	12
Men	75	33	23	4	26	48	8
Self-described	5	2	1	0	1	4	1
Age							
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	0	1	1	17	2
Executive*	0	0	0	0	0	0	0
Administration employees	52	49	42	9	49	1	1
Operations employees	144	34	11	4	13	129	20
Total employees	196	83	53	13	62	130	21

*No substantive Executive was in office at the time of the data collection.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

	June 2023						
	All employees		Ongoing & Fixed Term employees			Casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Gender							
Women	83	38	28	7	32	48	6
Men	54	20	24	2	18	28	2
Self-described	2	-	-	-	-	2	-
Age							
15-24	17	5	7	-	4	10	1
25-34	37	16	17	2	16	18	1
35-44	30	17	15	3	15	12	2
45-54	20	11	9	1	9	10	2
55-64	22	7	4	1	5	17	2
65+	13	3	1	2	2	10	1
Executive	1	1	1	-	1	-	-
Administrations employees	51	41	43	8	41	-	-
Operations employees	87	17	9	1	8	77	8
Total employees	139	59	53	9	50	77	8

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

WORKFORCE INCLUSION POLICY

The Gender Equality Action Plan 2021-2025 lays out the key actions and measures we will take over the next five years to build on our commitments to sustain an equitable and diverse workplace, in which our policies, buildings, workforce planning and procedures reflect our goals for best practice. Geelong Arts Centre sees gender inclusivity and diversity as a key contributor to success, celebrating and supporting women and gender diverse people, including those with intersectional characteristics. In practice, this means that we are aware of gender diversity and all other aspects of a person's identity and how it can expose them to overlapping forms of discrimination and marginalisation. Consideration of identity characteristics will be made during any planning, policy development and undertakings made by the Organisation. Taking into account all aspects of identity when looking at gender addresses instances where women and gender diverse people could otherwise be marginalised due to other

factors, such as race, nationality, sexual orientation and/or disability. Recognising that people with multiple intersectional characteristics are at the highest risk of discrimination, it is important to us that we acknowledge and address this in our Gender Equality Action Plan.

In line with Workplace Gender Equality requirements, the Gender Equality Action Plan 2021-2025 includes the results of an audit detailing workforce data and employee experience data. As well as employment targets, it outlines targets for gender equality which will be reported against in the next financial year. It also considers intersectional characteristics in developing policies and programs and delivering services to the public. As part of the Gender Equality Action Plan, the arts centre has a target of increasing the number of its employees who are women or self-identify. The following table outlines the Geelong Arts Centre's actual progress against this target:

Initiative	Target	2023-24	2022-23
Increased representation of employees who identify as women or gender diverse	Increased appointed to full time, ongoing positions (headcount)	29	28
	Increase number of employees who identify as women (proportion of workforce, FTE)	48	38
	Increase number of employees who identify as gender diverse (head count)	5	2

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

COMPLIANCE WITH LOCAL JOBS FIRST 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 apply the Local Jobs First policy to projects valued at \$1 million or more. MPSG applies to all construction projects valued at \$20 million or more.

Geelong Arts Centre did not commence or complete any applicable projects during the 2023-24 financial year. The arts centre's \$140 million Little Malop Street Redevelopment, which commenced during the 2020-21 financial year and concluded in the 2023-24 financial year, was managed by Development Victoria and, therefore, all relevant reporting is completed by Development Victoria.

Geelong Arts Centre is committed to using local suppliers and does so across most areas of the business.

DETAILS OF GOVERNMENT ADVERTISING EXPENDITURE (CAMPAIGNS WITH A MEDIA SPEND OF \$100,000 OR GREATER)

During the 2023-24 financial year, there were no advertising campaigns with a media spend of \$100,000 or greater.

CONSULTANCIES

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

In 2023-24, there were two consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2023-24 in relation to these consultancies was \$128,527 (excluding GST). Details of individual consultancies are outlined below.

Consultant	Purpose of consultancy	Start date	End date	Total approved project fee (excl. GST)	Expenditure 2023-24 (excl. GST)	Future expenditure (excl. GST)
Aalto Consulting	Professional Services: Economic Impact Study	24 July 2023	20 October 2023	\$60,000	\$60,000	Complete
Campitelli Consultancy	Professional Services: Fundraising and Philanthropy	1 September 2021	1 September 2023	\$225,000	\$68,527*	Complete

*Includes 2% royalty fee applicable to fulfillment of pledged obligations.

Details of consultancies under \$10 000

In 2023-24, there were two consultancies engaged during the year where the total fees payable to the individual consultancies was less than \$10 000. The total expenditure incurred during 2023-24 in relation to these consultancies was \$8,250 (excl. GST).

ADMINISTRATIVE
REPORTING REQUIREMENTS (CONTINUED)

DETAILS OF INFORMATION AND
COMMUNICATIONS TECHNOLOGY
(ICT) EXPENDITURE

For the 2023-24 reporting period, Geelong Arts Centre had a total ICT expenditure of \$1,634,814, with the details shown below.

(\$ thousand)

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)		
\$864,520	\$770,294	\$770,294	\$0

ICT expenditure refers to Geelong Arts Centre's costs in providing business enabling ICT services within the current reporting period. It comprises Business as Usual (BAU) ICT expenditure and Non-Business as Usual (Non-BAU) ICT expenditure. Non-BAU ICT expenditure relates to extending or enhancing Geelong Arts Centre's current ICT capabilities. BAU ICT expenditure is all remaining ICT expenditure that primarily relates to ongoing activities to operate and maintain the current ICT capability.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

DISCLOSURE OF MAJOR CONTRACTS

Geelong Arts Centre did not enter into any major contracts during the 2023-24 financial period. A 'major contract' is defined as contracts valued at \$10 million or more.

FREEDOM OF INFORMATION ACT 1982

The *Freedom of Information Act 1982* (the Act) allows the public a right of access to documents held by 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 FOI processing time for requests received is 30 days. However, under certain circumstances, the processing time is 45 days. Processing time may also be extended by periods of 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 arts 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

FOI statistics/timelines

Geelong Arts Centre did not receive any applications during the 2023-24 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.



Children and families roaming the
Oasis exhibition in The Open House
Image Credit: Ferne Millen

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

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 the financial year 2023-2024 the following building type activities were undertaken:

- Nil (0) Building Permits issued
- One (1) Final Inspections & Occupancy Certificates issued
- Two (2) Building Related Projects valued more than \$50,000
- Nil (0) buildings brought into conformity as all buildings conform to the Building Act 1993

In addition, there were zero emergency orders or 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 comply 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 3rd of 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 2023-24 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.

COMPETITIVE NEUTRALITY POLICY

Competitive neutrality requires government businesses to ensure where services compete, or potentially compete, with the private sector, any advantage arising solely from their government ownership be removed if it is not in the public interest. Government businesses are required to cost and price these services as if they were privately owned. Competitive neutrality policy supports fair competition between public and private businesses and provides government businesses with a tool to enhance decisions on resource allocation. This policy does not override other policy objectives of government and focuses on efficiency in providing services.

The Trust continue to comply with the requirements of 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 arts 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 arts centre's website at www.geelongartscentre.org.au.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

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
Website: <https://www.ibac.vic.gov.au/>

Further information

Geelong Arts Centre's 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 arts centre's website at <https://geelongartscentre.org.au/about-us/policies/public-interest-disclosure-guidelines/>.

COMPLIANCE WITH DISABILITY ACT 2006

The Victorian *Disability Act 2006* provides the framework for a whole-of-government approach to enable Deaf and Disabled people to participate in community life. The Act requires that public sector bodies prepare a Disability Action Plan and report on its implementation in their annual report.

Geelong Arts Centre's commitment and key achievements in 2023-24:

Since the establishment of our first Disability Action Plan in 2011, we have made considerable progress in our pursuit of access and inclusion here at Geelong Arts Centre. We celebrate our efforts and determination to continuously improve and be able to empower community members to be involved in our programs and events. Acknowledging the multitude of barriers to access, the arts centre has invested in more accessible arrangements that promote more inclusive experiences; such as livestreaming, relaxed performances, wheelchair accessibility, hearing loops, AUSLAN interpretation and website functionality. Additionally, we are thrilled to highlight the following projects and partnerships that are central to the arts centre's progress and development:

- Programming of and continuous engagement with Back to Back Theatre.
- Engagement, consultation and training facilitated by Arts Access Victoria for the arts centre's leadership teams, focusing on understanding language, self-reflection and discussing tangible steps to enable greater access for the Deaf and Disabled community.
- Creative Learning, our inclusive and accessible education program. Upon each booking of the program, we consult with participants to ensure any access requirements are discussed and facilitated by our internal team (e.g., access to our Tactile Packs, discussing paths of travel).
- The Little Malop Street Redevelopment progressed through a collaborative design and consultation process, and universal access and inclusion are key components of the new facilities. The team worked closely with architects and an access consultant to ensure the redeveloped arts centre champions best practice.
- The development of Communication Boards for the Box Office and front-of-house staff.
- The use of alt text for image and video content as well as the utilisation of closed captions in any in-house video production has been implemented as a standard business practice.
- The expansion of Auslan interpretation for all Season shows which means that all our entrepreneurial programming has Auslan interpretation options available.
- The creation of the Tactile Packs for members of the general public to use if required when visiting the Geelong Arts Centre.

Geelong Arts Centre is progressing against its comprehensive Disability Action Plan for 2023-25, which was developed in close consultation with key internal stakeholders, Arts Access Victoria and other community groups.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

DISCLOSURE OF EMERGENCY PROCUREMENT

In the 2023-2024 financial period, Geelong Arts Centre activated Emergency Procurement on one occasion in accordance with the requirements of government policy and accompanying guidelines. Details of Geelong Arts Centre's emergency procurements are shown below.

Nature of Emergency	Date of activation	Summary of goods and services procured	Total spend on goods and services in response to the emergency (excl. GST)	Number of new contracts awarded valued at \$100 000 (incl. GST) or more.
Water Damage to Open House theatre flooring	09/04/2024	<ul style="list-style-type: none"> Repair and replacement of water damaged section of Open House theatre flooring Materials & Labour 	\$2,950	0

DISCLOSURE OF PROCUREMENT COMPLAINTS

Under the Governance Policy of the Victorian Government Purchasing Board (VGPB), Geelong Arts Centre must disclose any formal complaints relating to the procurement of goods and services received through its procurement complaints management system. There were nil reports in the 2023-24 financial year.

REVIEWS AND STUDIES EXPENDITURE

During 2023-24, there were no reportable reviews and studies undertaken.

ENVIRONMENTAL REPORTING

Geelong Arts Centre is committed to a future in which it operates sustainably within the natural and built environments. We manage our resources to minimise environmental impacts, whilst maintaining public access. The architectural design of Geelong Arts Centre exemplifies a commitment to environmental sustainability through several key features:

Energy Efficiency

- **Building Envelope:** The design minimises solar load, heat transfer, and air infiltration, crucial for reducing the energy required for heating and cooling. This efficiency ensures that less energy is needed to maintain comfortable temperatures inside the building.
- **Natural Daylight:** Plentiful natural daylight reduces the need for artificial lighting, further cutting energy consumption.
- **Space-Specific Needs:** Services and infrastructure are tailored to the specific needs of each space. This dynamic delivery system ensures that resources are used efficiently and only where needed, avoiding wastage.
- **Solar Energy Utilisation**
Roof Design: The roof surfaces are optimised to maximise solar exposure, which is a critical aspect of the building's sustainable energy strategy. The installed solar system significantly reduces the building's carbon footprint, with a total CO₂ reduction of 190,654 kg in the past year. This highlights the effectiveness of renewable energy integration in lowering greenhouse gas emissions.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

Ongoing Commitment to Sustainability

- Waste Management: Geelong Arts Centre continually reviews and adjusts its waste management practices, demonstrating an ongoing commitment to reducing environmental impact through responsible waste handling and disposal.

These features collectively ensure that Geelong Arts Centre operates in an environmentally sustainable manner, balancing energy efficiency with the effective use of renewable resources. The design and operational strategies not only reduce the environmental impact but also promote sustainability in the long term.

Geelong Arts Centre utilises State Purchase Contracts for the provision of electricity and fleet. This means that our reportable data is captured and incorporated within the Whole of Victorian Government environmental reporting.

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 2023 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 arts 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 arts centre
- details of publications produced by the arts centre about the activities of the arts centre and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the arts centre charges
- details of any major external reviews carried out on the arts centre

- details of any other research and development activities undertaken by the arts 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 arts centre to develop community awareness of services provided by the arts centre
- details of assessments and measures undertaken to improve the occupational health and safety of employees
- a general statement on industrial relations within the arts centre and details of time lost through industrial accidents and disputes
- a list of the arts centre's major committees sponsored by the arts 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

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)

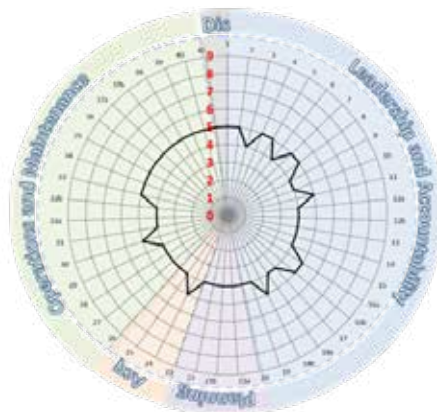
ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

ASSET MANAGEMENT ACCOUNTABILITY FRAMEWORK (AMAF)

AMAF Maturity Assessment

The following sections summarise Geelong Arts Centre's assessment of maturity against the requirements of the Victorian Government Asset Management Accountability Framework (AMAF). The AMAF is a non-prescriptive, devolved accountability model of asset management which requires compliance with 41 mandatory requirements. These requirements can be found on the Department of Treasury and Finance website (<https://www.dtf.vic.gov.au/infrastructure-investment/asset-management-accountability-framework>).

Geelong Arts Centre remains compliant with all of the requirements of AMAF for the 2023-24 financial year. The arts centre's self-assessment resulted in an overall Asset Management Maturity level of '**applying**,' meaning there is full awareness of the asset management requirements and practice and processes have been applied across the Organisation to a degree that the asset classes contribute to the service delivery outcomes. Improvement plans are being developed to strengthen application and internal review mechanisms provide verification.



Maturity Definitions

No Understanding	1
Innocent	2
Developing	3
Applying	4
Competent	5
Leader	6
Convolutd	7
Over Engineered	8

22 Mandatory requirements have been assessed as **Applying** in maturity

19 Mandatory requirements have been assessed as **Competent** in maturity

Geelong Arts Centre continues to aspire to increase the level of maturity of its asset management systems, processes and practices to **Competent** in all requirements.

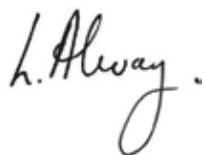
To achieve this, the arts centre's aspirations for the next 3 years will include the following:

1. The Strategic Asset Management Plan is delivered to support the achievement of the arts centre's corporate goals and objectives.
2. Asset knowledge and information management is fully integrated across all functions of the Organisation and forms the foundation for asset and service-related decision-making.
3. Operational and capital investment requirements are well understood and are utilised to optimise current and future planning.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

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.

A handwritten signature in black ink, appearing to read 'L. Alway'.

Lesley Alway
Chair
Geelong Performing Arts Centre Trust
18th September 2024

REPORT AGAINST OUTPUT TARGETS

PERFORMANCE MEASURE	2023-24 ACTUALS	2023-24 TARGET	2022-23 ACTUALS
QUANTITY			
Access – website visitation	1,116,762	200,000	592,572
Access – attendances	256,658	100,000	142,002
Volunteer hours	1,243	400	238
Education – student attendances at education programs	4,414	6,500	4,060
QUALITY			
Visitors satisfied with visit	95%	98%	95%

FIVE-YEAR FINANCIAL SUMMARY

Five-year financial summary	2024 \$	2023 \$	2022 \$	2021 \$	2020 \$
Income from Government	10,444,542	8,193,353	5,890,375	6,129,800	4,631,410
Operating activities income	5,842,229	2,644,764	1,321,783	704,978	2,697,681
Sponsorship and fundraising income	991,917	973,937	660,072	480,390	641,781
Interest income	380,874	288,239	30,827	6,384	35,609
Total income from transactions	17,659,562	12,100,293	7,903,057	7,321,552	8,006,481
Total expenses from transactions	16,916,588	15,692,598	6,561,067	5,854,736	7,952,585
Net result from transactions before depreciation	742,974	(3,592,305)	1,341,990	1,466,816	53,896
Net result from transactions	(4,751,348)	(5,615,056)	(711,060)	(1,271,151)	(2,086,489)
Comprehensive result for the period	4,797,548	4,522,944	(711,060)	(10,794,463)	(2,086,489)
Net cash flow from operating activities	955,225	1,446,496	2,247,764	2,276,312	(2,151,720)
Total assets	209,728,014	206,357,778	159,717,031	86,102,450	71,665,048
Total liabilities	6,248,616	8,813,036	3,703,925	3,327,606	1,722,792

2023-24 FINANCIAL REPORT

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 non-operating activities and recurring and one-off (non-recurring) 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.

Non-operating or non-recurring items include:

- Philanthropic bequests and endowments;
- Redevelopment costs relating to Software as a Service not being capitalized, and
- Revaluation of buildings under financial reporting directions.

The net result from operations before depreciation and other economic flows for the year ended 30 June 2024 is a surplus of \$0.743 million (FY2023: deficit of \$3.592 million) as the Centre re-opened its doors post re-development.

The comprehensive result for the year, reported in the comprehensive operating statement, is a surplus of \$4,797,548 which comprises:

- Total income from transactions of \$17.660 million that includes Geelong Arts Centre Little Malop Street Redevelopment project support of \$2.128 million, one-off \$6.187 million support received from the Victorian Government for FY 2023-24 and recurring funding of \$1.890 million.
- Total expenses from transactions of \$16.917 million (including \$2.260 million of redevelopment project expenses) before depreciation expense.
- Net result from transactions before depreciation is a surplus of \$0.743 million.
- Depreciation expense of \$5.494 million.
- Changes in physical asset revaluation surplus on Building of \$9.549 million.

2023-24 FINANCIAL REPORT (CONTINUED)

OPERATING RESULT

Recurrent funding from the Victorian Government was \$1.890 million in FY2024 (FY2023: \$2.226 million). Total additional operating funding for the period was \$8.315 million (FY2023: \$5.903 million) including \$2.128 million as Little Malop Street Redevelopment project support.

Geelong Arts Centre's hugely successful opening event on August 18, 2024, in which the 3 theatres were officially opened for venue hire operations alongside the existing managed Costa Hall venue increasing the capacity from 1,460 to 3,184 seats. The venue hire operations for the financial year were the arts centre's largest yet with 256,658 visitors generating an impact of \$9.9 million in ticket sales collected on behalf of the community and artists who hired the venues.

The Trust is continuing to scale operations and investing in both people and systems. The first 11 months of operations saw a large increase in staff from 59 Full time Equivalent (FTE) in June 2023 to 83 FTE in June 2024. During the year several systems and processes were implemented including Enterprise Resource Planning (ERP), Payroll, Budgeting and Asset Management systems. The main areas of operations include:

- Programming with income of \$0.707 million (FY23: \$0.379 million) and costs of \$1.288 million (FY23: \$1.238 million) including the opening event on August 18.
- Venue hire doubled during the year to \$2.494 million (FY2023: \$1.180 million) the number of performances was 369 (FY2023: 159)
- Booking fees relating to the administration fee on ticket sales increased by 74% to \$1.004 million (FY23: \$0.577)
- Food and Beverage income increased by \$1.131m during 11 months of operations with the opening of Tutti café.

2023-24 FINANCIAL REPORT (CONTINUED)

SIGNIFICANT EVENTS AND TRANSACTIONS FOR 2023-24

Land & Buildings revaluation

The Trust revalued its land & building on completion of Stage 3 Litte Malop Street redevelopment. Valuation work for the land was completed by Valuer-General Victoria (VGV) and as result the Trust has recognised in other comprehensive income a revaluation gain on buildings of \$9.549 million in FY2024 and a revaluation of land of \$10.138 million in FY2023.

BALANCE SHEET

Total assets of the Trust amount to \$209.728 million (FY2023: \$206.358 million), of which \$201.073 million relates to property, plant and equipment (FY2023: \$195.424 million). This balance has grown due to revaluation in buildings of \$9.549 million, additions of \$2.139 million and deprecation of \$5.494 million.

Financial assets decreased by 22% to \$8.419 million (FY2023: \$10.755 million). Of the \$7.906 million held in cash and investments, 91% is restricted funds that cannot be used to support operating activities, leaving \$0.678 million at the year-end in general funds to cover working capital requirements.

Total liabilities decreased by 29% to \$6.249 million (FY2023: \$8.813 million), which is driven mainly by the amount owed against construction of Stage 3 Little Malop street redevelopment project in prior year.

CASHFLOW

Cashflow from operations is \$0.955 million for the year. The payments for PPE was \$4.639 million of which \$0.337 million was funded by borrowings, \$1.137 million funded by capital contributions and \$2.500 million was payments for liabilities outstanding at 2023 for PPE.





Lively crowd gathered at The Open House forecourt, cheering on the live entertainment at the 2023 Piccadilly Market.

Image Credit Peter Foster

GEELONG PERFORMING ARTS CENTRE TRUST

Table of Contents For the financial year ended 30 June 2024

Geelong Performing Arts Centre Trust (the Trust) has presented its audited general purpose financial statements for the financial year ended 30 June 2024 in the following structure to provide users with the information about the Trust's stewardship of resources entrusted to it.

Declaration in the financial statements	71	6 HOW WE FINANCED OUR OPERATIONS	97
VAGO report	72	Introduction	97
Comprehensive operating statement	76	Structure	97
Balance sheet	77	6.1 Borrowings	97
Cash flow statement	78	6.2 Leases	98
Statement of changes in equity	79	6.3 Cash flow information and balances	100
		6.4 Commitments for expenditure	102
1 ABOUT THIS REPORT	80	7 RISKS, CONTINGENCIES AND VALUATION JUDGEMENT	103
Introduction	80	Introduction	103
Structure	80	Structure	103
1.1 Basis of preparation	80	7.1 Financial instruments: specific disclosures	103
1.2 Compliance information	81	7.2 Financial risk management objectives and policies	105
1.3 Economic dependency	81	7.3 Fair value determination	107
2 FUNDING DELIVERY OF OUR SERVICES	82	8 OTHER DISCLOSURES	108
Introduction	82	Introduction	108
Structure	82	8.1 Equity	108
2.1 Summary of revenue and income that funds the delivery of our services	82	8.2 Responsible persons	109
		8.3 Remuneration of executives	109
3 THE COST OF DELIVERING SERVICES	85	8.4 Related parties	109
Introduction	85	8.5 Subsequent events	110
Structure	85	8.6 Australian Accounting Standards issued that are not yet effective	111
3.1 Summary of expenses incurred in delivery of services	85		
3.2 Employee benefits	85		
3.3 Redevelopment expenses	88		
3.4 Other operating expenses	89		
4 KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY	90		
Introduction	90		
Structure	90		
4.1 Total property, plant and equipment	90		
5 OTHER ASSETS AND LIABILITIES	94		
Introduction	94		
Structure	94		
5.1 Receivables	94		
5.2 Payables	95		
5.3 Other non-financial assets	96		

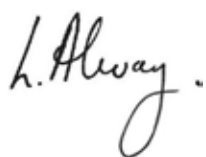
DECLARATION IN THE FINANCIAL STATEMENTS

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 Assistant Treasurer 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 2024 and financial position of the Trust as at 30 June 2024.


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 26 August 2024.



LESLEY ALWAY
Chair of the Trust

Geelong Performing Arts Centre Trust
Geelong
Date: 26/08/2024



RHYS HOLDEN
Chief Executive Officer

Geelong Performing Arts Centre Trust
Geelong
Date: 26/08/2024



AHMER JALIL
Chief Finance Officer

Geelong Performing Arts Centre Trust
Geelong
Date: 26/08/2024

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 2024, 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
3 September 2024



Simone Bohan
as delegate for the Auditor-General of Victoria



Independent Auditor's Report

To the Members of the Geelong Performing Arts Centre Trust

Opinion	<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"> • balance sheet as at 30 June 2024 • comprehensive operating statement for the year then ended • statement of changes in equity for the year then ended • cash flow statement for the year then ended • notes to the financial statements, including material accounting policy information • declaration in the financial statements. <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"> • presenting fairly, in all material respects, the financial position of the trust as at 30 June 2024 and of its financial performance and its cash flows for the year then ended • complying with Australian Accounting Standards and Division 60 of the <i>Australian Charities and Not-for-profits Commission Regulations 2022</i>.
Basis for Opinion	<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 <i>APES 110 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>
Members' responsibilities for the financial report	<p>The Members of the trust are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, 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>

Auditor's responsibilities for the audit of the financial report

As required by the *Audit Act 1994*, 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.

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:

- 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.
- 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
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Members
- 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.
- 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.

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.

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.



Simone Bohan

as delegate for the Auditor-General of Victoria

MELBOURNE
3 September 2024

COMPREHENSIVE OPERATING STATEMENT

For the financial year ended 30 June 2024

Comprehensive Operating Statement	Notes	2024	2023
Revenue and income from transactions			
Sale of goods and services	2.1.1	5,842,229	2,644,764
State Government grants	2.1.2	10,444,542	8,193,353
Fundraising activities income	2.1.3	991,917	973,937
Interest income		380,874	288,239
Total revenue and income from transactions		17,659,562	12,100,293
Expenses from transactions			
Employee benefits	3.2.1	8,991,559	5,292,096
Redevelopment project expenses	3.3	2,259,829	6,237,590
Supplies and services	3.4	5,649,831	4,151,823
Depreciation of property, plant and equipment	4.1.1	5,494,321	2,022,751
Interest expense	6.1.2	15,370	11,089
Total expenses from transactions		22,410,910	17,715,349
Net result from transactions		(4,751,348)	(5,615,056)
Net result		(4,751,348)	(5,615,056)
Other economic flows – other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical asset revaluation surplus	8.1	9,548,896	10,138,000
Total other economic flows – other comprehensive income		9,548,896	10,138,000
Comprehensive Result		4,797,548	4,522,944

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 2024

Balance Sheet	Notes	2024	2023
Assets			
Financial assets			
Cash and cash equivalents	6.3	7,906,320	10,193,678
Receivables	5.1	513,019	561,636
Total financial assets		8,419,339	10,755,314
Non-financial assets			
Inventories		56,700	10,352
Property, plant and equipment	4.1	201,072,583	195,424,726
Other non-financial assets	5.3	179,392	167,386
Total non-financial assets		201,308,675	195,602,464
Total assets		209,728,014	206,357,778
Liabilities			
Payables	5.2	1,134,002	5,207,212
Contract liabilities	5.2.2	4,006,628	2,856,489
Borrowings	6.1	348,596	88,836
Employee related provisions	3.2.2	759,391	660,499
Total liabilities		6,248,617	8,813,036
Net assets		203,479,397	197,544,742
Equity			
Accumulated surplus		895,274	5,646,622
Physical asset revaluation surplus	8.1	40,035,233	30,486,337
Reserves - programming	8.1	49,426	49,426
Contributed capital	8.1	162,499,464	161,362,357
Total equity		203,479,397	197,544,742

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 2024

Cash Flow Statement	Notes	2024	2023
Cash flow from operating activities			
Receipts from government		10,444,542	8,193,353
Receipts from other entities		8,032,902	3,871,110
Payments to suppliers and employees		(18,455,771)	(11,260,355)
Interest received		380,874	288,239
Interest paid	6.1.2	(15,370)	(11,089)
Goods and services tax received from the ATO		568,048	365,238
Net cash flows from operating activities	6.3.1	955,225	1,446,496
Cash flows from investing activities			
Payments for property, plant and equipment		(4,639,450)	(36,793,913)
Net cash flows from investing activities		(4,639,450)	(36,793,913)
Cash flows from financing activities			
Proceeds from capital contributions by State Government	8.1	1,137,107	37,008,691
Proceeds from borrowings	6.1.1	337,749	-
Repayment of principal portion of lease liabilities	6.2.3	(77,990)	(365,989)
Net cash flows from financing activities		1,396,867	36,642,702
Net (decrease)/increase in cash held		(2,287,358)	1,295,285
Cash & cash equivalents at the beginning of the financial year		10,193,678	8,898,393
Cash & cash equivalents at the end of the financial year	6.3	7,906,320	10,193,678

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 2024

Statement of Changes in Equity	Notes	Contributed capital	Physical asset revaluation surplus	Reserves programming	Accumulated surplus	Total
Balance at 1 July 2022		124,353,666	20,348,337	49,426	11,261,678	156,013,107
Net result for the year		-	-	-	(5,615,056)	(5,615,056)
Other comprehensive income for the year	8.1	-	10,138,000	-	-	10,138,000
Capital contributions by State Government	8.1	37,008,691	-	-	-	37,008,691
Balance at 30 June 2023		161,362,357	30,486,337	49,426	5,646,622	197,544,742
Balance at 1 July 2023		161,362,357	30,486,337	49,426	5,646,622	197,544,742
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	8.1	1,137,107	-	-	-	1,137,107
Balance at 30 June 2024		162,499,464	40,035,233	49,426	895,274	203,479,397

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 2024

1. ABOUT THIS 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 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.

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 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.

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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. 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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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	2024	2023
Sale of goods and services	2.1.1	5,842,229	2,644,764
State Government grants	2.1.2	10,444,542	8,193,353
Fundraising activities income	2.1.3	991,917	973,937
Total revenue and income from transactions		17,278,688	11,812,054

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.

	2024	2023
Box office	707,471	379,349
Venue hire	2,494,634	1,180,461
Booking fees	1,003,951	577,428
Management fees	66,711	68,954
Food and beverage sales	1,393,700	262,548
Other revenue	175,762	176,024
Total sale of goods and services	5,842,229	2,644,764

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (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.

2.1.2 State Government Grants	2024	2023
State Government - recurrent appropriations	1,890,143	2,226,000
State Government - operating grant	8,554,399	5,903,759
Department of Education	-	63,594
Total State Government grants	10,444,542	8,193,353

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

2.1.3 Fundraising Activities Income	2024	2023
Sponsorship and fundraising	454,833	310,123
Capital Campaign donations	528,106	639,052
Endowment Fund Arts for Life donations	8,978	24,762
Total fundraising activities income	991,917	973,937

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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 expenses
- 3.4 Other operating expense

3.1 Summary of expenses incurred in delivery of services	Notes	2024	2023
Employee benefits	3.2.1	8,991,559	5,292,096
Redevelopment project expenses	3.3	2,259,829	6,237,590
Supplies and services	3.4	5,649,831	4,151,823
Total summary of expenses incurred in delivery of our services		16,901,219	15,681,509

3.2 Employee benefits

3.2.1 Employee benefits in the comprehensive operating statement	2024	2023
Salaries and wages, annual leave and long service leave	8,161,458	4,788,706
Defined contribution superannuation expense	830,101	503,390
Total employee benefits in the comprehensive operating statement	8,991,559	5,292,096

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

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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.

	2024	2023
Current provisions:		
Annual leave		
Unconditional and expected to settle within 12 months	173,787	173,787
Unconditional and expected to settle after 12 months	27,445	27,445
Long service leave		
Unconditional and expected to settle within 12 months	51,714	66,922
Unconditional and expected to settle after 12 months	210,601	147,688
Provisions for on-costs		
Unconditional and expected to settle within 12 months	111,762	87,846
Unconditional and expected to settle after 12 months	38,880	33,188
Total current provisions for employee benefits	614,189	536,876
Non-current provisions:		
Employee benefits	126,173	108,394
On-costs	19,029	15,229
Total non-current provisions for employee benefits	145,202	123,623
Total provisions for employee benefits	759,391	660,499

Reconciliation of movement in on-cost provision	Employee benefits	On-Costs	Total
Opening balance	524,236	136,263	660,499
Additional provisions recognised	207,768	85,340	293,108
Reductions arising from payments/other sacrifices of future economic benefits	(142,284)	(51,932)	(194,216)
Closing balance	589,720	169,671	759,391
Current	463,547	150,642	614,189
Non-current	126,173	19,029	145,202
Total provisions for employee benefits	589,720	169,671	759,391

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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.

Long Service leave

If	Then Classified as	Because	Measured at
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 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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

Superannuation contributions

The Trust's obligations for superannuation contributions paid or payable are recognised as an expense in the operating statement when they are due.

Contributions by the Trust (excluding any unfunded liability payments) to the superannuation plans for the financial year ended 30 June 2024 are detailed below:

Scheme	Type of Scheme	Rate	2024	2023
Hostplus	Accumulation	11.00%	205,234	127,056
Vision Super	Accumulation	11.00%	187,949	108,834
Australian Super	Accumulation	11.00%	131,281	96,589
REST Super	Accumulation	11.00%	67,933	19,321
Uni Super	Accumulation	11.00%	38,654	44,837
Vic Super Fund	Accumulation	11.00%	50,332	26,223
Other	Accumulation	11.00%	148,718	89,280
Total			830,101	512,140

There were no contributions outstanding and no loans issued from or to the above schemes as at 30 June 2024. The rate at 30 June 2024 was 11%.

3.3 Redevelopment project expenses	2024	2023
Redevelopment project expenses	2,259,829	6,237,590
Total redevelopment project expenses	2,259,829	6,237,590

In 2024 the redevelopment project expenses included \$1.3 million in 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 includes \$529 thousand that was in WIP in prior year.

In 2023 the Redevelopment project expenses include \$4.62 million in direct costs relating to demolition works, temporary works and construction overheads associated with the Stage 3 Little Malop Street redevelopment project. The Trust assessed these costs ineligible for capitalisation as it is not probable that future economic benefits associated with those items will flow to the entity.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

3.4 Other operating expenses	2024	2023
Trading		
Programming	1,228,066	1,088,823
Education programs	-	149,275
Marketing	446,050	484,046
Food and beverage	587,846	118,076
Capital Campaign	70,330	136,548
Operating	355,093	257,982
Buildings and facilities		
Repairs and maintenance	554,420	286,552
Utilities	397,436	129,047
Administration and finance		
Consultants & contractors	780,273	600,091
Staff training	76,394	54,510
Office supplies and communication	156,743	195,497
Information technology	788,977	515,407
Audit of the financial statements	39,520	38,000
Bad debts	-	5,205
Insurance	108,683	92,764
Total supplies and services	5,649,831	4,151,823

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

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (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.

Structure

4.1 Total property, plant and equipment

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.

4.1 Total property, plant and equipment						
	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2024	2023	2024	2023	2024	2023
Land at fair value	20,000,000	20,000,000	-	-	20,000,000	20,000,000
Buildings at fair value	178,485,999	176,900,321	(207,349)	(3,915,219)	178,278,650	172,985,102
Plant, equipment and vehicles at fair value	4,481,504	2,867,299	(1,959,876)	(1,548,689)	2,521,628	1,318,610
Assets under construction at cost	272,305	591,588	-	-	272,305	591,588
Intangible assets under development ^(a)	-	529,426	-	-	-	529,426
Net carrying amount	203,239,808	200,888,634	(2,167,225)	(5,463,908)	201,072,583	195,424,726

^(a) 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. Refer to note 3.3

Initial recognition: 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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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.

Non-financial physical assets measured at fair value, in accordance with the Financial Reporting Directions (FRDs) issued by the Assistant Treasurer. 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.

The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with an asset to the extent that the CSO adjustment is also equally applicable to market participants.

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 before 30 June 2026.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

Description of significant unobservable inputs to Level 3 valuations

2024	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	2024	2023
Buildings	5,020,181	1,441,194
Plant, equipment and vehicles	418,482	243,286
Right-of-use assets	55,658	338,271
Total Depreciation	5,494,321	2,022,751

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	(years) Useful life
Buildings	30 to 100
Plant, equipment and vehicles	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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

4.1.2 Reconciliation of movements in carrying amount of property, plant and equipment						
	Land at fair value	Buildings at fair value	Plant, equipment and vehicles at fair value	Right-of-use asset at fair value	Assets under construction at cost	Total
	(Level 2)	(Level 3)	(Level 3)			
Carrying amount at 30 June 2022	9,862,000	35,141,807	1,121,332	406,581	6,379,776	52,911,496
Additions	-	-	396,604	-	36,397,309	36,793,913
Transfer from prepayments for redevelopment project	-	-	-	-	97,599,179	97,599,179
Transfer in/(out) of assets under construction	-	139,211,290	43,960	-	(139,255,250)	-
Remeasurement of right-of-use asset	-	-	-	4,889	-	4,889
Revaluation of land	10,138,000	-	-	-	-	10,138,000
Depreciation	-	(1,441,194)	(243,286)	(338,271)	-	(2,022,751)
Carrying amount at 30 June 2023	20,000,000	172,911,903	1,318,610	73,199	1,121,014	195,424,726
Additions	-	820,491	1,046,185	-	272,305	2,138,981
Transfer in/(out) of assets under construction	-	-	575,315	-	(575,315)	-
Asset Write-off	-	-	-	-	(545,699)	(545,699)
Revaluation of buildings	-	9,548,896	-	-	-	9,548,896
Depreciation	-	(5,020,181)	(418,482)	(55,658)	-	(5,494,321)
Carrying amount at 30 June 2024	20,000,000	178,261,109	2,521,628	17,541	272,305	201,072,583

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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

5.1 Receivables	2024	2023
Contractual		
Sale of goods and services	457,517	229,914
Statutory		
Net GST receivable	55,502	331,722
Total receivables	513,019	561,636
<i>Represented by</i>		
Current receivables	513,019	561,636
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.

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.

5.1.1 Maturity analysis of contractual receivables						
30 June 2024	Carrying amount	Not past due and not impaired	Less than 1 month	1-3 months	3 months - 1 year	1-5 years
Sale of goods and services	457,517	448,974	4,564	243	3,736	-
Total	457,517	448,974	4,564	243	3,736	-
30 June 2023						
Sale of goods and services	229,914	229,914	-	-	-	-
Total	229,914	229,914	-	-	-	-

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

5.2 Payables	2024	2023
Contractual		
Supplies and services	1,076,689	5,106,602
Statutory		
Other taxes payable	57,313	100,610
Total payables	1,134,002	5,207,212
<i>Represented by</i>		
Current payables	1,134,002	5,207,212
Non-current payables	-	-

Payables consist of:

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.

5.2.1 Maturity analysis of contractual payables						
	Carrying amount	Maturity dates				
		Less than 1 month	1-3 months	3 months - 1 year	1-5 years	5+ years
2024						
Supplies and services	1,076,689	1,046,404	30,285	-	-	-
Total	1,076,689	1,046,404	30,285	-	-	-
2023						
Supplies and services	5,106,602	5,106,602	-	-	-	-
Total	5,106,602	5,106,602	-	-	-	-

The supplies and services past due are a result of a dispute with the supplier. The supplier has accepted their fault and are working to rectify the calculation and issue new invoices.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

5.2.2 Contract liabilities	2024	2023
Contract liabilities		
Opening balance	2,856,489	2,073,664
Add: Payments received for performance obligations yet to be completed during the period	9,926,515	6,276,234
Less: Revenue recognised in the reporting period for the completion of a performance obligation	(8,776,376)	(5,493,409)
Total contract liabilities	4,006,628	2,856,489
<i>Represented by</i>		
Current contract liabilities	4,006,628	2,856,489
Non-current contract liabilities	-	-
5.3 Other non-financial assets	2024	2023
Current other assets		
Prepayments	179,392	167,386
Total current other assets	179,392	167,386

Other non-financial assets include prepayments, which represent payments in advance of receipt of goods and services or the payments made for services covering a term extending beyond that financial reporting period.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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	2024	2023
Current borrowings			
Lease liabilities	6.2.4	10,847	88,836
Loans from TCV ^(a)		50,233	-
Total current borrowings		61,080	88,836
Non-current borrowings			
Loans from TCV ^(a)		287,516	-
Total non-current borrowings		287,516	-
Total borrowings		348,596	88,836

^(a) These are unsecured loans with a weighted average interest rate of 4.54 per cent.

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

6.1.1 Maturity analysis of borrowings							
2024	Carrying amount	Nominal amount	Maturity dates				
			Less than 1 month	1-3 months	3 months - 1 year	1-5 years	5+ years
Lease liabilities	10,847	10,847	3,256	7,591	-	-	-
Loans from TCV	337,749	337,749	-	50,233	-	287,516	-
Total	348,596	348,596	3,256	57,824	-	287,516	-

2023							
Lease liabilities	88,836	88,836	30,329	12,796	34,664	10,847	-
Total	88,836	88,836	30,329	12,796	34,664	10,847	-

6.1.2 Interest expense	2024	2023
Interest on government loans	13,443	-
Interest on lease liabilities	1,927	11,089
Total interest expense	15,370	11,089

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:

	2024	2023
Interest expense on lease liabilities	1,927	11,089
Total amount recognised in the comprehensive operating statement	1,927	11,089

6.2.3 Amounts recognised in the Cash Flow Statement

The following amounts are recognised in the Cash Flow Statement for the year ending 30 June 2024 relating to leases.

	2024	2023
Total amount recognised in the cash flow statement	77,990	365,989

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (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 Lease liability – initial measurement

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

6.2.4 Minimum future lease payments	Minimum future lease payments		Present value of minimum future lease payments	
	2024	2023	2024	2023
Not longer than 1 year	10,847	88,836	10,847	73,200
Longer than 1 year but not longer than 5 years	-	-	-	-
Minimum future lease payments	10,847	88,836	10,847	73,200
Present value of minimum lease payments	10,487	88,836	10,487	73,200
Included in the financial statements as:				
Current borrowings lease liabilities (Note 6.1)	10,847	88,836	10,487	73,200
Total	10,487	88,836	10,487	73,200

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	2024	2023
Cash on hand		1,850	1,850
Cash at bank	(i) & (ii)	7,904,470	10,191,828
Cash and cash equivalents at end of the financial year		7,906,320	10,193,678

(i) Cash held in the box office bank account of \$3,788,997 (2023: \$2,520,507) 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 (2023: \$49,426), unspent Government grants \$1,945,440 (2023: \$5,122,498), the Endowment Fund \$146,235 (2023: \$30,484) and Capital Campaign fund \$1,298,299 (2023: \$1,002,406).

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

6.3.1 Reconciliation of net result for the period to cash flow from operating activities	2024	2023
Net result for the period	(4,751,348)	(5,615,056)
Non-cash movements		
(Gain)/Loss on sale or disposal of non-current assets	545,699	-
Depreciation	5,494,321	2,022,751
Movements in assets and liabilities		
Decrease/(Increase) in receivables	48,617	(425,549)
Decrease/(Increase) in prepayments	(12,006)	-
Decrease/(Increase) in inventories	(46,348)	4,887
Increase/(Decrease) in payables and contract liabilities ^(a)	(422,604)	5,311,810
Increase/(Decrease) in employee provisions	98,894	147,653
Net cash flows from/(used in) operating activities	955,225	1,446,496

^(a) The movement in payables excludes the payables balance of \$2,500,467 at 30 June 2023 in relation to the final payment for the redevelopment.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

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.

Nominal Amounts				
	Less than 1 year	1-5 years	5+ years	Total
2024				
Capital expenditure commitments payable	32,176	71,549	-	103,725
Operating commitments payable	-	-	-	-
Total commitments (inclusive of GST)	32,176	71,549	-	103,725
Less GST recoverable from the Australian Taxation Office	-	-	-	-
Total commitments (exclusive of GST)	32,176	71,549	-	103,725
2023				
Capital expenditure commitments payable	88,836	-	-	88,836
Operating commitments payable	317,148	-	-	317,148
Total commitments (inclusive of GST)	405,984	-	-	405,984
Less GST recoverable from the Australian Tax Office	(36,908)	-	-	(36,908)
Total commitments (exclusive of GST)	369,076	-	-	369,076

6.4.1 Total commitments payable	2024 Nominal value (incl. GST)	2023 Nominal value (incl. GST)
Operating commitments	103,725	88,836
Capital expenditure commitments	-	317,148
Total commitments	103,725	405,984

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 2024 financial year (2023: nil).

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (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 Financial risk management objectives and policies
- 7.3 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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

7.1.1 Financial instruments: Categorisation				
2024	Cash and deposits	Financial assets at amortised	Financial liabilities at amortised	Total
Contractual financial assets				
Cash and deposits	7,906,320	-	-	7,906,320
Receivables ^(a)				
Sale of goods and services	-	457,517	-	457,517
Total contractual financial assets	7,906,320	457,517	-	8,363,837
Contractual financial liabilities				
Payables ^(a)				
Supplies and services	-	-	1,076,689	1,076,689
Lease liabilities	-	-	10,847	10,847
Loans from TCV	-	-	337,749	337,749
Total contractual financial liabilities	-	-	1,425,285	1,425,285
2023	Cash and deposits	Financial assets at amortised	Financial liabilities at amortised	Total
Contractual financial assets				
Cash and deposits	10,193,678	-	-	10,193,678
Receivables ^(a)				
Sale of goods and services	-	229,914	-	229,914
Total contractual financial assets	10,193,678	229,914	-	10,423,592
Contractual financial liabilities				
Payables				
Supplies and services	-	-	5,106,602	5,106,602
Lease liabilities	-	-	88,836	88,836
Total contractual financial liabilities	-	-	5,195,438	5,195,438

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

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

7.2 Financial risk management objectives and policies

As a whole, the Trust's financial risk management program seeks to manage these risks and the associated volatility of its financial performance.

The main purpose in holding financial instruments is to prudentially manage the Trust's financial risks within the government policy parameters.

The Trust's main financial risks include credit risk and liquidity. The Trust manages these financial risks in accordance with its financial risk management policy.

The Trust uses different methods to measure and manage the different risks to which it is exposed. Primary responsibility for the identification and management of financial risks rests with the Accountable Officer of the Trust.

Financial instruments: Credit risk

Credit risk refers to the possibility that a borrower will default on its financial obligations as and when they fall due.

Credit risk associated with the Trust's contractual financial assets is minimal because the Trust does not have any material credit risk to any single debtor and the larger debtors are part of the Victorian Government and cash deposits are primarily with double-A credit rated financial institutions.

Except as otherwise detailed in the following table, the carrying amount of contractual financial assets recorded in the financial statements, net of any allowances for losses, represents the Trust's maximum exposure to credit risk.

There has been no material change to the Trust's credit risk profile in 2023-24.

Credit quality of contractual financial assets that are neither past due nor impaired

2024	Financial institutions (double-A credit rating)	Financial institutions (triple-B+ credit rating)	Other	Total
Cash and deposits	7,904,470	-	1,850	7,906,320
Receivables	-	-	457,517	457,517
Total financial assets	7,904,470	-	459,367	8,363,836

2023	Financial institutions (double-A credit rating)	Financial institutions (triple-B+ credit rating)	Other	Total
Cash and deposits	9,768,178	-	1,850	9,770,028
Receivables	-	-	229,914	229,914
Total financial assets	9,768,178	-	231,764	9,999,942

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

Impairment of financial assets under AASB 9

The Trust records the allowance for expected credit loss for the relevant financial instruments, replacing AASB 139's incurred loss approach with AASB 9's Expected Credit Loss approach. Subject to AASB 9 impairment assessment include the Trust's contractual receivables and statutory receivables. The Trust did not hold any investment in debt instruments.

Financial instruments: Liquidity risk

Liquidity risk arises from being unable to meet financial obligations as they fall due. The Trust operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution.

The Trust is exposed to liquidity risk mainly through the financial liabilities as disclosed in the balance sheet.

The Trust manages its liquidity risk by:

- maintaining an adequate level of uncommitted funds that can be drawn at short notice to meet its short-term obligations; and
- careful maturity planning of its financial obligations based on forecasts of future cash flows.

The Trust's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk. Cash for unexpected events is generally sourced from a funding request to DJSIR.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

7.3 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.

Fair value hierarchy

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.

GEE LONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (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 Equity
- 8.2 Responsible people
- 8.3 Remuneration of executives
- 8.4 Related parties
- 8.5 Subsequent events
- 8.6 Australian Accounting Standards issued that are not yet effective

8.1 Equity	2024	2023
Contributed capital		
Balance 1 July	161,362,357	124,353,667
Capital contribution by the State Government	1,137,107	37,008,690
Balance at 30 June	162,499,464	161,362,357
Physical asset revaluation reserve surplus		
Balance 1 July	30,486,337	20,348,337
Revaluation increments/(decrements)	9,548,896	10,138,000
Balance at 30 June	40,035,233	30,486,337
Reserve - programming		
Balance 1 July	49,426	49,426
Balance at 30 June	49,426	49,426

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

8.2 Responsible persons

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

Responsible minister

Minister for Creative Industries, the Hon. Steve Dimopoulos MP (1 July 2023 – 1 Oct 2023).

Minister for Creative Industries, the Hon. Colin Brooks MP (2 Oct 2023 – 30 June 2024).

Responsible persons:

Lesley Alway	Chair	01 July 2023 – 30 June 2024
Sue Clark	Deputy Chair	01 July 2023 – 30 June 2024
Margot Smith	Trust member	01 July 2023 – 30 June 2024
Peter Tullin	Trust member	01 July 2023 – 30 June 2024
Kirsten Kilpatrick	Trust member	01 July 2023 – 30 June 2024
Fay Muir	Trust member	01 July 2023 – 30 June 2024
Linda Wong	Trust member	01 July 2023 – 30 June 2024
Jane Richards	Trust member	01 July 2023 – 30 June 2024

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

The names of persons who were responsible persons at any time during the financial year other than Trust members are:

Joel McGuinness – Chief Executive Officer (1 July 2023 – 28 April 2024)

Kate Brereton – Acting Chief Executive Officer (29 April 2024 – 30 June 2024)

Remuneration

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: \$320,000-\$329,999 (\$290,000 – \$299,999 in 2022-23).

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.

8.3 Remuneration of executives

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

8.4 Related parties

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). 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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

Significant transactions with government-related entities

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

	2024	2023	
Funding received (ex-GST)			
Entity			
Department of Jobs, Precincts, Skills, Industry and Regions through Creative Victoria	11,581,651	45,138,450	Recurrent appropriations, Capital grant and Contribution for Redevelopment and Arts & Cultural Maintenance Funding
Department of Education	-	63,594	Funding to support Education Program.
Development Victoria	161,976	-	Funding to support building and first nations projects.
Payables			
Entity			
Development Victoria	1,109,303	2,611,579	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:

Trust members have contributed \$25,500 (2023: \$25,000) 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.

8.5 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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2024 (continued)

8.6 Australian Accounting Standards issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2023-24 reporting period. These accounting standards have not been applied to the financial statements.

AASB 2022-10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities.

AASB 2022-10 amends AASB 13 *Fair Value Measurement* by adding authoritative implementation guidance and illustrative examples for fair value measurements of non-financial assets of not-for-profit public sector entities not held primarily for their ability to generate net cash inflows.

Among other things, the Standard:

- specifies that an entity needs to consider whether an asset's highest and best use differs from its current use only when it is held for sale or held for distributions to owners under AASB 5 *Non-current Assets Held for Sale and Discontinued Operations* or if it is highly probable that it will be used for an alternative purpose
- clarifies that an asset's use is 'financially feasible' if market participants would be willing to invest in the asset's service capacity, considering both the capacity to provide needed goods or services and the resulting costs of those goods and services
- specifies that if both market selling price and some market participant data required to fair value the asset are not observable, an entity needs to start with its own assumptions and adjust them to the extent that reasonably available information indicates that other market participants would use different data
- provides guidance on the application of the cost approach to fair value, including the nature of costs to be included in a reference asset and identification of economic obsolescence.

This Standard applies prospectively to annual periods beginning on or after 1 January 2024, with earlier application permitted.

AASB 17 Insurance Contracts, AASB 2022-8 Amendments to Australian Accounting Standards – Insurance Contracts: Consequential Amendments and AASB 2022-9 Amendments to Australian Accounting Standards – Insurance Contracts in the Public Sector.

AASB 17 replaces AASB 4 *Insurance Contracts*, AASB 1023 *General Insurance Contracts* and AASB 1038 *Life Insurance Contracts* for not-for-profit public sector entities for annual reporting periods beginning on or after 1 July 2026.

AASB 2022-9 amends AASB 17 to make public sector-related modifications (for example, it specifies the pre-requisites, indicators and other considerations in identifying arrangements that fall within the scope of AASB 17 in a public sector context). This Standard applies for annual reporting periods beginning on or after 1 July 2026.

AASB 2022-8 makes consequential amendments to other Australian Accounting Standards so that public sector entities are permitted to continue to apply AASB 4 and AASB 1023 to annual periods before 1 July 2026. This Standard applies for annual reporting periods beginning on or after 1 January 2023.

The Trust is currently in the process of assessing the potential impact of these standards and amendments. A number of other standards and amendments have also been issued that apply to future reporting periods, however they are not expected to have any significant impact on the financial statements in the period of initial application.

Families sitting inside The Play House
theatre enjoying a show
Image Credit: Peter Foster



DISCLOSURE INDEX

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>		
Charter and purpose		
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	p6-7
FRD 22	Key initiatives and projects	p8-39
FRD 22	Nature and range of services provided	p6-39
Management and structure		
FRD 22	Organisational structure	45
Financial and other information		
FRD 8	Performance against output performance measures	63
FRD 8	Budget portfolio outcomes	63
FRD 10	Disclosure index	113-115
FRD 12	Disclosure of major contracts	N/A
FRD 15	Executive disclosures	N/A
FRD 22	Employment and conduct principles	49
FRD 22	Occupational health and safety policy	46-48
FRD 22	Summary of the financial results for the year	64
FRD 22	Significant changes in financial position during the year	66
FRD 22	Major changes or factors affecting performance	66
FRD 22	Subsequent events	60
FRD 22	Application and operation of Freedom of Information Act 1982	55
FRD 22	Compliance with building and maintenance provisions of Building Act 1993	57
FRD 22	Statement on National Competition Policy	57
FRD 22	Application and operation of the Public Interest Disclosures Act 2012	57-58
	Compliance with the Carers Recognition Act 2012	N/A
	Compliance with the Disability Act 2006	58
FRD 22	Details of consultancies over \$10 000	53
FRD 22	Details of consultancies under \$10 000	53
FRD 22	Disclosure of government advertising expenditure	53

DISCLOSURE INDEX (CONTINUED)

Legislation	Requirement	Page Reference
<i>Standing Directions and Financial Reporting Directions</i>		
<i>Report of operations</i>		
FRD 22	Disclosure of ICT expenditure	54
FRD 22	Reviews and studies expenditure	59
FRD 22	Statement of availability of other information	60
FRD 22	Asset Management Accountability Framework (AMAF) maturity assessment	60
FRD 22	Disclosure of emergency procurement	59
FRD 22	Disclosure of procurement complaints	59
FRD 24	Environmental reporting	59-60
FRD 25	Local Jobs First	53
FRD 29	Workforce Data disclosures	50-51
SD 5.2	Specific requirements under Standing Direction 5.2	71
Compliance attestation and declaration		
SD 5.4.1	Attestation for compliance with Ministerial Standing Direction	71
SD 5.2.3	Declaration in report of operations	71
<i>Financial statements</i>		
Declaration		
SD 5.2.2	Declaration in financial statements	71
Other requirements under Standing Directions 5.2		
SD 5.2.1(a)	Compliance with Australian accounting standards and other authoritative pronouncements	71
SD 5.2.1(a)	Compliance with Standing Directions	71
SD 5.2.1(b)	Compliance with Model Financial Report	71

DISCLOSURE INDEX (CONTINUED)

Legislation	Requirement	Page Reference
<i>Standing Directions and Financial Reporting Directions</i>		
<i>Report of operations</i>		
Other disclosures as required by FRDs in notes to the financial statements (a)		
FRD 9	Departmental Disclosure of Administered Assets and Liabilities by Activity	N/A
FRD 11	Disclosure of Ex gratia Expenses	N/A
FRD 13	Disclosure of Parliamentary Appropriations	N/A
FRD 21	Disclosures of Responsible Persons, Executive Officers and other Personnel (Contractors with Significant Management Responsibilities) in the Financial Report	109
FRD 103	Non-Financial Physical Assets	90-93
FRD 110	Cash Flow Statements	78
FRD 112	Defined Benefit Superannuation Obligations	85-89
FRD 114	Financial Instruments – general government entities and public non-financial corporations	97-107
<i>Note:(a) References to FRDs have been removed from the Disclosure Index if the specific FRDs do not contain requirements that are in the nature of disclosure.</i>		
Legislation		
<i>Freedom of Information Act 1982</i>		55
<i>Building Act 1993</i>		57
<i>Public Interest Disclosures Act 2012</i>		57-58
<i>Carers Recognition Act 2012</i>		N/A
<i>Disability Act 2006</i>		58
<i>Local Jobs Act 2003</i>		53
<i>Financial Management Act 1994</i>		71



Children enjoying a roaming magician
at Wonder Children's Festival 2023
Image Credit: Peter Foster



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