

GEELONG
PERFORMING
ARTS CENTRE
TRUST

ANNUAL REPORT
2021-2022

ANNUAL REPORT

geelong
arts
centre



CONTENTS

OVERVIEW	2
CHAIR'S FOREWORD	3
CHIEF EXECUTIVE OFFICER'S REVIEW	4
STRATEGIC FRAMEWORK	6
IN THE SPOTLIGHT	10
PERFORMANCE REPORT	14
THE CURTAIN RISES	28
PARTNERS AND SUPPORTERS	32
GOVERNANCE	34
ADMINISTRATIVE REPORTING REQUIREMENTS	39
REPORT AGAINST OUTPUT TARGETS	54
FIVE-YEAR FINANCIAL SUMMARY	55
FINANCIAL OVERVIEW	57
AUDITOR'S REPORT	59
FINANCIAL STATEMENTS	64
DISCLOSURE INDEX	105

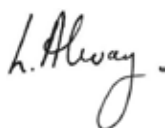
We respectfully acknowledge the Traditional Custodians of the land on which Geelong Arts Centre stands, the Wadawurrung People of the Kulin Nation. We pay our respects to their Elders past, to Elders present and to emerging leaders recognising their continuing connection to land, water, culture and community.

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 2022.

Lesley Alway

Chair, Geelong Performing Arts Centre Trust
29 August 2022



FRONT COVER

Geelong Arts Centre
Little Malop Street Redevelopment
Exterior View from Johnstone Park

PLEASE NOTE

Information is correct at the time of printing.

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, Precincts and Regions. The Minister responsible was the Minister for Creative Industries, the Hon. Danny Pearson MP, until 27 June 2022, and Steve Dimopoulos MP from 27 June 2022.

The functions of the Trust shall be to:

- complete the construction of Geelong Arts Centre, which shall be known as Geelong Arts Centre (the Centre).
- care for, improve and maintain Geelong Arts Centre.
- control and manage Geelong Arts Centre.
- present and produce theatrical performances, operas, plays, dramas, ballets, musical and other performances, and entertainment of any kind in and outside Geelong Arts Centre.
- promote the use of Geelong Arts Centre by persons and bodies whom the Trust considers to be suitable.
- perform any other functions appropriate to Geelong Arts Centre as the Minister for Creative Industries may approve.



Geelong Arts Centre Little Malop Street Redevelopment — Name The Crane
Image Credit: Peter Foster

CHAIR'S FOREWORD

On behalf of my fellow Trust members, welcome to the review of our achievements for 2021-22.

This has been the third year our outcomes have been framed by the extraordinary context of the ongoing pandemic. All the Trust members applaud the resilience and adaptability of the entire Geelong Arts Centre team as they responded to the new operating environment. With outstanding leadership provided by our CEO and Creative Director, Joel McGuinness and his Executive Leadership Team, Geelong Arts Centre was able to progress our key goals and rebuild creative opportunities for artists and provide many varied experiences for our audiences.

A key highlight of the year has been the now very visible construction of our Little Malop Street redevelopment. As restrictions lifted and people returned to central Geelong, many were surprised at the scale and progress of the new project as it emerged on the Geelong skyline. As much of the design work and consultation was carried out 'virtually', it has been a delight to finally see this extraordinary new building take shape, experience the new spaces in person and visualise its contribution to the creative life of Geelong and beyond when we open next year. Through extensive consultation and deep listening, the project has also enabled the integration of First Nations stories into the very fabric and narrative of the building.

We are grateful for the skill and innovation demonstrated by the entire design and project team. We are particularly proud of the contribution the project has already made to the Geelong economy and community through the generation of local jobs and the opportunities it has provided for Geelong trades and suppliers. After much research, we will also be launching our Capital Campaign to raise additional funds for projects to complement the very generous State Government funding for this significant new cultural asset. From its inception, Geelong Arts Centre has always enjoyed strong community involvement and support and we are pleased to offer the community an opportunity for ongoing investment in their Centre.

Behind the scenes, Geelong Arts Centre has also made strong progress on its digital transformation projects and undertaken detailed planning in readiness for opening and operating the new Centre. The impact of COVID-19 and redevelopment activity on much of the site have influenced our operating activities. The Centre's comprehensive result was a deficit of \$711,060, but we returned a positive net result from transactions before depreciation of \$1.342 million, although this was largely due to the timing of State Government funding received just prior to the close of the financial year.

As always, I am fortunate to lead such a dedicated and enthusiastic group of fellow Trust members and I thank them for their commitment and service over the past twelve months. In particular, I pay tribute to Geoff Saunders who left the Trust after completing nine years of service. His contribution to realising the vision for the new Arts Centre has been invaluable. I also acknowledge the wonderful support and engagement of the previous Minister for Creative Industries, the Hon. Danny Pearson MP, and we look forward to working with our new Minister, Steve Dimopoulos MP, who took over the Creative Industries portfolio in late June 2022. We are also very grateful for the ongoing advice and advocacy of our local Member, MP Christine Couzens.

To our many partners and supporters, your engagement with the Centre is highly valued and much appreciated. The next twelve months will be an exciting period for Geelong Arts Centre as we reveal our plans and ambitions for the re-opening of this wonderful new Centre for the arts. We look forward to sharing all this with the entire community as we welcome you all to the many events and performances over the next year.

LESLEY ALWAY
CHAIR

Geelong Performing Arts Centre Trust



CHIEF EXECUTIVE OFFICER'S REPORT

Geelong Arts Centre is a creative organisation that thrives by connecting with and creating extraordinary cultural experiences for our communities.

I am incredibly proud of our team, their strength, sensitivity and bold commitment to the arts, and their management of constant change and disruption.

The COVID-19 pandemic required us to 'dig-deep' and keep focused on the things we were able to influence; many shows, events and performances were unable to proceed or were rescheduled. The organisation and the team showed incredible resilience and innovation in providing work, support and guidance to each other, artists and our sector.

Despite the challenges of the pandemic and managing the complexities of our \$140 million Little Malop Street Redevelopment, we have achieved extraordinary outcomes throughout the year in supporting artists, planning for the future and focusing on designing and delivering an exciting and innovative facility that, on completion, will be the largest regional arts centre in Australia.

As restrictions eased, our audiences shared with us their hesitancy to return to live events. As a result of Geelong Arts Centre prioritising clear communications highlighting our COVIDSafe measures and the benefits of supporting the return of the arts, consumer confidence grew and it has been heartening to see shows, events, studios, creative developments and activity almost back to pre-pandemic levels. This return has taken place despite our two main theatres being out of action due to the redevelopment.

We have seen Costa Hall, our Ryrie Street building and off-site events thriving and flourishing once again, with multiple shows each week, our co-working space filling up, students attending dance schools to capacity, and our casual workforce back and feeling part of the team.

At the core of why Geelong Arts Centre exists are the artists and creatives, and our Creative Engine initiative is now in its third year, providing local artists professional development, studio space, pathways to professional practice and support for the creation and development of new work.

In 2021-2022, Creative Engine supported the development of 22 projects with both financial and in-kind support across numerous artforms. We provided professional development opportunities through our online Artist Accelerate and in-person workshops, and networking opportunities to support a community of practice in city and region.

The Centre also supported the production of two works with the world-premiere of *Mountain* by Kit Brookman and Andre Jewson, and *Emilia*, a co-presentation with Arts Centre Melbourne and Essential Theatre.

Another work that started its life at Geelong Arts Centre, *Stardust and The Mission* by the Space Company, is on an extensive national tour. It is exciting to see our Creative Engine initiative starting to kick some major goals in supporting creation of new work and mature further as we head into the opening of the new Centre in 2023.

The Geelong Arts Centre's Little Malop Street Redevelopment has been a huge focus for the team. Working closely with ARM Architects, Development Victoria, Creative Victoria, Lendlease and the project team, we have forged ahead with the design and development of the project, working mostly online, collaboratively in a digital environment to move forward, ensuring consultation with community has been at the forefront and delivering exceptional design outcomes.

With the public release of our finalised design in November 2021, we have seen an overwhelmingly positive response to the concepts with more than 94% positive sentiment on Geelong Arts Centre Social media channels and an excited organisation that is galvanised by the inclusive and celebratory nature of the design. We now look forward to working towards opening in the second half of 2023.

CHIEF EXECUTIVE OFFICER'S REPORT (CONTINUED)

ARM Architects and our Design Team have worked with the Wadawurrung Traditional Owners Aboriginal Corporation as co-designers to weave in traditional stories of the lands, waters and skies, and the colours of Moonah forests, local ochres and other powerful design elements. Amplifying the voices of the local First Nations community, ARM worked closely with Wadawurrung artist Kait James, and local First Nations artists Tarryn Love, Gerard Black and Mick Ryan, to showcase First Nations stories through overall design of the new centre. We are proud and excited by this way of working with First Nations People and humbled to hear publicly that many in the community feel that 'deep listening' has happened.

The Centre has remained focused on our key strategic objectives of Creativity, Vitality and Flourishing delivering on many of our strategic priorities while managing the challenges of the pandemic and the redevelopment, outlined in detail in this report.

The Trust and the Geelong Arts Centre team developed a new Strategic Plan for 2022-2025, engaging Tony Grybowski and Associates to undertake a thorough consultation and engagement process to ensure we are aligned with stakeholders and our whole team as we look to the future. The plan focuses on one more year of building the physical centre, and on the importance of building capacity, nurturing talented artists and talent within our teams. Across lively strategy discussions, we spoke of the opportunity for 'fearless collaboration' in the presentation of work that is challenging, courageous, thought provoking and memorable, as well as cherishing the shared history of over 40 years of our organisation. We look forward to sharing more as we head into the new year.

The support from Creative Victoria and the Victorian Government for Geelong Arts Centre and the whole creative sector has been exceptional as we have faced these tough times together. Our working relationship with the team at Creative Victoria is very much appreciated and their support and guidance has been very welcome. Despite the challenges faced throughout this year, the Centre remains in a healthy financial position with confirmed support for our redevelopment project and our ongoing operations ensuring a level of comfort from our management team and Trust members about the organisation's financial sustainability. We will finish the year off in a modestly improved financial position due to additional support provided by the Victorian Government for COVID-19 recovery, careful monitoring of expenditure and several staff vacancies that have been managed until we have seen the current increase in activity across our shows and events.

To all our partners, sponsors and friends and, in particular, the philanthropic community, I sincerely thank you for your commitment to arts and culture, and to valuing the contribution and connection our creative sector brings to Geelong and the region. We have a shared passion for the Geelong and G21 communities and seeing our partners commit to this ongoing support fills us with hope and gratitude.

We know that the impacts of the pandemic are long lasting and that there have been many sacrifices and struggles over the last two years, but our job in the arts is to reflect on this, shine light into the world and to help us articulate our collective dreams for a shared future. We cherish this opportunity, are privileged to be part of this incredible community and look forward to sharing many more precious moments together soon!

JOEL MCGUINNESS
CEO AND CREATIVE DIRECTOR
Geelong Arts Centre



STRATEGIC FRAMEWORK

Strategic Plan Addendum 2021-2022

The Trust and Management developed an addendum to the 2019-2022 Strategic Plan given the significant changes that occurred in the first two years of the Plan, as well as the impacts of the COVID-19 pandemic and further refinement of the redevelopment project's scope and building program. The Strategic Plan Addendum provides the building blocks to maximise the opportunities afforded by the much-enhanced spaces to be activated from 2023 and helps to crystalise focus. The reopening of the Centre will herald a new era. The opportunity is to activate these multiple spaces in a coherent and connected way to build a clear identity as a dynamic multi-function hub for creativity.

ROLE

Geelong is Victoria's second city. With world-class cultural facilities, Geelong Arts Centre's role will expand beyond part curation and part venue for hire, to become a national artistic leader and a key part of the revitalisation of Geelong.

Geelong Arts Centre is a major cultural asset. It entertains, informs, inspires and challenges a broad audience with a distinctive and diverse artistic footprint.

PURPOSE

Geelong Arts Centre is focused on creativity and community. We are driven by inspiring growth in activity, innovation, outstanding spaces and creatives. We aim to foster creative growth in a region renowned for its artistic energy and engagement.

VALUES

We are committed to:

- Integrity – building local relevance and trust with stakeholders
- Inclusion – multiple audiences, being a welcoming place to gather, championing diversity
- Ambition – understanding our place in the ecology, and grasping opportunities
- Transparency – open, accountable and committed to receiving feedback
- Respect – a diversity of ideas, contemporary thought and world views

VISION

The Creative Heart of Geelong: an artery between creative industries and community to global thinking and extraordinary experiences.

OBJECTIVES

Our objectives of Creativity, Vitality and Flourishing determined the Centre's focus areas during 2021-22.

CREATIVITY

The Centre will:

- Initiate and collaborate on creative experiences; through Creative Engine, commission and mentor creatives who produce high-quality experiences, and act as a leader to drive the growth of creative enterprise.
- Be informed through well considered business planning, and utilise our physical spaces to actively support the growth of the Creative Industries in the region.
- Through our programming strategy, curate an audience-focused program of annual events for 2021-2022 and beyond.
- Maximise an understanding of audiences informed by current audience segmentation research to inform programming, marketing and stakeholder engagement strategies.

VITALITY

The Centre will:

- Lead cultural activations which build new and long-term relationships with audiences and the creative community.
- Grow robust and ongoing relationships with the Wadawurrung people of the Kulin Nation and other First Peoples that are embedded within the organisational culture of the Centre.
- Actively develop relationships and collaborate with partners that share our values and align with our vision.
- Enhance the region's cultural profile through the activation of the G21 region Creative Industries Strategy and alignment with a new cultural tourism plan.

FLOURISHING

The Centre will:

- Deliver success as it relates to audience attendance and memberships in the Ryrie Street building encompassing Entrepreneurial programming, commercial enterprises, Creative Engine, philanthropy and development.
- Develop and sustain an organisational culture that provides the structure and capabilities to maximise the opportunities afforded by the much-enhanced Centre.
- Develop a targeted advocacy strategy to strengthen relationships across state and local governments, and with the private sector, academic and community organisations.
- Evolve the organisation's business capabilities through strategic review, development and delivery of critical systems, processes and technologies.

To achieve these three key objectives, focus areas and corresponding high-level goals, as described below, were developed to support the delivery of our Strategic Plan Addendum.

STRATEGIC FRAMEWORK (CONTINUED)

OBJECTIVES, FOCUS AREAS AND GOALS

FLOURISHING – To build a nimble and flexible organisational culture with a commitment to nurturing creativity supported by robust commercial practice.

Focus Areas

- A. Diversify Revenue Streams
- B. People and Environment
- C. System Capabilities and Enhancements

High Level Goals

- Deliver success as it relates to audience attendance and memberships in the Ryrie Street building encompassing Entrepreneurial programming, commercial enterprises, Creative Engine, philanthropy and development.
- Develop a focused approach and organisational position on environmental sustainability, as well as formulate clear actions to minimise our environmental impact.
- Develop and sustain an organisational culture that provides the structure and capabilities to maximise the opportunities afforded by the much-enhanced Centre.
- Develop a targeted advocacy strategy to strengthen relationships across state and local governments, and with the private sector, academic and community organisations.
- Evolve the organisation's business capabilities through strategic review, development and delivery of critical systems, processes and technologies.

CREATIVITY – To become a creative leader for the city and the region with impact nationally.

Focus Areas

- D. Grow Creative Capabilities
- E. Audience Orientated

High Level Goals

- Initiate and collaborate on creative experiences; through Creative Engine, commission and mentor creatives who produce high-quality experiences, and act as a leader to drive the growth of creative enterprise.
- Informed through well considered business planning, utilise our physical spaces to actively support the growth of the Creative Industries in the region.
- Through our Programming Strategy curate an audience-focused program of annual events for 2021-2022 and beyond.
- Maximise an understanding of audiences informed by current audience segmentation research to inform programming, marketing and stakeholder engagement strategies.

VITALITY – To lead activations which build new and long-term relationships with audiences and the creative community.

Focus Area

- F. Experience Focused

High Level Goals

- Grow robust and ongoing relationships with the Wadawurrung people of the Kulin Nation and other First Peoples that are embedded within the organisational culture of the Centre.
- Actively develop relationships and collaborate with partners that share our values and align with our vision.
- Enhance the region's cultural profile through the activation of the G21 region Creative Industries Strategy and alignment with a new cultural tourism plan.

These focus areas are critical to ongoing planning, sustainability and ensuring our organisation is ready for the future.

STRATEGIC FRAMEWORK (CONTINUED)

CONTEXT

The Trust has identified a series of influences which will inform the development of Strategy over the next two years.

The **Social** influences relate to the multiple impacts of the COVID-19 pandemic and its impact on work practice, the realignment of personal priorities and the population increase being experienced by regional communities. Whilst the Geelong 'brand' is stronger, the divide between advantaged and disadvantaged sections of the community remains.

The **Regulatory** influences relate to the diminution of personal privacy, a greater focus on compliance and regulation alongside increased awareness of personal rights and an increasing resort to a wider 'court of public appeal'.

The **Environmental** influences acknowledge the increasing impact of the politics of the environment as a key community concern and shifts in the way people access and experience the arts and culture. Digital and online delivery has presented both opportunities and challenges for cultural institutions. It has also encouraged the 'democratisation' of cultural production, with a burgeoning of exclusively online content.

The **Economic** influences recognise the rapid population growth of Geelong and Bellarine region and a consequent change in its demographic profile.

The **Technological** influences address the rise of ecommerce, the impact of digital content production and the increasing competitive environment for attracting cultural spending.

And finally, the **Political** influences focus on the implementation of the Victorian Government's Creative State 2025 strategy, implementation of the G21 Creative Industries Strategy and the City of Greater Geelong Arts and Culture Plan, and the increasingly competitive funding environment for state cultural institutions and agencies.

Strategic Planning 2022-2025

In March of 2022, Geelong Arts Centre engaged Tony Grybowski and Associates to begin work on a new Strategic Plan and direction for the organisation at a critical time for the organisation. With the redeveloped Centre due for completion in the second half of 2023, the Trust and Management wanted to ensure that a deep-dive review was conducted and allow time for broad consultation and reflection.

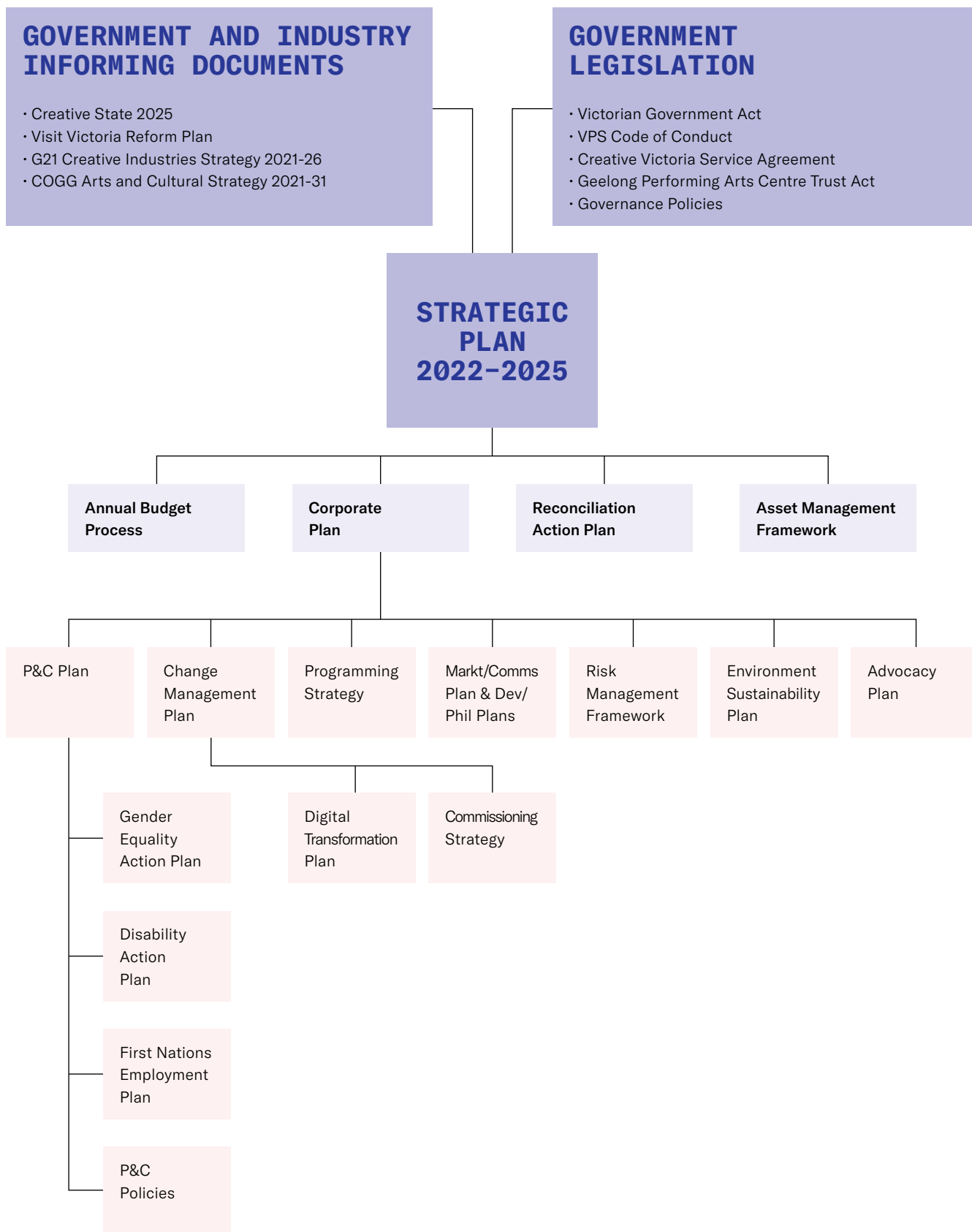
The new Strategic Plan was developed over a three-month period and involved the following consultation and engagement process:

- Workshops with Geelong Arts Centre Trust, senior leadership teams and whole of staff.
- Individual interviews with key stakeholders, including state and local government officials.
- Consultation with Wadawurrung Tradition Owners Corporation.
- Round table workshops with local cultural leaders, artists and other stakeholders.

The Geelong Arts Centre Strategic Plan 2022-2025 plan was endorsed by the Centre's Trust members in June 2022 and is the primary strategic document in the 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 a commitment to establish an ambitious, bold and shared path for the future. The breadth and depth of stakeholders engaged in creating this plan reinforce that we are on the right path in a shared vision for Geelong Arts Centre's future and defines a bold new era for the Centre.

STRATEGIC FRAMEWORK (CONTINUED)

HOW OUR PLANS FIT TOGETHER



IN THE SPOTLIGHT

Return to business as usual: The road to recovery and COVID-19.

During 2021-22, the Centre continued to deliver shows in a challenging environment due to COVID-19 restrictions impacting on venue capacities, the financial viability of touring, and performers, artists and production crew cancelling due to contracting COVID-19. The Centre has consistently managed and adapted to these challenges with effective COVIDSafe planning and prides itself on its commitment and clear communication relating to COVID-19 safety for our staff, users and visitors. The Centre has maintained a range of health, hygiene and physical distancing measures in line with government COVIDSafe guidelines to ensure the safety of our visitors and staff. The Centre qualified to operate under the Public Events Framework before becoming a State Significant Venue in November 2021 in recognition of its ability to implement COVIDSafe risk mitigation which allowed for greater venue capacities.

For a significant proportion of the financial year, the Centre operated at 75% capacity, eventually being able to offer full capacity in the second half of the financial year. Growing promoter confidence and audience engagement has seen an increase in demand for dates for national and international performers and the Centre is gratified by the return of international touring artists.

Despite the challenges faced in 2021-22, the Centre is pleased to report the following key achievements for the financial year:

- Return to 100% capacity in all venues.
- Contactless Ticketing and cashless transactions have been introduced.
- Touring parties/hirers are provided with a copy of the Venue's COVIDSafe Plan, prior to their arrival.
- All touring parties/hirers are inducted on site and understand COVIDSafe protocols.
- Establishment of a COVIDSafe Reopening Workgroup to create and review COVIDSafe policies and processes.
- COVIDSafe Communication Plan implemented across the organisation.

Furthermore, programming and events presented in 2021-22 demonstrated the Centre's role in Geelong's recovery with a focus on ensuring connection between artists and audiences at all levels. Our Creative Engine initiative supported over 22 projects during the financial year and contributed to co-commissioning of two professional theatre works, as well as a raft of professional development and networking opportunities.

IN THE SPOTLIGHT (CONTINUED)

Geelong Arts Centre's Little Malop Street Redevelopment

The Centre's third stage of expansion, the Little Malop Street redevelopment, has been a great success story over this financial year. The redevelopment has been a challenging and rewarding team effort; representatives from three key organisations – Development Victoria, Creative Victoria, and Geelong Arts Centre Trust and management – have diligently collaborated, focusing on an iterative 'best-for-project' approach. This team re-imagined, retested and developed the project in line with the budget to realise the vision of the project brief.

The exceptional design team of experts continues to work on delivering this redevelopment, with ARM Architects, Charcoal Blue (theatre designers), Hanson Acoustics and Andrew Nicol (AEN Design) working closely with the whole Centre team to bring the project to life.

The Trust and management remain extremely grateful for the support of the Victorian Government, and the project team and the design team vision for the Little Malop Street redevelopment. We are committed to successfully delivering the project.

Little Malop Street Redevelopment First Nations Engagement

A Dedicated First Nations engagement was developed and implemented, informed by the Traditional Owners engagement process. Geelong-based First Peoples are also encouraged to join in the public engagement process. The scope of the Geelong Arts Centre's Redevelopment Traditional Owners and First Peoples' engagement process includes the following:

- the Little Malop Street Redevelopment site
- landscaping
- design of built form, including art commissions
- language and naming
- economic development opportunities
- programming

The process focused on design input and project-wide outcomes, including Aboriginal economic development and advancing the Aboriginal self-determination continuum.

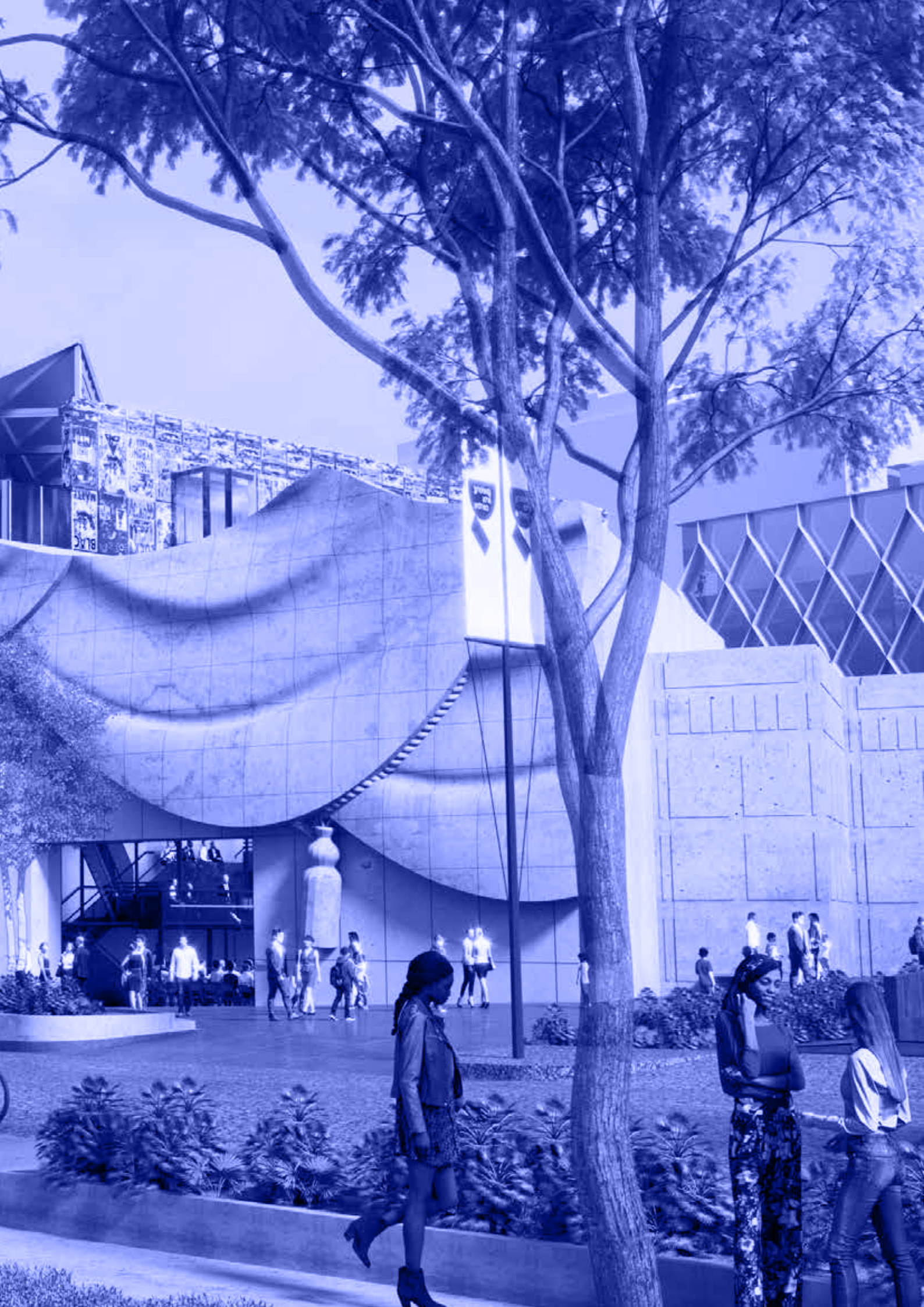
Outcomes from the Traditional Owners and First Peoples' engagement process are divided into four categories:

- Policy and programming, managed and delivered by project partners
- Economic development, managed and delivered by Development Victoria and Creative Victoria during the design and construction phase
- Design input to be reflected in the built form, managed and delivered by Development Victoria
- A process for prioritising outcomes to be developed in collaboration with Traditional Owners and First Peoples.

Wadawurrung Traditional Owner, Corrina Eccles, conducted a Smoking Ceremony and Welcome to Country on the site of the new Geelong Arts Centre, alongside Kait James and Mary Shuttleworth, to celebrate the release of a series of videos showcasing the incredible stories and culture that will be woven into the very fabric of the new Centre through their artworks. Geelong Arts Centre also welcomed artist mentor, Kiri Tawhai, four exceptional First Nations artists Kait James, Mick Ryan, Tarryn Love and Gerard Black, and Christine Couzens MP to the building site.

Geelong Arts Centre Little Malop Street Redevelopment
Exterior View from Johnstone Park





PERFORMANCE REPORT

DIVERSIFY REVENUE STREAMS

Diversifying revenue streams is a key enabler in our Strategic Plan, maintaining and elevating current relationships and seeking new partnerships and sponsorships to support the delivery of our work.

In 2021-22, the Centre continued to implement our Development Strategy which seeks to raise funds via three pillars, philanthropy, grant funding and partnership/sponsorship, through support of individual programming or based on shared value alignment towards the growth of our region as a cultural leader. Through this, the Centre has attracted additional income and investment.

The implementation of the development plan aligns strategically with the key focus areas of flourishing, leveraging redevelopment to generate new revenue streams, including a major philanthropic campaign, and developing relationships to fulfil future funding requirements.

As the organisation continues to plan for the future in the development of the final design for the redevelopment of our buildings and creation of new spaces, much focus has been placed on ensuring that our new 'campus' style arts centre considers ways to maximise earned revenue through design of new spaces that can then generate revenue through hire and ancillary streams, such as food, beverage, meetings and events.

CAPITAL FUNDRAISING CAMPAIGN

The Victorian Government has significantly invested in the redevelopment project. Geelong Arts Centre and its community will support and augment the vision with Philanthropic support.

Geelong Arts Centre aims to engage the community, public, patrons and supporters to help bring these buildings to life following the Victorian State Government's \$140 million investment in the Little Malop Street Redevelopment.

Contributions in the private phase of the campaign reached 22% of our overall target for the campaign before the official launch, scheduled to be held later in 2022, which augers well for the greater campaign and will bolster our offering for local artists and our audiences, and complement the Victorian Government's investment.



Gerry McKeague — The Boy Who Talked To Dogs
presented by Slingsby and State Theatre Company SA
Image Credit: Peter Foster

PERFORMANCE REPORT

PEOPLE AND THE ENVIRONMENT

PEOPLE AND CULTURE PLAN 2021-22

Over the course of 2022, the People and Culture team have focused on the development of a People and Culture Plan, which will steer our cultural aspirations and nurture a diverse workforce community by fostering a sense of belonging. The People and Culture Plan will consolidate what is currently a disparate array of activities and will align with the Centre's Strategic Plan and Values. 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

LEARNING AND CAPABILITY UPLIFT

Geelong Arts Centre encourages its staff through skills and career development opportunities. During the past year, most employees have upskilled to meet changes in organisational initiatives, enhancing their operational readiness and delivery, and digitising workstreams. By offering both formal and informal opportunities to learn on the job, the Centre is bridging the talent shortage and building internal capability.

We asked our staff what they identified as important training needs for their professional development, role-specific requirements and career progression. The survey also canvassed feedback on training and capability requirements for our future preparedness as we assume responsibility for the care, control and custody of the Little Malop Street Redevelopment in 2023. A 12-month training and capability calendar has been developed for 2022-23 to enhance the following elements:

- improving compliance with the integrity framework (governance, information privacy and document management)
- improving our cyber security awareness, both at work and at home
- a focus on wellness, mental health and healthy lifestyles
- change management
- operational improvements, such as more effective meetings
- First Nations and inter-cultural awareness
- people leader essentials
- activities from the People Matter survey aimed at improving the overall culture of the organisation
- creating awareness of updated policies and procedures (change management)
- enhancing or developing staff ICT skills, with a particular focus on Microsoft 365
- delivering operational readiness training (first aid, emergency evacuation etc.)
- developing an individual training plan for each employee based on performance review managed through the human resources information system (HRIS)

In 2021-22, large staff training sessions featured four full staff meetings which included an in-person session on Prevention of Workplace Bullying and Harassment training, a presentation on the Centre's Change Management Plan and an opportunity for all staff to workshop the next iteration of the Centre's Strategic Plan.

Centre staff have continued to network extensively with arts agency colleagues in established forums and in the Geelong business and services community.

2021-24 ENTERPRISE AGREEMENT

We received in principle approval for the Geelong Arts Centre Enterprise Agreement 2021-24 (the Agreement) on 1 Dec 2021, final approval from the Fair Work Commission on 15 July 2022 and will operate 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, will operate from 22 July 2022.

FLEXIBLE WORK POLICY

The Centre continues to support its commitment to a flexible work culture in accordance with our COVID-19 Safety Plan and the proposed Geelong Arts Centre Enterprise Agreement 2021-24. The Centre provides flexible work opportunities to encourage all employees to manage their work/life balance. We recognise the value of our employees' work/life balance and appreciate that a flexible work culture benefits both employees and the Centre. Flexible work arrangements will be consistent with the requirements of the Centre, including COVIDSafe principles as outlined by the Victorian Government and Fair Work National Employment Standards (NES).

The Centre continues to explore optimal hybrid work models which strike the right balance to ensure organisational outcomes are met and to maintain greater employee flexibility. Geelong Arts Centre is committed to transforming our workplace into not only an efficient environment, but more so, the best environment for our employees' productivity, wellness and overall engagement.

PERFORMANCE REPORT PEOPLE AND THE ENVIRONMENT (CONTINUED)

CHANGE MANAGEMENT

Acknowledging the amount of change across the Centre – Little Malop Street redevelopment, Digital Transformation, Operational Readiness, new operating methods, business improvements, to name a few – we recognise this volatility is not going away. Whilst the 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 appointment of a Change Management Lead. This role acts as an internal consultant to lead, coach and facilitate change management initiatives across the Centre, including developing the Centre's Change Management Plan, creating and embedding a change-ready culture and support for change management associated operational readiness in preparation for the activation of the Little Malop Street Redevelopment.

WORKFORCE PLANNING

With the creation of an expanded Geelong Arts Centre in 2023, the workforce required to deliver an increasing variety of performances and exemplary audience experience has been of paramount priority. During the reporting period, the Centre has crafted a strategy to scale the workforce around a number of factors including:

- the ability to progressively scale-up our staffing contingent to support the expanded facility, performances and services;
- the re-imagining of the Centre's operating model and structure;
- changing market conditions; and,
- a capability uplift to meet the needs of a contemporary arts and culture provider.

The workforce strategy has been iteratively delivered to ensure we make the right appointments with the right capabilities at the right time. The refreshed organisation structure has resulted in the establishment of five functional portfolios, reporting to the Chief Executive Officer:

- Programming
- Production and Presenter Services
- Operations and Experience
- Marketing, Insight and Engagement
- Corporate Services

PEOPLE MATTER SURVEY

The People Matter Survey is the annual employee opinion survey run by the Victorian Public Sector Commission to support the public sector. The People Matter Survey results provide a source of information about how employees experience their workplace with a strong focus on employee wellbeing. The emphasis on wellbeing recognised the impact of COVID-19 on employees across the sector.

Our staff participation rate in 2021 was 51% (41 responses), compared with the Comparator Group response rate of 44%. Our 2020 participation rate was 61% (31 responses).

The 2021 the survey results revealed the following insights:

- 66% of our staff responded positively to questions about their intention remain employed by the Geelong Arts Centre.
- Our overall high engagement index indicates our staff enjoy greater satisfaction, productivity and experience lower absences, turnover and workplace stress.
- Our staff favourably rated our workplace flexibility options and our support of employees to request or change their working arrangements.
- Further improvement over our 2020 rating that our workplace practices and processes continue to support a climate for good psychological health.

The Centre organised Prevention of Workplace Bullying and Harassment Training and People Manager Team Development in both 2021 and 2022 to address some of the priorities highlighted by the survey results and to continue to develop a safe and inclusive workplace.

HUMAN RESOURCES INFORMATION SYSTEM IMPLEMENTATION

Since the implementation of the Centre's human resources system ELMO in 2021, further work has been undertaken to deliver enhanced functionality of the system to optimise the value and benefits of this technology. Other than providing core HR services and information management relating to each employee and the employee lifecycle, ELMO modules have been implemented to support:

- recruitment and selection
- onboarding and induction
- learning and development
- performance management
- engagement surveys



PERFORMANCE REPORT PEOPLE AND THE ENVIRONMENT (CONTINUED)

RISK MANAGEMENT FRAMEWORK

Geelong Arts Centre allocates significant resources to maintaining its Risk Management Framework to ensure compliance with Standing Direction 3.7.1 under the Financial Management Act 1994, and application of the Victorian Government Risk Management Framework and the minimum risk management standard, Australian Standard ISO 31000:2018.

During 2021-22, the Centre undertook deep-dive risk reviews for the enterprise level risks requiring treatment thereby further entrenching a positive risk culture at the Centre. The Centre also undertook a review of the risk profile and upheld insurable risk management and the continuous cycle of improvement as outlined in the Centre's Risk Management Framework.

VICTORIAN GOVERNMENT PURCHASING BOARD GUIDELINES

In 2021-22, Geelong Arts Centre focused on the following areas to comply with the Victorian Government Purchasing Board (VGPB) guidelines:

- Analysed the organisation's existing procurement profile by conducting:
 - spend analysis of organisation's expenditure of goods and services;
 - contract analysis of existing contracts;
 - supplier profiling of our existing partners;
 - complexity analysis of our existing goods & services procurement; and,
 - capability assessment of our organisation staff who undertake the procurement activity.
- Established a governance framework by:
 - undertaking a complexity analysis of our existing goods & services procurement;
 - undertaking a capability assessment of staff who undertake the procurement activity;
 - further defining roles and responsibilities to give clear accountability for developing, maintaining, implementing and reviewing systems and procedures for the organisation's procurement while giving consideration to the constituting legislation and the public sector framework within which it operates. Geelong Arts Centre has an Internal Procurement Unit (IPU) to ensure compliance with the guidelines;
 - establishing a Supplier Engagement Plan;
 - developing a Supplier Complaints Management System; and,
 - developing an initial Procurement Activity Plan.

PERFORMANCE REPORT SYSTEMS & CAPABILITY ENHANCEMENTS

Over the course of 2021-22, the Centre has been updating and implementing its Digital Transformation Strategy that details critical projects to support sustainable growth and development. Systems and capability enhancement is identified as the second key enabler in our 2019-2022 Strategic Plan and 2021-22 Addendum. The Centre has delivered key infrastructure improvement projects during 2021-22 and has continued to invest in ICT infrastructure processes that will ensure operational readiness including ensuring that systems and platforms are being delivered as part of the Redevelopment and facilitate workforce expansion.

In addition to delivering significant projects in accordance with the Digital Transformation Strategy, the following key process improvements were made during the financial year:

- Maturing Core ICT Platforms including Cisco Meraki, Microsoft 365 and Microsoft Azure.
- Continuing to implement recommendations from our asset management accountability framework (AMAF) action plan to improve the asset lifecycle process.
- Developed and Implemented our ICT Disaster Recovery Plan (DRP) and testing cycle.
- Established Cyber Security training and Penetration Testing.

COVIDSAFE TECHNOLOGY

The Centre ensured it invested in and embedded COVIDSafe practices and technology in line with relevant directions as part of the Digital Transformation Strategy and operational readiness for the opening of Stage 3. The Centre's COVIDSafe Plan ensured the provision of a safe workplace for staff and contractors and provided a safe environment for audiences, visitors and the wider public which included delivery of the following initiatives:

- Visitor registration and contact tracing
- Hardware-based registration and screening systems
- Physical distancing solutions
- Visitor management system
- Digital information screens for the Ryrie-street building entrance and across the venues
- PPE from authorised supplier

TEMPORARY OFFICE AND HYBRID WORK ENVIRONMENT

Due to the Little Malop Street and Ryrie Street Redevelopments, 45 staff have been working from a temporary office at 22 Malop Street. The box office was moved to the Ryrie Street foyer and is now permanently set up there. The core administration team will now remain at 22 Malop Street until the completion of the Little Malop Street redevelopment scheduled for 2023.

Further, as a result of COVID-19 restrictions and the Centre's flexible working policy, staff enjoy a modernised workplace which supports work-from-home initiatives.

DIGITAL TRANSFORMATION STRATEGY

The Geelong Arts Centre's Strategic Plan 2019-22 (and Addendum for 2021-22) outlines the digital transformation direction for the Centre and lays the foundation to evolve the organisation's business capabilities through strategic review, development and delivery of critical systems, processes and technologies. To support this, the Centre's Digital Transformation Strategy, which is currently being implemented, provides for the following objectives:

- affirms and supports Geelong Art Centre's commitment to pursuing its vision – "The creative heart of Geelong: an artery between creative industries and community to global thinking and extraordinary experiences."
- identifies the significant opportunity and contribution that technology can make to the way the Centre operates and services stakeholders.
- supports the Centre's continuous assessment of its resources, available funding, evolving pressures, changing priorities, needs and changing technological opportunities; the creation of multiple projects with contained scope support an agile approach.
- laying the foundation for systems to support the organisation's strategic objectives.
- the deployment of base interconnected operational systems at a level of maturity and in a timeline to support the opening of the Little Malop Street Redevelopment and, following the launch of the Redevelopment in 2023, ensure systems and processes will continue to mature to improve the business and support future opportunity.

The Digital Transformation Strategy encompasses all areas of ICT for Geelong Arts Centre including:

- applications
- physical and cloud infrastructure
- connectivity and communications
- ICT and digital transformation resourcing

Geelong Arts Centre has refreshed its Digital Transformation Strategy and roadmap to incorporate works completed to date and align it with current organisational goals and aspirations. A key focus is operational readiness in line with completing the Little Malop Street redevelopment.

The Centre has secured partnerships for a staged series of engagements:

- Digital Transformation Strategy Iteration
- Applications Strategy, Roadmap and Solution Scoping
- Digital Transformation Program Implementation
- Application Support and Development

PERFORMANCE REPORT

GROW CREATIVE CAPABILITIES

OUR SEASON 2022

After the success of Geelong Arts Centre's Summer Sessions and the launch of our 2021 Winter Escape Season, we were pleased to continue to safely welcome back live audiences presenting some of the world's best theatre and music performances, whilst also showcasing incredible homegrown talent.

We were thrilled to present Isaiah Firebrace, one of Australia's most successful First Nations male pop artists, in Costa Hall. Isaiah was joined on stage by a local choir from Geelong with the children thrilled to be offered the opportunity to perform alongside Isaiah.

With COVID-19 further impacting live performance Geelong Arts Centre again pivoted. When Belloo Creative's production of *Rovers* was cancelled mid-season, we were able to offer a recorded version of the show to our patrons as well as a Q&A with performers Roxanne McDonald and Barbara Lowing, as well as the Belloo creative team. Patrons were extremely grateful to have an opportunity to see a version of the show and hear directly from the artists.

The Songs of Eva Cassidy, rescheduled to the end of 2021, was a beautiful celebration of one of the great voices of the 20th century and who better to pay tribute to this genius, than Australia's own Silvie Paladino. The production was a stunning way to welcome live events back into Victoria.

We were grateful to be able to reschedule Archie Roach and hear him share stories and songs from his award-winning memoir and companion album, *Tell Me Why*. His intimate, moving and often confronting account of his resilience, strength of spirit, as well as his great love for story, had our audiences captivated throughout the night.

With our commitment to supporting all artists impacted by COVID-19 cancellations, we were able to reschedule almost all shows with *30 Something* by Tenacious C, three of our Melbourne Fringe Satellite shows and comedy double bill Dave Thornton and Dave Hughes all being rescheduled into late 2021 and 2022.

At the end of 2021, we launched "Our Season 2022," which offered theatre goers the chance to engage with a range of artforms in theatre, dance, circus, music and immersive arts. In 2022, we are telling stories of our time that are relevant to our community and stories that need to be told. We are highlighting stories of First Nations people who fought for their place on the world stage and the barriers and challenges they have encountered along the way. We are celebrating women, featuring the stories of strong women from all walks of life and the challenges they face in a patriarchal society, and we are shining a spotlight on people who find and embrace their identities in the sporting world in the face of adversity.

The Season saw us working with companies who have reputations for outstanding work including Circa, Ensemble Theatre, Performing Lines and Critical Stages.

The year began with a sell-out season of Ensemble Theatre's production of *Black Cockatoo*, a work inspired by the true story of legendary First Nations cricketer Johnny Mullagh and Australia's first ever international sporting team. This funny and incredibly moving work was a new artistic collaboration between iconic Australian writer Geoffrey Atherden and Sydney Festival Artistic Director Wesley Enoch AM.

Our next show by Victorian company Lab Kelpie was an award-winning romantic comedy featuring two vibrant, lovable characters. *Become the One* explored why a footballer would choose to remain closeted and why their openly gay partner would choose to accept it.

After its success in 2021, the company A Slightly Isolated Dog, returned to Geelong with its riotous production of *Don Juan*. Directed by the award-winning Leo Gene Peters and an audacious cast of New Zealand performers, *Don Juan* brings together brilliant physical comedy, twisted pop songs and explosive wit to create a hilarious and irreverent show.

With the world premier only weeks before, Circa brought their brand new work *On by Circa* to Costa Hall in May. For this new production, Artistic Director Yaron Lifschitz explored the gift of weight that lies at the heart of acrobatics. To achieve this alchemy, the stage elements were reduced to their most essential: seven extraordinary acrobats, a score by Melbourne composer Jethro Woodward and a striking lighting design. Layering complex acrobatic sequences with sharp moments of close-up intimacy, the ensemble created a stripped back circus of the heart that was uncompromisingly bold and unashamedly athletic. Whilst in Geelong, Circa provided workshops for local circus artists which was an invaluable opportunity for our community to work with such talented artists.

Unsung was a fun music show that celebrated our pioneering women of Aussie pop and rock written by Amelia Ryan. With two award-winning cabaret powerhouses in Amelia Ryan and Libby O'Donovan, the show was a rollicking raucous celebration of songs and stories from 1960s Australia.

Our final show in June 2022 was the world premiere of *Mountain* created by Kit Brookman and André Jewson and co-produced by Geelong Arts Centre, Sweet Reason and Performing Lines.

PERFORMANCE REPORT

GROW CREATIVE CAPABILITIES (CONTINUED)

COMMISSIONING AND WORLD PREMIERE OF *MOUNTAIN*

In June 2022, Geelong Arts Centre presented the world premiere production of *Mountain*, created by Kit Brookman and Andre Jewson, co-produced by Geelong Arts Centre, Sweet Reason and Performing Lines, was the first commissioned work by Geelong Arts Centre that was a direct result of the Creative Engine grant program. *Mountain* is the story of a man in pieces. Adrift in grief, he becomes fixated by the idea of hiking up a mountain. *Mountain* was also livestreamed in collaboration with Australian Digital Concert Hall with people from across the world tuning in to see this stunning new work.

In 2020, Geelong Arts Centre's Creative Engine supported Sweet Reason with an Ignition grant to develop the work. Along with additional funding this gave the company an opportunity to employ the creative team for a two-week part time exploration of the work. The team collaborated with the sound, set and lighting designers, which is not always possible so early on in the development of a new work. This was all done throughout the pandemic with creatives working digitally across state and international borders.

With Performing Lines coming on board as co-producing partner and Rob Brookman as Executive Producer for Sweet Reason, Geelong Arts Centre committed to commissioning the production and included the work in Our Season 2022.

The company rehearsed in Studio 4 for four weeks before the World Premiere performance on 21 June 2022. The six-performance-season was close to a sell out with incredibly positive feedback regarding the high-quality production. In collaboration with Australian Digital Concert Hall, the performance was livestreamed on Friday 24 June, doubling the attendance, with people tuning in across the globe.

CREATIVE ENGINE

Geelong Arts Centre's Creative Engine program continues to develop and grow with more opportunities and pathways being offered to artists.

In 2021-2022, Creative Engine supported the development of 22 projects across numerous artforms including dance, theatre, immersive theatre, magic and musical theatre. We provided professional development opportunities through our online Artist Accelerate and in-person workshops and networking opportunities.

In total, Geelong Arts Centre provided over \$63,000 in contributions to artists to develop new creative work. The grants went to local Geelong companies and artists, including Centrestage, Essential Theatre, Libby Brockman, Dan Bingham, Connor Morel, The Space Company, Essential Theatre and more.

Geelong Arts Centre also supported the commissioning of two works providing grants of over \$50,000 to produce *Mountain*, premiering at Geelong Arts Centre, and *Emilia*, a co-presentation with Arts Centre Melbourne and Essential Theatre. The Centre also provided free access to our studios for these two works to be created offering over 400 hours free of charge (valued at nearly \$58,000).

We introduced a new program, Community Fuel, which invites local creatives from across the G21 region to pitch their ideas to arts-loving members of the Greater Geelong community. All money raised from tickets sold are awarded to the winning pitch, as well as matched funding from Geelong Arts Centre. Our first event saw our winner, Bella Kent, be awarded over \$2,000 to go towards her project *Charlotte's Documentary*.

CREATIVE ENGINE STUDIO HIRERS

The Creative Engine studios offer hirers a range of versatile spaces suited to many styles of artistic expression. The beautiful naturally-lit studios with frosted glass always create an impactful first impression. From workshop spaces to conferencing events, the studios have been met with positive feedback and keen interest.

Each of the four studios feature Tarkett sprung dance flooring, double ballet barres and floor length mirrors. These features have made the Centre an integral space for a number of dance studios. Teaching across all age groups are recurring hirers Geelong School of Classical Ballet, Motion Dance School, Karen Feldman's Dance Studio and Trudi Schneider Ballet.

The Ryrie Street building is home for local creatives, a hub of activity where the community and artists can meet to develop and hone performances in fit-for-purpose spaces before taking them to the stage and to the world. Our building provides access for the community and a range of regular and occasional hirers.

PERFORMANCE REPORT GROW CREATIVE CAPABILITIES (CONTINUED)

TESTIMONIALS

Many thanks for all the assistance for our meeting in your venue. I am most grateful as you made the event very professional with all the support and guidance provided. It was a really successful couple of days and I wanted to express our sincere appreciation for the venue's contribution.

**Jenny Ryssenbeek, Membership and Events Manager
VAPAC – The Victorian Association of Performing
Arts Centres**

Thank you for all the hard work you put into place which allowed all our performances and time in the theatre to run so smoothly. A big thank you to your wonderful staff, in particular your stage door/security ladies and stage crew, who went above and beyond to make us feel so welcome. You should be very proud of your team.

**Maree Strachan, Executive Assistant to the
GM & Operations Coordinator
The Australian Ballet School**

Thanks for looking after Danae, Colin & Frank over the weekend. Ross from Central Victoria educated in Toowoomba, Will, Taneesha, Tabitha and Rhiannon were excellent. We can only hope we get as good a Production crew on the rest of the tour. Appreciation to Debbie & Leanne who managed stage door. Thanks for everything during the advance and we hope to work with your team again soon.

**Justin E Healey, Production Manager
– Lano & Woodley 2022
Token Events**

I just wanted to send you an enormous thank you from Limbs 4 Life for supporting National Amputee Awareness Week this year and lighting up the gorgeous Geelong Arts Centre. Not to mention all of the supportive posts! We had a number of local amputees, some of who wear prosthetics, and other wheelchair users [come to see the lights]. They loved the colour and the opportunity to visit whilst the weather was lovely. We've just internally created a video with a range of photos of light-ups, people wearing the ribbons and other cool NAAW activities. You'll see an ace photo of the Arts Centre in it! Thanks again for all of your support and really helping Geelong amputees to feel honoured by 'their town'.

**Fiona Waugh, Policy and Projects Manager
Limbs 4 Life**

PERFORMANCE REPORT

GROW CREATIVE CAPABILITIES (CONTINUED)

CREATIVE LEARNING

The Creative Learning program delivers arts-based experiences that give children and young people across the region access to enriching and affordable educational programs that aim to inspire, empower and transform the way young people see the world. For many teachers, the Creative Learning program offers them new ways to connect with the curriculum. Supported by professional artists and technicians, each program is designed to engage with the Victorian Curriculum in order to nurture curiosity, foster creative thinking and inspire imaginative ideas beyond the four walls of the classroom.

In July 2021, the Centre was under redevelopment and with many of the Creative Learning programs already adapted to online and outreach delivery due to COVID-19, these continued to be offered to schools through a blended approach. With limited access to theatre and rehearsal spaces, workshop programs that were initially excursions were adapted to become incursions with facilitators running the workshops at schools. Studio 4 was utilised as a performance space, with capacities capped between 70 and 100 people for each show.

As the impact of COVID-19 continued throughout the year, sadly, large events like the Geelong Schools Music and Movement Festival, were cancelled. We hope it will return in 2022 to celebrate 75 years.

Other key programs affected by COVID-19 restrictions that were cancelled or postponed include the following workshops:

- Sustainable Strategies
- Short Black Opera for Kids
- Poppykettle Children's Festival performances and theatre experiences
- Emil and the Detectives
- Zoom
- Whoosh

We did, however, manage to present one new Poppykettle activity for Children's week, Tween Night. This program brought together 30 tweens to create, make and dance in a supported and fun way. We are looking forward to bringing this program back for 2022.

January 2022 started in a positive way with schools keen to explore creative opportunities with our school-based workshops, such as Inspiring Student Leader and Take Over the Air Waves.

Another successful program launched in 2022 was *Connecting to Country Through Curriculum*, an opportunity for teachers to engage in a professional learning opportunity exploring First Nations perspectives. The program, facilitated by the Koorie Engagement Support Officers, started at the Arts Centre and then moved to an on-Country experience. At the end of the day, the teachers were inspired to embed First Nations perspectives into their curriculum. As this was a trial program, the aim is to continue to develop it further into 2023.

With a number of theatre performances rescheduled from 2020 and 2021 to 2022, it was great to see students back enjoying live theatre in 2022. Theatre Performances that were popular with the secondary schools were *Black Cockatoo* and *Don Juan*, which was on VCE theatre studies list. *Emil and the Detectives* and *Whoosh* appealed to the younger students.

PERFORMANCE REPORT

AUDIENCE ORIENTED

AUDIENCE INSIGHTS

Geelong Arts Centre used an audience-centered and targeted approach for our programming and marketing strategies throughout 2021-22 utilising evidence-based audience insights to focus campaign strategies and tactics to help achieve the Geelong Arts Centre's business goals, objectives and KPIs, including visitation, revenue and integrated marketing tactics targeted to specific audiences.

We have ensured communications describe the values, promise, personality and positioning of Geelong Arts Centre's brand and ensured tangible components have identifiable representation of our target audiences. Each communication is deliberate in evoking emotion to leave audiences with the essence of what we stand for. This was achieved through many touchpoints including the marketing campaigns, our customer service, our performances and our staff.

We worked to keep existing audiences through our core programming in Creative Learning, Family Magic and our Season 2022, and to develop new audiences through new initiatives, diverse programming and our focus on Creative Engine. Our audiences rated their experience as either 'extremely satisfied' 73% or 'satisfied' 26%.

As in the previous financial year, critical to the success of our programming in 2021-22 was understanding the propensity for audiences to return to indoor venues and the needs of audiences in a COVIDSafe environment. Audience research was key to developing our programming and marketing strategies, which reflected findings specific to Geelong Arts Centre from the Audience Outlook Monitor.

LOVE CENTRAL GEELONG FAMILY MAGIC

With COVID-19 still having an impact on live theatre experiences, it was great to finally be able to present *Pete the Sheep* in Studio 4 to a very enthusiastic and attentive audience of children and adults. This level of interest and passion for theatre and the arts carried on to our school holiday program with a dynamic physical theatre performance of *Go Go Go* and circus workshops.

The PoppyKettle Children's Festival presented during Children's Week was once again impacted by COVID-19 with the planned theatre performances of *Jugg Life* and *The Musical Sprouts* adapted to an online experience. While the online experience doesn't fully replace the live one, it was great that the artists had put in time to adapt and develop an engaging online experience that aimed to replicate the live theatre event.

2022 started with the immersive family friendly Melbourne Symphony Orchestra performance of *Jams for Juniors* with *Swan Lake* and was followed by the magical and fun experience of shadow puppet with *Emil and the Detectives* which was also part of the Creative Learning Program. In May, we presented the adorable adaption of a children's classic with *Guess How Much I Love You* followed by the highly imaginative and immersive experience of *Whoosh*, which was also a crossover with Creative Learning.

For the April school holidays, children were invited to participate in a workshop with artist Kiri Tawhai *Exploring Songlines Through Creative Play*.

PARRWANG COMMUNITY ARTS

Due to the ongoing complexity of COVID-19 having an impact on all our programming, including our First Nations kids and families programming, the Parrwang Arts program was adapted across 2021 to include free or discounted tickets to *Pete the Sheep* and *Go Go Go*, and free access to our circus workshops.

Our Parrwang families were also invited to attend performances that had been transferred from 2020 to 2021, which included the *'Isaiah' Spirit Tour*, *Rovers* and *Archie Roach*, presented as part of our main Season program. Cultural Conversations, a newly established program in 2020, returned in July 2021 as part of our NAIDOC week celebrations with a panel discussion and live steamed event called *Ba-Gurk Murrup (Womens' Spirit, Past, Present and Future)* hosted by Kiri Wicks with Wadawurrung Traditional Custodian and artist Deanne Gilson and Allira Potter.

2022 offered families magical and immersive experiences that connected to our Family Magic and Creative learning programs with *Jams for Juniors*, *Emil and the Detectives*, *Guess How Much I Love you* and *Whoosh*. Our Parrwang families were also invited to attend *Black Cockatoo* and *On by Circa* and our April school holiday workshop *Exploring Songlines Through Creative Play*, presented by local artist and curator, Kiri Tawhai, who explored the idea of Songlines being embedded in the earth, how we each have our own Songlines, life paths, stories and movements that make up who we are and how we are connected to place.

Short Black Opera returned after two cancelled years, with teachers, students and parents very supportive and enthusiastic to participate. With 36 young First Nations kids from eight schools involved in the program, soprano Deborah Cheetham AM loved being back with the children, exploring culture, identity and music. After a week of workshops, the students proudly sang in front of peers, family and friends.

PERFORMANCE REPORT

EXPERIENCE FOCUSED

A DIFFERENT APPROACH TO PROGRAMMING

The Geelong Arts Centre's Programming Strategy complements the Geelong Arts Centre's 2019-2023 Strategic Plan and 2021-2022 Addendum, outlining the principles and ambitions that shape the delivery of experiences curated and programmed by Geelong Arts Centre for each year. The principles and ambitions also provide the foundations for programming in the Centre's ongoing planning cycle.

The Strategy was created to provide a guide and decision-making framework for the programming team whilst also providing overarching context for the wider staff and Trust members about the scale, breadth and diversity of the Centre's programming.

The programming vision centres around 'creating extraordinary experiences which share stories of our time, our place and of our diverse communities. We are where Creativity Meets. We are the creative heart of Geelong.'

To ensure considered decision making when assessing and developing programming at Geelong Arts Centre, the following seven guiding principles were created:

- Incubate, develop and support local creatives.
- Nurture a contemporary voice for the region.
- Inspire and facilitate lifelong learning.
- Collaborate with other creative experience providers.
- Engage with the diverse communities across the Geelong region with a focus on 'access for all'.
- Demonstrate excellence in artistic vibrancy.
- Segment the audience to understand 'who' we are programming for.

The Programming Plan is framed in two phases. The first spans the period constrained by the redevelopment, whilst the second provides the principles to maximise the opportunities presented by the much-expanded spaces available from late 2023. The Plan reflects a commitment for the Centre to be more outwardly focused, inviting in a more diverse range of creative interests, and reaching out to establish creative partnerships with the community, creative organisations across a range of disciplines, the network of performing arts centres across the country and with our fellow state cultural organisations.

It also commits us to take leadership in being responsive to the interests of our community, giving voice to its creative expression, whilst also being bold and adventurous in offering new experiences which challenge and inspire new ways of experiencing culture.

The programming strategy is aligned to the objectives of Geelong Arts Centre's three strategic objectives: Flourishing, Creativity and Vitality.

Within the focus area of 'Grow Creative Capabilities', the Programming Strategy ensured achievement against the following goals:

1 Support the sustainability and relevance of core programming activities, achieved through programming to key audience segments in the following streams:

- The Season supported by Deakin University
- Family Magic
- Creative Engine Initiatives
- The Creative Learning Program
- Commercial event series in Costa Hall

2 Sustain core programming that will be relevant to key audience segments, and therefore, optimise performance spaces in innovative and engaging ways through developing and implementing a programming plan for:

- Existing Stage 2 redevelopment through studio spaces and foyers
- External venues (Palais, Pier, Arena)
- Costa Hall
- A program that takes performance experience to a defined audience segment 'beyond the walls of the Geelong Arts Centre' and into community venues and spaces.
- Key audience segments in the Stage 3 redevelopment, Little Malop Street performance spaces, Little Malop Street exhibition spaces, public realm and outdoor spaces.

3 Through the Creative Engine sub-brand become a leader in supporting artists to develop and present work with a focus on the Geelong and G21 communities through:

- The curation of an integrated program of Creative Engine activities to nurture the creative industries.
- Establishment of a Creative Engine membership program to build participation and engagement.
- Establishment of EOI for in-kind desk-space for creative industry practitioners.
- Collaboration with community production companies and cultural precinct partners to nurture local creativity.
- Collaboration with sector wide creative networks to exchange capability and skills development.
- Development of a co-commissioning framework with creative development programs offered in partnership with other Victorian performance organisations, such as other Creative Industries portfolio agencies, Melbourne Fringe and others.
- Establishment of a local creative advisory group.

PERFORMANCE REPORT EXPERIENCE FOCUSED (CONTINUED)

RECONCILIATION ACTION PLAN

After launching and completing the first Reconciliation Action Plan (RAP) in 2020, we are now focused on the development of our second iteration of the document, our Innovate RAP. The Innovate RAP focuses on embedding reconciliation-based thinking and ways of working across the entire organisation, in broader ways than we have in the past, whilst enhancing our commitment to First Nations programming and fostering relationships. First Nations community engagement remains a key focus with the introduction of the Geelong Arts Centre First Nations Advisory Panel in 2022. The Advisory Panel includes First Nations representatives from Wadawurrung Traditional Owners Corporation, Wathuarong Aboriginal Co-operative, Deakin University, Strong Brother Strong Sister, the Department of Education, as well as independent artists and advisors from within the local community. This trusted group have provided feedback into the development of our next RAP and continue to offer constant guidance and support as we work to de-colonise our organisation.

G21 REGION CREATIVE INDUSTRIES STRATEGY AND PLANNING ALIGNMENT

Throughout 2021-22, Geelong Arts Centre developed a new strategic plan 2022-2-25. This process included deep stakeholder engagement with consultations undertaken with key state and local government representatives, tourism, business and community leadership organisations, and partners and supporters across the arts community.

This plan heralds a new era for Geelong Arts Centre. It complements, has been informed by and responds to significant arts and culture policy initiatives at local, regional and state-wide levels, including the Victorian Government's Creative State 2025. Geelong Arts Centre will be key in its contribution to delivery of the plan as a regional and national leader, and of the City of Greater Geelong Arts and Culture Strategy 2021-2031, which aims to 'bring the region's unique arts, culture and heritage into the life of every resident and experience of every visitor'.

THE CURTAIN RISES

Geelong Arts Centre Presenter Programs

OUR SEASON 2022 SUPPORTED BY DEAKIN UNIVERSITY

Ensemble Theatre
Black Cockatoo
A Slightly Isolated Dog & NCM
Don Juan
Lab Kelpie
Become The One
A Monash University Commission
On By Circa
Amplified Assembly
Unsung
Tenacious C
30 Something
Geelong Arts Centre In Association
with Sweet Reason and Performing Lines
Mountain

SPECIAL ADDITIONS

HIT Productions
Isaiah Live and Beyond
Token Events
Dave Hughes & Dave Thornton – LIVE
Winding Road Productions
Silvie Paladino: The Songs of Eva Cassidy
Play On Presents
Archie Roach: Tell Me Why
Belloo Creative and Critical Stages Touring
Rovers

FAMILY MAGIC

Gravity Dolls
GO GO GO
MSO
Jams for Juniors
Slingsby Theatre
Emil And The Detectives
CDP Theatre Producers
Guess How Much I Love You
Exploring Song Lines Through Creative Play

EDUCATION – CREATIVE LEARNING

Poppykettle Tween Night
Twins Groove
Cultural Conversation Series Ba-gurrk Murrup
(Women's Spirit, Past, Present and Future)
Connecting To Country Through Curriculum
Inspiring Student Leaders
Take Over the Airways
Circus Workshop
Short Black Opera for Kids
Immigration Stories

Sensorium Theatre & Performing Lines WA
Whoosh

LIVESTREAMING

Geelong Design Week – A Spatially Intelligent Arts
Centre

GEELONG ARTS CENTRE X MELBOURNE FRINGE TAKEOVER

Kerosene
That One Time I Joined The Illuminati
Blake Everett & Oliver Coleman: Dig Their Own Graves

CREATIVE ENGINE – CREATIVE DEVELOPMENTS

Essential Theatre
The Dream Laboratory
Bec Goring
Sounds of Olfactory
Gavin Roach
The Devils Grip
Elias Jamieson Brown
Rattus
Xavier McGettigan & Attitude Dance Company
Perfect Pairing
Caroline Meaden
A Decorated Place
Joel Carnegie
Stardust & The Mission
Deakin University
All Play Dance Research Project
Christine Davey & Skin Of Our Teeth Theatre Company
Worlds Where Life Might Exist
Dan Bingham
Magic Adventures
Helen Duncan
Held
Libby Brockman
Roaring
Connor Morel
A Lovely Day To Be Online
Geelong Arts Centre In Association
with Sweet Reason and Performing Lines
Mountain
Dance Makers Collective
Rivoli Development

CREATIVE ENGINE – EVENTS

Spark Starter Networking Events
Community Fuel Grass Roots Grants
Writing About Yourself and Your Practice
Professional Development



THE CURTAIN RISES (CONTINUED)

Commercial and Community Hirer Shows and Events

COMEDY

Bunbury Productions
Mono
Token Events
Lano & Woodley
A-List Entertainment
Anh Do – The Happiest Refugee
TEG Dainty
Celeste Barber
Sooshi Mango
Live Nation
Jimmy Rees

CLASSICAL

Melbourne Symphony Orchestra
Bach and Beamish
Hidden Gems: Classical Brilliance
Geelong Symphony Orchestra
Vienna
Pastorale

CONCERTS

Frontier Touring
Paul Kelly
Premier Artists
APIA Good Times Tour
Cosentino: Deception Tour
Kasey Chambers and Busby Marou Tour
The Fabulous Caprettos
Jon Stevens – The Noiseworks & Inxs Collection
Live Nation
Carole King's Tapestry – 50th Anniversary Tour with Esther Hannaford
Artist Network
John Williamson
Renegade and Something Fantastic
Rockwiz Live!
Harbour Agency
Human Nature
Ben Robertson
The Robertson Brothers 1960's Variety TV Show
AAA Entertainment
Echoes of Pink Floyd – A Journey Through Time
Jeff Carter Music
Leaving Jackson Johnny Cash and June Carter
Pace Live
A Taste of Ireland

DANCE

The Australian Ballet School
Butterfly Suite
Geelong School of Classical Ballet
End of Year Concert

GRADUATIONS

Belmont High School
Marcus Oldham Graduation

MUSICALS

CentreStage
Les Misérables
St Ignatius College Geelong
Wicked

SCHOOLS

Manifold Heights Primary School
Music Around The World

STUDIO DANCE

Geelong School of Classical Ballet
Karen Feldman's Dance Studio
Motion Dance Company
Trudi Schneider Ballet
Geelong Callisthenics
Westcoast Callisthenics
Cheer Geelong

WORKSHOPS AND MEETINGS

Geelong Gallery
Arts Centre Melbourne Tech Connect Program
Back to Back Theatre

SEMINARS AND CONFERENCES

Committee for Geelong – 20th Anniversary
Geelong Design Week – Living Structures: The Architecture for Life
Lazarus Community Centre AGM
VAPAC – The Victorian Association of Performing Arts Centres
Victoria Police Blue Ribbon Foundation – Road Safety Presentation
Live Nation
The Resilience Project

THE CURTAIN RISES (CONTINUED)

Commercial and Community Hirer Shows and Events

FUNCTIONS

Encompass – I Have Rights

LIVESTREAMING

City of Greater Geelong

Unesco Broadcast

Geelong Chamber of Commerce

Geelong Business Excellence Awards 2021

Barwon Health Foundation

Geelong Gala Event

FESTIVALS

CentreStage

Geelong Arts Festival

DEAKIN UNIVERSITY EVENTS

Live+Smart Research Lab, Deakin University

*Geelong Design Week – Living Structures: The
Architecture for Life*

BUILDING LIGHT UPS

The Bethany Group

National Sorry Day

Reconciliation Week

Scleroderma Australia

PARTNERS AND SUPPORTERS

Our 2021-22 Supporters and Donors

DONORS

Abraham Rodriguez Casal
 Andrew Post
 Angie Halpin
 Anne & Brian Riggs
 Barbara Douglas
 Barry and Jan Fagg
 Bevianna Fitch
 Bree Huxley
 Caroline Richardson
 Christine Garvey
 Di Crea
 Frank King
 Gail Rooney
 Geoff Saunders
 Geoff Street
 Isabelle F De Souza
 Jan Patching
 Jane Morgan
 Janet Boucher
 Joel McGuinness
 Kathryn O'Bryan
 Katya Johanson
 Keith and Heather Fagg
 Kenneth Meyer
 Laurie Haslem
 Lesley Always and Paul Hewison
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 Madeira Connection Catarina Neves
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 Margot Smith
 Meredith Barker
 Michael, Louise and Beth King
 Patricia Gawith
 Pavels Gilodo
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 Rodney Lowther
 Roslyn Gibson
 Sarah Hanley
 Sharon L Smith
 Sue Clark
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COMMUNITY AND BUSINESS SUPPORTERS

Arts & Culture Geelong
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 Furst Media
 GC Kids
 GC Magazine
 Geelong Advertiser
 Geelong Broadcasters
 Geelong Library
 Geelong Gallery
 Geelong Independent
 Gotch ya covered
 Love Central Geelong
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 Peter Foster Photography
 Platform Arts
 Print Design Australia
 Print My Sign
 Provincial Media
 Pulse
 Queenscliff Herald
 Signs To Go
 Star News Group
 Time Out Melbourne
 Times News Group
 Tourism Greater Geelong and the Bellarine
 Visit Victoria
 Wadawurrung Traditional Owners Aboriginal Corporation
 Wathaurong Aboriginal Co-Operative
 What's On Geelong
 Wonder + Work

PARTNERS AND SUPPORTERS (CONTINUED)

KEY PARTNERS

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

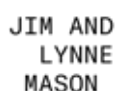
GOVERNMENT PARTNERS



MAJOR ARTISTIC PARTNER



SPONSORS AND SUPPORTERS



CREATIVE LEARNING FUNDERS AND SUPPORTERS



IN-KIND SUPPORTERS



GOVERNANCE

Trust Members

LESLEY ALWAY (CHAIR)

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

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

GEOFF STREET (DEPUTY CHAIR)

Geoff Street is a senior arts manager with over 35 years' experience in all facets of the performing arts, specifically in the areas of festival and venue management, programming and production. He has been a board member for a number of arts organisations and was Acting General Manager at Geelong Arts Centre in 2005 and 2006 and Interim CEO at Arts Centre Melbourne in 2014.

Geoff's major positions have included General Manager of the Brisbane Biennial International Festival of Music, Programming Manager of Arts Centre Melbourne, inaugural Director of Programming at Esplanade – Theatres on the Bay in Singapore, Chair of the Australia Council Theatre Fund and Council member and Executive Producer of the Abu Dhabi Festival, among others.

Since 2004, he has been working as a management and programming consultant for IMG Artists based in London, Singapore and Abu Dhabi, as well as for his own company, Martin Street and Associates, providing planning advice for a number of performing arts venues and festivals nationally and globally.

SUE CLARK

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

KATYA JOHANSON

Katya Johanson has worked in the higher education sector for over 20 years. She is currently Professor of Audience Research at Deakin University. She works with local government, as well as state and federal arts and cultural funding agencies, to research challenges in the creative industries sector and evaluate public funding initiatives. She has particular research interests in cultural diplomacy, working with young adult audiences and strengthening Australia's regional creative industries. Prior to working as an academic, Katya worked in marketing and editorial roles in the publishing industry, including at Cambridge University Press and Addison Wesley Longman.

Katya has a PhD and BA from the University of Melbourne, a Graduate Diploma in Publishing and Editing from RMIT University, and a Graduate Certificate in Higher Education from Deakin.

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.

GEOFF SAUNDERS

Geoff Saunders is a registered architect, a Fellow of the Australian Institute of Architects and the Geelong Director of McGlashan Everist Architects. Geoff graduated from Deakin University with a Bachelor of Architecture (Hons) and for many years has contributed to Deakin's School of architecture Built Environment as a member of its Advisory Board, as a sponsor and as a guest lecturer and reviewer.

GOVERNANCE (CONTINUED)

CATE STEAINS

Cate Steains has a long and distinguished career as a human rights lawyer for the United Nations. After graduating from Melbourne University Law School, Cate spent 13 years working with the Department of Foreign Affairs and Trade in Canberra. She then joined the United Nations where she specialised in protecting civilians across Africa and Afghanistan.

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). She is Deputy Chair of the Geelong Regional Library Corporation and Chair of the G21 Arts, Heritage and Culture Pillar and served as a Councillor on the Surf Coast Shire Council for 2 terms from 2012 to 2020. 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 and London and Istanbul. *REMIX* is supported by partners including Google, Bloomberg, VICE, Time Out, ABC and The Guardian.

GOVERNANCE (CONTINUED)

Trust and Subcommittee Meeting Attendance

Figures below indicate the number of meetings attended / the total possible attendances	Lesley Alway (Chair)	Geoff Street (Deputy Chair) (until 30/6/22)	Geoff Saunders (until 25/3/2022)	Margot Smith	Sue Clark	Cate Steains	Peter Tullin	Kirsten Kilpatrick	Katya Johanson
Geelong Performing Arts Centre Trust (the Trust)	7/8	8/8	5/8	7/8	7/8	6/8	8/8	8/8	7/8

The Trust met 8 times in 2021-22.

Audit and Risk Subcommittee	4/5	1/5	4/5	5/5		4/5			
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This Subcommittee has a leading role in the governance and oversight of the organisational risks managed by the Trust. It is responsible for developing and monitoring standards for external financial reporting and maintaining systems of internal control and risk management. Independent members on the Audit and Risk Subcommittee are Margot Smith (Chair), Lesley Alway, Geoff Saunders and Cate Steains. Geoff Street attended the June 2022 meeting to achieve quorum.

This Subcommittee met 5 times in 2021-22*.

Finance and Information Technology Subcommittee	9/9	9/9			9/9				
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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.

This Subcommittee met 9 times in 2021-22*.

Philanthropy and Partnerships Subcommittee	3/3				2/3		3/3	3/3	
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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, advocate on behalf of Geelong Arts Centre in business, government and community networks and attend key functions.

This Subcommittee met 3 times in 2021-22.

Governance, Nominations and Remuneration Subcommittee	4/5			5/5		4/5			
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This Subcommittee provides advice on governance issues, including overseeing the nominations calendar and the terms of Trust members, developing and reviewing the Trust Charter, providing strategic oversight of the Centre's policy framework and reviewing the CEO's performance, professional development and remuneration.

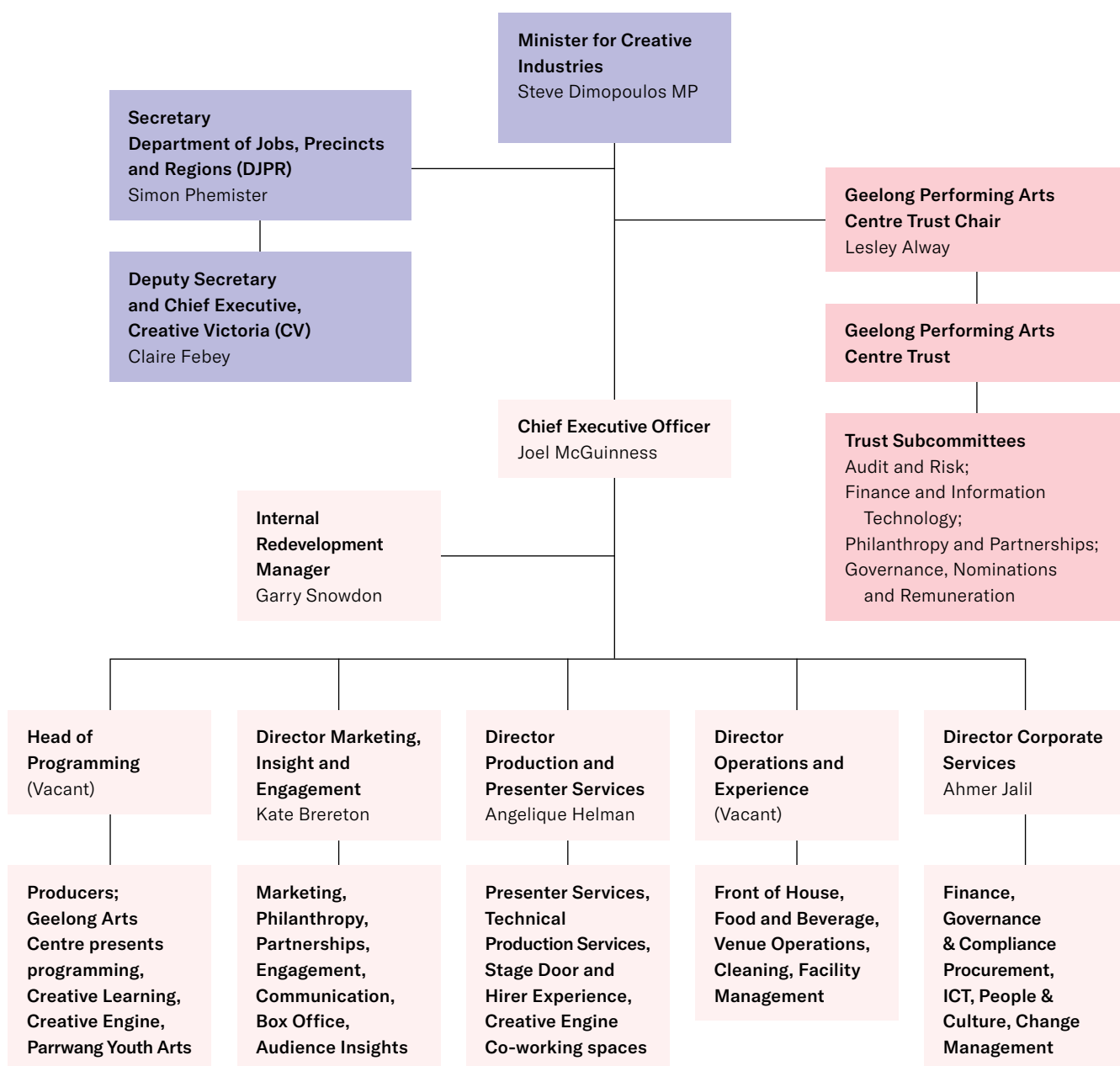
This Subcommittee met 5 times in 2021-22.

*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 an ex-officio member of all Subcommittees.

GOVERNANCE (CONTINUED)

Organisational Structure at 30 June 2022



SOUTH GEEELONG P.S CERAMICS PROGRAM



ADMINISTRATIVE REPORTING REQUIREMENTS

EMPLOYMENT AND CONDUCT 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

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 enacted to ensure an inclusive work environment. Employees are held accountable and have a reasonable avenue of redress against fair or unreasonable treatment.

The 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

Employees have been correctly classified in workforce data collections.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

WORKFORCE DATA

	as at June 2022						
	All employees		Ongoing employees			Fixed term casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Gender							
Women	83	26	18	11	22	54	4
Men	39	13	12	1	11	26	1
Self-described	0	0	0	0	0	0	0
Age							
15-24	10	1	1	1	1	8	0
25-34	29	8	7	1	7	21	1
35-44	31	15	12	5	14	14	1
45-54	19	8	6	2	7	11	1
55-64	23	5	3	2	3	18	2
65+	10	2	1	1	1	8	1
Executive	1	1	1	0	1	0	0
Administration employees	33	28	26	7	28	0	0
Operations employees	88	10	3	5	5	80	5
Total employees	122	39	30	12	34	80	5

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

WORKFORCE DATA

	as at June 2021						
	All employees		Ongoing employees			Fixed term casual	
	Number (headcount)	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Number (headcount)	FTE
Gender							
Women	62	20	12	10	18	40	2
Men	26	13	10	1	12	15	1
Self-described	0	0	0	0	0	0	0
Age							
15-24	7	3	1	1	2	5	1
25-34	16	7	6	2	7	8	0
35-44	20	11	9	3	11	8	0
45-54	16	6	3	3	5	10	1
55-64	20	4	2	1	3	17	1
65+	9	2	1	1	2	7	0
Executive	1	1	1	-	1	-	-
Administrations employees	29	25	18	10	25	2	0
Operations employees	58	7	3	1	4	53	3
Total employees	88	33	22	11	30	55	3

ANNUALISED TOTAL SALARY BY \$20,000 BANDS FOR EXECUTIVES

Income band (salary)	Jun-22 Executive	Jun-21 Executive
< \$180,000	0	0
\$180,000 - \$199,999	1	1
Total	1	1

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

WORKFORCE INCLUSION POLICY

Data from our Workplace Gender Audit, 2021, demonstrates our commitment to gender equity with a balance of genders across all levels of the organisation from coordinator and manager level, through to directors and the Trust.

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 sustaining 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. Knowing 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 as well as 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.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

OCCUPATIONAL HEALTH AND SAFETY

Measure	KPI	2021-22	2020-21	2019-20
Incidents				
	Number of employee incidents	13	10	14
	Number of employee incidents – rate per 100 FTE	39	30	39
	Number of visitor incidents	13	1	34
	Number of visitor incidents – rate per 100 visitors	3	0.0055	0.0222
Workers Compensation				
	Premium rate	1.9%	2.3%	1.8%
	Weighted industry rate	1.6%	1.7%	1.9%
	Number of standard claims lodged (excludes minor claims)	1	1	2
	Rate per 100 FTE	0.0002	0.0002	0.0005
Claims				
	Number of lost time standard claims	1	1	2
	Rate per 100 FTE	0.0002	0.0005	0.0002
	Number of open claims exceeding 13 weeks	1	0	2
	Rate per 100 FTE	0.0002	0.0005	0.0002
	Average cost per standard claim	\$8,084	NA	\$8,280
Return to Work (RTW)				
	Percentage of claims with RTW plan <30 days	0%	0%	50%
Management Commitment				
	Regular OHS reporting to Audit & Risk Subcommittee	Yes	Yes	Yes
Consultation and Participation				
	Number of OHS Committee meetings	3	3	3

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

OCCUPATIONAL HEALTH AND SAFETY (CONTINUED)

Measure	Key performance indicator	2020–21	2019–20	2018–19
Training				
	Induction processes followed:			
	Staff	Yes	Yes	Yes
	Hirers	Yes	Yes	Yes
	Contractors and suppliers	Yes	Yes	Yes
	Trust members	Yes	Partial	Partial
	Percentage of Health & Safety Representatives (HSR) trained	75%	85%	100%
Risk Management				
	Risk register updated	Partial	Partial	Partial
	Provisional improvement Notices (PIN) issued by HSRs	-	-	-
Worksafe Interactions				
	Number of notifiable incidents	-	2	4
	Number of notices received	-	-	-
	Number of visits (excluding as a result of a notifiable incident)	-	-	1

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

ENVIRONMENTAL DATA

Geelong Arts Centre's energy, water and paper use were significantly impacted by a move to Green Power for Electricity, along with reduced runtime and improved staff behaviours. Some staff continue to work from home 1-2 days per week resulting in a reduction in these areas. Paper for printing has significantly decreased as Centre employees collaborate more easily using Office 365.

ENERGY

A Green Energy agreement was signed for the 81 Ryrie Street Building in December 2021 with 100% of electricity purchased from Red Energy coming from their renewable market (local solar, hydro). Whilst the purchase of Green Power increased the cost of electricity by 20% per month, we hope to drive further savings operationally with reduced running times wherever possible.

A change in staff culture has seen current power and gas usage on par with last year when our business was interrupted frequently by COVID-19, which is a positive sign that we can continue to make savings with small behavioural changes.

The 2023 Little Malop Street Redevelopment will also be delivering a solar system, allowing the Centre to realise further savings in financial year 2024.

22 Malop Street is the Centre's leased office space and energy usage has not been included in overall totals. This is an outgoing cost included in monthly rental, however, this building accounts for only 10% of the cumulative total for electricity usage generally, so the additional usage would be minimal. The Little Malop St Redevelopment is also reimbursing the Centre for power and water used as part of the project, approximately 10% of overall running costs.

Greenhouse gas emissions decreased in line with the overall decrease in energy usage, along with the switch to Green Power mid-year.

Indicator	2021-22	2020-21	2019-20
E1. Total energy usage segmented by primary source (MJ)	2,640,437	5,337,110	5,755,023
Electricity (MJ)	1,722,062	1,563,376	2,506,518
– exc. Green Power			
Natural gas (MJ)	918,375.15	3,773,734*	3,248,505†
E2. Total greenhouse gas emissions from energy consumption (tonnes CO2-e)	407	634	874
Electricity (tonnes CO2-e)	353	442	708
– exc. Green Power			
Natural gas (tonnes CO2-e)	54.63	192	166
E3. Percentage of electricity purchased as Green Power (%)	555,529	0%	0%
E4. Units of office energy used per FTE (MJ/FTE) (39)	67,703	161,731	159,862
E5. Units of office energy used per office area (MJ/m2) (4982m2)	530	1,071	688

*In 2021, natural gas (MJ) data reported are for full-year operation of Stage 2 and 50 Malop Street.

† Data for partial-year (October 2019 to June 2020) operation of Stage 2 and 50 Malop Street.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

WATER

Higher water consumption costs reflect increased cleaning requirements related to COVIDSafe protocols and more regular staff and patron washroom activities with the return of shows and staff to all spaces. The Little Malop Street Redevelopment reimburses Geelong Arts Centre for daily water usage, which was utilised heavily during stages of the build.

Indicator	2021-22	2020-21	2019-20
W1. Total water consumption (kL)	2892	1,337	2,391
W2. Units of water used per FTE (kL/FTE)	74	41	66
W3. Units of water used per area (kL/m ²)	0.58	0.27	0.29

PAPER USE

Paper use has decreased year on year due to continued work from home arrangements for administrative staff. The transition to Office 365 has enabled better collaboration on documents and the use of online forms rather than printed versions, which has continued driving a large reduction in paper usage across the board.

Indicator	2021-22	2020-21	2019-20
P1. Total units of A4 equivalent copy paper used (reams)	15	75	175

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

WASTE*

Recycling services for Geelong (co-mingled) has only made a recent return to Geelong, allowing Geelong Arts Centre to implement these bins back into our spaces from May 2022.

Generally, waste reduced dramatically from the 2020-21 year due to relocation of office and continued working from home arrangements seeing less waste produced in the office setting.

Cardboard waste has been higher due to Food & Beverage deliveries recommencing for shows and several commencing staff members needing new ICT equipment and setup.

Creating more sustainable waste streams for the new building will be a focus for the Facilities Team as we plan for our new spaces and services to support them.

Indicator	2021-22*	2020-21
Ws1. Total units of waste disposed by destination (kg)	6,926	11,961
Landfill (kg)	5,651	8,882
Secure document disposal (kg)	30	1,500
Paper and cardboard (kg)	1,075	1,267
Ewaste (kg)	0	102
Organic (kg)	60	60
Co-mingled	110	210
Ws2. Total units of waste disposed by FTE (kg/FTE)	178	362
Ws3. Recycling rate	19%	25%

*This is the second financial year that this data has been collected and reported on.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

CHILD SAFETY STANDARDS

Geelong Arts Centre is committed to upholding the Victorian Child Safe Standards in accordance with the *Child Wellbeing and Safety Act 2005* to the best of its abilities and resources. The Centre provides an open, safe and friendly environment for all children.

All Centre staff and other adults (over the age of 18) engaged by the Centre, who may work directly with or around children at any time, are required to abide by Geelong Arts Centre's Child Safe Code of Conduct and hold a Working with Children Check. This code of conduct outlines appropriate standards of behaviour by adults towards children and aims to protect children and reduce any possibility that abuse or harm could occur.

COMPLIANCE WITH DISABILITY ACT 2006

The Victorian *Disability Act 2006* provides the framework for a whole-of-government approach to enable people with a disability 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 key achievements in 2021-22:

The Centre's key achievements in accordance with our Disability Action Plan 2019-22 included the following:

- Both Costa Hall and Geelong Arts Centre now have box office counters that are wheelchair accessible.
- Costa Hall has had significant refurbishment which includes upgraded wheelchair/ambulant bathroom facilities, new signage and improvements to disability access/available seating.
- Stage 2 continues to offer a fully accessible main entrance, accessible drop off point and disabled parking close by. All levels include lift access and wheelchair/ambulant bathroom facilities. All doors have accessible push button releases on the inside for exiting and the fire stairwell has been designed to serve as a fire refuge. Other features include accessible wayfinding signage, international symbols of access, raised tactiles, Braille signage and hearing augmentation throughout the Centre.
- Administration staff continued to work from the 22 Malop Street temporary offices for all of 2021-22 while the redevelopment works are in progress. This building has an accessible main entrance and lift to all occupied floors with accessible amenities on the ground floor.

- The Little Malop Street redevelopment has 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 Centre champions best practice.

The Centre has drafted a Disability Action Plan for 2022-25.

COMPLIANCE WITH THE CARERS RECOGNITION ACT 2012

- The Centre is an affiliate of the Victorian Companion Card program. Companion cards are issued to people with a significant, profound or permanent disability who are unable to access community activities and venues without high-level attendance care support. Cardholders are entitled to a second ticket for their companion at no charge.
- Carer cardholders receive a concession discount where available.

COMPLIANCE WITH THE FREEDOM OF INFORMATION ACT 1982

The *Freedom of Information Act 1982* (the Act) extends 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.

From 1 September 2017, the Act was amended to reduce the Freedom of Information (FOI) processing time for requests received from 45 to 30 days. In some cases, this time may be extended.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

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

Making a request

FOI requests can be lodged through a written request to Geelong Arts Centre's Freedom of Information Officer, as detailed in section 17 of the Act. An application fee of \$30.60 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 foi@geelongartscentre.org.au

FOI statistics/timeliness

Geelong Arts Centre did not receive any applications during the 2021-22 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.

COMPLIANCE WITH THE PUBLIC INTEREST DISCLOSURE ACT 2012

The *Public Interest Disclosure 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 matters disclosed to be investigated and rectifying action to be taken.

Geelong Arts Centre does not tolerate improper conduct by employees, nor 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 substantial mismanagement of public resources or conduct involving a substantial risk to public health and safety or the environment.

Geelong Arts Centre has procedures 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 Centre's website at www.geelongartscentre.org.au.

Reporting procedures

Geelong Arts Centre is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the Centre should be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au.

COMPLIANCE WITH THE BUILDING ACT 1993

The Trust owns premises at 40-50A Little Malop Street and 69-81 Ryrie Street, Geelong. Access to and possession of 40-50A Little Malop Street and 69-71 Ryrie Street (The Church) was transferred to the Stage 3 Redevelopment Managing Contractor, Lendlease Building Contractors Pty Ltd on 5 October 2020. The Little Malop Street redevelopment project is managed by Development Victoria on behalf of Geelong Performing Arts Centre Trust and commenced during the 2019-20 financial year.

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

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

The Centre engages Statcom Systems as a third-party provider to monitor the ongoing completion and maintenance of Essential Fire Safety Measures in accordance with the amended 2019 Occupancy Certificate. A web-based system is utilised to distribute upcoming tasks in addition to follow up reminders to contractors for all overdue maintenance. Contractors complete inspection records left onsite and upload to the website to close out the essential maintenance loop. Statcom performs an annual inspection/audit providing a compliance certificate each year. OHS Regulations testing is completed by contractors to ensure the safety of staff members, hirers and public occupying this space in accordance with the Facilities Maintenance Schedule. The Centre engages suitably qualified contractors to manage all other non-essential maintenance for the 81 Ryrie Street building in the form of fixed term contracts.

The Trust leased premises at 22 Malop Street, Geelong during the 2021-22 financial year. Essential Fire Safety Measures covered by the owner are maintained within the lease agreement 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.

The Trust leased premises at Geelong Telegraph Station, 83a Ryrie Street, Geelong, during the 2021-22 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.

The Trust did not undertake any building works over the value of \$50,000 during the 2021-22 financial year. No emergency orders and building orders were issued relating to buildings during this period.

There were no occupancy permits issued during the financial year.

There was a total of 12 Building permits received in relation to the buildings owned.

There were no buildings brought into conformity with building standards during the financial year.

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 ensures the Centre fulfils its requirements on competitive neutrality reporting as required under the Competition Principles Agreement and Competition and Infrastructure Reform Agreement.

Hiring charges and booking fees were increased to cover the increased cost of providing these services. Increases were made to the cost of venue labour in line with wage increases. When charging for services, the Centre complies with National Competition Policy by charging fair market prices for all services provided.

COMPLIANCE WITH LOCAL JOBS FIRST ACT 2003

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

As a public sector body in regional Victoria, Geelong Arts Centre is required to 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.

The Centre did not commence or complete any applicable projects during the 2021-22 financial year. The Centre's \$140 million Little Malop Street redevelopment, which commenced during the 2020-21 financial year, is managed by Development Victoria and, therefore, all relevant reporting is completed by Development Victoria.

SOCIAL PROCUREMENT

Social procurement activity in the 2021-22 financial year focused on opportunities for Victorian Aboriginal peoples and Aboriginal businesses, overseeing the convergence of these objectives with the Centre's Reconciliation Action Plan. Shared aims included raising awareness of the Aboriginal artists and businesses providing goods and services that shaped Geelong Arts Centre's programs and enhanced our connection to the broader Wadawurrung Community.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

CONSULTANCIES

Details of consultancies (valued at \$10,000 or greater)						
Consultant	Purpose of consultancy	Start date	End date	Total approved project fee (excl. GST)	Expenditure 2021-22 (excl. GST)	Future expenditure (excl. GST)
RiskLogic Pty Ltd	Business Continuity Planning	16/03/22	30/06/22	\$23,795	\$23,795	NA
Tony Grybowski	Strategic plan	15/03/22	22/04/22	\$29,750 plus expenses	\$34,326	NA
Altocibum Pty Ltd	Food and Beverage strategy	09/03/22	14/05/22	\$12,650	\$11,500	NA
Australian Workplace Mediations Pty Ltd	Work force planning	01/07/21	03/05/21	\$24,500	\$24,500	NA
Fusion 5	Digital transformation strategy	21/03/22	30/06/22	\$58,040	\$108,439	NA
Campitelli	Capital appeal for Redevelopment	15/09/21	14/09/23	\$225,000*	\$86,500	\$225,000*

*Fees do not include 2% royalty applicable to fulfilment of pledged obligations.

There were no consultants engaged during FY 2021-22 where the total fee payable to the individual consultant was under \$10,000. There were 6 consultants engaged during the 2021-22 financial year where the total fee payable to the individual consultant was more than \$10,000. The total expenditure incurred during the 2021-22 financial year relating to these consultancies was \$289,060 (excluding GST).

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

During the 2021-22 financial year, there were no advertising campaigns with a media spend of \$100,000 or greater.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

DETAILS OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2021-22 reporting period, Geelong Arts Centre had total ICT expenditure of \$702,922 as detailed below.

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
\$594,483	\$108,439	\$108,439	\$0
(Total)	(Total = Operational expenditure and capital expenditure)		

ICT expenditure refers to the 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 includes the ICT Strategy projects, which relates to extending or enhancing the Centre's current ICT capabilities.

BAU ICT expenditure is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.

ADMINISTRATIVE REPORTING REQUIREMENTS (CONTINUED)

SUBSEQUENT EVENTS

There were no events occurring after balance date with may significantly affect Geelong Performing Arts Centre Trust's operations in subsequent reporting periods.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

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

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

This information is available on request from:
Chief Executive Officer
Phone: 03 5225 1213
Email: admin@geelongartscentre.org.au

ASSET MANAGEMENT ACCOUNTABILITY FRAMEWORK

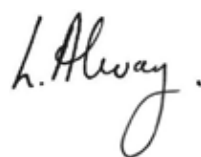
Geelong Arts Centre is compliant with all 41 mandatory requirements of the Asset Management Accountability Framework (AMAF) and will conduct a self-assessment of the level of asset management maturity and report this no later than 2023-24.

GEELONG PERFORMING ARTS CENTRE TRUST FINANCIAL MANAGEMENT COMPLIANCE ATTESTATION STATEMENT

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

LESLEY ALWAY CHAIR

Geelong Performing Arts Centre Trust



29 August 2022

REPORT AGAINST OUTPUT TARGETS

PORTFOLIO AGENCIES OUTPUT – 2021-22 STATE BUDGET PAPER NO. 3 TARGETS

PERFORMANCE MEASURE	2021-22 ACTUALS	2021-22 TARGET	2020-21 ACTUALS
QUANTITY			
Access – website visitation	376,634	150,000	205,239
Access – attendances	56,524	100,000	18,083
Community engagement – volunteer hours	348	250	282
Education – students attending education programs	1,347	3,000	5,445
QUALITY			
Visitors satisfied with visit	99%	98%	98%

FIVE-YEAR FINANCIAL SUMMARY

<i>Five-year financial summary</i>	2022	2021	2020	2019	2018
Income from government	5,890,375	6,129,800	4,631,410	22,304,692	13,755,489
Total income from transactions	7,903,057	7,321,552	8,006,481	26,332,417	17,392,050
Total expenses from transactions	6,561,067	5,854,736	7,952,585	6,465,788	5,675,978
Net result from transactions before depreciation	1,341,990	1,466,816	53,896	19,866,629	11,716,072
Net result from transactions	(711,060)	(1,271,151)	(2,086,489)	10,330,889	52,833
Comprehensive result for the period	(711,060)	(10,794,463)	(2,086,489)	18,459,463	10,326,942
Net cash flow from operating activities	2,247,764	2,276,312	(2,151,720)	19,948,001	12,075,245
Total assets	159,717,031	86,102,450	71,665,048	65,724,592	46,522,033
Total liabilities	3,703,925	3,327,606	1,722,792	2,989,228	2,246,133



2021-22 FINANCIAL REPORT

FINANCIAL OVERVIEW

The five-year summary of results is presented above. For transparency, this summary differentiates between Geelong Arts Centre's 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:

- Timing variations in relation to fundraising activities and funding received from the Victorian Government (or other sources);
- Discrete projects and funding sources, including the Geelong Arts Centre Little Malop Street Redevelopment;
- Philanthropic bequests and endowments;
- Disposals of building assets as part of the Geelong Arts Centre Little Malop Street Redevelopment (demolition of parts of the original Little Malop St building); and,
- Revaluation of land and buildings under financial reporting directions (FRD 103I).

The net result from operations before depreciation and other economic flows for the year ended 30 June 2022 is a surplus of \$1.342 million (FY2021: surplus of \$1.467 million). As with the 2020-21 financial year this surplus is impacted by government funding received late in the financial year which will be expended within the 2022-23 financial year.

The comprehensive result for the year, reported in the comprehensive operating statement, is a deficit of \$0.711 million which comprises:

- Total income from transactions of \$7.903 million that includes Geelong Arts Centre Little Malop Street Redevelopment project support of \$2.046 million, \$1.297 million received from the Victorian Government as coronavirus (COVID-19) crisis funding, Geelong Arts Centre Little Malop Street Redevelopment project support of \$2.046 million and \$0.275 million of grant funding for COVIDSafe technologies.
- Total expenses from transactions of \$6.561 million before depreciation expense.
- Net result from transactions before depreciation of \$1.342 million.
- Depreciation expense of \$2.053 million.

OPERATING ACTIVITIES

Operations for the financial year 2021-22 were affected throughout the period by disruption due to the ongoing construction of the Geelong Arts Centre Little Malop Street Redevelopment and the coronavirus (COVID-19) pandemic.

Geelong Arts Centre was impacted by coronavirus (COVID-19) with closure to the public and cancellation of shows throughout periods of the 2021-22 financial year. The disruption affected attendance to our venues and ability to hire spaces and stage events. Ordinarily, up to 80% of revenue is self-generated (prior to commencement of the redevelopment project) and we are reliant on an open and thriving arts centre to generate this income. As a result of the loss of portions of the year's trading, revenue from operating activities is 51% below F2020 levels and around 55% (\$1.596 million) below pre-redevelopment levels at \$1.322 million. As of Quarter Four of the Financial Year (March-June), it has been very comforting to see good levels of sales and return to our shows and events, with results much closer to original budget projections.

With the impact on activity and revenue being so significant, Geelong Arts Centre has sought to reduce expenditure as much as possible, whilst adhering to the Victorian Government's Industrial Relations Framework, which seeks to protect employment, and other policy decisions implemented to support the Victorian economy.

Recurrent funding from the Victorian Government was \$2.258 million in F2022 (F2021: \$2.250 million). Total non-recurrent funding for the period was \$3.618 million (F2021: \$3.873 million) including \$1.297 million as coronavirus (COVID-19) solvency funding.

The Victorian Government has further invested in interim funding to address the loss of own source revenue that Geelong Arts Centre has suffered or will potentially continue to suffer as a result of the impacts of coronavirus (COVID-19). This assistance ensures Geelong Arts Centre's continued operation and ability to maintain employment throughout the pandemic. This support gives confidence to the Trust that it can operate on a 'going concern' basis as the funding support was provided during the financial period, with further support expected in coming months.

2021-22 FINANCIAL REPORT (CONTINUED)

SIGNIFICANT EVENTS AND TRANSACTIONS FOR 2021-22

CORONAVIRUS (COVID-19)

For the year ended 30 June 2022, coronavirus (COVID-19) has impacted Geelong Arts Centre, specifically as follows:

- The Centre closed to the public on 16 March 2020 and during all subsequent lockdowns that were implemented across Victoria intermittently. This significantly impacted the Centre's ability to operate at regular levels and materially impacted revenue streams with 22% of revenue, historically 80% before the Centre's Redevelopment, being self-generated and reliant upon the organisation's regular operational levels.
- The Victorian Government updated its Industrial Relations Framework, which aims to protect public sector employment from the impacts of the pandemic. Geelong Arts Centre is complying with the requirements of the framework.
- As a result of the closure, an additional \$1.297 million of financial support was provided by the Victorian Government in the form of additional grant funding during the financial year 2021-22.

OPERATING RESULT

The operational result for the period, before depreciation, was a surplus of \$1.342 million. Geelong Arts Centre has an ongoing commitment of \$140 million towards the Little Malop Street Redevelopment and continued support from the Victorian Government to address the impacts of coronavirus (COVID-19). With that support, the Trust and management is focused on delivering the detailed strategic and business plans and maintaining surplus budgets on completion of the Little Malop Street Redevelopment.

BALANCE SHEET

Net assets of the Trust amount to \$156.013 million, of which \$52.911 million relates to property, plant and equipment (F2021: \$53.539 million). In addition to the impact of depreciation, revaluation and disposals, there were \$1.439 million of additions, which include:

- \$1.122 million for assets under construction relating to the Little Malop Street Redevelopment
- \$0.285 million in other property, plant and equipment additions predominantly funded by the COVIDSafe Technologies funding

Other non-financial assets have increased by \$70.799 million to \$97.755 million as a result of the ongoing Little Malop Street Redevelopment. This balance will continue to grow before being capitalised in property, plant and equipment on completion of the project.

Financial assets increased by 61% to \$9.035 million (F2021: \$5.606 million). Of the \$8.898 million held in cash and investments, 96% is restricted funds that cannot be used to support operating activities leaving \$0.391 million at the year-end in general funds to cover working capital requirements.

Total liabilities increased by 11% to \$3.704 million driven mainly by increase in funds held in trust against tickets sold in advance (held on behalf of presenters for future events).

DECLARATION IN THE FINANCIAL STATEMENTS

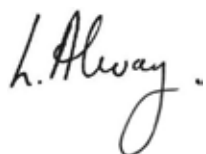
The attached financial statements for Geelong Performing Arts Centre Trust (the Trust) have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the Financial Management Act 1994, applicable Financial Reporting Directions, the Australian Charities and Not-for-profit Commission Act 2012 and the Australian Charities and Not-for-profit Commission Regulations 2013, 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 2022 and financial position of the Trust at 30 June 2022.

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 29 August 2022

LESLEY ALWAY
Chair of the Trust



JOEL MCGUINNESS
Chief Executive Officer



AHMER JALIL
Chief Finance Officer



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 2022, 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
12 September 2022



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 2022 • 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 significant accounting policies • 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 2022 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 2013</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.

MELBOURNE
12 September 2022



Simone Bohan
as delegate for the Auditor-General of Victoria

GEELONG PERFORMING ARTS CENTRE TRUST

Table of Contents For the financial year ended 30 June 2022

HOW THIS REPORT IS STRUCTURED

Geelong Performing Arts Centre Trust (the Trust) has presented its audited general purpose financial statements for the financial year ended 30 June 2022 in the following structure to provide users with the information about the Trust's stewardship of resources entrusted to it.

FINANCIAL STATEMENTS

Comprehensive operating statement
Balance sheet
Cash flow statement
Statement of changes in equity

NOTES TO THE FINANCIAL STATEMENTS

- | | |
|---|---|
| <p>1. About this report
The basis on which the financial statements have been prepared and compliance with reporting regulations</p> <p>2. Funding delivery of our services
Revenue and income recognised from grants, sales of goods and services and other sources</p> <p>2.1 Summary of revenue and income that funds the delivery of our services</p> <p>2.2 Revenue and income from transactions</p> <p>3. The cost of delivering services
Operating expenses of the Trust</p> <p>3.1 Summary of expenses incurred in delivery of our services</p> <p>3.2 Employee benefits</p> <p>3.3 Supplies and services</p> <p>4. Key assets available to support output delivery
Land, property, plant, equipment and vehicles</p> <p>4.1 Property, plant and equipment</p> <p>4.2 Depreciation</p> <p>5. Other assets and liabilities
Working capital balances and other key assets and liabilities</p> <p>5.1 Receivables</p> <p>5.2.1 Payables</p> <p>5.2.2 Contract Liabilities</p> <p>5.3 Other non-financial assets</p> | <p>6. How we financed our operations
Cash flow information, leases and commitments for expenditure and unspent Government capital grants</p> <p>6.1 Cash flow information and balances</p> <p>6.2 Leases</p> <p>6.3 Commitments for expenditure</p> <p>6.4 Contingent assets and contingent liabilities</p> <p>7. Risks and valuation judgements
Financial risk management, contingent assets and liabilities as well as fair value determination</p> <p>7.1 Financial instruments specific disclosures</p> <p>7.2 Fair value determination</p> <p>8. Other disclosures</p> <p>8.1 Other economic flows included in net result</p> <p>8.2 Responsible persons</p> <p>8.3 Remuneration of executive officers</p> <p>8.4 Related parties</p> <p>8.5 Subsequent events</p> <p>8.6 Australian Accounting Standards issued that are not yet effective</p> |
|---|---|

GEELONG PERFORMING ARTS CENTRE TRUST

Comprehensive Operating Statement For the financial year ended 30 June 2022

COMPREHENSIVE OPERATING STATEMENT	Notes	2022 \$	2021 \$
Revenue and Income from transactions			
State Government grants	2.2.1	5,890,375	6,129,800
Sales of goods and services	2.2.2	1,321,783	704,978
Fundraising activities income	2.2.3	660,072	480,390
Interest income		30,827	6,384
Total revenue and income from transactions		7,903,057	7,321,552
Expenses from transactions			
Employee benefits	3.2.1	3,369,919	2,903,920
Supplies and services	3.3	2,523,939	2,170,350
Redevelopment project expenses		640,770	744,459
Interest expense		26,439	36,007
Depreciation of property, plant and equipment	4.2	2,053,050	2,737,967
Total expenses from transactions		8,614,117	8,592,703
Net result from transactions		(711,060)	(1,271,151)
Other economic flows included in net result			
Net loss on non-financial assets	8.1	-	(7,874,692)
Total other economic flows included in net result		-	(7,874,692)
Net result		(711,060)	(9,145,843)
Other economic flows – other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical asset revaluation surplus		-	(1,648,620)
Total other economic flows – other comprehensive income		-	(1,648,620)
COMPREHENSIVE RESULT		(711,060)	(10,794,463)

The accompanying notes form part of these financial statements.

GEELONG PERFORMING ARTS CENTRE TRUST

Balance Sheet As at 30 June 2022

BALANCE SHEET	Notes	2022 \$	2021 \$
ASSETS			
Financial assets			
Cash and cash equivalents	6.1	8,898,393	5,295,682
Receivables	5.1	136,946	310,199
Total financial assets		9,035,339	5,605,881
Non-financial assets			
Inventories		15,238	11,456
Other non-financial assets	5.3	97,754,958	26,946,438
Property, plant and equipment	4.1	52,911,496	53,538,675
Total non-financial assets		150,681,692	80,496,569
TOTAL ASSETS		159,717,031	86,102,450
LIABILITIES			
Payables	5.2.1	678,227	396,273
Contract Liabilities	5.2.2	2,073,664	1,615,425
Lease Liabilities	6.2	439,189	765,694
Employee related provisions	3.2.2	512,846	550,214
Total liabilities		3,703,925	3,327,606
NET ASSETS		156,013,106	82,774,844
EQUITY			
Contributed capital		124,353,666	50,404,343
Physical asset revaluation surplus		20,348,337	20,348,337
Reserves – programming		49,426	49,426
Accumulated surplus		11,261,678	11,972,738
TOTAL EQUITY		156,013,106	82,774,844

The accompanying notes form part of these financial statements.

GEELONG PERFORMING ARTS CENTRE TRUST

Cash Flow Statement For the financial year ended 30 June 2022

CASH FLOW STATEMENT	Notes	2022 \$	2021 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts from government		5,615,375	6,404,800
Receipts from other entities		2,910,152	1,741,178
Goods and services tax received from the ATO		1,332,872	683,599
Interest received		30,827	6,384
Interest paid		(26,439)	(36,007)
Payments to suppliers and employees		(7,616,024)	(6,523,642)
NET CASH FLOWS FROM OPERATING ACTIVITIES	6.1.1	2,246,764	2,276,312
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for property, plant and equipment		(1,408,082)	(100,328)
Prepayment for property, plant and equipment		(70,841,000)	(22,521,598)
Proceeds from sale of property, plant and equipment		-	9,545
NET CASH FLOW USED IN INVESTING ACTIVITIES		(72,249,082)	(22,612,381)
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of principal portion of lease liabilities		(344,294)	(271,648)
Proceeds from capital contributions by State Government		73,949,324	23,627,050
NET CASH FLOW FROM FINANCING ACTIVITIES		73,605,029	23,355,402
NET INCREASE IN CASH HELD		3,602,711	3,019,333
CASH & CASH EQUIVALENTS AT THE BEGINNING OF THE FINANCIAL YEAR		5,295,682	2,276,349
CASH & CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR	6.1	8,898,393	5,295,682

The accompanying notes form part of these financial statements.

GEELONG PERFORMING ARTS CENTRE TRUST

Statement of Changes in Equity For the financial year ended 30 June 2022

STATEMENT OF CHANGES IN EQUITY	Notes	Contributed capital	Physical asset revaluation surplus	Reserves programming	Accumulated surplus	Total
		\$	\$	\$	\$	\$
Balance at 1 July 2020		26,777,293	21,996,957	49,426	21,118,581	69,942,257
Net results for the year		-	-	-	(9,145,843)	(9,145,843)
Other Comprehensive Income for the year		-	(1,648,620)	-	-	(1,648,620)
Capital contributions by State Government		23,627,050	-	-	-	23,627,050
Balance at 30 June 2021		50,404,343	20,348,337	49,426	11,972,738	82,774,844
Balance at 1 July 2021		50,404,343	20,348,337	49,426	11,972,738	82,774,844
Net results for the year		-	-	-	(711,060)	(711,060)
Capital contributions by State Government		73,949,324	-	-	-	73,949,324
Balance at 30 June 2022		124,353,666	20,348,337	49,426	11,261,678	156,013,106

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 2022

1. ABOUT THIS REPORT

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, Precincts and Regions (DJPR). 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

1.1 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'.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

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.

Market conditions impacting valuation

The market is being impacted by the uncertainty caused by the COVID-19 pandemic. As at the date of valuation we consider that there is market uncertainty resulting in significant valuation uncertainty. This valuation is therefore reported on the basis of 'significant valuation uncertainty'. As a result, less certainty exists than normal and a higher degree of caution should be attached to our valuation than normally would be the case. Given the unknown future impact that COVID-19 might have on markets, we recommend that the user(s) of this report review this valuation periodically. This valuation is current at the date of valuation only. The value assessed herein may change significantly and unexpectedly over a relatively short period of time (including as a result of factors that the Valuer could not reasonably have been aware of as at the date of valuation).

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 2013* 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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

2. FUNDING DELIVERY OF OUR SERVICES

Introduction

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

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

Structure

- 2.1 Summary of revenue and income that funds the delivery of our services
- 2.2 Revenue and income from transactions

2.1 Summary of revenue and income that funds the delivery of our services	Notes	2022 \$	2021 \$
State Government – recurrent appropriations	2.2.1	5,890,375	6,129,800
Operating activities income	2.2.2	1,321,783	711,362
Fundraising activities income	2.2.4	660,072	480,390
Total revenue and income from transactions		7,872,230	7,321,552

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.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

2.2 Revenue and income from transactions

2.2.1 State Government grants	2022 \$	2021 \$
State Government – recurrent appropriations	2,258,000	2,258,000
DJPR Operating Grant	3,618,350	3,843,750
Department of Education and Training	14,025	28,050
Total State Government grants	5,890,375	6,129,800

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.

Operating grant received from Department of Jobs, Precincts and Regions (DJPR) includes funding to support continued agency operations through coronavirus COVID-19 pandemic business disruption.

Grants recognised under AASB 15

Revenue from grants that are enforceable and with sufficiently specific performance obligations and 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.

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 income ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

- contributions by owners, in accordance with AASB 1004 *Contributions*;
- revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15 *Revenue from Contracts with Customers*;
- a lease liability in accordance with AASB 16 *Leases*;
- a financial instrument, in accordance with AASB 9 *Financial Instruments*; or
- a provision, in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets*.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

2.2.2 Operating activities revenue	2022 \$	2021 \$
Box office	226,770	121,254
Venue hire	433,453	198,031
Booking fees	277,219	64,277
Management fees	61,200	60,600
Food and beverage sales	150,960	30,787
Other revenue	172,181	230,029
Total operating activities revenue	1,321,783	704,978

Operating activities revenue 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.

Key revenue areas are as follows:

- 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 the hiring of 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 comprises 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.

2.2.3 Fundraising activities income	2022 \$	2021 \$
Sponsorship and fundraising	305,952	453,967
Capital Campaign donations	347,493	-
Endowment Fund <i>Arts for Life</i> donations	6,627	26,423
Total fundraising activities income	660,072	480,390

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 2022 (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 our services
- 3.2 Employee benefits
- 3.3 Supplies and services

3.1 Summary of expenses incurred in delivery of our services	Notes	2022 \$	2021 \$
Employee benefits	3.2.1	3,369,919	2,903,920
Supplies and services	3.3	2,550,378	2,206,357
Redevelopment project expenses		640,770	744,459
Total expenses incurred in delivery of services		6,561,067	5,854,736

3.2 Employee benefits

3.2.1 Employee benefits in the comprehensive operating statement	2022 \$	2021 \$
Salaries and wages, annual leave and long service leave	3,063,379	2,641,355
Superannuation contribution	306,540	262,565
Total employee benefits	3,369,919	2,903,920

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 2022 (continued)

3.2.2 Employee benefits in the balance sheet	2022 \$	2021 \$
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.		
Current provisions:		
Annual leave		
Unconditional and expected to settle within 12 months	163,162	143,436
Unconditional and expected to settle after 12 months	19,878	28,458
Long service leave		
Unconditional and expected to settle within 12 months	45,419	46,316
Unconditional and expected to settle after 12 months	137,971	153,177
	366,430	371,387
Provision for on-costs		
Unconditional and expected to settle within 12 months	53,780	52,347
Unconditional and expected to settle after 12 months	26,533	31,899
	80,313	84,246
Total current provisions for employee benefits	446,743	455,633
Non-current provisions		
Employee benefits	57,308	82,620
On-costs	8,795	11,961
Total non-current provisions for employee benefits	66,103	94,581
Total provisions for employee benefits	512,846	550,214

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

Reconciliation of movements in provisions	On-costs \$	Employee benefits \$	Total \$
Opening balance	96,207	454,007	550,214
Additional provisions recognised	7,099	(30,269)	(37,368)
Reductions arising from payments	-	-	-
Closing balance	89,108	423,738	512,846
Current	80,313	366,430	446,743
Non-current	8,795	57,308	66,103
Total provisions for employee benefits	89,108	423,738	512,846

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 settle within 12 months of 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 2022 (continued)

Superannuation

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 2022 are detailed below:

Scheme	Type of Scheme	Rate	2022 \$	2021 \$
Vision Super	Defined Benefit	10.00%	9,335	8,448
Vision Super	Accumulation	10.00%	80,417	79,862
Australian Super	Accumulation	10.00%	40,311	34,028
Hostplus	Accumulation	10.00%	83,341	68,917
Other	Accumulation	10.00%	93,136	92,520
			306,540	283,775

There were no contributions outstanding and no loans issued from or to the above schemes as at 30 June 2022.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

3.3 Supplies and services	Notes	2022 \$	2021 \$
Trading			
Trust programs		422,317	569,281
Education programs		58,717	33,934
Marketing		281,351	253,390
Food and beverage		52,488	32,881
Capital Campaign		87,483	-
Operating		189,498	78,061
Buildings and facilities			
Repairs and maintenance		251,327	173,189
Utilities		110,713	161,308
Administration and finance			
Consultants & contractors		321,683	197,215
Staff training		43,063	18,454
Office supplies and communication		128,127	53,754
Information technology		452,361	459,151
Audit of the financial statements		46,000	62,393
Bad debts		-	4,050
Insurance		78,811	73,289
Interest expense on lease liabilities	6.2	26,439	36,007
Total supplies and services		2,550,378	2,206,357

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 2022 (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 Property, plant and equipment
- 4.2 Depreciation

Significant judgement: Classification of investments as 'key assets'

The Trust has made the judgement that investments are key assets utilised to support the Trust's objectives and outputs.

Fair value measurement

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

4.1 Property, plant and equipment	Gross carrying amount		Accumulated depreciation		Net carrying amount	
	2022 \$	2021 \$	2022 \$	2021 \$	2022 \$	2021 \$
Land at fair value	9,862,000	9,862,000	-	-	9,862,000	9,862,000
Buildings at fair value	37,684,142	37,652,976	(2,135,754)	(341,086)	35,548,388	37,311,890
Plant, equipment and vehicles at fair value	2,426,735	2,141,477	(1,305,403)	(1,033,645)	1,121,332	1,107,832
Assets under construction at cost	6,379,776	5,256,953	-	-	6,379,776	5,256,953
Net carrying amount	56,352,653	54,913,406	(3,441,157)	(1,374,731)	52,911,496	53,538,675

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 overheads.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (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. A revaluation was undertaken as at 30 June 2021, management completed a review of the current valuation in the 2021-22 financial year and based on the total magnitude of change the valuation remains unchanged. The next revaluation is scheduled to be completed for the 2025-26 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, although is 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.

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 and buildings were revalued at fair value by the Valuer-General Victoria, as at 30 June 2021. The revaluations were 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*; *FRD103I Non-financial physical assets*. 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 2022 (continued)

4.1.1 Reconciliation of movements in carrying amount of property, plant, equipment and vehicles and level 3 assets						
	Land at fair value	Buildings at fair value	Plant, equipment and vehicles at fair value	Right-of- use at fair value	Assets under construction at cost	Total
	\$ (Level 3)	\$ (Level 3)	\$ (Level 3)	\$	\$	\$
Carrying amount at 30 June 2020	6,309,000	51,922,455	1,268,385	152,984	5,256,953	64,909,777
Additions	-	-	100,328	881,138	-	981,466
Transfers	-	(90,618)	-	-	-	(90,618)
Disposals	-	(7,874,692)	(671)	-	-	(7,875,363)
Revaluation of Land and Building	3,553,000	(5,201,620)	-	-	-	(1,648,620)
Depreciation	-	(2,172,525)	(260,210)	(305,232)	-	(2,737,967)
Carrying amount at 30 June 2021	9,862,000	36,583,000	1,107,832	728,890	5,256,953	53,538,675
Additions	-	-	285,259	31,165	1,122,823	1,439,247
Revaluation	-	-	-	(13,376)	-	(13,376)
Depreciation	-	(1,441,193)	(271,759)	(340,098)	-	(2,053,050)
Carrying amount at 30 June 2022	9,862,000	35,141,807	1,121,332	406,582	6,379,776	52,911,496

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

Description of significant unobservable inputs to Level 3 valuations

2022	Valuation technique	Significant unobservable inputs	Weighted average	Sensitivity of fair value measured to changes in significant unobservable inputs
Specialised land	Market/Direct Comparison Approach adjusted for unobservable inputs (CSO)	Community Service Obligation discount – 20%	\$2,000 – \$2,200 (\$2,034) per sqm	A significant increase or decrease in the CSO adjustment would result in a significantly lower (higher) fair value.
Specialised buildings	Current replacement cost	Replacement cost per square metre	\$7,574 / sqm	A significant increase or decrease in direct cost per square metre adjustment would result in a significantly higher or lower fair value.
		Remaining life of specialised buildings	40 years	A significant increase or decrease in the estimated useful life of the asset would result in a significantly higher or lower value.

The Trust undertook a land and building revaluation as at 30 June 2021.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

4.2 Depreciation	2022 \$	2021 \$
Charge for the period		
Buildings	1,441,193	2,172,525
Plant, equipment and vehicles	271,759	260,210
Right-of-use assets	340,098	305,232
Total depreciation	2,053,050	2,737,967

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 current and prior years are included in the table below:

Asset	Useful life (Years)
Buildings	20 to 60
Plant, equipment and vehicles	3 to 20
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 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 2022 (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
- 5.2.2 Contract Liabilities
- 5.3 Other non-financial assets

5.1 Receivables	2022 \$	2021 \$
Contractual		
Sale of goods and services	89,816	109,434
Other receivables	15,300	179,261
Statutory		
Net GST receivable	31,830	21,504
Total receivables	136,946	310,199
Represented by:		
Current receivables	136,946	310,199
Non-current receivables	-	-
Total receivables	136,946	310,199
Total receivables	310,199	172,455

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.

Details about the Trust's impairment policies and exposure to credit risk are set out in note 7.1.2.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

Ageing analysis of contractual receivables*

	Carrying amount	Not past due and not impaired	Past due but not impaired			
			Less than 1 month	1-3 months	3 months - 1 year	1-5 years
2022						
Sale of goods and services	89,816	89,816	-	-	-	-
Other receivables	15,300	15,300	-	-	-	-
Total	105,116	105,116	-	-	-	-
2021						
Sale of goods and services	109,434	109,434	-	-	-	-
Other receivables	179,261	179,261	-	-	-	-
Total	288,695	288,695	-	-	-	-

* The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian Government Departments and GST input tax credit recoverable).

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

5.2.1 Payables	Notes	2022 \$	2021 \$
Contractual			
Supplies and services		610,267	344,505
Statutory			
Other taxes payable		67,960	51,768
Total payables		678,227	396,273
Represented by			
Current payables		678,227	396,273
Non-current payables		-	-
Total payables		678,227	396,273

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.

(i) Cash held in the box office bank account is held in trust for the ticket purchaser and can only be made available to the Presenter (ticketing receipts) and the Trust (ticketing fees) after the relevant event has occurred has been classified as contract liabilities under provisions of AASB 15. Please refer to Note 5.2.2 below.

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
2022						
Supplies and services	610,267	610,267	-	-	-	-
Total	610,267	610,267	-	-	-	-
2021						
Supplies and services	344,505	344,505	-	-	-	-
Total	344,505	344,505	-	-	-	-

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

5.2.2 Contract liabilities	2022 \$	2021 \$
Contract liabilities		
Opening balance brought forward	1,615,425	624,487
Add: Payments received for performance obligations yet to be completed during the period	560,020	1,301,889
Add: Grant consideration for sufficiently specific performance obligations received during the year yet to be completed	460,000	-
Less: Revenue recognised in the reporting period for the completion of a performance obligation	(561,782)	(310,951)
Less: Grant revenue for sufficiently specific performance obligations works recognised consistent with the performance obligations met during the year	-	-
Total contract liabilities	2,073,664	1,615,425
Represented by:		
Current contract liabilities	2,073,664	1,615,425
Non-current contract liabilities	-	-
5.3 Other non-financial assets	2022 \$	2021 \$
Prepayments	155,779	188,259
Prepayments for redevelopment project	97,599,179	26,758,179
Total other non-financial assets	97,754,958	26,946,438

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. This also includes prepayments made to Development Victoria for the ongoing Ryrie Street redevelopment project.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (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. Note 7.1 provides additional, specific financial instrument disclosures.

Structure

- 6.1 Cash flow information and balances
- 6.2 Leases
- 6.3 Commitments for expenditure
- 6.4 Contingent assets and contingent liabilities

6.1 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	2022 \$	2021 \$
Cash on hand		350	350
Cash at bank	(i) & (ii)	8,898,043	5,295,332
Cash and cash equivalents at end of financial year		8,898,393	5,295,682

(i) Cash held in the box office bank account of \$1,649,180 (2021: \$1,395,912) 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 (2021: \$49,426), unspent Government grants \$6,001,119 (2021: \$2,379,701), the Endowment Fund \$508,084 (2021: \$500,142) and Capital Campaign fund \$347,550 which is new for the 2021-22 FY

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

6.1.1 Reconciliation of net result for the period to cash flow from operating activities	2022 \$	2021 \$
Net result for the period	(711,060)	(9,145,843)
Non-cash movements:		
Depreciation	2,053,050	2,737,967
(Profit) / Loss on disposal of non-current assets	-	7,865,147
Movements in assets and liabilities:		
Decrease / (Increase) in receivables	197,546	(137,744)
(Increase) / Decrease in inventories	(3,782)	771
(Increase) / Decrease in other assets	8,185	(108,320)
(Decrease) / Increase in payables & contract liabilities	740,193	1,080,014
Increase / (Decrease) in employee related provisions	(37,368)	(15,680)
Net cash inflow from operating activities	2,246,764	2,276,312

6.2 Leases

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

6.2 (a) Right-of-use assets

The Trust presents right-of-use assets in Note 4.1.1

6.2 (b) Amounts recognised in the Comprehensive Operating Statement

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

	2022 \$	2021 \$
Interest expense on lease liabilities	26,439	36,007
Total amount recognised in the comprehensive operating statement	26,439	36,007

6.2 (c) Amounts recognised in the Statement of Cashflows

	2022 \$	2021 \$
Total cash outflow for leases	344,294	271,648

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 2022 (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 2022 (continued)

	Minimum Future Lease Payments		Present Value of Minimum Future Lease Payments	
	2022	2021	2022	2021
Not longer than 1 year	364,476	359,487	337,380	337,380
Longer than 1 year but not longer than 5 years	87,553	802,756	101,809	428,315
Minimum future lease payments	452,030	1,162,243	439,189	765,694
Present value of minimum lease payments	452,030	1,162,243	439,189	765,694
Included in the financial statements as:				
Current borrowings lease liabilities	-	-	337,380	337,380
Non-current borrowings lease liabilities	-	-	101,809	428,315
Total	-	-	439,189	765,694

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

6.3 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 2022	Less than 1 year	1–5 years	5+ years	Total
Operating commitments payable	1,442,155	-	-	1,442,155
Capital expenditure commitments payable	43,391,718	-	-	43,391,718
Total commitments (inclusive of GST)	44,833,873	-	-	44,833,873
Less GST recoverable from the Australian Taxation Office	4,075,807	-	-	4,075,807
Total commitments (exclusive of GST)	40,758,066	-	-	40,758,066

2021				
Operating commitments payable	1,856,030	-	-	1,856,030
Capital expenditure commitments payable	65,942,660	57,791,050	-	123,733,710
Total commitments (inclusive of GST)	67,798,690	57,791,050	-	125,589,740
Less GST recoverable from the Australian Taxation Office	6,163,517	5,253,732	-	11,417,249
Total commitments (exclusive of GST)	61,635,173	52,537,318	-	114,172,491

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

6.3.1 Commitments	2022 Nominal value (incl. GST)	2021 Nominal value (incl. GST)
Operating commitments	1,442,155	1,856,030
Capital expenditure commitments	43,391,718	123,733,710
Total commitments	44,833,873	125,589,740

6.4 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 2021 financial year.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

7. RISKS AND VALUATION JUDGEMENTS

Introduction

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

Structure

- 7.1 Financial instruments specific disclosures
- 7.2 Fair value determination

7.1 Financial instruments specific disclosures

Introduction

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

Categories of financial assets

Financial assets at amortised cost

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

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

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

The Trust recognises the following assets in this category:

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

Financial liabilities at amortised cost

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

- payables (excluding statutory payables); 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 2022 (continued)

7.1.1 Financial instruments: Categorisation				
2022	Cash and deposits	Financial assets at amortised cost	Financial liabilities at amortised cost	Total
	\$	\$	\$	\$
Contractual financial assets				
Cash and deposits	8,898,393	-	-	8,898,393
Receivables ^(a)				
Sale of goods and services	-	89,816	-	89,816
Other receivables	-	15,300	-	15,300
Total contractual financial assets	8,898,393	105,116	-	9,003,509
Contractual financial liabilities				
Payables ^(a)				
Supplies and services	-	-	610,267	610,267
Lease liabilities			439,189	439,189
Total contractual financial liabilities	-	-	1,049,456	1,049,456

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).

GEE LONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

2021	Cash and deposits	Financial assets at amortised cost	Financial liabilities at amortised cost	Total
	\$	\$	\$	\$
Contractual financial assets				
Cash and deposits	5,295,682	-	-	5,295,682
Receivables^(a)				
Sale of goods and services	-	109,434	-	109,434
Other receivables	-	179,261	-	179,261
Total contractual financial assets	5,295,682	288,695	-	5,584,377
Contractual financial liabilities				
Payables^(a)				
Supplies and services	-	-	344,505	344,505
Lease liabilities	-	-	765,694	765,694
Total contractual financial liabilities	-	-	1,110,199	1,110,199

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 2022 (continued)

7.1.2 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 2021-22.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

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

2022	Financial institutions (double-A- credit rating)	Financial institutions (triple-B+ credit rating)	Other	Total
	\$	\$	\$	\$
Cash and deposits	8,898,043	-	350	8,898,393
Receivables ^(a)	-	-	105,116	105,116
Total financial assets	8,898,043	-	105,466	9,003,509

2021				
Cash and deposits	5,216,523	78,807	350	5,295,681
Receivables ^(a)	-	-	288,695	288,695
Total financial assets	5,216,523	78,807	289,045	5,584,376

Notes

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

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 DJPR.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

7.2 Fair value determination

Significant judgement: Fair value measurements of assets and liabilities

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

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

The following assets and liabilities are carried at fair value:

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

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

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

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 2022 (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 Other economic flows included in net result
- 8.2 Responsible persons
- 8.3 Remuneration of executive officers
- 8.4 Related parties
- 8.5 Subsequent events
- 8.6 Australian Accounting standards issued that are not yet effective

8.1 Other economic flows included in net result	2022 \$	2021 \$
Net (loss) on non-financial assets		
Loss on disposal of assets	-	(7,874,692)
Total net (loss) on non-financial assets	-	(7,874,692)

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

8.2 Responsible persons

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

(a) Responsible minister

Minister for Creative Industries, the Hon. Steve Dimopoulos MP (June 2022-present)

Minister for Creative Industries, the Hon. Danny Pearson MP (July 2021-June 2022)

(b) Responsible persons

Lesley Alway	Chair	01 July 2021– 30 June 2022
Geoff Street	Trust member	01 July 2021– 30 June 2022
Sue Clark	Trust member	01 July 2021– 30 June 2022
Margot Smith	Trust member	01 July 2021– 30 June 2022
Peter Tullin	Trust member	01 July 2021– 30 June 2022
Geoff Saunders	Trust member	01 July 2021– 25 March 2022
Kirsten Kilpatrick	Trust member	01 July 2021– 30 June 2022
Cate Steains	Trust member	01 July 2021– 30 June 2022
Katya Johanson	Trust member	01 July 2021– 30 June 2022

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

Kirsten Kilpatrick was re-appointed as a trustee within the financial year to a new term from 5 April 2022 to 4 April 2025.

Cate Steains was re-appointed as a trustee within the financial year to a new term from 5 April 2022 to 4 April 2025.

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 2021 – 30 June 2022)

(c) Remuneration of responsible persons

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: \$280,000 – \$289,999 (\$210,000 – \$219,999 in 2020-21).

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

(d) Retirement benefits

No retirement benefits were paid by the reporting entity in connection with the retirement of responsible persons.

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

8.3 Remuneration of Executive Officers

The Trust have determined that there are no executive officers other than the accountable officer as identified in note 8.2.

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, Precincts and Regions (DJPR). 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.

All related party transactions have been entered into on an arms-length basis.

(a) Significant transactions with government-related entities

	2022 \$	2021 \$	
During the year, the Trust received funding from the following government-related entities:			
Funding received (ex-GST)			
Entity			
Department of Jobs, Precincts and Regions through Creative Victoria	80,018,382	30,937,150	Recurrent appropriations, Capital Grant and Contribution for Redevelopment and Arts & Cultural Maintenance Funding
Department of Education and Training	45,275	28,050	Funding to support Education Program
Receivables outstanding			
Entity			
Development Victoria	97,599,179	26,758,179	Prepayment amount associated with Redevelopment projects

GEELONG PERFORMING ARTS CENTRE TRUST

Notes to the financial statements For the financial year ended 30 June 2022 (continued)

(b) 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 \$48,000 (2021: \$0) in aggregate to the Trust's Endowment Fund & Capital Campaign during the year and \$0 (2021: \$0) in sponsorship.

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 2021 financial year.

8.6 Australian accounting standards issued that are not yet effective

The table below is provided to assist entities in updating their disclosure in relation to the Australian accounting standards that are issued but not yet effective for 2021-22 in accordance with paragraph 30 of AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*. This disclosure should be included in the Summary of Significant Accounting Policies note of entities' financial reports. Entities are expected to review the relevance of the proposed disclosure based on their own circumstances.

Standard/Interpretation ¹	Summary	Applicable for annual reporting periods beginning on	Impact on public sector entity financial statements
AASB 2020-1 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-Current	This Standard amends AASB 101 to clarify requirements for the presentation of liabilities in the statement of financial position as current or non-current. A liability is classified as non-current if an entity has the right at the end of the reporting period to defer settlement of the liability for at least 12 months after the reporting period. The meaning of settlement of a liability is also clarified.	1 January 2022. However, ED 301 has been issued with the intention to defer application to 1 January 2023.	The assessment has indicated that there will be no significant impact for the public sector, hence no impact on the Trust



Welcome To Country — The Boy Who Talked To Dogs
presented by Slingsby and State Theatre Company SA
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, 34-37
FRD 8	Departmental objectives, indicators and outputs	6 to 9
FRD 22	Key initiatives and projects	10 to 27
FRD 22	Nature and range of services provided	10 to 11
Management and structure		
FRD 22	Organisational structure	37
Financial and other information		
FRD 8	Performance against output performance measures	54
FRD 8	Budget portfolio outcomes	54
FRD 10	Disclosure index	105
FRD 12	Disclosure of major contracts	N/A
FRD 15	Executive disclosures	41
FRD 22	Employment and conduct principles	39
FRD 22	Occupational health and safety policy	43 to 44, 53
FRD 22	Summary of the financial results for the year	55
FRD 22	Significant changes in financial position during the year	58
FRD 22	Major changes or factors affecting performance	57 to 58
FRD 22	Subsequent events	53, 103
FRD 22	Application and operation of <i>Freedom of Information Act 1982</i>	48
FRD 22	Compliance with building and maintenance provisions of <i>Building Act 1993</i>	49
FRD 22	Statement on National Competition Policy	50
FRD 22	Application and operation of the <i>Public Interest Disclosures Act 2012</i>	49
FRD 22	Application and operation of the <i>Carers Recognition Act 2012</i>	48
FRD 22	Details of consultancies over \$10 000	51
FRD 22	Details of consultancies under \$10 000	51
FRD 22	Disclosure of government advertising expenditure	51

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	52
FRD 22	Statement of availability of other information	53
FRD 22	Asset Management Accountability Framework (AMAF) maturity assessment	53
FRD 24	Reporting of office based environmental impacts	45 to 47
FRD 25	Local Jobs First	50
FRD 29	Workforce Data disclosures	40 to 42
SD 5.2	Specific requirements under Standing Direction 5.2	59
Compliance attestation and declaration		
SD 5.4.1	Attestation for compliance with Ministerial Standing Direction	53
SD 5.2.3	Declaration in report of operations	1
<i>Financial statements</i>		
Declaration		
SD 5.2.2	Declaration in financial statements	59
Other requirements under Standing Directions 5.2		
SD 5.2.1(a)	Compliance with Australian accounting standards and other authoritative pronouncements	59
SD 5.2.1(a)	Compliance with Standing Directions	59
SD 5.2.1(b)	Compliance with Model Financial Report	59
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	101
FRD 103	Non Financial Physical Assets	79 to 83
FRD 110	Cash Flow Statements	65
FRD 112	Defined Benefit Superannuation Obligations	74 to 77
FRD 114	Financial Instruments – general government entities and public non-financial corporations	94 to 99

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.

DISCLOSURE INDEX (CONTINUED)

Legislation	Requirement	Page Reference
<i>Standing Directions and Financial Reporting Directions</i>		
<i>Legislation</i>		
	<i>Freedom of Information Act 1982</i>	48
	<i>Building Act 1993</i>	49
	<i>Public Interest Disclosures Act 2012</i>	49
	<i>Carers Recognition Act 2012</i>	48
	<i>Disability Act 2006</i>	48
	<i>Local Jobs Act 2003</i>	50
	<i>Financial Management Act 1994</i>	59





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