

geelong arts centre

ANNUAL REPORT 2025-26

OPEN A DOOR TO
CREATIVE EXPERIENCE

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 2026.

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

30 September 2026

Image: Geelong Arts Centre
Image Credit: John Gollings

Front Cover: Kevin Costa Church
Image Credit: Peter Foster

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



ACKNOWLEDGEMENT OF COUNTRY

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

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

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

Art and culture manifest as a multitude of experiences, all part of a continuous tradition on this Country stretching back through millennia. As such, we are benefiting from Australia's First story tellers and artists, today. We embrace Wadawurrung people and culture building awareness, understanding and respect, and we continue their legacy by welcoming, supporting, and celebrating First Peoples culture.

A GEELONG ARTS CENTRE REFLECTION

The relationship with local community has been developed through many individuals and community and is a critical part of our past and future.

Geelong Performing Arts Centre Trust and its Executive Leadership Team seek and value the leadership and guidance of local community, particularly First Peoples members of the Djilaga Circle. The Djilaga Circle represents diverse lived experiences, knowledges and perspectives; however, it shares a collective vision to inform our direction and priorities and provide a cultural lens across our organisation.

A MESSAGE FROM DJILAGA CIRCLE

In Wadawurrung language Djilaga means 'spark'. Djilaga Circle is an Aboriginal-led collaboration with the Geelong Arts Centre.

The purpose of Djilaga Circle is to energise connection and engagement with the arts for local community and for First Peoples visiting from across the country.

The leaders who inform Djilaga Circle are representatives of Wadawurrung Traditional Owners, Elders, Creative Professionals, Curators, Collaborators and Community Engagement Program Leads who guide our shared objectives and have agency within Geelong Arts Centre. Djilaga Circle recognises that First Peoples have shared knowledge, history, and storytelling through creative practice for millennia. Djilaga Circle will endeavour to continue to elevate creative practices to inspire and celebrate.

IT HAS BEEN A YEAR SINCE WE PUBLISHED OUR 2026-2029 STRATEGIC PLAN

This is our first annual report for the four-year strategic planning cycle. It charts the diverse range of activity and progress we have made toward achieving our goals. It also celebrates the contributions of the many people who made it all happen.

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DOORS WE OPENED

In a year of many milestones, some moments stood out for the impact created within our four strategic themes. These are some of the doors we opened to creative experience this year.

FIRST PEOPLES STORYTELLING

First Peoples-led artistic practice and powerful First Peoples voices were showcased across our community. Bangarra Dance Theatre sold out performances and extended their impact through community and student workshops. Artists Zoy Frangos and Lucas Proudfoot shared accessible, inspiring First Peoples stories. Creative Engine supported First Peoples artists with creative development, mentorship and presentation opportunities.



The Light Inside, Bangarra 2025
Image Credit: Daniel Boud

THEME: CHAMPION ARTS, CULTURE AND COMMUNITY PARTICIPATION



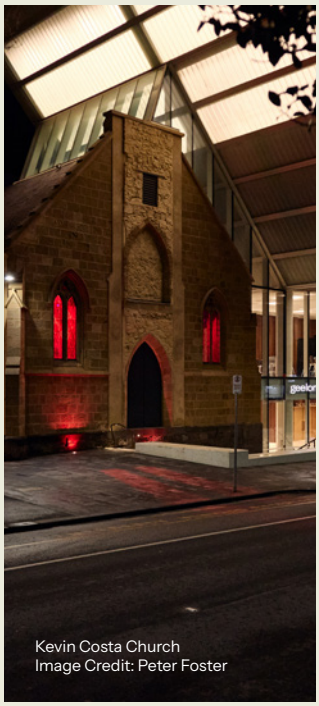
Short Black Opera for Kids 2026
Image Credit: Milk Video

YOUTH PARTICIPATION AND ENGAGEMENT

Across more than 47,000 visits, young people had their first formative creative experiences in our venues this year. *Exploring Culture* provided 130 students with immersive First Peoples learning experiences; our Creative Learning program welcomed 2,256 attendees; and Geelong Wonder Children's Festival drew over 20,000 visits. Dance schools and studio activity remained a cornerstone of community participation, with 30,085 students participating this year. This year marked 11 years of supporting Short Black Opera for Kids, and the voices and imaginations of young people filled our buildings.

NEW MUSIC PROGRAM

With new music programming and the development of Church, a new artist-led venue that opened in August 2026, emerging and established artists found new stages to meet local demand. A pipeline of contemporary music, creative development and community programs attracted new audiences and supported our live music ecosystem, while making our regional positioning stronger.



Kevin Costa Church
Image Credit: Peter Foster

THEME: BOLD, INNOVATIVE, CREATIVE EXPERIENCES



Temple of Desire opening night 2026
Image Credit: Barwon Media

PROGRAMMING

Our Mainstage, REWIRE, Delightful Days & Matinees and Family Magic programs delivered a diverse year of theatre, dance, music, comedy and family experiences, featuring acclaimed companies including Opera Australia, Bangarra Dance Theatre, Sydney Theatre Company, Bell Shakespeare and Circa, alongside new Australian work and world premieres. Beyond the stage, festivals and activations such as the Geelong Wonder Children's Festival, Melbourne Fringe Encore and Open Door Sessions attracted strong community participation and reinforced Geelong Arts Centre's role as a leading presenter of performing arts in regional Australia.

ARTIST DEVELOPMENT

Our focus on artist development remained strong this year. Our industry-leading programs Creative Engine and REWIRE established career pathways and national presenting opportunities for an exciting group of local and Victorian artists. And it was only possible because of our highly valued partners such as The Ian Potter Foundation and Costa Asset Management who share our vision.



Good Man, Connor Morel
Image Credit: Hails and Shine

THEME: LEAD AND GROW ARTISTS & INDUSTRY



Rhys Holden
Image Credit: Peter Foster

SECTOR LEADERSHIP

Through national collaboration, advocacy, knowledge sharing and operational excellence, we demonstrated sector leadership this year. As lead partner in the Second Cities Producing Consortium, we secured $580,000 in Creative Australia investment in a more sustainable model for producing and touring ambitious Australian work, strengthening regional participation and audience reach. We contributed to national industry forums, cultural advocacy and cross-sector partnerships, creating opportunities for artists and communities while positioning Geelong as a cultural leader. Our expertise was evident in sector-leading asset management practices, safety leadership initiatives, and the sharing of venue development and operational knowledge with other arts organisations.

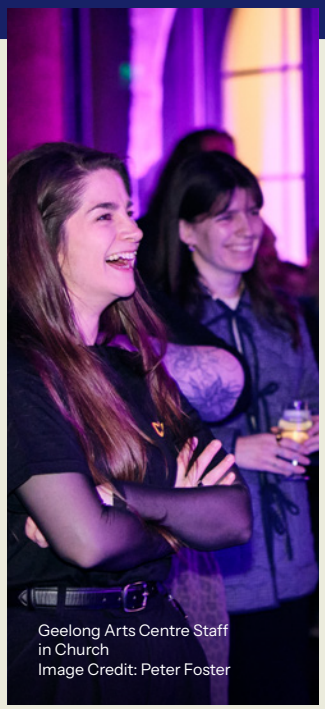
EXPANDED COMMERCIAL ACTIVITY

Commercial activity grew as we maximised use of venues for creativity, connection and partnerships. Food and beverage sales increased 16% to $2.2 million. Working with promoters, producers and corporate clients, we increased venue hire, attracted high-demand, brand-aligned events and enhanced audience experience. Highlights were *Shrek the Musical*, AFLW Season Launch, and Cotton On's Supplier Connect Conference, reinforcing Geelong Arts Centre's reputation as a leading destination for business, community and cultural events.



Geelong Arts Centre Red Bar
Image Credit: Barwon Media

THEME: HIGH PERFORMING PEOPLE, VENUES & OPERATIONS



Geelong Arts Centre Staff in Church
Image Credit: Peter Foster

STRONG DELIVERY

This year we took major steps to becoming a higher-performing, integrated and sustainable organisation. We grew our operations, invested in asset management and information and communication technology (ICT), and established a dedicated People and Culture Directorate to strengthen workforce capability, leadership and organisational culture. Key achievements included progressing a new Enterprise Agreement, investing in leadership and professional development, welcoming 58 new employees, reducing the gender pay gap, improving employee engagement and wellbeing outcomes, and continuing our commitment to reconciliation and workplace safety.

IMPACT BY NUMBERS

AUDIENCE

659,126

VISITATION TO GEELONG ARTS CENTRE
Inclusive of Costa Hall attendance

285,241

ATTENDANCE AT PERFORMANCES AND EVENTS

95.5%

VISITOR SATISFACTION

1,935

NUMBER OF PERFORMANCES AND EVENTS ACROSS OUR STAGES AND SPACES
15% increase on 2024-25

90%

TICKETS SOLD TO AUDIENCES IN REGIONAL VICTORIA

ARTIST DEVELOPMENT

10
Artist development initiatives

28
Artist grants

2
Associate artists

196
Vic based artists supported via Creative Engine

VENUE

+16%
Increase in food & beverage sales compared to 2024-25

99%
of venue hirers satisfied with their experience

VENUE OCCUPANCY

+8%
Increase in venue occupancy compared to 2024-25

+8%
Increase in occupancy of The Play House compared to 2024-25

YOUTH ENGAGEMENT

20,508
People attended Geelong Wonder Children's Festival
103% increase from 2025

11
Years of supporting Short Black Opera for Kids

47,132
Youth participation

COMMUNITY

21,772
Community participation

COMMUNITY VENUE ACCESS

Geelong Arts Centre provided

961
Days of access to community users

Community activity accounted for

54%
Of venue participation

DIGITAL CHANNELS

1.5m
Website visitation

50,866
Social media followers

57,505
Database subscribers

ABOUT US

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

The Trust serves as a statutory authority which sits within the Department of Jobs, Skills, Industry and Regions. During the 2025-26 reporting year, the responsible government ministers were Vicki Ward MP, Minister for Creative Industries, and former Minister for Creative Industries, The Hon. Colin Brooks MP.

The Act outlines the functions of the Trust, including completing, maintaining, and managing the Centre, as well as delivering and supporting a broad range of artistic and entertainment activities. The Trust's role includes presenting and producing performances, encouraging appropriate community and organisational use of the Centre.

To fulfil these functions, Geelong Arts Centre curates, supports and presents a diverse range of music, theatre, comedy and dance performances, as well as important cultural and arts practice dialogue, that welcome every person to engage, learn and express their creativity, making art a universal experience. We are the cultural heartbeat of Victoria's second-largest city.

Established in 1981, we have evolved into Australia's largest dedicated regional performing arts complex. A landmark $180 million redevelopment, completed in August 2023, quadrupled public space, installed world-class staging, lighting and acoustic systems, and created fully accessible foyers that link the historic Ryrie Street building with a striking new Little Malop Street façade designed in consultation with Wadawurrung Traditional Owners.

The campus now comprises five distinct performance venues:

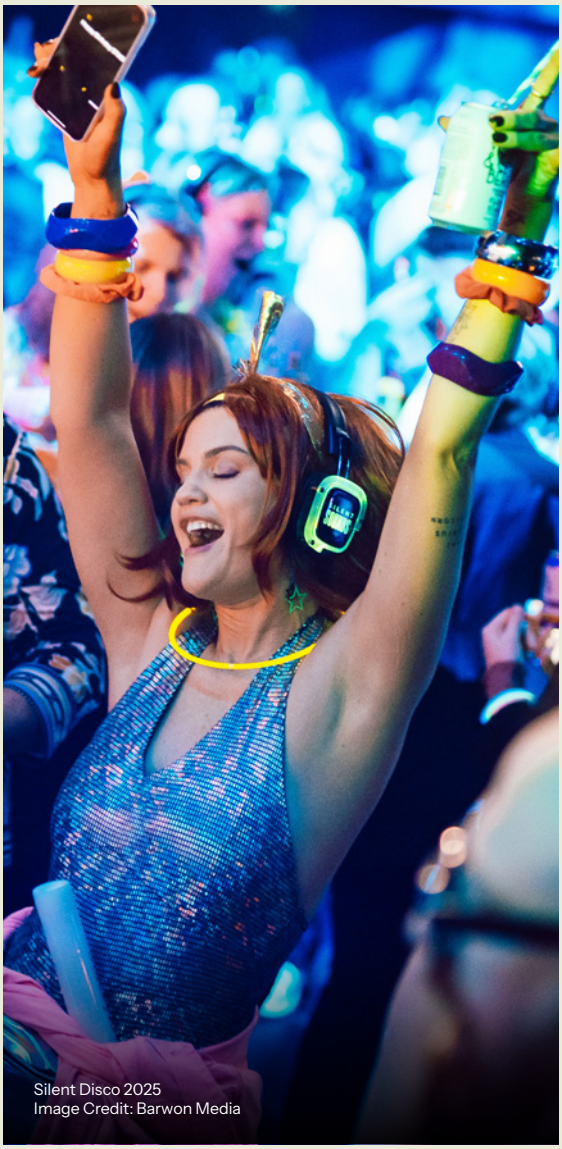
- The Play House (764 seats) is the largest proscenium theatre.
- The Story House (550 seats) is a flexible venue for contemporary works, touring productions and standing gigs.
- The Open House (250 seats) is an intimate industrial style studio suited to cabaret, fringe theatre and live music, with folding doors to an outdoor plaza for markets and other events.
- Costa Hall (1,421 seats) hosts orchestral concerts, major bands and university graduations at Deakin University's Geelong Waterfront Campus.
- Church (150 standing, 100 seated) is the newest venue and opened in August 2026, converted from an 1800s church into an artist-led live music and performance space.

These venues are supported by four rehearsal studios, exhibition foyers and meeting and event spaces.

Geelong Arts Centre curates a year-round season pairing national and international touring productions with locally produced work. We also commission and co-produce work with producers from across Australia.

Our programs include theatre, contemporary dance, classical and popular music, children's and family programming, First Peoples storytelling and multidisciplinary festivals. Many community groups perform each year, including schools and community ensembles, alongside commercial promoters and touring artists.

Our programs include theatre, contemporary dance, classical and popular music, children's and family programming, First Peoples storytelling, and multidisciplinary festivals. Many community groups perform each year, including schools and community ensembles, alongside commercial promoters and touring artists.



Silent Disco 2025
Image Credit: Barwon Media

A strong and growing philanthropic and corporate community champion our work for and by the community. Community engagement and lifelong learning are embedded in our Creative Learning program which partners with educators from kindergarten to Year 12, offering curriculum-aligned performances, artist workshops and teacher resources.

Creative Engine, the Centre's artist development hub, allocates seed funding, rehearsal space, mentoring and networking to emerging artists, sustaining a vibrant regional talent pipeline. Accessible programs including Auslan-interpreted shows, relaxed performances, sensory friendly matinees, and ticket subsidies ensure that people of all ages, abilities and backgrounds feel welcome.

TRUST CHAIR'S REPORT

On behalf of the Geelong Performing Arts Centre Trust, it is my great pleasure to share this annual report with you.

Over the past reporting year, the Centre has demonstrated the positive impact of our recent redevelopment and the value of the Victorian Government's significant investment as we continue to see the growth in our audiences as well as increasing opportunities for artists to thrive and spaces for communities to connect.

During 2025-26, we attracted more than 659,126 visits, including 285,241 attendees to 1,935 performances and events. This is a result that reflects a year of sustained venue activity due to high quality and diverse curated, commercial and community programming, strong audience engagement, and growing confidence in our vision.

Our $56,561 surplus business-as-usual result demonstrates the value of Geelong Arts Centre to the community. Our net result from transactions after depreciation was a deficit of $6.48 million, but the comprehensive result is a surplus of $11.36 million, after accounting for the impact of land and building revaluation.

Another milestone in the development of the Centre was reached this year with the transformation of our new venue, Church. Guided by a distinct vision and a strong, recognisable brand, Church is an exciting new live performance venue focusing on music, small scale performance and local performers, which opened in early August 2026. Over the last 18 months, this heritage church on Ryrie Street has undergone extensive restoration and upgrades, ensuring it can serve artists and audiences for generations to come. Church was only possible through the loyal, generous and engaged donors who believed in our vision to create a platform for artists to connect with new audiences. Church is named in honour of the late Kevin Costa, who was a highly respected philanthropic and community leader.

We are grateful to the Costa family for their generous support of the Church redevelopment and many other Geelong Arts Centre initiatives.

We are also thrilled that former Trustee Robert Costa has accepted the Trust's invitation to assume the role of Patron-in-Chief of Geelong Arts Centre. This recognises Rob's extraordinary support and ongoing championship of Geelong Arts Centre and the region's creative community. Particularly notable is his passion and support for programs for young people.

It takes hundreds of champions, partners and staff to keep our doors open every year. We are pleased that philanthropic support for the Centre has also continued outside our capital campaign and we thank all our partners and donors for helping us to strengthen our role as a leading cultural destination.

Thank you to Vicki Ward MP, Minister for Creative Industries, and the former Minister for Creative Industries, The Hon. Colin Brooks MP, for their continued belief in and investment in our vision and the creative industries sector in our region, as well as to local member Christine Couzens MP for her strong advocacy.

Thank you, also, to Rhys Holden, CEO & Creative Director, and all the Geelong Arts Centre staff who have worked so hard over the last year to deliver such remarkable artistic, education and community programs. We also value and acknowledge the professionalism, support and guidance of the staff at Creative Victoria.

Finally, I want to thank my fellow Trust members, who volunteer their time, knowledge, diverse experience and passion for the arts and Geelong to the often challenging but always rewarding task of stewardship for the Geelong Arts Centre.

Our first year's implementation of the 2026–2029 Strategic Plan has provided a clear framework for the Centre's next chapter and delivered excellent and encouraging results.

In particular, I acknowledge and applaud the nine years of service by three retiring Trust members whose terms expired on June 30, 2026.

Sue Clark, Margot Smith and Peter Tullin have all been exceptional in their sharing of skills, knowledge and experience as the Centre was transformed during their period of trusteeship.

Their important legacy is evident in the Centre we have today and the creative experiences and opportunities it offers to artists, audiences, staff and the broader community.

Our first year implementing the 2026–2029 Strategic Plan has provided a clear framework for the Centre's next chapter and delivered excellent and encouraging results as outlined in this report. It demonstrates the strength, breadth and ambition of Geelong Arts Centre's role as a significant creative generator, producer and presenter for Geelong and Victoria.

Together, these achievements underscore the important role the Centre continues to play in the region, the state and the national sector.



Lesley Alway
Chair, Geelong Performing Arts Centre Trust



CHIEF EXECUTIVE OFFICER AND CREATIVE DIRECTOR'S REPORT

This year, I was struck by how many young people engaged with us across such a diverse range of activities. We hosted Wonder Children's Festival; our Creative Learning program, which connects school children, educators and the performing arts; local children's musical theatre; numerous primary and secondary schools and dance schools; and young musicians performing in our new Church venue. The future looks bright from any seat.

If there is one number that makes us proudest, it's the 659,126 visits from those who walked through our doors for a creative experience. And we did this in the first year of our Strategic Plan - a year marked by further growth in the number and diversity of events and experiences on our stages.

As this report highlights, attendance is not the only metric that drives us. Across the year, there is much more to celebrate about our broader role in the community.

A very important goal of our Strategic Plan is to embed First Peoples understanding and relationships across all our activities: from front of house to back of house; from the stage and to the streets. Many thanks go to the Djilaga Circle, who helped us continue to embed First Peoples perspectives into our organisation, informing strategic planning, audience engagement, cultural events and future operating rhythms aligned with Wadawurrung seasons.

Across the year, we delivered a diverse and artistically ambitious program in which audience favourites were balanced with contemporary work. We supported Australian artists and companies, expanded community participation, and ensured regional audiences could experience the highest quality work in Australia.

Sydney Theatre Company's *RBG: Of Many, One* and Melbourne Theatre Company's *The Glass Menagerie* sat alongside new Australian work, artist development outcomes and community-led experiences. New presentation formats, including Back to Back Theatre's *CHARGE! Agincourt* exhibition, invited audiences to engage with the Centre in different ways, while an expanded contemporary live music program attracted new audiences and strengthened our position as a vibrant cultural destination.

It takes strong commercial performance, organisational capability and cohesive teams to deliver operational and financial results. Across the year, we saw good results in these fundamentals through continued growth in earned revenue, including another strong year for food and beverage revenues, increasing venue utilisation, and growing commercial partnerships.

Our incredible philanthropic supporters were a critical enabler of our ambitions, helping us invest in artists, education programs, and the completion of Church.

We continued to build organisational capability through investment in our people, strengthening leadership and growing technical capacity skills across our production workforce, and creating pathways for the next generation of arts and live events professionals.

Together, these investments ensure Geelong Arts Centre is not only delivering for today, but building the capacity required for future growth.

I want to acknowledge the unfailing support of Chair Lesley Alway and all members of the Geelong Performing Arts Centre Trust. They have shared and shaped our vision and guided us, as we continue to grow and develop. Thank you.

We are fortunate to enjoy a strong relationship with the Victorian Government through Creative Victoria. Thank you to Ministers and departmental staff for their support and guidance throughout the year.

The many different touring companies, artists and creative community partners work energetically to get a performance up, night after night, before our audiences. It is awe inspiring. Thanks for making our stages yours for this year.

I am immensely proud and grateful to the Executive Leadership Team, all of whom wear many hats and lead motivated and capable teams. Thank you for your thoughtfulness, advice, tenacity, resilience, and passion for what we are building.

Thank you also to the Geelong Arts Centre staff who worked tirelessly to deliver on our shared goals, particularly to the front-of-house and back-of-house teams who welcome our audiences, hirers and artists every time they step through our door.

We have made major steps forward to achieving our four-year goals. There is much to build from in the coming years. I look forward to opening a door for you in our incredible venues soon.



Rhys Holden
Chief Executive Officer and Creative Director,
Geelong Arts Centre



PERFORMANCE AGAINST THE STRATEGIC PLAN





Beauty & the Beast, Geelong Lyric Theatre Society 2026
Image Credit: Michael Mason

STRATEGIC FRAMEWORK

Geelong Arts Centre's strategic direction aligns strongly with key state, regional and local cultural policy frameworks. The 2026-2029 Geelong Arts Centre Strategic Plan and Corporate Plan establish our vision, purpose, and goals, and the key activities we will undertake to achieve them over four years.

VISION STORY

We imagine a world where creative experiences shape how we think, feel, connect and grow together.

By 2029, we will be a champion for this transformation: a place truly open to all, where First Peoples voices resonate from stages to staff rooms, and where artists and audiences of all cultures, generations and identities see themselves reflected in the stories we share. Rooted in a legacy stretching across millennia, we will ignite sparks in young minds and support artists to soar. We will unite our community commitment with an embedded commercial and sustainable focus to deliver creative experiences for all.

Visitors from far beyond the region will seek powerful cultural experiences and locals will anticipate their next great night out. Behind the scenes, our people are motivated by our purpose to do our best work.

In this future, Geelong Arts Centre is not only a place of culture – it is an engine to enrich generations to come.

PURPOSE

Open a door to creative experience.

Geelong Arts Centre is an open door to creative experience, expression, and community connection. A place of culture both ancient and contemporary.

All people are creative. They begin their creative journeys via exposure and access to education, performances, entertainment and conversations. We create the spaces, foster the connections, carefully curate programs, and support artists to make and grow.

Through our doors, people are alive to the depth and breadth of their community's creative potential, and art as the only language that truly connects and permeates all cultures. They understand the wisdom and strength inherent in continuous First Peoples cultures as well as the joy of contemporary multicultural diversity.

In art, all people are free to express themselves, their place and culture. Through chance encounters in our foyers, free or ticketed performances or festivals, we open the door to creative experience.

VALUES

BOLD

We embrace the freedom to challenge the boundaries of our work.

WELCOMING

Our smile celebrates inclusiveness and a shared passion for creativity.

CONNECTED

We are proactive in connecting to and engaging with the arts and wider communities, reaching out and facilitating an exchange of ideas.

ENSEMBLE

Our team seeks to work 'as one', respecting and valuing the role and contribution of all.

GOALS

The Strategic Plan comprises 10 intersecting goals grouped within four reinforcing themes.

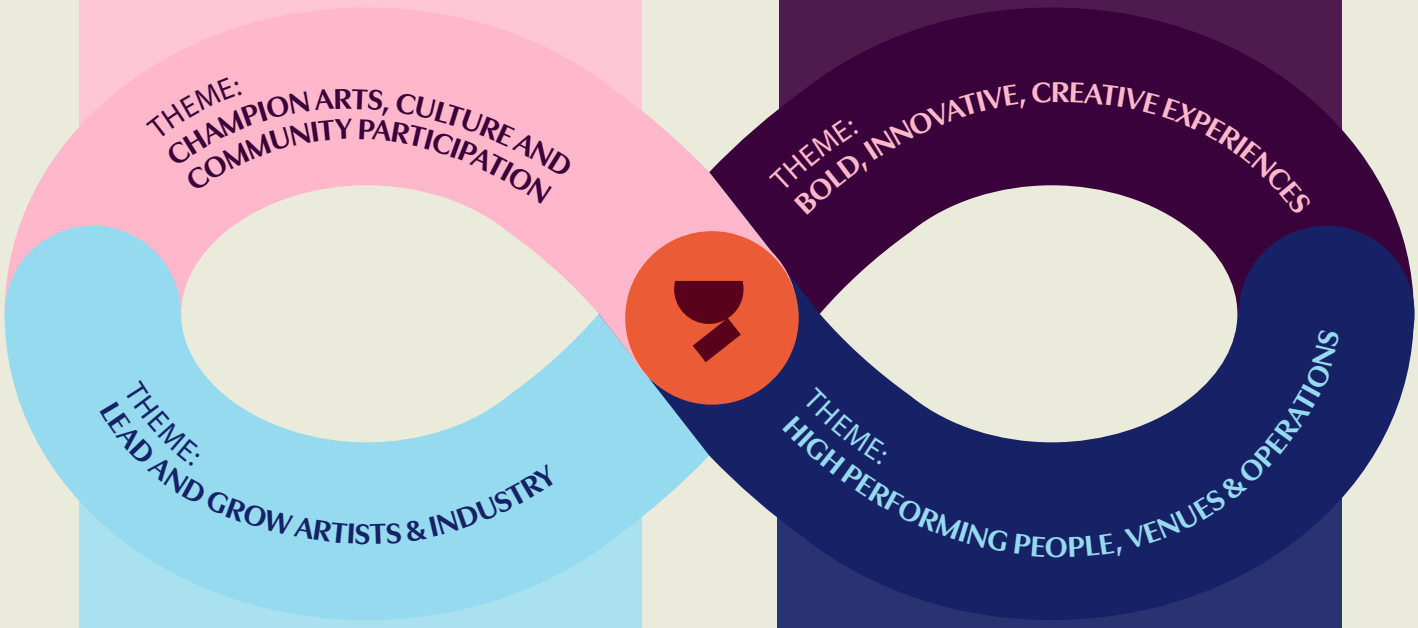
1. FIRST PEOPLES
Embed First Peoples perspectives, understandings and relationships across all our activities.

2. AUDIENCES & STAKEHOLDERS
Know and grow our diverse audiences and stakeholders.

3. EDUCATION & COMMUNITY
Support lifelong creative participation.

4. CURATION
Adapt and invent through strategic curation, programming and place activation.

5. COMMERCIAL
Build innovative commercial models and partnerships.



6. ARTISTS
Support artists to grow, make and present.

7. LEADERSHIP
Step into our leadership role.

8. PEOPLE
Be a place people want to work, with a safe, supported, motivated and inclusive workforce.

9. OPERATIONS
High-performing, integrated and sustainable operations.

10. VENUES
Realise the potential of our incredible venues and spaces.

THEME 1:

CHAMPION ARTS, CULTURE AND COMMUNITY PARTICIPATION

We strengthen connections with communities through arts and cultural participation. We are embedding First Peoples perspectives across all areas of the organisation, growing and diversifying audiences, and supporting lifelong engagement with the arts. Through inclusive programming, education and community initiatives, we are ensuring creativity is accessible, relevant and meaningful for all.



Geelong Wonder Children's Festival 2025
Image Credit: Peter Foster

GOAL 1. FIRST PEOPLES

Embed First Peoples perspectives, understanding and relationships across all our activities.

First Peoples engagement remained a key focus across programming, education, community partnerships and organisational development. Guided by the Djilaga Circle, Geelong Arts Centre continued to strengthen cultural leadership and consultation, with First Peoples perspectives informing strategic planning, audience engagement, cultural events and future operating rhythms aligned with Wadawurrung seasons.

DJILAGA CIRCLE

Guided by Traditional Owners, Elders and Creative Leaders, the ongoing partnership with Djilaga Circle is central to our reconciliation journey. This First Peoples-led collaboration continues to strengthen cultural connection and engagement as we walk beside and listen to our partners, practise allyship, and embed respect and connection to Country in our organisation.

PERFORMANCE

THE LIGHT INSIDE

Geelong Arts Centre presented two sell-out performances of Bangarra Dance Theatre's *The Light Inside*. The impact of Bangarra's visit extended beyond the performances, through two dedicated workshops - one in partnership with Wathaurong Co-operative engaged a local women's community group, while the second provided dance students with the opportunity to learn directly from Bangarra artists and deepen their understanding of First Peoples storytelling through movement.

SUN RISE: THE STORY OF THE KING OF ROCK 'N' ROLL

First Peoples voices and experiences were celebrated through performances including *Sun Rise: The Story of the King of Rock 'n' Roll* presented by Zoy Frangos, who identifies with his Greek and Indigenous Australian heritage.

PROUDFOOT & FRIENDS

Award-winning children's performer Lucas Proudfoot presented *Proudfoot & Friends* as part of the Geelong Wonder Children's Festival. Blending music, comedy and digital puppetry, the show brought First Peoples stories and culture to life in a fun and accessible way for young audiences, school groups and their families attending.

ARTIST DEVELOPMENT

CREATIVE ENGINE

Through Creative Engine, First Peoples artists continued to be supported through a range of professional development, mentorship, creative development and presentation opportunities, strengthening First Peoples-led storytelling and artistic practice across contemporary performance.

TOUGH LOVE TO-GATHER COLLECTIVE

TO-GATHER Collective was supported with in-kind venue hire to advance the development of *tough love*. Comprising five pan-Indigenous artists – Amelia O'Leary (Gamileroi, Wadawurrung), Bella Waru (Ngāti Tukorehe, Taranaki Tūturu), Danni Cook (Ma'ohi, Ngāpuhi, Norf'k), Karlia Cook (Ma'ohi, Ngāpuhi, Norf'k), and Keia McGrady (Githabul, Migunberri, Gamileroi) – the collective brings together a powerful and distinct artistic voice. *tough love* imagines a future grounded in Indigenous stewardship, offering a vision that is urgent, poetic and transformative while resonating across cultures, communities and lands.

LAUNCHPAD 2.0 KARLIA MAY COOK

Dancer and choreographer Karlia May Cook was selected for the inaugural Launchpad 2.0 cohort, where she is developing *through her body backwards and into mine*, a new contemporary dance work grounded in matrilineal Indigenous histories. The work weaves movement, archival material and sound into an embodied exploration of grief, sovereignty and ancestral memory.

ARTIST INTENSIVE KEIA MCGRADY

Keia McGrady, a multi-faceted freelance artist and choreographer, participated in this year's Artist Intensive, receiving mentorship and skills development to support the creation of her new contemporary performance work, *Get Rich*.

EDUCATION

SHORT BLACK OPERA FOR KIDS

Education programs continued to create meaningful cultural learning opportunities for young people. Record participation was achieved in Short Black Opera for Kids, a music and cultural education program led by acclaimed Yorta Yorta soprano, composer and educator Deborah Cheetham Fraillon AO with 35 First Peoples students taking part.

NGARREEMEELEE-NGITJ WORKSHOPS

Ngarreemeelee-Ngitj Workshops provided kindergarten and primary school students with the opportunity to learn about Aboriginal culture, dance and ceremony through hands-on experiences led by proud Wadawurrung/Wathaurong and Gunditjmara woman Kristi Watts and her team of early childhood educators.

EXPLORING CULTURE

Exploring Culture is a cross-precinct learning program that introduces students to Aboriginal and Torres Strait Islander culture through hands-on workshops led by First Peoples artists. In 2026, 130 students from Year 3 to Year 6 participated in activities across Geelong's cultural institutions, exploring performing arts, visual arts and language while building a deeper appreciation of First Peoples cultures and perspectives.

COMMUNITY

RECONCILIATION ACTION PLAN (RAP)

Our innovate RAP 2024-2025 was marked as being successfully completed by Reconciliation Australia. Work is now underway to develop the next RAP, aligning actions with our Strategic Plan and deepening our commitment to cultural learning, inclusion and meaningful engagement with First Peoples.

GEELONG FIRST NATIONS EMPLOYMENT COLLECTIVE

Geelong Arts Centre is an active member of the Geelong First Nations Employment Collective, a regional partnership of First Nations and non-First Nations leaders, businesses, government agencies and community organisations committed to improving employment, career development and economic opportunities for First Nations. Through this alliance, we are strengthening our commitment to cultural safety, workforce development, procurement from First Nations businesses, and creating pathways for First Nations employment and leadership.

SUPPORTING FIRST PEOPLES-LED COMMUNITY EVENTS

Geelong Arts Centre supported a range of First Peoples-led events including: the staging of Wadawurrung Traditional Owners Aboriginal Corporation's Pilk Purriyn, an opportunity for First Peoples and non-First Peoples to gather and acknowledge the learned history and to deeply listen. Geelong Arts Centre Technical Staff also supported Geelong One Fire and Wathaurong Aboriginal Co-operative's Reconciliation in the Park.

MOB TIX

For all Geelong Arts Centre presented programs, Mob Tix provides discounted tickets to support access and participation for First Peoples communities. Tickets are $20 and offered to Aboriginal and Torres Strait Islander peoples, as well as Māori, Pasifika and other First Peoples peoples globally.

FIRST PEOPLES LEARNING, PROCUREMENT & EMPLOYMENT

First Peoples cultural learning was embedded internally through an all-staff meeting that included a Welcome to Country and Smoking Ceremony led by Corrina Eccles, alongside a cultural learning presentation by Marsha Uphill. While strategic reporting identified progress and future priorities in First Peoples procurement and employment, procurement policies prioritising First Peoples businesses are in development.



Short Black Opera for Kids 2026
Image credit: Milk Video

GOAL 2. AUDIENCES & STAKEHOLDERS

Know and grow our diverse audiences and stakeholders.

Over the past year, Geelong Arts Centre welcomed 659,124 visits. This included 285,241 attendees to shows and events, a 5.8% increase year-on-year. We also deepened our understanding of local audience behaviour and the pathways that turn first-time attendance into long-term cultural engagement.

AUDIENCE INSIGHTS

Research demonstrates that Geelong Arts Centre continued to deliver a strong, well-loved core experience, with high levels of satisfaction **(95.5% satisfied)**, loyalty **(97.1% likely to return**) and advocacy **(84.6 promoters)** resulting in an overall Net Promoter Score of **+81.8**.

Over a third of respondents were **expecting to attend more shows than in the previous year** and a quarter had already purchased tickets.

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9 out of 10 respondents agreed with statements about Geelong Art Centre's arts and cultural impact in the region.

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4 out 5 respondents agreed with statements about inclusivity, social and community impact.

89% of respondents agreed that Geelong Arts Centre makes them **feel proud to be a local** and viewed the Centre as an inclusive space.

83% of respondents **felt connected** to the shows at Geelong Arts Centre.

Audience research identified opportunities for future growth through an expanded music program, strengthening value-led messaging, and increasing awareness of the diverse pre- and post-show experiences available within the cultural precinct and beyond. These findings inform future marketing and programming strategies while building on our existing strengths.

Music, comedy, local musicals and family programming genres continue to attract high levels of engagement, providing accessible entry points for new and returning audiences while building confidence to explore contemporary theatre, dance and other artistic experiences over time.

Geelong's thriving community theatre sector is another indicator of the region's strong appetite for live performance. Local musicals remain one of the most popular genres in ticketing data, reflecting the enthusiasm local audiences have for supporting home-grown talent and storytelling. The strength of the sector demonstrates that the community doesn't simply consume culture - it actively participates in creating it.

Geelong Arts Centre remains focused on presenting programs that balance broad audience appeal with artistic diversity and value for money. Alongside championing local artists and organisations, we continue to ensure regional audiences have access to the same high-quality touring productions that might otherwise only be experienced in Australia's capital cities.

Integrated promotional campaigns encourage audiences to explore the wider cultural precinct, Little Malop Street and surrounding businesses, reinforcing our contribution to Geelong's nighttime economy through increased visitation and flow-on benefits for local hospitality and retail businesses. In this and many other ways, Geelong Arts Centre plays a vital role in the region's social, cultural and economic life.

CHURCH

In August 2026, Geelong's live music scene gained a vital new home through the restoration of the 1800s church on Ryrie Street. Church is much more than the restoration of a beautiful heritage building - it's a bold new home for live performance, creativity and connection in the heart of Geelong. From the outset, the strategy identified a need for a standalone brand with the confidence to take creative risks. It needed to honour the building's rich history, attract new and diverse audiences, and make it clear this was a place for bold ideas, contemporary culture and unforgettable live experiences. That balance was never going to come from playing it safe. It called for an identity that was brave, distinctive and deeply connected to the artists and audiences Church exists to serve.

While the building received a formal dedication in honour of the late Kevin Costa, the venue also launched with a customer-facing brand focused on positioning the destination and its programming in the market.

The brand identity draws heavily on the building's heritage and architecture, with the distinctive arched doorway becoming its defining graphic device. The visual system uses a contemporary aesthetic and colour palette to create an identity that feels authentic to the building while resonating with new and diverse audiences.

Throughout 2025-26, brand strategy and development work progressed, culminating in the launch of the Church brand in July 2026, alongside a standalone website and dedicated social media channels.

GEELONG ARTS CENTRE BRAND OPTIMISATION

In 2025, a brand optimisation project refreshed our visual identity, tone of voice and design system to better reflect our new strategic direction and purpose, 'Open a Door to Creative Experience'. The refresh expanded creative flexibility across our diverse programming and strengthened audience engagement, while retaining the established Geelong Arts Centre logo mark.

WORLDS OPEN UP & OPEN UP MAGAZINE

In October 2025, Geelong Arts Centre launched the Season 2026 *Worlds Open Up* campaign, combining brand-building with program promotion to maximise impact, strengthening awareness of Geelong Arts Centre as a leading cultural and entertainment destination.

The campaign invited people to 'open up' to a world of imagination, story, possibilities and new perspectives that come to life with each Geelong Arts Centre experience. It promoted the full breadth of our offering, including an expanded range of music, comedy and theatre experiences through a cohesive, multi-channel marketing campaign behind curated presented performances, community and commercial programming.

Supporting this activity, *Open Up* magazine was launched as a new print and digital storytelling platform, providing ongoing opportunities to connect audiences with artists, programs and experiences throughout the year as a bi-annual publication.

The campaign strengthened awareness of Geelong Arts Centre as a leading cultural destination, achieved an estimated 3.3 million impressions, and generated strong engagement across Geelong and regional Victoria.

GOAL 3. EDUCATION & COMMUNITY

Support lifelong creative participation.

Geelong Arts Centre makes arts and culture accessible, inclusive and relevant for all. Through a diverse program of education and community engagement initiatives, we champion opportunities for people of all ages and backgrounds to connect, create, learn and participate.

From early childhood experiences and school-based learning to cultural celebrations, community performances, wellbeing programs, and lifelong participation opportunities – our programs foster creativity, strengthen social connections and inspire a sense of belonging.

We work closely with educators, artists, community organisations and cultural partners to create pathways for talent development, celebrate diversity, and ensure more people can experience the transformative power of the arts. In doing so, we realise our role as a vibrant cultural hub at the heart of the region.

> Geelong Arts Centre was simply wonderful and gave our students a fantastic immersive theatre experience.

– Kerrie Reyntjes
Newtown Primary School,
Newtown Primary School Concert 2025



Geelong Wonder Children's Festival 2025
Image Credit: Peter Foster

CREATIVE LEARNING

Geelong Arts Centre believes that the arts are a crucial part of every child's education and this is central to our purpose of 'Open a Door to Creative Experience'. Our Creative Learning program strengthens connections between school children, educators and the performing arts through curriculum-linked workshops, performances, cultural learning experiences and industry pathways.

Across the year, 5,957 students (an increase of 19% on 2024-25) engaged with professional artists, explored creative practice, celebrated First Peoples culture, and gained valuable insight into creative careers, while educators were supported through targeted professional development and advisory initiatives.

Equitable access remained a key focus of the Creative Learning program. Supported by the Anthony Costa Foundation, Eric Ormond Baker Charitable Fund and APCO Foundation, the Schools Engagement Program expanded eligibility to reach more students experiencing financial barriers to participation. In 2025-26, the program supported 13 schools across 24 attendance occasions with 2,256 tickets and transport assistance. The expanded funding enabled outreach to an additional 19 schools and ensured more students could access high-quality arts and learning experiences.

Creative Learning performances connected thousands of students with high-quality theatre experiences linked to curriculum outcomes and contemporary themes. Highlights included:

- Terrapin's *The Paper Escaper* engaged young audiences through imaginative puppetry and non-verbal storytelling.
- Jolyon James' *Robot Song*, attended by more than 380 students, explored themes of creativity, resilience and belonging and was and noted as a valuable learning resource through its inclusion on the Victorian Certificate of Education (VCE) Playlist.
- *Women of Troy*, a collaboration with Anglesea Performing Arts Ensemble, explored themes of resilience, displacement and social justice.
- Monkey Baa Theatre Company's *Where is the Green Sheep?*, an immersive visual theatre experience based on the beloved children's book by Mem Fox and Judy Horacek, was enjoyed by more than 750 early learning students.
- Windmill Production Company's *Moss Piglet* inspired curiosity about science and the natural world through innovative puppetry and multimedia storytelling.

Senior secondary school students were invited to view two captivating shows: *Pride & Prejudice* by Bloomshed and *Night Night* by The Last Great Hunt.

Both shows were nominated on the VCE Playlist (a curated list of prescribed theatrical productions chosen annually by the Victorian Curriculum and Assessment Authority (VCAA)) and viewings were in high demand, bringing in 200 attendees.

NGARREEMEELEE-NGITJ

Ngarreemeelee-Ngitj engaged 40 students in First Peoples culture, dance, ceremony, ochre and Wadawurrung language workshops led by proud Wadawurrung, Wathaurong and Gunditjmara woman Kristi Watts and her team of early childhood educators.

EXPLORING CULTURE

Exploring Culture provided 130 students with immersive First Peoples learning experiences across the Geelong Arts Precinct through workshops in performing arts, visual arts and language.

SHORT BLACK OPERA FOR KIDS

Short Black Opera for Kids, designed and facilitated by acclaimed Yorta Yorta soprano, composer and educator Deborah Cheetham Fraillon AO, engaged a record 35 First Peoples primary students.

Through song, story and music, the program supported students to connect with and celebrate their cultural identity, with all participants progressing to the Dhungala Children's Choir and performing to an audience of more than 170 attendees.

VICTORIAN CERTIFICATE OF EDUCATION DRAMA & THEATRE STUDIES WORKSHOPS

Attended by 79 students across three sessions, VCE Drama & Theatre Studies Workshops supported preparation for Unit 4 performance and written examinations.

TOP SCREEN AND TOP CLASS

Delivery of regional presentations of *Top Screen* and *Top Class* in partnership with the VCAA attracted more than 600 attendees and showcased outstanding student achievement across media and performing arts.

VICTORIAN CHALLENGE AND ENRICHMENT SERIES (VCES) ACADEMY PROGRAM

The Victorian Challenge and Enrichment Series (VCES) Academy Program, delivered in collaboration with Arts Centre Melbourne, offered specialist holiday workshops in musical theatre, improvisation and theatre for primary and secondary students.

Workshops included *Musical Theatre Dance* with Freya List, *Improvisation Theatre* with Impro Melbourne, *Devising Theatre* with Bloomshed, and *Musical Theatre Vocals* with Vicky Jacobs.

ARTISTRY UNLEASHED: ON DEMAND

Artistry Unleashed: On Demand connected schools with professional artists through customised workshops, engaging 185 students across puppetry and circus programs.

SCHOOL VENUE TOURS

School Venue Tours welcomed 277 students for behind-the-scenes experiences exploring theatre operations, architecture and First Peoples stories throughout the Geelong Arts Centre.

DEVISING MASTERCLASS PROFESSIONAL DEVELOPMENT PROGRAM

Supporting educators remained a priority, with seven teachers participating in the Devising Masterclass Professional Development Program and nine educators joining the inaugural Teacher Advisory Council, providing valuable insight to help shape future learning initiatives.

COMEDY CRASH COURSE & CLASS CLOWNS

Geelong Arts Centre also strengthened pathways into the creative industries through partnerships with the Melbourne International Comedy Festival, delivering *Comedy Crash Course* and *Class Clowns*, and expanded our work placement program to include Year 10 work experience opportunities. These initiatives provided students with practical industry exposure, skills development and valuable insight into careers in the arts.

TIME TO ACT

Educator engagement was further strengthened through *Time to Act*, delivered in partnership with Drama Victoria, which equipped teachers with creative approaches to exploring sustainability and climate justice in the classroom.

COMMUNITY ENGAGEMENT

CULTURA GEELONG

Geelong Arts Centre formalised a multi-year Memorandum of Understanding with Cultura Geelong (the region's largest multicultural community organisation), to establish and strengthen connections between Geelong's diverse communities and the arts. With a shared commitment to inclusion, creativity, and community participation, the partnership will create new opportunities for culturally and linguistically diverse artists and audiences to contribute to the region's cultural life.

ROAM FESTIVAL

Geelong Arts Centre proudly supported the City of Greater Geelong's inaugural ROAM Festival, contributing major artistic presentations and community-focused programming that celebrated creativity, culture and connection across the region. Festival highlights included Bangarra Dance Theatre's *The Light Inside* and Geelong Lyric Theatre Society's *Mamma Mia!*, both presented as part of the festival program.

GLOBAL ROAM

In partnership with Cultura Geelong, Geelong Arts Centre hosted *Global Roam*, a free multicultural showcase featuring performances from 11 community groups. Celebrating the cultural diversity of Greater Geelong through music, dance and storytelling, the program activated the Open House and Little Malop Street.

TIME TO THRIVE

The Time to Thrive program continued to expand and deepen its engagement. It is designed to foster creativity, connection and wellbeing, through an inclusive arts experience for older adults and people living with dementia. Through partnerships with local community organisations, the program broadened its reach and accessibility, supporting greater participation in regular arts-based wellbeing activities - expanding to a year-round program delivered across four terms and engaging 149 participants.

Led by dance facilitator Jessica Lesosky, the six-week Time to Thrive program uses movement and creative expression to promote physical, cognitive and social wellbeing while creating opportunities for participants to connect, share stories and build confidence - ensuring people of all abilities can remain active, engaged and connected through creativity.

THE AUSTRALIAN BALLET

In partnership with The Australian Ballet, Geelong Arts Centre delivered a seniors dance class that encouraged older community members to stay active through movement and dance. The program engaged 30 participants, many of whom had previously participated in the Time to Thrive program, providing a valuable pathway for ongoing arts participation, social connection and wellbeing.

GEELONG RAINBOW FESTIVAL

Geelong Arts Centre proudly partnered with Geelong Rainbow to present the inaugural *Pride Cabaret Launch Party*, officially launching the Geelong Rainbow Festival and celebrating LGBTQIA+ pride, identity and community.

Beginning with a smoking ceremony and Welcome to Country, the event featured drag, cabaret and live music performances from local queer artists and community members, creating a vibrant and inclusive space for connection, self-expression and celebration. The launch highlighted the diversity and creativity of Geelong's LGBTQIA+ community, while strengthening peer connections and contributing to the region's growing cultural calendar.

OPERA AUSTRALIA

Following the success of its inaugural year, the Opera Australia: Creative Geelong program returned for a second year, providing a unique opportunity for local artists to engage with opera through a creative lens. Hosted at the Creative Geelong space, the workshop invited over 30 participants to sketch and respond to Opera Australia costumes while experiencing a live soprano performance.

COMMUNITY MUSICAL THEATRE

Local musical theatre continued to play a vital role in local cultural life in Geelong - enriching community engagement, supporting local talent and creating opportunities for performers of all ages to take to the stage.

Geelong Arts Centre proudly supported local theatre companies and schools to deliver high-quality productions, welcoming 9,946 performers and attracting more than 44,590 attendees across the year. Production highlights included:

GSODA Junior Players

- *Disney's High School Musical*
- *Chasing the Light*
- *Seussical the Musical*

Geelong Lyric Theatre Society

- *Mamma Mia!*
- *Beauty and the Beast*

Medimime Productions Incorporated

- *The Snow Queen*

CentreStage

- *& Juliet*

Footlight

- *Legally Blonde*
- *Sister Act*

DANCE SCHOOLS AND STUDIO ACTIVITY

Dance schools and studio activity remained a cornerstone of community participation, with 30,085 students attending dance classes in Geelong Arts Centre's studios throughout the year. Resident partners Motion Dance and Geelong School of Adult Ballet continued to deliver a diverse range of training and participation opportunities for dancers of all ages and skill levels.

Motion Dance further expanded its presence, offering pathways from recreational participation through to elite pre-professional training. Studio occupancy remained strong, with some venues recording increases of up to 16% on the previous year.

END-OF-YEAR CONCERTS

Geelong Arts Centre also continued to be the venue of choice for end-of-year dance and calisthenics concerts, welcoming more than 18 dance and calisthenics schools. These performances provided 5,420 young people with the opportunity to build confidence, develop performance skills, and gain invaluable experience performing in a professional arts venue.



& Juliet 2026, CentreStage
Image Credit: CentreStage

"

From the outset, this felt like a true partnership with Geelong Arts Centre. Your team operated in an inclusive, hands-on, and solutions-focused way that elevated the entire process. There was a shared commitment to the outcome, and a consistent sense that everyone across both organisations was working toward the same goal. That level of alignment is rare and made a significant difference to both the experience and the final product.

– David Greenwood OAM
Founder of CentreStage,
&Juliet Season 2025

THEME 2:

BOLD, INNOVATIVE, CREATIVE EXPERIENCES

When people visit our venues, they are struck by the diverse range of arts and cultural activity across each week - and throughout each year. This result is not serendipitous, it is designed through careful curation of venue hirer programming and investment in relationships to attract, stage and produce bold and innovative work alongside community productions and events. In this way, we take art and people forward with us, adapting to changes in culture, entertainment consumption, and technology across generations.

Lighting the Dark,
Dancenorth Australia 2026
Image Credit: David Kelly



GOAL 4. CURATION

Adapt and invent through strategic curation, programming and place activation.

Geelong Arts Centre presents an annual season of diverse acclaimed theatre, dance, opera, circus and contemporary performance works, connecting local audiences with leading Australian arts companies and celebrated productions.

The season is delivered through four programs: Mainstage, REWIRE, Delightful Days & Matinees, and Family Magic, plus a new and growing contemporary music program and our always-on year-round place activation initiatives. Audiences experienced powerful storytelling, innovative artistry and inclusive performances. The program also demonstrated Geelong Arts Centre's commitment to supporting First Peoples story-telling and new Australian work, fostering cultural connection, and ensuring regional audiences have access to outstanding national and international calibre performances.

SEASON – MAINSTAGE

Geelong Arts Centre's Mainstage Season presents a curated program of major theatre, musical theatre, comedy, dance, contemporary performance and family productions to Geelong and Greater Geelong audiences. A core priority is to bring acclaimed national and international artists to Geelong while providing local audiences with access to high quality performing arts experiences.

LA BOHÈME
OPERA AUSTRALIA

Opera Australia's acclaimed production of *La Bohème* successfully launched its 2025 National Tour at Geelong Arts Centre. The season attracted strong demand and achieved near sell-out performances in The Play House, featuring the Geelong Youth Choir alongside Opera Australia's professional cast.

In addition to the performances, Opera Australia delivered four community engagement activities, connecting with Creative Geelong, the Bluebird Foundation, and local young people. The season provided a highly successful start to the national tour and was warmly received by both audiences and the company.

LOOKING FOR ALIBRANDI
BRINK PRODUCTIONS

Five performances of *Looking for Alibrandi*, Vidya Rajan's acclaimed stage adaptation of Melina Marchetta's iconic novel, directed by Stephen Nicolazzo, explored themes of identity, family and belonging, resonating strongly with audiences and showcasing a celebrated Australian story on stage.

DUCK POND
CIRCA

Duck Pond, a reimagining of the classic ballet *Swan Lake* as a contemporary circus spectacular, announced the welcome return of internationally renowned circus company Circa to Geelong Arts Centre. Circa's signature physicality, cheeky humour and dynamic energy delighted audiences with a fresh and inventive take on a beloved work in a highly successful season.

THE LIGHT INSIDE
BANGARRA DANCE THEATRE

Bangarra Dance Theatre's powerful cross-cultural work, *The Light Inside*, was presented in two sell-out performances. The impact of the season extended beyond the stage through two community workshops, including a partnership with Wathaurong Co-operative and a dance workshop for local students led by Bangarra Dance Theatre artists.

ROMEO & JULIET
BELL SHAKESPEARE

Bell Shakespeare performed its acclaimed production of *Romeo & Juliet*. Directed by Peter Evans, the minimalist and contemporary staging focused on the intensity of the young lovers' story, earning praise for its strong performances and compelling storytelling.

AMPLIFIED: THE EXQUISITE ROCK AND RAGE OF CHRISSY AMPHLETT
JACARANDA PRODUCTIONS

Written by and starring Sheridan Harbridge, *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett*, is an electrifying cabaret tracing Geelong-born Amphlett's journey to international stardom.

Co-created by an award-winning team and commissioned by University of Melbourne Arts and Culture (UMAC), the work was developed with early support from Geelong Arts Centre, representing our commitment to nurturing and championing new Australian theatre works.

LIGHTING THE DARK
DANCENORTH AUSTRALIA

Geelong Arts Centre presented *Lighting the Dark*, a groundbreaking contemporary dance work by Dancenorth Australia, directed by Kaurna-based artist Chris Dyke. It is believed to be Australia's first mainstage dance production directed by an artist living with Down syndrome. Blending dance, storytelling and multimedia, the work celebrated inclusion, creativity, love and human connection in a powerful theatrical experience.

RBG: OF MANY, ONE
SYDNEY THEATRE COMPANY

Written by Suzie Miller and starring Heather Mitchell, the acclaimed Sydney Theatre Company production *RBG: Of Many, One* celebrated the life and legacy of US Supreme Court Justice, Ruth Bader Ginsburg. Exceptionally strong demand from audiences across the state led to an additional performance. The themes of courage, equality and social change made it one of our most sought-after events.

THE GLASS MENAGERIE
MELBOURNE THEATRE COMPANY

The Glass Menagerie was presented as a direct transfer from its acclaimed Melbourne season. Directed by Mark Wilson, Melbourne Theatre Company's contemporary reimagining of Tennessee Williams' classic featured outstanding performances, striking design, and a distinctive artistic vision.



RBG: Of Many, One,
Sydney Theatre Company
Image Credit: Daniel Boud

SEASON – REWIRE

The REWIRE program strengthened its reputation as a platform for bold, contemporary performance by innovative Australian artists that challenges convention, takes creative risks, sparks conversation and connects audiences. Designed to champion adventurous work and new perspectives, REWIRE invited audiences to 'Challenge Everything' through a curated program and included an after party following every performance. The program reinforces our role as a leading presenter of contemporary performance in regional Australia, bringing nationally significant works and exclusive artistic experiences to Geelong audiences.

BURNOUT PARADISE
PONY CAM

Burnout Paradise by Pony Cam was a sold-out success, delighting audiences with its fast-paced blend of comedy, endurance, and audience interaction. Featuring performers completing increasingly absurd tasks while running on treadmills, the work delivered on both spectacle and humour, creating a uniquely energetic theatrical experience. Audience feedback highlighted the exhilaration, joy, and shared sense of participation generated by the performance, which offered an entertaining reflection on the relentless pace of contemporary life.

PRIDE AND PREJUDICE
BLOOMSHED

Pride and Prejudice by Victorian-based company Bloomshed was a standout success, playing to sold-out audiences and attracting strong attendance from subscribers, members, school groups, and single ticket buyers. Bloomshed's contemporary adaptation of Jane Austen's classic connected strongly with audiences through its blend of humour, romance, and sharp social commentary, exploring themes of housing affordability, economic insecurity, and the meaning of love in the twenty-first century. The production generated significant audience engagement, with enthusiastic word-of-mouth and lively post-show discussion throughout the season.

NIGHT NIGHT
THE LAST GREAT HUNT

Night Night by The Last Great Hunt captivated audiences of all ages with its imaginative and thought-provoking exploration of life, death, and human connection. Blending puppetry, animation, and live digital storytelling, the work offered audiences a distinctive contemporary theatre experience and highlighted innovative performance practices rarely seen on the touring circuit. The season also included a valuable schools performance and Q&A, providing students with insight into the company's creative development process and artistic practice. *Night Night* successfully combined artistic ambition with broad audience appeal.

GOOD MAN
CONNOR MOREL

Good Man marked the culmination of Geelong Arts Centre's long-term investment in local artist Connor Morel, across multiple stages of development, before presentation at a highly successful premiere season. Blending original live music with intimate storytelling, *Good Man* explored themes of masculinity, family and identity with humour, honesty and emotional depth. The strong audience response reflected both the quality of the work and the value of sustained artist development, affirming Connor as a significant emerging voice in Australian theatre.

TEMPLE OF DESIRE
KARMA DANCE INC

In April, Karma Dance Inc performed *Temple of Desire*, a visually stunning dance-theatre work drawing on the classical Indian dance form of Bharatanatyam to explore a world where the divine and sensual unite. We were delighted to see the work connect so strongly with Geelong's local Indian community and welcome new audiences to the Centre.

I AM IN A PARASOCIAL RELATIONSHIP WITH BRITNEY SPEARS
BACK TO BACK THEATRE

In May, Geelong Arts Centre proudly presented the world premiere of *I AM IN A PARASOCIAL RELATIONSHIP WITH BRITNEY SPEARS* produced by Back to Back Theatre. Created by long-standing ensemble member Simon Laherty, this playful and provocative meta-theatrical work showcased the bold creativity and distinctive artistic voice that have made Back to Back Theatre one of Australia's most celebrated companies.

The premiere was a significant milestone in Geelong Arts Centre's enduring relationship with Back to Back Theatre, reflecting our shared commitment to developing and presenting ambitious new work in Geelong. It was particularly exciting to see a smaller-scale production premiere locally, demonstrating that innovative, world-class contemporary theatre can be created and launched from our region. The production attracted strong interest from audiences and industry, reinforcing Geelong's reputation for artistic excellence and new Australian work.

> REWIRE was such a powerful and uplifting program home for our work to live in, and speak from... We are so energised and honoured by being part of it.
>
> – Karma Dance Inc Team, *Temple of Desire* 2026

SEASON – DELIGHTFUL DAYS & MATINEES

The Delightful Days & Matinees program offers performances designed for community members that seek daytime, accessible and memorable shows. This program is carefully curated to offer a diverse range of music, dance and theatre experiences. Throughout its delivery, Delightful Days & Matinees continues to foster social connection, with patrons enjoying a complimentary morning tea experience in the theatre foyer prior to the commencement of each show.

SWINGIN'
ROHAN BROWNE

Rohan Browne took centre stage in *Swingin'*, bringing his signature charisma, talent and showmanship to the stage. Joined by an outstanding line-up of musicians and vocalists, Browne treated audiences to a vibrant repertoire of beloved songs and a memorable live music experience.

SONGS FROM GRAND OPERA STAGES TO LONDON'S WEST END
GIUSEPPINA GRECH

Songs from Grand Opera Stages to London's West End featured acclaimed Australian-Italian soprano Giuseppina Grech alongside a cast of internationally recognised performers.

Celebrating the rich worlds of opera and musical theatre, the performance showcased iconic works from Puccini, Verdi and Bizet alongside beloved songs from *The Phantom of the Opera, Les Misérables and The Sound of Music.* The most popular event in Geelong Arts Centre's Delightful Days & Matinees 2025 program, it achieved the highest ticket sales of the year, demonstrating demand for high-quality classical and musical theatre experiences.

Accompanied by esteemed artists, Grech returned by popular demand later in the season to perform *Opera and Classics in Concert*, a matinee celebrating opera, operetta, musical theatre and classical music, with a repertoire spanning composers such as Puccini, Verdi and Mozart, and other beloved favourites.

> It was genuinely one of the most special performance experiences we've had. From the moment we arrived, everyone behind the scenes made us feel so welcome... and the professionalism, kindness and support from all staff made the experience truly exceptional... The audiences were wonderful, and the response was incredibly rewarding."
>
> – Giuseppina Grech,
> *Songs from Grand Opera Stages to London's West End* 2025 and *Opera and Classics in Concert* 2026

SUN RISE: THE STORY OF THE KING OF ROCK 'N' ROLL ZOY FRANGOS

Starring acclaimed performer Zoy Frangos, the energetic live music experience *Sun Rise: The Story of the King of Rock 'n' Roll* celebrated the life and legacy of Elvis Presley. Through a catalogue of beloved rock 'n' roll classics, it traced the king of rock 'n' roll's journey from the early days of Sun Records to his iconic Las Vegas performances.

SONGBIRDS GORGI COGHLAN AND ANNA-LEE ROBERTSON

Songbirds was a heartfelt and entertaining performance by acclaimed Australian artists Gorgi Coghlan and Anna-Lee Robertson. Celebrating 37 years of friendship, the duo combined storytelling, humour and exceptional musicianship in a program featuring classical and contemporary favourites.

HEART & MUSIC NATALIE O'DONNELL AND SIMON GLEESON

Showcasing exceptional local Geelong talent, *Heart & Music* opened the year with all three artists proudly hailing from the Geelong region: Natalie O'Donnell, Simon Gleeson, and musical director Kym Dillon.

DENIS WALTER: MY ALL TIME FAVOURITES

Combining music, nostalgia and storytelling, *Denis Walter: My All Time Favourites* saw Geelong's Denis Walter reflect on an extraordinary 55-year career across music, television and radio. The performance celebrated one of Australia's most enduring entertainers, offering audiences a memorable journey through the highlights of his remarkable career. His popularity was demonstrated in ticket sales, almost selling out the show.



Patrons at the Delightful Days & Matinees Pre-Event Morning Tea
Image Credit: Daniel Mahon

SEASON – FAMILY MAGIC

Family Magic presents a dedicated season of performances, workshops and creative activities for children and families. It offers high quality and entertaining experiences that encourage families to come together and foster lifelong connections through the arts. Family Magic's primary focus is to inspire imagination, learning and shared enjoyment through accessible, acclaimed arts engagement.

THE PAPER ESCAPER
TERRAPIN

The Paper Escaper by Terrapin was an engaging puppetry production for children and families that explored themes of friendship, resilience and self-discovery. Through inventive visual storytelling and imaginative theatre-making, the performance inspired young audiences to embrace creativity and follow their own path.

WHERE IS THE GREEN SHEEP?
MONKEY BAA THEATRE COMPANY

Produced by Monkey Baa Theatre Company, *Where is the Green Sheep?*, based on the beloved children's book by Mem Fox and Judy Horacek, combined puppetry, animation and imaginative storytelling to create a joyful and engaging theatre experience for children and families. The production proved highly popular with the community, selling more than 1,000 tickets and demonstrating the strong demand for high-quality family programming.

MOSS PIGLET
WINDMILL PRODUCTION COMPANY

Moss Piglet captivated young audiences with an imaginative exploration of the remarkable tardigrade, one of nature's most resilient microscopic creatures. Combining innovative puppetry, live video and green screen technology, the production took audiences on an extraordinary journey from volcanic landscapes and Arctic glaciers to outer space, inspiring curiosity about science, discovery and the natural world.

SCHOOL HOLIDAY DANCE PROGRAMS
THE AUSTRALIAN BALLET

The Australian Ballet delivered a series of popular school holiday dance programs, including three sold-out sessions for children aged three to five years. Delivered across three days, programs for children aged six to eight and nine to 12 years developed dance skills, creativity, and confidence in a supportive environment. Participants presented a group performance on the final day, as well as seeing a performance by their Australian Ballet workshop facilitators.

SCHOOL HOLIDAY INTENSIVE
OPERA AUSTRALIA

Opera Australia delivered a three-day School Holiday Intensive for 15 young participants to develop performance skills under the guidance of industry professionals. The company also delivered a community workshop with the Bluebird Foundation Choir, providing participants with the opportunity to engage in music, performance and artistic expression while fostering confidence, collaboration, and skill development.

FESTIVALS, EVENTS & ACTIVATIONS

Geelong Arts Centre continued to explore new ways of activating the city, and our places and spaces, by day and night. We aim to create festivals and experiences that provide even more reasons to visit and enhance the theatre-going experience beyond the stage. These experiences, many of them free, encourage audiences to explore for the first time or linger a little longer.

2025 GEELONG WONDER CHILDREN'S FESTIVAL

The third annual Geelong Wonder Children's Festival drew over 20,000 visits across 10 days in September 2025. With Geelong Arts Centre as the central hub, programming extended across the Little Malop Street precinct. The strong turnout demonstrated deep community appetite for high-quality, accessible children's arts, among local and visiting families.

A major highlight was Big Wonder Weekend, which invited families into the street outside the Centre and featured the popular Wonder Walk – an interactive journey of discovery – alongside a diverse mix of hands-on creative activities, interactive experiences, and community-led pop-ups. Families enjoyed roving performers and free community experiences, such as Piano Bar Kids, during which children took over the musical requests, and the eco-themed Museum of Modern (f)Art presented by Barwon Water.

The Open House hosted *Morphology*, a free installation presented by The Indirect Object. This immersive sculpture of light grew and changed as children interacted with it, allowing kids of all ages to step into a glowing world and co-create their own abstract forms.

The festival included the *Wonder Schools Showcase*, with over 1,100 local school students performing on stage for its extraordinary 77th year. Key weekday daytime sessions included exclusive performances for local school groups.

Babies enjoyed the music-filled, sensory performance of *RAIN* and the youngest theatregoers enjoyed *Spot – Live on Stage* by CDP Kids, which brought Eric Hill's beloved puppy to life. Families seeking high-energy spectacles filled theatres for *Duck Pond*; meanwhile, Patch Theatre and Gravity & Other Myths joined forces for *I Wish...*, gravity-defying acrobatics exploring childhood individuality and imagination.

Classic literature, interactive innovation, and wellbeing rounded out the performance schedule. Born in a Taxi delivered a heartwarming, thoughtful update to the century-old classic, *The Velveteen Rabbit*, which used live projections and invited the audience's own toys onto the stage. *Mario the Maker Magician* captivated crowds at The Story House theatre with a high-octane slapstick show featuring handmade autonomous robots, inspiring kids to become inventors. Digital puppetry and catchy sing-alongs took the spotlight in *Proudfoot & Friends*, while Martin Heppell brought The Resilience Project's *3 Happy Tricks* to the stage - blending energy and humour with practical mental health strategies for children.

CHARGE! AGINCOURT – FREE EXHIBITION SCREENINGS BACK TO BACK THEATRE

Across May and June 2026, the first-ever public Geelong presentation of *CHARGE! Agincourt* brought free public screenings to The Open House. A powerful Australian Centre for the Moving Image (ACMI) touring exhibition, produced by internationally renowned Back to Back Theatre, built on the arts precinct's lively daytime activity and invited audiences to rediscover the Centre in new ways. Over 2,000 people attended the exhibition across three weeks, with many returning. It also presented an opportunity for the many local community members featured in the exhibition to bring friends and family to see their work for the first time.

MELBOURNE FRINGE ENCORE

In partnership with Melbourne Fringe, Geelong Arts Centre continued our commitment to supporting contemporary performance and fostering audience engagement through the 2025 Melbourne Fringe Encore season, presenting a curated selection of acclaimed works following their original festival presentations.

The 2025 season featured three distinctive productions: *The Wedding*, *QUEEN MACHINE* and *Cabaret Time Machine*. Together, these works showcased the diversity and vibrancy of Australia's independent performing arts sector, bringing bold storytelling, humour, music and interactive theatrical experiences to local audiences.

OPEN DOOR SESSION WITH GUY SEBASTIAN

The free-to-attend Open Door Session with Guy Sebastian attracted more than 350 people to The Open House for a live interview, performance and signing. The event was delivered in partnership with Sony Music Australia and Geelong radio station K ROCK 95.5.

MAMMA MIA! GREEK DINING EXPERIENCE

The *Mamma Mia! Greek Dining Experience* was developed in partnership with Geelong Lyric Theatre Society to complement its production of *Mamma Mia!* The sold-out event treated 190 guests to a specially curated three-course Greek-inspired meal, complemented by live entertainment and immersive character interactions. The evening culminated in an unforgettable plate-smashing finale, capturing the spirit, energy and celebration of the beloved musical.

> A gathering place that brings diversity, postivity and creativity.
>
> – Audience Member,
> Geelong Arts Centre Customer Feedback/
> Experience Data Survey 2026



Guy Sebastian,
Open Door Session 2025
Image Credit: Lucinda Goodwin

GOAL 5. COMMERCIAL

Build innovative commercial models and partnerships.

With incredible facilities and a commitment to driving Geelong's economic and cultural development, this year we drove strong commercial outcomes by engaging promoters and producers to build venue hire activity and new hospitality and event experiences. We also provided meaningful opportunities for people who are passionate about supporting and strengthening the arts to contribute as members, partners, donors and investors.

COMMERCIAL HIRE

Commercial hire activity grew throughout the year, driven by proactive engagement with hirers and a focus on attracting high-demand, brand-aligned events. These partnerships were further enhanced through complementary activities that maximised audience engagement and community participation.

COMEDY

Comedy is a beloved pillar of our programming. Geelong Arts Centre is known as a premier destination for live comedy in regional Australia.

Throughout the year, we presented a strong and diverse program featuring leading local and international comedians including Jimmy Carr, Arj Barker, Tommy Little, Danny Bhoy, Lawrence Mooney, Lloyd Langford, Stephen K Amos, Ben Knight, Bron Lewis, Heath Franklin, Ivan Aristeguieta and The Umbilical Brothers. The program was further enhanced by performances from Melanie Bracewell, Ray O'Leary, Nazeem Hussain, Good Chat Comedy's Saturday Night Stand-Up Showcase, RockWiz, and a co-produced Geelong Comedy Festival program, contributing to a highly attended and successful commercial hire portfolio. Headline acts delivered outstanding results, with Jimmy Carr's four sold-out performances at Costa Hall.

Supporting new work, we built on the previous year's successful Kitty Flanagan residency. The comedy duo Lano & Woodley undertook a week-long residency in The Open House, developing material ahead of a national tour. The residency initiative has established The Open House as a valued creative development hub, supporting artists to refine new work before presentation across Australia.

> We cannot thank your whole team enough for all of your support in the lead up to the event and on the night. The venue really elevated the event from previous years, and the service from all teams ensured the night was impactful and memorable for all in attendance.
>
> – Emma Hocking,
> Event Coordinator, Geelong Cats, AFLW Season Launch 2025

MUSIC PROGRAM

This year, we responded to strong demand for contemporary live music and invested in this key audience growth area. Increased staffing and the Church redevelopment enabled expansion of our contemporary music offering, deepened industry partnerships, and created new opportunities for artists and audiences.

The commercial venue hire program supported a diverse and high-profile calendar of live music activity throughout the year, strengthening audience engagement and enabling broad commercial use of the Centre's venues. Highlights included strong attendance for live music performances by artists such as Gillian Welch and Dave Rawlings, Jon Stevens, Kate Ceberano, Michael Paynter, Vika & Linda, Katie Noonan, Joe Camilleri and The Black Sorrows, and Human Nature. Costa Hall continued to be the preferred venue for major headline events, followed by The Play House. This activity reinforced the Centre's role as a sought-after destination for commercial presenters and touring artists.

Live at The Open House presented acclaimed artists such as M. Ward and The Undertakers, Josh Pyke, and GRAMMY Award-winning musician Ruthie Foster, and The Early Show presented a family-friendly live music series, featuring earlier performance times and affordable ticket prices, making high-quality live music more accessible to audiences of all ages.

The year has seen significant investment in industry engagement for Church, Geelong Arts Centre's new intimate live performance venue that opened in August 2026. A new home for independent and emerging artists, it is an important platform for artist development, creative risk-taking, and audience connection through live music.

Together, these initiatives represent a significant step in the evolution of our music plan to support artistic talent, grow new audiences, and enhance Geelong's reputation as a destination for live music and touring artists.

COMMERCIAL HIRER FAMILY PRODUCTIONS

During the summer holiday period, we attracted high-quality commercial children's productions, providing entertainment for families. Highlights included *Emma Memma, Cirque Novelle, The Bubble Show Spectacular*, and *The Very Hungry Caterpillar* presented by CDP Kids, and *Shrek the Musical* presented by Showcase Entertainment.

Shrek the Musical operated under a distinctive touring model, launching its national tour in Geelong with a dedicated pre-production week which included rehearsals in our studios ahead of five public performances. The season sold more than 2,500 tickets and reinforced our capability as an ideal venue to develop and launch new tours: an exciting prospect for future growth.

CORPORATE EVENTS

Geelong Arts Centre has strengthened our position as a leading location for business and corporate events, hosting a diverse range of clients including the Geelong Manufacturing Council, Geelong Medical and Hospital Benefits Association (GMHBA), and the Australian Institute of Architects.

A key highlight was the 2025 Geelong Business Excellence Awards, presented by the Geelong Chamber of Commerce in October. As the first full-venue takeover since our post-development reopening, the event activated every major space across the precinct, showcasing the versatility of our venues and our innovative approaches to event delivery.

We also welcomed more than 230 guests to the AFLW Season Launch in The Story House – the first time the Geelong Cats had staged a launch outside of club facilities. And, building on a successful inaugural year, the Cotton On Supplier Connect Conference brought more than 750 delegates to The Play House.

Experience Staff at Tutti Cafe
Image Credit: Milk Video



COMMUNITY PARTNERSHIPS

Community partnerships played an important role throughout the year. Our partnership with Meli, a leading Victorian not-for-profit organisation, delivered two major events. The Geelong Candlelight Vigil Forum 2025 welcomed 250 attendees to The Open House and raised awareness of family and domestic violence across the region. Later in the year, the All Staff Forum brought together 850 employees across multiple theatre spaces.

DEVELOPMENT

Throughout 2025-26, we focused on building meaningful partnerships and securing philanthropic support that advances creativity, enriches audience experiences, and creates opportunities for artists, young people and the broader community.

Our commercial partnership strategy continued to deliver strong outcomes through long-term collaborations aligned with organisational priorities.

Through our Major Artistic Partnership with Deakin University, creative collaboration between education and the creative industries strengthened connections and led to student work being presented within the precinct, highlighting emerging talent.

We welcomed Quest Geelong Central as Official Accommodation Partner under a new multi-year agreement, supporting artists, performers and visitors while extending the reach of both organisations through shared promotional activity. The renewal of several other key season partnerships further demonstrated confidence in our vision, audience reach and contribution to the region's cultural life.

Philanthropic support played a vital role in enabling programs that nurture artists, engage young people and increase arts access. A multi-year grant from The Ian Potter Foundation supported three key initiatives within Creative Engine. The Anthony Costa Foundation joined us in support of Creative Learning.

This new partnership, with support from the Eric Ormond Baker Charitable Fund and APCO Foundation, removed barriers to participation and expanded access to arts experiences for students who might otherwise miss out.

Internal restoration of Church was realised through philanthropic capital donations from passionate supporters, with more than $3 million raised over multi-year development drives. Essential structural work, acoustic treatment, and other improvements have brought the venue to full professional standard while preserving heritage integrity, returning the space to the community it has long served, reimagined for new gatherings.

HOSPITALITY

Improving food and beverage experience and sustainability is a key focus of our strategic plan. This year it grew as both a commercial revenue stream and key part of audience and visitor experience.

Following a 22% increase in 2024-25, sales grew a further 16% in 2025-26 to over $2 million. Event catering, Tutti and audience experience offerings across festivals, events and performances continued to make a meaningful contribution to the organisation's commercial revenue base.

Tutti's role as both a public-facing café and a hospitality offering for audiences, visitors and event clients – and capacity to respond to major activation periods, such as the Archibald Prize – saw increased visitation and higher weekly sales compared with 2024-25.

The Experience Team supported a broad range of major events and large-scale venue activity: from the Cotton On Supplier Connect Conference, to Barwon Health Foundation's *Catwalk 4 Cancer*, and Piccadilly Market, which attracted over 1,400 attendees.

Across the year, many more people discovered and returned for Geelong Arts Centre's high-quality food and beverage experience.

THEME 3:

LEAD AND GROW ARTISTS & INDUSTRY

Geelong Arts Centre is a leading regional arts organisation, contributing to the growth and sustainability of the broader creative sector. Key to achieving our vision is realising our role as a catalyst for artist development and sector leadership. We do this by supporting artists to create, present and develop their practice, and by fostering a thriving creative ecosystem around them, through professional development, presenting opportunities, collaboration and knowledge sharing.



Creative Engine Launchpad Development:
Holding Absence
2025, Carmen Yih and Jiawen (Wendy) Feng
Image Credit: Cameron Grant, Parenthesy

GOAL 6. ARTISTS

Support artists to grow, make and present.

Geelong Arts Centre is committed to expanding artist professional development programs that support creative growth, build skills, and strengthen career pathways for artists at all development stages. Through a diverse range of supported opportunities, we connect artists with audiences.

At the same time, our aim is to cultivate a strong and connected local arts community by encouraging collaboration, creating new opportunities for engagement, and developing a dynamic live music program across our venues that enriches the cultural life of the region.

CREATIVE ENGINE

Creative Engine nurtures the creativity of Geelong, Victoria and beyond.

Since launching in 2019, we have invested in 1,087 Victorian artists, developed 130 projects, provided 90 grants, established 46 professional development initiatives, and completed 11 co-commissions. Support covered funding, development and commissions as well as venue hire, staff and equipment costs to the value of $1.2 million.

This year, the program supported 196 emerging and mid-career artists and 36 projects. Through a competitive application process, 28 grants were awarded, representing a total investment of $376,000.

Creative Engine is supported by the Victorian Government through Creative Victoria; Major Artistic Partner, Deakin University; The Ian Potter Foundation; and Costa Asset Management.

GRANTS ROUNDS

Creative Engine 2025 grants round included:

- Two *Ignition* grants were awarded to *Sail Away* by Andy Pobjoy and *Dua* by Amal Laala.
- Three *Jump Start* grants were provided to Simon Gleeson to develop *Being Heard*, Kath Dolheguy for *Negative Gearing*, and Scout McDonald for *The Courage to be Kind*.
- One *Place to Make* grant was awarded to Aimee Raitman to develop *PleaseDon'tCatchMeWhenIFall*, a new intergenerational, contemporary dance work, which was then presented at Adelaide Fringe 2026 to sold-out audiences.

LAUNCHPAD 2.0

Launchpad 2.0 is the next evolution of the Creative Engine program, expanding support for early-mid career artists through a yearlong development pathway for original performance works. In response to artist feedback, Launchpad 2.0 streamlines previous grant rounds into a single, comprehensive funding and mentorship model, guiding projects from initial exploration through to public presentation.

The program provides up to eight artists with a development grant, studio and rehearsal access, theatre infrastructure, workshops, mentorship, and professional development opportunities. Artists progress through three stages of development over 12 months, culminating in public work-in-progress presentations at The Open House theatre in October 2026.

The inaugural Launchpad 2.0 cohort showcase the diversity of contemporary Australian performance practice. Project themes included mental health, migration, Indigenous histories, environmental sustainability, technology, justice and identity across theatre, musical theatre, dance, and interdisciplinary performance. Selected artists were Serah Nathan (*Psyched*), Kath Dolheguy (*Negative Gearing*), Christian Cavallo (Monroe Livesey's *And Where Are All The Gods?*), Bingyao Liu (Jun Bin Lee's *Gold Mountain Wives the Musical*), Leah Baulch (*Mother Grid*), James Jackson and Bloomshed (*The Water Done Gone*), Chi Vu (*The Charm Campaign*) and Karlia May Cook (*through her body backwards and into mine*).

Launchpad 2.0 strengthens the regional creative pipeline and reinforces our commitment to developing artists and championing new Australian work.

ARTIST INTENSIVE

From 24-27 March 2026, Geelong Arts Centre delivered its annual Artist Intensive, a key pillar of the Creative Engine program. The three and a half day professional and creative development program supports emerging and independent artists to strengthen their practice, develop new work and build industry connections. Held in Geelong Arts Centre's studios, the intensive brought together a cohort of 10 artists from diverse disciplines including theatre, dance, writing, producing, music and interdisciplinary performance.

Facilitated by dramaturg and arts programmer Mark Pritchard alongside Geelong Arts Centre's Senior Producer, the program combined creative workshops, professional skills development, one-on-one mentoring, and project development opportunities. Participants were supported by our Creative Industries and Programming team, Associate Artists Bronwyn Batten and Keziah Warner, and acclaimed playwright Dan Giovannoni, who provided mentorship throughout the program.

The intensive featured workshops conducted by leading Australian artists and industry professionals, including Mish Grigor (APHIDS) on pitching and presenting new work, Kate Davis (THE RABBLE) on embedding design and touring considerations into creative development, Keziah Warner on playwriting and dramaturgy, Bron Batten on devising and contemporary performance, and Laura Milke Garner (MILKE) on budgeting and producing. The program concluded with project pitches and feedback sessions featuring industry leaders from Arts Centre Melbourne, Melbourne Fringe, Victorian Association of Performing Arts Centres (VAPAC), and Geelong Arts Centre.

The 2026 Artist Intensive cohort included Aimee Raitman, Callum Cheah, Gabrielle Fallen, Jessica Moody, Keia McGrady, Lillian Stoel, Marianne McLoughlin, Monique Warren, Olivia Staaf and Sophia Katos.

ASSOCIATE ARTIST

The Associate Artist program entered its second year, supporting outstanding Australian artists through significant, year-long creative development. This year it provided playwright and dramaturg Keziah Warner and theatre-maker Bron Batten with dedicated time, resources and financial support to undertake intensive research, develop ambitious new performance works and share their creative practice with audiences in Geelong and beyond.

Warner and Batten each received more than $40,000 in support, including an artist fee, project funding to engage mentors and collaborators, and assistance for travel and accommodation.

Keziah Warner developed her new play *Desire Lines* and Bron Batten created a new contemporary theatre piece, *The Natural Order*.

Through Associate Artist residencies, Geelong Arts Centre invests in artists at pivotal stages of their careers while fostering the development of original Australian performance work, creative exchange and long-term cultural impact.

COMMISSIONS & SEED FUNDING

Seed funding and in-kind venue hire was provided for:

- *Good Man* (Connor Morel)
- *Modig* (Jessica Moody)
- Ben Noble (Geelong Arts Centre Development Award-winner at Melbourne Fringe 2025)
- *All of our Yesterdays* (David Williams)
- *Never Always Ever Was* (National Celtic Festival)
- *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett* (Sheridan Harbridge)

Presented by Jacaranda Productions, the new Australian work *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett* was programmed as part of our 2026 Mainstage season and has gone on to sold-out seasons nationally.

REWIRE ARTIST PATHWAY

Pride and Prejudice by Bloomshed was supported through a Creative Engine Ignition grant in 2024 and was then programmed as part of REWIRE in 2025, in partnership with Darebin Arts Speakeasy, for its premiere season.

Good Man by local performer Connor Morel was supported via seed funding along with participation in Launchpad in 2025, and premiered to critical and popular acclaim at Adelaide Fringe before being presented in REWIRE in March 2026.

DISABILITY SUPPORT & REPRESENTATION

Creative Engine supports artists with disability with additional access funds. Artists with disability were represented in REWIRE programming, our artist intensive program, and *I AM IN A PARASOCIAL RELATIONSHIP WITH BRITNEY SPEARS* by Back to Back Theatre in May 2026.

MELBOURNE FRINGE

The Geelong Creative Development Award at Melbourne Fringe 2025 was awarded to *MEMBER* by Ben Noble. As part of this award, Ben received a cash prize along with in-kind studio hire to develop his next project at Geelong Arts Centre.

> The Geelong Arts Centre Artist Intensive was three days of pure artistic joy that challenged and supported in equal measure, and left me wishing every day could be as creatively nourishing as our time in the program.
>
> – Artist intensive participant, Creative Engine



Amplified: The Exquisite Rock and Rage of Chrissy Amphlett,
Jacaranda Productions
Image Credit: Brett Boardman

GOAL 7. LEADERSHIP

Step into our leadership role.

As we begin delivering our new Strategic Plan, Geelong Arts Centre is taking a more active leadership role across the arts and cultural sector. This year, we focused not only on delivering for our own community, but also on building partnerships, sharing knowledge and contributing to the growth of the broader creative ecosystem. These early foundations are helping position the organisation for greater impact in the years ahead.

SECOND CITIES PRODUCING CONSORTIUM

We were pleased to receive Creative Australia investment for the Second Cities Producing Consortium, which Geelong Arts Centre championed alongside three of Australia's leading performing arts venues - Merrigong Theatre Company (Wollongong), Canberra Theatre Centre and Home of the Arts (HOTA, Gold Coast) - to create a more sustainable model for producing and presenting large-scale Australian work.

Building on previous years of collaboration, partners developed a shared audience-focused approach and sought support from Creative Australia to launch a pilot program.

Funding was structured as a co-investment model, bringing together contributions from Creative Australia, consortium members, and producers to support the development, production and presentation of new work.

The consortium approach reduces risk, increases audience reach, and creates stronger pathways for ambitious Australian productions, while building a more sustainable future for touring and regional arts participation.

SECTOR LEADERSHIP & COLLABORATION

Throughout the year, Geelong Arts Centre actively participated in national industry forums, strategic sector engagement, and cultural advocacy. This work supported the development of future programming opportunities, creative partnerships, First Peoples projects, and industry relationships, while helping position Geelong as a significant contributor to Australia's cultural landscape. We also worked collaboratively across the cultural sector, strengthening connections, sharing knowledge, and creating opportunities that benefit artists, audiences and the broader creative ecosystem.

ASSET MANAGEMENT LEADERSHIP

During 2025-26, facilities and asset management continued to mature as a strategic strength. Across our extensive infrastructure portfolio, the ongoing development of the TAG asset management system significantly improved data quality, lifecycle planning, and maintenance oversight. This work was recognised externally as an example of sector-leading practice, with Geelong Arts Centre being invited to share our approach through a Creative Victoria Community of Practice.

The facilities team also delivered strong operational outcomes through proactive asset management, major defect remediation, lifecycle planning, and maintenance programs, helping protect Geelong Arts Centre's significant public assets while maintaining safe, reliable and efficient operations for audiences, artists and staff.

This year our successful maintenance program and investment in asset management systems mitigated risks and strengthened our long-term sustainability and operational resilience.

KNOWLEDGE SHARING

Leveraging our knowledge and experience for arts sector performance, we provided consultation and advice to national arts and cultural organisation colleagues on their venue development and operational planning projects. Through site visits, stakeholder engagement, and follow-up consultation, we shared practical expertise and lessons learned from the multi-year development and operation of Geelong Arts Centre.

SAFETY LEADERSHIP

Safety is a critical priority for Geelong Arts Centre. As a member of the Performing Arts Centre Presenter Associations National Technical Safety forum and the Arts Centre Melbourne National Production Safety forum, we contributed to performing arts safety through discussion and sharing best practice resources.

In consultation with our Health and Safety Committee, we developed a new health and safety commitment aligned to the strategic plan. This will be delivered through a Health and Safety Action Plan and incorporated into the Health and Safety Policy. Health and safety representatives (HSRs) are recognised as safety leaders at Geelong Arts Centre, and are supported through WorkSafe Victoria approved training, attendance at annual HSR conferences, and participation as employee representative members in our health and safety committee.

The executive leadership team, managers and HSRs demonstrate visible, active safety leadership by participating in the workplace inspection program.

In December, we recognised Safety Champions across our HSR representatives who contributed to safety leadership over the last year.

> Reading about The Second Cities Producing Consortium was music to my ears. It's a landmark move that sees four Australian 'second city' performing arts organisations join forces to co-invest in seeding, developing and staging new, large-scale Australian theatre productions.
>
> – Steph Wanless,
> *The Fourth Wall Magazine*

THEME 4:

HIGH-PERFORMING PEOPLE, VENUES & OPERATIONS

Geelong Arts Centre is focused on creating a workplace where people want to work – one that is safe, inclusive and supportive, and where employees are empowered to thrive. We are strengthening organisational performance through integrated, sustainable operations that maximise the potential of our world-class venues and support the delivery of outstanding experiences for artists, audiences and communities.



Hot Dub Time Machine 2026
Image Credit: Peter Foster

GOAL 8. PEOPLE

Be a place people want to work, with a safe, supported, motivated and inclusive workforce.

This year, a major step forward in our goal to be 'a place people want to work' was the establishment of the People and Culture Directorate as a dedicated function to strengthen workforce capability, leadership and organisational culture. During the reporting period, we are pleased to report strong progress on our Gender Equality Action Plan and Health and Safety Plan as well as positive engagement results in the People Matter Survey.

ENTERPRISE AGREEMENT

Through genuine engagement, Enterprise Agreement negotiations progressed collaboratively with employee representatives and union stakeholders toward a fair and contemporary agreement.

LEADERSHIP PLANNING

The Senior Leadership (SLT) and Executive Leadership (ELT) teams participated in the first joint leadership planning session, establishing a regular forum which is designed to strengthen alignment across directorate plans, priorities, and decision-making. Ongoing collaboration between SLT and ELT has reinforced consistent leadership practice and an integrated approach to achieving organisational outcomes.

DEVELOPMENT

During the reporting period, Geelong Arts Centre continued to invest in workforce development. Leadership development initiatives supported emerging leaders to build confidence and foundational leadership competence. Technical capability was enhanced through targeted training and formal qualifications, including the completion of Certificate III programs in rigging and the introduction of new junior roles. These initiatives are building a skilled, engaged and prepared workforce in alignment with our workforce development priorities.

GENDER EQUALITY ACTION

The Gender Equality Action plan promotes equity, inclusion and equal opportunity. Workforce data was analysed to measure progress and inform evidence-based actions, including a reduction in the gender pay gap to 3.2%. Mandatory reporting requirements were completed and a revised plan developed to guide future priorities.

REMUNERATION FRAMEWORK

Development commenced on the Remuneration Framework to support the attraction and retention of a skilled workforce. Benchmarking against comparable organisations informed equitable and competitive remuneration practices aligned to role requirements.

PEOPLE MATTER SURVEY

Continued participation in the People Matter Survey (the Victorian public sector's independent employee opinion survey) captures workforce feedback on culture, leadership, wellbeing and engagement. Results showed improved outcomes across key metrics including engagement, communication, and connection, reflecting targeted actions undertaken throughout the year. Insights from the survey informed ELT priorities and guided action planning across directorates to further enhance the employee experience.

RECRUITMENT

During the reporting period, we welcomed 58 new employees to our workforce. Recruitment attracted diverse talent across a range of roles. Investment in workforce growth addresses succession planning, and is meeting increased service demands and strengthening specialist capability.

ENHANCED EMPLOYEE EXPERIENCE

Enhancement of the annual performance appraisal process reinforced regular feedback, goal alignment, and accountability. Access to LinkedIn Learning and other training options promoted a culture of continuous learning and self-directed professional growth.



Geelong Arts Centre Staff
Image Credit: Peter Foster

> The staff are excellent and welcoming.
>
> – Audience Member, Geelong Arts Centre Customer Feedback/Experience Data Survey 2026

GOAL 9. OPERATIONS

High-performing, integrated and sustainable operations.

This year we set out to unite all departments with shared goals and objectives, invest in ICT systems and train staff to use them effectively, establish clear decision-making processes, strengthen accountability and reporting, and share our knowledge with other arts sector organisations to improve financial and environmental sustainability, mitigate risk, strengthen our ecosystem, reach more people, and create unforgettable experiences.

GOVERNANCE, RISK & ORGANISATIONAL MATURITY

During 2025-26, Geelong Arts Centre continued to strengthen governance and organisational capability through the establishment of a dedicated Governance function and the delivery of key governance reforms. This included the development of a contemporary risk management framework, improvements to policy and compliance systems, progress on delegations of authority and subcommittee governance, and a review of procurement and contract management practices.

We also strengthened our integrity and assurance environment through conflict-of-interest management, audit activity and compliance reporting. Together, these initiatives have improved organisational accountability, supported better decision-making and strengthened the foundations required to deliver the Strategic Plan.

A new enterprise-wide Risk Management Framework was implemented, aligned to AS ISO 31000:2018, providing a structured approach to monitoring and managing strategic, operational, and emerging risks across the organisation.

FINANCIAL SUSTAINABILITY & BUSINESS PERFORMANCE

A major focus during the year was strengthening financial capability, reporting, and business performance. The finance team delivered several improvements to management reporting systems and processes, providing managers with more timely, accurate and meaningful information to support decision-making and planning.

The 2026–27 budget was developed through a highly collaborative process involving all directorates, strengthening organisational accountability and alignment between strategic priorities, operational plans and financial resources.

The organisation also continued to enhance financial controls and procurement practices, including introduction of supplier verification processes, stronger banking controls, and ongoing improvements to reporting and business intelligence systems.

The year concluded with a strong financial result, reflecting disciplined financial management, audience growth, and a focus on operational efficiency.

DIGITAL TRANSFORMATION & TECHNOLOGY ENABLEMENT

Significant progress was made in modernising our technology environment to improve efficiency, data quality, customer experience, and operational capability.

The transition from the Priava event management system to Momentus Elite represented a major organisational investment in future capability. Once fully implemented, the system will provide an integrated platform supporting venue management, event delivery, customer service, finance, reporting and business intelligence.

Additional digital improvements included implementation of a new website content management platform, improvements to Microsoft 365 infrastructure, and continued development of reporting and data systems to support decision-making across the organisation.

The effectiveness of our financial security controls was demonstrated through the successful identification and prevention of a sophisticated supplier impersonation and payment fraud attempt. Existing verification processes prevented any financial loss and reinforced the importance of ongoing investment in cyber security, governance, and risk management capability.

SUSTAINABILITY, ASSET STEWARDSHIP & OPERATIONAL EXCELLENCE

Geelong Arts Centre continued to strengthen its reputation as a leader in sustainable venue management, asset stewardship, and operational excellence. We achieved a 3.5-Star Green Venue rating through the Green Venue Certification pilot program and were recognised as the highest-performing venue participating in the initiative. The certification has provided a valuable benchmark for future sustainability planning and supports the organisation's long-term commitment to reducing environmental impact.

This year we transitioned to a 100% renewable electricity supply arrangement – an important step toward achieving net-zero objectives while maintaining financial sustainability.

Operational improvements were also delivered across food and beverage systems, technology platforms and service delivery processes, helping create a more integrated and efficient operating environment while supporting an improved experience for audiences, artists, hirers and staff.

GOAL 10. VENUES

Realise the potential of our incredible venues and spaces.

The Geelong Arts Centre campus comprises five distinct performance venues supported by rehearsal studios, exhibition foyers and meeting and event spaces. We regularly spill out into Little Malop Street for precinct level events. We want our spaces to be fully utilised by a diverse range of arts and community members from Geelong and the region. We want to host unmissable performances and ensure any person can enter our venues and feel welcome to be there. That requires a huge amount of behind-the-scenes work.

This year we improved utilisation, operations, infrastructure and resource use. We invested in physical infrastructure and improved the technology and processes to maintain a consistently high standard of asset management. Carefully planned new venue developments were completed, and we improved our financial viability.



Geelong Arts Centre
Image credit: Peter Foster

> Geelong Arts Centre shows vibrancy, growth and maturity of Geelong as an arts city.
>
> – Audience Member,
> Geelong Arts Centre
> Customer Feedback/Experience Data Survey 2026

CHURCH REDEVELOPMENT PROJECT

The Church Redevelopment Project reached a major milestone in 2025-26, achieving construction completion ahead of its public opening in August 2026.

Church is a restored landmark on Ryrie Street. The venue takes its name – and its spirit – from the historic 1800s structure it calls home. Once a place of worship, later a restaurant, and, more recently, a rehearsal space that hosted the likes of Guy Pearce, Rachel Griffiths and the Woolly Jumpers (an early iteration of Geelong's own, Ibsen Award-winning, Back to Back Theatre), the building has long held a special place in the life of this city. The historic façade, once tucked behind the old Band of Hope building, was restored during the 2019 Ryrie Street redevelopment, funded by the Victorian Government.

The current project was led by Geelong Arts Centre in partnership with LIMINAL Architecture, Plan Group, and AEN Advisory. It has restored and adapted a historic building for contemporary use, incorporating significant structural and acoustic upgrades while preserving its heritage character. An internal restoration project delivered essential structural work, acoustic treatment, and other improvements.

Construction supported more than 165 jobs across 20 Victorian businesses, including 11 Geelong-based contractors, delivering both cultural and economic benefits for the region.

The venue will support live music, comedy, contemporary performance and creative development for independent and emerging artists. Central to Church's model is a commitment to affordability. No upfront costs will be charged to independent artists hiring the space, with Geelong Arts Centre also providing operational expertise, and marketing and ticketing support so that artists are free to focus on their work.

It represents an important investment in Geelong's creative future as a dedicated home for local live performance and a new platform for artists and audiences to connect. In restoring and reopening Church, Geelong Arts Centre is returning the venue to the community it has long served, reimagined for a new generation of gatherings.

FACILITIES ANNUAL MAINTENANCE

All annual maintenance compliance requirements have been met, with Geelong Arts Centre receiving compliance certification that all Essential Safety Measures (ESM) were maintained in accordance with AS 1851-2005. This compliance includes maintenance across fire, vertical transport and mechanical/air handling systems as well as maintaining and monitoring access/egress issues, Emergency Control and Response procedures, and building structural reviews (e.g. for balconies, balustrades and glazed assemblies).

In addition to ESM maintenance, all legislated electrical and hydraulic works maintenance in respect to electrical and hydraulic works was conducted (e.g. RCD and thermographic switchboard inspections, RPZ and TMV valve maintenance). A comprehensive preventative maintenance program for plant and equipment maximises asset lifecycles and embraces the goals of the Victorian Government Circular Economy framework.

ASSET MANAGEMENT / TAG

Geelong Arts Centre asset register achieved significant improvement in asset data completeness, with an 81% increase in the number of assets recorded. The proportion of assets with documented condition information also increased by 61%, resulting in a more comprehensive asset dataset and strengthening the organisation's ability to assess asset lifecycle performance, forecast renewal requirements and plan future capital investment.

The Strategic Asset Management Plan is currently being revised to align with the Strategic Plan. This work will provide a framework for managing the Centre's asset portfolio, ensuring assets continue to support operational performance, service delivery, compliance obligations and whole-of-life value outcomes.

ASSET MANAGEMENT ACCOUNTABILITY FRAMEWORK (AMAF) AND ASSET MATURITY

Following the substantial increase in asset data capture within TAG and the ongoing enhancement of asset information quality, the 2025-26 Asset Management Accountability Framework (AMAF) attestation reported significant improvements in both the maturity and effectiveness of Geelong Arts Centre's asset management systems.

The improved accuracy and accessibility of asset data has strengthened asset lifecycle planning, risk management, maintenance forecasting and capital investment decision-making across the asset portfolio.

VMIA

During the Victorian Managed Insurance Authority (VMIA) Risk Audit conducted in early 2026, the VMIA auditor ranked the asset management and maintenance standards of Geelong Arts Centre as very high.



Motion Dance Company
Image Credit: Tiarn Courtice



2026 Season Launch Media Call
Heather Mitchell, Sheridan Harbridge, Gillian Cosgriff
Image Credit: Monika Berry

SUPPORTERS

Through the generous support of our funding and philanthropic partners, Geelong Arts Centre continues to enrich lives through transformative creative experiences. Together, partners, donors, trusts and foundations are helping Geelong Arts Centre deliver lasting cultural, educational and social impact.

Patron-in-Chief

Robert Costa

CHURCH GIVING CAMPAIGN

Campaign Patrons

Robert Costa & Rita Costa

Church Giving Campaign Donors

Lesley Alway & Paul Hewison

Michael & Roslyn Betts

Suzanne Bozorth-Baines

John Bugg

Elaine Carbines AM

Sue Clark

Costa Family

Anthony Costa Foundation

Barry Fagg OAM & Jan Fagg

Keith Fagg OAM & Heather Fagg

Dianne & David Fitzgerald

John Fitzgerald

Paul Franze

Ray & Sue Frost and Family

Catherine Gray

Brendan & Michelle Heagney

Frank Herd OAM & Susie Herd

Rhys Holden & Lucy Goleby

Sue Hunt AM

Ross A Illingworth

Katya Johanson

Dr Srechko Kontelj OAM & Paula Kontelj OAM

Rupert Myer AO & Annabel Myer

John O'Rourke

Geoff Saunders & Chris Saunders

Lyndsay & David Sharp

Margot Smith

Geoff Street & Prue Street

Matthew & Min Sun

Monica Tullin & Peter Tullin

Joel & David Walton-McGuinness

Peter Yates AM & Susan Yates

Corporate Donors

Community Bank Lara District

GH Commercial

Harwood Andrews

Kings Funerals

Moore Australia

Plenary

Sailors Rest

QA Electrical Team

PARTNERS

Principal Government Partner

VICTORIA State Government | CREATIVE VICTORIA

Major Artistic Partner

DEAKIN UNIVERSITY

Foundation Partners

Anthony Costa Foundation

APCO Foundation

Baker Eric Ormond Charitable Fund

The Ian Potter Foundation

Official Partners

Costa Asset Management

Innovation Partner

QUEST Geelong Central

Accommodation Partner

Program Presenting Partner

Kings Funerals Here for You

Delightful Days & Matinees

Program Support Partners

City of Greater Geelong

Rex Gorell

TAC Transport Accident Commission

Tourism Geelong and the Bellarine

WorkSafe Victoria

GOVERNANCE

Geelong Performing Arts Centre Trust & Subcommittees

TRUST MEMBERS

LESLEY ALWAY (Chair)

Lesley Alway has held CEO and executive leadership roles in arts and cultural institutions and organisations at all levels of government as well as the private and non-profit sectors. Lesley is a graduate of the Australian Institute of Company Directors and her qualifications include BA (Hons), B.Ed, and Master's degrees in Business and Cultural Heritage. Her previous roles include Director of Asialink Arts, Managing Director of Sotheby's Australia, Director/CEO of the Heide Museum and Director/CEO of Arts Victoria. Lesley is a member of the Council of the Australian War Memorial and previously served on the Boards of Opera Australia, the Australian Centre for Contemporary Art, and the Australia ASEAN Council.

SUE CLARK (Deputy Chair & Chair, Finance Subcommittee)

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.

KAREN CORRY (From 21 October 2025)

Karen is an experienced board director and business leader with a career in digital health, finance and governance. Previously a partner at KPMG, she is a Fellow of both the Institute of Chartered Accountants and Australian Institute of Company Directors.

She is Deputy Chair of Bayside Health and chairs the Australian Community Support Organisation (ACSO), an NGO operating in the justice sector. In 2024 Karen completed her board tenure of nine years at ACMI. She enjoys being part of the exciting and vibrant arts and culture sector, with her experience at ACMI as well as her previous role at the Cultural Development Network. Her experience has a strong balance between innovation, governance, finance and risk.

ROSS EBBELS

Ross was born and raised in Geelong and brings to the Trust a lifetime of highly regarded experience across hospitality, tourism and local government. A graduate of École Les Roches Hotel and Tourism Management School, Switzerland, he has owned and managed venues across the Geelong region and is currently a senior judge for the Golden Plate Regional Restaurant Awards. Ross was elected as a Councillor for the Borough of Queenscliffe in 2016 and re-elected in 2020, serving four terms as Mayor. He held board positions with G21 Regional Alliance, Tourism Greater Geelong and the Bellarine, and Geelong Regional Libraries Corporation. His family are passionate supporters of the arts.

BRUCE GLADWIN (From 21 October 2025)

Bruce Gladwin is an Australian artist, director and performance maker for theatre and screen. He has been Artistic Director of Back to Back Theatre since 1999, creating works including *Ganesh Versus the Third Reich*, *Lady Eats Apple*, *The Shadow Whose Prey the Hunter Becomes* and *The Democratic Set*. His work has been recognised with the 2022 International Ibsen Award and the Golden Lion at the 2024 Venice Biennale Teatro. For screen, Gladwin wrote and directed the dystopian sci-fi *Oddlands* with Matchbox Pictures and ABC, and *Shadow*, a screen adaptation of *The Shadow Whose Prey the Hunter Becomes*, which won the Visions Audience Choice Award at SXSW.

FAY MUIR

Fay is a Boon Wurrung Elder of the Yalukut Weelum of the Boon Wurrung, Wamba Wamba and Wergai clans. She is a mentor, educator, language specialist, author and Koori Elder sitting on the Magistrates' and County Courts in Geelong and the County Court in Melbourne. Fay has made significant contributions to First Peoples language revival, health, education, cultural advocacy and Koori prisoner programs. She co-authored *Nganga: Aboriginal and Torres Strait Islander Words and Phrases* and the *Our Place* children's book series. In recognition of her extensive community service, Fay was inducted to both the Victorian Honour Roll of Women and Victorian Aboriginal Honour Roll.

KELLY MURPHY (From 21 October 2025)

Kelly Murphy is an accomplished Audit Managing Director at a Big Four accounting firm, bringing financial expertise and a strong track record in leading financial assurance, risk, and compliance engagements across the public, private, and not-for-profit sectors. She holds a Bachelor of Business from RMIT University and is a member of Chartered Accountants Australia and New Zealand. Kelly is also a passionate advocate for the arts, contributing her financial acumen and strategic insight to support creative and cultural initiatives.

JANE RICHARDS (Chair, Governance, Nominations and Remuneration Subcommittee)

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

MARGOT SMITH (Chair, Audit and Risk Subcommittee)

Margot Smith had a 30-year career in the retail industry, where she has worked with the Myer, Coles and Wesfarmers Groups. She then served two terms as a Councillor on the Surf Coast Shire including a term as Mayor and has had a number of board appointments. Margot has strong strategic leadership and financial management skills, with her qualifications including a BEc (Hons) from UTAS and an MBA from IMI (now IMD) Switzerland. 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 is also co-founder of REMIX Summits, a series of global ideas conferences exploring the intersection of culture, technology and entrepreneurship which takes place in cities including Sydney, New York and London. Other current and past roles include Board member, Museums Victoria, Advisory Board member, Grande Experiences (The Lume) and Adviser, d'strict (Arte Museum).

LINDA WONG

Linda Wong BA (Math)(Hons), PhD, is the Director of both Runway HQ and Hands of Change Limited as well as Principal Advisor at Country Fire Authority (CFA) Victoria. Linda was born in Canada of Chinese immigrants, who influenced her strong work ethic and grit. Her parents ignited her innovative and entrepreneurial thinking, and her mother embedded a strong sense of community. Linda has worked internationally, in different sectors, on a range of large complex projects. Her flair for creative and critical thinking stems from earlier years of studying piano at the Royal Conservatory of Music. Her combination of academic achievements, broad professional career and lived experiences enables her to visualise strategic pursuits and drive a unified approach.

TRUST MEETING ATTENDANCE

The Trust met seven times in 2025-26.

Figures indicate the total number of meetings attended	Lesley Alway (Chair)	Sue Clark (Deputy Chair)	Linda Wong	Bruce Gladwin*	Fay Muir	Jane Richards	Karen Corry*	Kelly Murphy*	Margot Smith	Peter Tullin	Ross Ebbels	Miriam Pape
Trust Meeting	7/7	6/7	7/7	4/5	5/7	5/7	4/5	4/5	7/7	5/7	6/7	
Audit and Risk Subcommittee	5/5**					2/3 (until 19 Dec 2025)	5/5		5/5 (Chair)		5/5	2/3***
Finance Subcommittee	5/6	5/6 (Chair)	6/6					6/6				
Governance, Nominations and Remuneration Subcommittee	3/4				2/4	4/4 (Chair)			4/4			

* Members were appointed on 21 October 2025.
** Trust Chair is a non-voting member of the Audit and Risk Subcommittee.
*** External Member appointed in February 2026.

TRUST SUBCOMMITTEES

Our Trust operated with three subcommittees during 2025-26; each has a Trust member appointed as Chair.

AUDIT AND RISK SUBCOMMITTEE

Our Audit and Risk Subcommittee met five times in 2025-26.

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

FINANCE SUBCOMMITTEE

Our Finance Subcommittee met six times in 2025-26.

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*.

GOVERNANCE, NOMINATIONS AND REMUNERATION SUBCOMMITTEE

Our Governance, Nominations and Remuneration Subcommittee met four times in 2025-26.

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.

FUNDRAISING AND PARTNERSHIPS SUBCOMMITTEE

Work continued throughout the reporting period to establish a new Fundraising and Partnerships Subcommittee, which will be formally convened in 2026–27.

The subcommittee will work closely with Geelong Arts Centre management to help shape and support the implementation of annual fundraising and partnership strategies. Its role will include identifying and engaging prospective supporters, contributing to major fundraising campaigns and events, advocating for Geelong Arts Centre across business, government and community networks, and representing the organisation at key functions and stakeholder engagements.

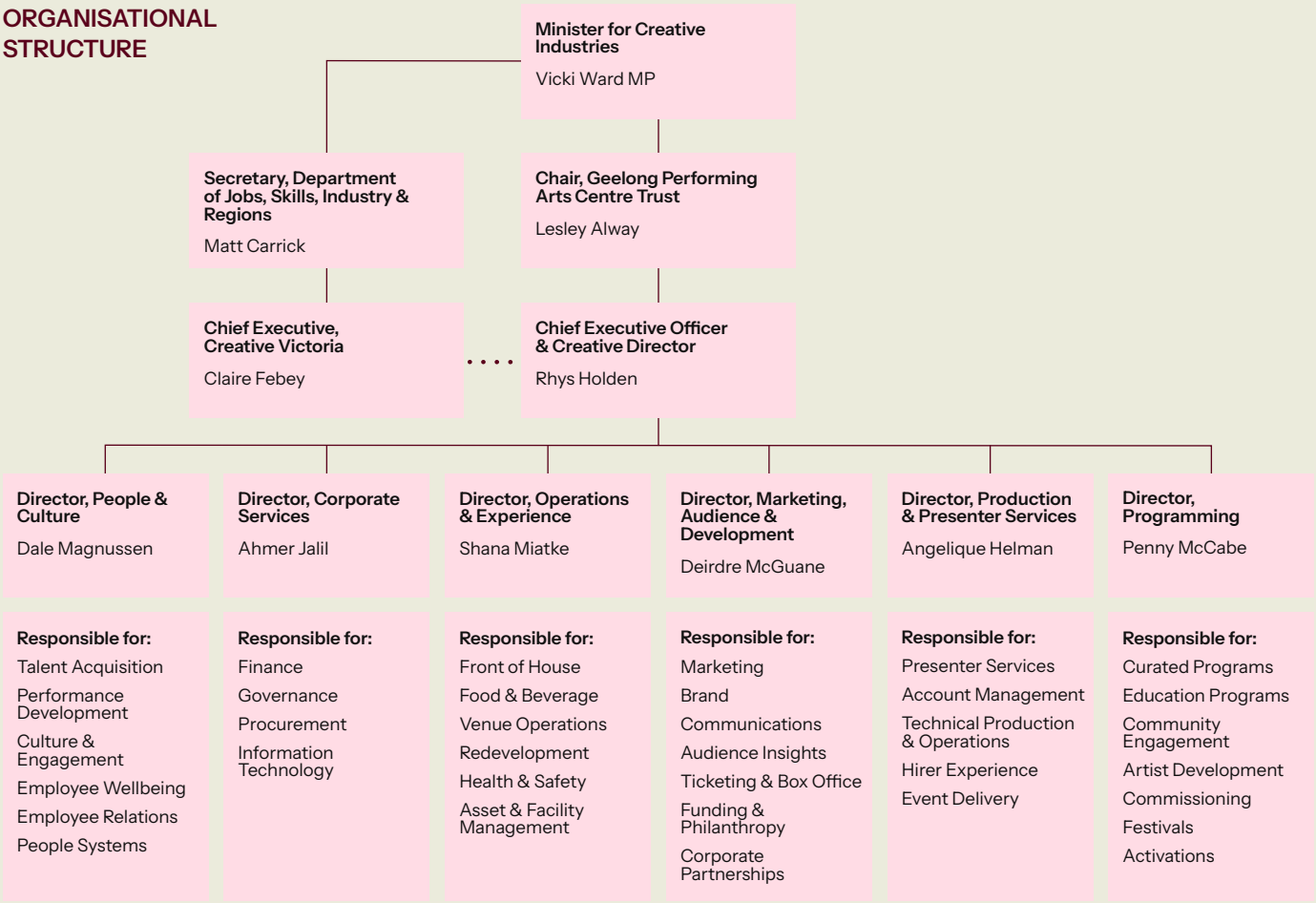
The establishment of the subcommittee reflects Geelong Arts Centre's commitment to strengthening philanthropic support and strategic partnerships, ensuring a sustainable foundation for future growth, artistic excellence and community impact.

THE OBSERVERSHIP PROGRAM

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

We acknowledge the participation and contribution of 2025-26 Board Observers Dr Lucy Davies, Manager Heritage Services, Geelong Regional Libraries, and Yuhui Ng-Rodriguez, Manager of Sector Development & Membership for Theatre Network Australia.

ORGANISATIONAL STRUCTURE



ADMINISTRATIVE REPORTING REQUIREMENTS

PUBLIC SECTOR VALUES AND EMPLOYMENT PRINCIPLES



Responsiveness Integrity Impartiality Accountability Respect Leadership Human Rights

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

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

Geelong Arts Centre has policies and practices that are consistent with the Victorian Public Sector Commission's employment standards and provide for fair treatment, career opportunities and the early resolution of workplace issues. The Centre advises its employees on how to avoid conflicts of interest, how to respond to offers of gifts and how it deals with misconduct.

OCCUPATIONAL HEALTH AND SAFETY

Geelong Arts Centre is committed to providing a safe working environment for all staff, contractors, artists and visitors. The Trust continues to comply with its obligations under the *Occupational Health & Safety Act 2004*, maintaining systems for hazard identification, risk assessment and incident reporting across all venues and activities.

Initiatives and key activities included:

- Review and update of our Health and Safety Policy.
- Development of a 4-year health and safety action plan and associated key performance indicators with implementation commenced and progress reported.
- Supporting and valuing the work of an active health and safety committee.
- Development, through the health and safety committee, of a 'Save the Drama for the Stage' poster promoting prevention of occupational violence and aggression.
- Maintained a strong health and safety consultation framework, including an active Health and Safety Committee that met quarterly to support employee engagement and continuous improvement.

- Continued to support Health and Safety Representatives (HSRs) in fulfilling their legislative and workplace responsibilities through established consultation and communication processes.
- Conducted two comprehensive health and safety audits focussing on building and trades contractor health and safety management and risk management of psychosocial hazards.
- Completed a Health and Safety Climate Survey for the second consecutive year, achieving positive results that indicated employees view health and safety as being well managed, with notable improvements in employee consultation and positive recognition for acting safely.
- Participated in the WorkSafe Workwell Survey to gain employee feedback and identify opportunities to further strengthen psychosocial safety and wellbeing outcomes. Implemented a planned workplace inspection program with many inspections conducted across the Centre and the participation of many employees actively engaging in safety conversations and improvements.
- Identified safety champions through our reward and recognition program and celebrated our health and safety good news stories.

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

	OHS measure	2025-26	2024-25	2023-24
Incidents	Number of employee incidents*	20	23	24
	Number of employee incidents – rate per 100 full-time equivalent (FTE)	20	24.5	41
	Number of employee incidents requiring first aid and/or further medical treatment	13	7	22
	Number of incidents notifiable to WorkSafe	4	1	6
Workers' Compensation	No. of improvement notices issued by WorkSafe	0	2	2
	Number of standard claims	1	1	3
	Number of standard claims - rate per 100 FTE	1	1.06	3.6
	Number of lost time claims	0	0	**
	Number of lost time claims – rate per 100 FTE	0	0	**
	Number of claims exceeding 13 weeks	1	1	0
	Number of claims exceeding 13 weeks - rate per 100 FTE	1	1.06	0
Fatalities	Number of fatality claims	0	0	0
Claim costs	Average cost per standard claim	0	$27,592	$16,557
Return to work (RTW)	Percentage of claims with RTW plan <30 days	0%	100%	75%

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

** Not reported.

WORKFORCE DATA

All Geelong Arts Centre employees have been correctly classified in workforce data collections. The following table discloses the headcount and full-time equivalent (FTE) of all active employees of the Centre, employed in the last full pay period in June of the current reporting period (2026), and in the last full pay period in June of the previous reporting period (2025).

		June 2026						
		All employees		Ongoing & fixed term			Casual	
		Headcount	FTE	Full-time headcount	Part-time headcount	FTE	Headcount	FTE
Demographic Data	**Gender**							
	Woman	137	59	33	9	40	95	19
	Man	69	42	31	2	32	36	9
	Self-described	8	3	2	-	2	6	1
	Age							
	15–24	35	10	5	-	4	30	7
	25–34	50	27	21	1	22	28	6
	35–44	35	25	18	4	22	13	3
	45–54	37	22	14	4	17	19	5
	55–64	33	16	8	2	10	23	6
	65+	24	3	-	–	–	24	3
Classification Data	Executive	1	1	1		1		
	Administrations employees	64	56	49	9	55	6	1
	Operations employees	149	43	16	2	16	131	27
	Director	6	6	6	–	6	–	–
	Manager	31	28	24	5	27	2	1
	Coordinator	14	13	13	1	13	–	–
	Administration	13	8	6	3	8	4	0
	Operations	149	43	16	2	16	131	27
	Total employees	**214**	**100**	**66**	**11**	**71**	**137**	**28**

		June 2025						
		All employees		Ongoing & fixed term			Casual	
		Headcount	FTE	Full-time headcount	Part-time headcount	FTE	Headcount	FTE
Demographic Data	**Gender**							
	Woman	127	52	30	9	36	88	16
	Man	71	40	28	3	30	40	9
	Self-described	6	3	1	1	2	4	1
	Age							
	15–24	38	10	5	–	5	33	6
	25–34	45	28	22	3	24	20	4
	35–44	35	21	13	6	17	16	4
	45–54	35	19	13	2	15	20	4
	55–64	31	13	6	2	8	23	5
	65+	20	3	–	–	–	20	3
Classification Data	Executive	1	1	1		1		
	Administrations employees	52	47	39	9	45	4	1
	Operations employees	151	47	19	4	22	128	25
	Director	5	5	5	–	5	–	–
	Manager	21	20	16	5	20	–	–
	Coordinator	14	11	9	1	10	4	1
	Administration	12	11	9	3	11	–	–
	Operations	151	47	19	4	22	128	25
	Total employees	**204**	**94**	**59**	**13**	**68**	**132**	**26**

WORKFORCE INCLUSION AND GENDER EQUALITY

Geelong Arts Centre remains committed to building an inclusive and diverse workforce.

During the reporting period, the Centre submitted its Gender Equality Action Plan (GEAP) progress report in line with legislative requirements and developed a proposed new GEAP for the next reporting cycle. The proposed plan sets updated objectives and measures to support a fair, safe and inclusive workplace.

The Centre also commenced development of a broader Diversity, Equity and Inclusion (DEI) Plan. This plan will provide a strategic framework to strengthen workforce inclusion across a range of diversity areas and will become reportable in the next reporting cycle.

As the organisation transitions to the new GEAP and develops its DEI Plan, workforce inclusion targets will be reviewed and refined to align with these frameworks. Progress against inclusion objectives will be reported through future annual reporting cycles once the plans have been finalised and implemented.

For the 12 months ending 30 June 2025, using the most recent data reported to the Gender Equality Commission, the Centre recorded the following outcomes:

- The mean gender pay gap reduced from 11.3% in 2023 to 3.2% in 2025.
- The senior leadership gender pay gap increased from 24.8% to 26.8% over the same period, highlighting an area requiring continued attention.
- The proportion of women in the workforce increased from 58.0% in 2023 to 62.9% in 2025.
- Women in senior leadership roles increased from 50.0% to 71.4%.
- The proportion of women recruited increased from 44.2% in 2023 to 54.5% in 2025.
- Employees' perceptions that recruitment practices are fair for both men and women improved. Positive responses from women increased from 63.0% to 74.1%, while positive responses from men increased from 71.4% to 79.2%.
- Confidence that requests for flexible work arrangements would be given due consideration also improved. Positive responses from women increased from 55.6% to 72.2%, while a baseline result of 58.3% was established for men.
- Gender impact assessments were undertaken in relation to the Centre's season programming, remuneration framework and strategic planning processes.
- The proportion of women reporting experiences of sexual harassment reduced from 7.4% in 2023 to a level below the reporting threshold in 2025. Continuing to encourage reporting of sexual harassment and other negative workplace behaviours remains an action under the next GEAP.

KEY OUTCOMES OF THE 2021-2025 GENDER EQUALITY ACTION PLAN

1. Narrowing the Gender Pay Gap

The Centre made significant progress in reducing its overall gender pay gap during the reporting period. Through the introduction of external salary benchmarking and targeted remuneration adjustments, the organisation was able to better align pay with market rates while addressing identified disparities. These actions have strengthened the Centre's ability to attract and retain talented employees.

2. Preventing and Responding to Sexual Harassment

The Centre strengthened its approach to preventing and responding to sexual harassment through leadership commitment, employee education, and improved reporting and response processes. Clear and consistent messaging from leaders reinforced that sexual harassment is not tolerated and helped support a workplace culture based on respect, accountability and psychological safety. While progress has been made, the Centre recognises that further work is required, particularly in encouraging employees to report incidents of sexual harassment and other inappropriate workplace behaviours. Improved reporting will help provide greater visibility of emerging issues and areas requiring targeted action. Strengthening employee confidence to speak up and raise concerns will be a key objective of the next GEAP.

3. Composition of the Governing Body

The Centre continued to support diversity in the composition of its governing body, recognising that a broad range of backgrounds, experiences and perspectives contributes to stronger decision-making and governance outcomes.

LOCAL JOBS FIRST

The *Local Jobs First Act 2003* (the Act), establishes the Local Jobs First scheme which is set out in the Act, the regulations and the Local Jobs First Policy. The Local Jobs First Policy comprises the Victorian Industry Participation Policy and the Major Project Skills Guarantee (MPSG).

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

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

PROJECTS COMPLETED – LOCAL JOBS FIRST STRATEGIC PROJECT

During the 2025-26 year, the Geelong Arts Centre completed one Local Jobs First project located in regional Victoria valued at $3.5 million with a commitment of 90.8% of local jobs.

GOVERNMENT ADVERTISING EXPENDITURE

(CAMPAIGNS WITH A MEDIA SPEND OF $100,000.00 OR GREATER)

During the 2025-26 financial year, there were no advertising campaigns with a media spend of $100,000 or greater. During this period, targeted marketing and communications campaigns were delivered to boost the profile of Geelong Arts Centre and drive ticket sales, program participation and philanthropic support.

DETAILS OF CONSULTANCIES

(VALUED AT $10,000 OR GREATER)

In 2025-26, there were two consultancies where the total fees payable to the consultants were $10,000 or greater. The total expenditure incurred during 2025-26 in relation to these consultancies is $34,000 (excluding GST). Details of individual consultancies are outlined below.

(AUD '000)						
Consultant	**Purpose of consultancy**	**Start date**	**End date**	**Total approved project fee (excl. GST)**	**Expenditure 2025-26 (excl. GST)**	**Future expenditure (excl. GST)**
Department of Transport and Planning	Land and Building Valuation			19	19	Completed
In-Sightx	Customer Insights Study	1 June 2025	8 August 2025	29	15	Completed

DETAILS OF CONSULTANCIES UNDER $10,000

In 2025-26, there were no consultancies engaged during the year where the total fees payable to the individual consultancies were less than $10,000.

INFORMATION & COMMUNICATION TECHNOLOGY EXPENDITURE

For the 2025-26 reporting period, there was a total ICT expenditure of $1,506,232, with the details shown below.

(AUD '000)			
All operational ICT expenditure	ICT expenditure related to projects to create or enhance ICT capabilities		
Business as Usual (BAU) ICT expenditure	Non-Business as Usual (BAU) ICT expenditure	Operational expenditure	Capital expenditure
	(TOTAL)	(Total = Operational expenditure and Capital expenditure)	
1,426	80	40	40

MAJOR CONTRACTS

Geelong Arts Centre did not enter into any major contracts with a value of $10 million or more during 2025-26.

FREEDOM OF INFORMATION (FOI)

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

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

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

Under the *Act*, the Freedom of Information (FOI) processing time for requests received is 30 days. However, when external consultation is required under ss29, 29A, 31, 31A, 33, 34 or 35, a 15-day automatic extension applies.

Processing time may also be extended by periods of up to 30 days, in consultation with the applicant. With the applicant's agreement this may occur any number of times. However, obtaining an applicant's agreement for an extension cannot occur after the expiry of the timeframe for deciding a request.

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

Making a Request

FOI requests can be lodged through a written request to Geelong Arts Centre's Freedom of Information Officer, as detailed in section 17 of the Act. A non-refundable application fee of $34.50 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 and be accompanied by the application fee to be a valid request.

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

Freedom of Information Officer
Geelong Arts Centre
PO Box 991
Geelong VIC 3220

Or via email to gacgov@geelongartscentre.org.au

FOI Statistics/Timelines

Geelong Arts Centre did not receive any applications during 2025-26.

Further Information

Further information regarding the operation and scope of FOI can be obtained from the Act, regulations made under the Act and at ovic.vic.gov.au

COMPLIANCE WITH THE BUILDING ACT 1993

The Trust maintains ongoing compliance with the *Building Act 1993*. Independent surveyors are engaged both prior to the commencement of works requiring a building permit, and following completion of construction, to confirm compliance with relevant building regulations.

During 2025-26, the Trust recorded the following building activity:

- No building permit issued.
- One final inspection or occupancy certificates issued.
- One building-related project valued above $50,000.
- No buildings required conformity works, as all Trust buildings already conform to the *Building Act 1993.*

No emergency orders or building orders were issued during the period, and all Trust buildings remained compliant with the *Building Act 1993*. The Trust has processes in place to schedule, carry out and report on inspections and maintenance, ensuring its buildings continue to meet required building standards.

The Trust holds ownership of premises at 40-50A Little Malop Street and 69-81 Ryrie Street, Geelong. Possession of 40-50A Little Malop Street and 69-71 Ryrie Street (Church) was returned to the Trust on 3 August 2023, following completion of the redevelopment by contractor Lendlease Building Contractors Pty Ltd. The Trust also retains control of 71-81 Ryrie Street, Geelong, and continues to meet current building regulations and the requirements of the National Construction Code.

During the 2024-25 financial year, the Trust leased premises at the Geelong Telegraph Station, 83A Ryrie Street, Geelong, owned and controlled by Working Heritage. Essential fire safety measures are maintained, with regulation testing carried out by Geelong Arts Centre contractors in line with the Facilities Maintenance Schedule, ensuring the safety of staff occupying this space.

COMPETITIVE NEUTRALITY POLICY

Competitive neutrality requires government businesses to ensure that where services compete, or potentially compete, with the private sector, any net advantage arising from government ownership is accounted for if it is not in the public interest. Government businesses that undertake significant business activities are required to implement competitive neutrality measures (such as setting competitive neutral prices), which accounts for any net advantage that comes from public ownership. 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 removing resource allocation distortions.

Geelong Arts Centre continues to comply with the requirements under the Intergovernmental Agreement on National Competition Policy and Competition and Infrastructure Reform Agreement.

COMPLIANCE WITH THE PUBLIC INTEREST DISCLOSURE ACT 2012

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

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

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

REPORTING PROCEDURES

Disclosures of improper conduct or detrimental action relating to Geelong Arts Centre or any of its employees may only be made directly to the Independent Broad-based Anti-Corruption Commission (IBAC):

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

Internet: ibac.vic.gov.au
Email: A secure email disclosure process is available on IBAC's website.

FURTHER INFORMATION

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

DISCLOSURES UNDER THE PUBLIC INTEREST DISCLOSURES ACT 2012

	2024–25	2025–26
The number of disclosures made by an individual relating to Geelong Arts Centre and notified to the Independent Broad-based Anti-corruption Commission Assessable disclosures	0	0

COMPLIANCE WITH THE DISABILITY ACT 2006

The *Disability Act 2006* requires Geelong Arts Centre to prepare a disability action plan and report on its implementation in its annual report. Geelong Arts Centre's disability action plan, 'Disability Action Plan 2022-25', is a three-year plan that was developed in consultation with key internal stakeholders, Arts Access Victoria and other community group. In the reporting period Geelong Arts Centre has:

- Continued development of the venue's hearing loop system, improving the experience for patrons who are deaf or hard of hearing.
- Introduced vision boards to support communication for patrons with diverse communication needs.
- Provided further staff training on accessibility and how to identify and remove barriers to participation, including a senior manager attending Arts Access Victoria's Cultural Safety in a Disability Context masterclass.
- Continued to partnership with Back to Back Theatre, supporting the development of inclusive artistic practices and removing barriers to creative participation. This year, Geelong Arts Centre supported the in-house world premiere of Back to Back Theatre's *I AM IN A PARASOCIAL RELATIONSHIP WITH BRITNEY SPEARS*, and hosted the first-ever public presentation of *Charge! Agincourt.*

Together, these initiatives reflect Geelong Arts Centre's continued commitment to building a more accessible and inclusive experience for the community it serves.

GAC's disability action plan is aligned with *Inclusive Victoria: State disability plan 2022–2026*.

DISCLOSURE OF EMERGENCY PROCUREMENT

There were no emergency procurements to report during 2025-26.

DISCLOSURE OF PROCUREMENT COMPLAINTS

There were no procurement complaints to report during 2025-26.

DISCLOSURE OF GRANTS AND TRANSFER PAYMENTS

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

Creative Engine grants initiatives offered during 2025-26 included:

- Ignition is a grants program designed for projects that are in the early stages of creation and need support in transitioning from creative development to preparation for presentation.
- Jump Start provides cash grants and access to rehearsal space for ideas which need exploring further, and the space and time to do it.
- Associate Artists is a self-directed program of research and development supported by the Geelong Arts Centre. The Associate Artist also deliver mentorship and workshops for emerging local artists.
- Launchpad gives artists the opportunity to rehearse, test and present new work to audiences in a professional theatre setting.
- Launchpad 2.0 is a new program that supports artists to develop original performance works from concept to stage through a year-long program of mentorship and creative development.

GRANTS AWARDED FOR INITIATIVES DURING 2025-26

Ignition Recipients:
Amale Laala
Andy Pobjoy

Jump Start Recipients:
Kath Dolheguy
Simon Gleeson
Scout McDonald

Launchpad Recipients:
Christine Davey
Amelia Newman
Carmen Yih and
Wendy Ferng

Melbourne Fringe Award Recipient:
Ben Noble

Associate Artists:
Bronwyn Batten
Keziah Warner

Creative Engine Recipients:
Eliza Hull
Jessica Moody
National Celtic Folk Festival
David Williams
Writhe

Launchpad 2.0 Recipients:
Leah Baulch
Christian Cavallo
Karlia May Cook
Kath Dolheguy
James Jackson
Bingyao Liu
Serah Nathan
Chi Vu

DISCLOSURE OF SOCIAL PROCUREMENT ACTIVITIES UNDER THE SOCIAL PROCUREMENT FRAMEWORK

The Social Procurement Framework governs how the Victorian Government undertakes social procurement. The framework applies to the procurement of all goods, services and construction undertaken by, or on behalf of, entities subject to the Standing Directions 2018 under the *Financial Management Act 1994*.

The Centre leverages its buying power to deliver social, economic and environmental outcomes benefiting the Victorian community, the economy and the environment – above and beyond the goods, services and construction works procured.

Social Procurement Framework

The Centre's Social Procurement Strategy prioritises the following Social Procurement objectives:

- Opportunities for Victorian First Peoples;
- Opportunities for Victorians with disability;
- Women's equality and safety;
- Opportunities for Victorian jobseekers;
- Supporting safe and fair workplaces;
- Sustainable Victorian social enterprises and First Peoples business sectors;
- Environmentally sustainable outputs;
- Environmentally sustainable business practices; and
- Implementation of the Victorian Government Climate Change Policy Objectives.

Social procurement achievements

During 2025-26, the Geelong Arts Centre engaged five social benefit suppliers, with total spend of $21,197 including:

- Engaged 10 Victorian Aboriginal businesses, with total spend of $39,848.
- Engaged two Victorian Social Enterprises (SEs), with total spend of $1,595, including two SEs led by a mission for people with disability and Australian Disability Enterprises.
- Engaged one Victorian SE led by a mission for job seekers and employment of Victorian priority jobseekers, with total spend of $1,100.

During 2025-26, the Centre also implemented several initiatives to support its Social Procurement Strategy, including introducing a requirement in the Centre's internal procurement policy and process to search available databases for social benefit suppliers. The Centre also incorporated social and sustainable evaluation criteria into procurement documentation (e.g. Requests for Tender) to ensure purchases align with the Centre's Social Procurement Strategy.

REVIEWS AND STUDIES EXPENDITURE

During 2025-26, there were no reportable reviews and studies undertaken.

ENVIRONMENTAL REPORTING

Geelong Arts Centre's environmental reporting continues to reflect the Centre's alignment with the Victorian Government's environmental sustainability expectations. Total electricity consumption rose to 1,828,887.78 kilowatt hours (kWh), an increase of 19.4% on 2025; this is consistent with a growing and actively used venue. The increase is driven largely by continued growth in large demand National Metering Identifiers (NMIs) reflecting higher patronage and the activation of the Church build.

Consistent with the Centre's ongoing commitment to renewable energy, all electricity purchased in 2026 continued to be sourced through the State Purchasing Contract on a 100% Green Power basis.

Electricity consumption	Large demand NMIs (kwh)	Small demand NMIs (kwh)	Total consumption
Peak	889,616.22	2,190.96	891,807.18
Off-peak	933,479.48	3,601.12	937,080.60
TOTAL	1,823,095.70	5,792.08	**1,828,887.78 kWh**

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

- Promoting alternative transport methods through the inclusion of an "End of Trip" bike facility.
- Electing not to maintain a company fleet vehicle, instead hiring vehicles on an as-needed basis only.
- Working with our waste contractor to ensure maximum diversion to landfill through separation programs for recyclables and organic waste, with a total of 26.9 tonnes of waste diverted from landfill in 2025-26.

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

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

SUBSEQUENT EVENTS

The Trust was not impacted by any subsequent events post balance sheet date. The Trust was also not impacted by subsequent events to the 2025 financial year.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

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

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

This information is available on request from:

Chief Executive Officer
Phone: 03 5225 1213
Email: admin@geelongartscentre.org.au

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

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

REPORT AGAINST DEPARTMENTAL PERFORMANCE STANDARDS

Performance measure	2025-26 Actual	2025-26 Target	2024–25 Actual
Website Visitation	1,502,868	1,400,000	1,674,384
Attendance at Geelong Arts Centre	285,241	250,000	269,593
Volunteer Hours	375	400	348
Student Attendances at Education Programs	5,957	6,500	4,978
Visitors Satisfied with Visit	95.50%	98.00%	95.70%

FIVE-YEAR FINANCIAL SUMMARY

Five-year financial summary	Note	2026	2025	2024	2023	2022
Income from government	1	8,076,272	8,527,730	8,316,542	6,899,594	3,844,025
Operating activities income	2	7,802,100	7,004,666	5,842,228	2,644,764	1,321,783
Sponsorship and fundraising income	3	1,085,907	953,976	991,917	973,937	660,072
Interest income		272,720	382,792	380,874	288,239	30,827
Total income from transactions	4	17,236,999	16,869,164	15,531,561	10,806,534	5,856,707
Total expenses from transactions	5	17,180,438	16,392,550	14,656,760	9,455,008	5,920,297
Business-as-usual result		**56,561**	**476,614**	**874,801**	**1,351,526**	**(63,590)**
Income from government for project support	6	–	1,000,000	2,128,000	1,293,759	2,046,350
Capital Project expenses		–	–	(2,259,829)	(6,237,590)	(640,770)
One-off Enterprise Agreement Provisions	7	(554,445)				
Net result before depreciation		**(497,884)**	**1,476,614**	**742,972**	**(3,592,305)**	**1,341,990**
Depreciation		(5,987,879)	(6,034,514)	(5,494,321)	(2,022,751)	(2,053,050)
Land & Building Revaluation		17,857,995	–	9,548,896	10,138,000	–
Comprehensive result	**8**	**11,369,232**	**(4,557,900)**	**4,797,546**	**4,522,944**	**(711,060)**
Net cash flow from operating activities and government	9	1,146,792	537,268	537,268	537,268	537,268
Total assets	10	217,184,426	204,145,946	209,728,013	206,357,778	206,357,778
Total liabilities	11	6,736,697	5,083,149	5,083,149	8,813,036	3,703,925

FINANCIALS

FINANCIAL OVERVIEW

The five-year summary of results presented above distinguishes between Geelong Performing Arts Centre operating and non-operating activities, as well as recurring and one-off (non-recurring) transactions and other economic flows.

This distinction enhances transparency by recognising that, under accounting standards, the Comprehensive Operating Statement includes income and expenditure items that may be restricted for specific purposes, fall outside normal operating activities, or be recognised in a particular year due to timing differences. Presenting these items separately provides a clearer view of the Trust's underlying operating performance and financial trends over the five-year period.

Business-as-usual activities for 2025-26 resulted in a surplus of $56,561, compared with a surplus of $476,614 in the prior year. The result reflects a combination of continued growth in operating activity and increased wage costs, facilities maintenance costs, and expenditure required to support the delivery of programs, events and venue operations.

Revenue from operating activities continued to increase during the year reducing dependence on funding from State Government. This revenue increase was driven by strong venue utilisation, higher box office activity and growth in food and beverage sales. Venue hire and presenter services remained significant revenue streams, supported by associated technical and operational recoveries. Food and beverage revenue exceeded $2 million, while box office income increased by 28% compared with 2024-25. Studio spaces also generated increased revenue through a strong increase in community-based hire activities.

These revenue increases were offset by increases in operating expenditure. Salary and wage costs increased as staffing levels expanded to support higher levels of activity, while programming, facilities and ICT costs all recorded growth during the year. Facilities remained one of the largest areas of expenditure, reflecting the ongoing costs associated with operating and maintaining a major public cultural asset. Programming activities continued to require investment beyond direct revenue generation, consistent with the organisation's cultural, community and educational objectives.

The year also demonstrated the continued diversification of revenue sources, with earned income from venue hire, technical services, ticketing, fundraising and food and beverage operations contributing a greater proportion of total income. Government funding represented 47% of total income in 2025-26, compared with 66% in 2021-22, reflecting the continued growth of commercial and self-generated revenue streams.

Despite the Net result from transactions (which includes depreciation) being a deficit, cash flows from operating activities remained positive at $1.1 million for the year.

NOTES

1. INCOME FROM GOVERNMENT

After accounting for the additional $1 million uplift in funding in 2025-26 to support the Church Redevelopment, Victorian Government income has remained at around $8 million per year.

In percentage terms, government funding has continued to fall relative to total income. In 2021-22 government funding was 66% of total income. This has steadily decreased to 2025-26 where it represents 47% of total income.

2. OPERATING ACTIVITIES INCOME

The sale of goods and services has increased by 11.4% on prior year as the Centre continues to mature in its operations:

The main drivers of earned income were;

- Programming box office revenue increased by 28% compared to the previous year.
  [$1,118,508 : 2025-26], [$874,649 : 2024-25]
- Venue hire recoveries increased by 10%.
  [$1,401,781 : 2025-26], [$1,275,058 : 2024-25]
- Food and Beverage sales increased by 16% in 2025-26.
  [$2,024,473 : 2025-26], [$1,739,627 : 2024-25]

3. SPONSORSHIP AND FUNDRAISING INCOME

Sponsorship and fundraising income have been consistent year on year. Activities in 2025-26 led to a 13.8% increase in funds received. [$1,085,907 ; 2025-26], [$953,976 ; 2024-25].

4. TOTAL INCOME FROM TRANSACTIONS

Reported Total Income from transactions was 3.5% lower in 2025-26 than 2024-25. [$17,236,999 : 2025-26], [$17,869,164 : 2024-25]

However, 2024-25 included one off funding in relation to the Church redevelopment project. If government funding for a specific capital project is excluded from the prior year comparison, Total Income from transactions increased by 2.2%.

Material movements in the year were:

- Fundraising was 13.8% more than prior year.
- Box Office Income was 27.9% higher than prior year.
  [$1,118,508 : 2025-26], [$874,650 : 2024-25]
- Venue Hire income was 12.9% higher than prior year.
  [$1,3,372,521 : 2025-26], [$2,987,916 : 2024-25]
- Food and Beverage sales were higher by 16.4% compared to 2024-25.
  [$2,024,472 : 2025-26], [$1,739,628 : 2024-25]

5. TOTAL EXPENSES FROM TRANSACTIONS

Reported Total Expenditure is 8.3% higher from previous year. However, if the one-off provision for the Enterprise Agreement is excluded, Total Expenditure from transactions increased by 4.8%, reflecting increased costs of operations.

Material movements in the year were:

- Salary and Wage costs increased by 9.7% - driven by growth in workforce and salary banding (increase in FTE headcount from 94 to 100).
- 24.5% increase in Programming costs reflecting focus on curation as per the Strategic Plan 2026-29.
  [$1,541,074 : 2025-26], [$1,237,066 : 2024-25]
- 15.2% increase in facilities costs as the Centre comes to the end of the Defect Liability Period.
  [$1,252,054 : 2025-26], [$1,086,745 : 2024-25]
- 12.1% increase in ICT costs as the Centre focuses on optimising systems and processes.
  [$1,466,115 : 2025-26], [$1,308,039 : 2024-25]

6. INCOME FROM GOVERNMENT TO SUPPORT PROJECTS

There was no State Government funding to support projects within the year.

7. ONE-OFF ENTERPRISE AGREEMENT PROVISIONS

There was a provision of $554,445 against the commitment made in the bargaining process of the Enterprise Agreement renewal, under the State Wages Policy. This commitment is expected to be settled once Enterprise agreement is approved.

8. COMPREHENSIVE RESULT

The comprehensive result reflects the changes in physical asset revaluation surplus. In 2025-26 the net result, a $6.485 million deficit, was uplifted by movement on the Revaluation Surplus of $17.857 million due to revaluation of land and buildings as of 30 June 2026.

9. NET CASH FLOW FROM OPERATING ACTIVITIES

The net cashflow from operations was positive $1.146 million, representing an increase of 109% on prior year. The previous year was a lower base to start with as 2024-25 had fallen 44% on 2023-24. The receipts, including those from government of $8.076 million, the GST received from ATO of $0.182 million, net interest of $0.262 million and other entities of $9.781 million, were $3.06 million above prior year. Payments to suppliers and employees of $17.176 million were $0.659 million above prior year.

10. TOTAL ASSETS

Total assets of the Trust amount to $217.18 million (2024-25: $204.146 million), of which $211.079 million relates to property, plant and equipment (2024-25: $196.326 million). This balance has been affected by depreciation, additions and movements in the year but largely due to the revaluation of land and buildings in the year.

Total financial assets decreased by 23% to $5.832 million (2024-25: $7.584 million). Movement was largely driven by expenditure on the Church redevelopment.

Of the $5.832 million held in cash and investments, $4.1 million is restricted for box office presales and donations.

11. TOTAL LIABILITIES

Total liabilities increased by 32% to $6.734 million.

Contract liabilities increased by $0.915 million due to receipts for ticket sales and other performance obligations of $11.218 million less $2.314 million of revenue recognised during the period for ticket sales, venue hire settled through hirers ticket sales, programming box office income and booking fees and $7.988 million of net funds transferred to hirers.



Temple of Desire, Karma Dance Inc 2026
Image Credit: James Henry Photos

2025-26 FINANCIAL REPORT FOR GEELONG PERFORMING ARTS CENTRE TRUST

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Geelong Performing Arts Centre Trust (the Trust) has presented its audited general purpose financial statements for the financial year ended 30 June 2026 in the following structure to provide users with the information about the Trust's stewardship of resources entrusted to it.

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DECLARATION IN THE FINANCIAL STATEMENTS

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

We further state that, in our opinion, the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2026 and financial position of the Trust as at 30 June 2026.

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 7 September 2026.



Rhys Holden
Chief Executive Officer
Geelong Arts Centre
Geelong
Date: 8 September 2026



Ahmer Jalil
Chief Finance Officer
Geelong Performing Arts Centre Trust
Geelong
Date: 8 September 2026



Lesley Alway
Chair
Geelong Performing Arts Centre Trust
Geelong
Date: 8 September 2026

Independent Auditor's Report

Victorian Auditor-General's Office

To the Members of the Geelong Performing Arts Centre Trust

Opinion	I have audited the financial report of the Geelong Performing Arts Centre Trust (the trust) which comprises the: • balance sheet as at 30 June 2026 • comprehensive operating statement for the year then ended • statement of changes in equity for the year then ended • cash flow statement for the year then ended • notes to the financial statements, including material accounting policy information • declaration in the financial statements. In my opinion, the financial report is in accordance with Part 7 of the *Financial Management Act 1994* and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012,* including: • presenting fairly, in all material respects, the financial position of the trust as at 30 June 2026 and of its financial performance and its cash flows for the year then ended • complying with Australian Accounting Standards-Simplified Disclosures and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022.*
Basis for Opinion	I have conducted my audit in accordance with the *Audit Act 1994* which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. My independence is established by the *Constitution Act 1975*. My staff and I are independent of the trust in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (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. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.
Members' responsibilities for the financial report	The Members of the trust are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards-Simplified Disclosures, the *Financial Management Act 1994* and the *Australian Charities and Not-for-profits Commission Act 2012*, and for such internal control as the Members determine is necessary to enable the preparation and fair presentation of the financial report and is free from material misstatement, whether due to fraud or error. 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.

Level 31 / 35 Collins Street, Melbourne Vic 3000
T 03 8601 7000 enquiries@audit.vic.gov.au www.audit.vic.gov.au

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
14 September 2026

Paul Martin
as delegate for the Auditor-General of Victoria

COMPREHENSIVE OPERATING STATEMENT
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

Comprehensive operating statement	Notes	2026	2025
Revenue and income from transactions			
Sale of goods and services	2.1.1	7,802,100	7,004,666
State Government grants	2.1.2	8,076,272	9,527,730
Fundraising activities income	2.1.3	1,085,907	953,976
Interest income		272,720	382,792
Total revenue and income from transactions		**17,236,999**	**17,869,164**
Expenses from transactions			
Employee benefits	3.2.1	11,074,381	10,097,332
Supplies and services	3.3	6,652,833	6,281,835
Depreciation of property, plant and equipment	4.1.1	5,987,879	6,034,514
Interest expense	6.1.2	10,669	13,383
Total expenses from transactions		**23,725,762**	**22,427,064**
Net result from transactions		**(6,488,763)**	**(4,557,900)**
Net result		**(6,488,763)**	**(4,557,900)**
Other economic flows - other comprehensive income			
Items that will not be reclassified to net result			
Changes in physical asset revaluation surplus		17,857,995	-
Total other economic flows - other comprehensive income		**17,857,995**	**–**
Comprehensive result		**11,369,232**	**(4,557,900)**

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

BALANCE SHEET
AS AT 30 JUNE 2026

Balance sheet	Notes	2026	2025
Assets			
Financial assets			
Cash and cash equivalents	6.2	5,462,162	7,235,658
Receivables	5.1	370,101	348,482
Total financial assets		**5,832,262**	**7,584,139**
Non-financial assets			
Inventories		58,393	52,417
Property, plant and equipment	4.1	211,079,811	196,326,217
Other non-financial assets		213,960	183,171
Total non-financial assets		**211,352,164**	**196,561,805**
Total assets		**217,184,426**	**204,145,945**
Liabilities			
Payables	5.2	1,907,951	1,217,731
Contract liabilities	5.2.2	3,521,582	2,606,057
Borrowings	6.1	235,003	287,516
Employee-related provisions	3.2.2	1,072,161	971,843
Total liabilities		**6,736,697**	**5,083,147**
Net assets		**210,447,729**	**199,062,797**
Equity			
Accumulated deficit		(10,151,390)	(3,662,626)
Physical asset revaluation surplus		57,893,229	40,035,233
Reserves - programming		49,426	49,426
Contributed capital		162,656,464	162,640,764
Total equity		**210,447,729**	**199,062,797**

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

CASH FLOW STATEMENT
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

Cash flow statement	Notes	2026	2025
Cash flow from operating activities			
Receipts from government		8,076,272	9,527,730
Receipts from other entities		9,781,911	6,722,607
Payments to suppliers and employees		(17,155,213)	(16,517,730)
Interest received		272,720	382,792
Interest paid	6.1.2	(10,669)	(13,383)
Goods and services tax received from ATO		181,771	435,248
Net cash flows from operating activities		**1,146,792**	**537,264**
Cash flows from investing activities			
Payments for property, plant and equipment	4.1.2	(2,883,473)	(1,288,147)
Net cash flows from investing activities		**(2,883,473)**	**(1,288,147)**
Cash flows from financing activities			
Proceeds from capital contributions by state government		15,700	141,300
(Repayments of) / proceeds from borrowings		(52,514)	(50,233)
Repayment of principal portion of lease liabilities		–	(10,847)
Net cash flows from financing activities		**(36,814)**	**80,221**
Net (decrease) / increase in cash held		**(1,773,495)**	**(670,662)**
Cash & cash equivalents at the beginning of the financial year		**7,235,658**	**7,906,320**
Cash & cash equivalents at the end of the financial year	**6.2**	**5,462,162**	**7,235,658**

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

STATEMENT OF CHANGES IN EQUITY
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2026

Statement of changes in equity	Notes	Contributed capital	Physical asset revaluation surplus	Reserves programming	Accumulated deficit	Total
Balance at 1 July 2024		**162,499,464**	**40,035,233**	**49,426**	**895,274**	**203,479,397**
Net result for the year		–	–	–	(4,557,900)	(4,557,900)
Other comprehensive income for the year		–	–	–	–	–
Capital contributions by State Government		141,300	–	–	–	141,300
Balance at 30 June 2025		**162,640,764**	**40,035,233**	**49,426**	**(3,662,626)**	**199,062,797**
Balance at 1 July 2025		**162,640,764**	**40,035,233**	**49,426**	**(3,662,626)**	**199,062,797**
Net result for the year		–	–	–	(6,488,763)	(6,488,763)
Other comprehensive income for the year Land and Buildings			17,857,995			17,857,995
Capital contributions by State Government		15,700	–	–	–	15,700
Balance at 30 June 2026		**162,656,464**	**57,893,229**	**49,426**	**(10,151,390)**	**210,447,729**

This format is aligned to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

The accompanying notes form part of these financial statements.

1. ABOUT THIS REPORT

INTRODUCTION

Geelong Performing Arts Centre Trust (the Trust) is a creative agency in the Victorian State Government's Creative Industries portfolio, responsible to the Minister for Creative Industries through Creative Victoria in the Department of Jobs, Skills, Industry and Regions (DJSIR). 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 of information

1.3 Economic dependency

1.4 Going Concern

1.1 BASIS OF PREPARATION

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

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 distributions to or contributions 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 in future periods that are affected by the revision. Judgements and assumptions made by management in applying AAS that have significant effects on the financial statements and estimates are disclosed in the notes under the heading: 'Significant judgement or estimates'.

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

All amounts in the financial statements have been rounded to the nearest $1 unless otherwise stated. Discrepancies in tables between totals and sums of components reflect rounding.

1.2 COMPLIANCE INFORMATION

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

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

1.3 ECONOMIC DEPENDENCY

The Trust is dependent on continued Victorian Government funding and, in particular, funding provided through the Department of Jobs, Skills, Industry and Regions (DJSIR).

The DJSIR, in consultation with the Department of Treasury and Finance (DTF), has confirmed its funding commitment to the Trust's approved operating model. This funding commitment is further underpinned by the State Government's 2026-27 to 2029-30 baseline funding sustainability package for iconic public creative institutions.

Accordingly, the Trust expects to have sufficient funding to meet its obligations as and when they fall due.

1.4 GOING CONCERN

The financial statements have been prepared on a going concern basis.

The Trust has reported recurring accounting deficits in recent years, primarily due to depreciation associated with the Geelong Arts Centre building and related infrastructure assets. Depreciation is a significant non-cash expense and does not affect the Trust's ability to meet its financial obligations as they fall due.

In assessing the appropriateness of the going concern basis, the Trust has considered its cash reserves, forecast cash flows, approved budgets, forecast operating performance and its ability to continue delivering services in accordance with its statutory objectives.

Based on this assessment, management has concluded that the Trust has adequate resources available to continue operating for the foreseeable future and to realise its assets and settle its liabilities in the ordinary course of business. Accordingly, the financial statements have been prepared on a going concern basis.

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.

SIGNIFICANT JUDGEMENT - GRANTS REVENUE

The Trust has made the judgement that amounts received in relation to operational funding, project grants and other government grant programs should be recognised under AASB 1058 on the basis that the relevant funding arrangements are either not enforceable and/or do not contain sufficiently specific performance obligations. In making this assessment, the Trust considered the terms of each funding agreement, including whether the funding provider has substantive rights to enforce performance and whether the activities required to be performed are specified in sufficient detail to enable performance to be objectively measured.

STRUCTURE

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

2.1 Summary of revenue and income that funds the delivery of our services	Notes	2026	2025
Sale of goods and services	2.1.1	7,802,100	7,004,666
State Government grants	2.1.2	8,076,272	9,527,730
Fundraising activities	2.1.3	1,085,907	953,976
Total revenue and income from transactions		**16,964,279**	**17,486,373**

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.

2.1.1 Sale of goods and services	2026	2025
Box office	1,118,508	874,650
Venue hire	3,372,521	2,987,916
Booking fees	1,068,936	1,068,406
Management fees	69,914	67,878
Food and beverage sales	2,024,474	1,739,628
Other revenue	147,748	266,189
Total sale of goods and services	**7,802,100**	**7,004,666**

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

Key revenue areas are as follows:

- The box office comprises ticket sales from shows offered by the Trust. Revenue is recognised at a point in time when the performance obligation is satisfied; that is, when the event or program is completed.
- Venue hire relates to hiring premises owned and operated by the Trust. Revenue is recognised at a point in time when the performance obligation is satisfied; that is, after the hired premises have been used.
- Booking fees comprise commissions on the sale of tickets as well as merchant and transaction fees. Revenue is recognised at a point in time when the performance obligation is satisfied; that is when the tickets are sold.
- The food and beverage revenue is earned from the Trust's various food and beverage offerings across the Centre. Revenue is recognised at the point of time when a customer purchases the food or beverages. For events which include food and beverages, revenue is recognised when the event is completed.
- Management fees are recognised over time as the Trust satisfies its performance obligations under the management agreements because the customer simultaneously receives and consumes the benefits of the services as they are provided. The stage of completion for determining the amount of revenue to recognise is assessed using an output method. Output methods recognise revenue based on direct measurements of the value of services transferred to the customer to date relative to the remaining services promised under the management agreement. The Trust applies the output method by assessing milestones achieved and the passage of time over the contract term, as these measures most faithfully depict the transfer of management services to the customer. Revenue is recognised in accordance with the fee arrangements specified in the management agreement and is recognised only to the extent that it is highly probable that a significant reversal of revenue will not occur. Management fee invoices are generally issued in accordance with the terms of the agreement and are typically payable within 30 days.

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

2.1.2 State Government grants	2026	2025
State Government - recurrent appropriations	8,076,002	1,927,604
State Government - operating grant	270	7,600,126
Total State Government grants	**8,076,272**	**9,527,730**

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 liabilities, decreases in assets and revenue ('related amounts') in accordance with other Australian Accounting Standards. Related amounts may take the form of:

- Contributions by owners, in accordance with AASB 1004 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.
- A provision, in accordance with AASB 137 Provisions, Contingent Liabilities and Contingent Assets.

GRANTS RECOGNISED UNDER AASB 15

Revenue from grants that are enforceable and with sufficiently specific performance obligations are accounted for as revenue from contracts with customers. 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.

2.1.3 Fundraising activities income	2026	2025
Sponsorship and Fundraising	679,035	528,955
Capital campaign donations	391,497	414,167
Endowment fund arts for life donations	15,375	10,855
Total fundraising activities income	**1,085,907**	**953,976**

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

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

3. THE COST OF DELIVERING SERVICES

INTRODUCTION

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

STRUCTURE

3.1 Summary of expenses incurred in delivery of services

3.2 Employee benefits

3.3 Other operating expenses

3.1 Summary of expenses incurred in delivery of services	Notes	2026	2025
Employee benefits	3.2.1	11,074,381	10,097,332
Supplies and services	3.3	6,652,833	6,281,835
Total summary of expenses incurred in delivery of services		**17,727,214**	**16,379,167**

3.2 EMPLOYEE BENEFITS

3.2.1 Employee benefits in the comprehensive operating statement	2026	2025
Salaries and wages, annual leave and long service leave	10,041,898	9,202,953
Defined contribution superannuation expense	1,032,483	894,379
Total employee benefits in the comprehensive operating statement	**11,074,381**	**10,097,332**

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.

3.2.2 EMPLOYEE BENEFITS IN THE BALANCE SHEET

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

3.2.2 Employee benefits in the balance sheet	2026	2025
Current provisions:		
Annual leave	337,146	323,652
Long service leave	419,769	306,796
Provisions for on-costs	118,455	162,132
Total current provisions for employee benefits	**875,370**	**792,580**
Non-current provisions:		
Employee benefits	114,853	157,240
On-costs	81,938	22,023
Total non-current provisions for employee benefits	**196,791**	**179,263**
Total provisions for employee benefits	**1,072,161**	**971,843**

WAGES AND SALARIES, ANNUAL LEAVE AND SICK LEAVE

Liabilities for wages and salaries, including annual leave, are recognised as employee benefits and measured at the amounts expected to be paid when the liabilities are settled. Wages and salaries, annual leave and related on-costs are measured at undiscounted amounts where they are expected to be wholly settled within 12 months after the reporting date.

No liability is recognised for non-vesting sick leave as it is not probable that future sick leave taken will exceed the entitlements accruing in future periods. Sick leave is recognised as an expense in the Comprehensive Operating Statement when the leave is taken.

Employment on-costs, including payroll tax, workers' compensation premiums and superannuation contributions, are recognised separately and included as a component of the related employee benefit provision where the employment services giving rise to the obligation have been rendered.

LONG SERVICE LEAVE

If	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 a conditional 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.

3.3 Other operating expenses	2026	2025
Trading		
Programming	1,541,074	1,237,066
Marketing	525,964	420,776
Food and beverage	739,370	666,220
Capital campaign	–	5,947
Operating	291,400	364,609
Building and facilities		
Repairs and maintenance	812,617	650,829
Utilities	439,437	435,917
Administration and finance		
Consultants and contractors	360,398	740,047
Staff training	21,964	47,471
Office supplies and communication	209,945	178,649
Information technology	1,466,115	1,308,039
Audit of the financial statements	43,100	70,000
Bad debts	–	6,283
Insurance	201,448	149,981
Total other operating expenses	**6,652,833**	**6,281,835**

Other operating expenses comprise costs incurred in the ordinary course of operations, including program delivery, marketing, food and beverage activities, building and facilities costs, information technology, professional services, utilities, insurance and other administrative expenses. These expenses are recognised in the reporting period in which they are incurred.

4. KEY ASSETS AVAILABLE TO SUPPORT OUTPUT DELIVERY

INTRODUCTION

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

Fair value measurement

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

STRUCTURE

4.1 Total property, plant and equipment

4.1 Total property, plant and equipment

2026	Gross carrying amount	Accumulated depreciation	Net carrying amount
Land at fair value	15,430,000	–	15,430,000
Buildings at fair value	204,735,671	(11,030,671)	193,705,000
Plant, equipment and vehicles at cost	4,890,625	(2,945,814)	1,944,811
Assets under construction at cost	–	–	–
Net carrying amount	**225,431,419**	**(13,976,485)**	**211,079,811**

2025	Gross carrying amount	Accumulated depreciation	Net carrying amount
Land at fair value	20,000,000	–	20,000,000
Buildings at fair value	178,283,870	(5,518,284)	172,765,586
Plant, equipment and vehicles at cost	4,639,391	(2,458,563)	2,180,828
Assets under construction at cost	1,379,804	–	1,379,804
Net carrying amount	**204,303,065**	**(7,976,847)**	**196,326,217**

Items of property, plant and equipment (PPE) are measured initially at cost and subsequently measured using either the fair value model or the cost model, depending on the asset category. 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.

Subsequent measurement: PPE is subsequently measured using either the fair value model or the cost model, depending on the asset category. 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.

As a result of changes to FRD 104 Leases, right-of-use assets are required to be measured using the cost model rather than the revaluation model. Comparative information has not been restated and continues to reflect the accounting treatment applied in the prior period. The Trust did not hold any right-of-use assets at 30 June 2026, as all previously recognised right-of-use assets had been fully depreciated and derecognised. Accordingly, this change had no impact on the Trust's financial position, financial performance or cash flows.

DESCRIPTION OF SIGNIFICANT UNOBSERVABLE INPUTS TO LEVEL 3 VALUATIONS

2026	Gross carrying amount	Accumulated depreciation	Net carrying amount
Specialised land	Market/Direct Comparison Approach	Sales evidence, Unit of value by comparative basis ($ per sqm)	$2,700 per sqm
Specialised buildings	Current replacement cost	Replacement cost per square metre.	$11,690 / sqm
		Remaining life of specialised buildings	30-100 years

4.1.1 DEPRECIATION

Charge for the period	2026	2025
Buildings	5,508,141	5,518,285
Plant, equipment and vehicles	479,738	498,687
Right-of-use assets	0	17,541
Total depreciation	**5,987,879**	**6,034,513**

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 are included in the table top opposite.

Assets	2026	2025
	Useful life (years)	Useful life (years)
Buildings	30 to 100	30 to 100
Plant, equipment and vehicles	3 to 20	3 to 20

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

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

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

4.1.2 Reconciliation of movements in carrying amount of property, plant and equipment

	Land at fair value	Buildings at fair value	Plant, equipment and vehicles at cost	Assets under construction at cost	Total
	(level 2)	(level 3)			
Carrying amount at 30 June 2025	**20,000,000**	**172,765,586**	**2,180,828**	**1,379,804**	**196,326,218**
Additions	–	–	273,183	2,610,294	2,883,477
Transfer in/(out) of assets under construction	–	3,990,098	–	(3,990,098)	–
Revaluation of Land & Buildings	(4,570,000)	22,427,995	–	–	17,857,995
Depreciation	–	(5,508,141)	(479,738)	–	(5,987,879)
Impairment losses	–	–	–	–	–
Carrying amount at 30 June 2026	**15,430,000**	**193,675,538**	**1,974,272**	**–**	**211,079,811**

In accordance with FRD 103, a full revaluation of land and buildings was undertaken as at 30 June 2026. Land was independently valued by the Valuer-General Victoria and specialised buildings were independently valued by Napier & Blakeley, with the valuation reviewed and approved by the Valuer-General Victoria. The next scheduled full revaluation for this purpose group will be conducted in 2031. Refer to Note 7.2 for additional information.

5. OTHER ASSETS AND LIABILITIES

INTRODUCTION

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

STRUCTURE

5.1 Receivables

5.2 Payables

5.3 Other non-financial assets

5.1 Receivables	2026	2025
Contractual		
Sale of goods and services - receivables	374,413	291,363
Statutory		
Net GST receivable	(4,312)	57,119
Total receivables	**370,101**	**348,482**
Represented by		
Current receivables	370,101	348,482
Non-current receivables	–	–

CONTRACTUAL RECEIVABLES:

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

STATUTORY RECEIVABLES:

do not arise from contracts and are recognised and measured similarly to contractual receivables (except for impairment) but are not classified as financial instruments for disclosure purposes. The Trust applies AASB 9 for initial measurement of the statutory receivables and, as a result, statutory receivables are initially recognised at fair value plus any directly attributable transaction cost.

Details about the Trust's impairment policies and exposure to credit risk are set out in note 7.1.

5.2 Payables	2026	2025
Contractual		
Supplies and services - payables	1,816,173	1,215,967
Statutory		
Other taxes payable	91,778	1,764
Total payables	**1,907,951**	**1,217,731**
Represented by		
Current payables	1,907,951	1,217,731

CONTRACTUAL PAYABLES:

are 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 RECEIVABLES:

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

5.2.1 Contract liabilities	2026	2025
Contract liabilities		
Opening balance	2,606,057	4,006,628
Add: Payments received for performance obligations yet to be completed during the period	11,218,420	9,996,143
Less: Revenue recognised in the reporting period for the completion of a performance obligation	(2,314,993)	(5,027,269)
Less: Funds transferred to hirer/performers	(7,987,902)	(6,369,445)
Represented by Current contract liabilities	**3,521,582**	**2,606,057**

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

Included in contract liabilities is $280,000 received under the Second City Consortia funding arrangement prior to 30 June 2026.

5.3 Other non-financial assets	2026	2025
Financial instruments, contingencies and valuation judgement		
Prepayments	213,960	183,171
Other non-financial assets	–	–
Total other non-financial assets	**213,960**	**183,171**

Other non-financial assets comprise amounts paid in advance and other assets that provide future economic benefits. These assets are recognised at cost and expensed in the reporting period in which the related goods or services are received.

6. HOW WE FINANCED OUR OPERATIONS

INTRODUCTION

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

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

STRUCTURE

6.1 Borrowings

6.2 Cash flow information and balances

6.3 Commitments for expenditure

6.1 Borrowings	2026	2025
Current borrowings		
Loans from Treasury Corporation Victoria (TCV) (i)	54,898	52,514
Total current borrowings	**54,898**	**52,514**
Non-current borrowings		
Loans from TCV (i)	180,105	235,002
Total non-current borrowings	**180,105**	**235,002**
Total borrowings	**235,003**	**287,516**

(i) These are unsecured loans with a weighted average interest rate of 4.54%.

BORROWING

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

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

6.1.1 Maturity analysis of borrowings		
2026	**Carrying amount**	**Nominal amount**
Loans from TCV	235,003	262,267
Total	**235,003**	**262,267**
2025		
Loans from TCV	287,516	327,834
Total	**287,516**	**327,834**

6.1.1 Maturity analysis of borrowings (continued)					
	Maturity dates				
2026	Less than 1 month	1–3 months	3 months – 1 year	1–5 years	5+ years
Loans from TCV	–	54,898	–	207,369	–
	–	**54,898**	**–**	**207,369**	**–**
2025					
Loans from TCV	–	52,514	–	275,320	–
	–	**52,514**	**–**	**275,320**	**–**

6.1.2 Interest expense	2026	2025
Interest on government loans	10,669	13,334
Interest on lease liabilities	–	49
Total interest expense	**10,669**	**13,383**

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

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

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.

6.2 Cash flow information and balances	2026	2025
Cash on hand	1,850	1,850
Cash at bank (i) & (ii)	5,460.312	7,233,808
Total cash on hand and at bank:	**5,462,162**	**7,235,658**

(i) Cash held in the box office bank account of $891,083 (2025: $3,520,493) 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 (2025: $49,426), unspent State Government grants $107,584 (2025: $1,141,300), the Endowment Fund $181,039 (2025: $152,812) and Capital Campaign fund $116,780 (2025: $620,003).

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 2026	Less than 1 year	1–5 years	5+ years	Total
Capital expenditure commitments payable	–	–	–	–
Operating commitments payable	61,972	108,219	–	170,191
Total commitments (inclusive of GST)	**61,972**	**108,219**	**–**	**170,191**
Less GST recoverable from the ATO	(5,634)	(9,838)	–	(15,472)
Total commitments (exclusive of GST)	**56,338**	**98,381**	**–**	**154,719**

2025				
Capital expenditure commitments payable	2,603,693	–	–	2,603,693
Operating commitments payable	23,462	55,240	–	78,702
Total commitments (inclusive of GST)	**2,627,155**	**55,240**	**–**	**2,682,395**
Less GST recoverable from the ATO	(238,832)	(5,022)	–	(243,854)
Total commitments (exclusive of GST)	**2,388,323**	**50,218**	**–**	**2,438,541**

6.3.1 Total commitments payable	2026 Nominal value (incl. GST)	2025 Nominal value (incl. GST)
Operating commitments	170,191	78,703
Capital expenditure commitments	–	2,603,693
Total commitments	**170,191**	**2,682,396**

6.3.2 CONTINGENT ASSETS AND CONTINGENT LIABILITIES

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

The Trust is not aware of any quantifiable or non-quantifiable contingent assets or liabilities. There were also no such contingent assets or liabilities in the 2026 financial year (2025: nil).

7. FINANCIAL INSTRUMENTS, CONTINGENCIES AND VALUATION JUDGEMENTS

INTRODUCTION

It is often necessary for the Trust 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

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.

Derecognition of financial assets: Financial assets are derecognised when the contractual rights to the cash flows from the financial assets expire, or when the Trust transfers substantially all the risks and rewards of ownership of the financial asset. If the Trust neither transfers nor retains substantially all the risks and rewards of ownership of the financial asset, it derecognises the financial asset if it no longer has control over the financial asset. Any gain or loss arising on derecognition of the financial asset is recognised in the net result.

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
- Borrowings.

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. The difference between the carrying amount of the financial liability derecognised and the consideration paid, including any non-cash assets transferred or liabilities assumed, is recognised in the net result.

7.1.1 Financial instruments: Categorisation

2026	Cash and deposits	Financial assets at amortised cost	Financial liabilities at amortised cost	Total
Contractual financial assets				
Cash and deposits	5,462,162	–	–	5,462,162
Receivables (i)				
Sale of goods and services	–	374,413	–	374,413
Total contractual financial assets	**5,462,162**	**374,413**	**–**	**5,836,575**
Contractual financial liabilities payables (a)				
Supplies and services	–	–	1,816,173	1,816,173
Loans from TCV	–	–	235,003	235,003
Total contractual financial liabilities	**–**	**–**	**2,051,176**	**2,051,176**

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

7.1.1 Financial instruments: Categorisation (continued)				
2025	**Cash and deposits**	**Financial assets at amortised cost**	**Financial liabilities at amortised cost**	**Total**
Contractual financial assets				
Cash and deposits	7,235,658	–	–	7,235,658
Receivables (i)				
Sale of goods and services	–	291,363	–	291,363
Total contractual financial assets	**7,235,658**	**291,363**	**–**	**7,527,021**
Contractual financial liabilities payables (i)				
Supplies and services	–	–	1,215,967	1,215,967
Loans from TCV	–	–	287,516	287,516
Total contractual financial liabilities	**–**	**–**	**1,503,483**	**1,503,483**

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

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; and
- Buildings.

All other property, plant and equipment is carried at cost less accumulated depreciation and impairment.

In addition, the fair values of other assets and liabilities that are carried at amortised cost 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.

Non-financial physical assets are measured at fair value in accordance with the applicable Financial Reporting Directions.

Fair value is determined based on the asset's highest and best use and is measured using valuation techniques that maximise the use of relevant observable inputs and minimise the use of unobservable inputs.

Land and buildings are subject to periodic independent valuations in accordance with Financial Reporting Directions and are revalued with sufficient regularity to ensure that the carrying amount does not materially differ from fair value.

Land was independently valued by the Valuer-General Victoria as at 30 June 2026. Specialised buildings were independently valued by Napier & Blakeley as at 30 June 2026, with the valuation reviewed and approved by the Valuer-General Victoria.

Specialised land is valued using the market approach. Specialised buildings are valued using the current replacement cost method, adjusted for depreciation to reflect the remaining service potential of the assets.

Plant, equipment and vehicles are carried at cost less accumulated depreciation and impairment.

Revaluation increments and decrements are recognised in accordance with the requirements of AASB 116 Property, Plant and Equipment.

The revaluation was undertaken in accordance with the *Financial Management Act 1994* to comply with: AASB13 Fair Value Measurement, AASB116 Property, Plant and Equipment; AASB136 Impairment of Assets; FRD103 Non-financial physical assets. The Trust intends to undergo its next revaluation exercise of its land and building in the 2030-31 financial year.

CATEGORIES OF FINANCIAL ASSETS

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

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

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

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

VALUATION TECHNIQUES AND SIGNIFICANT ASSUMPTIONS OF NON-FINANCIAL PHYSICAL ASSETS MEASURED AT FAIR VALUE

AASB 2022-10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities amended AASB 13 Fair Value Measurement by adding Appendix F Australian Implementation Guidance for Not-for-Profit Public Sector Entities. The Trust applied Appendix F of AASB 13 as part of the 30 June 2026 revaluation process. The application of Appendix F did not have a material impact on the valuation techniques, inputs or fair values determined for the Trust's non-financial physical

For all assets measured at fair value, the Trust considers the current use to be the highest and best use.

Land and buildings were independently revalued as at 30 June 2026. Land was valued by the Valuer-General Victoria using the market approach. Specialised buildings were valued by Napier & Blakeley using the current replacement cost method, with the valuation reviewed and approved by the Valuer-General Victoria.

Plant and equipment is carried at cost less accumulated depreciation and impairment.

Vehicles are carried at cost less accumulated depreciation and impairment. Depreciation rates are determined to reflect the utilisation and remaining service potential of the vehicles.

Specialised land is valued using the market approach. Fair value is determined by reference to comparable market sales adjusted, where appropriate, to reflect the characteristics of the land being valued.

For specialised buildings, the current replacement cost method is used. Fair value is determined in accordance with AASB 13 Fair Value Measurement and FRD 103 Non-Financial Physical Assets, having regard to the specialised nature of the assets and the limited availability of directly observable market evidence. The valuation considers the service capacity of the assets and incorporates relevant assumptions regarding the current replacement cost required to replace that service capacity, useful lives and depreciation.

As a result of the 30 June 2026 revaluation, the carrying value of land decreased by $4.570 million and the carrying value of buildings increased by $22.427 million. The resulting net revaluation increment of $17.857 million was recognised in accordance with AASB 116 Property, Plant and Equipment and recorded in the asset revaluation surplus, except to the extent that it reversed any previous revaluation decrement recognised in the net result.

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 Changes in accounting policy

8.2 Responsible people

8.3 Remuneration of executives

8.4 Related parties

8.5 Subsequent events

8.6 Remuneration of auditors

8.1 CHANGES IN ACCOUNTING POLICY

The Trust has made a change in accounting policy to change the measurement basis from the revaluation model to the cost model for the subsequent measurement of right-of-use assets arising from market leases, in accordance with the updated requirements under FRD 104.

Previously, the Trust had measured all right-of-use assets arising from market leases using the revaluation model under AASB 13. Following the change in accounting policy, the Trust will measure all right-of-use assets using the cost model. Right-of-use assets measured using the cost model are held at cost less accumulated depreciation and impairment and any adjustments for remeasurement of lease liability. Periodic revaluations are not required; however, the cost model requires annual impairment assessments in accordance with AASB 136.

Upon adoption of the cost model, the Trust did not hold any right-of-use assets at 30 June 2026. The Trust also did not hold any right-of-use assets at 30 June 2025, as leases previously recognised under AASB 16 had concluded prior to year end. Accordingly, the updated requirements under FRD 104 did not have an impact on the Trust's financial statements and no comparative amounts required restatement.

8.2 RESPONSIBLE PEOPLE

RESPONSIBLE MINISTER

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.

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

Minister for Creative Industries	The Hon. Colin Brooks MP	1 July 2025 to 20 April 2026; and
	Vicki Ward MP	21 April 2026 to 30 June 2026.

RESPONSIBLE PERSON

Lesley Alway	Chair	1 July 2025 – 30 June 2026
Sue Clark	Deputy Chair	1 July 2025 – 30 June 2026
Peter Tullin	Trust Member	1 July 2025 – 30 June 2026
Fay Muir	Trust Member	1 July 2025 – 30 June 2026
Linda Wong	Trust Member	1 July 2025 – 30 June 2026
Jane Richards	Trust Member	1 July 2025 – 30 June 2026
Ross Ebbels	Trust Member	1 July 2025 – 30 June 2026
Margot Smith	Trust Member	1 July 2025 – 30 June 2026
Kelly Murphy	Trust Member	21 Oct 2025 – 30 June 2026
Karen Corry	Trust Member	21 Oct 2025 – 30 June 2026
Bruce Gladwin	Trust Member	21 Oct 2025 – 30 June 2026

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

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

Rhys Holden – Chief Executive Officer (1 July 2025 – 30 June 2026).

RESPONSIBLE PERSON

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

Remuneration received or receivable by the Accountable Officer in connection with the management of the Trust during the reporting period was in the range: $320,000–$329,999 ($310,000–$319,999 in 2024–25).

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

8.3 REMUNERATION OF EXECUTIVES

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

8.4 RELATED PARTIES

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

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

Members of the Trust act in an honorary capacity.

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

Significant transactions with government-related entities	2026	2025	
Funding received (ex-GST)			
Entity			
Department of Jobs, Skills, Industry and Regions	8,091,972	9,669,030	Recurrent appropriations, Capital grant and Contribution for Redevelopment and Arts & Cultural Maintenance Funding

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 donated $15,000 (2025: $25,000) in aggregate to the Trust's Endowment Fund and Capital Campaign during the year.

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

8.5 SUBSEQUENT EVENTS

The Trust was not impacted by any subsequent events post balance date. The Trust was also not impacted by subsequent events to the 2025 financial year.

8.6 REMUNERATION OF AUDITORS

8.6 Remuneration of auditors	2026	2025
Victorian Auditor-General's Office		
Audit of the financial statements	43,100	41,000
Total remuneration of auditors	**43,100**	**41,000**

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 has been prepared to facilitate identification of the organisation's compliance with statutory disclosure requirements.

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Gillian Welch and David Rawlings
at Costa Hall
Image Credit: Peter Foster





The Glass Menagerie
Melbourne Theatre Company 2026
Image Credit: Pia Johnson

geelong arts centre

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