

# PLAT FORM ARTS

2022 ANNUAL REPORT



*Whale Fall, Front Beach, Back Beach, 2022. Video still: NON Studio*

## ACKNOWLEDGMENT OF COUNTRY

Platform Arts acknowledges the Wadawurrung people of the Kulin Nation as the traditional Custodians of the land on which we live, work and learn.

We recognise their language, art and culture, and acknowledge their people as the first artists and Custodians of this land.

We pay our respects to Aboriginal and Torres Strait Islander people, and extend these respects to all First Nations people and their Elders, past, present and emerging.

Platform Arts incubates the testing of experimental ideas that shape future arts practice and experiences. We provide arts laboratories, residencies, mentorship and professional development in response to the need for accessible opportunities that sustain arts careers outside of Australia's capital cities. Our support of contemporary practice fosters the growth of regional contemporary arts audiences.

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# CHAIRPERSON REPORT

I am delighted to present the annual report for Platform Arts, reflecting upon our achievements, challenges, and ambitions during 2022. As Chair of the Board, I am proud of the commitment Platform Arts has made in continuing to support contemporary arts practice and experiences, especially as it has transitioned out of a youth designation into an organisation that supports artists of all ages and stages of practice.

Throughout 2022, Platform Arts delivered an ambitious and diverse artistic program of exhibitions, performances, public programs and new commissions. The organisation team curated exhibitions that explored the intersections of contemporary art, culture, and social issues, sparking critical conversations within our community. Our performances, workshops, and public programs provided accessible arts engagement opportunities for individuals of all ages and backgrounds, fostering creativity and cultural enrichment.

Platform Arts expanded its reach and influence in 2022 by establishing fruitful partnerships on national and international fronts. These collaborations provided unique opportunities for our artists and facilitated the exchange of artistic ideas and experiences. These partnerships have solidified our position as a vital contributor to the global arts community and have opened doors for further creative collaborations in the future. The organisation secured significant project funding support through Vic Health's Jumpstart Initiative to continue to develop significant programs including the First Nations led YOOKAPA program, and the youth-led ensemble group *Infinity*.

Platform Arts has experienced robust fiscal growth over the past four years, positioning us as a financially stable and sustainable organisation. Our prudent fiscal management, coupled with the generous support of our funders, has allowed us to invest in our artistic programs and community initiatives, ensuring their continuity and growth. I extend my gratitude to major funders, the City of Greater Geelong and Creative Victoria, for their ongoing investment and continued support of our artistic vision.

As we reflect on our achievements, we look forward to an even more ambitious future. Platform Arts aims to continue its growth trajectory by expanding artistic programs, enhancing community outreach, and fostering an ever-more vibrant and inclusive arts community in Geelong. We will seek to engage new audiences, empower emerging artists, and amplify the impact of our cultural initiatives. With the ongoing support and collaboration of our valued stakeholders, we are determined to make a lasting imprint on the artistic landscape of Geelong and beyond.

I would like to express gratitude to the dedicated staff, artists and supporters who have contributed to the growth of Platform Arts. Together, we have demonstrated the transformative power of the arts and its profound impact on individuals and communities.

Sincerely,

Corey Reynolds  
Platform Chairperson

# EXECUTIVE DIRECTOR & CEO REPORT

This year has been momentous for Platform Arts, as we aged out of our youth designation, and, in our 27th year of operating, rebranded as a contemporary arts organisation that works with artists of all ages and stages of practice.

This shift towards a broad and inclusive demographic of artists and collaborators supports our longer term vision to see Geelong become a national leader in the development and presentation of ambitious and outstanding arts and cultural programs, with Platform Arts positions as one of regional Australia's crucial arts hubs.

Operating in this expanded capacity in 2022, our organisation continued to incubate the testing of experimental ideas that shape future arts practice and experiences, and provide arts laboratories, residencies, mentorship and professional development that responds to the need for accessible opportunities that sustain arts careers outside of Australia's capital cities.

Platform Arts is helmed by a small, diversely skilled and ambitious team that work collaboratively and with passion to drive progressive projects and visions for the organisation and our region. We are supported by a Board of Directors, led by Chairperson Corey Reynolds, that govern with care and integrity; and a First Nations advisory board that supports the professional development of First Nations staff and programs. I would like to extend my sincerest thanks to all of the incredible individuals who work across these cohorts to steer Platform Arts ever upward. And to extend that thanks to our major funders, the City of Greater Geelong and Creative Victoria, whose long-term commitment to our organisation enables us to plan with ambition for the future.

Ilana Russell  
Executive Director & CEO

# VISION AND VALUES

## VISION

Contributing to global contemporary arts discourse through the conceptualisation and development of experimental arts practice.

## PURPOSE

To provide a rigorous artist development framework that supports sustainable creative practice, bringing the presentation of new works to broad and diverse audiences.

## VALUES

### **Statement of intention for First Nations Engagement**

We listen deeply to First Nations artists, elders and communities, making space for First Nations led programs. We create pathways for professional and artistic leadership within our organisation and within the broader arts sector.

### **Cultural & Community Leadership**

We are leaders in creative risk and experimentation, supporting artists to challenge conventions and develop bold and experimental works that deliver exceptional audience experiences. We strive to expand our community and strengthen our cultural city through connection with individuals and organisations. We provide an inclusive environment for people to be supported and safe both personally, professionally and through their creative output. We nourish a strong collective that informs our programs and outcomes, promoting leadership through capable, connected and visionary arts workers.

### **Inclusivity & Advocacy**

Platform Arts is respectful, tolerant and inclusive. We actively seek to provide a physically and culturally safe environment for people and for creative exploration. We make space for, support and create opportunities for diverse voices, and for those who might not otherwise have access to creative opportunities.

We advocate for and with artists, arts workers and creatives. We provide a platform for professional growth and practice, encourage and enable all Platform Arts participants to contribute to the region's arts and culture offer.

### **Professionalism & Accountability**

We are a highly accountable and ethical organisation with best practice governance. We value transparency, loyalty and impartiality in everything we do. Our board represents leaders from diverse professional backgrounds, who support staff in building a strong organisation that prioritises safety and wellbeing in working conditions for staff, artists and the Platform Arts community.



*Bodies of Water*, Triage Live Art Collective (Katerina Kokkinos-Kennedy & Sarah Walker) 2022. Image: Benjamin Hoffman



# PROGRAM REPORT

Platform Arts plays a pivotal role in bridging emerging artists into career pathways. Our alumni are artistic associates, facilitators, consultants, and arts workers in regional and statewide organisations and programs. Our artist development supports the sustainability of creative production, giving time and resources to develop and pitch ambitious works to major festivals, presenters, and potential funders. We present an annual season of performances, music, and events in our venue, and deliver site responsive programs such as Field Trip (presented with Deakin University) in Western Victoria.

Our flagship artist development program, Platform LAB, is foundational to our artistic output, championing research, collaboration and experimentation. In 2022 the program engaged a national cohort of early-mid career artists working across diverse disciplines to develop new works and ideas for our region, presented across exhibition, performance, public program, research and participatory modes.

In 2022 we launched the First Nations-led program YOOKAPA, which prioritises mentorship, professional development and presentation opportunities for emerging First Nations artists. Led by Gunditjmara Keerraay Woorroong artist Tarryn Love, the program in 2023 will engage with eight local First Nations artists across a 12-month program.

Our youth ensemble *infinity* continues to devise innovative performance works across digital and live contexts. Playing against tropes in youth and internet culture, infinity have presented works with The Substation and RISING Festival.

Our gallery spaces hosted an annual program of exhibitions and public events, featuring a national lineup of exhibiting artists, and our performance space supported creative developments and outcomes across performance, dance and music.

# YOOKAPA

YOOKAPA CURATOR: Tarryn Love (Gunditjmara Keerraay Woorroong)

YOOKAPA Advisory Board:  
Vicki Couzens (Gunditjmara)  
Lisa Couzens (Gunditjmara)  
Kait James (Wadawurrung)  
Nikki McKenzie (Wadawurrung)  
Jody Haines (Tommeginne)

YOOKAPA responds to the critical need for more accessible and culturally safe spaces to ensure First Nations futurity in the arts. YOOKAPA will provide a framework for First Nations creatives to gather and lead their means to thrive.

The program celebrates existing Aboriginal and Torres Strait Islander excellence in the here and now. YOOKAPA is the Gunditjmara Keerray Woorroong word for the notion of giving and receiving. The program celebrates YOOKAPA as action and a method of practice in building relationships through interconnectedness, collaboration, exchange and reciprocity. It reiterates what it means to be part of the First Nations community and honours the way First Nations people not only relate to one another but also to Country, to kin, and to story.

YOOKAPA is not a program of pre-prescribed activities. Participants explore and self-devise activities relevant to expanding their creative and cultural practice. The format will celebrate ways of Being, Knowing and Doing that signify the diversity of social experiences, cultural identities and subjective positions of First Nations people. YOOKAPA encourages autonomy and agency in how First Nations people tell their narratives.

*“We want to challenge the generalisation of the term ‘Indigenous art’. For most of the general public it is aligned and branded with an accepted aesthetic. Work beyond this aesthetic can often be met with criticisms that parallel those of questioning one’s Aboriginality. Through this program, we would like to demonstrate a celebration of Indigeneity that signifies the diversity of social experiences, cultural identities and subjective positions of our people, while simultaneously acknowledging how our peoples have survived in the face of colonialism.”*

Tarryn Love

# STILL HERE, NOW

Curators:  
Tarryn Love  
Kelsey Love  
Jahkarli Romanis

Artists:  
Lowell Hunter  
Marlene Gilson  
Kait James  
Tarni Jarvis  
Alchemy Orange (Shahn  
Stewart)  
Kelsey Love  
Tarryn Love  
Jahkarli Romanis  
Tammy Gilson  
Norm Stanley

*Supported by the Anthony  
Costa Foundation*

Still Here, Now presented works curated and created by First Nations artists placed on Wadawurrung Country. The curation was led by proud Gunditjmara Keerray Wooroong women Tarryn Love and Kelsey Love, alongside Naarm-based artist and researcher Jahkarli Romanis.

“As an array of First Nations creatives on Wadawurrung Country, we have come together to demonstrate what it means to be, “Still here, now”. The range of cultural and creative practices included in this show celebrates our diversity, demonstrating the narrative sovereignties present in each of our works. These sovereignties are informed and made known to us by our relationships with our Ancestors.

Our work acknowledges how we continue to survive, despite our determined existence and the challenges presented to us in the face of colonialism. The work of Professor Chelsea Watego in her piece “Dear Ancestor”, questions how, as First Nations people, can we thrive in a setting that was not built for us? Our responsibilities of our being, here, now are driven by the force and feeling of those behind us, but also what we leave for those beyond us. Our work is a celebration of our stories, our experiences, our connection to place, Country and family, and to each other. We were made to be good Ancestors.”



Still Here, Now, 2022. Image: Leiko Manalang.

# ENSEMBLE

## *ANYTHING & EVERYTHING*

### Artistic team:

Created and devised by *infinity*  
and Jackson Castiglione

Director: Jackson Castiglione

Platform Arts *infinity* members:

Poppy Goodman, Zara Nawaz,  
Harriet McNicol, Eza

Bakker-Graham, Saskia

Ellis-Gardam, Elm Macpherson

Platform Arts Producer: Penne  
Thornton

Project Producer: Xavier

O'Shannessy

Dramaturge: Tamara Searle

Video & Media Designer: Rhian  
Hinkley

Composition & Sound Design:

Robert P. Downie

Audio Operator: Connor Ross

Set Design: Tyler Hawkins

Costume Design & Stylist:

Sophie Hayward

Lighting Designer: Niklas

Pajanti

Lighting Programmer: Tom

Willis

Stage Manager: Libby Gilbert

Commissioned by RISING.

Supported by the City of

Melbourne Arts Grants

*infinity* are a group of artists aged 12 to 23 from across Victoria who have their creative home in Geelong. The ensemble is made up of 7 young people who work with director Jackson Castiglione. *infinity* make performances and screen content that help to make sense of the cultural and political shifts we are all negotiating. They are young and they are leaders, often inviting other creatives and technical people to collaborate.

The *infinity* ensemble started in the most improbable of circumstances, during the COVID pandemic of 2020 in April. How could a group of strangers make art together when they weren't allowed to meet?

*"Well, we started meeting online, getting to know each other, becoming friends, working out what is important to us. Then we started thinking about how we want to be seen, the things that interest us and the sort of art we want to make. Currently we explore thematics that allow us to claim space like identity, agency, ageism and using technology to manipulate these things. We continue to meet weekly, through the end of the world and back again, gaining commissions and presentations with art festivals like RISING (Melbourne) and The Substation (Newport)."*



*Anything & Everything* by *infinity* ensemble, presented at RISING FESTIVAL 2022. Photo by Sarah Walker.

# LAB

## 2022 LAB ARTISTS

Aarti Jardu  
Rebecca Jensen  
Katerina Kokkinos-Kennedy  
& Sarah Walker  
PUBLIC PALACE (Laurie Oxenford  
& Grace Dewar)  
Minna Leunig  
Briony Galligan & Mel Deerson  
Blink Dance Theater (Lyndel Quick,  
Jessica Lesosky, Elise Wilkinson)  
Tarryn Love  
Jody Haines  
Kaitlyn Church  
Lauren Dunn

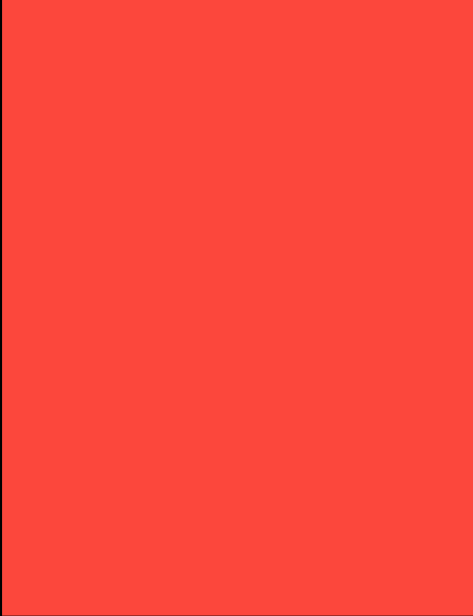
Platform LAB is our flagship artist development program that champions research, collaboration and experimentation.

Platform LAB provides a critically rigorous, responsive framework for artists to challenge and refine creative practice toward the creation of ambitious new works. This tailored residency program supports participating artists to experiment with new methodologies, undertake research, grow their professional practice and contribute to contemporary dialogues.

Fundamental to Platform LAB is an emphasis on artist-led public pedagogy, in the form of lectures, workshops, open studio and field trips, which inform outcomes across performance, exhibition and publication. LAB also provides artists with time, money, space, tailored mentorship, group intensives and presentation opportunities, as well as in-house technical, producing, and marketing support.

The success of this program relies in part on the ethos of seeding and growing further outcomes beyond the LAB, embedding artists in our regional and national arts ecologies. Alumni have gone on to become artistic associates, facilitators, consultants, and arts workers in regional and statewide organisations and programs. Program facilitators work to tailor creative developments to support artists' longer-term goals, giving time and resources to develop and pitch ambitious works to major festivals, presenters, and potential funders.





Field Trip, Wurdi Youang. Image: Lauren Dunn

# AFTER WALTER HOPPS

Operating in reverse from the standard exhibition format of fixed works and a preview, After Walter Hopps opened with an empty gallery space, and culminated in one conclusive hang and exhibition presentation as a 'final viewing', silent auction and closing event.

Over 22 days across June, anyone who deigned to call themselves an artist had the opportunity to bring in new and existing works to install in the gallery space on a first-come, first-served basis in a challenging curatorial exercise. The aim was to fill the gallery from floor to ceiling, wall to wall, in a show that takes shape both cumulatively and expansively.

After Walter Hopps removed the restrictions enforced in an institutional gallery setting – opening it up for civic reclamation through showcasing the works of all who dare to call themselves an artist, irrespective of profile or reputation.

Platform Arts accepted anything that:

*the maker wished to call art  
could fit through the gallery doors  
could be constructed in the space  
that happened or was performed in the space*

Walter Hopps famously said, 'I'm not just interested in artists who are deservedly famous,' [or] the gallery's 'right person.' 'Some people I've shown will never be; that doesn't make their art less interesting to me.' After Walter Hopps is Platform Arts' attempt to create a local and expanded arts environment that encourages experimentation, creative risk, cross-disciplinary dialogue, and constructive chaos.

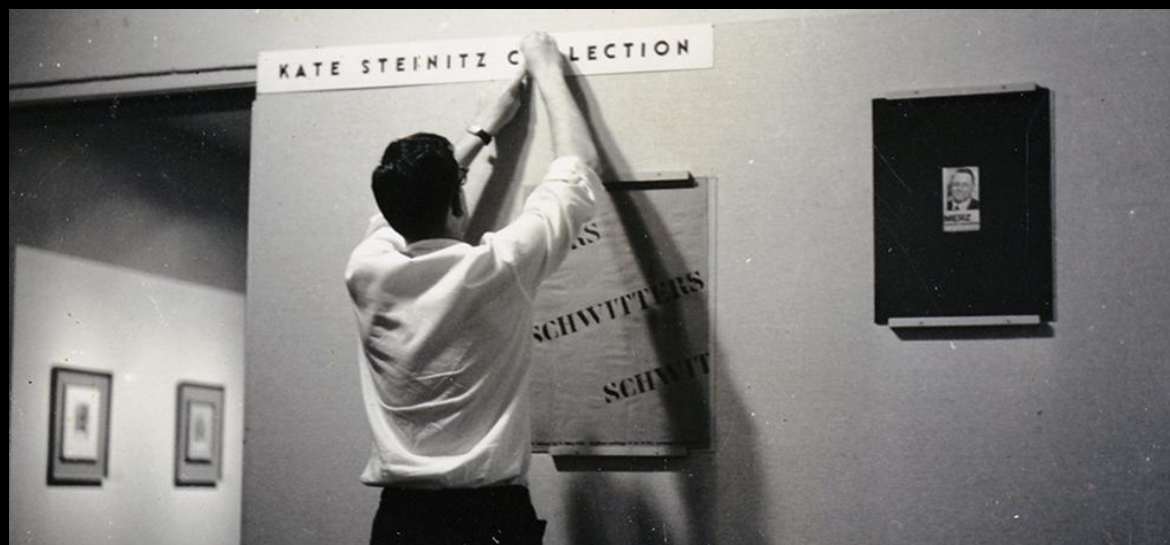


Image: Walter Hopps installing work by Kurt Schwitters.

# PROGRAM YEAR AT A GLANCE



<b>8</b>	NEW WORKS PRESENTED
<b>28</b>	EXHIBITIONS
<b>12</b>	CREATIVE DEVELOPMENTS
<b>247</b>	ARTISTS SUPPORTED
<b>8</b>	PUBLIC PROGRAMS
<b>9</b>	MUSIC WORKS
<b>16</b>	WORKSHOPS
<b>9</b>	TALKS & LECTURES
<b>12,000</b>	AUDIENCE ENGAGED



Maps of the Heart, North Youth Theatre, 2019-21. Image: Sarah Walker

# MARKETING REPORT

If there was one word that captured Platform Arts' 2022 marketing objectives, it was *visibility*.

Over 2021, two factors had lulled our (brand-new) brand into hibernation despite the significant growth in our programming: the closures of live events over the pandemic combined with the decades-strong public perception of our organisation as Courthouse Youth Arts. We weren't just embarking on a logo refresh. We rebirthed an organisation in the dark.

In 2022, we trialed two new strategies to increase brand visibility.

1. We reduced event-specific media collateral and created a quarterly 'What's On' model that primarily conveys Platform Arts as a multi arts space. We used brand-neutral line listings for events with carefully curated hero images to exemplify our aesthetic.
2. We aimed to better connect Platform Arts to our well-known premises. In addition to increased printwork distribution, we installed quality signage at our doors, and we took to the streets of Geelong with our *What's On* campaigns, planting prominent banners around the Little Malop St CBD.

While it's difficult to draw reliable comparisons for year-on-year box office sales since the pandemic, we saw a 20% increase in our average performance attendee metric.

## Media Coverage

Platform Arts' performance ensemble *Infinity* garnered well deserved media attention after their successful iteration of *Anything & Everything* with RISING 2022. Thuy Tran writes for *The Conversation*, "At the heart of *Anything & Everything* is the question of how young people find themselves in multiple realities, rather than a single overarching personality," and Andrew Stephens wrote a feature in *The Age*. Memo covered visual artists Anabelle Stonehouse and Jane Bartier, while ABC Radio Melbourne's David Astle featured YOOKAPA's *Still Here, Now* group exhibition. We were delighted to have local media coverage for events spanning *After Walter Hopps* to Arabella-Frahn-Starkie's *Pictures & Ghosts*.

## Communications

Our eDM overall open rate dropped 11% and click-throughs dropped 2%. This could be the result of three things. Firstly, privacy changes to Apple ios 15 have resulted in less tracking and therefore missing stats. Also, we began sending targeted invites from staff emails, which are not analyzed through our CRM but have the highest CTR average of 40%. We had a mammoth increase in subscribers (up 161%), many through live event bookings. Our lowest CTRs come from event reminder emails (4.4%) and exhibition opening invites (5.5%), the latter revealing possibly more transient exhibition-specific engagers within our overall subscriber base or that our visual arts cohort prefers visual-based channels. The marketing team is investigating further strategies to best reach our gallery audience. Our website and social media metrics had notable increases in engagement (40-60%) given the ratio to increased followers (8-16%). Overall, Platform Arts' concerted effort to solidify and amplify our online presence has considerably strengthened our national and international profile.

## Development

Platform Arts secured new funding in 2022 totalling \$614,500. We were extremely pleased to have multi-year funding renewed from Creative Victoria through the Creative Enterprise Program. City of Greater Geelong continued their invaluable support with additional funding through COVID-19 Recovery Grant for YOOKAPA and Public Art Commission for YOOKAPA'S Labuan Square project. RISING contributed \$60,000 through their commission of *Anything & Everything* at RISING Festival 2022, and City of Melbourne Arts Grants also provided \$12,000 toward the project. The Culture, Heritage and Arts Regional Tourism program funded our Little Malop Street signage (\$3300). Platform Arts' performance producer Penne Thornton received a Melbourne Social Equity Institute 2022 Community Fellowship, enabling critical research into regional young people's engagement with performing arts.

In closing, it's tempting to say that 2022 became the 2020 we'd planned for in terms of our emerging brand and voice, but this would be impossible; the pandemic instigated focus on profoundly needed artist support and incubation for longterm, people-centric outcomes. What arose in the wake of the bells and whistles of live events was more intimate sharings of quiet achievement. Across the sector, this has inflected our lens, our language, and above all, our listening.

## ONLINE METRICS

EDM / NEWSLETTER	2020	2021	2022	Increase
New Subscriber Growth	+ 544	+ 618	+1593	↗ 161%
eDM Open Rate	32%	34%	23%	↘ 11%
Click-through rate	11%	11%	9.1%	↘ 2%
WEBSITE	2020	2021	2022	Increase
Visits	13K	19K	27K	↗ 42%
Unique visitors	9.6K	14K	20K	↗ 42%
Page views	32K	44K	60K	↗ 36%
FACEBOOK	2020	2021	2022	Increase
Followers	2701	2848	3080	↗ 8.14%
Total reach	134,271	77,051	89,086	↗ 67.3%
INSTAGRAM	2020	2021	2022	Increase
Total Followers	2463	3100	3600	↗ 16.13%
Profile visits	4295	8081	11,958	↗ 47.98%
Total reach	34K	8K	17,434	↗ 117.9%

# MEMBERS OF STAFF 2022

## THE TEAM

Executive Director **Ilana Russell** Curators **Amber Smith, Sarah Jones** YOOKAPA Curator **Tarryn Love** Ensemble Director **Jackson Castiglione** Producer **Penne Thornton** Operations Manager **Tammy Walters** Marketing & Development **Melinda Chapman** Media & Communications **Rachel Morley** Casual staff (Front of House and Technical) **Gretel Sharp Genevieve Walshe Anna Jalanski Lucy Allinson Harrison Bateup**

## BOARD MEMBERS

Chairperson **Corey Reynolds** Deputy Chair **Andrew Orvis** Treasurer **Dhanusha Balakumar** ( - August), **Corey Reynolds** (August - present) Members **Alison Harvey Georgia Martin Samantha Dellamarta Deb Sansom** (October - present) **Lisa Couper** ( - September) **Lachlan Joyce** ( - May)



Yandell Walton & Harrison Hall, creative development, 2023. Image: Lauren Dunn



# Platform Arts Inc

## Financial Report for the Year Ended 31 December 2022

### COMMITTEE'S REPORT

Your committee members submit the financial report of Platform Arts Inc. for the financial year ended 31 December 2022.

#### Committee Members

The names of committee members throughout the year and at the date of this report are:

Corey Reynolds (Chair & Treasurer)	Olivia Staaf (from May)
Alison Harvey	James Ralston (from October)
Deb Sansom	Lisa Couzens (from October)
Sean Gearon (from May)	Samantha Dellamarta ( - to May)
Kate Gerritsen (from May)	Andrew Orvis ( - to May)
	Tina Daisley ( - to June)
	Georgia Martin ( - to October)

#### Principal Activities

The principal activities of the association during the financial year were to provide the facilities for development of arts and culture in the Geelong community.

#### Significant Changes

No significant change in the nature of these activities occurred during the year.

#### Operating Result

The surplus for the year amounted to \$16,777 (2021: \$10,321).

Signed in accordance with a resolution of the members of the committee.



.....

Corey Reynolds (Chair & Treasurer)

Dated this 29<sup>th</sup> day of March 2023

## Platform Arts Inc.

### RESPONSIBLE PERSONS' DECLARATION

The Responsible Persons have determined that the Association is not a reporting entity and that these special purpose financial statements should be prepared in accordance with the accounting policies described in Note 1 of the financial statements.

The Responsible Persons of the Association declare that:

- A. The financial statements and notes, as set out on pages 4 to 12, are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012*, including:
  - i. Giving a true and fair view of its financial position as at 31 December 2022 and of its performance for the financial year ended on that date; and
  - ii. Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Australian Charities and Not-for-Profits Commission Regulation 2013*.
  
- B. In the Responsible Persons' opinion there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



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Dated this 29 day of March 2023



**AUDITOR'S INDEPENDENCE DECLARATION  
TO THE RESPONSIBLE PERSONS OF PLATFORM YOUTH ARTS INC.**

In accordance with the requirements of section 60-40 of the *Australian Charities and Not for Profits Commission Act 2012* for the audit of Platform Youth Arts Inc. for the year ended 31 December 2022, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of the auditor independence requirements of the *Australian Charities and Not for Profits Commission Act 2012* in relation to the audit; and
2. No contraventions of any applicable code of professional conduct in relation to the audit

LBW Chartered Accountants

Sripathy Sarma  
Principal

Dated this day the 29<sup>th</sup> of March 2023



**CHARTERED ACCOUNTANTS**  
AUSTRALIA + NEW ZEALAND

## Platform Arts Inc.

### STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
<b>INCOME</b>			
Recurrent Funding	2	490,308	400,016
Earned Income	3	37,379	10,374
Venue Hire Received		66,217	46,457
Other Income		139,007	40,434
Government Grant Subsidy		-	69,700
<b>TOTAL INCOME</b>		<b>732,911</b>	<b>566,980</b>
<b>EXPENDITURE</b>			
Artist Fees		-	4,218
Building Costs		26,632	14,740
Employment Costs		390,804	361,712
Finance & Governance Costs		30,296	33,355
Marketing - Design & Production		8,805	8,565
Office, Administration, Subscriptions & Consumables		25,483	22,341
Production Expenses		24,839	23,094
Program Expenses		209,274	88,633
		716,134	556,659
Surplus / (Deficit) before income tax		16,777	10,321
Income tax expense	1a	-	-
<b>Surplus / (Deficit) after income tax</b>		<b>16,777</b>	<b>10,321</b>
<b>Other comprehensive income</b>			
<b>Total other comprehensive income for the year</b>		<b>-</b>	<b>-</b>
<b>Total comprehensive income for the year</b>		<b>16,777</b>	<b>10,321</b>

The accompanying notes form part of these financial statements.

**Platform Arts Inc.**

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	404,142	523,966
Trade receivables	5	19,495	23,402
Prepayments		15,693	13,925
<b>TOTAL CURRENT ASSETS</b>		<b>439,330</b>	<b>561,293</b>
<b>NON-CURRENT ASSETS</b>			
<b>TOTAL NON-CURRENT ASSETS</b>		-	-
<b>TOTAL ASSETS</b>		<b>439,330</b>	<b>561,293</b>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	6	47,932	48,814
Provisions	7	35,710	26,606
Income in advance		129,179	278,680
<b>TOTAL CURRENT LIABILITIES</b>		<b>212,821</b>	<b>354,100</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	7	11,161	8,622
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>11,161</b>	<b>8,622</b>
<b>TOTAL LIABILITIES</b>		<b>223,982</b>	<b>362,722</b>
<b>NET ASSETS</b>		<b>215,348</b>	<b>198,571</b>
<b>MEMBERS' FUNDS</b>			
Retained profits	8	215,348	198,571
<b>TOTAL MEMBERS' FUNDS</b>		<b>215,348</b>	<b>198,571</b>

The accompanying notes form part of these financial statements.

## Platform Arts Inc.

### STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2022

	Retained Earnings	Total
	\$	\$
<b>Balance at 1 January 2021</b>	<b>188,250</b>	<b>188,250</b>
Surplus attributable to members	10,321	10,321
Total other comprehensive income for the year	-	-
<b>Balance at 31 December 2021</b>	<b>198,571</b>	<b>198,571</b>
<b>Balance at 1 January 2022</b>	<b>198,571</b>	<b>198,571</b>
Surplus attributable to members	16,777	16,777
Total other comprehensive income for the year	-	-
<b>Balance at 31 December 2022</b>	<b>215,348</b>	<b>215,348</b>

The accompanying notes form part of these financial statements.

## Platform Arts Inc.

### STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from grants & customer		585,580	842,484
Interest received		1,736	372
Payments to suppliers & employees		(707,140)	(527,568)
Net cash provided for in operating activities		<u>(119,824)</u>	<u>315,288</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of property, plant and equipment		-	-
Net cash used in investing activities		<u>-</u>	<u>-</u>
Net increase/(decrease) in cash held		(119,824)	315,288
Cash and cash equivalents at beginning of financial year		523,966	208,678
Cash and cash equivalents at end of financial year	4	<u><b>404,142</b></u>	<u><b>523,966</b></u>

The accompanying notes form part of these financial statements.

## Platform Arts Inc.

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

#### NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

##### **Financial Reporting Framework**

The committee have prepared the financial statements on the basis that the association is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. The association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

##### **Statement of Compliance**

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012*, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: Presentation of Financial Statements, AASB 107: Cash Flow Statements, AASB 108: Accounting Policies, Changes in Accounting Estimates and Errors, and AASB 1054: Australian Additional Disclosures.

The Entity has concluded that the requirements set out in AASB 10 and AASB 128 are not applicable as the initial assessment on its interests in other entities indicated that it does not have any subsidiaries, associates or joint ventures. Hence, the financial statements comply with all the recognition and measurement requirements in Australian Accounting Standards.

##### **Basis of Preparation**

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

##### a. **Income Tax**

The association has self-assessed to be exempt from income tax under the provisions of *Income Tax Assessment Act 1997*.

##### b. **Property, Plant and Equipment (PPE)**

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

##### c. **Impairment of Assets**

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

##### d. **Employee Benefits**

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled.

##### e. **Provisions**



## Platform Arts Inc.

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

#### NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

f. **Cash and Cash Equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

g. **Revenue and Other Income**

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

All revenue is stated net of the amount of goods and services tax (GST).

*Operating grants, donations and bequests*

When the Association receives operating grant revenue, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the Association:

- identifies each performance obligation relating to the grant;
- recognised a contract liability for its obligations under the agreement: and
- recognises revenue as it satisfies its performance obligations.

h. **Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST

i. **Investments**

Investments held are originally recognised at cost, which includes transaction costs. They are subsequently measured at fair value which is equivalent to their market bid price at the end of the reporting period. Movements in fair value are recognised through an equity reserve.

## Platform Arts Inc.

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

#### NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

##### j. **Leases**

The Association as lessee

At inception of a contract, the Association assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Association where the Association is a lessee. However, all contracts that are classified as short-term leases (i.e. a lease with a remaining lease term of 12 months or less) and leases of low-value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

Initially, the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Association uses the incremental borrowing rate.

Lease payments included in the measurement of the lease liability are as follows:

- fixed lease payments less any lease incentives;
- variable lease payments that depend on an index or rate, initially measured using the index or rate at the commencement date;
- the amount expected to be payable by the lessee under residual value guarantees;
- the exercise price of purchase options if the lessee is reasonably certain to exercise the options;
- lease payments under extension options if the lessee is reasonably certain to exercise the options; and
- payments of penalties for terminating the lease, if the lease term reflects the exercise of an option to terminate the lease

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement date, as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset, whichever is the shortest.

Where a lease transfers ownership of the underlying asset or the cost of the right-of-use asset reflects that the Association anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

##### **Concessionary leases**

For leases that have significantly below-market terms and conditions principally to enable the Association to further its objectives (commonly known as peppercorn/concessionary leases), the Association has adopted the temporary relief under AASB 2020-8 and measures the right-of-use assets at cost on initial recognition.

##### k. **Comparative Figures**

Where appropriate, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

##### l. **Going Concern**

The association's ability to continue as a going concern is dependent on the continued support from its funding bodies and to generate cashflows.

## Platform Arts Inc.

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$
NOTE 2: RECURRENT FUNDING		
City of Greater Geelong	260,456	258,301
Creative Victoria	100,000	131,715
Other Grant Income	129,852	10,000
	<u>490,308</u>	<u>400,016</u>
NOTE 3: EARNED INCOME		
Box Office	12,613	3,455
Workshop Fees	4,600	-
Tech & FOH Staff	14,395	6,111
Donations	557	808
Exhibition Art Sales	4,552	-
Other	662	-
	<u>37,379</u>	<u>10,374</u>
NOTE 4: CASH AND CASH EQUIVALENTS		
Operating Account	227,874	408,555
Term Deposits	176,268	115,411
	<u>404,142</u>	<u>523,966</u>
NOTE 5: TRADE RECEIVABLES		
Accounts Receivable	19,495	23,402
	<u>19,495</u>	<u>23,402</u>

**Platform Arts Inc.**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022**

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>NOTE 6: TRADE AND OTHER PAYABLES</b>		
Accounts Payable	14,124	6,346
Accrued Expenses	5,800	4,900
Credit Cards	3,806	3,327
PAYG Withholding	4,310	3,133
Superannuation Liability	9,540	7,537
Tax Payable	7,102	10,248
Accrued Wages	-	13,323
Parental leave payable	3,250	-
	47,932	48,814
 <b>NOTE 7: PROVISIONS</b>		
<i>Current:</i>		
Provision for Annual Leave	35,710	26,606
<i>Non-Current</i>		
Long Service Leave	11,161	8,622
 <b>NOTE 8: RETAINED EARNINGS</b>		
Retained Earnings at the beginning of the period	198,571	188,250
Net (Deficit)/Surplus from Ordinary Activities	16,777	10,321
	215,348	198,571



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
PLATFORM YOUTH ARTS INC.

**Report on the Audit of the Financial Report**

**Opinion**

We have audited the financial report of Platform Youth Arts Inc. (the association), which comprises the statement of financial position as at 31 December 2022, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification by the responsible persons' on the annual statements giving a true and fair view of the financial position and performance of the association.

In our opinion, the accompanying financial report of Platform Youth Arts Inc. has been prepared in accordance with Div. 60 of the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)*, including:

- (i) giving a true and fair view of the association's financial position as at 31 December 2022 and of its performance for the year then ended; and
- (ii) that the financial records kept by the association are such as to enable financial statements to be prepared in accordance with Australian Accounting Standards and Division 60 of the *Charities and Not-for-profits Regulation 2013*.

**Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the association in accordance with the auditor independence requirements of the *Charities and Not-for-profits Commission Act 2012 (ACNC Act)* 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 our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We confirm that the independence declaration required by the *Charities and Not-for-profits Commission Act 2012 (ACNC Act)*, which has been given to the members of Platform Youth Arts inc, would be in the same terms if given to the members as at the time of this auditor's report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Material Uncertainty Related to Going Concern**

We draw attention to Note 1(l) to the financial report, which indicates that the going concern of Platform Youth Arts Inc. is dependent on the continued support from its funding bodies and to generate cashflows. This indicates a material uncertainty exists that may cast significant doubt on the entity's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

**Emphasis of Matter – Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the registered entity's financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter



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## Responsibilities of the Committee for the Financial Report

The committee is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the *Charities and Not-for-profits Commission Act 2012* (ACNC Act), and for such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the committee is responsible for assessing the association'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 the committee either intends to liquidate the association or to cease operations, or have no realistic alternative but to do so.

The committee is responsible for overseeing the association's financial reporting process.

## Auditor's Responsibilities for the Audit of the Financial Report

Our objectives 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 our 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, we exercise professional judgement and maintain professional scepticism throughout the audit. We 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 our 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 association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the committee.
- Conclude on the appropriateness of the committee's 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 association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the association 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.



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We communicate with the committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

**LBW CHARTERED ACCOUNTANTS**

**SRIPATHY SARMA**

Principal

Dated this 29<sup>th</sup> day of March 2023



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