



Gasworks Arts Park  
Annual Report 2017



# Chair's Report

2017 presented many challenges, but also gave us many reasons for gratitude.

We thank:

- the City of Port Phillip who funded the renovation of the theatre building – and supported the ongoing program of the park;
- the architects and builders who enhanced the theatre as a place of performance and resort;
- the staff of the City who oversaw the building work and our own staff who collaborated with them on this project;
- artists who contributed their skill, thought and imagination in the course of the year in a wide variety of artforms - the resident artists, artists exhibiting in the galleries; artists on and off the park contributing to such events as From Nature and Creatures by the Bay, the performers and companies who brought life to our theatres and pleasure to our audiences;
- our staff who resolutely and with passion sustained the work of the organisation in the face of the considerable challenges raised by the building works and found, often with great difficulty, alternative avenues and locations for program;
- donors to the Foundation who maintained their generosity throughout a difficult year;
- our stakeholders – the café, the teachers who teach in our studios and the companies who use the theatre;
- those living round the park and from further afield who respond to and support our programs, give the park a sense of community and make it a living place;
- the Board which gives generously of its time and expertise; and
- the CEO/Artistic Director, Tamara Jungwirth who has led us through this year with resilience, vision and professionalism.

**James McCaughey**  
Chair



# Treasurer's Report

The Treasurer's Report for 2016 noted that a loss of \$177,000 was budgeted for the 2017 financial year, owing to the predicted loss of income due to the capital-works program. I am pleased to report that the loss was nearly \$26,000 less than expected, coming in at \$150,992.

The capital-works program impacted on the first six months of the year. Rental income was down when compared to the previous year. This was because of the loss of rental on the Gatehouse building, around \$31,000, as the building was modified to house the administration staff. Rental income from the café was reduced for a part of the year, a decision made by the Board to compensate the café for the inconvenience the café experienced during the building works. Marketing expertise was also provided to the café to assist their re-launch. Production expenditure was higher than the previous year largely because of the costs of staging performances off-site. Marketing costs were higher as a strong marketing effort was undertaken on the completion of the building works.

The CEO/Director and all the staff are to be admired for surviving the turbulence of the first half of the year and bouncing back in the second half to put Gasworks Arts Park on the map again.

I would like to acknowledge the support of Ellen Merat, the Finance and Personnel Manager, who retired towards the end of the year. Ellen's quiet

competence and service to Gasworks over many years was a great asset. Subsequently, Gasworks welcomed Aggie Kaczmarek to the role, which she has taken on so very ably. My thanks also go to Kris Andrews who continues, apart from other aspects of her position, to chase recalcitrant debtors with great success.

Gasworks is grateful for the continuing support of the City of Port Phillip whose grant makes a substantial contribution towards Gasworks' operating costs. As well, the financing of the capital-works program by Council is also gratefully acknowledged.

Income was also received from non-commercial sources, including grants from Arts Victoria and the Gasworks Foundation. As well, Gasworks is indebted to Brown Brothers for their in-kind support. Efforts to develop a diverse income mix and to seek other sources of income to augment the grant received from the City of Port Phillip continued to prove difficult as further government cut-backs to the arts bodies occurred.

Gasworks financial position after 2017 will be drastically improved thanks to the site being completely functional again. The Budget for 2018 anticipates an almost break-even position.

**Fran Church**  
**Treasurer**



# Director and CEO's Report

## A Gathering Place

2017 was a significant year for Gasworks Arts Park, when the major building upgrade funded by the City of Port Phillip was completed. The project was designed by Gregory Burgess Architects and built by McCorkell Constructions. It was a year of contrasts, with the first half of the year dominated by construction work onsite and performances offsite and in the park. The second half of the year saw us re-open the theatre building and welcome our theatre audiences back, and they returned enthusiastically and in gratifying numbers.

During the renovations we presented our theatre seasons at other venues such as the Albert Park College Bay Street campus, the Port Melbourne Town Hall and the Vincent Hotel. One of the highlights of the year was the state-wide tour we secured for one of our subscription season shows, Hello Beautiful! by Hannie Rayson. Visual arts highlights included the exhibition of genuine Elizabeth Taylor collectibles and costumes as part of the Midsumma Festival, and the third edition of our rapidly growing From Nature organic sculpture exhibition in the park.

A guiding ethos at Gasworks Arts Park is to provide independent and emerging artists with professional development opportunities. We realise this goal through our Small Gems co-commissioning program, Gasworks Circus Showdown, our exhibitions program, our new Script Night partnership, and Playtime in collaboration with Midsumma Festival.

Gasworks plays a valuable role as an incubator and facilitator for artists so that diverse independent art can be an integral part of our community life and our communal reflection. We bring audiences

together with artists with the aim of sharing craft and skill, and with the hope of stimulating and broadening the ongoing conversation and dialogue we have with each other in society.

Diversity highlights included:

- Blindful, an ensemble featuring a vision impaired artist, performed My Sight - Their Sight as part of Gasworks Circus Showdown, making it through to the final.
- The Edinburgh Fringe award winning international artist, Joe Sellman-Leava, visited from London to perform his show Labels based on his experiences of growing up in multicultural Britain with an immigrant family.
- For Melbourne Fringe 2017 Laila Thaker won Best Emerging Indigenous Performer Award for one of our Fringe shows— Prayers to Broken Stone, by Boutique Theatre.

I'd like to thank all our staff, boards, committees, donors, sponsors, café tenants and resident artists for the part they played in bringing our many and varied projects together, and for surviving the big changes in 2017. Notably, the end of the year marked the retirement of our distinguished and long-serving Finance & Personnel Manager Ellen Merat. Lastly, after we have spent many years at Gasworks planning and preparing for the building upgrade, heartfelt thanks go to the City of Port Phillip staff and councillors for their work in bringing the project to fruition.

**Tamara Jungwirth**  
**Director and CEO**





# PROGRAM

## MOVING PARTS

Gasworks Arts Park's main stage subscription season of contemporary theatre and dance works, Moving Parts, showcases established and emerging artists from Victoria and nationally. Thanks to its forward-thinking contemporary programming and eye for quality, Gasworks has built a loyal and engaged audience, and our positive reputation in the theatre sector continues to grow each year with a wide range of artists being profiled and supported in their performance careers. In 2017 our season saw the inclusion of an international artist, Joe Sellman-Leava, who came from London to perform his widely acclaimed and award-winning show Labels.

**Performances featured in Moving Parts 2016**  
*Hello, Beautiful!* by Hannie Rayson and Matthew Lutton

*Greek Goddess* by Terence O'Connell

*By a Thread* by One Fell Swoop

*The Crow Family* by the Pidd-Davey Family

*Bakersfield Mist* by Stephen Sachs

*The Exotic Lives of Lola Montez* by Finucane & Smith

*Labels* by Joe Sellman-Leava

*A Prudent Man* by Lab Kelpie



### Hello, Beautiful!

*"[Hannie Rayson] weaves her words with wit, intelligence and an understanding of the human condition and connectedness that makes her audiences feel like they belong together in this dinghy of life with all its up sides and sometimes drowning downs."* – Frankly Frankston



### Greek Goddess

*"It tells a story filled with integrity, passion and truth, according to its lead performer Maria Mercedes, for whom the role was written."* – Beat Magazine  
*"Saw this last night... what a woman!"* – Audience Member



### By a Thread

*"The performers spend much of the night hanging by a thread, albeit a chunky one. They climb, swing, balance, slide, catch, pull, twist and caress a single piece of rope to the delight (and gasps) of the audience."* – Stage Whispers



### The Crow Family

*"entertaining, whimsical, family fun"* – Audience Member



### Bakersfield Mist

"...bringing two of Australia's most experienced actors, John Wood and Julie Nihill, together in an hilarious play where culture and class attitudes collide." - **Theatre People**

"Performance very good. Facilities nice and warm on a cold night" - **Audience Member**

"Most enjoyable. Renovations look amazing" - **Audience Member**



### Labels

"[Labels is a] funny, moving and honest story about mixed heritage and immigration." **Arts Review**

"I feel very welcomed and looked after, and it's a real pleasure to be here! ...Thank you again so much for having me, making me feel so welcome and working so hard to make it all happen, it was a real pleasure to be with you guys. Really very glad to hear the lovely responses from people, that means a lot!." - **Performer Joe Sellman-Leava**



### The Exotic Lives of Lola Montez

"[Caroline Lee] was composed, fearless and sensuous, embodying Montez as she looked back on her life, wilfully blurring the line between fact and fiction." - **Arts Hub**

"Jackie Smith has cleverly embellished this (historic) information with her own imaginings to fashion an entertainingly subversive and intriguing script, for which director, Moira Finucane has devised gloriously theatrical production." - **Australian Arts Review**

"The performer (Caroline) was superb." - **Audience Member**



### A Prudent Man

"Thank you again for making our return Melbourne season such a wonderful experience. You and your team are just fantastic to deal with in every way, and it was so lovely to have strong audiences and to be able to meet so many of them post-show!" - **Adam Fawcett, Producer Lab Kelpie**

"Warner and Brook's together have created a powerful and emotional one-man show that travels up and down a rollercoaster with sinister turns and fatal dips. Brooks accuracy in his delivery of the fast and frenetic dialogue will leave you breathless." - **Theatre People**



## MIDSUMMA FESTIVAL

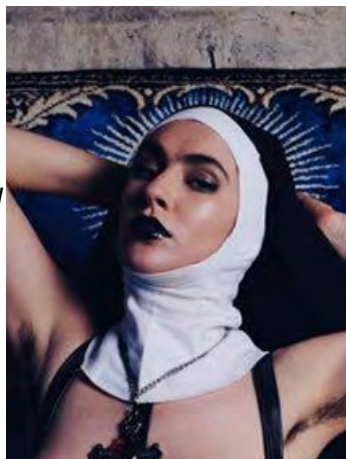
For two weeks in January and February, a multi-coloured circus tent village was installed in the park with a symbolic giant inflatable rainbow at the entrance. With theatre renovations underway, a range of performers encompassing various drag, cabaret and burlesque styles animated the tent village and the park. There was also a bar, lolly shop, chillout tent with cushions, and a ten-minute dance party caravan - all contributing to the carnival atmosphere. Gasworks Arts Park's Midsumma shows and exhibitions are a long running staple in Victoria's Midsumma Festival calendar, and thanks to hosting a long list of premier events, Gasworks Arts Park holds a tremendous reputation in the queer arts sector.



**Midsumma 2016 performances featured:**  
**Midsumma at Gasworks Village Festival**  
**Playtime Staged Readings**  
**Priscilla Queen of the Desert**  
**So You Think You Can Interpretative Dance**  
**Out To Win**  
**The Dog Theatre presents Variety**  
**Auto Bio Queen**  
**The Desperettes: A Guide to being a Wingman**  
**Freaky Sexy Weird**  
**Summer Treats: A YUMMY Production**

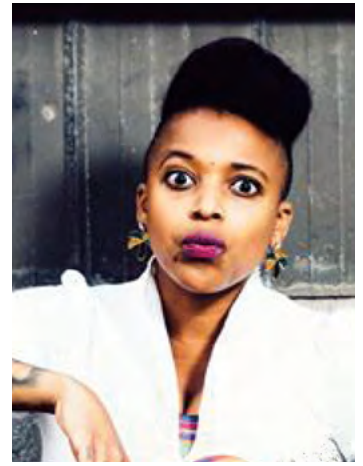
### Freaky Sexy Weird

*"Well that sure was something! Thank you so much for having me, I feel truly honoured to have taken part."* – Audience Member



### Auto Bio Queen

*"Nothing is off limits in this story of exploration and acceptance, reminding us of what ties us all together and how the story of one can connect us all."* – LOTL



### The Desperettes: A guide to being a Wingman

*"The three-part harmonies were a highlight as The Desperettes crisply covered a diverse range of tunes... putting their own lyrical slant on pop including Justin Timberlake and Beyoncé."* - Arts Review



### The Dog Theatre presents Variety

*"Variety is a late-night showcase of the best of Melbourne's emerging queer theatre, comedy and drag artists"* – The Age



## MELBOURNE FRINGE FESTIVAL

Gasworks Arts Park's Fringe programming and exhibitions represent a long running south side arts hub in Melbourne's Fringe Festival calendar, attracting masses of revellers to the precinct each year. Fringe at Gasworks provides opportunities for emerging and established artists to showcase their creative efforts across our exhibition spaces and theatres. Gasworks Arts Park holds a strong reputation in the independent arts sector and thanks to hosting a long list of Fringe events has developed an active and engaged audience. In 2017 there were 75 Fringe performances presented at Gasworks in what was a major undertaking.

### Fringe 2017 events included:

*Papillon Unplugged*

*The Man In The Mail*

*Prayers to Broken Stone*

*4.48 Psychosis*

*Katie's 80s*

*The Last Journalist on Earth*

*Left Too Soon*

*Michael & Phillip are Getting Married in the Morning*

*Escape from Trash Mountain*

*Fizzy Kids!*

*Sounds of Soul*

### Awards

We were hugely excited and proud to have two awards presented to shows in our Melbourne Fringe Program in 2017.

### Best Circus Show

Man in the Mail



### Best Emerging Indigenous Performer

Prayers to Broken Stone



*"Papillon Unplugged was first class!" - Audience Member*



### Kids Fringe Shows

*"Fabulous. Took two children. They loved it. The 10 month old had first theatre experience and loved it."*

*- Audience Member*

*"Thanks very much for the warmth from box office and FOH. I would definitely bring my children across for more events"*

*- Audience Member*

*"wonderful staff, and unique experiences for children"*

*- Audience Member*





## EXHIBITIONS

Our exhibition program was also affected by the building works, with the Foyer Gallery closed for the duration and the Angela Roberts Bird Gallery intermittently available due to dust and noise.

Highlights of our exhibition program included an exclusive display of genuine Elizabeth Taylor costumes and memorabilia for the Midsumma Festival, a group exhibition by our resident artists, and Creatures of the Bay, an exhibition raising awareness across five local schools of the affect of plastic on our local marine environment. For Creatures of the Bay (co-ordinated by Star Health), five local schools collected single use plastic items from beaches and surrounding streets to create sculptures and artworks to represent the local marine environment. The exhibition was opened by the Mayor of the CoPP and was in all our galleries concurrently.

Artists and artist groups exhibited were as follows:

**Wayne Griffin – Elisabeth Taylor Exhibition**

**Andrew Foster – Both Ends of the Leash**

**Louis Cagalj – The Unknown Artist**

**Star Health – Creatures of the Bay**

**Gasworks Arts Park Resident Artists group show - Behind the Scenes**

**Port Phillip Housing Association – Art Me Up**

**Andrew Pearson – Crystal Grid**

**Arthur Powell – Australia Rocks**

**Sione Francis – A Place to Stand**

**Tatiana Temnikova – One Step at a Time**

**Kim Simon – The Grace of Stain**

**Caroline Menzies – Embedded**

**Michelle Seelig – Rainbows in the Roof**

**Tanja George – Journey // Zehn**

**Will Dickerson – Nailed It**

**Paul Borg – Fertile Land**

## RESIDENT ARTISTS

Gasworks resident artists play an important role in our connected arts hub, working together to provide publicly accessible tours, studio openings, activities, and workshops.

The resident artists provided:

- Open access to their studios to visitors for a minimum of three hours during every monthly Farmers Market. This has been an ongoing commitment to the local community that draws many local residents in to talk with professional artists. The combination of an organic, local market based in an arts precinct encourages local residents to feel valued.
- Public guided tours for schools and a special seniors tour for 25 visitors who came from Manningham to see the Midsumma exhibition, lunch at Gasworks Café and then enjoyed a guided tour throughout the studios.
- Evening Studio Tour for 30 members of the 'New Cardi' group. The group consists of professionals working in the GLAM sector (Galleries, Libraries and Museums).
- Benjamin Storch from the Sculpture studio presented an extremely popular workshop for our School Holiday program, Coppersmithing. Participants were invited to shape a bowl, forge a bangle or be creative in their own way using techniques that have been applied for thousands of years.
- The pro bono creation of a commemorative plaque for the Albert Park Pre-School by one of the Gasworks Resident Sculptors.
- A group exhibition by all the Resident Artists called 'Behind the Scenes' showcased the diversity of creative thought and process.
- Open Studio Evening on December 8th hosted by a full contingent of studio artists.

### Arrivals and departures

In 2017 we welcomed Oliver Ashworth-Martin to one of the visual arts studios. Oliver uses Gasworks Arts Park as an inspiration for his botanical art. We said goodbye to Leah Jackson and welcomed Robert Lee Davis who is the first port of call in the Showcase Studio, adjacent to the café courtyard. Robert has samples of all our resident artists' work on display and can answer any questions that visitors may have about our artists and their work.



## OUTDOOR EVENTS

### Sunset Cinema

In January, outdoor cinema company Sunset Cinema continued their program from the previous month. We supported the initiative by providing website listings, hosting brochures in our racks, and providing an information service at our reception.

### Gasworks Farmers Market

Our award-winning farmers market continued to please the public in 2017. This event features high quality organic produce and products derived from that produce, and entry is free for visitors. The community feel is enhanced by the addition of buskers and dance classes – the sustainability methodology was also upheld through upholding a no plastic bag policy.



### Summer Nights

A family friendly, food and wine-focused event that took place at Gasworks Arts Park, on Friday 8th December 2017 from 6pm-9:30pm. The Gasbar was open for patrons to purchase beverages while Bread and Meat Co. provided delicious North American-style burgers and barbeque and Billy Van Creamery provided their gelato. Musical entertainment was provided by two talented local musicians Gina Rose Bruce and Lisa Crawley. This event coincided with our Open Studios event which invited guests to explore our Resident Artist studios. This provided guests with the opportunity to meet with a variety of Gasworks Resident Artists and discover their work. Around 200 people participated in this special event.

### From Nature

The park at Gasworks became an outdoor gallery with the 'From Nature' organic sculpture display. The installation took 3 days and the exhibition was on display for 9 days. 37 land art sculptures were creative in situ across 5 hectares and visitors voted for their favourite artwork in the People's Choice Prize. The recipient of the most votes, Big Dog by Jhess Knight and Jess Davie was awarded \$4000.





## CHILDRENS HOLIDAY PROGRAM

Every year, Gasworks Kids Holiday program offers creative and entertaining experiences for children aged 4 to 14 years old. The quarterly program of events and workshops brings together a range of artists and performers who specialise in creating imaginative and educational workshops for children.

### Gasworks Kids Holiday Program – January

Our January Kids School Holiday program, offered movement and creative workshops for children towards the end of the long summer school break. The special featured performance was the fully interactive workshop based **Superhero Training Academy**

*“...if you're looking for vibrant, creative and inspiring school holiday experience, the Superhero Training Academy is here to save the day!” – Weekend Notes*



### Workshops

Coppersmithing  
Hula Hoop Groove  
Fencing - Sword Fighting  
Trash Puppets  
Van Gogh Sunflowers Painting  
Create Your Own Story  
Pre-School of Magic  
Wand Making



### Gasworks Kids Holiday Program – April

In our April Kids School Holiday program, Gasworks offered creative workshops for children that focused on celebrating Easter using imagination and creativity. Additionally, our April Kids Holiday Program presented the special featured performance of **Super Amazing Giant Girl**.

*“This fantastic show ticks all of the boxes! It’s packed with comedy, circus skills, fun and a super important message – that even if you’re different, it’s not a bad thing... it’s what makes you super amazing!” – Entertain My Tribe*



### Workshops

Easter Clay  
Easter Eggstravaganza  
Dance Like Michael Jackson  
Fencing – Sword Fighting  
Create Your Own Story  
Junior Chef Foost Cooking Classes  
Play Chess Like a Champ  
Paper Planes and the Science of Flight  
Pre-School Of Magic



## Gasworks Kids Holiday Program - Winter

In our Winter Kids Holiday Program, Gasworks featured a production for families based on a classic tale, ***The Wind In The Willows***, and an assortment of creative workshops.



### Workshops

- Fencing – Sword Fighting
- Fencing – Light Sabers
- Paper Planes and the Science of Flight
- Trash Puppets
- Japanese Ink Painting
- Clay Buildings and Architecture
- African Drumming
- Dance Like Michael Jackson: Thriller
- Dance Like Bruno Mars: 24K Magic
- Junior Chef: Japanese Bento Box
- Cirque Sur Roues
- Coppersmithing
- Pre-school of Magic
- Magic Wand Making



## Gasworks Kids Holiday Program – Spring

Our Spring Kids Holiday Program featured special performances of ***Spookmaster*** and ***Le Petit Circus***, along with children's performances presented by hirers, ***Fizzy Kids*** and ***Escape From Trash Mountain***. The performances were presented as part of our Melbourne Fringe season and formed our most popular kids holiday program to date.

### ***Le Petit Circus***

*“Le Petit Circus was excellent. Our 3 x 3 year olds did not take their eyes off the stage for the whole performance. It was great to meet the cast after the show as well. The talented performers did a great job...”* – Audience Member



### Workshops

- Tutu Making
- Cirque Sur Roues
- Strange Garden
- Create Your Own Story
- African Drumming
- Paper Planes and the Science of Flight
- Fencing – Sword Fighting
- Fencing – Light Sabers
- Coppersmithing
- Junior Chef: Emoji Pancakes & Fruit Kebabs
- Painting Australian Icons
- Clay Creatures From The Deep
- Dance Like Bruno Mars: 24K Magic
- Dance Like Justin Timberlake: Can't Stop The Feeling



# PROFESSIONAL DEVELOPMENT PROGRAM

## SMALL GEMS

Through the Small Gems performing arts producing consortium, active connections were forged with inner Melbourne partners to co-produce new Australian work. This produced Greek Goddess in June and the Crow Family in July, which both premiered at Gasworks as part of our Moving Parts theatre season.

## GASWORKS CIRCUS SHOWDOWN

Gasworks Circus Showdown is the only performance opportunity of its kind in Australia. A festival of circus performance, it is one-part competition, one-part showcase, and spotlights a selection of exceptional circus and physical theatre talent from Melbourne and beyond. After competing in Gasworks Circus Showdown Heats, the top four acts battled it out to be named Champion. The winning acts received professional development prizes valued at more than \$10,000. The judges for 2017 were Kate Fryer, Andrea Ousley and Nic Clark

### 1st Prize winners: Social Staples



### 2nd Prize winners: Circus Habesha



## PLAYTIME

This script development program in collaboration with Midsumma Festival enabled four writers to have rehearsed readings with actors of a 15 minute excerpt of their new scripts. A Q&A audience feedback section was facilitated for each creative team and then online and paper polls were conducted to seek audience feedback on the potential of each piece for further development.

## SCRIPT NIGHTS

Script Nights, our new series of monthly readings of new works, was launched in partnership with Key Conspirators. Key Conspirators are an actors' training studio who have partnered with us to organise auditions and casting for selected scripts, undertake collaborative marketing with us and attend all the events. As free public events, Script Nights has proven to be an integral part of fostering and testing un-staged works. A facilitated Q&A is included after each reading. The first three readings presented were:

- October: Quite Drunk, Very Jesus-y by Grace De Morgan
- November: Resilient Lotus by Tony Avard
- December: Whale by Fleur Kilpatrick



## COMMUNITY CLASSES

Many community members were involved in our creative classes, which span performing arts, visual arts, health and wellbeing. Classes included workshops in the following areas: children's singing/dancing/stop motion animation, adults candle making, painting, yoga, travel sketching, basket weaving, laughter yoga, first-aid, craft, personal training, rehabilitation art, flower crowns, meditation, well-being, mentoring, fitness, pilates, aromatherapy, ceramics and life-drawing classes.

# A HIVE OF ACTIVITY

## Utilisation rates throughout the precinct

The industry average venue utilisation is 61%. In 2017 Gasworks Arts Park achieved utilisation well above this rate. During the building works our classrooms were in use on 84% of available days, four exhibitions were held despite the dust and noise in the Angela Roberts Bird Gallery, and a number of park and offsite events were produced. After the completion of building works, 87% of all days available were booked. This total average rate refers to theatres, galleries and workshop rooms excluding the park, as park events happen in a non-exclusive space. The utilisation rate reflects that for all theatre performances and gallery exhibitions, each public presentation includes necessary installation and bump-in time, set-building, often rehearsal time, and then after the showings, bump-out and de-installation time.

This excellent overall result is the culmination of the many and varied performing arts, visual arts, and community activities that took place across our spaces. In 2017 Gasworks Arts Park hosted 192 performances across theatre, music, dance, circus, puppetry, physical theatre, cabaret and comedy. There were also 17 art exhibitions, 55 kids holiday workshops, and 56 community functions.

## Attendance

In 2017, a total of 13,588 tickets were sold for events at Gasworks Arts Park. This is a good result considering both theatres were under renovation for six months (the previous year's ticketed attendance was 18,072). Contributing factors were the loyal and growing attendance for our subscription theatre season, and the busy Fringe Festival season in September/October.

Based on an average of five cast members and five designers, directors, choreographers and dramaturges per performance, with 192 performances in 2017, almost 2000 performing artists worked in our theatres during the year. This high productivity relies on expert artist liaison skills, consistent back office work on ticket programming and website updates, and theatre staff capable of fast technical turnarounds, often with more than one artist group in residence each week.

Taking into account attendances to exhibitions, classes, community events, markets and free events, the total attendance for the year was approximately 130,000.





# The People of Gasworks Arts Park

## Board of Management

The Gasworks Arts Park board is elected annually from the membership and also includes two artist representatives and one City of Port Phillip representative.

### Board membership:

Dr James McCaughey (Chair)  
Mike Brett-Young (Deputy Chair)  
Fran Church (Treasurer)  
Cr Louise Crawford (Council Representative)  
Melanie Collett  
Peter Cronin  
Leane Edwards  
John Ellis  
David Finney  
Dr Julie Kimber  
Judith Klepner  
Tricia Sabey (Artist Representative)  
Ted Powell (Artist Representative – until September)  
Oliver Ashworth Martin (Artist Representative – from October)

## Gasworks Foundation Inc

The Gasworks Foundation is grateful to all its donors and board members who have given generously to support the activities of Gasworks Arts Park.

### Board membership:

James McCaughey (Chair)  
Gary Hutchens (Treasurer)  
Janet Bolitho  
Jill Grogan  
Rebecca Bartel

## Partners

Cayzer Real Estate  
JOY 94.9  
Priscilla Jones Café (on-site tenant)  
The Vincent Hotel  
Avenue Books  
Albert Park Rotary

## Gasworks Staff

Tamara Jungwirth Director & CEO (5 days)  
Ellen Merat Finance & Personnel Manager (until October) (3 days)  
Aggie Kaczmarek Finance & Personnel Manager (from October) (3 days)  
Kristine Andrew Finance Officer (2 days)  
Paul Antoncich Operations Manager (4 days)  
Tracey McIrvine Visual Arts Manager (4 days)  
Mary Hughes Visual Arts Assistant (2 Days)  
Marisa Cesario Programming Coordinator (4 days)  
Ali Kavanagh Events & Hospitality Manager (4 days)  
Ben Morris Head Technician (2 days)  
Alison McIntosh-Deszcz Marketing & Development Manager (from July) (4 days)  
Fernanda Fain-Binda Marketing & Development Manager (until June) (4 days)  
David Horne Venue & Ticketing Coordinator (5 days)  
Nicola Franklin Development & Partnerships Coordinator (2 days)  
Chelsea Denny Reception & Administration Assistant (5 days)

## Resident Artists

### Sculpture Studio

Benjamin Storch  
Tanja George  
John Meade  
Scott Selkirk  
Jonathan Leahey

### Ceramics

Kris Coad  
Ursula Dutkiewicz  
Gilly Thorne  
Leah Jackson (departed 2017)

### Visual Arts

Oliver Ashworth-Martin  
Tricia Sabey  
Ted Powell  
Liz Milsom  
Wen Shobbrook

### Showcase Studio

Robert Lee-Davis

---

# **Audited Accounts 2017**



**GASWORKS ARTS INC.**  
**ABN 71 207 917 116**

**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED**  
**31 DECEMBER 2017**

	Note	2017 \$	2016 \$
<b>INCOME</b>			
Rental Recoveries		84,970	134,729
Tickets / Bar Sales / Commissions		212,841	322,562
Venue Hire		327,310	247,407
Sponsorship / Donations / Memberships		81,261	41,546
Grants		575,547	588,574
Interest Income		6,403	9,910
Sundry Income		15,516	144
		1,303,848	1,344,872
<b>EXPENDITURE</b>			
<b><u>Administration</u></b>			
Annual leave & long service leave		(25,213)	1,918
Artists - Share of Box Office		17,383	4,877
Audit fee		5,000	5,000
Bank fees		2,088	2,692
Catering		6,399	5,921
Contingency		5,454	-
Legals, licences, permits		14,893	14,155
Depreciation		28,073	37,030
Electricity and gas		28,295	28,687
Insurance		15,382	15,140
IT Support, software and hardware		29,862	27,487
Office and management expenses		45,365	56,817
Telephone		6,393	4,990
Salaries and wages		759,453	745,489
Contractors - Artists & Tutors		220,967	137,076
Superannuation		69,481	68,711
Workcover		8,454	8,744
		1,237,729	1,164,734
<b><u>Production</u></b>			
Food and beverage purchases		36,004	39,013
Maintenance		7,851	14,606
Travel and accommodation		18,611	6,783
Equipment hire		12,911	13,525
Other production expenses		-	2,868
Relocation		27,679	19,558
		103,056	96,353

The accompanying notes form part of this financial report.

**GASWORKS ARTS INC.**

ABN 71 207 917 116

**INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED  
31 DECEMBER 2017**

	Note	2017 \$	2016 \$
<b>Marketing</b>			
Advertising, publicity, promotions		8,455	8,492
Graphic design		1,646	150
Printing and distribution		26,079	29,221
Other marketing		75,100	6,356
Market Research		-	-
Web Design		2,775	300
		<u>114,055</u>	<u>44,519</u>
		<u>1,454,840</u>	<u>1,305,606</u>
Profit before income tax		(150,992)	39,266
Income tax expense		<u>-</u>	<u>-</u>
Profit after income tax		(150,992)	39,266
Other comprehensive income for the period, net of tax		<u>-</u>	<u>-</u>
Total comprehensive income for the period		<u>(150,992)</u>	<u>39,266</u>

The accompanying notes form part of this financial report.



**GASWORKS ARTS INC.**

ABN 71 207 917 116

**ASSETS AND LIABILITIES STATEMENT  
AS AT 31 DECEMBER 2017**

	Note	2017 \$	2016 \$
<b>CURRENT ASSETS</b>			
Cash	2	217,011	316,871
Trade and other receivables	3	73,381	44,508
Other financial assets	4	189,196	185,247
Inventory		-	-
<b>TOTAL CURRENT ASSETS</b>		<u>479,588</u>	<u>546,626</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	5	58,697	67,328
<b>TOTAL NON-CURRENT ASSETS</b>		<u>58,697</u>	<u>67,328</u>
<b>TOTAL ASSETS</b>		<u>538,285</u>	<u>613,954</u>
<b>CURRENT LIABILITIES</b>			
Trade and other creditors	6	132,265	63,151
Amounts received in advance	7	35,606	4,884
Provisions	8	41,509	66,722
<b>TOTAL CURRENT LIABILITIES</b>		<u>209,380</u>	<u>134,757</u>
<b>NON-CURRENT LIABILITIES</b>			
Trade and other creditors	8	14,700	14,000
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>14,700</u>	<u>14,000</u>
<b>TOTAL LIABILITIES</b>		<u>224,080</u>	<u>148,757</u>
<b>NET ASSETS</b>		<u>314,205</u>	<u>465,197</u>
<b>MEMBERS FUNDS</b>			
Retained profits		237,205	388,197
Reserves	9	77,000	77,000
<b>TOTAL MEMBERS FUNDS</b>		<u>314,205</u>	<u>465,197</u>

The accompanying notes form part of this financial report.

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF  
GASWORKS ARTS INC.  
ABN 71 207 917 116

## Opinion

I have audited the accompanying financial report, of Gasworks Arts Inc. which comprises the assets and liabilities statement as at 31 December 2017, statement of changes in equity, statement of cash flows and the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies the certification by members of the committee.

In my opinion, the accompanying financial report of Gasworks Arts Inc.:

- a) gives a true and fair view of the Association's financial position as at 31 December 2017 and of its financial performance for the year then ended; and
- b) complies with Australian Accounting Standards to the extent described in Note 1 to the financial statements, and the requirements of the *Associations Incorporation Reform Act 2012 (Vic)*.

## Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the Association in accordance with the *Associations Incorporation Reform Act 2012 (Vic)* 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 Australia. I have also fulfilled my 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.

## 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 Association's reporting responsibilities under the *Associations Incorporation Reform Act 2012 (Vic)*. As a result, the financial report may not be suitable for another purpose. My opinion is not modified in respect of this matter.

## Responsibility of the Committee for the Financial Report

The committee of the Association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 of the financial report is appropriate to meet the requirements of the *Associations Incorporation Reform Act 2012 (Vic)* and the needs of the members. The committee's responsibility also includes such internal control as the committee determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the committee are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the committee either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.



*Auditor's Responsibility for the Audit of the Financial Report*

My 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 my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with 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 the financial report.

As part of an audit in accordance with 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 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 responsible entities' 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 I conclude that a material uncertainty exists, I am 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 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 that 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.

I communicate with those charged with governance 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.



Sean Denham

Dated: 7th May 2018  
Suite 1, 707 Mt Alexander Road  
Moonee Ponds VIC 3039

