

# 2012-13 Annual Report

September 2013



Country Arts SA recognises and respects that we are living and creating on Aboriginal Lands and are committed to working together to honour their living cultures.

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## About Country Arts SA

Country Arts SA is a South Australian Government Statutory Authority operating under the provisions of the South Australian Country Arts Trust Act (1992). We employ around 60 full time equivalent staff most of whom live and work in regional South Australia.

Country Arts SA exemplifies all aspects of art in regional South Australia. We present, produce, fund and facilitate art in order to champion, create and connect people, places and cultures.

Our vision for a better life for all South Australians reflects the role arts play in improving wellbeing, expanding opportunity and fostering creativity and innovation. It also recognises the significant contribution country communities make in growing prosperity for the whole of South Australia.

Our mission is to create opportunities in regional South Australia through arts and culture which contribute to the development of sustainable communities.

Our goals are:

- for more people to experience, value and benefit from the arts;
- to ensure investment in artists and arts product;
- to encourage innovative use of places and spaces; and
- to be a responsible and effective organisation.

Country Arts SA's commitment to the objectives of South Australia's Strategic Plan T 3 Cultural Vibrancy – Arts Activities: Increase the vibrancy of the South Australian arts industry by increasing attendances at selected activities by 150% by 2020 is demonstrated through the delivery of arts programs and services, including:

- managing and operating arts centres located at Whyalla, Port Pirie, Renmark, Mount Gambier and Noarlunga;
- developing performing arts touring programs for the arts centres and other regional communities;
- developing and managing visual arts touring programs with a focus on creative education and supporting regional galleries to increase their capacity;
- developing and managing a year long program of activities for the designated Regional Centre of Culture;
- supporting artistic achievement in regional communities through theatre and dance development programs;
- developing partnerships with arts and non-arts organisations to attain sustainability;
- managing a variety of arts development and community arts funding programs aimed at fostering creativity and innovation;
- advocating for the continuing development of the arts and volunteering in country South Australia to build stronger communities and social networks;
- supporting projects focusing on creative solutions to regional health and environmental issues;
- providing an arts information and advisory service for regional South Australians with a view to expanding opportunity; and
- developing Indigenous and multicultural arts and cultural strategies to increase visibility and Reconciliation.

## Major Achievements 2012 - 13

- Attracted audiences of over 437 852 to Country Arts SA supported arts and cultural activities throughout regional South Australia.
- Presented 529 live performances and activities and 1 601 film screenings in Country Arts SA arts centres in Whyalla, Port Pirie, Renmark, Noarlunga and Mount Gambier to audiences of 188 000.
- Installed new 3D digital cinema equipment in the Middleback Theatre, Northern Festival Centre and Chaffey Theatre with special funding support from the South Australian Government, attracting audiences of over 7 400 to a program of 30 free screenings of blockbuster and local films across the opening weekend.
- Commenced work on the Northern Festival Centre Fire Safety upgrade project with special funding support from the South Australian Government.
- Presented 94 performances of 23 touring productions as part of a comprehensive statewide performing arts program, attracting total audiences of 18 000.
- Presented 57 performances, 11 workshops and 10 film screenings as part of a Shows for Schools program specifically designed for young people at Country Arts SA's arts centres.
- Toured 12 exhibitions of contemporary visual arts viewed by 42 000 attendees.
- Approved 105 grants totaling \$367 000 to regional community groups and individuals to support arts and cultural development activities throughout regional South Australia employing 196 artists with an estimated 27 500 participants and 47 600 audience members.
- Presented *tough(er) love* in partnership with the Flinders University Art Museum in February, a survey of 12 Indigenous and non-Indigenous artists from the Eyre Peninsula, curated by John Neylon. The exhibition is accompanied by an extensive Learning Connections engagement program and will tour to 14 regional galleries until 2015.
- Delivered the final six months of *Just Add Water*, the 2012 Regional Centre of Culture program in Goolwa, which saw a further 24 000 people involved in a total of 342 events, 31 visual arts activities, 90 days of artist residencies, and 304 performances and hands-on sessions.
- On the success of *Just Add Water*, delivered the second year of the three year Cultural Places pilot initiative for the wider Alexandrina region, including a comprehensive Centenary Hall performing arts program, galleries engagement program and a number of wider region engagement projects. In addition, the Alexandrina Council has adopted a new strategic plan which embeds arts and culture across all its planning.
- Delivered *Kumuwuki/Big Wave*, the eighth biennial Regional Arts Australia National Conference held in Goolwa in October. 544 delegates took part in 111 sessions, workshops and performances, covering community resilience, environmental sustainability, cultural leadership and emerging digital culture.
- Presented *Stratum*, an exhibition from Yvonne East of Victor Harbor, the winner of the inaugural Breaking Ground Award at the Artspace in June 2012. The second winner, Aleksandra Antic of Auburn, will present her exhibition, *Echo* in July 2013.
- Renewed sponsorship arrangements with SA Power Networks for a further three years from 2013 to deliver quality performing arts productions to regional South Australians. With this renewal, SA Power Networks will have supported Country Arts SA for 18 years.

## Chairman's Report

The 2012-13 year has been particularly challenging for Country Arts SA, but despite the financial pressures, it has been a year where the organisation achieved many wonderful outcomes across the State. It has been a privilege to be part of an organisation that is determined to create a brighter future for regional South Australian artists and communities.

Now in the second year of implementing our new strategic vision, Country Arts SA has continued to look to the future and adapt accordingly. The Board met in February 2013 to review the organisational goals. As a result of this day (which was immediately followed by an all of staff planning day), Country Arts SA has developed four key strategic approaches: to be leaders in emerging technologies; to raise the community's awareness of Country Arts SA activities; to further evolve our art centres into vital cultural hubs for their respective communities and to develop new and innovative forms of engagement with artists and communities.

With the recent delivery of the final evaluation report, it is clear that *Just Add Water 2012* was the most successful of the three Regional Centres of Culture overseen by Country Arts SA. From the refurbishment of Centennial Hall and Signal Point Gallery to the 443 events attended by 54,000 participants, *Just Add Water* enlivened the arts in Goolwa and the Alexandrina region.

Our national reputation for innovation and creativity was boosted significantly in October 2012 when Country Arts SA hosted *Kumuwuki / Big Wave*, the Regional Arts Australia 2012 National Conference in Goolwa. Australia's largest arts conference was an exhilarating mix of technology, performance and best practice showcasing the arts from across the nation and around the globe. The four day event injected significantly into the local economy and set the high water mark for future events.

Following a lengthy period of planning and production, the *tough(er) love* exhibition made its critically acclaimed debut at the Flinders University City Gallery, North Terrace in February 2013 coinciding with the Adelaide Festival of Arts. Featuring the work of 12 Indigenous and non-Indigenous visual artists from the Eyre Peninsula, this stunning collection of work will tour the State until 2015, ensuring that everyone is able to appreciate the special relationship between these artists and the region in which they live and work.

Chief Executive Officer Steve Saffell, in conjunction with Country Arts SA staff and volunteers, have worked tirelessly to meet the needs of regional communities in a challenging financial and political environment. I would like to take this opportunity to acknowledge the generous and long-term support offered by SA Power Networks, which has for many years contributed significant funding and other resources to assist Country Arts SA in its work across regional South Australia.

I would like to thank Ms Di McEwen, who after three years of energetic and passionate contribution to the activities of the Board, retired during the year, and welcome Ms Ruth Stephenson, also from Mount Gambier, who joined the Board in February.

The contribution of the Trustees should also be acknowledged – Mr Allan Aughey, Ms Jennifer Cleary, Mr Bruce Green, Ms Mardi Jennings, Ms Winnie Pelz, Mr Karl Telfer and Ms Sandra Winter-Dewhirst made ongoing inputs to the strategy and governance of the organisation throughout the year.

The Board has continued to refine and implement its governance practices and systems. The risk-based approach to managing major programs and projects has delivered disciplined fiscal outcomes that have not inhibited the artistic value of our arts programs.

Financial constraints within Government and shifts in the economic outlook for individuals and businesses throughout South Australia are going to continue to present Country Arts SA with major challenges. With that certainty, we are grateful for the ongoing support of the Government, stakeholder organisations and our customers.

I would like to thank all of our stakeholders, employees and communities for their support of the arts in regional South Australia, and I look forward to another successful year in 2013-14.

**Lew Owens**

Chair

## Chief Executive Officer's Report

2012-13 was a year of major events and ongoing change for Country Arts SA. From hosting the most successful Regional Arts Australia National Conference in its 14 year history through to becoming the acknowledged leaders in community arts practice, Country Arts SA achieved numerous milestones throughout the year.

Over the 2012-13 year Country Arts SA audience attendance numbers were maintained across live performances, film screenings, workshops and other events from 2011 – 12 and hirings of the art centres increased by 5%.

Throughout the year the Country Arts SA staff team sought to extend and build upon the new successes found in community produced performances such as *If there was a colour darker than black I'd wear it* and *I Met Goolwa*. Both of these shows were part of the artistic program of *Kumuwuki / Big Wave* 2012 Regional Arts Australia National Conference.

This new model for producing work was one of the main reasons the Australia Council for the Arts named Country Arts SA as the only South Australian organisation to become a Community Partnership Key Producer in 2014. This six year program will see us working with many more artists and communities in ways not seen or experienced before.

During the year Country Arts SA launched the new Creative Communities Partnership Program and established two new partnerships with the Roxby Council and Australian Landscape Trust in Renmark. The new partnership positions will commence in 2013/14.

The Mainstage Performing Arts Touring program showcased opera across the state in conjunction with the State Opera of South Australia and Oz Opera. The two performances – *Opera Gala* and *Don Giovanni* – will be seen in all of our art centres and the community operated venues we work with thanks to a new two-year touring deal which commenced in 2012/13.

For the first time since its inception the internationally lauded Adelaide Cabaret Festival presented an event outside of Adelaide. Artistic Director Kate Ceberano hosted the *Adelaide Cabaret Festival Roadshow* in the Northern Festival Centre's Ballroom to the delight of a sold out crowd in Port Pirie. Plans are well underway for this concept to be expanded in 2014.

The Morning Melodies program was expanded to include the unique new Australian work *Sundowner* and Shows for Schools performances included three high-quality works from the 2013 Come Out Festival program.

To celebrate the installation of new 3D digital cinema equipment and screens, we opened the doors to our theatres in Whyalla, Port Pirie and Renmark to free screenings in December 2012. Our 2013 Mainstage Season also partnered with the Australian International Documentary Conference to take Doc Week to regional South Australia. The free screenings featured a selection of award-winning documentaries that were part of the Adelaide program.

The unique talents of Indigenous filmmakers and actors were showcased thanks to free Black Screen programs presented in the Middleback Theatre, Northern Festival Centre, Hopgood Theatre, Chaffey Theatre, Sir Robert Helpmann Theatre, Centenary Hall (Goolwa) and Youthoria Flinders Theatre (Port Lincoln), as part of NAIDOC week.

Thanks to Damien Callinan, Mikey D, film maker Charlie Hill-Smith and their show *Road Trip*, our Shows On The Road program delivered a comedy show to three towns which was specifically about

their communities. Each show was written and produced within 48 hours of the trio meeting the locals and exemplifies the deeper engagement model between communities and artists that is central to Country Arts SA new strategic directions.

Following the outstanding success of *Just Add Water*, the 2012 Regional Centre of Culture program we continued our partnership with the Alexandrina Council through the Cultural Places program. A year long season of events for Centenary Hall was promoted under the *Just Add Water* title which has become synonymous with arts and culture throughout the Fleurieu Peninsula. This program brings to fruition the work of the Regional Centre of Culture and continues to build on community strengths by investing in education and skills, promoting local talent and providing an economic boost through local tourism.

Our undertaking to work with and for local communities has been at the core of the roll-out of Change and Adaptation which has brought together the seemingly disparate concerns in the environment and health sectors via artist led projects. In its first year Change and Adaptation has brought local artists, health and environmental organisations and communities together to run everything from puppetry workshops to the first stage of creating a musical about the River Murray and comedy workshops at Mobilong Prison. The programs' model and achievements were presented at the 12th National Rural Health Conference, held in Adelaide in April, 2013.

We have extended the accessibility of our Visual Arts Touring program by evolving our Learning Connections program into the digital age. Starting with the *tough(er) love* exhibition, a series of interviews, mini documentaries and additional information has been made available to all via our website.

Country Arts SA incurred a cash deficit on operations for the year of \$235,000 excluding non-cash provisions. This was mainly attributable to shortfalls in interest earnings, an overrun on capital maintenance and upgrades and continual difficult conditions experienced by the Arts Centres.

I would like to acknowledge the funding support received from our major funding partner Arts SA and from our Principal Corporate Sponsor SA Power Networks. We also receive invaluable support from ABC Local Radio who share our resolve to provide a wide range of artistic programs in regional communities including the Local Life program.

I would also like to acknowledge the financial support received from the Australian Government through the Office for the Arts for the Regional Arts Fund and through Visions Australia and from the Australia Council for the Arts through the Playing Australia program, the Community Partnerships program and Theatre Board.

Our partnerships with Murray Bridge Motor Company, Freerange Future, and Internode have provided invaluable in-kind support to all levels of the organisation. Generous donations received in our annual giving campaign have also enabled more disadvantaged community members to enjoy and benefit from the arts.

Finally I would like to extend my sincere thanks to all Country Arts SA Board members, staff and volunteers who have worked so tirelessly to make the arts and culture accessible to everyone across regional South Australia.

**Steve Saffell**  
Chief Executive Officer

# Goal One: More people experience, value and benefit from the arts

*More regional South Australians enjoying arts and culture in their own backyard.*

## Average audiences and participants increased

Each year Country Arts SA aims to build overall participation by 5%. In 2012-13 the results for all programming demonstrate that more than 362 000 people took part or experienced a show, exhibition, film, workshop, or other Country Arts SA arts and cultural event. In addition, funding was allocated to 105 new projects with audiences and participants in excess of 75 000. These results combined represent an increase of 5% on 2011-12.

In 2012-13 more people attended Country Arts SA presented performing arts shows. The variety of shows on offer contributed to the increase and included: tours of *Mozart's Don Giovanni* by OzOpera and *Opera Gala* presented by the State Opera of South Australia; *I, Bunyip*, an Indigenous puppetry show, *The Legend of Kung Fu* and *360 Allstars* for families and *Bindjareb Pinjarra* and *Black Violin* as part of the 2013 Come Out Festival; and *Sundowner*, *Table of Knowledge*, and David Williamson's *Let the Sunshine* for adults. There was a 4% increase in average attendances at our flagship Mainstage Series at the arts centres and a staggering 17% increase in attendance to performances as part of the Shows on the Road program that travelled extensively to smaller centres right across the State. This program toured *Roadtrip* with Damien Callinan, and work by local artists: Monski Mouse's *Baby Disco*, *Rocket Town* by Emily Steel and *Songs of Middle Earth* with Emma Horwood.

Following from the success of the first six months of *Just Add Water*, the Regional Centre of Culture in Goolwa, paid performances have continued to be patronised at 90% of capacity at Centenary Hall. Now supported through the Cultural Places pilot program, this has continued in the first half of 2013.

## New communities and audiences

Performances, exhibitions and workshops delivered by Country Arts SA were enjoyed by community members either for the first time, or the first time in a number of years, in Balaklava, Woomera, Mount Compass, Port MacDonnell, and via a new presenter group in Bordertown through the Shows on the Road and Visual Arts programs.

The communities in the Alexandrina area, including Goolwa, Middleton, Port Elliott, Strathalbyn, and neighbouring areas were engaged in the activities presented as part of *Just Add Water* and *Kumuwuki/Big Wave*, the 8<sup>th</sup> Regional Arts Australia National Conference. Additionally a number of community groups in Indigenous, men's health, mental health and environmental management located in the Fleurieu and Coorong were specifically targeted through the Change and Adaptation program, now in its second year.

Nationally, Country Arts SA also managed two tours of South Australian companies. In 2012 Patch Theatre Company's production *Me and My Shadow* comprised 48 performances across five states to a total of 21 communities (three remote, three outer regional, nine inner regional and six metropolitan). In 2013 *Freefall* by Gravity and Other Myths, a young local company of circus artists presented 21 performances and eight workshops at 14 venues across four states (three remote, four outer regional, five inner regional and three metropolitan). Attendances to these two Country Arts SA coordinated tours exceeded 10 500.

Country Arts SA's Arts Centres also undertook a number of initiatives to engage with new segments of their communities including: school holiday activities aligned with movie screenings; daytime coffee flix; themed screenings and movies with content specifically attractive to the Punjabi community in the Riverland.

The Tickets on Us scheme ensured that groups in disadvantage were able to access performing arts shows at all of our Arts Centres, through their school, AC Care, Anglicare, Plaza Youth, the Smith Family, Mission Australia, Uniting Care Wesley and Indigenous support organisations Burrendies Aboriginal Corporation and Pangula Mannamurna in Mount Gambier, and Wynbring Jida Multifunctional Children's Centre in Whyalla.

## Opportunities for building skills

In order to create the opportunity for locals to build their artistic capacity, all Country Arts SA programs incorporate occasions for regional communities to get interactive and learn new skills.

Over 53% of all performing arts tours in 2012-13 included participatory opportunities in the form of masterclasses, professional development sessions, workshops, meet and greet opportunities or post performance Q&As. In the case of *Sundowner* and *Table of Knowledge* locals played a part in the work, building greater engagement with audiences at each performance. The extensive workshop program aligned with the *360 Allstars* performances was a first for Country Arts SA and included BMX flatlanding, circus, breakdancing, basketball freestyling, body percussion/junk drumming and looping/vocals. The tour of *Rocket Town* to Woomera, Roxby Downs and Port Augusta provided the opportunity to hone in on acting and script writing.

A strategic planning workshop assisted the Burra Regional Art Gallery Committee in their development and David Archer provided workshops as part of *Archer's Arcadia* touring exhibition at the Port Pirie Regional Art Gallery.

Funding provided by the Regional Arts Fund supported a number of opportunities, including boys taking part in the dance project *Kicking it from the Kerb* in Streaky Bay and Wudinna and in Port Lincoln the *Loy Krathong Festival* engaged locals in traditional Thai dancing, singing and visual arts.

*Just Add Water* provided a number of unique opportunities for locals in the Alexandrina area to be part of traditional weaving, batik and music making and through the *Under My Feet* project in dance, music and film.

## Engagement

### Indigenous

Country Arts SA's Indigenous Arts and Cultural Engagement Officer consulted widely throughout the year with Aboriginal communities across regional South Australia. This has resulted in renewed engagement with communities in the Yorke Peninsula, Far West and the Riverland. Digital storytelling sessions were delivered by David Wilson using new media as a way to unite Indigenous youth with local Elders. Further work was also undertaken on Hindmarsh Island with internationally regarded Australian artist Craig Walsh.

Country Arts SA continued its support of *Our Mob*, a survey of work by South Australian Indigenous artists with Adelaide Festival Centre Artspace and Ananguku Arts and Culture Aboriginal Corporation (Ananguku Arts). In 2012 the program expanded to include a successful Nunga Writer's Day and *Young Mob*. Subsequently, Country Arts SA has begun touring a collection of work from the exhibition to regional galleries.

In 2012-13 much work was undertaken in the Alexandrina area specifically to engage the local Ngarrindjeri in discussion and activities as part of *Just Add Water* and *Kumuwuki/Big Wave*. Both contained a strong, relevant and community devised program which celebrated Indigenous artists and culture with the wider community.

Jekejere Park played host to The Ngarrindjeri Sharing Circle a village atmosphere with an Ngarrindjeri arts market stall, a unique storytelling space *Kondoli* - the inflatable whale, bush tucker prepared in an in-ground fire pit, three tents with multiple sessions and traditional Pulgi (homes) being erected on the site. For children there were several fun and interesting activities to entertain, while learning about Ngarrindjeri culture and experiencing elements hands-on. The program contained 39 concurrent workshops, presentations and displays and employed over 30 people.

Change Media's workshops *Surfing on Country*, *Surfing on Culture* led by award winning director and producer Jennifer Lyons-Reid and Carl Kuddell and the Ngarrindjeri Media Team, fed into morning plenary sessions, with the screening of an ongoing work *Reframing Culture*. The team used this storytelling device to invite Ngarrindjeri Elders and conference participants to come up with ideas and creative visions to reframe Australia's colonial mindset. The screenings got people thinking, talking and engaged in an artistic and political discussion about how we can best re-frame the argument together, as part of a push for Reconciliation.

As part of Reconciliation Week Country Arts SA presented *Blackscreen* at all our Arts Centres in May. A number of national and local films were offered free to the community. In each centre local staff worked closely with community groups, schools and Councils to build a full evening experience and showcased a variety of local artists in other media. Screenings were also coordinated in Port Lincoln, Goolwa and Coober Pedy. A total of 867 people attended the events, an increase of 38% on last year. *Blackscreen* is now embedded in our annual program.

The organisation established an internal working party to bring together discussions about our work with and for regional Indigenous communities. To date this has resulted in a Reconciliation Action Statement, which can be found on the front of this report. The Working Party is responsible for:

- creating our Reconciliation Action Plan
- defining the organisation's commitment to Indigenous cultural discussion
- creating an environment where we can each embed cultural awareness in our day to day practice, and ensuring that our engagement is visible both within the organisation and to the Indigenous community

As part of the Change and Adaptation (C&A) program, Country Arts SA worked with the Murray Mallee Health Service and artists Nancy Bates, John Baker and Barbary O'Brien to deliver workshops in comedy, cartooning and song writing around tackling smoking and general health issues. Workshops took place at Mobilong Prison, Elders Group and North School Murray Bridge, and the Victor Harbor Aboriginal Youth Action Committee. The program now includes the Mount Barker community and Bringing them Home and Strong Father's groups at Pangula Mannamurna Health Service in Mount Gambier. A performance of songs developed in the workshops was presented to family and friends by the Mobilong prisoners and the Elders' Lunch for their NAIDOC celebrations. In addition, an Indigenous public art project (a mosaic mural) for the Victor Harbor Medical Centre emerged following consultations with the general practitioners and local Aboriginal people. The design has been accepted by C&A partner, Medicare Local - Southern Adelaide/Fleurieu/Kangaroo Island and Heritage Advisor and is currently in a Development Application approval process with Victor Harbor Council.

## ***Viva!***

With funding from the Australia Government through the Regional Arts Fund from the Office of the Arts, a new program with culturally and linguistically diverse communities commenced in 2012-13 entitled *Viva!* Much work was undertaken to explore how this program could animate spaces, utilise opportunities which will become available once the NBN rollout is complete and upskill artists in business to create effective social enterprise models. The program will have practical outcomes in the Riverland and Limestone Coast in 2013-14.

## **Arts and Mental Health**

Country Arts SA presented at the 12th National Rural Health Alliance Conference, Adelaide in April. Through a presence at the Opening Plenary, presenting sessions on our work in arts and mental health, staffing an Arts Booth and by supporting the Arts stream of the Conference, Country Arts SA engaged with health practitioners from across the country. There were great responses to the sessions and the booth, especially from those with a health, rather than arts, background.

## **Learning Connections**

This program received renewed attention in 2012-13 primarily in support of *tough(er) love*, a newly curated exhibition of work from artists living on the Eyre Peninsula funded through Arts SA's New Exhibitions Fund. An interactive resource kit was developed which contained information about the artists and artworks, behind the scenes videos of the exhibition being installed, and the artists and curator discussing the work. QR code technology was also incorporated into the exhibition, so that visitors could download information about the artworks onto their smart phones while they were viewing the exhibition in real time. A touring Facebook group and webpages were also created so that visitors from each gallery could contribute to an ongoing discussion about the exhibition.

This suite of engagement practices was designed to attract and inform a larger group of attendees. Similar programs will be designed for future exhibitions.

## **eNews**

As a way of keeping our communities informed, monthly eNews for each of Country Arts SA five regions were sent out. Each eNews contains information celebrating local achievements and promoting opportunities for artists and communities. Distribution grew throughout the year to 16 000 subscribers.

## **Consultation**

### **Indigenous Reference Group**

2012-13 was the second year for our Indigenous Reference Group. An important point of business for the Group was the ratification of Country Arts SA's Welcome to Country Protocol, which is now being respected throughout the organisation. Some great work was also undertaken to establish clear processes surrounding the management of funding for new projects to ensure that local cultural protocols were being observed.

Through this work it has become clear that the Group has the capacity to lead statewide discussions for Indigenous arts and cultural organisations. Work is now being undertaken to help strengthen its role in order for be more effective for all participants.

### **Arts Centres in Whyalla and Port Pirie**

Community consultations were held at the Middleback Theatre, Whyalla and Northern Festival Centre, Port Pirie to establish priorities for upgrading these arts centres. Those who attended each session included artists, patrons, Council representatives and others keen to have their voice heard. Country Arts SA facilitated a transparent discussion with community priorities now incorporated into existing plans. Both consultations were to inform applications to the Federal Government's Regional Development Australia Fund.

## **National Consultations**

Country Arts SA delivered the first two Regional Arts Australia National Consultations in Whyalla and Mount Gambier.

A total of 49 participants attended from Whyalla, Port Augusta, Port Lincoln, Crystal Brook, Booleroo Centre, Mount Gambier, Port MacDonnell, Bordertown, Tanunda, Port Pirie, Renmark, Whyalla, Glencoe, Penola, Naracoorte and Robe.

The discussions resulted in five overall themes:

- Recognising the value of the arts;
- Engaging the community and cultural leadership;
- Empowering young people;
- Supporting regions to work together; and
- Volunteers' and Artists' Support.

## Goal Two: Investment in artists and product

*A diverse mix of inspiring performing and visual arts in regional South Australia.*

*Regional artists, arts workers and volunteers equipped to support and create their own new work.*

### Supporting local opportunities

Country Arts SA manages the distribution of funding from the Australian Government through the Regional Arts Fund and from the State Government through Arts SA's Community Arts Development Fund via two rounds each year.

In 2012-13, demand exceeded available funding, with more than 134 applications from which 105 were approved. Whilst levels in the number of applications from Indigenous artists and groups remained steady, 18 artists were supported to attend *Kumuwuki/Big Wave*. Overall, funding granted in 2012-13 supported almost 200 artists, whose projects will reach in excess of 75 000 people.

Over the past 12 months, grants categories have been simplified to assist regional communities and artists to apply more easily for funding for their projects. In addition, a new concept of 'pitching' big arts ideas was also formulated. The aim of this is to allow regional communities to think big and for Country Arts SA staff to assist with expertise in attracting funding from a variety of sources, including through business and philanthropy.

The existing grants system was due to transfer online via Smarty Grants in January, but due to delays in developing online forms, the release date is now postponed until July 2014.

Country Arts SA plans to share the successes of our community's projects through a story book, available online and in hard copy, which will assist artists to find new partners and build community engagement.

### Volunteers

In 2013, a Volunteer Working Party made up of representatives from across the organisation was established with the express aim of building capacity in regional South Australia volunteers, especially those who work closely with Country Arts SA. The Party has set out to:

- map how we currently work with volunteers
- establish a good model of practice
- identify the needs of our volunteers and see how we can meet them, and
- agree on how we can reward and recognise the work our volunteers undertake

Once completed, the results of this investigation will be reported to the Board with a view to implementing new strategies, and changes to current processes and procedures to increase our engagement with volunteers.

*Kumuwuki/Big Wave* developed partnerships, such as with Volunteering SA working with the Cittaslow group for training as Goolwa Ambassadors, Service Skills SA with locals who were engaged as part of the production crew, and Alexandrina Council staff were skilled up in venue management and front of house roles.

In total, 116 people volunteered for *Kumuwuki/Big Wave* to help with administration, documentation (photography and filming), driving, front of house, gallery sitting, tweeting, providing directions and information, luggage room attendance, marketing support, and attendance to the registration/information desk.

## Education and professional development

All of Country Arts SA's programs are designed to provide opportunities for greater skills sharing, and access to professional development for both artists and arts workers.

However, without a doubt, the largest professional development opportunity offered by Country Arts SA for our staff and for artists and arts workers nation wide was *Kumuwuki/Big Wave* with over 100 sessions presented.

## Visual Arts

Country Arts SA developed a stronger partnership with Craftsouth. Country Arts SA officers supported Craftsouth to deliver a two year program of workshops for artists as part of their Inform program. In 2012-13 workshops in online marketing and photographing their work were well attended in Port Augusta and Burra.

The second year of the Breaking Ground award was delivered in 2012. The inaugural recipient, Yvonne East exhibited her work at the Adelaide Festival Centre's Artspace gallery in June – July 2012. Her exhibition, *Stratum* was also seen in December at the Signal Point Gallery, Goolwa as part of *Just Add Water* at which the second recipient, Aleksandra Antic, from Auburn was announced. Aleksandra's solo exhibition, *Echo* was completed in July 2013.

Over the past two years, curator John Neylon has worked closely with visual artists on the Eyre Peninsula to build a group exhibition *tough(er) love* exploring the geographical and social conditions of this region where these artists live and make their art. The result of this long consultation and collaboration was a new exhibition of work from 12 Indigenous and non-Indigenous artists in diverse media. Supported by Arts SA's New Exhibitions program, *tough(er) love* premiered at the Flinders University Art Museum in February 2013 to a record gallery opening audience, coinciding with the Adelaide Festival of Arts.

The exhibition then began touring to 14 regional galleries (see page 36) in South Australia, bringing the art back to the communities where it was created in the far west in Ceduna, Streaky Bay and Port Lincoln, ending in 2015 at Signal Point Gallery in Goolwa, which was recently upgraded as part of the 2012 Regional Centre of Culture.

## Dance

Country Arts SA's Dance program offered specific development opportunities in the Riverland and the Fleurieu in 2012-13. In March *The Memory Keeper*, led by Restless Dance Theatre and facilitated by Riverland Youth Theatre (RYT) developed the creative capacity of students of the Riverland Special School and was seen by an audience of 288 at the Chaffey Theatre. As a result of this project, RYT have employed local Karen Kruger, who was mentored throughout the process, to take regular classes with the students.

Country Arts SA also facilitated Kurruru Youth Performing Arts Inc and RYT to present *Nunga Rhythms* which engaged professional artists in dance, music and theatre to work with both Aboriginal and non Aboriginal youth. This project attracted large numbers to workshops in Berri and surrounding areas over a 12 month period. Participants then traveled to Adelaide to present their work at both the Spirit Festival and Blak Nite events during February and March.

The Alexandrina Council presented the Goolwa Dance Showcase providing the opportunity for local dance groups to present work in tap, jazz, break dance, contemporary dance and roller skating. 12 young people and their families travelled from the Riverland to present *Millennium* choreographed by Jan Cerlienco a former resident of the Fleurieu. Rebecca Bainger, also from the Fleurieu, presented the second development of *Coming Home* renamed *Continuum* with dancers who had trained with Rebecca in their youth.

## Performance Development

Many of the Performance Development outcomes in 2012-13 were witnessed during *Kumuwuki/Big Wave*, including the over subscribed performances of *If there is a colour darker than black I'd wear it*, produced by South Australian regional arts groups Rising Damp and Illuminart.

In addition, the program funded and supported the creative development of two new works as part of the Varcoe's Foundry Residency: *Half Hour Visit* by Caleb Lewis, Suzie Miller, Vaness Bates, Damian Millar and Rob Marchand and *That's His Style* by isthatyours?

*Car-Cophony* by Matthew Timmis, a work originally supported by the Performance Development program in 2008, was presented at the Sydney Festival in January as a part of the POP program in Parramatta. People passed by or engaged with the 12 car sound installation on their way to other activity in the nearby park and building. The work had great appeal.

With funding from the Australia Council for the Arts' Theatre Board Cultural Leadership Program, the Performance Development program also led the way in theatre making with *The Coriolis Effect*, a unique 14 month professional development proposition with Punctum Inc (Vic). The program worked with six regional live art artists to explore what the central role their practice could play in civic engagement and action, resulting in an extensive program developed in Goolwa for *Kumuwuki/Big Wave*.

A final meeting of the artists was held in February 2013 in Mount Gambier which provided an opportunity for six Country Arts SA staff to spend time finding out more about the research and methodology surrounding *The Coriolis Effect* with Punctum Inc and the artists involved. Whilst it signalled the official end of *The Coriolis Effect* project it marked the beginning of future collaborations, ways of talking about civic engagement, cultural leadership and live art and community development processes that have informed new thinking at Country Arts SA.

## Key Producer, Community Partnerships

In May 2013, Country Arts SA was advised of our successful application to the Australia Council for the Arts, Community Partnerships Key Producer program that will support new projects in regional South Australia from 2014-2019. The program will engage with communities from diverse geographical locations and work with youth, Indigenous and those from culturally and linguistically diverse backgrounds, in a range of visual and performing arts. Country Arts SA staff from across all divisions will work together to deliver these projects.

Via a program of professional development opportunities across the six years, Country Arts SA will build skills and stronger connections within the community art and cultural development sector in South Australia, as well as identify and nurture new and emerging artists and arts workers.

Country Arts SA is the only South Australian Key Producer and one of only 14 across the country.

## Partnerships

A number of important new or renewed partnerships were developed in 2012-13.

### Creative Communities Partnership Program

In 2012, Country Arts SA instigated a competitive process for three year partnerships to support arts and cultural development officers in regional locations. The Creative Communities Partnership Program was a two stage process: seven expressions of interest were received, from which five were invited to submit a full application. Of these, four partnerships were awarded: two renewing partnerships with the City of Port Augusta and Tatiara District Council and two new partnerships with Roxby Downs Council and the Australian Landscape Trust, based in Renmark.

### Regional Local Governments

The Alexandrina Council continued its partnership in the delivery of *Just Add Water* and *Change and Adaptation* as well as the employment of an arts and cultural development officer in Goolwa. Some important new initiatives have come about as a result, including the establishment of an Indigenous Advisory Group and support for new Indigenous group Miwi-inyeri Pelepi-ambi Aboriginal Corporation (MIPAAC) in their endeavour for cultural representation. The Victor Harbor Council was also engaged in various projects as part of *Cultural Places* and *Change and Adaptation*.

Presenting *Blackscreen* at seven different locations, including Port Lincoln, Goolwa and Coober Pedy provided the right platform for Country Arts SA to work closely with businesses such as Coles, Woolworths and Australia Post. Underpinning most presentations was the support from Local Government and NAIDOC Committees, especially from Renmark Paringa Council and Onkaparinga Council to provide a full program of events during Reconciliation Week.

### South Australian Arts Organisations

Throughout the year, Country Arts SA worked with a number of arts organisations in new ways to deliver a broader variety of arts and cultural experiences to regional audiences. These included co-presenting the first ever *Adelaide Cabaret Festival Roadshow* with the Adelaide Festival Centre at the Northern Festival Centre Ballroom and continuing to partner with the Artspace gallery on *Breaking Ground*; with Flinders University Art Museum for *tough(er) love*; with Ausdance SA to support their endeavour to present the Australian Youth Dance Festival in Renmark in 2014; and with Kneehigh and the Australian Experimental Art Foundation in developing a national artist residency in Oratunga.

### Supporting the community

In 2012-13, Country Arts SA has supported a number of worthy causes by undertaking events at our arts centres to raise funds and awareness, including for the Arthritis Foundation, Make a Wish Foundation and Cancer Foundation. We also began a positive discussion with the Starlight Children's Foundation to find ways to bring happiness to regional South Australian children who are ill, especially when they return home. Alzheimer's SA worked closely on the tour of *Sundowner*, a work about Sundowner's syndrome, a form of dementia by providing information and support to those who attended the performances.

## MAJOR PROJECT: Regional Centre of Culture Just Add Water 2012

The final Regional Centre of Culture, *Just Add Water* in Goolwa was celebrated in 2012 with an explosion of arts and culture. The program began with the largest outdoor community gathering *Watersong* in January and incorporated the Regional Arts Australia conference *Kumuwuki/Big Wave* in October, as well as a comprehensive range of events, projects and spectacles inviting diverse modes of participation, from receptive participation as audiences to actively being involved in the creative process and 'making art'. Artists at all stages of development working in many different art forms were involved.

Overall, there were:

- 443 events
- 315 skills development sessions
- 12 major and 23 small-to-medium South Australian and 9 interstate arts organisations involved
- 25 exhibitions in two main galleries
- 8 outdoor visual events, including the first artwork on record to be painted on a passenger train, and
- many informal initiatives that grew organically out of the main program and extended beyond 2012.

Participation and attendances during 2012 recorded:

- 53 930 overall attendances
- 3 333 people participated in 'hands-on' projects, including 1 565 creating new artworks
- 31 992 people visited exhibitions in two main galleries, an increase of 266% on previous years
- 17 756 people attended performances
- average attendance at performances with a fixed capacity was recorded at 92%
- 3 978 school students, pre-schoolers and staff participated
- thousands of additional viewings occurred for which attendances could not be recorded

The program was the impetus for major infrastructure investment of two main venues:

Centenary Hall, originally built as a cinema, was upgraded with a flexible floor space, upper level technical gallery with new lighting bars, retractable seating, improved acoustics and back stage facilities for performers. In 2012, there were over 50 performances and events presented here.

Signal Point, constructed in 1988, was upgraded into a well-appointed visual arts facility with improved disability access. The facility also houses a small theatre which was well used during *Just Add Water* and as a result has been retained for community use. There were almost 29 exhibitions and events presented in 2012.

There had been overwhelmingly positive comments from locals in regards to *Just Add Water*. Research via a community wide survey found that:

- 27% of respondents had attended a performance for *Just Add Water* (45% among Goolwa residents);
- More than one in three (36%) attended an art exhibition at Signal Point or the South Coast Regional Arts Centre in Goolwa (61% of Goolwa residents);
- Just over one in five (23%) attended *Watersong* at the Goolwa Wharf, with significantly high proportions of Goolwa residents (40%) having attended;
- 69% of respondents were aware of the redevelopment of Centenary Hall and Signal Point Gallery in Goolwa in 2012 (90% of Goolwa residents);
- 41% were aware that Country Arts SA had been working with Alexandrina Council to present *Just Add Water*, (60% of Goolwa residents).

## **MAJOR PROJECT: Cultural Places *Just Add Water* 2013**

The Regional Centre of Culture program *Just Add Water* in 2012 provided the springboard for Cultural Places to extend to all parts of the Alexandrina Council region.

This three year pilot initiative is supported by the Australia Council for the Arts, Alexandrina Council, Arts SA and Country Arts SA.

The key to the Cultural Places program is the integration of artistic and cultural programs into the local council's planning cycle to improve community wellbeing through cultural vibrancy right across the Alexandrina Council region, enabling a new Cultural Framework for Alexandrina Council to be developed alongside major region-wide arts projects.

Now in its second year, the program delivered:

### **Centenary Hall Season**

The 2013 Season consists of 24 shows including seven schools shows, two school holiday productions, a comedy series including workshops, films, a number of commercial and community hires plus the culmination of the songwriting and recording project, *Home Brew*. Sales are at 69% capacity for productions so far, including one sellout, and on target to achieve budget.

### **Goolwa galleries**

A community engagement program for Goolwa galleries has seen five short films accessible via hand held devices made for the Wooden Boat Exchange – a *Just Add Water* partnership with Craftsouth which brought local artists together with boat builders. The films can be viewed on the Country Arts SA website.

The Sponge kids lab continued in school holidays with 352 children and adults enjoying activities related to the *Murundi Ruwe Pangari Ringbalin* exhibition in April. The Sponge utilises an excellent working formula, with local artist/tutors Didge McHughes and Wendy Williams continually attracting positive feedback.

### **Wider Region Engagement Projects**

Community consultation for wider region engagement projects was undertaken with new communities in Strathalbyn and Milang, and specific initiatives with the Southern Fleurieu Film Society and Langhorne Writers Festival.

In addition the following were facilitated:

- *Telling our Stories* managed by History SA engaged community historians Madeleine Regan and June Edwards to work with filmmaker Malcolm McKinnon to create five artefact based films about community stories (the films can be viewed online at <http://community.history.sa.gov.au/htsubsite/5>);
- *Under My Feet* was a community dance work with an original score filmed on location in Port Elliot which investigated issues relevant to the Fleurieu and was premiered at Signal Point Theatre in April;
- the songwriting project *Home Brew* completed a successful series of songwriting workshops and recording sessions with the resulting CD launched to a near capacity audience in Centenary Hall (this project has now been brought under the auspices of the Port Elliot Foreshore Committee);
- scoping was undertaken for a proposed Surf Culture Festival which would embrace a wide variety of artforms; and
- work with Flinders University Drama Centre to explore a new Youth Theatre model to develop the existing Council-managed company Wet Paint has resulted in a plan to appoint two youth theatre specialists Jess Foster and Susie Skinner to re-imagine the company, grow participation and audience, develop capacity for young people to lead the company and shift the model so that its viable. Wet Paint is a joint youth project of Alexandrina and Victor Harbor Councils.

- A further project, *Lake's Angel* has been brought under the umbrella of Wet Paint, providing opportunities for members to be engaged first hand with the creation of a new piece of professional community theatre, led by creative team Casey van Seville (set design), Andy Packer (Slingsby Theatre) and Dave Brown (Patch Theatre Co). Strathalbyn Youth Theatre have also been engaged in the development and mentoring process.

### **Alexandrina Council**

Transition of responsibility for arts activity in Alexandrina Council progressed well with the appointment of a new manager for Governance and Strategy, who has overarching responsibility for arts and culture within Council. Planning meetings have been fruitful with the following areas of discussion showing commitment by Council:

- Continuation of a *Just Add Water* project officer position
- The establishment of a Community Arts Grants program
- Establishment of a planned Public Program for the two Goolwa Galleries
- Development of an annual season of quality productions for Centenary Hall
- Expression of Interest strategy to select community-based productions for the Centenary Hall season
- Continuation of a relationship with the Adelaide Fringe for an outdoor performance in 2014
- Provision for funding programs beyond current commitments

In its latest Community Strategic Plan, Council has shown strong commitment for arts and culture to contribute to community life in all the main areas of the plan.

## MAJOR PROJECT: *Kumuwuki / Big Wave*

In partnership with the Alexandrina Council, Country Arts SA hosted *Kumuwuki/Big Wave*, the eighth Regional Arts Australia National Conference in Goolwa from 18-21 October 2012. The four-day event was attended by 544 delegates. It featured seven keynote speakers, eight sub-programs, 31 panel discussions, 16 workshops, three VideoWrx screens showing a total of 40 short films, two 20/360 sessions with a total of 24 six-minute presentations based on the PechaKucha model, 15 performances and 13 exhibitions across 28 venues.

Support for the conference came from Arts SA, the Australia Council for the Arts, and the Australian Government Office for the Arts through the Regional Arts Fund.

Examined through the lenses of cultural leadership and emerging digital culture, the conference had three main themes: resilient people, strong communities; our responsibility, environmental sustainability; and, organisations, policies, partnerships and models for the future.

The overall program included eight smaller programs:

1. The conference program of four plenary, 24 panel and 11 workshop sessions
2. The performance program of 16 performances of eight separate shows and three club nights featuring nine music acts
3. The visual arts program featured 14 visual arts events/exhibitions
4. A disability-led digital arts program entitled ScrLk comprised seven presentations/workshops
5. The Ngarrindjeri Sharing Circle included 39 workshops, presentations and displays
6. *The Coriolis Effect* included seven live art projects connected by a bike ride across the town
7. A text program contained one official blogger, one official tweeting poet and many contributions from delegates using Facebook and Twitter
8. The social program included a spectacular progressive conference dinner, with meals designed by Simon Bryant using local produce.

*Kumuwuki/Big Wave* was developed in consultation with the local community. Five information and consultation sessions were held with the Ngarrindjeri community, as well as specific meetings with Elder groups – Tumake Yande and the Ngarrindjeri Regional Authority, resulting in:

- dual language naming of the conference and the plenary space Yunti Walan, and use of existing names
- development of an Aboriginal engagement policy
- keynote presentation by Ngarrindjeri Elder Tom Trevorrow
- the Ngarrindjeri Sharing Circle which included 33 workshops and a visual arts market
- Welcome to Country, and
- 48 Ngarrindjeri artists took part in the conference, including the Ritjarukar (Willy Wagtails) Choir of 11 singers and 13 dancers

There were 46 presenters involved in the program with a national and/or international reputation, including presenters and artists from regional areas in each state and the Northern Territory.

Delegates came from very remote to metropolitan locations from each state and territory. 41% came from South Australia, including from the Alexandrina region, Victor Harbor, Yankallila, Hahndorf, Mount Barker, Nairne, Murray Bridge, Kangaroo Island, Renmark, Barmera, Williamstown, Nuriootpa, Clare, Burra, Quorn, Port Pirie, Port Augusta, Roxby Downs, Port Lincoln, Ceduna, Mount Gambier and Coomandook. 16 South Australian arts or cultural organisations and local government also attended.

Whilst the majority of delegates worked in the arts, others worked in education, youth, tourism and events, Indigenous, health, business, communications, environment or library. Other areas included culturally and linguistically diverse (CALD) or multicultural, Reconciliation, disability, aged care, heritage, mining, digital economy, social inclusion, or agriculture.

An overwhelming majority (82.2%) of delegates surveyed indicated that the conference was very good or excellent value for networking. As a result of participating in *Kumuwuki/Big Wave* about two thirds of respondents indicated that they would make a positive change to their arts practice; environmental sustainability; partnerships, collaboration and networking; or their community.

*Kumuwuki/Big Wave* employed over 40 artists from regional Australia in world premieres, including:

Event	Company	Artist	Location
Coriolis Effect	Punctum Inc	Jude Anderson	Castlemaine, VIC
Dying to Tell	Mature Age Dance Experience		Hobart, TAS
Good Strong Powerful		Various Artists	NT
If there was a colour darker than black I'd wear it	Illuminart	Cindi Drennan	Quorn, SA
	Rising Damp	Jessica Foster	Mount Gambier, SA
I Met Goolwa	Australian Bureau of Worthiness	Emma Beech	Barmera, SA
Involuntary	One Point 618	Katrina Lazaroff	Bridgewater, SA
In The Dark	Riverland Youth Theatre		Renmark, SA
In the nature of things		Michael Bryant	Goolwa, SA
Simulacrum		Richard Hodges	Goolwa, SA
Southern Encounter	The Wired Lab	Sarah Last	Cootamunda, NSW
Talk Skirt		Sonja Hindrum	Launceston, TAS

Local artists had the opportunity to create new work and to show and sell their work to delegates in the Artburst and Open Studios programs. The conference late night club, Adam Page's Elbow Room, showcased local groups the Ukelele Group of Goolwa and Littlefish to capacity crowds. Four individuals received training in production work and were engaged in paid employment. Participants in the Goolwa Ambassador training program who volunteered for the conference now have an increased knowledge of Goolwa and the confidence to talk to people about their town as a result of their participation. An important link was also established between Goolwa Cittaslow and the Ngarrindjeri community.

Over half a million dollars was spent in the community as a result of the conference: \$110 000 with local businesses or individuals on venue hire, security, accommodation, production, artist fees, and food and beverages, and an estimated \$407 000 by delegates on accommodation, meals and other activities.

A number of initiatives were implemented to make the conference accessible and environmentally sustainable:

- Auslan interpreters were provided at 14 sessions and all meal times, and 25 sessions had assisted listening, including at two main venues: Yunti Walan and Centenary Hall;
- 95 sessions in 15 venues had wheel chair access;
- large print programs were available;
- complimentary registration for companions of any person with a disability were offered;
- assisted travel to and from Goolwa was provided;
- audio recordings of all conference panels were uploaded to the website in November 2012;
- an online program and mobile apps reduced the use of paper;
- compulsory carbon offsets in the registration fees resulted in a carbon neutral conference;
- environmental issues were featured in a number of conference sessions, exhibitions and performances

## Goal Three: Innovative use of places and spaces

*Encountering arts and culture in both traditional and unexpected places.*

### Utilisation of places and spaces for arts and culture

Country Arts SA recognises that using a variety of spaces to deliver arts and culture is increasingly important in building lasting engagement with audiences. Arts and Cultural Development Officers encourage local artists and communities to contribute to the vibrancy of their physical surroundings by turning disused spaces into dynamic and exciting places for accidental discovery of arts and culture.

Nowhere has this been more evident than in Goolwa in the delivery of *Just Add Water* and *Kumuwuki/Big Wave*. Local church halls, the micro brewery, football oval, the Scout Hall, public walls and lawns, temporary structures and specially designed multi-use spaces contributed to the sense of excitement of these programs. Audiences traveled on buses, bikes, trains and boats for site specific work and private artists' studios became public places as part of the Open Studios program. Some other highlights include: the Ngarrindjeri Sharing Circle in Jekejere Park; the transportable *Kondoli* inflatable story-telling whale; Craig Walsh's *Home* projected on a wall in Neighbour Reserve and Richard Hodge's *Simulacrum* projected near the train station; Hiromi Tango's *A Slow Seed* created on the lawns outside the Alexandrina Centre for Positive Ageing; *Allegoria Sacra* by AES+F presented by the Art Gallery of South Australia in Centenary Hall, and *This (Baby) Life* saw mothers playing with their babies in libraries in Goolwa, Victor Harbor and Strathalbyn.

*If there is a colour darker than black I'd wear it*, produced by South Australian regional arts groups Rising Damp and Illuminart was a highlight of the conference in Goolwa. Audiences were required to charge their mobile, befriend Ado, the main character on Facebook and travel on a bus to visit places where he lived and played, interacting with him along the way. It was an unmissable event which gave audiences real life experiences in various locations in and around Goolwa.

The various performing arts programs Country Arts SA delivered in 2012-13 took advantage of different sites for performances and other interactions, including presenting *Songs of Middle Earth* at St Barnabas Church, Clare; roving puppets from *I, Bunyip* appeared in a number of regional shopping malls; Kung Fu demonstrations were held in Ramsay Place, Noarlunga; karaoke events were held in local pubs across the State and at a joint community session at the Cave Garden in Mount Gambier in the lead up to *Nearly Neil*; *360 Allstars* workshops took place in carparks, schools and dance studios; and in Coober Pedy, the drive in was the venue for this year's *Blackscreen* presentation.

Country Arts SA also supported the Regional Galleries Association of South Australia in their endeavour to map regional gallery spaces. The results of this research will be released next year and will support a number of new endeavours and strategies to build infrastructure and the capacity for increased engagement with local communities.

### Research and Audience development

A major focus in 2012-13 has been increased research into audience habits of Mainstage performances at Country Arts SA arts centres. Insights into why people attend and their experience overall has already assisted the organisation understand how our audiences feel so that we can better meet their expectations across a range of areas, especially programming and patron amenity.

Working in harmony with the Marketing department, each division identified tools and strategies which attracted or resonated with different segments of the community. Much energy was devoted to developing specific messages and campaigns so that attendances and community interest would grow throughout the year. With the increase in Cultural Development programs, such as Indigenous, Arts and Mental Health and Change and Adaption, much work was directed at communities who work with us, and not just those who attend our performances and exhibitions. Branding for these new programs was also devised.

Work continues on our website [www.countryarts.org.au](http://www.countryarts.org.au) to refine the information therein and the ease with which users are able to access that information. The ability of social media to generate interest was confirmed a number of times, through continuous engagement for new work such as *If there is a colour darker than black I'd wear it* and selling tickets to commercial shows, such as with the tour of Guy Sebastian, with performances selling out with a matter of hours solely through promotion on Facebook. Twitter continues to be useful in disseminating information to artists and those in the industry. It was especially prolific during *Kumuwuki/Big Wave* with #Kumuwuki and #tinylittlepoems.

## **Country Arts SA Arts Centres**

Increased utilisation of Country Arts SA's arts centres is an important goal for the organisation. Much work was undertaken consulting with communities, especially via each arts centre's reference group, as to how to improve the experience of patrons to increase the number of return visits and overall satisfaction. A number of initiatives were implemented, however these did not reflect immediately in a growth in utilisation. So, while the number of film screenings at the Middleback and Chaffey Theatre and the Northern Festival Centre increased by 9% in 2012-13, decreases in all other uses at all five arts centres offset this.

Recognising that our arts centres are just one of a number of cultural institutions in any town, Art Centre Managers have taken more active roles in community discussions about how to work better with other local organisations to deliver more sustainable outcomes for their communities and visitors. As such, the Art Centre Manager, Sir Robert Helpmann Theatre was active in the Garden Square Advisory Group. Similarly, the Art Centre Manager, Hopgood Theatre is currently the acting Chair of the Ramsay Place Steering Committee.

## **Arts Centre Reference Groups**

Reference Groups for each of Country Arts SA's five arts centres were first established in 2011-12. The work undertaken in the past year not only expanded the membership of each group, but also importantly resulted in some clear outcomes.

Discussions around marketing and branding; programming and audience development; the facilities at each centre; and how to build a better experience for patrons has resulted in the establishment of a restaurant and cabaret events at the Northern Festival Centre; a café and better targeted marketing at the Middleback Theatre; a coffee van on performance nights and interactive experiences for families presented in partnership with Renmark Paranga Council at the Chaffey Theatre; stronger partnerships with other cultural institutions and projecting onto the fly tower at the Sir Robert Helpmann Theatre in Mount Gambier; and engaging with the Ramsay Place committee and securing the ongoing support of Department of Further Education, Employment, Science and Technology (DFEEST) at the Hopgood Theatre, Noarlunga.

## **Work, Health, Safety**

With new legislation in Work, Health and Safety, Country Arts SA technical and artform development staff undertook White Card training to qualify to work on stage during bump in and out. This was also open to the community and an additional 18 people attended one of five sessions offered at our Arts Centres.

## Regional Development Australia

Country Arts SA engaged with a number of Regional Development Australia (RDA) committees in discussions regarding upgrading arts centre infrastructure. A close working relationship was established between RDA Whyalla and Eyre Peninsula, the City of Whyalla and DFEEST in the development of an application for funding to redevelop the Middleback Theatre. The application was submitted by the City of Whyalla to the Regional Development Australia Fund. A decision is still pending.

Redevelopment of the Middleback was one of Whyalla's priorities as part of the Federal Government's place base approach, set up by the three tiers of government to address structural issues in the Upper Spencer Gulf. Key aspects of the project included: a new Black Box Theatre; an 'A Class' Visual Art Gallery; new digital and 3D cinema equipment; a new outdoor performance space; a new entry canopy, landscaping and public art; significant street signage and parking facilities; upgrades for equity and access compliance and safety; improved patron amenity; new technical and production facilities and plant, and upgraded equipment to improve energy usage and environmental impacts.

Port Pirie Regional Council had considered submitting a similar application, which would include a dedicated cinema, black box and modifications to the existing foyer space. To date an opportunity has not yet presented itself.

## Digital Cinema

In the 2012-13 budget the State Government announced a \$792 000 commitment across two financial years for the installation of digital cinema systems. Installation of four systems was completed at three arts centres in 2012-13 (there are two screens at the Middleback Theatre and Whyalla Cinema), with a fourth to be installed at the Sir Robert Helpmann Theatre in the coming year. Each system included a new screen, surround sound and digital and 3D capabilities.

Free launch weekends were held in December at the Middleback and Chaffey Theatres and Northern Festival Centre, with almost 7 500 people attended screenings of a diverse range of movies. Activities for children and families were offered and new screening times were tested. Children's movies included *Beauty & The Beast* and *Happy Feet 2* and *Ice Age 4* both in 3D and Tim Burton's *Frankenweenie* presented by the Adelaide Film Festival. Teenagers were entertained with late night screenings of *Final Destination 5* in 3D and adults enjoyed a diverse range of recent and classic movies including *Titanic* and *The Avengers*, both also in 3D. The Chaffey Theatre also catered to its multicultural community and presented Bollywood film *Son of Sardaar*. A number of films made by local artists and children were also screened, including *Bikes n Broken Bones*, (Dir. Ben Heindrich) and *Almost There* (Dir. John DeCaux).

## Capital Maintenance

### Fire Safety

Country Arts SA continued its work to address matters raised from a fire safety audit conducted in the Northern Festival Centre in 2010-11. The State Government provided \$332 000 to enable all matters raised from the audit to be addressed. This included installing upgraded or new emergency lighting, smoke detectors, panic bars, hydrants, fire doors, fire dampers, backstage boundary mechanical works and an Emergency Warning Intercom System (EWIS) PA system.

It is anticipated similar work may need to take place in the Middleback Theatre and Whyalla Cinema in the near future.

## Port Adelaide Façade

With funding of \$100 000 from Renewal SA, the Port Adelaide office façade was refreshed during 2012-13, with removal of the sun shades and frames; repairs to cracks; painting of exterior; installation of new sun-treated windows; and a refresh of the entry canopy and portico. Whilst it was always known that the sunshades were made of asbestos, testing found it also in the putty surrounding the windows. This slowed the process and increased the cost of the project. The Department of Planning, Transport and Infrastructure Asbestos Unit supported the costs of the original removal. An outcome is still pending regarding the additional costs encountered due to the putty. The overall result has given a tired building a new and refreshed look, which staff and visitors alike have commented favourably.

Country Arts SA also undertook the following maintenance works:

- Replacement of self-elevating platform (SEP) at the Northern Festival Centre and major overhauls of SEPs at all the other regional Arts Centres.
- Replacement of lighting console at the Sir Robert Helpmann Theatre.
- Rectification of storm damage at the Middleback Theatre and partial roof upgrade.
- Installation of new steps at the River Lands Gallery in Berri to ensure staff and patron safety.
- Replacement of box gutters at the Sir Robert Helpmann Theatre.
- Major air-conditioning repairs to Northern Festival Centre plant.
- Upgrade of fall arrest systems at the Chaffey Theatre.
- Replacement of fire indicator panel at the Chaffey Theatre

With special funding support from the State Government, digital cinema systems were installed in the Middleback Theatre and Whyalla Cinema, Northern Festival Centre and Chaffey Theatre. Equipment will be installed at the Sir Robert Helpmann Theatre in 2013/14.

With the imminent cessation of 35mm film prints, the installation of this equipment will ensure that cinema services can continue to be provided by Country Arts SA's Arts Centres. The equipment will also greatly enhance production values of may performances staged at the Arts Centres in the future.

Also with special funding support from the State Government, Country Arts SA commenced work to address matters raised from a fire safety audit conducted in the Northern Festival Centre in 2010-11. All works will be completed in 2013/14.

With the ageing of the Arts Centres it is clear that there is an urgent need to secure ongoing funding to enable programmed maintenance and upgrading of the Arts Centres to ensure their continued viability. Of immediate concern is the need to undertake major structural repairs to the cladding of the Sir Robert Helpmann Theatre, fire safety upgrades at the Middleback Theatre and Chaffey Theatre, improved roof access and fall arrest systems, replacement of failing air conditioning plant and stage technical equipment with energy efficient equivalents.

## Asbestos Management

Annual Asbestos Management Report 2011-12				
Category	Number of Sites: 5		Category description	Interpretation One or more item(s) at these sites
	Start of year	End of year		
1	0	0	Remove	Should be removed promptly
2	3	3	Remove as soon as practicable	Should be scheduled for removal at a practicable time
3	3	3	Use care during maintenance	May need removal during maintenance works
4	5	5	Monitor condition	Has asbestos present. Inspect according to legislation and policy
5	2	2	No asbestos identified / identified asbestos has been removed	(All asbestos identified as per OHS&W 4.2.10(1) has been removed)
6	0	0	Further information required	(These sites not yet categorised)

### *Definitions:*

Category: The site performance score, determined by the lowest item performance score at each site.

Number of Sites in Category: A count of how many sites have the corresponding site performance score, with separate counts done at the start and the end of each year.

Category Description: Indicates the recommended action corresponding to the lowest item performance score (recorded in the asbestos register by a competent person, as per WHS Regulations (SA) 2012 5).

Interpretation: A brief real-world example of what each category implies for a site.

## Goal Four: Be a responsible and effective organisation

*Our organisation is united in vision.*

In 2012-13 many initiatives resulting from the organisation's new staff structure implemented in 2011-12 came to fruition, especially the cross-division planning discussions around volunteers, community development, Reconciliation, arts and mental health, branding, governance and compliance.

The Board grew strong in its resolve and there was only one change of membership, with Di McEwen leaving in December and Ruth Stephenson, art teacher and moderator joining in February. The Board has strong Indigenous representation with Karl Telfer, which stimulates important discussions around Reconciliation. Other Board members offer valuable insight into artistic discussions, financial management and governance, local government and marketing and sponsorship.

During the last week of February a number of meetings were held, including the Arts Centre Managers, Arts and Cultural Development team and Board, together with a Whole of Organisation day that brought together discussions from across the organisation. The unity of vision generated at that time has lasted throughout the remainder of the year and strengthened the organisation's resolve to create opportunities in regional South Australia through arts and culture which contribute to the development of sustainable communities.

### Advocacy/Leadership

Country Arts SA continues to advocate on behalf of regional communities for arts infrastructure, programs and funding. Country Arts SA maintains membership and representation on national, state and local bodies to ensure a regional perspective and informed equitable decision making on policy, programming and funding issues. During 2012-13 these included:

- Adelaide Convention Bureau
- Ausdance SA
- Australian Chamber Orchestra Artistic Peer Review
- Australia Council for the Arts Theatre Board
- Australian Performing Arts Centres Association
- Blue Heeler Network (regional performing arts touring network)
- Carclew Youth Arts
- Cirkidz
- Community Arts Network SA
- Creative Communities Network
- D'Faces of Youth Arts
- Independent Cinemas Association of Australia
- Live Performance Australia
- National Association for the Visual Arts Ltd
- National Exhibitions Touring Support Australia
- National Regional Arts Promoters Network
- Performing Arts Touring Alliance
- Port Pirie Chamber of Commerce
- Regional Arts Australia

- Regional Development Australia Whyalla and Eyre Peninsula Target Team
- Regional Galleries Association of South Australia
- Riddoch Art Gallery Board, Mount Gambier
- Tandanya
- Turkindi network
- Various Arts SA Funding Panels

## Financial Result

The 2012-13 financial year saw the completion of a number of significant high risk projects and programs including delivery of the 2012 National Regional Arts Australia Conference - *Kumuwuki/Big Wave*, the third Regional Centre of Cultural - *Just Add Water* and the roll out of Digital Cinema in three of Country Arts SA's four regional arts centres.

Country Arts SA finished the 2012-13 financial year with a cash deficit on operations of \$235,000 excluding non-cash provisions (for which it doesn't receive funding) namely depreciation \$1,380,000 and employee costs \$76,000.

The deficit was mainly attributable to a difficult operating environment for the arts centres which reported an overall budget deficit of \$90,000, a shortfall in budgeted interest income of \$65,000 and an overrun on capital maintenance and upgrades of \$79,000.

Capital maintenance and development remains a critical issue for Country Arts SA as the Centres near and exceed 30 years of age. Without significant new capital investment in the near future the arts centres will find it increasingly difficult to maintain current levels of activity due to failing and inadequate plant and equipment and compliance with changes to the Building Code.

The organisation had a positive working capital of \$1.9 million as at 30 June 2013.

## Sponsorship and Philanthropy

In late 2012 Country Arts SA negotiated a new three year sponsorship arrangement beginning in 2013 with long standing sponsor SA Power Networks in the delivery of the mainstage performing arts program. This will bring the length of the partnership to 18 consecutive years.

Considerable in-kind sponsorship for Kumuwuki/Big Wave was received from Freerange Future towards the development of the conference website, from Internode to support the rollout of temporary infrastructure to facilitate the digital needs of the conference and from AbaF (Australian Business Arts Foundation) and the Ian Potter Foundation in support of key note speakers.

The sponsorship arrangement with Murray Bridge Toyota entered its second year. Most Country Arts SA vehicles are now fuel efficient hybrid cars, with the remainder to be exchanged in the coming year. Murray Bridge Toyota is very pleased with the relationship and exposure that comes with it.

In 2011-12 Country Arts SA established an annual giving program. In 2012-13 funds received supported children and families to experience shows in Whyalla, Port Pirie, Mount Gambier and the Riverland; new community groups including the Limestone Coast Symphony Orchestra accessed the Sir Robert Helpmann theatre for their rehearsals and performances; community groups in Port Augusta, Woomera and Roxby Downs were able to see shows in their towns and those in Millicent, Elliston and Burra enjoyed new visual arts exhibitions in their local galleries.

A further request was made in December, with the Launch of the 2013 Season. Overall, almost \$6 000 was donated, including recurring donations from a small number of individuals. Here is a full list of donors:

**List of donors:**

Mark Chaplin	ABERFOYLE PARK	SA	5159
Juliana Pokorna	ABERFOYLE PARK	SA	5159
Judith Yates	BEACHPORT	SA	5280
Kathy Humby	BRIDGEWATER	SA	5155
Jean Fisher	CARRIETON	SA	5432
Robert Palmer	CHRISTIES BEACH	SA	5165
Susan Fox	COBDOGLA	SA	5346
Sybil McCulloch	CRYSTAL BROOK	SA	5523
Vivienne Hocking	LUCINDALE	SA	5272
Tony & Margaret Smith	LYRUP	SA	5343
Dr Kym Trigg	MALVERN	SA	5061
Virginia Pawsey	MILLICENT	SA	5280
Pauline Southren	MOANA	SA	5169
Laura Lower-O'Dea	MORGAN	SA	5320
Mary Evans	MOUNT GAMBIER	SA	5290
Maxine Shephard	MOUNT GAMBIER	SA	5290
Margaret Black	MOUNT GAMBIER EAST	SA	5291
Richard Feast	MOUNT GAMBIER WEST	SA	5291
Nicholas Finn	MURRAYVILLE	VIC	3512
Anne Emerson	NARACOORTE	SA	5271
Barrie & Jillian Thompson	NARACOORTE	SA	5271
Glenys Winchester	NARACOORTE	SA	5271
Linda-Jane Copley	NOARLUNGA DOWNS	SA	5168
Lili Glatz	NOARLUNGA DOWNS	SA	5168
Ron & Cheryl Hewett	PORT AUGUSTA	SA	5700
Brian Ashton & Kathy Sergejevs	PORT LINCOLN	SA	5606
Beth Sampson	PORT LINCOLN	SA	5606
Josephine Burton	PORT PIRIE	SA	5540
Margaret Langston	PORT PIRIE	SA	5540
Myra Matters	PORT PIRIE	SA	5540
Grant McLeish	PORT PIRIE	SA	5540
Jason Robinson	PORT PIRIE	SA	5540
Helen Seekamp	REMARK	SA	5341
Muriel Taylor	REMARK	SA	5341
Craig Whitehead	WAYVILLE	SA	5034
Debbie Smith	WHYALLA	SA	5600

Ryan Sutherland	WHYALLA	SA	5600
Alex & Sandra Todd	WHYALLA	SA	5608
Kerre Willsher	WHYALLA	SA	5600
Graham Murray	WHYALLA NORRIE	SA	5608
Marcella Parenzan	WHYALLA NORRIE	SA	5608
Isabel Pearse	WHYALLA STUART	SA	5608
Anthony Peluso	PAYNEHAM	SA	5070
Lew Owens	GLENELG	SA	5045
Steve Saffell	TORRENSVILLE	SA	5031

## Disability Action Plan

Country Arts SA is committed to implementing a Disability Action Plan which takes into consideration the broad range of community members who are currently not able to access all of our services. Strategies are being implemented where appropriate, such as promoting the Companion Card to performances and events at our Arts Centres. Managers have actively worked on the development of a plan and list of priorities. However as Country Arts SA did not receive any capital funding dedicated to increasing access at its Arts Centres in 2012-13, no projects were able to be undertaken.

## Reconciliation Statement

During the year, discussions were held to enact a Reconciliation Action Plan and Reconciliation Statement to build on the relationship Country Arts SA has with Aboriginal and Torres Strait Islander (ATSI) individuals, communities and arts organisations. An internal Indigenous Working Party was established to deliver the plan and other work, such as cultural mapping and bi-cultural marking of Country Arts SA venues. Further work is required with the Indigenous Working Party and Reference Group to refine the plan before implementation.

Country Arts SA's Reconciliation Action Statement is: Country Arts SA recognises and respects that we are living and creating on Aboriginal Lands and are committed to working together to honour their living cultures.

## Staff

A continuously refining organisation structure has created greater discussion, closer connections and increased efficiencies across divisions with the aim of delivering a more wholistic and sustainable arts and cultural outcomes with regional communities.

During the year Country Arts SA farewelled three full time employees Simone La Posta, who wished to extend her career, Katinka Bracker, who moved to Sydney for personal reasons and Richard Seidel, whose contract expired. The team of staff employed on a contract basis for *Kumuwuki/Big Wave* delivered an exceptional and nationally lauded event. A number of part-time staff also left the organisation, citing personal reasons, primarily retirement or starting a family. Country Arts SA would like to thank and acknowledge their important contribution to the organisation and the arts generally.

In 2012-13 the health and well being of staff, up-skilling and professional development opportunities, and nurturing positive working relationships have been a renewed priority. Country Arts SA has in place a performance management system which provides for all contracted staff to have performance plans and six monthly performance and development discussions with their immediate supervisors.

## **Training and Professional Development**

Country Arts SA actively encourages the personal development of its employees. The organisation is committed to ensuring the health, safety and wellbeing of its staff and patrons and invests a significant amount of money each year to appropriately train staff in WHS matters including emergency evacuation training, first aid training and defensive driving.

During 2012-13 the organisation took advantage of courses offered by the State Procurement Board that were aimed at providing procurement fundamentals to managers within the public sector including an overview of the Board's Policies and Guidelines. Additionally, some Managers undertook a weekend experience in Mount Gambier exploring the attributes and applications of live art, through the delivery of *The Coriolis Effect*. The organisation was also able to offer specific strategic planning training for a discrete number of managers, delivered by the Australia Council for the Arts.

As in prior years Country Arts SA encouraged staff to attend at least one relevant conference or professional development activity each year such as the Regional Arts Australia National Conference, Australia Council for the Arts Marketing Summit, Blue Heeler Network Long Paddock National Touring Forum and Australian Performing Arts Centres Association conference. In addition to those working on the delivery of the Conference, 36 Country Arts SA staff took part in the Regional Arts Australia National Conference *Kumuwuki/Big Wave* in Goolwa as volunteers and delegates.

Following from the first Board Meeting of 2013, and for the first time in the organisation's history, staff from all divisions and work units came together for a Whole of Organisation planning day in February. Results from the planning have been incorporated as new strategic approaches in the organisation's Strategic Plan 2013-16. Facilitated discussions included the Reconciliation Action Plan, Volunteers, Branding, and Customer Service. Elective sessions in yoga or a tour of AAMI Stadium, where the event was held, were also offered. There was a dinner the evening prior, at which outstanding staff achievements in 2012 were recognised and celebrated.

In total \$69 000 was invested in training and professional development of staff during 2012 - 13.

## **Workforce diversity**

Country Arts SA recognises the value of a diverse workforce representative of the community that it serves and provides equal employment opportunities. Information regarding workforce diversity, including disability, background and age are included in the staff profile summary at Appendix B.

## **Voluntary flexible working arrangements**

During 2012-13 one staff member had a formalised part time work from home arrangement, and numerous other staff were supported to work from home on a needs basis. During 2012-13, 51 female staff members and 23 male staff members had part-time/casual employment arrangements.

## **Employment Opportunity Programs**

Country Arts SA is committed to the principles of equal opportunity employment for all staff.

## Work Health Safety and Injury Management

Country Arts SA is committed to the Premier's Zero Harm Vision and for ensuring greater safety at work. The organisation has in place a comprehensive system to support health and safety and injury management within the organisation.

For work health safety and injury management purposes, employees of Country Arts SA are deemed employees of the Department of the Premier and Cabinet (DPC). As such Country Arts SA is included within the Department's reporting, measuring and evaluation systems. The Department also provides advice and assistance to senior management on a fee for service basis.

During the year Country Arts SA commenced transitioning its WHS system to incorporate other elements of the DPC system such as its standard policies and procedures and the on-line reporting system – HIRMS.

Country Arts SA has a Work Health Safety Committee that meets quarterly and each work site has elected Health Safety Representatives that are able to inform the Committee of issues and incidents.

During 2012-13 there were no notifiable incidents or injuries pursuant to Work Health and Safety Act 2012 Section 38 and there were no notices served pursuant to Work Health and Safety Act 2012 Act Division 7 Section 90 (Provisional improvement notices).

## Workers Compensation

### Country Arts SA workers compensation expenditure for 2012-13 compared with 2011-12

Expenditure	2012-13 (000's)	2011-12 (000's)	Variation (000's) + (-)	% Change + (-)
Income maintenance	26	34	-8	-76
Lump sum settlements redemptions (Sect. 42)	79	-	79	n/a
Lump sum settlements Permanent Disability (Sect. 43)	19	-	19	n/a
Medical/Hospital Costs combined	9	21	-12	-42
Other	6	4	2	33
TOTAL Claims Expenditure	139	59	80	136

## New Claims

There was one new workers compensation claim for medical expenses in 2012-13.

## Safety Performance Targets

There were no work place fatalities, one new work place injury claim, one lost time injury and no new psychological injury claims during the reporting period ending 30 June 2013.

## **Energy Efficiency**

Country Arts SA's overall energy consumption is affected by a number of factors including, aging plant and equipment, the level of usage of its arts centres and prevailing weather conditions.

Across all of the sites owned by Country Arts SA there was a increase in electricity consumption during 2012-13 of 12.6% when compared to 2011-12.

## **Greening of Government Operations**

During the year Country Arts SA commenced the establishment of a policy and practices regarding waste reduction, energy reduction and fuel reduction to embed sustainability into the ethic of staff working across the organisation. The policy is to be fully implemented in 2013-14.

Considerable savings (of approximately \$25,000 per annum) and reduction in greenhouse gases are now being achieved through the conversion of the Country Arts SA motor vehicle fleet. A sustainability policy developed for the *Kumuwuki/Big Wave* Regional Arts Australia National Conference ensured it was the first carbon neutral conference to ever be presented by Regional Arts Australia.

## **Plans and Objectives**

During the year Country Arts SA undertook a major review of its strategic plan and for the first time brought all staff together to work on strategy development for the future of the organisation. As a result Country Arts SA has a new plan for the period 2012/13 to 2015/16.

### **SASP Target 32 – Customer and client satisfaction with government services**

Country Arts SA regularly surveys its customers particularly around the services provided by the Arts Centres and the results of these surveys are always overwhelmingly positive.

### **SASP Target 33 – Government planning decisions**

Country Arts SA was not affected or involved in any government planning decisions during 2012/13.

## **Contractual Arrangements**

Country Arts SA did not enter into any contractual arrangements where the total value of the contract exceeds \$4 million (GST inclusive) and extends beyond a single year during 2012-13.

## **Fraud**

Country Arts SA has well documented internal controls and procedures that are designed to detect any possibility of fraud occurring within the organisation. During the 2012-13 financial year there were no instances of fraudulent behaviour.

## Accounts Payable Performance

In accordance with Treasurers' Instruction 11 Payment of Creditors' Accounts Country Arts SA forwarded its account payment performance reports to the Department of Treasury and Finance each month. Country Arts SA continues to maintain an efficient account payment performance throughout 2012-13 as follows:

Particulars	Number of Accounts Paid	% of Total Accounts Paid	Value in \$A of Accounts Paid	% of Total Accounts Paid
Paid by Due Date	5,724	94.28%	\$12,323,093	97.96%
Paid late & paid < 30 days from the due date	273	4.50%	\$226,760	1.80%
Paid late & paid > 30 days from the due date	74	1.22%	\$29,846	0.24%

## Consultants

During 2012-2013 Country Arts SA engaged five consultants to provide expert advice on major projects including the Northern Festival Centre Fire Safety Upgrade project, installation of digital cinema equipment and preliminary work on the Port Adelaide building façade upgrade project and to assist the Board and staff with reviewing Country Arts SA's strategic plan. The total value of fees paid was \$24,000.

	<b>2013</b>	
	<b>No</b>	<b>\$'000</b>
The number and dollar amount of consultancies paid/payable that fell within the following bands:		
Below \$10 000	<b>4</b>	<b>14</b>
Below \$10 000 and \$50 000	<b>1</b>	<b>10</b>
<b>Total paid/payable to the consultants engaged</b>	<b>5</b>	<b>24</b>

## Employees Overseas Travel

During the 2012-13 year one employee completed an overseas trip for professional development purposes. All expenses were met by the employee with Country Arts SA providing a short period of special paid leave.

## **Whistleblowers Protection Act 1993**

Country Arts SA has appointed a responsible officer for the purposes of the Whistleblowers Protection Act 1993 pursuant to Section 7 of the Public Sector Act 2009.

In 2012-13 there have been no instances of disclosure of public interest information to a responsible officer of Country Arts SA under the Whistleblowers Protection Act 1993.

## **Freedom of Information**

Part II Section 9 (2) Agency Structure and Functions - Section 9 (2) (A)

Information relating to the organisational structure of Country Arts SA, its objectives and functions, legislation and resource levels is contained elsewhere in the Annual Report and is deemed to be consistent with the requirements of the Freedom of Information Act, 1991.

## **Effect of Agency's Functions on Members of the Public – Section 9 (2) (B)**

Country Arts SA has a direct effect on the general public through:

- the management of Art Centres located in Whyalla, Port Pirie, Renmark, Mount Gambier and Noarlunga;
- the management of the Regional Centre for Culture program and hosting the Regional Arts Australia National Conference;
- the touring of visual arts exhibitions and the performing arts;
- the management of grant funding for artists and communities;
- the provision of human and financial resources for community cultural development activities

Details of the activities undertaken by Country Arts SA during 2012-13 are included elsewhere in this report.

## **Arrangements for Public Participation in Policy Formulation – Section 9 (2) (C)**

Country Arts SA operates within the broad framework of the Government's Arts Policy Statement.

There is community representation on the Board of Trustees and the views of these representatives are taken into consideration in all policy formation.

## **Description of kinds of documents held by the agency – Section 9 (2) (E) (F)**

To access Country Arts SA documents, it is necessary to apply in writing under the Freedom of Information Act, with the accompanying application fee:

The Manager, Corporate Resources  
Country Arts SA  
2 McLaren Parade  
PORT ADELAIDE SA 5015  
Telephone: (08) 8444 0400

## South Australian Government's Seven Strategic Priorities

In 2011, the Premier announced seven strategic priorities to drive the work of government and focus effort on those things that will help gain the most benefit from change, while retaining those things most valued about living in South Australia. The Government identified three approaches to guide efforts in meeting these priorities: innovation and enterprise; respect and responsibility; and sustainability.

Country Arts SA's Strategic Directions 2011-2014 includes the following values which align with these approaches: innovation, equity, collaboration and cultural leadership.

### Creating a vibrant city

Country Arts SA provides a range of experiences to bring people together, to create shared understandings, celebrate diversity and foster positive community spirit. In doing so, it helps to ensure our regional cities, towns and regions contribute to a strong State (and Adelaide) economic base. This includes providing support for regional artists to showcase their art in Adelaide.

#### *tough(er) love*

Country Arts SA engages with both regional and Adelaide based artists, supporting the development of new work which opens our eyes to new visions and experiences.

Over the past two years, curator John Neylon has worked closely with visual artists on the Eyre Peninsula to build an exhibition focussing on the climate and social conditions of the region in which they live and make their art. The result of this long consultation and collaboration is a new exhibition of work from 12 Indigenous and non-Indigenous artists in diverse media. Supported with funding from Arts SA's New Exhibitions program, *tough(er) love* premiered at the Flinders University Art Museum, North Terrace in February to a record gallery opening audience, coinciding with the Adelaide Festival of Arts.

While in Adelaide, with over 3 800 visitations to the exhibition, it contributed to the discussion about artists and their working environments.

The exhibition will then tour to 15 regional galleries (refer to page 15) in South Australia until 2015, bringing the art back to the communities where it was created in the far west in Ceduna and ending in the cooler climes of Goolwa at Signal Point Gallery, recently upgraded as part of the 2012 Regional Centre of Culture.

"To be selected for *tough(er) love* ... is a chance for me to show my work alongside other leading artists from this area in one of Adelaide's top exhibiting galleries. A diverse range of viewers will see what my world on the west coast is like, what a beautiful and remote place it is, and the things that have meaning to me and are close to my heart."

*Cindy Durant, glass and jewellery artist*

## Safe communities, healthy neighbourhoods

In 2012-13, Country Arts SA supported more than 433 000 people to attend master classes in dance, music and painting; to hear outdoor concerts; to “bomb” their townships with knitted artworks; to transform farm gates into works of art; to sit in the belly of a giant whale to hear Indigenous stories. Communities came together to watch movies; to be challenged by provocative plays or be charmed by the thoughts of yesteryear in morning melodies performances.

In the past 12 months, Country Arts SA has achieved some outstanding results transforming communities, bridging divides and building pride in regional South Australia. The 2012 Regional Centre of Culture, *Just Add Water* in Goolwa is one such initiative.

### ***Just Add Water***

At *Just Add Water*, more than 53 000 people shared in over 440 arts and cultural experiences, and 3 300 of those found something to get actively involved in. Through schools, every child in the Alexandrina Council area had the opportunity to enjoy an arts experience, and some went to the theatre for the very first time. Together with a year long program of activities, many reflecting the local Ngarrindjeri community, local spaces were refurbished, including Centenary Hall, Signal Point Gallery and the South Coast Regional Arts Centre, leaving a legacy for local communities to enjoy well beyond the initial program.

By injecting a diverse range of high quality arts and cultural experiences from outside of the region while simultaneously stimulating and supporting local initiatives, a creative momentum was built over the year, laying the foundation for future development. Locals took the opportunity to nourish their own creativity and saw for themselves how a community can thrive. What was first thought of as ‘a few more things to do’ has now become a way of life for a lot more people

The opening event *Watersong*, which attracted more than 5 000 people, was awarded “Best Community Event” by the Alexandrina Council at its 2013 Australia Day celebrations.

“I’ve been amazed by the impact this arts and culture program has generated not only for the local community, but also regionally, state-wide and even on a national level.”

*Alexandrina Council Mayor Kym McHugh*

## **An affordable place to live**

Country Arts SA ensures that our programs and activities are accessible to all members of the community so that regardless of economic or social circumstances, everyone can experience, value and benefit from the arts.

### **Increased accessibility**

In Country Arts SA's four regional theatres in Renmark, Port Pirie, Whyalla and Mount Gambier, and at the Riverlands Gallery in Berri, Country Arts SA makes the arts affordable to all and provides easy access to shows, exhibitions, workshops and a multitude of community events (often at prices cheaper than in Adelaide for similar performances).

Country Arts SA also operates the Hopgood Theatre in Noarlunga, catering for the arts and cultural needs of the southern Adelaide region. Extensive artistic programs delivered at the Hopgood provide a further opportunity for exchange of ideas and artists between regional and metropolitan communities.

In 2013, Country Arts SA implemented further strategies designed to increase access and participation including reduced ticket pricing across performing arts activities and the addition of initiatives which encourage more children to take part (in some instances at no cost) with their families.

## **Every chance for every child**

Country Arts SA recognises that young people are our future leaders, and supports the development of early childhood by presenting performing arts shows which are devised for children under the age of five.

Country Arts SA is keen for all young people to engage with the arts, and offers family friendly pricing for children, together with workshops for school children with local and national touring companies. In addition, Country Arts SA offers A Ticket on Us, enabling businesses and individuals to support the attendance of disadvantaged children at shows they would otherwise never have the opportunity to experience.

### ***This (Baby) Life***

As part of *Just Add Water*, this ground breaking work was created especially for babies up to 18 months and their carers. It was a gentle and beautiful experience which explored the day to day discovery of babies.

Complementary to the performance, dance workshops designed for playgroups, and professional development opportunities for early childhood educators and playgroup workers were also offered and fully attended.

*"Many parents were grateful to have a show for babies, some I had met from the Sharing Circle and travelled from Adelaide. I also have a lot of parents commenting they were so glad Just Add Water provided shows/events for children under 5."*

*Goolwa parent*

## **Growing advanced manufacturing**

Country Arts SA plays a vital role in shaping communities, whereby creative thinking and new ideas are encouraged through participation in the arts, particularly through concentrated hotspots such as the Regional Centres of Culture where the sheer breadth and volume of activities means sustained engagement is more likely to have a transformative effect.

### **Upper Spencer Gulf**

Regional centres such as Whyalla and Port Pirie, with their diverse industrial base, benefit from attracting and keeping skilled workers and their families. They want to live in well functioning environments where they feel safe and can enjoy diverse cultural experiences.

Country Arts SA arts centres offer a great diversity of performing and visual arts, movies and community generated activities including official awards ceremonies and annual community celebrations, weddings and entertainment.

In 2012-13, 93 events and 1254 movie screenings were supported at the Middleback Theatre in Whyalla reaching almost 55 000 people, and the Northern Festival Centre in Port Pirie supported 108 events and 141 film screenings reaching more than 33 300 people.

Manufacturing is also a vital part of the Port Augusta, Port Lincoln, and Mount Gambier economies. Businesses and communities in those centres also benefit from the work Country Arts SA does, assisting to attract and retain highly skilled workers and their families.

## **Realising the benefits of the mining boom for all South Australians**

Country Arts SA has a strong role to play in supporting mining communities across the state, with performing arts productions and visual arts exhibitions touring to locations such as Roxby Downs, Whyalla and Port Lincoln. Strong and healthy regional communities are an important part of a successful and rewarding mining sector, and the arts make these communities resilient and interesting places to live.

### **Whyalla Art Prize**

Country Arts SA manages the Whyalla Art Prize, creating specific youth categories for local budding artists to exhibit their work alongside the best work from around the nation. The Youth Prizes are financially supported by OneSteel Whyalla Steelworks and Arrium Mining – a partnership with an important local business, which has seen many young local artists achieve a new level of recognition both within their community and more broadly. Long supported by the City of Whyalla, it now has a permanent place on the nation's visual arts calendar.

“Being a part of the Whyalla Art Prize is a really good opportunity to see what work is around at the time and to gauge the level of my peers. It's a good to opportunity every year to see how I have progressed.”

*Chris Gaston, Whyalla Art Prize 2011 Winner Under 27 Youth category*

## Premium food and wine from our clean environment

South Australia's premium food and wine begin in the regions where Country Arts SA is present. We not only support communities to attract and retain skilled workers and their families, we help tell their food and wine stories.

### ***Kumuwuki/Big Wave***

The opening night dinner of *Kumuwuki/Big Wave* featured celebrity chef Simon Byrant who prepared dishes entirely created with local produce for the 500 conference participants.

Working with Natural Resource Management, Country Arts SA fashioned an innovative project with local producers, garnering their thoughts and experiences of the national water debate. Their views were etched onto glassware used at the dinner.

Sharing local delicacies with conference attendees who came from all around the country and creatively exposing the fragile nature of the environment created the right atmosphere for discussion and exploration. Everyone was able to take an item of glassware home as a reminder of the fragility of the beautiful environment and the great memories and friendships they made while in Goolwa.

## Summary

Country Arts SA makes a significant contribution to each of the seven strategic priorities identified by the Premier.

Our programs target regional communities and artists, covering all possible artistic forms, not only the traditional visual and performing arts, but live art, film and new media, community led projects, skills development and participatory opportunities, reflecting and celebrating the diverse cultures present in regional South Australia.

We bring the arts to life in regional South Australia and provide opportunities for regional artists to showcase their talent in Adelaide. We not only help make Adelaide a vibrant city, but we also provide opportunities for metropolitan families and tourists from interstate and overseas to explore and enjoy the culture of regional South Australia.

Country Arts SA is culturally aware of Indigenous and Torres Strait Islander peoples and we incorporate consultation with communities into all our programs, regardless of their location.

In addition to promoting and facilitating the intrinsic value of the arts, we use the arts to address the key issues of the day and create effective programs which embrace all areas of life including the environment, mental health, safe and sustainable communities, volunteers, economic development, employment, road safety and childhood development.

Country Arts SA continues to deliver and support programs that enable more people to experience, value and benefit from the arts, ensuring a better life for all South Australians.

# Auditor General's Statement

RECEIVED

18 NOV 2013



Government of South Australia

Auditor-General's Department

Our ref: A13/271

15 November 2013

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Mr A Aughey  
A/Chairperson, Board of Trustees  
South Australian Country Arts Trust  
2 McLaren Parade  
Port Adelaide SA 5015

Dear Mr Aughey

**Audit of the South Australian Country Arts Trust  
for the year ended 30 June 2013.**

The audit of the accounts of the South Australian Country Arts Trust (the Trust) for the year ended 30 June 2013 has been completed.

The audit was directed to meeting statutory audit responsibilities under the *Public Finance and Audit Act 1987* and the *South Australian Country Arts Trust Act 1992*.

The audit covered the principal areas of the financial operations of the Trust and included the test review of systems and processes, internal controls and financial transactions.

The two important outcomes from the annual audit process are:

- the issue of the Independent Auditor's Report (IAR) on the integrity of the Trust's financial report
- the audit management letter advising of system, process and internal controls matters including recommendations for improvement.

In this regard, enclosed is the Trust's financial report together with my IAR which is unmodified.

Audit has collated matters arising from the review of systems, processes and controls and my officers will schedule a meeting to discuss these matters with the Chief Executive Officer in the near future.

Finally, I would like to express my appreciation to the management and staff of the Trust in providing assistance to my officers during the audit.

Yours sincerely

A handwritten signature in black ink, appearing to read 'S O'Neill', with a small flourish at the end.

S O'Neill  
**Auditor-General**

enc



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**To the Chairperson, Board of Trustees  
South Australian Country Arts Trust**

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 15(3) of the *South Australian Country Arts Trust Act 1992*, I have audited the accompanying financial report of the South Australian Country Arts Trust for the financial year ended 30 June 2013. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2013
- a Statement of Financial Position as at 30 June 2013
- a Statement of Changes in Equity for the year ended 30 June 2013
- a Statement of Cash Flows for the year ended 30 June 2013
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Acting Chairperson, Board of Trustees, Chief Executive Officer and the Manager Corporate Resources.

**The Board of Trustees' Responsibility for the Financial Report**

The Board of Trustees are responsible for the preparation of the financial report that gives a true and fair view in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards, and for such internal control as the Board of Trustees determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

**Auditor's Responsibility**

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the requirements of the *Public Finance and Audit Act 1987* and Australian Auditing Standards. The auditing standards require that the auditor comply with relevant ethical requirements and that the auditor plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board of Trustees, as well as the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

**Opinion**

In my opinion, the financial report gives a true and fair view of the financial position of the South Australian Country Arts Trust as at 30 June 2013, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



**S O'Neill**  
**AUDITOR-GENERAL**  
15 November 2013

# Financial Statements

# **South Australian Country Arts Trust**

## **Annual Financial Statements**

**For The Year Ended 30 June 2013**

South Australian Country Arts Trust

Certification of the Financial Statements

We certify that the attached General Purpose Financial Statements for the South Australian Country Arts Trust:

comply with relevant Treasurer's Instructions issued under Section 41 of the *Public Finance and Audit Act 1987*, and relevant *Australian Accounting Standards*;

are in accordance with the accounts and records of the Trust; and

present a true and fair view of the financial position of the South Australian Country Arts Trust as at 30 June 2013 and the results of its operations and cash flows for the financial year.

We certify that the internal controls employed by the South Australian Country Arts Trust for the financial year over its financial reporting and its preparation of the General Purpose Financial Statements have been effective throughout the reporting period.



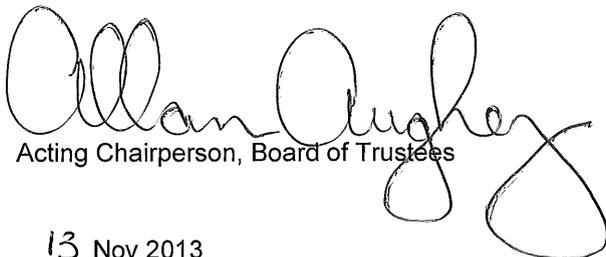
Manager Corporate Resources

14 Nov 2013



Chief Executive Officer

14 Nov 2013



Acting Chairperson, Board of Trustees

13 Nov 2013

South Australian Country Arts Trust

**Statement of Comprehensive Income  
For The Year Ended 30 June 2013**

	Note	2013 \$'000	2012 \$'000
<b>Expenses</b>			
Employee benefits expenses	4	5 062	5 170
Program expenses	5	2 864	2 190
Infrastructure expenses	5	1 620	1 494
Administration expenses	5	877	927
Grants and subsidies expense	6	988	1 438
Depreciation and amortisation expense	7	1 380	1 278
Other expenses		4	-
<b>Total expenses</b>		<b>12 795</b>	<b>12 497</b>
<b>Income</b>			
Revenues from fees and charges	10	3 160	2 917
Commonwealth revenues	11	943	915
Grants and subsidies revenue	12	287	471
Interest revenues		136	212
Donated Works of Art		9	20
Net gain from disposal of non-current assets	8	36	2
Other income	13	381	572
<b>Total income</b>		<b>4 952</b>	<b>5 109</b>
<b>Net cost of providing services</b>		<b>7 843</b>	<b>7 388</b>
<b>Revenues from SA Government</b>			
Revenues from SA Government - Arts SA grants		6 152	6 340
<b>Total revenues from SA Government</b>		<b>6 152</b>	<b>6 340</b>
<b>Net result</b>		<b>(1 691)</b>	<b>(1 048)</b>
<b>Other comprehensive income</b>			
Changes in property, plant and equipment asset revaluation surplus		17 804	-
<b>Total other comprehensive income</b>		<b>17 804</b>	<b>-</b>
<b>Total comprehensive result</b>		<b>16 113</b>	<b>(1 048)</b>

**The net result and total comprehensive result are attributable to the SA Government as owner**

The above statement should be read in conjunction with the accompanying Notes.

South Australian Country Arts Trust

**Statement of Financial Position**  
as at 30th June 2013

	Note	2013 \$'000	2012 \$'000
<b>Current assets</b>			
Cash and cash equivalents	14,24	2 634	3 536
Receivables	15	171	553
Inventories		47	31
<b>Total current assets</b>		<b>2 852</b>	<b>4 120</b>
<b>Non-current assets</b>			
Property, plant and equipment	16	37 644	20 355
Works of art	16	865	856
<b>Total non-current assets</b>		<b>38 509</b>	<b>21 211</b>
<b>Total assets</b>		<b>41 361</b>	<b>25 331</b>
<b>Current liabilities</b>			
Payables	17	211	339
Employee benefits	18	479	421
Provisions	19	78	113
Other liabilities	20	180	220
<b>Total current liabilities</b>		<b>948</b>	<b>1 093</b>
<b>Non-current liabilities</b>			
Payables	17	62	53
Employee benefits	18	666	613
<b>Total non-current liabilities</b>		<b>728</b>	<b>666</b>
<b>Total liabilities</b>		<b>1 676</b>	<b>1 759</b>
<b>Net assets</b>		<b>39 685</b>	<b>23 572</b>
<b>Equity</b>			
Asset revaluation surplus	21	38 320	20 516
Retained earnings	21	1 365	3 056
<b>Total equity</b>		<b>39 685</b>	<b>23 572</b>
<b>The total equity is attributable to the SA Government as owner</b>			
Unrecognised contractual commitments	22		
Contingent assets and liabilities	23		

The above statement should be read in conjunction with the accompanying Notes.

**South Australian Country Arts Trust**

**Statement of Changes in Equity  
For The Year Ended 30 June 2013**

	Asset revaluation surplus	Retained earnings	Total
Note	\$'000	\$'000	\$'000
<b>Balance at 30 June 2011</b>	<b>20 516</b>	<b>4 104</b>	<b>24 620</b>
Net result for 2011-12	-	(1 048)	(1 048)
<b>Total comprehensive result for 2011-12</b>	<b>-</b>	<b>(1 048)</b>	<b>(1 048)</b>
<b>Balance as at 30 June 2012</b>	<b>20 516</b>	<b>3 056</b>	<b>23 572</b>
Net result for 2012-13	-	(1 691)	(1 691)
Net increment on asset revaluation	17 804	-	17 804
<b>Total Comprehensive result for 2012-13</b>	<b>17 804</b>	<b>(1 691)</b>	<b>16 113</b>
<b>Balance at 30 June 2013</b>	<b>38 320</b>	<b>1 365</b>	<b>39 685</b>

All changes in equity are attributable to the SA Government as owner.

The above statement should be read in conjunction with the accompanying Notes.

South Australian Country Arts Trust

**Statement of Cash Flows**  
**For The Year Ended 30 June 2013**

	Note No.	2013 \$'000	2012 \$'000
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Employee benefit payments		(4 967)	(5 078)
Payments for supplies and services		(6 044)	(4 944)
Payments for grants and subsidies		(1 031)	(1 578)
GST paid to the Australian Taxation Office		( 23)	( 52)
<b>Cash used in operations</b>		<b>(12 065)</b>	<b>(11 652)</b>
<b>Cash inflows</b>			
Fees and charges		3 444	3 149
Receipts from Commonwealth		967	973
Receipts from grants and subsidies		546	407
Interest received		141	213
GST recovered from the Australian Taxation Office		197	135
Other receipts		397	588
<b>Cash generated from operations</b>		<b>5 692</b>	<b>5 465</b>
<b>Cash flows from SA Government</b>			
Receipts from SA Government		6 189	6 375
<b>Cash generated from SA Government</b>		<b>6 189</b>	<b>6 375</b>
<b>Net cash provided by operating activities</b>	24	<b>( 184)</b>	<b>188</b>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of property, plant and equipment		( 787)	( 295)
<b>Cash used in investing activities</b>		<b>( 787)</b>	<b>( 295)</b>
<b>Cash inflows</b>			
Proceeds from the sale of property, plant and equipment		69	23
<b>Cash generated from investing activities</b>		<b>69</b>	<b>23</b>
<b>Net cash used in investing activities</b>		<b>( 718)</b>	<b>( 272)</b>
<b>Net (decrease)/ increase in cash and cash equivalents</b>		<b>( 902)</b>	<b>( 84)</b>
Cash and cash equivalents at the beginning of the financial year		3 536	3 620
<b>Cash and cash equivalents at the end of the financial year</b>	14,24	<b>2 634</b>	<b>3 536</b>

The above statement should be read in conjunction with the accompanying Notes.

**Objectives and policies notes**

- 1 Objectives of the South Australian Country Arts Trust
- 2 Summary of significant accounting policies
- 3 New and revised accounting standards

**Expense notes**

- 4 Employee benefits expenses
- 4 Remuneration of employees and TVSP disclosure
- 5 Supplies and services
- 6 Grants and subsidies expense
- 7 Depreciation and amortisation expense
- 8 Net loss from disposal of non-current assets
- 9 Auditor's remuneration

**Income notes**

- 8 Net gain from disposal of financial assets
- 10 Revenues from fees and charges
- 11 Commonwealth revenues
- 12 Grants and subsidies revenue
- 13 Other income

**Asset notes**

- 14 Cash and cash equivalents
- 15 Receivables
- 16 Property, plant and equipment

**Liability notes**

- 17 Payables
- 18 Employee benefits
- 19 Provisions
- 20 Other liabilities

**Equity notes**

- 21 Equity

**Other notes**

- 22 Unrecognised contractual commitments
- 23 Contingent assets and liabilities
- 24 Cash flow reconciliation
- 25 Financial instruments
- 26 Remuneration of board and committee members
- 27 Events after balance date
- 28 Regional Arts Fund

**Note 1. Objectives of the South Australian Country Arts Trust**

The South Australian Country Arts Trust (the Trust) has wide ranging responsibilities for the development of the arts in country South Australia and is the principal provider of arts programs to country South Australians.

The Trust delivers arts programs through:

- managing and operating Arts Centres in Whyalla, Port Pirie, Renmark, Mount Gambier and Noarlunga;
- developing performing arts touring programs for the theatres and for touring to other regional centres;
- developing and managing visual arts touring programs and visual arts display spaces;
- managing the Regional Centre for Culture initiative on behalf of the State Government;
- managing a number of arts development and community artist funding programs;
- the provision of policy advice to the Minister for the Arts;
- advocating for the continuing development of the arts in country South Australia; and
- the provision of an arts information and advisory service to country South Australians.

**Note 2. Summary of significant accounting policies**

**2.1 Statement of compliance**

The financial statements are General Purpose Financial Statements. The accounts have been prepared in accordance with relevant Australian Accounting Standards and Treasurer's Instructions and Accounting Policy Statements promulgated under the provision of the *Public Finance and Audit Act 1987*.

**2.2 Basis of preparation**

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Trust's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements are outlined in the applicable notes;

- accounting policies are selected and applied in a manner that ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and

- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the Accounting Policy Statements require the following note disclosures, which have been included in the financial statements:

- a) income, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100 000 for separate identification of these items applies;
- b) expenses incurred as a result of engaging consultants, as reported in the Statement of Comprehensive Income;
- c) employee targeted voluntary separation package information;
- d) employees whose normal remuneration is equal to or greater than the base executive remuneration level (within \$10 000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the entity to those employees; and

- e) board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

The Trust's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets that were valued in accordance with the applicable valuation policy.

The Statement of Cash Flows has been prepared on a cash basis.

The financial statements have been prepared based on a twelve month operating cycle and are presented in Australian currency.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2013 and comparative information presented for the year ended 30 June 2012.

### **2.3 Reporting entity**

Established in 1993, the Trust is a South Australian Government Statutory Authority, which trades as Country Arts SA. The Trust was established pursuant to the *South Australian Country Arts Trust Act 1992*.

The financial statements and accompanying notes include all the controlled activities of the Trust. The Trust has no administered items to report.

### **2.4 Comparative information**

The presentation and classification of items in the financial statements are consistent with prior periods except where specific accounting standards and/or accounting policy statements have required a change.

Where presentation or classification of items in the financial statements have been amended, comparative figures have been adjusted to conform to changes in presentation or classification in these financial statements unless impracticable to do so.

The restated comparative amounts do not replace the original financial statements for the preceding period.

### **2.5 Rounding**

All amounts in the financial statements and accompanying notes have been rounded to the nearest thousand dollars (\$'000).

### **2.6 Taxation**

The Trust is not subject to income tax. The Trust is liable for payroll tax, fringe benefits tax, goods and services tax, emergency services levy, and local government rates.

Income, expenses and assets are recognised net of the amount of GST except that:

- the amount of GST incurred by the Trust as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of the cost of acquisition of an asset or as part of an item of expense and;

- receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the Statement of Financial Position.

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the ATO, is classified as part of operating cash flows.

Unrecognised contractual commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to the ATO. If GST is not payable to, or recoverable from the Australian Taxation Office, the commitments and contingencies are disclosed on a gross basis.

## **2.7 Events after the reporting period**

Adjustments would be made to amounts recognised in the financial statements, where an event occurs after 30 June and before the date the financial statements are authorised for issue, where those events provide information about conditions at balance date.

Note disclosure is made about events between 30 June and the date the financial statements are authorised for issue where the event relates to a condition which arose after 30 June and which may have a material impact on the results of subsequent years.

## **2.8 Income**

Income is recognised to the extent that it is probable that the flow of economic benefits to the Trust will occur and can be reliably measured.

Income has been aggregated according to its nature and has not been offset unless required or permitted by a specific accounting standard, or where offsetting reflects the substance of the transaction or other event.

The notes accompanying the financial statements disclose income where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

Transactions with SA Government entities below the threshold of \$100 000 have been included with the non-government transactions, classified according to their nature.

The Trust's principal source of income consists of grants from the State Government. In addition, the Trust receives income from sales, admissions, donations, sponsorships and other receipts, and uses the income for the achievement of its objectives.

The following are specific recognition criteria:

### Fees and Charges

Income from fees and charges is derived from goods and services provided to other SA Government agencies and to the public. The revenue is recognised upon delivery of the service to the clients or by reference to the stage of completion.

### Grants (Contributions) received

Grants are recognised as an asset and income when the Trust obtains control of the grant or obtains the right to receive the grant and the income recognition criteria is met (ie the amount can be reliably measured and the flow of resources is probable).

Generally, the Trust has obtained control or the right to receive for:

- Grants with unconditional stipulations – this will be when the agreement becomes enforceable ie the earlier of when the receiving entity has formally been advised that the grant has been approved; agreement/contract is executed; and/or grant is received.
- Grants with conditional stipulations – this will be when the enforceable stipulations specified in the agreement occur or are satisfied; that is income would be recognised for grants received or receivable under the agreement.

The Trust receives grants with conditional and unconditional stipulations. Non-Commonwealth grants received by the Trust are non-conditional.

### Commonwealth Revenues

Commonwealth grants are received from the Federal Government. The grants assist the Trust in its delivery of programs and projects, and have conditional stipulations attached (refer Note 11). The income is recognised in the manner described above.

### Resources received free of charge

Resources received free of charge from external parties are recognised in the Statement of Comprehensive Income at their fair value. Contributions of services are recognised only when the fair value can be determined reliably and the services would be purchased if they had not been donated. The Trust received donated works of art in 2012-13.

### Revenues from SA Government

The Trust receives an annual recurrent operating grant from Arts SA, a division of the Department of the Premier and Cabinet to undertake agreed programs. The recurrent operating grant is recognised as revenue when the Trust obtains control over the funding. Control over the annual recurrent operating grant is normally obtained upon receipt.

### Net gain on non-current assets

Income from the disposal of non-current assets is recognised when the control of the asset has passed to the buyer and has been calculated by comparing proceeds with carrying amount. When revalued assets are sold, the revaluation increments are transferred to retained earnings.

Gains on disposal of motor vehicles are recognised at the date control of the asset is passed to the buyer and are determined after deducting the cost of the asset from the proceeds at that time.

### Other income

Other income is comprised of TVSP recoveries, salary recoveries and rental from buildings and other miscellaneous sources of income.

## **2.9 Expenses**

Expenses are recognised when and only when the flow or consumption or loss of future economic benefits has occurred and can be reliably measured.

Expenses have been aggregated according to their nature and have not been offset unless required or permitted by a specific accounting standard or where offsetting reflects the substance of the transaction or other event.

The notes accompanying the financial statements disclose expenses where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

Transactions with SA Government entities below the threshold of \$100 000 have been included with the non-government transactions, classified according to their nature.

The following are specific recognition criteria:

### Employee benefits expense

Employee benefits expenses includes all costs related to employment including salaries and wages, non-monetary benefits and leave entitlements. These are recognised when incurred.

### Superannuation

The amount charged to the Statement of Comprehensive Income represents contributions made by the Trust to the superannuation plan in respect of current services of current staff. The Department of Treasury and Finance centrally recognises the superannuation liability, for schemes operated by the State Government in the whole-of-government financial statements.

Grants and subsidies

Grants and subsidies that the Trust pays to other entities for general assistance or a particular purpose may be for capital or recurrent purposes and the name of the category reflects the use of the grant or subsidy. These entities may be other SA Government agencies, Non-Government Organisations or the public. The grants and subsidies given are usually subject to terms and conditions set out in the contract, correspondence, or by legislation. For contributions payable, the contribution will be recognised as a liability and expense when the Trust has a present obligation to pay the contribution.

Grants and subsidies paid by the Trust generally have conditional stipulations attached.

Depreciation and amortisation of non-current assets

All non-current assets, having a limited useful life, are systematically depreciated/amortised over their useful lives in a manner that reflects the consumption of their service potential. Amortisation is used in relation to intangible assets, while depreciation is applied to physical assets such as property, plant and equipment.

The value of leasehold improvements is amortised over the estimated useful life of each improvement or the unexpired period of the relevant lease, whichever is shorter.

Land and non-current assets held for sale are not depreciated.

Depreciation/amortisation is calculated on a straight line basis over the estimated useful life of the following classes of assets:

<b>Class of Asset</b>	<b>Useful Life (Years)</b>
Buildings and improvements	7 to 70
Leasehold Improvements	10 to 40
Plant and Equipment	3 to 10

Works of Art controlled by the Trust are anticipated to have very long and indeterminate useful lives. Their service potential has not, in any material sense, been consumed during the reporting period. Consequently, no amount for depreciation has been recognised for this class of asset.

Resources provided free of charge

Resources provided free of charge to external parties are recognised as expenditure in the Statement of Comprehensive Income at their fair value and in the expense line to which they relate.

## 2.10 Current and non-current classification

Assets and liabilities have been characterised as either current or non-current in nature. Assets and liabilities that are sold, consumed or realised as part of the normal operating cycle even when they are not expected to be realised within twelve months after the reporting data have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

Where asset and liability line items combine amounts expected to be realised within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be recovered or settled after more than twelve months.

## 2.11 Assets

Assets have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard or where offsetting reflects the substance of the transaction or other event.

Where an asset line item combines amounts expected to be settled within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be recovered after more than twelve months.

The notes accompanying the financial statements disclose financial assets where the counterparty/transaction is with an entity within the SA Government as at the reporting date, classified according to their nature.

Transactions with SA Government entities below the threshold of \$100 000 have been included with the non-government transactions, classified according to their nature.

### Cash and cash equivalents

Cash and cash equivalents as reported in the Statement of Financial Position include cash on hand and deposits held at call. Cash and cash equivalents in the Statement of Cash Flows comprise cash and cash equivalents as defined above. Cash is measured at nominal value.

### Receivables

Receivables comprise amounts receivable from goods and services, GST input tax credits recoverable, prepayments and other accruals.

Trade receivables arise in the normal course of selling goods and services to other government agencies and to the public. Trade receivables are generally settled within 30 days after the issue of an invoice or the goods/services have been provided under a contractual arrangement.

Collectability of trade receivables is reviewed on an ongoing basis. An allowance for doubtful debts is raised when there is objective evidence that the Trust will not be able to collect the debt. Bad debts are written off when identified.

### Inventories

Inventories include goods held for sale in the ordinary course of business. Inventories are maintained for theatre catering purposes and are measured at the lower of cost or their net realisable value.

The amount of any inventory write-down to net realisable value/replacement cost or inventory losses are recognised in the Statement of Comprehensive Income as an expense in the period the write-down or loss occurred. Any write-down reversals are recognised in the Statement of Comprehensive Income.

Non-current asset acquisition and recognition

Non-current assets are initially recorded at cost or at the value of any liabilities assumed, plus any incidental cost involved with the acquisition. Non-current assets are subsequently measured at fair value less accumulated depreciation.

Where assets are acquired at no value, or minimal value, they are recorded at their fair value in the Statement of Financial Position.

All non-current tangible assets with a value equal to or in excess of \$1000 for works of art and \$5000 for all other tangible assets are capitalised. Accounting Policy Framework III paragraph APS 2.15 states that non current assets with a fair value at the time of acquisition of less than \$10 000 need not be recognised, however, paragraph APS 2.16 allows agencies to elect to adopt a lower capitalisation threshold.

Revaluation of non-current assets

All non-current physical assets are valued at written down current cost (a proxy for fair value). Revaluation of non-current assets or groups of assets is only performed when its fair value at the time of acquisition is greater than \$1 million and estimated useful life is greater than 3 years.

Every 5 years, the Trust revalues its land and buildings. However, if at any time management considers that the carrying amount of the asset materially differs from the fair value, then the asset will be revalued regardless of when the last valuation took place. Non-current physical assets that are acquired between revaluations are held at cost until the next valuation, where they are re-valued to fair value.

Any revaluation increment is credited to the asset revaluation surplus except to the extent that it reverses a revaluation decrement of the same asset class previously recognised as an expense, in which case the increment is recognised as income. Any revaluation decrement is recognised as an expense, except to the extent that it reverses a revaluation increment for the same asset class, in which case the decrement is debited directly to the asset revaluation surplus to the extent of the credit balance existing in the asset revaluation surplus for that class of asset.

For building and improvement (Theatre) assets that have been subject to an independent revaluation, both the replacement cost and the associated accumulated depreciation have been presented on a gross basis. For other depreciable assets subject to an independent revaluation, any accumulated depreciation is eliminated against the gross carrying amount of the assets and the net amounts restated to the revalued amounts of the assets.

Upon disposal or derecognition, any revaluation surplus relating to that asset is transferred to retained earnings.

The Trust's land , building and improvements were revalued as at 30 June 2013. The valuation was undertaken by Valcorp Australia Pty Ltd. The fair values were determined as follows:

*Land*

The fair value was determined using a direct comparison approach with recent market transactions in the area.

*Buildings and improvements- Theatres*

The fair value has been estimated based on the written down modern equivalent replacement cost. The estimated modern equivalent replacement cost has been determined by the Valuer with reference to Rawlinson's Australian Construction Handbook Edition 30. Additional costs have been included for country location, planning approvals, preliminaries, contingencies and complexity of the theatres, having regard to the extent of non theatre functions.

*Buildings and improvements- Other*

The fair value was determined using a direct comparison approach with recent market transactions in the area.

Impairment of assets

All non-current tangible and intangible assets are tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

For revalued assets, an impairment loss is offset against the respective class in the asset revaluation surplus.

**2.12 Liabilities**

Liabilities have been classified according to their nature and have not been offset unless required or permitted by a specific accounting standard or where offsetting reflects the substance of the transaction or other event.

Where a liability line item combines amounts expected to be settled within twelve months and more than twelve months, the Trust has separately disclosed the amounts expected to be settled after more than twelve months.

The notes accompanying the financial statements disclose financial liabilities where the counterparty/transaction is with another SA Government entity as at the reporting date, classified according to their nature.

Transactions with SA Government entities below the threshold of \$100 000 have been included with the non government transactions, classified according to their nature.

Payables

Payables include creditors, accrued expenses and employment on-costs.

Creditors represent the amounts owing for goods and services received before the end of the reporting period that are unpaid at the end of the reporting period. Creditors include all unpaid invoices received relating to the normal operations of the Trust.

Accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period and where an invoice has not been received.

All amounts are measured at their nominal amount and are normally settled within 30 days after the Trust receives an invoice.

Employment on-costs comprise superannuation contributions and payroll tax with respect to outstanding liabilities for salaries and wages, long service leave, annual leave and skills and experience retention leave.

The Trust makes contributions to several State Government superannuation schemes. These contributions are treated as an expense when they occur. There is no liability for payments to beneficiaries as they have been assumed by the respective superannuation schemes. The only liability outstanding at balance date relates to any contributions due but not yet paid to the South Australian Superannuation Board.

Employee benefits

These benefits accrue for employees as a result of services provided up to the reporting date but yet to be paid. Long-term employee benefits are measured at the present value and short-term employee benefits are measured at nominal amounts.

No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees is estimated to be less than the annual entitlement of sick leave.

(i) *Salaries and wages*

Liabilities for salaries and wages are recognised, and are measured as the amount unpaid at the reporting date at current pay rates in respect of employees' services up to that date.

(ii) *Annual leave and the skills and experience retention leave*

A liability for annual leave and the skills and experience retention leave are calculated by determining the amount unpaid at the reporting date and estimating the nominal amount that is expected to be paid when the obligation is settled. In the unusual event where annual leave and skills and experience retention leave are payable later than twelve months, the liability will be measured at present value.

(iii) *Employment on-costs*

Employment on-costs (payroll tax and superannuation contributions) are recognised separately under payables.

(iv) *Long service leave*

The liability for long service leave is measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period using the projected unit credit method.

The estimated liability for long service leave is based on actuarial assumptions over expected future salary and wage levels, experience of employee departure and periods of service. These assumptions are based on employee data over SA Government entities. Expected future payments are discounted using market yields at the end of the reporting period on government bonds with durations that match, as closely as possible, the estimated future cash flows.

The long service liability has been allocated between current and non-current based on historical usage patterns and expected payments in 2013-14.

Provisions

Provisions are recognised when the Trust has a present obligation as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

When the Trust expects some or all of a provision to be reimbursed, the reimbursement is recognised as a separate asset but only when the reimbursement is virtually certain. The expense relating to any provision is presented in the Statement of Comprehensive Income net of any reimbursement.

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at the reporting date. If the effect of the time value of money is material, provisions are discounted for the time value of money and the risks specific to the liability.

The Trust is an exempt employer under the *Workers Rehabilitation and Compensation Act 1986*. Under a scheme arrangement, the Trust is responsible for the management of workers rehabilitation and compensation.

A liability has been reported to reflect unsettled workers compensation claims. The Trust is responsible for the payment of workers compensation claims.

Financial Guarantees

The Trust has no material financial guarantees and determined that there is no material liability to be recognised for financial guarantee contracts as at 30 June 2013.

**2.13 Insurance**

The Trust has arranged through SAICORP to insure all major risks of the Trust. The excess payable is fixed under this arrangement.

**2.14 Leases**

The determination of whether an arrangement is or contains a lease is based on the substance of the arrangement. The Trust has entered into operating lease agreements for vehicles where the lessors effectively retains the entire risks and benefits incidental to ownership of the items held under the operating leases.

Operating lease

Operating lease payments are recognised as an expense in the Statement of Comprehensive Income on a straight line basis over the lease term. The straight line basis is representative of the pattern of benefits derived from the leased assets.

**2.15 Unrecognised contractual commitments and contingent assets and liabilities**

Commitments comprise operating commitments arising from contractual or statutory sources and are disclosed at their nominal value.

Contingent assets and liabilities are not recognised in the Statement of Financial Position, but are disclosed by way of a note and, if quantifiable, are measured at their nominal value.

Unrecognised contractual commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to the ATO. If GST is not payable to, or recoverable from the ATO, the commitments and contingencies are disclosed on a gross basis.

**Note 3. New and revised accounting standards**

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective, have not been adopted by the Trust for the period ending 30 June 2013. The Trust has assessed the impact of the new and amended standards and interpretations and considers there will be no impact on the accounting policies or the financial statements of the Trust.

In addition, the Trust does not report any administered items and as a result the disclosure requirements of identifying recipient transfer payments classified as administered expenses consistent with the requirement of AASB 1050 Administered Items, is not applicable.

**South Australian Country Arts Trust**

<b>Note 4. Employee benefits expenses</b>		
	2013	2012
	\$'000	\$'000
Salaries and wages	3 784	3 527
Long service leave	102	305
Annual leave	299	285
Skills and experience retention leave	6	-
Employment on-costs - superannuation	400	395
Employment on-costs - other	216	184
Targeted voluntary separation packages (refer below)	-	320
Board and committees fees	32	34
Other employment related expenses	223	120
<b>Total employee benefits expenses</b>	<b>5 062</b>	<b>5 170</b>
<b>Targeted voluntary separation packages</b>	<b>2013</b>	<b>2012</b>
	<b>\$'000</b>	<b>\$'000</b>
Amount paid to these employees:		
TVSPs	-	320
Annual leave and long service leave paid during the reporting period	-	168
	-	<b>488</b>
Recovery from the Department of Treasury and Finance	-	209
<b>Net cost to the Trust</b>	<b>-</b>	<b>279</b>
Number of employees who received a TVSP during the reporting period	-	2
<b>Remuneration of employees</b>		
The number of employees whose remuneration received or receivable falls within the following bands:		
	2013	2012
	No	No
\$198 000 to \$207 999	1	1
<b>Total number of employees</b>	<b>1</b>	<b>1</b>

The table includes all employees who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of employees reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits. The total remuneration received by these employees for the year was \$207,000 (\$198,000).

<b>Note 5. Supplies and services</b>		
	2013	2012
	\$'000	\$'000
<b>Program expenses provided by entities external to the SA Government</b>		
Live touring expenses	1 505	1 196
Marketing	539	445
Theatre programming	1	52
Visual arts	71	23
Cost of goods sold	187	149
National Conference	175	-
Other	386	325
<b>Total program expenses - Non SA Government entities</b>	<b>2 864</b>	<b>2 190</b>
<b>Total program expenses</b>	<b>2 864</b>	<b>2 190</b>
<b>Infrastructure expenses provided by entities external to the SA Government</b>		
Repairs and maintenance	648	624
Information technology and communication	273	268
Utilities	370	307
Consultants	24	4
Insurance	101	100
Other	204	191
<b>Total infrastructure expenses - Non SA Government entities</b>	<b>1 620</b>	<b>1 494</b>
<b>Total infrastructure expenses</b>	<b>1 620</b>	<b>1 494</b>

**South Australian Country Arts Trust**

	2013	2012
	\$'000	\$'000
<b>Administration expenses provided by entities external to SA Government</b>		
Travel	155	113
Printing and stationery	96	98
Motor vehicle expenses	164	200
Freight	138	245
Board meeting travel and expenses	48	31
Postage	53	56
Contractors and Temporary staff	154	115
Audit fees	43	43
Other	26	26
<b>Total administration expenses - Non SA Government entities</b>	<b>877</b>	<b>927</b>
<b>Total administration expenses</b>	<b>877</b>	<b>927</b>

**Payments to consultants**

The number and dollar amount of consultants paid/payable (included in supplies and services) that fell within the following bands:

	2013	2013	2012	2012
	No	\$'000	No	\$'000
Below \$10,000	4	14	1	4
Between \$10,000 and \$50,000	1	10	-	-
Above \$50,000	-	-	-	-
<b>Total consultants engaged</b>	<b>5</b>	<b>24</b>	<b>1</b>	<b>4</b>

**Note 6. Grants and subsidies expenses**

	2013	2012
	\$'000	\$'000
Recurrent and capital grant	988	1 438
<b>Total grants and subsidies expenses</b>	<b>988</b>	<b>1 438</b>

There was no infrastructure grant paid out in 2012/13. Of the \$1,438,000 recurrent and capital grants paid by the Trust during 2011/12- \$800,000 related to an infrastructure grant paid to the Alexandrina Council as part of the Goolwa Regional Centre for Culture Upgrade Program.

**Note 7. Depreciation and amortisation expense**

	2013	2012
	\$'000	\$'000
<b>Depreciation</b>		
Buildings and improvements	1 158	1 159
Plant and equipment	205	102
<b>Total depreciation expense</b>	<b>1 363</b>	<b>1 261</b>
<b>Amortisation</b>		
Leasehold improvements	17	17
<b>Total amortisation expense</b>	<b>17</b>	<b>17</b>
<b>Total depreciation and amortisation expense</b>	<b>1 380</b>	<b>1 278</b>

**Note 8. Net gain from disposal of assets**

	2013	2012
	\$'000	\$'000
<b>Plant and equipment</b>		
Proceeds from disposal	69	23
Net book value of assets disposed	( 33)	( 21)
<b>Net gain from disposal of plant and equipment</b>	<b>36</b>	<b>2</b>
<b>Total assets</b>		
Proceeds from disposal	69	23
Net book value of assets disposed	( 33)	( 21)
<b>Total net gain from disposal of non-current assets</b>	<b>36</b>	<b>2</b>

**Note 9. Auditor's remuneration**

	2013	2012
	\$'000	\$'000
Audit fees paid/payable to the Auditor-General's Department relating to the Financial Statements	43	43
<b>Total audit fees</b>	<b>43</b>	<b>43</b>

**Other services**

No other services were provided by the Auditor-General's Department.

**South Australian Country Arts Trust**

**Note 10. Revenues from fees and charges**

	2013	2012
	\$'000	\$'000
<b>Fees and charges received/receivable from entities external to the SA Government</b>		
Box office- programmed performances	331	358
Box office- films	443	402
Ticket booking fees	462	460
Venue hire	581	534
Candy bar sales	392	355
Recovery of theatre costs	336	349
Sponsorship	55	90
National Touring	150	247
Artwork sales	21	10
Delegate income	283	-
Other	106	112
<b>Total fees and charges from entities external to the SA Government</b>	<b>3 160</b>	<b>2 917</b>
<b>Total fees and charges</b>	<b>3 160</b>	<b>2 917</b>

**Note 11. Commonwealth revenue**

	2013	2012
	\$'000	\$'000
Specific Purpose grant	943	915
<b>Total Commonwealth revenue</b>	<b>943</b>	<b>915</b>

Commonwealth grants consist of the following:

	2013	2012
	\$'000	\$'000
Office for the Arts- Regional Arts Fund	373	371
Office for the Arts- Indigenous Arts and Cultural Officer	65	37
Office for the Arts- Playing Australia Grant for National Tour	142	221
Office for the Arts- Tour of Designing Craft/ Crafting design	154	-
Australia Council for the Arts - Visual Arts	-	55
Australia Council for the Arts- Community Partnership	144	87
Australia Council for the Arts "Bingo unit" community engagement	15	-
Australia Council for the Arts - Theatre	50	144
<b>Total Commonwealth revenue</b>	<b>943</b>	<b>915</b>

A significant specific purpose grant received by the Trust is for managing South Australia's component of the Regional Arts Fund on behalf of the Australian Government's Department of the Prime Minister and Cabinet's Office for the Arts. The grant received from the Commonwealth for the Regional Arts Fund includes a component to reimburse Country Arts SA for administration costs. For additional disclosure on the Regional Arts Fund refer to Note 28.

**Note 12. Grants and Subsidies revenue**

	2013	2012
	\$'000	\$'000
<b>Grants and subsidies received/receivable from entities within SA Government</b>		
Specific purpose grant	156	193
<b>Total grants and subsidies revenue - SA Government entities</b>	<b>156</b>	<b>193</b>
<b>Grants and subsidies received/receivable from entities external to the SA Government</b>		
Specific purpose grant	131	278
<b>Total grants and subsidies revenue - Non SA Government entities</b>	<b>131</b>	<b>278</b>
<b>Total grants and subsidies revenue</b>	<b>287</b>	<b>471</b>

**Note 13. Other income**

	2013	2012
	\$'000	\$'000
<b>Other income from entities within SA Government</b>		
Recovery of TVSP payments	-	209
<b>Total other income- SA Government Entities</b>	<b>-</b>	<b>209</b>
<b>Other income received/receivable from entities external to the SA Government</b>		
Salary recoveries	299	309
Rental from buildings	19	11
Proceeds from insurance	5	5
Other	58	38
<b>Total other income - Non SA Government entities</b>	<b>381</b>	<b>363</b>
<b>Total other income</b>	<b>381</b>	<b>572</b>

## South Australian Country Arts Trust

### Note 14. Cash and cash equivalents

	2013	2012
	\$'000	\$'000
Deposits with the Treasurer	2 624	3 527
Imprest account/cash on hand	10	9
<b>Total cash and cash equivalents</b>	<b>2 634</b>	<b>3 536</b>

#### Interest rate risk

Cash on hand is non-interest bearing. Deposits at call and with the Treasurer earn a floating interest rate, based on daily bank deposit rates. The carrying amount of cash represents fair value. The interest bearing funds of the Trust are held in Deposit Accounts titled the "South Australian Country Arts Trust" at Westpac and the Commonwealth Bank of Australia. Deposits with the Treasurer are bearing a floating interest rate between 2.84% and 3.41% (2012 3.93% and 4.6%)

The carrying amount of cash and cash equivalents represents fair value.

### Note 15. Receivables

	2013	2012
	\$'000	\$'000
<b>Current</b>		
Trade receivables	114	365
Prepayments	14	148
Accrued income	7	13
GST receivable	36	27
<b>Total receivables</b>	<b>171</b>	<b>553</b>

#### Interest rate and credit risk

Receivables are raised for all goods and services provided for which payment has not been received.

Receivables are normally settled within 30 days. Trade receivables, prepayments and accrued income are non-interest bearing. Other than recognised in the allowance for doubtful debts, it is not anticipated that counterparties will fail to discharge their obligations. The carrying amount of receivables approximates net fair value due to being receivable on demand. In addition, there is no concentration of credit risk.

#### Allowance for doubtful debts

An allowance for doubtful debts (allowance for impairment loss) is recognised when there is objective evidence that a receivable is impaired. As at 30 June 2013 the Trust had no allowance for doubtful debts.

## South Australian Country Arts Trust

### Note 16. Property, plant and equipment

#### Valuations of land and buildings

Valuations of Trust land, buildings and improvements were determined as at 30 June 2013 (2008) by Valcorp Australia Pty Ltd (the Australian Valuation Office). Refer to Note 2.11 for details relating to the revaluation of the Trust's land, buildings and improvements.

All other non-current assets controlled by the Trust have been deemed to be held at fair value.

#### Impairment

There were no indications of impairment of the Trust's non-current tangible assets held at 30 June 2013.

	2013 \$'000	2012 \$'000
<b>Land, buildings and improvements</b>		
Land at fair value	3 333	2 459
Buildings & improvements at fair value	65 407	42 517
Accumulated depreciation	(32 309)	(25 375)
<b>Total land, buildings and improvements</b>	<b>36 431</b>	<b>19 601</b>
<b>Plant and equipment</b>		
Plant and equipment at cost (deemed fair value)	2 051	1 802
Accumulated depreciation	(1 284)	(1 511)
<b>Total plant and equipment</b>	<b>767</b>	<b>291</b>
<b>Leasehold improvements</b>		
Leasehold improvements at cost (deemed fair value)	847	847
Accumulated amortisation	(401)	(384)
<b>Total leasehold improvements</b>	<b>446</b>	<b>463</b>
<b>Total property, plant and equipment</b>	<b>37 644</b>	<b>20 355</b>
<b>Works of art</b>		
Works of art at fair value	865	856
<b>Total works of art</b>	<b>865</b>	<b>856</b>

#### RECONCILIATION OF NON-CURRENT ASSETS

The following table shows the movement of non-current assets during 2012-13

	Land, buildings and improvements \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Works of art \$'000	Total assets \$'000
<b>Fair value balance at 30 June 2012</b>	<b>44 976</b>	<b>847</b>	<b>1 802</b>	<b>856</b>	<b>48 481</b>
Acquisitions	184	-	714	-	898
Donations	-	-	-	9	9
Other (includes reclassifications, disposals & retirements)	-	-	(465)	-	(465)
Revaluation increment/ (decrement)	23 580	-	-	-	23 580
<b>Balance at 30 June 2013</b>	<b>68 740</b>	<b>847</b>	<b>2 051</b>	<b>865</b>	<b>72 503</b>
<b>Accumulated depreciation/amortisation balance as at 30 June 2012</b>	<b>(25 375)</b>	<b>(384)</b>	<b>(1 511)</b>	<b>-</b>	<b>(27 270)</b>
Other (includes reclassifications, disposals & retirements)	-	-	432	-	432
Revaluation increment/ (decrement)	(5 776)	-	-	-	(5 776)
Depreciation/ amortisation	(1 158)	(17)	(205)	-	(1 380)
<b>Balance at 30 June 2013</b>	<b>(32 309)</b>	<b>(401)</b>	<b>(1 284)</b>	<b>-</b>	<b>(33 994)</b>
<b>Net book value at 30 June 2013</b>	<b>36 431</b>	<b>446</b>	<b>767</b>	<b>865</b>	<b>38 509</b>
Net book value at 30 June 2012	19 601	463	291	856	21 211

## South Australian Country Arts Trust

### RECONCILIATION OF NON-CURRENT ASSETS

The following table shows the movement of non-current assets during 2011-12

	Land, buildings and improvements \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Works of art \$'000	Total assets \$'000
<b>Fair value balance at 30 June 2011</b>	44 976	847	1 756	836	48 415
Acquisitions	-	-	184	-	184
Donations	-	-	-	20	20
Other (includes reclassifications, disposals & retirements)	-	-	( 138)	-	( 138)
<b>Balance at 30 June 2012</b>	<b>44 976</b>	<b>847</b>	<b>1 802</b>	<b>856</b>	<b>48 481</b>
<b>Accumulated depreciation/amortisation balance as at 30 June 2011</b>	<b>(24 216)</b>	<b>( 367)</b>	<b>(1 525)</b>	<b>-</b>	<b>(26 108)</b>
Acquisitions	-	-	-	-	-
Assets classified as held for sale	-	-	-	-	-
Other (includes reclassifications, disposals & retirements)	-	-	116	-	116
Revaluation increment/ (decrement)	-	-	-	-	-
Impairment losses	-	-	-	-	-
Depreciation/ amortisation	(1 159)	( 17)	( 102)	-	(1 278)
<b>Balance at 30 June 2012</b>	<b>(25 375)</b>	<b>( 384)</b>	<b>(1 511)</b>	<b>-</b>	<b>(27 270)</b>
<b>Net book value at 30 June 2012</b>	<b>19 601</b>	<b>463</b>	<b>291</b>	<b>856</b>	<b>21 211</b>
Net book value at 30 June 2011	20 760	480	231	836	22 307

#### Note 17. Payables

	2013 \$'000	2012 \$'000
<b>Current</b>		
Creditors and accruals	164	299
Employment on-costs	47	40
<b>Total current payables</b>	<b>211</b>	<b>339</b>
<b>Non-current</b>		
Creditors	5	15
Employment on-costs	57	38
<b>Total non-current payables</b>	<b>62</b>	<b>53</b>
<b>Total payables</b>	<b>273</b>	<b>392</b>

All current payables are expected to be settled within twelve months after reporting date.

#### Employment on-costs

An actuarial assessment performed by the Department of Treasury and Finance determined that the percentage of the proportion of long service leave taken as leave has remained at the 2012 rate of 40%, and the average factor for the calculation of employer superannuation on-cost is 10.2% (2012 rate of 10.3%). These rates are used in the employment on-cost calculation. The net financial effect of the changes in the current year is immaterial.

#### Interest rate and credit risk

Creditors and accruals are raised for all amounts billed but unpaid. Sundry creditors are normally settled within 30 days. Employment on-costs are settled when the respective employee benefit that they relate to is discharged. All payables are non-interest bearing. The carrying amount of payables approximates net fair value to the amounts being payable on demand.

(a) Maturity analysis of payables – Please refer to table in Note 25

(b) Categorisation of financial instruments and risk exposure information – Please refer to Note 25

## South Australian Country Arts Trust

<b>Note 18. Employee benefits</b>		
	2013	2012
	\$'000	\$'000
<b>Current</b>		
Accrued salaries and wages	103	95
Annual leave	262	250
Skills and experience retention leave	6	-
Long service leave	108	76
<b>Total current employee benefits</b>	<b>479</b>	<b>421</b>
<b>Non-current</b>		
Long service leave	666	613
<b>Total non-current employee benefits</b>	<b>666</b>	<b>613</b>
<b>Total employee benefits</b>	<b>1 145</b>	<b>1 034</b>

AASB 119 contains the calculation methodology for long service leave liability. This year an actuarial assessment performed by the Department of Treasury and Finance was used to calculate the liability rather than using a short hand measurement technique for the calculation of the liability.

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long term leave liability. The yield on long term Commonwealth Government bonds has increased from 3.0% in 2012 to 3.75% in 2013.

The net financial effect of the changes in methodology and actuarial assumptions in the current financial year is immaterial. The impact on future periods is impracticable to estimate as the long service leave liability is calculated using a number of assumptions- the key assumption is the long-term discount rate.

The actuarial assessment performed by the Department of Treasury and Finance left the salary inflation rate at 4.0%. As a result, there is no net financial effect resulting from changes in the salary inflation rate.

<b>Note 19. Provisions</b>		
	2013	2012
	\$'000	\$'000
<b>Current</b>		
Provision for workers compensation	78	113
<b>Total provisions</b>	<b>78</b>	<b>113</b>
<b>Provision movement:</b>		
Carrying amount at the beginning of the period	113	120
Increase in provisions recognised	74	83
Reductions arising from payments/other sacrifice of future economic benefits	( 109)	( 90)
<b>Carrying amount at the end of the period</b>	<b>78</b>	<b>113</b>

A liability has been reported to reflect unsettled workers compensation claims. In accordance with note 2.2 the Trust has exercised the use of accounting estimates provided by management to calculate a reasonable estimate for future obligations of known compensatory events as at 30 June 2013. These claims are expected to be settled within the next financial year.

<b>Note 20. Other liabilities</b>		
	2013	2012
	\$'000	\$'000
<b>Current</b>		
Income in advance	180	220
<b>Total other liabilities</b>	<b>180</b>	<b>220</b>

## South Australian Country Arts Trust

### Note 21. Equity

	2013	2012
	\$'000	\$'000
<b>Current</b>		
Retained earnings	1 365	3 056
Asset revaluation surplus	38 320	20 516
<b>Total equity</b>	<b>39 685</b>	<b>23 572</b>

The asset revaluation surplus is used to record the increments and decrements in the fair value of land, buildings and improvements to the extent that they offset one another. Relevant amounts are transferred to retained earnings when an asset is derecognised.

### Note 22. Unrecognised contractual commitments

#### Remuneration commitments

Commitments for the payment of salaries and other remuneration under employment contracts in existence at the reporting date but not recognised as liabilities are payable as follows:

	2013	2012
	\$'000	\$'000
Within one year	2 824	3 057
Later than one year but not longer than five years	1 388	1 778
<b>Total remuneration commitments</b>	<b>4 212</b>	<b>4 835</b>

Amounts disclosed include commitments arising from executive and other service contracts. The Trust does not offer fixed term remuneration contracts greater than 5 years.

#### Operating lease commitments

##### *The Trust as lessee*

Commitments in relation to operating leases contracted at the reporting date which are not recognised as liabilities, are payable as follows:

	2013	2012
	\$'000	\$'000
Within one year	11	22
Later than one year but not longer than five years	1	7
<b>Total operating lease commitments</b>	<b>12</b>	<b>29</b>
Representing:		
Non-cancellable operating leases	12	29
<b>Total operating lease commitments</b>	<b>12</b>	<b>29</b>

At the reporting date, the Trust's operating leases are for the lease of motor vehicles.

Motor vehicle leases are non-cancellable, with rental payments monthly in arrears. No contingent rental provisions exist within the lease agreements and no options exist to renew the leases at the end of their term. For the current financial year, the total amount of rental expense for minimum lease payments for operating leases was \$25,000 (\$30,000).

	2013	2012
	\$'000	\$'000
<b>Other commitments</b>		
Within one year	858	961
Later than one year but not longer than five years	445	520
<b>Total other commitments</b>	<b>1 303</b>	<b>1 481</b>

The Trust's other commitments are in relation to TVSPs' (2012-2013 only), live tour and national performance agreements, grant agreements and service level agreements which are not recognised as liabilities. Amounts disclosed include commitments arising from service contracts.

### Note 23. Contingent assets and liabilities

There are no contingent assets or liabilities to report as at 30th June 2013.

**South Australian Country Arts Trust**

**Note 24. Cash flow reconciliation**

	2013	2012
	\$'000	\$'000
<b>Reconciliation of cash and cash equivalents</b>		
Cash and cash equivalents disclosed in the Statement of Financial Position	2 634	3 536
Cash and cash equivalents disclosed in the Statement of Cash Flows	2 634	3 536
<b>Reconciliation of net cash provided by operating activities to net cost of providing services</b>		
<b>Net cash provided by operating activities</b>	( 184)	188
Less revenues from SA Government	(6 152)	(6 340)
<b>Add/(less) non-cash items</b>		
Depreciation and amortisation of property, plant and equipment	(1 380)	(1 278)
Donated assets	9	20
Net gain on disposal of assets	36	2
<b>Change in assets and liabilities</b>		
Increase (decrease) in receivables	( 248)	244
Increase (decrease) in prepayments	( 23)	13
Increase (decrease) in inventories	16	4
Decrease (increase) in payables	119	( 71)
Decrease (increase) in provisions	35	7
(Increase) decrease in employee benefits	( 111)	( 124)
Decrease (increase) in other liabilities	40	( 53)
<b>Net cost of providing services</b>	<b>(7 843)</b>	<b>(7 388)</b>

**Note 25. Financial instruments**

**(a) Categorisation of financial instruments**

Details of the significant accounting policies and methods adopted including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised with respect to each class of financial asset, financial liability and equity instrument are disclosed in Note 2 'Summary of Significant Accounting Policies'.

Category of financial assets and financial liabilities	Statement of Financial Position line item	Note	Carrying Amount	Fair Value	Carrying Amount	Fair Value
			2013	2013	2012	2012
			\$'000	\$'000	\$'000	\$'000
<b>Financial assets</b>						
Cash and cash equivalents	Cash and cash equivalents	14	2 634	2 634	3 536	3 536
Loans and receivables	Receivables <sup>(1)</sup>	15	114	114	365	365
<b>Financial liabilities</b>						
Financial liabilities - at cost	Payables <sup>(1)</sup>	17	91	91	227	227

<sup>(1)</sup> Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables. In government, certain rights to receive or pay cash may not be contractual and therefore in these situations, the requirements will not apply. Where rights or obligations have their source in legislation such as levy receivables/payables, tax equivalents, commonwealth tax, etc they would be excluded from the disclosure. The accounting standards define contract as enforceable by law. All amounts recorded are carried at cost (not materially different from amortised cost).

## South Australian Country Arts Trust

### Credit risk

Credit risk arises when there is the possibility of the Trust's debtors defaulting on their contractual obligations resulting in financial loss to the Trust. The Trust measures credit risk on a fair value basis and monitors risk on a regular basis.

The Trust has minimal concentration of credit risk. The Trust has policies and procedures in place to ensure that transactions occur with customers with appropriate credit history. The Trust does not engage in high risk hedging for its financial assets.

Allowances for impairment of financial assets is calculated on past experience and current and expected changes in client credit rating. Currently the Trust does not hold any collateral as security to any of its financial assets. Other than receivables, there is no evidence to indicate that financial assets are impaired. Refer to Note 15 for information on the allowance for impairment in relation to receivables.

### **(b) Ageing analysis of financial assets**

The following table discloses the ageing of financial assets and the ageing of impaired assets past due:

	Past due by			Total \$'000
	Overdue for less than 30 days \$'000	Overdue for 30 – 60 days \$'000	Overdue for more than 60 days \$'000	
<b>2013</b>				
<b>Not impaired</b>				
Receivables	12	-	26	38
<b>2012</b>				
<b>Not impaired</b>				
Receivables	124	-	29	153

### **(c) Maturity analysis of financial assets and liabilities**

The following table discloses the maturity analysis of financial assets and liabilities:

	Carrying amount \$'000	Contractual maturities		
		< 1 year \$'000	1-5 years \$'000	> 5 years \$'000
<b>2013</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2 634	2 634	-	-
Receivables	114	114	-	-
<b>Total financial assets</b>	<b>2 748</b>	<b>2 748</b>	<b>-</b>	<b>-</b>
<b>Financial liabilities</b>				
Payables	91	91	-	-
<b>Total financial liabilities</b>	<b>91</b>	<b>91</b>	<b>-</b>	<b>-</b>

	Carrying amount \$'000	Contractual maturities		
		< 1 year \$'000	1-5 years \$'000	> 5 years \$'000
<b>2012</b>				
<b>Financial assets</b>				
Cash and cash equivalents	3 536	3 536	-	-
Receivables	365	365	-	-
<b>Total financial assets</b>	<b>3 901</b>	<b>3 901</b>	<b>-</b>	<b>-</b>
<b>Financial liabilities</b>				
Payables	227	227	-	-
<b>Total financial liabilities</b>	<b>227</b>	<b>227</b>	<b>-</b>	<b>-</b>

### Liquidity risk

Liquidity risk arises where the Trust is unable to meet its financial obligations as they are due to be settled. The Trust is funded principally from appropriations by the SA Government. The Trust works with the Department of Treasury and Finance to determine the cash flows associated with its Government approved program of work and to ensure funding is provided through SA Government budgetary processes to meet the expected cash flows. The Trust settles undisputed accounts within 30 days from the date of the invoice or date the invoice is first received. In the event of a dispute, payment is made 30 days from resolution.

The Trust's exposure to liquidity risk is insignificant based on past experience and current assessment of risk.

### Market risk

The Trust has no interest bearing liabilities as at the end of the reporting period. There is no exposure to foreign currency or other price risks.

A sensitivity analysis has not been undertaken for the interest rate risk of the Trust as it has been determined that the possible impact on profit and loss or total equity from fluctuations in interest rates is immaterial.

## South Australian Country Arts Trust

### Note 26. Remuneration of board and committee members

The Trust has a governing Board and during the reporting period it had a number of specialist committees and panels where members receive or are entitled to receive remuneration for their membership. Members during the year that were entitled to receive remuneration for membership during the 2012-13 financial year were:

#### Board of Trustees

Lew Owens, Chair	Diane McEwen (until 11 Dec 2012)
Allan Aughey	Winnie Pelz
Jennifer Cleary	Ruth Stephenson (from 14 Feb 2013)
Bruce Green	Karl Telfer
Mardi Jennings	Sandra Winter-Dewhirst

#### Committee Members

##### Grants Assessment Panel

Mardi Jennings (Chair)	Michael Harris
Cath Cantlon	Monica Hart
Susie Chapman	Jan Pana
Martin Corbin (from 15 April 2013)	Deborah Rogers
Cindy Durant	Cathy Veldhuyzen
Elaine Gardner	

##### Visual Arts Advisory Panel

Winnie Pelz (Chair)

##### Governance and Finance

Allan Aughey (Chair)	Winnie Pelz
Lew Owens	Sandra Winter-Dewhirst

#### Board of Trustees

The numbers of members whose remuneration received or receivable falls within the following bands:

	2013	2012
	No of	No of
\$0 - \$9 999	10	10
<b>Total numbers of members</b>	<b>10</b>	<b>10</b>

Remuneration of members reflects all costs of performing board/committee member duties including sitting fees, superannuation contributions, fringe benefits tax and any other salary sacrifice arrangements. The total remuneration received or receivable by members was \$14,000 (\$15,000).

Amounts paid to a superannuation plan for board/committee members was \$1,000 (\$1,000).

For the purposes of these tables above, the travel allowance paid to members has not been included as remuneration as it is considered to be a reimbursement of direct out of pocket expenses incurred by the relevant members.

#### Committee Members

The numbers of members whose remuneration received or receivable falls within the following bands:

	2013	2012
	No of	No of
\$0 - \$9 999	15	16
<b>Total numbers of members</b>	<b>15</b>	<b>16</b>

Remuneration of members reflects all costs of performing committee member duties including sitting fees, superannuation contributions, fringe benefits tax and any other salary sacrifice arrangements. The total remuneration received or receivable by members was \$18,000 (\$19,000).

For the purposes of these tables above, the travel allowance paid to members has not been included as remuneration as it is considered to be a reimbursement of direct out of pocket expenses incurred by the relevant members.

In accordance with the Department of the Premier and Cabinet Circular No. 016, government employees did not receive any remuneration for committee duties during the financial year.

#### Related Party Transactions

Unless otherwise disclosed, transactions between members are on conditions no more favourable than those that it is reasonable to expect the entity would have adopted if dealing with the related party at arm's length in the same circumstances.



## South Australian Country Arts Trust

### Note 27. Events after balance date

Adjustments would be made to amounts recognised in the financial statements, where an event occurs after 30 June and before the date the financial statements are authorised for issue, where those events provide information about conditions at balance date.

Note disclosure is made about events between 30 June 2013 and the date the financial statements are authorised for issue where the event relates to a condition which arose after 30 June 2013 and which may have a material impact on the results of subsequent years.

There are no such events after 30 June 2013.

### Note 28. Regional Arts Fund

The Trust manages the South Australian component of the Regional Arts Fund on behalf of the Australian Government's Department of the Prime Minister and Cabinet's Office for the Arts. The fund provides assistance across all art forms for projects that support the development of creative and innovative regional, remote and very remote communities in which participation in, and access to cultural activities contributes to sustainable cultural, social and economic capacity and well being.

Funds available during the year and expenditure incurred from the Fund were as follows:

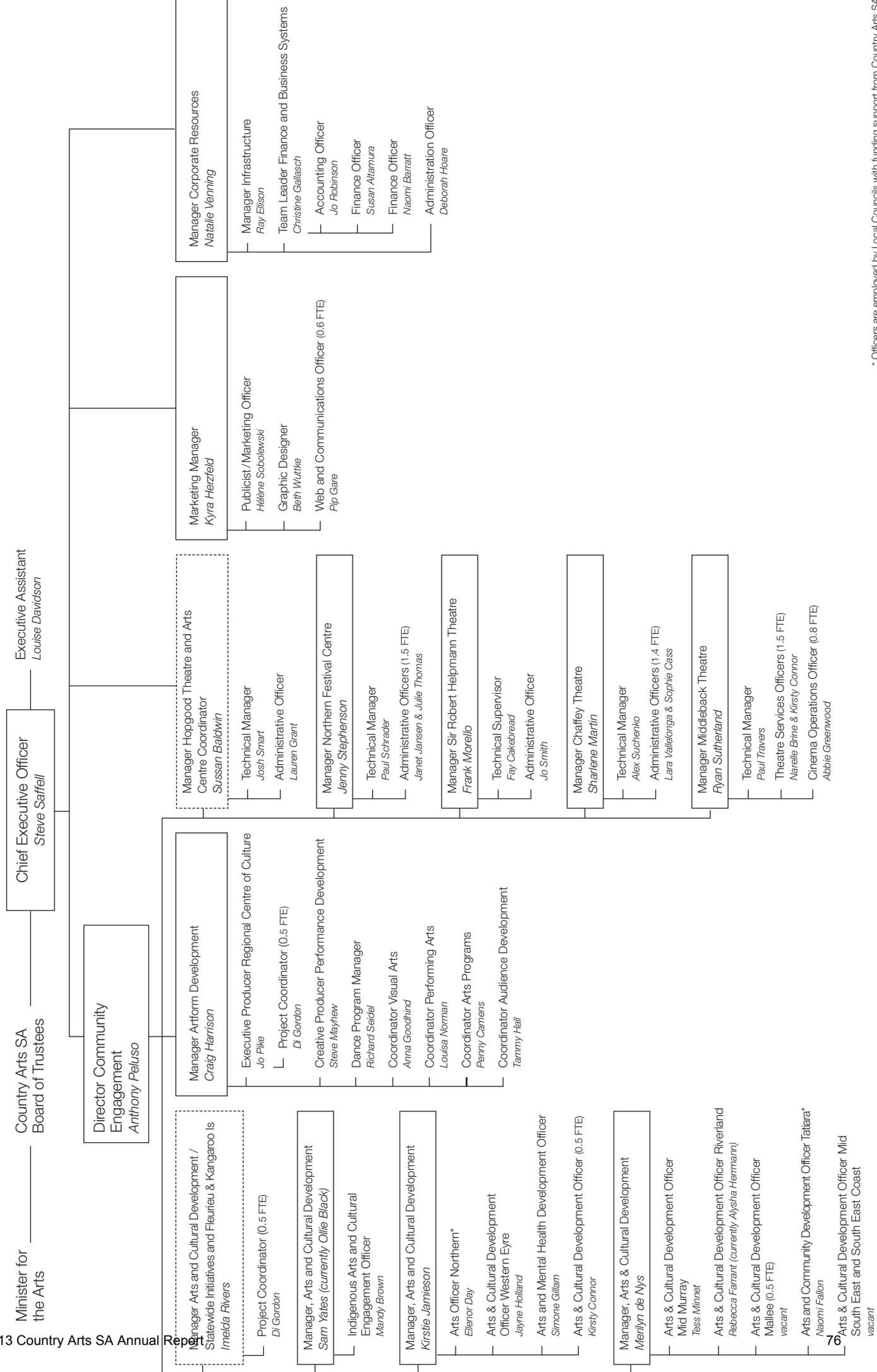
	2013 \$'000	2012 \$'000
Funds brought forward from previous year	8	51
Annual regional arts fund allocation	373	371
Grants funds returned by applicants	-	4
Interest earned	1	2
<b>Total funds available</b>	<b>382</b>	<b>428</b>
<b>Expenditure and grant commitments approved during the year</b>	<b>*373</b>	<b>*420</b>
<b>Funds carried forward</b>	<b>9</b>	<b>8</b>

\* Includes Grant commitments of \$105,000 (\$233,000 in 2012) also reported in Note 22 - Other commitments and grant expenditure also reported in Note 6 - Grants and Subsidies



## **Appendix A: Organisational Structure as of June 2013**

# Organisational Structure June 2013



## Appendix B: Staff Profile

Agency	Country Arts SA
Persons	114

FTE's	57.84
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Gender	% Persons	% FTE
Male	28.95	24.98
Female	71.05	75.02

<b>Number of Persons Separated from the agency during the last 12 months</b>	19
--	----

<b>Number of Persons Recruited to the agency during the 12/13 financial year</b>	29
--	----

<b>Number of Persons Recruited to the agency during the 12/13 financial year AND who were active/paid at June 2013</b>	13
--	----

<b>Number of Persons on Leave without Pay at 30 June 2013</b>	1
---	---

<b>Number of Employees by Salary Bracket</b>			
Salary Bracket	Male	Female	Total
\$0 - \$53,199	22	50	72
\$53,200 - \$67,699	5	19	24
\$67,700 - \$86,599	3	10	13
\$86,600 - \$109,299	2	2	4
\$109,300+	1	0	1
<b>Total</b>	<b>33</b>	<b>81</b>	<b>114</b>

<b>Status of Employees in Current Position</b>					
<b>FTE's</b>					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	0.55	10	3.9	14.45
Female	2	2	32.97	6.42	43.39
<b>Total</b>	<b>2</b>	<b>2.55</b>	<b>42.97</b>	<b>10.32</b>	<b>57.84</b>
<b>Persons</b>					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	1	10	22	33
Female	2	2	36	41	81
<b>Total</b>	<b>2</b>	<b>3</b>	<b>46</b>	<b>63</b>	<b>114</b>

<b>Number of Executives by Status in Current Position, Gender and Classification</b>													
Classification	Ongoing		Term Tenured		Term Untenured		Other (inc. Casual)		TOTAL				
	Male	Female	Male	Female	Male	Female	Male	Female	Male	% of total Execs.	Female	% of total Execs.	TOTAL
EX-B	0	0	0	0	1	0	0	0	1	100	0	0	1
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>100</b>	<b>0</b>	<b>0</b>	<b>1</b>

<b>Total Days Leave taken</b>	
Leave type	2012/13
Sick Leave	209.63
Family Carer's Leave	23.26
Miscellaneous Special Leave	17

<b>Number of Aboriginal and/or Torres Strait Islander Employees</b>			
Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees
\$0 - \$53,199	1	72	1.39
\$53,200 - \$67,699	1	24	4.17
\$67,700 - \$86,599	0	13	0
\$86,600 - \$109,299	0	4	0
\$109,300+	0	1	0
<b>Total</b>	<b>2</b>	<b>114</b>	<b>1.75</b>

<b>Number of Employees by Age bracket by Gender</b>				
Age Bracket	Male	Female	Total	% of Total
15 - 19	4	3	7	6.14
20 - 24	4	7	11	9.65
25 - 29	1	12	13	11.4
30 - 34	2	9	11	9.65
35 - 39	3	10	13	11.4
40 - 44	4	4	8	7.02
45 - 49	4	6	10	8.77
50 - 54	4	15	19	16.67
55 - 59	3	7	10	8.77
60 - 64	2	4	6	5.26
65+	2	4	6	5.26
<b>Total</b>	<b>33</b>	<b>81</b>	<b>114</b>	<b>100</b>

<b>Cultural and Linguistic Diversity</b>				
Name	Male	Female	Total	% of Agency
Number of Employees born overseas	2	4	6	5.26
Number of Employees who speak language(s) other than English at home	2	3	5	4.39

<b>Total Number of Employees with Disabilities (According to Commonwealth DDA Definition)</b>			
Male	Female	Total	% of Agency
0	0	0	0

<b>Types of Disability (where specified)</b>				
Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	0	0	0	0
Physical	0	0	0	0
Intellectual	0	0	0	0
Sensory	0	0	0	0
Psychological/Psychiatric	0	0	0	0

<b>Number of Employees using Voluntary Flexible Working Arrangements by Gender</b>			
Leave Type	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	33	81	114
Compressed Weeks	0	0	0
Part-time	23	51	74
Job Share	0	0	0
Working from Home	0	2	2

<b>Documented Review of Individual Performance Management</b>	
Documented Review of Individual Performance Management	Total
% Reviewed within the last 12 months	95.61
% review older than 12 months	4.39
% Not reviewed	0

<b>Leadership and Management Training Expenditure</b>		
Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$54,594.00	Manual calculation – consult Circular 13
Total Leadership and Management Development	\$14,199.00	Manual calculation – consult Circular 13

<b>Accredited Training Packages by Classification</b>	
Classification	Number of Accredited Training Packages
ASO1	2
ASO2	1
ASO3	3
ASO5	1
ASO6	2
ASO7	1
HSE	10
OPS01	2
OPS02	1
OPS03	4
TEC	7

## Appendix C: Board members and staff 2012 - 2013

### **Board members**

Lew Owens (Chair)  
Allan Aughey  
Jennifer Cleary  
Bruce Green  
Mardi Jennings  
Diane McEwen (until December 2012)  
Winnie Pelz  
Karl Telfer  
Sandra Winter-Dewhirst  
Ruth Stephenson (from Feb 2013)

### **Directorate Staff**

*Chief Executive Officer*  
Steve Saffell

#### *Executive Assistant*

Louise Davidson

#### *Director Community Engagement*

Anthony Peluso

#### *Manager Corporate Resources*

Natalie Venning

#### *Manager Infrastructure*

Ray Ellison

#### *Team Leader Finance & Business Systems*

Christine Gallasch

#### *Accounting Officer*

Josephine Robinson

#### *Administrative Services Officers - Finance*

Susan Altamura  
Naomi Barrett

#### *Administration Officer*

Deborah Hoare (from May 2013)

### **Marketing and Communications**

#### *Marketing Manager*

Kyra Herzfeld

#### *Publicist / Marketing Officer*

Simone La Posta (until January 2013)  
Hélène Sobolewski (from March 2013)

#### *Graphic Designer*

Beth Wuttke

#### *Web & Communications Officer*

Pip Gare

#### *Marketing Officer Regional Centre of Culture*

Nicole Hall (until December 2012)

### **Artform Development**

#### *Manager Artform Development*

Craig Harrison

#### *Executive Producer Regional Centre of Culture*

Jo Pike

#### *Creative Producer Performance Development*

Steve Mayhew (from January 2013)

#### *Project Officer Regional Centre of Culture*

Ollie Black (until December 2012)

#### *Manager Dance Program*

Richard Seidel

#### *Coordinator Visual Arts*

Katinka Bracker (until January 2013)  
Anna Goodhind (from March 2013)

#### *Visual Arts Casual*

Danielle Walpole (from May 2013)

#### *Coordinator Performing Arts*

Pippa Stroud (until May 2013 maternity leave)  
Louisa Norman (from May 2013)

#### *Coordinator Audience Development*

Tammy Hall

#### *Coordinator Arts Programs*

Brooklyn Ley (until November 2012)  
Penny Camens (from November 2012)

## **National Conference**

### *Artistic Director*

Steve Mayhew (until December 2012)

### *National Conference Coordinator*

Joanne McDonald (until December 2012)

### *Program Coordinators*

Rebecca Love (until November 2012)

Penny Camens (until November 2012)

### *Production Manager*

Francoise Piron (until November 2012)

### *Directorate Casuals*

Saskia Davidson (until January 2013)

Mia Davidson

Jenna Stavidis (nee Gordon) (until July 2012)

Vicki Pavia

Trinh Nguyen (December 2012 – March 2013)

## **Arts and Cultural Development**

### *Manager, Arts & Cultural Development – Southern*

#### *Fleurieu & Kangaroo Island*

Imelda Rivers

### *Team Leader Development*

Samantha Yates (until December 2012 maternity leave)

### *Manager, Arts & Cultural Development – Change & Adaptation & Adelaide Hills*

Ollie Black (from January 2012)

### *Manager, Arts & Cultural Development – Limestone Coast, Murraylands & Mallee / RAF Manager*

Merilyn de Nys

### *Manager, Arts & Cultural Development – Mid North & North West*

Kirstie Jamieson

### *Statewide Indigenous Arts and Cultural Engagement Officer*

Mandy Brown

### *Arts & Cultural Development Officer -Riverland*

Rebecca Farrant (until June 2012 maternity leave)

Alysha Hermann (from May 2012)

### *Arts & Cultural Development Officer - Mid Murray*

Tis Milner-Nichols (until January 2013)

Tess Minett (from April 2013)

(Mid Murray Council employee)

### *Arts & Community Development Officer - Tatiara*

Naomi Fallon

(Tatiara District Council employee)

### *Arts Development Officer Northern*

Ellenor Day

(Port Augusta Council employee)

### *Development Officer Whyalla*

Kirsty Connor

### *Arts and Mental Health Development Officer*

#### *Southern Eyre Peninsula*

Simone Gilliam

### *Arts Development Officer Western Eyre*

Jayne Holland

### *Project Co-ordinator, Just Add Water/Change and Adaptation*

Di Gordon

## **Hopgood Theatre**

### *Manager, Hopgood Theatre & Arts Centres*

#### *Coordinator*

Sussan Baldwin

### *Technical Manager*

Paul Smith (until September 2012)

Josh Smart (from March 2013)

### *Theatre Services Officer*

Lauren Grant

### *Casuals*

Katherine Anolak

Emma Bargery

Thomas Bayford

Nicholas Berry

Clinton Camac

Alexander Champion  
Tony Clark  
Glen Davidson  
Don Eickhoff  
Sophie Eleftheriou  
Lance Fakes  
Sarah Farrell  
Anna Folkmer  
Elizabeth Folkmer  
Jonathan Grey  
David Green  
Harrison Grindle  
Sarah Horne  
Peter Howie  
Oleh Kurpita  
Timothy Osborne  
Zana Papp  
David McHughes  
Amelia Smart  
Josh Smart  
Aidan Tothill  
Desmond Tucker  
Elizabeth Wall  
Sandra Wilson-Folkmer  
Evette Wolf

*Arts Centre Reference Group*

Margaret Collie  
Anna Cowcill  
Harry Dewar  
Jason Haskett  
Don Hopgood AO  
Steve Parker

**Sir Robert Helpmann Theatre**

*Manager, Sir Robert Helpmann Theatre*  
Frank Morello

*Technical Manager*

Fay Cakebread

*Theatre Services Officer*

Johann Smith

*Casuals*

Kathy Alston  
Mike Bakker  
Gareth Bannon  
Betty Clayfield  
Trudy Currie  
Sally Czerwonka  
Debbie Dalby  
Hayley Dean  
Kyle Gleed  
James Hunt  
Marcus Jones  
Karen Kennedy  
Benjamin Hunt  
Leon Hill  
Neville Moody  
Suzanne Panther  
Joanne Ratsch  
Frederick Robinson  
Janice Sandercock  
John Sandercock  
Hilton Smith  
Genevieve Vorwerk

*Arts Centre Reference Group*

Sue Charlton  
Peter Fairchild  
Fernanda Mayumi Ikeda  
Danni Jones  
Karyn Roberts

**Northern Festival Centre**

*Manager, Northern Festival Centre*  
Jenny Stephenson

*Technical Manager*

Paul Schrader

*Administrative Services Officer*

Tarryn Mezzino (until August 2012)  
Billie Blieschke (until May 2013)  
Janet Jansen (from April 2013)  
Julie Thomas (from May 2013)

*Theatre Services Officers*

Sharon Wauchope (until May 2013)

*Casuals*

Peter Allen  
Mark Allen  
Kira Dunn  
Robyn Dunn  
Alan Fricker  
Lynnette Hancock  
Pamela Harmer  
Christopher Hincks  
Kirsty Hoile  
Margaret Jenkins  
Annie Johnson  
Michelle Johnson  
Graham Johnston  
Bradley Joyce  
Hannah Joyce  
Christine Kent  
Jared Kent  
David Kent  
Victor Knauerhase  
Meegan McMahon  
Kylie Macklin  
Kyle Marshall  
Tarryn Mezzino  
Kate Morton  
Lesley Patrick  
Lyn Petagna  
Dean Schrader  
Allan Sedunary  
Grant Stephenson  
Adrian Talent  
Richard van Giesen  
Desmond Waudope  
Marion Williams  
Frances Woolford  
Sharon Yendall

*Arts Centre Reference Group*

Elaine Gardner  
Lorna Johns  
Rhys Millington  
Debi Myles  
Margaret Sawyer  
Margaret Vonow  
Sandra Waite

**Chaffey Theatre**

*Manager, Chaffey Theatre*  
Sharlene Martin

*Technical Manager*

Alex Suchenko

*Administration Officers*

Lara Vallelonga  
Sophie Cass

*Casuals*

Lawrence Cambell  
Steven Drogemuller  
Petrina Hale  
Tammy Hamood  
Rachel Heppner  
Nicole John  
Paul Kaesler  
Renee Karpany  
Daniel Lacey  
Terry Marter  
Jeffery Matthews  
Luke Meaney  
Adam Pedler  
Gregory Reeks  
Jonathan Skewes  
Carlie Stanley  
Jessica Stanley  
Matt Storry  
Michelle Storry  
Emma Vallelonga  
Belinda Van Oosten

*Arts Centre Reference Group*

Rhonda Centofanti  
Stu Martin  
Tony Sharley  
Emma Warner

**Middleback Theatre**

*Manager, Middleback Theatre  
and Whyalla Cinema*

Ryan Sutherland

*Theatre Technical Manager*

Paul Travers

*Theatre Services Officer*

Narelle Brine

*Projectionist*

Abbie Greenwood

*Casuals*

Kristy Ashwood

Chloe Coles

Jenna Cruse

Caitlin Collison

Elizabeth Dennis

Steve Gray

Brett Geihlich

Tyler Geihlich

Barry Hammond

Glen Jeary

Grahm Johnston

Fiona Moellner

Irene Palmer

Kirsty Sampson

Melissa Schenck

Laura Shaw

Dion Travers

Simon Williams

*Arts Centre Reference Group*

Bernadette Abraham

Colin Carter

Nicole Carter

Glen Smith

Danielle Walpole

May Walker-Jeffreys

## **Appendix D: Strategic Directions 2011 - 2014**

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**Country Arts SA**

# **Strategic Directions**

**2011 - 2014**

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Since 1993 Country Arts SA has worked with unique and diverse communities throughout regional SA to present, produce, fund and facilitate arts and cultural development opportunities that connect people, places and cultures.

Following an extensive community consultation process in March and April 2011 and in keeping with South Australia's Strategic Plan objectives of:

- Growing Prosperity
- Improving Wellbeing
- Attaining Sustainability
- Fostering Creativity and Innovation
- Building Communities
- Expanding Opportunity

Country Arts SA has determined the following strategic directions for the next three years...

## Our Vision

A better life for all South Australians

## Our Mission

To create opportunities in regional South Australia through arts and culture which contribute to the development of sustainable communities.

## Our Values

We value:

- Creative risk taking
- Active engagement
- Diversity
- Cultural leadership
- Equity
- Innovation
- Collaboration

# Our Goals

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## More people experience, value and benefit from the arts

Ensuring cultural opportunities are available to all South Australians means a stronger focus on building audiences with a greater understanding of, and appreciation for, the arts and building capacity to achieve excellence in the arts.

We are striving for:

- More people to attend and take part in the arts.
- Communities to be engaged in the identification of their own arts needs and aspirations.
- Projects and initiatives that meet community needs and encourage new and outstanding arts experiences.
- Broader individual and community involvement in the arts through forums, conferences and vibrant cultural events.
- Meaningful arts experiences that include recognition and celebration of our diverse cultures.

Our performance will be measured by:

- The quality and reach of our programs and activities.
- The level of active community involvement in shaping arts experiences.
- Local relevance and the value placed on the arts and the work of Country Arts SA in regional communities.
- The extent to which skills and capacity are built within communities as a result of our programs.

# Our Goals

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## Investment in artists and product

Investment in the development of artists and product ensures artists and organisations have the freedom to create and to achieve excellence in the arts. Access to outstanding artists and product not only provides regional communities with opportunities to experience the arts, but for individuals and organisations to access skills and expertise that will benefit their own practice.

We are striving for:

- Leadership in the development of artists and product through access to professional programs, practitioners, mentorships, residencies and workshops.
- The development of meaningful partnerships and networks to facilitate sustainable arts programs and opportunities.
- The development of vibrant new works.

Our performance will be measured by:

- The number of employment opportunities that are generated for artists and arts organisations.
- The quality of works being produced by individuals, organisations and in the community.
- Attraction and retention of artists living and working in regional South Australia.
- Skill levels within regional South Australia.

# Our Goals

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## Innovative use of places and spaces

Regional South Australia has always been able to look beyond the use of traditional theatres and galleries for presentation of the arts. Not just as a result of resource constraints, but because the innovative use of non-traditional spaces can enhance the experience or may be an intrinsic part of the work itself. Country Arts SA has a role to play in facilitating the use of a wide variety of spaces and places for the arts and a responsibility to maximise the use of its own venues for a wide variety of purposes.

We are striving for:

- Availability of a broad range of facilities, places and spaces for artists, audiences and participants.
- Greater utilisation of Country Arts SA facilities for arts, commercial and community purposes.
- Partnership investment in cultural infrastructure.

Our performance will be measured by:

- Availability and utilisation of spaces and places in communities for a broad range of arts needs.
- The effectiveness of partnerships which enable Country Arts SA to facilitate and advocate for the use of non-arts spaces for arts projects and events and reduced reliance on Government support for the operation of its own arts centres.
- The extent to which Country Arts SA's arts centres are utilised by and relevant to a broad cross section of the community

# Our Goals

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## Be a responsible and effective organisation

Country Arts SA needs to be accountable for the use of public money in meeting our goals for regional South Australia. Our organisation also needs to be responsive and flexible in order to meet the changing arts needs of regional South Australia and policy directions of state and Australian Governments.

We are striving for:

- A staffing structure that supports Country Arts SA's goals through sharing of information, resources and opportunities across all arts programs.
- Accountability through sound governance.
- An appropriately skilled workforce, supported by effective human resource policies and practices.
- Our strategic directions to be consistent with and fully supportive of South Australia's Strategic Plan.
- Recognition at a regional, state, national and international level that our organisation is a leader in the arts.

Our performance will be measured by:

- Financial management within the SA Government framework.
- Our ability to attract and retain quality staff.
- The skills levels of our staff and relevance to their roles.
- The health and wellbeing of our staff.
- The extent to which we are able to achieve our strategic goals.

# Our Strategic Priorities

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Country Arts SA will employ strategies in five key areas across the organisation's entire business plan.

## Engagement

Develop and implement effective engagement and communication processes including facilitating community forums and reference groups, innovative use of web based communications in addition to traditional printed and electronic media, and improved branding of our organisation and programs.

## Partnerships

Identify and develop meaningful partnerships with arts agencies, community organisations, all levels of government and the private sector across all industry sectors but in particular health, education, environment and regional development.

## Advocacy

Advocate for the arts in regional South Australia and on a national platform including regular presentations to local government, regional development organisations, state and national government agencies and the private sector. Advocacy will also include active committee and board involvement and participation at conferences and summits.

## Research

Embed effective research mechanisms across all areas of the organisation including audience impact and artist surveys, peer panels, benchmarking activities, community focus groups and regular evaluation of all our programs and work in regional and remote South Australia.

## Education

Provide opportunities to increase access to arts skills and knowledge including exhibitions, performances, screenings, interactive presentations, forums, skills workshops, artists in residence programs, prizes, scholarships, mentorships, school and general public venue tours and education kits.

## For more information

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To find out more about any of our programs visit [www.countryarts.org.au](http://www.countryarts.org.au) or call (08) 8444 0400

## Appendix E: Statistics 2012 - 13

## Performing Arts Centres

	MIDDLEBACK THEATRE	NORTHERN FESTIVAL CENTRE	CHAFFEY THEATRE	HELPMANN THEATRE	HOPGOOD THEATRE	TOTAL
<b>Films</b>						
Screenings YTD	1254	141	208	-	-	1603
Total Audience	31,744	10,424	13,923	-	-	56,091
Average Audience	25	74	67	-	-	35
<b>LIVE – Programmed</b>						
Performances YTD	2	5	2	9	8	26
Total Audience	543	762	626	1178	1422	4532
Average Audience	272	152	313	131	178	174
<b>LIVE – Mainstage</b>						
Performances YTD	10	12	10	9	10	51
Total Audience	2109	2024	2313	2455	1638	10,539
Average Audience	211	169	231	273	164	207
<b>LIVE – Commercial</b>						
Performances YTD	18	18	24	27	13	100
Total Audience	5304	5181	5933	7999	3223	27,640
Average Audience	295	288	158	296	248	276
<b>LIVE – Community</b>						
Performances YTD	32	15	21	46	98	212
Total Audience	9729	4476	6398	15,714	26,430	62,747
Average Audience	304	298	305	342	270	296
<b>LIVE – Other</b>						
Performances YTD	17	15	19	17	8	76
Total Audience	2919	4450	4654	2592	1727	16,342
Average Audience	172	297	245	152	216	215
<b>LIVE – TOTAL</b>						
Performances YTD	93	108	79	112	137	529
Total Audience	23,033	22,944	20,684	30,359	3440	131,460
Average Audience	248	212	262	271	251	249
<b>Total LIVE/Films</b>						
Perf/Screenings YTD	1347	249	287	112	137	2132
Total Audience	54,777	33,368	34,607	30,359	34,440	187,551
Average Audience	41	134	121	271	251	88
<b>Ballroom</b>						
Hirings YTD	-	41	-	-	-	41
Total Audience	-	5821	-	-	-	5821
Average Audience	-	142	-	-	-	142
<b>Conferences</b>						
Conferences YTD	14	2	3	4	-	23
Total Audience	2429	230	760	421	-	3840
Average Audience	174	115	253	105	-	167

## Performing Arts

		Performances	Attendance
<b>Mainstage</b>			
Let the Sunshine	HIT Productions	6	1 103
I, Bunyip	Erth Visual and Physical Inc	12	2 606
Don Giovanni	OzOpera	3	609
Opera Gala	State Opera of South Australia	3	513
The Legend of Kung Fu	3CT	7	2 252
DocWeek	Adelaide International Documentary Conference	3	87
Nearly Neill	Down Under Promotions	6	1 766
360 Allstars	Onyx Productions	8	2 694
Sundowner	KAGE	3	390
Cabaret Festival Roadshow	Adelaide Cabaret Festival	1	282
Table of Knowledge	Version 1.0	4	451
Opera Gala*	State Opera of South Australia	1	194
		57	12 947
<b>Morning Melodies</b>			
What is this thing called love?	Singular Productions	4	779
Songbird	Aurora (Young Adelaide Voices)	3	313
Tickle Me Pink	Whyte Yarcowie Vaudeville Troupe	1	277
Sundowner	KAGE	3	407
The Girls from Oz	Jane O'Toole	3	331
		14	2 107
<b>Shows on the Road</b>			
Rocket Town	Emily Steel	4	129
Songs from Middle Earth	Emma Horwood	5	247
Baby Disco Dance Hall	Monski Mouse	2	339
Road Trip	Damian Callinan & Mickey D	3	325
		14	1 040
<b>Workshops</b>			
Rocket Town	Emily Steel	3	41
Songs from Middle Earth	Emma Horwood	2	48
360 Allstars	Onyx Productions	21	304
		26	393

<b>Just for Kids</b>			
Up in the Air	Rock Chick and Science Geek	2	366
		2	366
<b>Shows for Schools</b>			
Lion in The Night	Patch Theatre Company	8	3 367
Magic Pudding	School Screen	5	1 607
Mao's Last Dancer	School Screen	5	678
Bindjareb Pinjarra	Come Out Festival	3	616
Black Violin with Drums	Come Out Festival	2	322
War Mother	State Theatre Company of SA	5	733
Cheeseboy	Slingsby	2	39
		30	6 629
<b>TOTAL</b>		<b>143</b>	<b>23 482</b>

\*Opera Gala toured twice in 2012-13: three performances were presented in Port Pirie, Whyalla and Port Lincoln in 2012 and one performance in 2013 in Mount Gambier (performances in Renmark and Tanunda occurred in 2013-14).

## Performance Development

Create or Produce new work	
	Works created
The Coriolis Effect / New Australian Work	7
If There Was A Colour Darker Than Black I'd Wear It / New Australian Work	1
Half Hour Visit (Dev) / New Australian Work	1
That's His Style by isthisyours (Dev) / New Australian Work	1
<b>TOTAL</b>	<b>10</b>

Tours and presentations		
	Performances	Attendance
Car-cophony	2	3 000
The Coriolis Effect	4	120
If There Was A Colour Darker Than Black I'd Wear It	6	220
<b>TOTAL</b>	<b>12</b>	<b>3 340</b>

Workshops, seminars, classes and screenings			
	Type	Number	Attendance
The Coriolis Effect (Mount Gambier)	Salon	1	18
The Coriolis Effect (Mount Gambier)	Screening	1	30
The Coriolis Effect (Goolwa)	Conference	2	139
<b>TOTAL</b>		<b>4</b>	<b>187</b>

## Dance

	Projects	Attendance
Professional artists employed	5	36
Participants in skills development projects	5	545
Audience for the project outputs	5	3 731
<b>TOTAL</b>	<b>5</b>	<b>4 312</b>

## Visual Arts

	No. of Galleries	Attendance
<b>Exhibition</b>		
Robert Hannaford: Open Studio	2	14 320
Desert to Dunes	2	2 084
Points of Contact	2	346
Rita Hall - Museum Studies 1969-2009	4	2 503
Our Mob 2010 On Tour	4	2 417
Archer's Arcadia	5	4 892
The Lost Tools of Henry Hoke	1	1 210
Converse(ly)	5	2 705
WATA: wind	2	3 323
Buffalo, Bird and Bandicoot	1	524
Our Mob 2012 On Tour	3	3 520
tough(er) love	2	4 135
	<b>33</b>	<b>41 979</b>
River Lands Gallery: Other Exhibitions	9	1 625
Port Pirie Regional Art Gallery: Other Exhibitions	11	11 008
Riddoch Art Gallery: Other Exhibitions	19	69 401
<b>TOTAL</b>	<b>72</b>	<b>124 013</b>

## Just Add Water

	<b>Jul - Dec 2012</b> <i>Regional Centre of Culture</i>	<b>Jan - Jun 2013</b> <i>Cultural Places</i>	<b>TOTAL</b>
Total Attendance/Participation	23 785	14 735	38 520
No of Indoor visual exhibitions	13	6	19
No of Indoor visual events	13	8	21
No of outdoor visual events	5	0	5
Attendances at all visual events	15 256	10 873	26 129
No of Performance based productions	25	15	40
No of performances	52	18	70
Attendances at performances (fixed capacity)	5176	1 803	6 979
Average % of capacity (performances)	83%	65%	74%
Attendances at performances (no fixed capacity)	1 865	945	2 810
No of Hands on sessions (days)	252	60	312
Attendance at hands on sessions	1 094	953	2 047
Community Participants in creation of new work	181	45	226
Attendance at Community conversations	93	0	93
No of Hands on participants (across all projects)	2 156	998	3 154
No of Residency Days	90	0	90
Attendance at History/Heritage events/projects	120	116	236
Schools attendances	2 562	285	2 847
Attendances at Country Arts SA events	5 841	5 063	10 904
No of Major Public events	0	1	1
<b>Total number of events</b>	<b>342</b>	<b>93</b>	<b>435</b>

## Grant Funding

	No. Projects	\$ Funded
<b>Artist Professional Development</b>		
Opportunities for Regional Artists Program: C1	3	14 266
Opportunities for Regional Artists Program: C2	1	2 500
RAF Quick Response/ RAF Quick Step	18	21 802
Skills Development	3	1 180
Step Out	1	15 075
Travel Assistance Kumuwuki 2012	12	11 478
<b>Total</b>	<b>38</b>	<b>66 301</b>

<b>Arts worker and/or Community Skills Development</b>		
Community Projects Program	5	34 416
RAF Quick Response / RAF Quick Step	11	13 612
Regional Arts Partnerships Program	2	35 480
Skills Development	7	19 023
Step Out	6	66 092
Step Up	4	12 240
Travel Assistance Kumuwuki 2012	6	3 574
<b>Total</b>	<b>41</b>	<b>184 437</b>

<b>Community Capacity Building</b>		
Community Projects Program	5	28 059
Opportunities for Regional Artists Program: C2	1	2 000
RAF Quick Response / RAF Quick Step	4	6 932
Shows on the Road	1	130
Step Out	2	35 400
<b>Total</b>	<b>13</b>	<b>72 521</b>

<b>Project Development</b>		
Skills Development	1	5 000
Step Up	2	9 263
<b>Total</b>	<b>3</b>	<b>14 263</b>

<b>Small Cultural Projects</b>		
RAF Quick Response / RAF Quick Step	6	9 538
Skills Development	3	1 832
Step Out	1	17 889
<b>Total</b>	<b>10</b>	<b>29 259</b>

<b>TOTAL</b>	<b>105</b>	<b>366 781</b>
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## Glossary

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<b>Breaking Ground</b>	Country Arts SA's annual Visual Artist Professional Development Award. The inaugural award was announced in 2011
<b>Change and Adaptation</b>	A three-year program aimed at embedding community arts and cultural practice in environmental and health care businesses in the southern Fleurieu, Murray Mallee and Coorong regions of South Australia
<b>Cultural Places</b>	a three-year strategic initiative covering arts, cultural and audience development in the Alexandrina Council area that will operate under the name <i>Just Add Water</i>
<b>D'N'A</b>	Country Arts SA's <i>Dance In Action</i> program.
<b>Just Add Water (JAW)</b>	the name of the 2012 Regional Centre of Culture event held in Goolwa, SA.
<b>Just for Kids (JFK)</b>	Country Arts SA's school holiday program delivered in the Hopgood Theatre (Noarlunga) and the Sir Robert Helpmann Theatre (Mount Gambier).
<b>Kumuwuki / Big Wave</b>	The dual Ngarrindjeri / English name for the 2012 Regional Arts Australia National Conference (18 – 21 October, 2012).
<b>Learning Connections</b>	Lifelong learning program which provides resources and teacher's kits for Country Arts SA's visual arts exhibitions and performing arts performances.
<b>Main Stage</b>	The annual season of circus, comedy, dance, opera, music, musical and theatre performances curated and presented by Country Arts SA in its five venues as well as the Nautilus Theatre in Port Lincoln.
<b>Morning Melodies</b>	The daytime program specifically targeting an older demographic.
<b>RCC</b>	Country Arts SA and the South Australian Government's Regional Centre of Culture program.
<b>Shows for Schools</b>	A season of drama, dance, visual arts, literature, films and workshops curated for young people aged five to 18 and offered through Country Arts SA's five venues as well as the Nautilus Theatre in Port Lincoln.
<b>Shows On the Road</b>	Country Arts SA's touring program that presents performance works in towns and communities throughout the state.
<b>Visual Arts program</b>	Country Arts SA's touring program that presents visual arts exhibitions in galleries and gallery spaces throughout the state.

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## Country Arts SA would like to thank the following supporters

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