

**Country Arts SA**

# **2014-15 Annual Report**



**COUNTRY  
ARTS  
SA**



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

2 McLaren Parade, Port Adelaide SA 5015

Phone 08 8444 0400  
Fax 08 8444 0499  
Web [www.countryarts.org.au](http://www.countryarts.org.au)

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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 55 full time equivalent staff most of whom live and work in regional South Australia.

Country Arts SA is intricately involved in 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
- 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 arts centres at Whyalla, Port Pirie, Renmark, Mount Gambier and Noarlunga;
- presenting and producing performing arts and film at these arts centres and in other regional communities;
- commissioning and exhibiting visual arts with a focus on creative education, capacity building and supporting regional galleries;
- managing and presenting year-long programs of activities through the Cultural Places program;
- supporting artistic achievement in regional communities through performance development programs;
- managing arts development and community arts funding programs aimed at fostering creativity and innovation;
- developing Aboriginal and multicultural arts and cultural programs to increase visibility and reconciliation;
- developing community arts and cultural development projects focusing on creative solutions to regional health and environmental issues;
- advocating for the continuing development of the arts and volunteering in regional South Australia to build stronger communities and social networks;
- developing partnerships with arts and non-arts organisations to attain sustainability; and
- providing an arts information and advisory service for regional South Australians with a view to expanding opportunity.

## Major Achievements 2014 - 15

- Attracted audiences of 450 934 to Country Arts SA supported arts and cultural activities throughout regional South Australia.
- Supported 529 live performances and activities and 1 892 film screenings in Country Arts SA arts centres in Whyalla, Port Pirie, Renmark, Noarlunga and Mount Gambier to audiences of 212 413.
- Presented a cinema program incorporating *Arts on Screen*, a film program of live theatre, *Black Screen* and *School Screen* and commercial film screenings which attracted audiences of 73 289.
- Presented 153 performances of 29 touring productions as part of a comprehensive statewide performing arts program, attracting total audiences of 21 183.
- Presented 15 performances, 16 workshops and 14 film screenings through a statewide *Shows for Schools* program for young people attracting attendances of 5 935.
- Supported visual arts outcomes attracting 75 485 visitations and toured five exhibitions of contemporary visual arts.
- Commissioned five new works by emerging Aboriginal artists for *Handheld II*, a new suitcase exhibition in conjunction with the *Tarnanthi* Festival which tours to regional exhibition spaces until 2017.
- Supported five regional artists to exhibit at *Craft Anonymous* at the Adelaide Town Hall, a partnership between Country Arts SA and the Adelaide City Council which will be replicated in 2015-16.
- Undertook the first year of activity as a Key Producer, Community Partnerships with funding from the Australia Council for the Arts, resulting in *FLOW* a large scale public work in the Riverland as well as workshops and fora for artists and artworkers across the State.
- Completed two three-year cultural engagement programs, *Change and Adaptation* which worked with seven non-arts partners in the Fleurieu Peninsula and *Just Add Water* Cultural Places Pilot which embedded arts and culture in the Alexandrina Council.
- Approved 106 grants totaling \$402 648 to regional community groups and individuals primarily through the Australian Government's Regional Arts Fund, to support arts and cultural development activities throughout regional South Australia which engaged 443 artists, 3 730 participants and 98 920 audience members.
- Launched Country Arts SA's first Reconciliation Action Plan 2014- 2016, with a smoking ceremony led by Country Arts SA RAP Ambassador Jack Buckskin.
- Concluded the 30<sup>th</sup> birthday celebrations of the Chaffey Theatre in 2014 and launched the 30<sup>th</sup> birthday celebrations in 2015 by renaming the Middleback Theatre and Whyalla Cinema as the Middleback Arts Centre.
- Celebrated the Whyalla Art Prize with a Retrospective exhibition of works acquired across its 42 year history, at the Middleback Art Centre foyer in June 2015.
- Released four new regional guides for the first time in February that incorporate information about activities at each Arts Centre along with Country Arts SA supported community and cultural events, exhibitions, gallery activities and workshops in that region. The guides cover the Limestone Coast, Riverland & Murraylands, Mid North & Yorke and the Far North & West.
- The guides also launched the organisation's new brand, based on creativity and community with the tag line *The Art of Inspiring Communities*.
- Completed delivering a national tour of Patch Theatre Company's *Mr McGee and the Biting Flea* to eight arts centres in New South Wales with 12 127 attendances.
- Delivered the second of a three year national tour of *Designing Craft / Crafting Design: 40 Years Of JamFactory* to 7 588 attendees across four galleries in Victoria, New South Wales and the Australian Capital Territory. The tour continues to another five galleries in Tasmania and South Australia until 2016.
- Grew the Community Circle sponsorship groups at all four regional arts centres comprising up to seven local businesses supporting arts and culture in their community.

## Chairman's Report

Country Arts SA marked its 21<sup>st</sup> birthday in 2014-15.

In that time the organisation has evolved from an Act of Parliament which brought together the four former Regional Cultural Trusts, the Regional Cultural Council and the SA Touring Exhibition Program to become the only arts organisation in Australia with a remit that traverses community and cultural development programs, the touring of visual and performing arts, the support of regional artists and artistic organisations and the management of regional art centres.

The 2014-15 year saw Country Arts SA achieve a number of milestones. The Country Arts SA Reconciliation Action Plan 2014 – 2016 was launched and quickly garnered national praise as one of the best in the arts industry. This clear and action-orientated plan ensures that reconciliation is a priority in all the work undertaken by Country Arts SA, and that strong and meaningful relationships are developed with Aboriginal and Torres Strait Islander people across the regions we serve.

A number of innovative programs rolled out in 2014-15 demonstrated a newfound adaptability and relevance for Country Arts SA. Ranging from the Visual Arts Development Program (which brought 15 regional artists from across the State together for three days of intensive skill building sessions) through to the successful expansion of the Community Circle Partnership Program, the organisation has been quick to identify stakeholder needs and deliver new and exciting solutions.

I would again like to thank our Principal Corporate Partner SA Power Networks. Its support for our Mainstage season over the past 18 years has enabled many thousands of people to enjoy shows they would otherwise have been denied. SA Power Networks' commitment to providing excellent service to its customers and the community in regional South Australia has made them an ideal partner for Country Arts SA.

A flexible yet disciplined approach from the Board was crucial to overcoming unexpected changes to revenue sources throughout the year. The role of the Governance and Finance Committee has been critical to achieving a balanced budget as has constant communication between the Board and the Executive Management team.

I would like to express my thanks to Bruce Green, who retired from the Country Arts SA Board in July 2014; he diligently represented regional local government and ensured that the relationship between Country Arts SA and the Port Lincoln area evolved into a more mature and successful model. I would also like to thank Karl Telfer who joined as Country Arts SA's first Indigenous representative and resigned in October 2014. Karl worked steadily with the Board and Country Arts SA's Indigenous Reference Group to bring the Reconciliation Action Plan to fruition and to integrate the consideration of Aboriginal and Torres Strait Islander art, artists and audiences into our daily planning.

I would particularly like to thank my fellow Board members – Mr Allan Aughey, Ms Jennifer Cleary, Ms Mardi Jennings, Ms Winnie Pelz and Ms Ruth Stephenson for their ongoing work and dedication to regional arts. I would also like to welcome Ms Christie Anthony to the Board. Her wealth of knowledge and experience across the Arts will be put to good use.

The comprehensive and bold planning in place for 2015-16 and beyond will continue to strengthen Country Arts SA by focusing on art, artists, creativity and communities throughout regional South Australia. As we are all aware, the years ahead will pose significant challenges to the communities and artists we work with. We need to be resolute in our commitment to our stakeholders and responsible to our funding and business supporters, in order to provide the type of leadership and support needed across regional arts.

Finally, I would like to acknowledge all of the staff, volunteers and board members I have worked with over the past five years as Chairman of Country Arts SA, and specifically recognise the significant contribution and energy of Steve Saffell and the management Team, whose dedication to regional arts is astounding. I believe that this group has achieved numerous successes across regional South Australia over many years, and that Country Arts SA is an organisation valued by the communities we serve. I have met an incredible diversity of people and been privileged to be part of the development of some of the nation's best arts projects during my time as Chairman. I believe in the work of Country Arts SA and look forward to the success and growth of the organisation for the next 21 years.

**Lewis W Owens**

Chair

# Chief Executive Officer's Report

2014-15 was a dynamic and challenging period for Country Arts SA.

In November 2014 Country Arts SA was informed by the Australia Council for the Arts that funding for our Key Producer Community Partnership would cease at the end of 2016, three years earlier than previously advised. We were however able to continue with the development of the major project *This Is A River* and activity for project will commence in 2015-16.

The ongoing flux in the planned transition by the Australia Council for the Arts into new models of funding has been a strategic priority for the organisation since December 2014.

Over the 2014-15 year Country Arts SA audience attendance and participation numbers slightly decreased by 6% across live performances, film screenings, workshops, exhibitions, cultural development activities and other events from 2012-13. Usage of the arts centres increased by 19%, primarily due to increased film screenings utilising our new digital 3D cinema equipment.

The Visual Arts touring program commissioned four new artworks from South Australian artists Nic Brown, Lily Buttrose, Brad Lay and Cathy Sarles for the *Handheld* exhibition. Exploring ideas of place, home and journey, each work was made to fit within a vintage suitcase. The exhibition was warmly received by regional audiences and has led to *Handheld II* which will involve new artists in 2015-16.

Following a consultation and planning process in the latter half of 2014, Country Arts SA launched new regionally focused guides on February 19, 2015. Designed to replace our well-known venue focused brochures, the four guides provide people with a comprehensive overview of all Country Arts SA activities throughout their region, including performances, exhibitions, funding rounds and film programs. A statewide launch program saw various members of the staff working on events in the four identified regions of the Limestone Coast, Riverland and Murraylands, Mid North and Yorke and the Far North and West.

In 2014-15 the Mainstage performing arts program showcased a variety of works which gave audiences completely new ways of enjoying the theatre including Team Mess' *Bingo Unit* which brought audiences up on stage to participate in the making of a TV police drama. Circa returned in 2014 with their internationally acclaimed show *Wunderkammer* and provided some of the best workshops for older people that Country Arts SA has been able to offer. Grace Barbé delighted audiences with her Afro-Kreol music and South Australian Company No Strings Attached took their multi-award winning work *Sons & Mothers* out to the regions. Queensland Theatre Company's action-fueled *Kelly* took the rumor that Dan Kelly had survived the shoot-out at Glenrowan and turned it into a powerful drama in which Dan confront his more infamous brother on the night before Ned was to be hanged.

Following the earlier success of *Arts on Screen* the program was expanded to include The Mariinsky Ballet's *Swan Lake*, the Broadway production of Steinbeck's classic *Of Mice And Men* and *The Impressionists*, a unique insight to the exhibition focusing on the 19<sup>th</sup> century Parisian art collector Paul Durand-Ruel. The screenings of the *Impressionists* were accompanied by workshops in painting techniques used by that movement.

In March 2015 we launched *The Dirt* website. This specific website features the long-term and continuing community and cultural development projects produced by Country Arts SA. Working in tandem with the existing Country Arts SA website, *The Dirt* provides artists, communities and project producers a platform in which to discover in-depth information about current projects underway, case studies of previous 'best practice' projects and models and ongoing discussions and connections to artists involved with Country Arts SA.

The Middleback Theatre and Whyalla Cinema were rebranded as the Middleback Arts Centre in 2015 to mark their 30<sup>th</sup> Anniversary. This important community centre has been valued by many for providing a space for exhibitions and performances from numerous national and international acts. It has also been the venue where the Whyalla Players have been able to present their seasons and develop the artistic skills of locals.

A special *Mayoral Gala Celebration* was held on June 13, 2015 which coincided with the opening of the *Whyalla Art Prize Retrospective*. 21 winning works from the Whyalla Art Prize collection were displayed in the foyer of the Middleback Arts Centre and funds raised from the *Mayoral Gala* were directed to the Royal Flying Doctor Service Whyalla Support Group.

Country Arts was extremely proud to launch DanceXtend in 2015. Funded by the Australia Council for the Arts and working with South Australian choreographer/dancer Larissa McGowan, the program is designed to build regional communities' understanding of and appreciation of contemporary dance. This highly innovative program showed early signs of success in a series of workshops and social media platforms. An extension of the program is planned for 2015-16.

For the 2014-15 financial year, Country Arts SA achieved a cash surplus result of \$85 000 excluding non-cash provisions. This was achieved despite continued difficult operating conditions. A strong working capital position of \$1,630,000 was reported at 30 June 2015 which included \$988,000 of grant funds committed to projects.

I would like to acknowledge the support received from our major funding partner Arts SA and our Principal Corporate Sponsor SA Power Networks.

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

Our Community Circle partnership program continued to strengthen throughout 2014-15 with numerous successful networking events and the engagement of particular businesses with projects happening in their area. We also continued to enjoy productive engagement with both Murray Bridge Motor Company and media partner ABC Local Radio.

Finally I would like to extend my sincere thanks to all Country Arts SA's Board members, staff and volunteers who have again 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

## Audiences and participants

In 2014-15 a total of 450 934 engaged in an activity supported by Country Arts SA. This represents a slight decrease of 6% on 2013-14.

### Major shifts in participation were seen in a number of areas:

- Overall attendance at the arts centres increased by near 8%
- Film average attendances at the arts centres increased by 8%
- Commercial events at the arts centres increased by 11%, with a corresponding 19% increase in attendances
- Overall attendances at Community events at the arts centres increased by 4%
- Attendances at events as part of a statewide Shows for Schools program for young people increased by 50%
- Even with a smaller number of exhibitions touring, attendances at visual arts activities increased from 42 000 to 75 000, with average attendances increasing by 34%
- Shows on the Road average attendances increased by 25%

### *The most attended Country Arts SA presented activities in 2014-15 were:*

VISUAL ARTS		
Full Spectrum (contemporary South Australian photography)	6 galleries	10 778 visitations
FLOW (multicultural ephemeral art)	1 outcome	2 575 visitations
PERFORMING ARTS		
Djuki Mala (Chooky Dancers)	10 performances	4 629 attendances
26 Storey Treehouse (Christine Dunstan Productions)	6 performances	2 365 attendances
Denise Drysdale (Westside Talent Pty Ltd)	3 performances	1 339 attendances
Swan Lake (Arts on Screen) (Fourth Wall Distribution)	4 screenings	769 attendances
61 Circus Acts in 60 Minutes (Circa)	4 performances	732 attendances
Exposing Edith (Michaela Burger)	3 performances	317 attendances

## New communities/audiences

Each year Country Arts SA reaches regional communities in new ways with many activities offering skills development opportunities. Here is a selection of activities of note:

- The Shows on the Road program supported new groups in Cummins and Strathalbyn, first presentations in Coober Pedy, Wilmington and Tintinara, strengthened engagement with presenter groups in Port MacDonnell and Mount Compass, and re-engaged with audiences in Keith.
- Workshops were delivered in smaller centres as part of three Shows on the Road tours, *61 Acts in 60 Minutes* in Clare, Lameroo and Roxby Downs, *Exposing Edith* in Keith, and *Unpack This* in Tintinara.
- Workshops targeted unique groups: circus workshops as part of the *Wunderkammer* tour were delivered in aged care facilities in Mount Gambier and Clare; cooking and drumming workshops were conducted in

Mount Gambier, Whyalla and Port Lincoln as part of the *Grace Barbé* tour; a focussed workshop was conducted at the Riverland Special School as part of the *No Strings Attached Sons and Mother's* tour.

- Pre-show participation in film making took place with the community and with Riverland Youth Theatre in Renmark and Ovation Centre of Performing Arts in Mount Gambier as part of the *Bingo Unit* tour.
- A post show talk with Alzheimers Australia was undertaken at the performance of *It's Dark Outside* in Port Pirie.
- The Cabaret Festival Roadshow toured to Roxby Downs and Whyalla and presented *Jazzamatazz* to children and their families.
- The Blackscreen program of Aboriginal and Torres Strait Islander film expanded to nine communities and was presented in Coober Pedy and Yalata for the first time.
- *Djuki Mala* stopped in at Port Augusta and took part in a community barbeque at Port Augusta.
- *FLOW* a multicultural stories project set in the wetlands of the McCormick Centre engaged culturally and linguistically diverse community members in weaving and storytelling workshops.
- *@15* provided an opportunity for locals and invited guests to speak for 15 seconds to 15 slides chosen to represent resilience entitled *Bounce* in Mannum.
- *Temporary Art Gallery*, animating unused spaces in communities with objects and art that describe a connection to environment, ending in a closing and sale of work in Waikerie.
- Unique interactive tech-driven events *SBFA14* at the Sir Robert Helpmann Theatre and *I'm Game* at the Chaffey Theatre engaged new audiences. All areas of the arts centre were utilised over a seven to eight hour timeframe and included game tournaments, movie screenings, casual creative tech participatory sessions, imaginative social media explorations, cos play and the opportunity for participants to use an Oculus Rift.
- A new choir was formed with members from Mannum, Palmer, Cambrai, Gawler East and Walker Flat.
- *Telling Our Stories* touchscreen with 10 stories from members of the Alexandrina region was installed in a medical centre at Strathalbyn.
- The suitcase touring exhibition *Handheld* provided installers with the opportunity to develop their skills by making decisions regarding installation in Streaky Bay.
- Ceramic workshops were conducted in Mobilong Prison on the subject of quitting smoking.
- *Bringing it all together: Guidelines for Arts and Mental Health Projects* workshops were facilitated across Whyalla, Berri, Mount Gambier, Modbury and Noarlunga.

## Communication

For the first time programs from all departments were jointly represented in new regional guides launched in February for the 2015 year. The guides incorporate activities at each Art Centre together with Country Arts SA supported community and cultural events, exhibitions, gallery activities and workshops. The guides cover the Limestone Coast, Riverland and Murraylands, Mid North and Yorke, and the Far North and West.

Throughout the year a number of strategies were employed to build engagement with audiences via the Country Arts SA website and various social media platforms. In May, in addition to fortnightly e-news for each Country Arts SA arts centre, e-news began to be delivered to artists, organisations and audiences across four regions. These have been very well received.

A new website *thedirtsa.com.au* was launched in March and features work that involves cultural development, the community and the artist in regional South Australia.

## Results for 2014-15:

	Website views	Facebook 'likes'	Enews active subscribers	Twitter followers	Instagram followers
Country Arts SA Including:	476 401 page views (106 080 unique visitors)	2 593 (increase of 43%)	N/A	1 162	241
Chaffey Theatre	43 041	2 881	2 643	98	
Sir Robert Helpmann Theatre	20 068	1 914	2 286	48	
Hopgood Theatre	19 534	1 410	4 048	70	70
Northern Festival Centre	32 685	1 994	1 929	n/a	
Middleback Arts Centre	16 815	2 699	2 336	115	
<b>TOTAL</b>	<b>476 401</b>	<b>13 491</b>	<b>13 242</b>	<b>1493</b>	<b>311</b>
Riverland & Murraylands			1 932		
Mid North & Yorke			1 837		
Far North & West			1 681		
Limestone Coast			2 146		
<b>TOTAL</b>			<b>7 596</b>		
<b>GRAND TOTAL</b>			<b>20 838</b>		

## STRATEGIC APPROACH:

### Innovative Forms of Engagement

Aspiration: Engage with regional communities in novel ways that resonate with their needs and inspires creativity.

At Country Arts SA we have the skills and expertise to work sustainably with regional communities. We have been nationally recognised as a leader in this area. We understand how to build deep engagement that yields a sustainable legacy of arts rich communities by empowering more artists and communities to realise their cultural aspirations through artistic exchange, enabling more great art to happen.

In 2014-15 we delivered new program concepts to engage communities, these included:

- *Connect* engaging Country Arts SA arts centres audiences. In 2015 the program was piloted at the Chaffey Theatre in the Riverland with outstanding results. Participants had the opportunity to learn more about work they had come to experience through direct contact with artists and behind the scenes insights.
- *DanceXtend* engaging dance interested audiences and practitioners. The program commenced in the Riverland in 2015 and extends to the Limestone Coast in 2016. Through a curated program of activities and performance opportunities, regional communities learn more about contemporary dance. An

interactive jungle gym and associated app for the general public work in union with workshops designed for practitioners and dance fans.

## **Audience development**

Audience development is paramount to building success in all Country Arts SA touring programs. Two programs were delivered in 2014-15, one which built audiences specifically in a new community in the town of Tintinara and Aboriginal audiences statewide.

With funding from the Australia Council for the Arts Initiative *Engage*, skills building and training in marketing and audience development was undertaken with the newly registered presenter group, Tintinara Regional Areas Development Enterprise (TRADE). Data gathered about their patrons has already informed their programming and marketing decisions. A marketing tool kit was developed and online ticket offered for the first time and is now instrumental to their ongoing success. Their first performance of *Unpack This!* achieved 68% capacity which grew to 90% for the second performance of *Exposing Edith*.

A comprehensive Indigenous audience development strategy was devised this year which aims to build engagement with the local Aboriginal community at Country Arts SA events and activities. As part of that, *Nunga Tickets* is a new program which aims to increase Aboriginal attendance at performing arts shows by inviting Elders and offering a limited number of appropriately priced tickets to specific Aboriginal groups surrounding each Country Arts SA arts centre.

## **Engagement**

Engaging with specific sectors of regional communities to ensure that they are included in arts and cultural activities is an ongoing priority for Country Arts SA. In 2014-15, programs helped to build engagement with various Aboriginal groups and with multicultural communities throughout regional South Australia.

Country Arts SA's Reconciliation Action Plan 2014-2016 was launched in February 2015 by Uncle Lewis with a smoking ceremony undertaken by Country Arts SA's first RAP Ambassador Kaurna and Narungga man Jack Buckskin and fellow dancers at the offices in Port Adelaide.

The Indigenous Reference Group continued to meet throughout the year and played an important role in the launch of the RAP and at the Whole of Staff day in February, where each member of the group was given an opportunity to speak to all staff about a topic they considered most important. The Group also received questions from staff and everyone involved highly valued the experience.

The Indigenous program undertook a number of consultations with Aboriginal groups in the Riverland to gather support and engagement for an Acknowledgement of Country Film which, when completed, will be shown at the Chaffey Theatre. This important program initiative has been supported by the Department of Aboriginal Affairs and Reconciliation.

Two projects, forming part of our National Strategic Projects and Key Producer program, engaged directly with culturally and linguistically diverse (CALD) communities. *Flow*, undertaken in the Riverland, celebrated the stories of people from diverse CALD backgrounds and their connection to water. The stories gathered manifested in a site specific woven metal sculpture set in the wetlands at the McCormick Centre accompanied by a soundscape of their voices. 558 individuals took part in weaving and storytelling workshops and more than 2500 people saw the work in situ, where they could listen to the local stories through headphones while walking around the wetlands artwork.

*MAP (Multicultural Art Project)* started in Mount Gambier engaging with Karenni and Congolese new migrants in 42 different workshops in weaving and dancing. The workshops are designed to build social enterprise, with the beautiful products made sold at local markets. This project will continue in 2015-16.

Engaging with people with a disability was also a priority for 2014-15. The tour of *Sons and Mothers* by South Australia's No Strings Attached Theatre of Disability performed in Renmark and Port Pirie and engaged with local people with a disability through workshops at the Riverland Special School.

## GOAL TWO:

### Investment in artists and arts product

#### New outcomes and commissions

A number of important artistic outcomes were achieved in 2014-15 in community arts and cultural development, performing and visual arts. These are testament to the changing philosophy at Country Arts SA to becoming a producing, and not solely, presenting organisation. A programming team has been working to formalise an overarching programming framework which has focus regions and themes at its core and engagement with artists and community through residencies.

#### Key Producer Program

##### *Flow*

Work was undertaken with 41 artists and community members to prepare for *Flow*, the first outcome for the new Key Producer program. Working with artists Olivia Allen, Kathryn Sproul, Christopher Bartlett, Jason Sweeney and Country Arts SA staff Marilyn de Nys, Sara Strachan and Rebecca Farrant a large scale sound and sculptural installation was set amongst the surrounds of the McCormick Centre wetlands.

*Flow* gathered stories from the diverse multicultural communities of the Riverland that reflect their personal, cultural and historical interaction with water. Visitors could listen to these through an mp3 player wearable button. The Riverland Quilters and Textiles Groups, Renmark Woodworkers, Riverland special School, Glossop High School ILC, Creative Careers TAFE SA and individual community members all took part in the weaving workshops to create over 80 pods integrated into the main sculptural installation.

*Flow* was the first big sculptural work in the McCormick Centre and first grand-scale project Country Arts SA and the McCormick Centre have undertaken together. It was also part of the South Australian Living Artists Festival.

*Flow* was produced with assistance from the Australian Government through the Australia Council for the Arts, its arts advisory body and through the Ministry for the Arts, Regional Arts Fund, National Strategic Projects - Animating Spaces.

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Soundtrack <https://soundcloud.com/flow-2014>

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iPhone via iTunes <https://itunes.apple.com/au/app/flow-multicultural-art-stories/id902987465?mt=8>

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Android apps <https://play.google.com/store/apps/details?id=com.altlabs.flow>

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Facebook <https://www.facebook.com/pages/FLOW-A-multicultural-stories-project-about-water/291388004362569?fref=ts>

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#### Arts and Mental Health Program

In partnership with Country Health SA Mental Health, Country Arts SA published *Bringing it all together: Guidelines for Arts and Mental Health Projects*. The guidelines were produced in response to an identified need for art and mental health resources in South Australia. The guidelines were developed with an extensive state-wide network of Arts and Mental Health professionals across a two year period. With support from Arts SA, a series of regional and metropolitan workshops were delivered in Whyalla, Berri, Mount Gambier and in metropolitan Adelaide at Modbury and Port Noarlunga. 120 people took part in the workshops, 77 regional and 43 metropolitan arts and health workers.

## Change and Adaptation Program

2014-15 represented the final year of this three year program.

The program has succeeded in bringing together more than 50 community organisations and government agencies to achieve shared outcomes. By employing arts practices our partners and their agencies, Natural Resource Management, Alexandrina Council, Murray Mallee Community Health, Southern Fleurieu Health Service and Medicare Local – Southern Adelaide/Fleurieu/Kangaroo Island have reached new audiences, deepened their engagement with existing clients and discovered new ways of communicating health, wellbeing and environmental messages.

Through 20 projects, 30 artists and more than 500 members of the community participated in 2014-15 alone (5 000 across the three year program), including some of our most vulnerable and socially isolated people.

Encouragingly, some projects will continue beyond the life of the program, including:

*Our Corka Bubs*, a new interactive dance-theatre work with a specific focus for Aboriginal babies aged 4 – 24 months and their parent/carers. The seeds were sown as part of Murray Mallee Community Health's contribution to Change and Adaptation. The Health team was keen to engage with young Aboriginal families in a unique way to address healthy lifestyle choices for young parent/carers. An exciting layer to the project, funded by the Regional Arts Fund, is the involvement of two young Aboriginal dancers from the Riverland who will be mentored throughout the preparation of the work to follow the development and delivery of the project. They are regarded as active participants and artists in the project.

## Performing Arts

Country Arts SA continues to offer performing arts opportunities from award-winning national and state based producers which engage with new sectors of the community and broadens experiences for children, families as well as seasoned arts lovers. Of note during 2014-15 were the following:

<i>Bingo Unit</i>	by Team Mess	Bingo Unit is an interactive, multimedia police drama experience, inviting the audience to act and explore their inner good or bad cop. Iconic scenes were filmed in South Australia with community members and screened during the performances.
<i>Djuki Mala (Chooky Dancers)</i>	by Djuki Mala	You-tube sensation Djuki Mala dress in traditional costumes and ochre and fuse Aboriginal and contemporary dance, comedy and clowning around into a rollicking good time.
<i>Wunderkammer/ 61 Acts in 60 Minutes</i>	by Circa	Internationally acclaimed Circa toured two works simultaneously to Country Arts SA's arts centres and locally managed Shows on the Road venues startling audiences with their funny, daring and poetic class of circus.
<i>Grace Barbe's The Afro Sound of the Seychelles</i>	by Kultour	Grace and her five piece band fuse tropical island rhythms, African percussion, reggae, pop, rock and Latin flavours.
<i>Sons and Mothers</i>	by No Strings Attached Theatre of Disability written, devised and directed by Alirio Zavarce	A beautiful work which explores six men with a disability and their fragile relationship with their mothers.

## **Film**

In 2014-15, Country Arts SA continued to screen live performing arts experiences from around the world through the Arts on Screen program. Audiences enjoyed performances of *Swan Lake in 3D* by the Moscow Ballet, a Broadway production *Of Mice and Men* from National Theatre Live and in a new trial a screening of an exhibition *The Impressionists* was well received by audiences, especially in the Riverland where it was accompanied by workshops for artists.

## **Visual Arts**

### **2015 Breaking Ground**

Morgan Allender has completed her work ready for exhibition at the Artspace Gallery, Adelaide Festival Centre in July. The award has extended her practice from her current work as a painter to incorporate installation elements.

### **2016 Breaking Ground Professional Development Award**

For the second year Country Arts SA partnered with SALA Festival to deliver the Award. 10 applications were received including one from an Aboriginal and Torres Strait Islander artist. The winner was Cindy Durant from Penong, who will be mentored by lecturer and printmaker Joshua Searson.

### **Ephemeral Art Commission - Burra**

A new residency project commenced in Burra. Eight artists were selected to take part: Alex Bishop-Thorpe – Photographer working with old processes; Gail Hocking – Sculptor working with casting and cement; Annabelle Collett (regional artist) – Sculptor working with recycled plastic; Henry Jock Walker – Painter working with video and action painting; and a team of four local artists *Down to Earth* comprises Lis Jones Ingram, Felicity Martin, Russell Philip and Lisa Smedley, all based in the Goyder Council Region with additional funding from the State Government. The artists will provide a diverse range of experiences and workshops for the community in Burra.

The project also engaged a local Assistant Regional Coordinator Ali Webster. Her connections and knowledge boosted the residencies and made the process a lot smoother.

### ***Craft Anonymous: Adelaide Town Hall Collaboration***

As a result of a partnership with Adelaide City Council four regional artists Cindy Durant (Penong), Patricia Rose (Angaston), Annabelle Collett (Clayton Bay) and Robyn Finlay (Mt Barker) formed part of this exhibition, with artists selling work. There are discussions underway to continue the partnership in the coming years.

### **Learning Connections Professional Development Road Trip**

15 artists from all over regional South Australia took part in a three day program. The gallery visits, presentations from funding bodies and the opportunity to meet each other proved to be the most useful parts of the program. A number of artists have exhibition outcomes as a result of their meetings, and a greater focus in their practice. The artists have formed CART4-15 and plan to exhibit together in 2016.

## **Whyalla Art Prize Retrospective**

This exhibition was a rather international one, for a retrospective. Working with the Whyalla Council, the exhibition included approximately 25 works, including the very first artwork to win the prize in 1972. It was the first time the collection was exhibited in this way and the opening was attended by approximately 70 people and followed by the inaugural Mayoral Gala.

## **Whyalla Art Prize 2015**

There were 220 entrants this year, including for the first time, a number of video works of high quality and innovative in nature. Three judges Susie Jenkins – Curator, Samstag Museum of Art, Grant Hill – artist, winner of the prize in 2013 and David Broker – Director, Canberra Contemporary Art Space will pre-select the works in July.

Once again, the Adelaide Festival Centre will exhibit the winners and highly commended works in the foyer space over December/January 2015-16 giving greater exposure to these artworks and artists.

## ***Handheld***

*Handheld*, which commenced last year brings together four South Australian artists: Nic Brown, Lilly Buttrose, Brad Lay and Cathy Sarles who explore ideas about place, home and the journey. The exhibition comprises four newly commissioned artworks which fit inside vintage suitcases. In 2014-15 the exhibition toured to Streaky Bay, Elliston, Port Lincoln and Kapunda.

## ***Handheld part 2***

As part of *Tarnanthi*, five Aboriginal artists have now been selected to take part in this touring exhibition: Jacob Stengle (Adelaide) – painting and drawing, Christopher Burthurmarr Crebbin (Mt. Barker) – painting, Peter Sharrock (Adelaide) – painting and sculpture, Deb Rankine (Coorong) – weaving and Sandra Saunders (Wangarry, Eyre Peninsula) – painting. The work will begin touring in 2016.

Three major exhibitions continued to tour across the state and nationally in 2014-15:

## ***Full Spectrum***

*Full Spectrum* offered a challenging and thoughtful view of photography today by presenting the image as both a conceptual and cultural object; deconstructed, layered, distilled, practiced and valued and featured work by South Australian artists Gregory Ackland, Joe Felber and Will Nolan. The exhibition toured to 13 galleries across 2013 to 2015 and attracted 15 628 visitations.

## ***tough(er) love***

Comprising new work by both Indigenous and non-Indigenous painters and sculptors – John Baily, Cindy Durant, Amanda Franklin, Siv Grava, Joylene Haynes, Karl James, Elma Lawrie, Verna Lawrie, Beaver Lennon, Leith O'Malley, Pungkai and John Turpie – the exhibition reflects the practices of those working out of larger population centres including Port Lincoln, Whyalla and Ceduna, as well as smaller regional communities. Across 2013 to 2015 the exhibition toured to 13 galleries and attracted 16 051 visitors.

### ***Designing Craft: Crafting Design – 40 years of the Jam Factory***

Curated by Margaret Hancock Davis, Margot Osborne and Brian Parkes, this exhibition presents new work by 40 selected artists, craftspeople and designers who have had a significant involvement with the JamFactory during its 40-year history.

The exhibitors include Frank Bauer, Clare Belfrage, Robin Best, Gabriella Bisetto, Stephen Bowers, Gareth Brown, Scott Chaseling, Kirsten Coelho, Lesa Farrant, Honor Freeman, Brenden Scott French, Christian Hall, Jim Hannon-Tan, Greg Healey, illumini, Kath Inglis, Takeshi Iue, Stephanie James-Manttan, Deb Jones, Elizabeth Kelly, Bronwyn Kemp, Erin Keys, Peta Kruger, Sue Lorraine, Leslie Matthews, Jeff Mincham, Tom Mirams, MONO, Tom Moore, Nick Mount, Belinda Newick, Julie Piedad, Lauren Simeoni, Vipoo Srivilasa, Christopher Thomas, Michelle Taylor, Prue Venables, Janice Vitkovsky, Peter Walker and Gerry Wedd.

*Designing Craft* continues its national tour and in 2014-15 attracted 7 588 visitations in four galleries in New South Wales, ACT, and Victoria.

### ***Regional Art Gallery Sector***

In addition to curating a visual arts program, Country Arts SA also supported the regional gallery sector with funding to the Regional Galleries Association of SA, Port Pirie Regional Art Gallery and the Riddoch Art Gallery, Mount Gambier.

### **Performance Development**

A number of continuing projects were undertaken in 2014-15:

**Mount Renouf** by Ian Moorhead, Stephen Sheehan, Sam McMahon, Emily Taheny, Susie Dee, Rachel Harris, Michelle Delaney, and Heidi Angove

Led by a narrative with tongue very firmly planted in cheek, Mount Renouf delighted in nostalgia, dazzled with detail and dripped with satire. The exhibition that questioned its audience through a humour that was quiet, subversive and gently cajoling, Mount Renouf was very dry and archetypically Australian.

The exhibition was delivered in Adelaide as part of the Adelaide Fringe and at the Castlemaine Festival, Victoria.

### **International Regional Residencies (Wilderness #2)**

Country Arts SA's Creative Producer is leading a contingent of four regional arts organisations from across the nation Cementa (Kandos), Punctum (Castlemaine), Tasdance (Launceston) and The Wired Lab (Cootamundra) working together with Nordic / Baltic artists to deliver a series of artist residencies to produce new performance works in regional areas of Australia and Nordic / Baltic regions and then present them beyond these areas through the residency network. With EU funding, yet to be achieved, this will be a major national / international initiative.

## **Digital Theatre Program**

Three projects continue to be creatively developed in 2014-15 with communities in Roxby Downs, Renmark and Mount Gambier.

*Eyes* by Sandpit was in residence in Roxby Downs in May testing out Jabra earphone technology and themes for the text. The creative development was shown in a series of trials in front of a small group of 10 interested locals from the town. Local photographer Travis Hague was engaged to document the process found it enlightening to witness the creative process at such close proximity and made him reflect on his own creative processes in making art.

The creative team are now preparing for a week long development in November / December that will occur in Melbourne.

*Creation Creation* by Fleur Elise Noble with Jonathan Oxlade & Rosemary Myers (Chaffey Theatre Residency, Renmark) and *The Post Internet* by post (Varcoes Foundry Residency, Mount Gambier) will both take up residence in July.

The *Creation Creation* creative team will hold some school holiday workshops in box construction, illustration and projection mapping at the Chaffey Theatre as part of strategic public engagements. There will be two formal and intensive sessions with Riverland Youth Theatre participants over the fortnight.

As a part of their creation process *The Post Internet* team will hold up to ten three-hour conversations with local Mount Gambier artists to assist them in building an analogue version of the internet. Both projects will be documented by local photographers.

## **Cultural Places Program *Just Add Water***

2014-15 marked the final year of this three year program. Participation of 128 354 has been recorded across 1 333 events in Alexandrina over the project's three year lifespan with only a small reduction in activity since the intensive Regional Centre of Culture year in 2012. Maintaining this solid level of activity has been the result of spin-off projects generated from within the community as well as the maintenance of a full visual and performing arts program in Centenary Hall and the two major gallery spaces.

A documentary film by Marty McNicol shows what an intensive period of arts activity can achieve in a small community, through this successful Regional Centre of Culture/Cultural Places model. Members of community tell their own stories of how *Just Add Water* has impacted on them and their community. The film is available online <https://thedirtsa.com.au/project/just-add-water/> and in DVD format and compliments Dr Christine Putland's research findings.

The level of activity in 2013 and 2014 compares favourably with attendances during the 2012 Regional Centre of Culture when the total participation was 53 711. Participation across the three years is 128 354.

The Alexandrina Council continues a number of initiatives started through the program, including project funding, a grants program, public programs, live performances, Adelaide Fringe and a full exhibition program activity. Council has made a commitment to ensure that arts resources are spread throughout the region with new arts grants ensuring that good ideas can be realised from wherever in the region they are generated. Council continued to produce a printed and online program of arts activity throughout the region in 2015.

## Just Add Water Statistics Summary 2012-2014

	<b>Goolwa 2012</b>	<b>Alexandrina 2013</b>	<b>Alexandrina 2014</b>	<b>Grand Total 3 years</b>
<b>Total attendance/participation</b>	<b>53 711</b>	<b>29 929</b>	<b>44 714</b>	<b>128 354</b>
Attendances at indoor visual events	32 052	19 343	21 862	73 257
Attendances at outdoor visual events	846	0	6 000	6 846
Attendances performances (fixed capacity)	7 944	4 083	5 442	17 469
Attendances performances (no fixed capacity)	9 812	4 410	10 052	24 274
Participation in hands on sessions	1 549	1 774	985	4 308
Participation in history/heritage events/projects	364	100	130	594
Participation in creation of new work	719	139	142	1 000
Participation in community conversations	425	80	33	538
<b>Total number of activities/events/projects</b>	<b>545</b>	<b>372</b>	<b>416</b>	<b>1 333</b>

No. of indoor visual exhibitions	27	14	23	64
No. of indoor visual events	27	19	24	70
No. of outdoor visual events	8	0	8	16
No. of new works created locally	23	28	21	72
No. of hands on sessions (days)	350	240	230	820
No. of community conversation sessions	8	2	2	12
No. of film/projection events	12	27	44	83
No. of major public events	3	2	4	9
No. of performances	87	40	60	187

<b>Other statistics</b>				
No. of residencies	14	2	2	18
No. of performance based productions	48	36	43	127
No. of exhibition days	730	608	690	2 028
Average % of capacity (performances)	89%	78%	68%	78%
No. of free events	370	247	210	827
No. of free events (% of total)	68%	66%	52%	62%
Indigenous cultural awareness opp	16	12	15	43
No. of hands on participants (all projects)	3 564	2 270	1 231	7 065
Schools attendances (also in overall total)	3 902	948	1 225	6 075
No. of residency days	122	9	16	147

No. of projects funded	89	53	88	230
No. of community engagement opportunities	206	212	176	594
Community engagement opportunities (% of total)	39%	57%	44%	47%
Total No. of artists involved	360	305	369	1 034
No of participating local professional artists	140	89	137	366
No of opportunities to express own stories	308	411	144	863
No of opportunities for building skills/capacity	39	26	41	106
South Australian metropolitan artists employed (days)	736	353	197	1 286
Regional artists employed (days)	251	132	460	843
Professional development/mentor for artists or artswokers (days)	116	118	173	407
Utilisation non-standard venues	45	16	24	85
New audiences reached	51	17	19	87
New ongoing partnership	22	16	12	50
No. of opportunities to raise profile of regional artist(s)	27	25	50	102
No. of South Australian major arts organisations involved	17	7	4	28
No. of South Australian arts companies (not major organisations)	30	16	10	56
No. of interstate arts companies	14	3	2	19
No. of events in Goolwa	479	227	216	922
No. of events in Goolwa (% of total)	88%	61%	56%	68%
No. of events elsewhere in region	65	144	194	403
No. of events elsewhere in region (% of total)	12%	39%	43%	31%

## Local Opportunities

In 2014-15 across both Regional Arts Fund and Skills Development funding programs a total of 106 grant applications were funded with 61 first-time applicants. Here are some by new applicants:

Town	Title	Description
Stirling North	Wood Carving	Artist and local community elder Roy Coulthard shares skills and knowledge with the students and community of the Stirling North Primary School. The focus is on the traditional skills of wood carving and the creation of Aboriginal tools.
Adelaide	Our Young Mob Adelaide Trip	Travel assistance for a group of nine emerging Indigenous Artists from Port Lincoln to attend the 2014 Our Mob Exhibition Opening, Artist's Meet and Greet and Artist Sharing Day and to participate in art and cultural programs in Adelaide.
Ceduna	Ngura Yadurirn	The Ceduna Aboriginal Parent Advisory Group encourages the aboriginal community, children and parent community to be involved in an Aboriginal Art Project to bring a sense of belonging to the new Centre. Three new and innovative art elements will be created in the community garden thereby raising the visibility and building an Aboriginal art focus.
Cooper Pedy	Songbird the Magpie	In 2015, the township of Cooper Pedy is 100 years old. To acknowledge the contribution of such a colourful community and to coincide with the Opal Festival, <i>Songbird the Magpie</i> engages and brings together many of the residents to help create an inflatable magpie.
Elliston	Making Place	The Making Place project involves drawing and sculpture workshops delivered by Community Cultural Development artist Annalise Rees. These inclusive workshops engage young people in the Elliston community and any young people visiting the area during the July 2015 school holidays.
Port Augusta	Port Augusta Writers Workshops	Creative writing workshops including 'writing for the child reader' and 'flash fiction story writing' in Port Augusta.
Roxby Downs	World Food and Music Festival	Workshops that include drumming and basket weaving as part of Roxby Downs World Food & Music Festival that celebrates the cultural diversity of Roxby Downs through the universal themes of art, food and music in a one day festival in the award winning Main Street.
Umoona Community Cooper Pedy	Screen Skills Development Umoona	This project allows George Cooley develop skills as he assists with the finalisation of the digital story titled <i>Umoona</i> ; to record Aboriginal language development in Cooper Pedy as well as providing the Umoona community with skills development and advice to record Aboriginal language development.
Meningie	Kindy Kids Splash of Colour	Artists Susie Chapman, Melanie Les and Daniel Stanislaw run interactive workshops with families and staff to develop artworks to enhance the Meningie Kindergarten's entrance and to provide a creative and inspiring play space.

Mt Gambier	Discovery Through Art	Artist Krystyna Moore works with the South East Acquired Brain Injury Network to develop and implement a regional art therapy course with a focus on people who have an acquired brain injury. The aim of the project will be building on individual skills and self-esteem.
Clare	This Moves Me	This project gives young people with disabilities a chance to be leaders and learn the professional responsibilities of being a member of a dance ensemble. Additionally the project focuses on two dance soloists from the Superstar group Cameron Errey and Mathew Wauchope and will be supported by the local choir, Impromptu.
Melrose	Creating Outdoor Community Sculptures	A community led public art project that creates a sculpture to celebrate the fusion between Melrose heritage and its future in cycle tourism. It is expected that the sculpture will be the start of an Art Trail.
Berri	River Rites	River Rites is a two phase professional development and presentation project combining contemporary performance with textile art, disguise making, digital media and photojournalism.
Loxton	Laneway Live Tom Thum Workshop	Beat boxer Tom Thum and lyricist Jamie MacDowell deliver a workshop to young people in the Riverland.
Riverland	Celebrating Community Volunteering Through ScienceArt	This project engages photographer and community facilitator Charles Tambiah to work with the volunteers who contribute annually to environmental projects at Calperum. The artistic outcomes will be a showcase and an electronic book that demonstrate environmental-art and the wider sharing of creative photographs and narratives generated by such volunteers.

## Employment

Country Arts SA programs generate employment for artists and artworkers both in the regions and across the country. In 2014-15 our programs created a total 22 FTE (24% increase on 2013-14 17.8FTE). 447 (an 18% decrease on 542) artists were employed in projects funded by the Ministry for the Arts Regional Arts Fund or State Government funding.

## **Research and Evaluation**

Major evaluation reports were finalised in 2014-15 for *Just Add Water*

<http://www.countryarts.org.au/program/regional-centre-of-culture/just-add-water/> and Change and Adaptation by Dr Christine Putland.

A new website *The Dirt* brings together community arts and cultural development artists and arts workers. The site incorporates projects and reports from the Regional Centre of Culture, Cultural Places, Change and Adaptation, Arts and Mental Health and Indigenous Programs. Specially chosen projects funded through the Regional Arts Fund feature alongside current projects delivered through the Key Producer program.

Further work has been undertaken to establish how Country Arts SA engages with regional South Australia communities. An over-arching philosophy has been established which shows how the organisation works with artists and communities to present, produce and enable more great art.

## **Partnerships**

Partnerships with arts and non-arts organisations continue to build investment for artists and for artistic outcomes. Country Arts SA works closely with numerous local councils regarding relevant arts centres, existing or potential staffing partnerships, or program delivery and shared arts and cultural outcomes.

Many of Country Arts SA's programs rely heavily on positive partnerships with a broad range of state and national arts and cultural organisations for the delivery of performances, exhibitions and interactive experiences with local budding, emerging and professional artists and audiences in or with regional communities.

In 2014-15 partnerships with non-arts organisations were vital to the delivery of Arts and Mental Health and Change and Adaptation community arts and cultural development programs. During 2013-14, Country Arts SA worked closely with Country Health SA Local Health Network Mental Health, Southern Fleurieu Health Service, Murray Mallee Community Health, Southern Adelaide Fleurieu Kangaroo Island Medicare Local and Natural Resource Management.

## **STRATEGIC APPROACH:**

### **Be leaders in utilising emerging technologies**

Technology is at the forefront of all Country Arts SA activities, in programming as well as infrastructure sustainability and efficiency.

In 2014-15 the following projects were undertaken:

- Replacement of Wireless Stage Communications has vastly improved audio quality in all four regional Arts Centres
- Replacement of wireless microphone and stage talkback systems due to the wireless spectrum having been transferred to mobile phone carriers in all regional Arts Centres
- Conversion of foyer lighting to LED at the Sir Robert Helpmann Theatre
- Replacement of house lighting dimmers at the Chaffey Theatre with retrofitted LED dimming system and lamps
- VOIP Phone system installation and PBX replacement at the Northern Festival Centre
- 15 Workstations replaced
- Undertook the second year of a three year exploration of digital theatre

Integral to the future success of our technology strategies will be connecting to the NBN in regional South Australia. Discussions continue with the University of South Australia in regard to their program for high speed internet connection in Whyalla and Mount Gambier.

## GOAL THREE:

### Innovative use of places and spaces

#### Utilisation

Usage at Country Arts SA's five arts centres decreased by 4% from 2 508 to 2 420. This is mostly attributable to a 6% decrease in film screenings from 2 022 to 1 892. Increases of up to 15% were recorded for community, commercial and all other events.

Finding new ways to use spaces at the arts centres is a key aspect to creating vibrancy. The following projects demonstrate this:

- Performances by the Adelaide Cabaret Festival and Grace Barbé were presented at the Middleback Arts Centre, Whyalla where the audience and performers were placed together on stage. These settings provided a more relaxed atmosphere in which to enjoy the outstanding cabaret artists. All Art Centre Managers are now considering how else to replicate this more intimate style of performance.
- New digital theatre projects. *SBFA14* at the Sir Robert Helpmann and *I'm Game* at the Chaffey Theatre explored digital technology using all the spaces within Centres. Taking place across a whole day, this new event uncovered local technogeeks, gamers and anyone interested in new technologies.
- The foyer of the Northern Festival Centre was the inaugural venue for the newly commissioned suitcase exhibition *HandHeld*. This exhibition encouraged visitors to participate in the work by 'throwing' a bath bomb fish into a small pool of water. Other exhibitions from local artists graced the walls of the Middleback Arts Centre and Chaffey Theatre Foyer.
- *Multicultural Arts Project* utilised the Varcoe's Foundry adjacent the Sir Robert Helpmann Theatre for its workshops and display of new work created by the Kareni and Congolese weavers.

All Country Arts SA Program Managers regularly seek out alternative spaces for program delivery:

- The Milang Football Club was utilised to screen new films and the *Telling our Stories* project screened films outdoors at Port Elliot
- Wolseley RSL Community and Recreation Club, Heritage SA and Ballingers General Store came together to install specialised exhibition boxes for the commemoration of ANZAC in old Wolseley General Store windows
- *Temporary Art Gallery* set up in a disused Waikerie shop space
- Various unusual venues were also used to display exhibitions, including the Henry & Rose Café and Public Library in Keith
- *FLOW* took up residence outdoors at the wetlands at the McCormick Centre, Renmark and the *Drawing on Country* project invited local budding artists to interpret Lake Alexandrina from four outdoor vantage points at Milang, Goolwa, Clayton Bay and Raukkan
- Art was created in a transportable setup outside the Southern Fleurieu Health Service while the hospital was renovated
- Workshops in Creole cooking were hosted at Port Lincoln and Mount Gambier Cooking schools as part of the Grace Barbé tour

In addition, Arts and Cultural Development staff advise local artists and community groups about the benefits of using spaces which the community feel comfortable in for their projects. Projects this year have used local football clubs, church halls, hotels, museums, goat sheds, racecourses, hospitals, newsagencies, vacant shop fronts, golf clubs, cemeteries, jetties and libraries.

## **Consultation**

Country Arts SA views consultation with community as the basis for all decision making. In addition to consultations supporting specific program outcomes, reference groups for each arts centre met three times across the year. These groups provide essential support and advice which the relevant managers incorporate into the delivery of the program. Consultation also occurs regularly throughout the year with local members and sponsors to gain more knowledge about their community which informs decision making at the highest levels.

### **Middleback Arts Centre 30<sup>th</sup> Birthday**

2015 marked the 30<sup>th</sup> Birthday of the Middleback Theatre which was renamed Middleback Arts Centre to commemorate the occasion and recognise that the Centre encompasses a number of arts spaces, including the Middleback Theatre and Whyalla Cinema.

With support from the City of Whyalla a number of specially designed events attracted the local community in to celebrate the milestone. These included an open day, school holiday activities, the first ever Whyalla Art Prize Retrospective and Mayoral Gala and a weekend of nostalgic movies from 1985.

### **Hopgood Theatre 30<sup>th</sup> Birthday**

The Hopgood Theatre also marks 30 years in 2015. Its celebrations occur throughout the calendar year with a number of events, but are especially celebrated with a Black Tie event in October. Of note is a new initiative to host Performing Arts Workshops for children in January which were over-subscribed. These will be offered again in 2016.

## **Capital Maintenance**

### **Wireless Microphone System**

Due to changes in legislation regarding the radio spectrum, this vital equipment was replaced at all Country Arts SA arts centres with additional financial support from the South Australian Government through Arts SA.

### **Middleback Arts Centre Counterweight System**

The counterweight system at the Middleback Arts Centre was identified as a high risk work health safety issue and was also replaced with additional financial support from the South Australian Government through Arts SA.

### **Wireless Backstage Communications Equipment**

Capital funding was also secured from Arts SA to the amount of \$198 000 to replace wireless backstage communication equipment at the four regional arts centres which were also affected by the legislative changes in regarding the radio spectrum

Work was undertaken and completed at the Middleback Arts Centre by 30 June 2015. The work at the Chaffey Theatre, Sir Robert Helpmann Theatre and Northern Festival Centre will be completed in the 2015-16 year.

### **Workstation replacement program**

A replacement program for desktops and laptops was implemented with the rollout of the program to be staged over the next three to four years.

The rollout commenced in 2014-15 with fifteen workstations replaced.

### **Photocopiers at Regional Arts Centres**

Photocopiers at the Chaffey Theatre, Hopgood Theatre and Middleback Arts Centre were replaced with Ricoh MFD model photocopiers.

### **Phone system & PBX replacement at the Northern Festival Centre**

The aged phone system was replaced with a virtual PBX and a VOIP telephone system.

### **Other Maintenance Works**

Country Arts SA also undertook the following maintenance works in 2014-15:

- Reinforcement of roof trusses at the Sir Robert Helpmann Theatre.
- Replacement of ETC Sourcefour zoom spot lights at the Chaffey Theatre.
- Replacement of LED house light dimming system at the Chaffey Theatre.
- Remediation of HVAC refrigerant gas leaks the Middleback Arts Centre
- Replacement of Hot Water System at the Port Adelaide offices.
- Replacement of HVAC system at the River Lands Gallery.
- Installation of a new back to base monitored alarm system at the River Lands Gallery.
- Replacement of dressing room hot water system at the Middleback Arts Centre.
- Commenced replacement of faulty seat brackets at the Sir Robert Helpmann Theatre.

### **Maintenance Works Pending**

Additional funding was secured to replace dressing room mirror lighting with LED lighting at all the regional arts centres. This has been a long standing work health safety issue and the work will be completed early in 2015-16.

## STRATEGIC APPROACH:

### Arts Centres as Cultural Precincts

Aspiration: As a leader in the region, each arts centre is the focal point for arts and culture.

At Country Arts SA, we look to evolve our arts centres into cultural precincts that are the nexus of creativity and innovation for the communities in which they are placed.

In 2014-15 we:

- worked closely with the Onkaparinga Council to grow *Activate Ramsay Place*, with outdoor performances and film screenings
- actively engaged in discussions with the *Garden Square* working group to present events which took place in and around the Cave Garden in conjunction with the Riddoch Art Gallery, Library and City of Mount Gambier Council
- supported the Limestone Coast Symphony Orchestra, Reels @ Wehl and local visual arts groups to showcase their talents
- created new interactive opportunities for children throughout the school holiday periods

Country Arts SA was very pleased to receive an additional \$4 300 000 in funding in the 2015-16 budget to undertake critical and essential works at its regional arts centres. This was a major component of Country Arts SA's Arts and Culture Regional Rejuvenation Strategy developed in 2014-15.

The critical and essential works will include:

- \$1 700 000 million to replace the air conditioning system at the Middleback Arts Centre and undertake a fire safety upgrade.
- \$1 400 000 million at the Northern Festival Centre to commence the upgrade of its air conditioning system and also upgrade its fly tower.
- \$964 000 to replace tiled panels on the Sir Robert Helpmann Theatre in Mount Gambier in partnership with the City of Mount Gambier.
- \$90 000 to replace the counterweight system at the Chaffey Theatre. This work will ensure the smooth operation of the curtaining and lighting systems.

## **GOAL FOUR:**

# **Be a responsible and effective organisation**

## **Arts and Culture Regional Rejuvenation Strategy**

During the year a long term strategy for investing in arts and culture in regional South Australia was developed to:

- Ensure that the one in four South Australians who live and work in regional South Australia continue to have access to arts and cultural development opportunities.
- Assist in the building of strong, resilient, prosperous and healthy regional communities, thereby providing a catalyst for tourism, employment and economic development for South Australia as a whole.
- Eliminate the risk of temporary or long term closure of one or more of the regional Arts Centres due to failing plant infrastructure and disability and safety non-compliance.
- Ensure the ongoing viability of Country Arts SA's arts programs and enable it to leverage additional investment in regional arts and culture by Local and National Governments and non-arts Government and private sector partners.
- Build upon South Australia's reputation as a national leader in regional arts.
- Facilitate the investigation of the Northern Festival Centre and options for an art gallery in Clare as identified in the Premier's letter of agreement to the Member for Frome immediately after the March 2014 election.

The five elements of the strategy are:

- **Urgent and Critical Works at the Arts Centres**
- **Rejuvenation of the Arts Centres**  
The intention of these components is to implement a rolling program of Arts Centre urgent and critical works and rejuvenation projects designed to respond effectively to changing priorities, provide regional employment, maximise utilisation of regional contractors whilst minimising the impact on users of the arts centres.
- **Organisational Sustainability**  
To ensure the ongoing viability of the organisation to ensure
- **Partnership Program**  
To implement a new program that would see Government investment matched by local councils to develop capacity in regional galleries and performing arts spaces and develop professional programs for their communities.
- **Priority Region Program**  
To support a comprehensive annual program of arts activities in a new community each year matched by local council and/or private partners' cash and in-kind support.

## **Board**

The Board met six times throughout the year, including in Port Pirie, Whyalla and Mount Barker. The Governance and Finance Committee also met on four occasions.

The Board welcomed Christie Anthony as its newest Board member.

The Board oversaw the development of the Arts and Culture Regional Rejuvenation Strategy, implementation of the organisation's new Brand, updated the Strategic Plan and undertook an in-depth exploration with the executive management team to formulate a new working model for the organisation which will be effected in 2015-16. The model, which incorporates five new regional teams, will work to shape a new more collaborative working ethic and result in better outcomes for regional artists and communities.

## Staff

Country Arts SA's staff is the organisation's greatest asset. The third annual whole of staff week was held in late February. As well as meetings with various groups, such as Arts Centre Managers, Technical Managers, Administration and Front of House, All Managers, Arts and Cultural Development staff and the Board, all staff came together for a shared meal and a day of stimulating activities.

At this year's dinner Jo Pike, Executive Producer, Just Add Water Program and Sharlene Martin, Venue Manager Chaffey Theatre were both recognised for their outstanding efforts and service to Country Arts SA over a 20 year period.

The day consisted of active discussions on mental health in the workplace, building better communications and working with social media. Members of the Indigenous Reference Group conducted an informative session on a range of Aboriginal topics and our new RAP Ambassador Jack Buckskin gave a presentation on his life's journey. The day commenced with a thought provoking keynote address by Lisa Slade, Special Projects Curator, Art Gallery of South Australia.

## Sponsorship

Sponsorship relationships were strengthened throughout the year with SA Power Networks, Murray Bridge Motors and ABC Local Radio. Exposure of the partnership with SA Power Networks increased through new promotional channels, primarily by screening a moving footage advertisement in all regional arts centres. This partnership is now in its eighteenth year.

Country Arts SA was also very fortunate to have received pro bono advice from CQ Partners during the year on energy efficiency initiatives at each of its regional arts centres.

## Community Circle

The Community Circle program continued in 2014-15 with some businesses choosing to upgrade their support for increased presence in the new regional guides. The groups support the work of the centre in their community in exchange for branding, publicity and PR opportunities. The current list of Community Circle businesses is as follows:

### Middleback Theatre, Whyalla

- Century 21 Myles Pearce (Whyalla)
- Harvey Norman (Whyalla)
- McLeods Whyalla Motor Company Pty Ltd
- Quest Whyalla Serviced Apartments
- The Eyre Hotel
- The Whyalla News

### Chaffey Theatre, Renmark

- Cavalier Homes Riverland
- Nippy's – Knispel Bros Pty Ltd
- PRP Accounting Services & Wealth Management
- Renmark Hotel
- The Murray Pioneer
- WIN Network

### Northern Festival Centre, Port Pirie

- Hotondo Homes Port Pirie
- Lavis Real Estate
- McMahon Services Australia Pty Ltd
- R A Aughey & Associates Pty Ltd
- SJ Cheesman
- Smiths – Betta Home Living Port Pirie

### Sir Robert Helpmann Theatre, Mount Gambier

- Barry Maney Group
- Bendigo Bank – Mount Gambier and District Community Bank Branch
- Centro MCS Manager Ltd
- Harvey Norman (Mount Gambier)
- Herbert Real Estate
- Patrick of Coonawarra
- WIN Network

## Philanthropy

A total of \$9,747 was raised from 102 private donations in 2014-15, an increase of 22% on 2013-14. In addition to a number of anonymous donors, the following supporters donated in 2014-15:

S. T. Johnston	ALDINGA
Annette Johnston	ALDINGA SOUTH
David Pearce	BARMERA
Dean & Judy Lines	BARMERA
Shirley J Coats	BARMERA
Danyon De Buell	BERRI
Heather Ingerson	BERRI
John & Anne Chase	BERRI
Mrs Debra Rein-Tourenq	BERRI
Volker & D. Schleyer	BERRI
Mrs Allan Turner	BOOLEROO CENTRE
Jean Fisher	CARRIETON
Eleanor Ethell	CHRISTIES DOWNS
Susan Fox	COBDOGLA
Melanie Turner	COROMANDEL VALLEY
Erin King	COWELL
Brett Jensen	FLAGSTAFF HILL
David Keenan	GLENELG
Lew & Rosemary Owens	GLENELG
Helen Stanger	HALLETT COVE
Julie Jucius	HAWTHORNDENE
Don Cannan	HAYBOROUGH
Belinda Moreton	HUNTFIELD HEIGHTS
Tracy Clark	JAMESTOWN
Judith Hall	LOXTON
Lori Fielke	LOXTON
Dr Kym W Trigg	MALVERN
Vicki Buscumb	MIDDLETON
Dean Launer	MORPHETT VALE
Don Hopgood	MORPHETT VALE
Gail Harper	MORPHETT VALE
James Scott	MORPHETT VALE
Robyn Weston	MORPHETT VALE
Courtney Jones	MOUNT GAMBIER
Margaret Black	MOUNT GAMBIER
Janet Ticehurst	MURRAY BRIDGE
Barrie & Jullian Thompson	NARACOORTE
Stewart Taylor	O'SULLIVAN BEACH
Anthony Peluso	PAYNEHAM
Samara Churchett	PORT AUGUSTA
Georgina Bickley	PORT PIRIE
Joan Perkins	PORT PIRIE SOUTH
Andrea Prokopec	RENMARK
Dianne De Col	RENMARK
Eric & Sheila Lord	RENMARK
Gary Broughton	RENMARK

Helen Seekamp	RENMARK
Lutheran Church Bowls & Cards Group	RENMARK
Marijana Levak	RENMARK
Muriel Taylor	RENMARK
Patricia Menzel	RENMARK
Paul & Judy Taylor	RENMARK
Sharlene Martin	RENMARK
Sarah Tomlinson	RISDON PARK
Darren MacKenzie	ROXBY DOWNS
David Pedler	ROXBY DOWNS
Ian Wynn	STRATHALBYN
Steve Saffell	TORRENSVILLE
Joanna Mitolo	WAIKERIE
Suzan Kamau	WAIKERIE
Kimberlee Thorpe	WHYALLA
Marinda Victor	WHYALLA
Maureen A Worden	WHYALLA
Michelle Harvey	WHYALLA
Pat James	WHYALLA
Patricia Rodda	WHYALLA
Lilly Zoppi	WHYALLA STUART
Linda Hall	WHYALLA STUART
Kathy de Bruin	WILLUNGA

2014-15 funds received supported the delivery of:

- *Handheld and Full Spectrum* exhibitions [Elliston, Port Lincoln, Murray Bridge, Kapunda, Naracoorte, Hahndorf],
- *Exposing Edith and The Merger* [Ceduna, Streaky Bay, Roxby Downs, Clare, Port MacDonnell, Mt Compass, Tintinara, Wilmington, Keith, Noarlunga and Goolwa] shows on the road tour, as well as
- Tickets on Us and support for new community groups at the five Arts Centres.

*Project30* at the Chaffey Theatre has to date attracted a total of \$7,701. In consultation with the Chaffey Theatre Reference Group, the funds will be used to increase patron access in the auditorium.

*Project30* at the Middleback Arts Centre has to date attracted a total of \$956. Funds will continue to be collected for this initiative throughout the 2015 calendar year. A decision will be made at the end of 2015 in consultation with the Middleback Arts Centre Reference Group as to how the funds will be used at the Centre.

### **Financial result**

The net result for the 2014-15 financial year as reported in the Statement of Comprehensive Income was a deficit of \$1 983 000 which included non-cash accrual items and provisions.

Excluding non-cash accrual items and provisions of \$2 068 000 the adjusted cash net result for the 2014-15 year was a surplus of \$85 000.

Non-cash items for the 2014-15 year for which funding is not received comprised: depreciation and amortisation expenses of \$1 552 000; net loss on disposal non-current assets of \$220 000; impairment loss on leasehold improvements of \$117 000; increase in Employee Benefits Provision of \$129 000; increase in Workers Compensation Provision of \$52 000 less donated Works of Art brought to account of \$2 000.

Country Arts SA had a positive working capital of \$1 680 000 as at 30 June 2015.

## **STRATEGIC APPROACH:**

### **Raise awareness of Country Arts SA**

Aspiration: To reposition Country Arts SA so that we are recognised as the pre-eminent organisation working in the South Australian regional arts industry by artists, communities, media and all levels of government.

In February the organisation unveiled its new brand, based on community and creativity. The two elements work together in a creative and colourful way with the colours reflecting the natural environment of regional South Australia.

The new regional guides launched the new brand. Rollout continued at a steady pace throughout the year. Detailed branding guidelines are being developed to ensure that consistency in messaging is maintained across the organisation.

The organisation's new tagline *The Art of Inspiring Communities* espouses the new brand.

### **Reconciliation**

Country Arts SA launched its Reconciliation Action Plan in February ensuring reconciliation is a priority for our organisation and within all the work we do. We recognise and respect that we are living and creating on Aboriginal Lands and we are committed to working together to honour their living cultures.

We keep reconciliation alive by increasing respect, understanding and equality of opportunity for Aboriginal and Torres Strait Islander communities. We work through partnership, dialogue and action to:

- Be respectful, engaging and responsive to Aboriginal and Torres Strait Islander needs and rights
- Be culturally aware, connected and responsive
- Be accountable and take action and responsibility for change
- Have strong and meaningful relationships between Aboriginal and Torres Strait Islander and non-Aboriginal and Torres Strait Islander people that we can take pride in.

Many of the strategies embedded in the RAP are already being delivered. New initiatives aim to increase Indigenous employment and traineeships.

Cultural Sharing opportunities were offered and staff were able to learn more by engaging with Pat Waria-Read in July, Jack Buckskin RAP ambassador and the IRG panel at the whole of staff day and Auntie Doris Katinyeri Colebrook home during Reconciliation Week 2015. Similar opportunities will be offered to staff across the state from 2015-16.

### **Disability Action Plan**

Country Arts SA supports 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. Managers have actively worked on the development of a plan and list of priorities. Strategies are being implemented where appropriate, such as promoting the Companion Card to performances and events at our arts centres. Modifications to some arts centre auditoriums have resulted in easier access and more wheelchair positions being available for the public.

## **Staff**

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

During the year six employees ceased working at Country Arts SA. Di Gordon, Alex Suchenko, Danielle Walpole, Kirstie Jamieson and Ollie Black at the expiry of the contracts and Julie Thomas resigned. Country Arts SA would like to thank and acknowledge their important contribution to the organisation and the arts generally.

In 2014-15 the health and wellbeing of staff, up-skilling and professional development opportunities, and nurturing positive working relationships continued to be a 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.

## **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.

## **Executives**

Information regarding executives is included in the staff profile summary at Appendix B.

## **Leave Management**

Information regarding leave management is included in the staff profile summary at Appendix B.

## **Performance Management**

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. Further information performance management is included in the staff profile summary at Appendix B.

## **Leadership and Management Development**

Information regarding leadership and management development is included in the staff profile summary at Appendix B.

## **Employment Opportunity Programs**

During the year Country Arts SA did not manage any public sector wide employment opportunity programs. Country Arts SA is committed to the principles of equal opportunity in the employment of 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 work health and safety and injury management within the organisation.

For work health safety and injury management purposes, employees of Country Arts SA are now deemed employees of the Department of State Development (previously the Department of Premier and Cabinet). 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 elements of the DSD system such as its standard policies and procedures and on-line incident reporting system.

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 2014-15 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 Section 90 (Provisional improvement notices).

### **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.

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:

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

### **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 2013-14 there were no instances of disclosure of public interest information to a responsible officer of Country Arts SA under the Whistleblowers Protection Act 1993.

### **Public Complaints**

Country Arts SA is currently developing a formal process and system for accurate data collection, analysis and reporting of public complaints. Country Arts SA's policy for handling complaints requires that all complaints are dealt with quickly and as a matter of urgency.

### **Sustainability Reporting**

During the year Country Arts SA sought independent advice from CQ Partners under a sponsorship arrangement to advise on energy efficiency measures that could be undertaken at each of its arts centres. A number of projects were identified and some were implemented in 2014-15 mainly in the area of lighting. Other projects will be initiated in 2015-16. A new air conditioning system was installed at the River Lands Gallery which has had an immediate impact in terms of energy savings.

Solar power generation systems are being considered at the Sir Robert Helpmann Theatre, Chaffey Theatre and the Port Adelaide offices.

Proposed works for upgrading air conditioning systems at both the Middleback Arts Centre and the Northern Festival Centre in 2015-16 are also expected to have a significant impact on energy usage at those sites.

## 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 2014-15.

## 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 2014-15 financial year there were no instances of fraudulent behaviour.

## Consultants

During 2014-2015 Country Arts SA engaged two consultants to provide expert advice on major projects including the Budget strategy and Financial Accountability project, and to assist the Board and staff on the Branding Review.

The total value of fees paid was \$40,168.

	2015	
The number and dollar amount of consultancies paid/payable	No.	\$'000
that fell within the following bands:		
Below \$10 000	0	0
Between \$10 000 and \$50 000	2	40
<b>Total paid/payable to the consultants engaged</b>	<b>2</b>	<b>40</b>

## Employees Overseas Travel

During the 2014-15 year three employees completed overseas trips for professional development purposes. One employee travelled to Iceland to study remote communities and the arts. Another employee travelled to New York to attend a performing arts market. One other employee travelled to Venice, Italy as a team leader running the Australian Pavilion at the Venice Biennale coordinated by the Australia Council for the Arts.

## **Auditor General's Statement**

**For Official Use Only**



**Government of South Australia**  
**Auditor-General's Department**

*Our ref: A15/271*

RECEIVED

30 OCT 2015

Level 9  
State Administration Centre  
200 Victoria Square  
Adelaide SA 5000  
DX 56208  
Victoria Square  
Tel +618 8226 9640  
Fax +618 8226 9688  
ABN 53 327 061 410  
audgensa@audit.sa.gov.au  
www.audit.sa.gov.au

28 October 2015

Mr L Owens  
Chairperson, Board of Trustees  
South Australian Country Arts Trust  
2 McLaren Parade  
PORT ADELAIDE SA 5015

Dear Mr Owens

**The audit of the South Australian Country Arts Trust  
for the year ended 30 June 2015**

The audit of the accounts of the South Australian Country Arts Trust (SACAT) for the year ended 30 June 2015 has been completed.

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

The notable areas of audit coverage included:

- payroll
- accounts payable
- revenue
- fixed assets
- cash
- general ledger
- corporate governance.

The audit coverage and its conduct is directed to meeting statutory audit responsibilities under the *Public Finance and Audit Act 1987* and also the requirements of Australian Auditing Standards.

In essence, three important outcomes result from the annual audit process, notably the issue:

- of the Independent Auditor's Report (IAR) on the integrity of the SACAT financial statements

## For Official Use Only

- during the year or at the time of financial statement preparation and audit or close thereto, of an audit management letter advising of deficiencies/weaknesses in areas of governance, financial system and process and control and financial reporting, together with recommendations for improvement in controls
- of the opinion on the controls exercised by your agency.

In this regard, returned herewith are the financial statements of the SACAT together with the IAR, which is unmodified.

In addition, during the year an audit management letter was forwarded to the SACAT, detailing findings and recommendations from the audits of the areas reviewed. The findings and recommendations relate to deficiencies/weaknesses noted by us and improvements needed in the areas reviewed. Responses to the matters raised were received and will be followed up in the 2015-16 annual audit.

In my opinion, the controls exercised by the SACAT in relation to the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities, except for all matters outlined in the audit management letter, are sufficient to provide reasonable assurance that the financial transactions of the SACAT have been conducted properly and in accordance with law.

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

Yours sincerely



Andrew Richardson  
**Auditor-General**

enc

## **Auditor General's Report**



Level 9  
State Administration Centre  
200 Victoria Square  
Adelaide SA 5000  
DX 56208  
Victoria Square  
Tel +618 8226 9640  
Fax +618 8226 9688  
ABN 53 327 061 410  
audgensa@audit.sa.gov.au  
www.audit.sa.gov.au

## 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 2015. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2015
- a Statement of Financial Position as at 30 June 2015
- a Statement of Changes in Equity for the year ended 30 June 2015
- a Statement of Cash Flows for the year ended 30 June 2015
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairperson, Board of Trustees, the Chief Executive Officer and the Corporate Resources Manager.

## The Board of Trustee's 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 members of the Board of Trustees determine are 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 judgment, 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 2015, 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.



Andrew Richardson

**Auditor-General**

28 October 2015

## Financial Statements

# **South Australian Country Arts Trust**

## **Annual Financial Statements**

**For The Year Ended 30 June 2015**

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 2015 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.



Chief Executive Officer

22 October 2015



Corporate Resources Manager

22 October 2015



Chairperson, Board of Trustees

22 October 2015

**South Australian Country Arts Trust**

**Statement of Comprehensive Income  
For The Year Ended 30 June 2015**

	Note	2015 \$'000	2014 \$'000
<b>Expenses</b>			
Employee benefits expenses	4	5 108	5 071
Program expenses	5	1 987	2 050
Infrastructure expenses	5	1 306	1 705
Administration expenses	5	740	844
Grants and subsidies expense	6	781	841
Depreciation and amortisation expense	7	1 552	1 511
Net loss from disposal of non-current assets	8	300	2
Other expenses	9	40	4
<b>Total expenses</b>		<b>11 814</b>	<b>12 028</b>
<b>Income</b>			
Revenues from fees and charges	11	3 161	3 220
Commonwealth revenues	12	882	1 181
Grants and subsidies revenue	13	262	328
Interest revenues		92	103
Donated Works of Art		2	11
Other income	14	376	587
<b>Total income</b>		<b>4 775</b>	<b>5 430</b>
<b>Net cost of providing services</b>		<b>7 039</b>	<b>6 598</b>
<b>Revenues from SA Government</b>			
Revenues from SA Government - Arts SA grants		5 054	5 343
<b>Total revenues from SA Government</b>		<b>5 054</b>	<b>5 343</b>
<b>Net result</b>		<b>(1 985)</b>	<b>(1 255)</b>
<b>Other comprehensive income</b>			
<i>Items that will not be reclassified to net result</i>			
Changes in property, plant and equipment asset revaluation surplus		-	( 231)
<b>Total other comprehensive income</b>		<b>-</b>	<b>( 231)</b>
<b>Total comprehensive result</b>		<b>(1 985)</b>	<b>(1 486)</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 2015**

	Note	2015 \$'000	2014 \$'000
<b>Current assets</b>			
Cash and cash equivalents	15,26	2 710	2 727
Receivables	16	162	295
Inventories		45	50
<b>Total current assets</b>		<b>2 917</b>	<b>3 072</b>
<b>Non-current assets</b>			
Property, plant and equipment	17	34 376	36 105
Works of art	17	1 968	1 981
<b>Total non-current assets</b>		<b>36 344</b>	<b>38 086</b>
<b>Total assets</b>		<b>39 261</b>	<b>41 158</b>
<b>Current liabilities</b>			
Payables	19	296	296
Employee benefits	20	607	488
Provisions	21	40	40
Other liabilities	22	213	301
<b>Total current liabilities</b>		<b>1 156</b>	<b>1 125</b>
<b>Non-current liabilities</b>			
Payables	19	67	69
Employee benefits	20	700	693
Provisions	21	131	79
<b>Total non-current liabilities</b>		<b>898</b>	<b>841</b>
<b>Total liabilities</b>		<b>2 054</b>	<b>1 966</b>
<b>Net assets</b>		<b>37 207</b>	<b>39 192</b>
<b>Equity</b>			
Asset revaluation surplus	23	38 089	38 089
Retained earnings	23	( 882)	1 103
<b>Total equity</b>		<b>37 207</b>	<b>39 192</b>
<b>The total equity is attributable to the SA Government as owner</b>			
Unrecognised contractual commitments	24		
Contingent assets and liabilities	25		

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 2015**

	Asset revaluation surplus	Retained earnings	Total
Note	\$'000	\$'000	\$'000
<b>Balance at 30 June 2013</b>	<b>38 320</b>	<b>2 358</b>	<b>40 678</b>
Net result for 2013-14	-	(1 255)	(1 255)
Net decrement on asset revaluation	( 231)	-	( 231)
<b>Total comprehensive result for 2013-14</b>	<b>( 231)</b>	<b>(1 255)</b>	<b>(1 486)</b>
<b>Balance as at 30 June 2014</b>	<b>38 089</b>	<b>1 103</b>	<b>39 192</b>
Net result for 2014-15	-	(1 985)	(1 985)
Net decrement on asset revaluation	-	-	-
<b>Total Comprehensive result for 2014-15</b>	<b>-</b>	<b>(1 985)</b>	<b>(1 985)</b>
<b>Balance at 30 June 2015</b>	<b>38 089</b>	<b>( 882)</b>	<b>37 207</b>
<b>23</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 2015**

	Note No.	2015 \$'000	2014 \$'000
<b>Cash flows from operating activities</b>			
<b>Cash outflows</b>			
Employee benefit payments		(4 919)	(4 981)
Payments for supplies and services		(4 404)	(5 007)
Payments for grants and subsidies		( 832)	( 912)
<b>Cash used in operations</b>		<b>(10 155)</b>	<b>(10 900)</b>
<b>Cash inflows</b>			
Fees and charges		3 368	3 600
Receipts from Commonwealth		919	1 302
Receipts from grants and subsidies		280	349
Interest received		93	105
GST recovered from the Australian Taxation Office		35	46
Other receipts		441	592
<b>Cash generated from operations</b>		<b>5 136</b>	<b>5 994</b>
<b>Cash flows from SA Government</b>			
Receipts from SA Government		5 148	5 316
<b>Cash generated from SA Government</b>		<b>5 148</b>	<b>5 316</b>
<b>Net cash provided by operating activities</b>	26	<b>129</b>	<b>410</b>
<b>Cash flows from investing activities</b>			
<b>Cash outflows</b>			
Purchase of property, plant and equipment		( 230)	( 317)
<b>Cash used in investing activities</b>		<b>( 230)</b>	<b>( 317)</b>
<b>Cash inflows</b>			
Proceeds from the sale of property, plant and equipment		84	-
<b>Cash generated from investing activities</b>		<b>84</b>	<b>-</b>
<b>Net cash used in investing activities</b>		<b>( 146)</b>	<b>( 317)</b>
<b>Net (decrease)/ increase in cash and cash equivalents</b>		<b>( 17)</b>	<b>93</b>
Cash and cash equivalents at the beginning of the financial year		2 727	2 634
<b>Cash and cash equivalents at the end of the financial year</b>	15,26	<b>2 710</b>	<b>2 727</b>

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

## South Australian Country Arts Trust

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## South Australian Country Arts Trust

### 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 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

These financial statements have been prepared in compliance with section 23 of the *Public Finance and Audit Act 1987*

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

The Trust has applied Australian Accounting Standards that are applicable to not-for-profit entities, as the Trust is a not-for-profit entity.

Except for AASB 2015-7 which the Trust has early adopted, Australian Accounting Standards and interpretations that have been recently amended but are not yet effective have not been adopted by the Trust for the reporting period ending 30 June 2015 (refer note 3).

#### 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
  - 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.

## South Australian Country Arts Trust

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 period 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 2015 and comparative information presented for the year ended 30 June 2014.

### 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 Trust has reviewed and undertaken a control assessment in accordance with AASB 10 and has concluded that it does not control any other entity and has no interests in unconsolidated structured entities. The Trust has not entered into any contractual arrangements which involve the sharing of control or significant influence over another entity.

### 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.

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.

## 2.7 Events after the reporting period

Adjustments are 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 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 (i.e. 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 12). 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 2014-15.

### Revenues from SA Government

The Trust receives an annual recurrent operating grant from Arts SA, a division of the Department of State Development 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.

Disposal of 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.

Any gain (loss) on disposal is recognised at the date control of the asset is passed to the buyer and is 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 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

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 to be 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 date have been classified as current assets or current liabilities. All other assets and liabilities are classified as non-current.

**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.

Cash and cash equivalents

Cash and cash equivalents as reported in the Statement of Financial Position include cash at bank, and cash on hand. 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 after allowing for 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.

## South Australian Country Arts Trust

### 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 6 years, the Trust revalues its land and buildings and works of art via an independent Certified Practising Valuer. 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.

During the 2013-14 year the Trust's Works of art collections exceeded the \$1 Million amount which required a revaluation to be undertaken in accordance with the Revaluation Policy

The Trust's Works of Art collections were revalued as at 30 June 2014.

The valuation of the Works of Art collections controlled by the Trust was performed by Dr Elizabeth Arthur of Elizabeth Arthur Fine Art as at 30 June 2014. Dr Arthur is an approved valuer under the Cultural Gifts Program in the valuation of the Works of Art held in the Collections. The valuer used the fair value approach by careful assessment of the condition, authenticity and where necessary research of individual art work. The final values stated by the valuer were regarded as close as it is possible to market value, in an unpredictable art market, to current commercial or replacement values as at 30 June 2014.

Impairment of assets

All non-current tangible are tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. The recoverable amount is determined as the higher of an assets fair value less cost of disposal and depreciated replacement cost. 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.

Fair Value measurement

AASB 13 defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants, in the principal or most advantageous market, at the measurement date.

The Trust classifies fair value measurement using the following fair value hierarchy that reflects the significance of the inputs used in making the measurements, based on the data and assumptions used in the most recent revaluation.

- Level 1 – traded in active markets and is based on unadjusted quoted prices in active markets for identical assets or liabilities that the entity can access at measurement date.
- Level 2 – not traded in an active market and are derived from inputs (inputs other than quoted prices included within level 1) that are observable for the asset, either directly or indirectly.
- Level 3 – not traded in an active market and are derived from unobservable inputs.

The valuation processes and fair value changes are reviewed by the Trust at each reporting date.

**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.

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 payables are measured at their nominal amount and are normally settled within 30 days from the date of the invoice or the date the invoice is first received.

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.

## South Australian Country Arts Trust

### 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 2015-16.

### 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 Return to Work Act 2014. Under a scheme arrangement, the Trust is responsible for the management of workers rehabilitation and compensation.

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 2015.

### 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 in prior years 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. However there is no longer any vehicle operating leases at 30 June 2015.

#### 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.

## Note 3. New and revised accounting standards

Except for AASB 2015-7 which the Trust has early adopted, Australian Accounting Standards and Interpretations that have been recently amended but are not yet effective, have not been adopted by the Trust for the reporting period ending 30 June 2015. 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 accordance with the new AASB 10 Consolidated Financial Statements and AASB 11 Joint Arrangements, which became effective for the first time in 2014-15, the Trust has:

- reviewed its control assessments (ie the Trust's involvement with the entity; protective and substantive rights; ability to direct major relevant activities etc.) in accordance with AASB 10 and its classification assessments in accordance with AASB 11 and has concluded that there is no impact. The Trust does not currently control another entity and does not have any joint arrangements within the scope of AASB 11.
- the Trust will continue to review its involvement and arrangements with entities it is connected with to determine the impact of AASB10 and 11 for future years.

## South Australian Country Arts Trust

### Note 4. Employee benefits expenses

	2015	2014
	\$'000	\$'000
Salaries and wages	3 776	3 670
Long service leave	151	121
Annual leave	303	295
Skills and experience retention leave	12	12
Employment on-costs - superannuation	465	420
Employment on-costs - other	205	208
Targeted voluntary separation packages (refer below)	-	149
Board and committees fees	18	25
Other employment related expenses	178	171
<b>Total employee benefits expenses</b>	<b>5 108</b>	<b>5 071</b>

	2015	2014
	\$'000	\$'000
<b>Targeted voluntary separation packages</b>		
Amount paid to these employees:		
TVSPs	-	149
Annual leave and long service leave paid during the reporting period	-	32
	-	<b>181</b>
Recovery from the Department of Treasury and Finance		151
<b>Net cost to the Trust</b>	<b>-</b>	<b>30</b>

Number of employees who received a TVSP during the reporting period - 1

#### Remuneration of employees

The number of employees whose remuneration received or receivable falls within the following bands:

	2015	2014
	No	No
\$201,500 to \$211,499	-	1
\$211,500 to \$221,499	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. The executive base level remuneration rate for 2014-15 is the same as the 2013-14 rate. 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 \$212,000 (\$211,000).

### Note 5. Supplies and services

	2015	2014
	\$'000	\$'000
<b>Program expenses provided by entities external to the SA Government</b>		
Live touring expenses	908	967
Marketing	419	415
Theatre programming	26	-
Visual arts	31	27
Cost of goods sold	223	218
Film distributor payments	282	288
Other	98	135
<b>Total program expenses- Non SA Government entities</b>	<b>1 987</b>	<b>2 050</b>
<b>Total program expenses</b>	<b>1 987</b>	<b>2 050</b>

#### Infrastructure expenses provided by entities external to the SA Government

Repairs and maintenance	397	671
Information technology and communication	251	256
Utilities	352	368
Consultants	40	84
Insurance	107	103
Other	159	223
<b>Total infrastructure expenses - Non SA Government entities</b>	<b>1 306</b>	<b>1 705</b>
<b>Total infrastructure expenses</b>	<b>1 306</b>	<b>1 705</b>

**South Australian Country Arts Trust**

	2015 \$'000	2014 \$'000
<b>Administration expenses provided by entities external to SA Government</b>		
Travel	112	129
Printing and stationery	96	80
Motor vehicle expenses	90	124
Freight	99	122
Board meeting travel and expenses	20	22
Postage	39	42
Contractors and Temporary staff	223	225
Audit fees	39	80
Other	22	20
<b>Total administration expenses - Non SA Government entities</b>	<b>740</b>	<b>844</b>
<b>Total administration expenses</b>	<b>740</b>	<b>844</b>

**Payments to consultants**

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

	2015 No	2015 \$'000	2014 No	2014 \$'000
Below \$10,000	-	-	4	18
Between \$10,000 and \$50,000	2	40	3	66
<b>Total consultants engaged</b>	<b>2</b>	<b>40</b>	<b>7</b>	<b>84</b>

The cost of \$84,000 in consultants fees in the prior year 2013/14 is offset by a \$12,000 contribution by Department of the Premier and Cabinet for an Energy Audit, shown in Note 13 Grants and subsidies.

**Note 6. Grants and subsidies expense**

	2015 \$'000	2014 \$'000
Recurrent grant	781	841
<b>Total grants and subsidies expense</b>	<b>781</b>	<b>841</b>

**Note 7. Depreciation and amortisation expense**

	2015 \$'000	2014 \$'000
<b>Depreciation</b>		
Buildings and improvements	1 391	1 402
Plant and equipment	140	91
<b>Total depreciation expense</b>	<b>1 531</b>	<b>1 493</b>
<b>Amortisation</b>		
Leasehold improvements	21	18
<b>Total amortisation expense</b>	<b>21</b>	<b>18</b>
<b>Total depreciation and amortisation expense</b>	<b>1 552</b>	<b>1 511</b>

**Note 8. Net gain (loss) from disposal of assets**

	2015 \$'000	2014 \$'000
<b>Leasehold improvements</b>		
Proceeds from disposal	-	-
Net book value of assets disposed	( 289)	-
<b>Net (loss) from disposal of leasehold improvements</b>	<b>( 289)</b>	<b>-</b>
<b>Plant and equipment</b>		
Proceeds from disposal	84	-
Net book value of assets disposed	( 80)	-
<b>Net gain (loss) from disposal of plant and equipment</b>	<b>4</b>	<b>-</b>
<b>Works of art</b>		
Proceeds from disposal	-	-
Net book value of assets disposed	( 15)	( 2)
<b>Net gain/(loss) from works of art</b>	<b>( 15)</b>	<b>( 2)</b>
<b>Total assets</b>		
Proceeds from disposal	84	-
Net book value of assets disposed	( 384)	( 2)
<b>Total net gain (loss) from disposal of non-current assets</b>	<b>( 300)</b>	<b>( 2)</b>

## South Australian Country Arts Trust

### Note 9. Other expenses

	2015	2014
	\$'000	\$'000
Impairment loss on Leasehold Improvements (refer note 17)	38	-
Other expenses	2	4
<b>Total other expenses</b>	<b>40</b>	<b>4</b>

### Note 10. Auditor's remuneration

	2015	2014
	\$'000	\$'000
Audit fees paid/payable to the Auditor-General's Department relating to the Financial Statements	39	80
<b>Total audit fees</b>	<b>39</b>	<b>80</b>

The Audit fees paid/payable to the Auditor General's Department relating to Financial Statements for the 2015 financial year total \$39,000 (\$80,000 for 2014). The previous year total of \$80,000 comprised \$41,000 for the Audit of the 2012-13 Financial Statements and \$39,000 estimate for the Audit of the 2013-14 Financial Statements.

#### Other services

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

### Note 11. Revenues from fees and charges

	2015	2014
	\$'000	\$'000
<b>Fees and charges received/receivable from entities external to the SA Government</b>		
Box office- programmed performances	336	318
Box office- films	570	575
Ticket booking fees	525	486
Venue hire	613	606
Candy bar sales	460	434
Recovery of theatre costs	327	291
Sponsorship	110	113
National Touring	79	224
Artwork sales	37	23
Delegate income	3	44
Other	101	106
<b>Total fees and charges from entities external to the SA Government</b>	<b>3 161</b>	<b>3 220</b>
<b>Total fees and charges</b>	<b>3 161</b>	<b>3 220</b>

### Note 12. Commonwealth revenue

	2015	2014
	\$'000	\$'000
Specific Purpose grant	882	1 181
<b>Total Commonwealth revenue</b>	<b>882</b>	<b>1 181</b>

Commonwealth grants consist of the following:

	2015	2014
	\$'000	\$'000
Office for the Arts- Regional Arts Fund	397	386
Office for the Arts- Indigenous Arts and Cultural Officer	-	65
Australia Council for the Arts- Playing Australia Grant for National Tour	-	289
Australia Council - Engage	30	-
Australia Council - Key Producer	201	200
Australia Council - IETM Collaborative Project	-	5
Australia Council for the Arts- Community Partnership	104	111
Australia Council for the Arts - DanceXtend	25	-
Australia Council for the Arts - Theatre	125	125
<b>Total Commonwealth revenue</b>	<b>882</b>	<b>1 181</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 30.

## South Australian Country Arts Trust

### Note 13. Grants and Subsidies revenue

	2015	2014
	\$'000	\$'000
Grants and subsidies received/receivable from entities within SA Government		
Specific purpose grant	188	272
<b>Total grants and subsidies revenue - SA Government entities</b>	<b>188</b>	<b>272</b>
Grants and subsidies received/receivable from entities external to the SA Government		
Specific purpose grant	74	56
<b>Total grants and subsidies revenue - Non SA Government entities</b>	<b>74</b>	<b>56</b>
<b>Total grants and subsidies revenue</b>	<b>262</b>	<b>328</b>

### Note 14. Other income

	2015	2014
	\$'000	\$'000
Other income from entities within SA Government		
Recovery of TVSP payments	-	151
<b>Total other income- SA Government Entities</b>	<b>-</b>	<b>151</b>
Other income received/receivable from entities external to the SA Government		
Salary recoveries	312	351
Rental from buildings	14	21
Other	50	64
<b>Total other income - Non SA Government entities</b>	<b>376</b>	<b>436</b>
<b>Total other income</b>	<b>376</b>	<b>587</b>

### Note 15. Cash and cash equivalents

	2015	2014
	\$'000	\$'000
Deposits with the Treasurer	2 699	2 716
Imprest account/cash on hand	11	11
<b>Total cash and cash equivalents</b>	<b>2 710</b>	<b>2 727</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 the Deposit Account titled the "South Australian Country Arts Trust". Deposits with the Treasurer are bearing a floating interest rate between 2.07% and 2.35% (2014 2.35% and 2.84%)

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

### Note 16. Receivables

	2015	2014
	\$'000	\$'000
Current		
Trade receivables	107	197
Prepayments	42	75
Accrued income	4	6
GST receivable	9	17
<b>Total receivables</b>	<b>162</b>	<b>295</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 2015 the Trust had no allowance for doubtful debts.

## South Australian Country Arts Trust

### Note 17. Property, plant and equipment

#### Valuations of land and buildings

Valuations of Trust land, buildings and improvements were determined as at 30 June 2013 by a Certified Practising Valuer from Valcorp Australia Pty Ltd. Refer to Note 2.11 for details relating to the revaluation of the Trust's land, buildings and improvements.

#### Valuations of Works of Art

The valuation of the Works of Art controlled by the Trust was performed by Dr Elizabeth Arthur from Elizabeth Arthur Fine Art as at 30 June 2014. Dr Arthur is an approved valuer under the Cultural Gifts Program in the valuation of the Works of Art held in the Collection. Refer to Note 2.11 for details relating to the revaluation of the Trust's Works of Art collections.

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

#### Impairment

An impairment loss of \$38,000 on leasehold improvements has been recognised in other expenses in the Statement of Comprehensive Income for the year ended 30 June 2015. This impairment loss is due to Leasehold Improvements being assessed for obsolescence and recoverable amount.

There were no other indications of impairment of property, plant and equipment at 30 June 2015.

	2015	2014
	\$'000	\$'000
<b>Land, buildings and improvements</b>		
Land at fair value	2 988	2 988
Buildings & improvements at fair value	65 488	65 488
Accumulated depreciation	(35 102)	(33 711)
<b>Total land, buildings and improvements</b>	<b>33 374</b>	<b>34 765</b>
<b>Plant and equipment</b>		
Plant and equipment at cost (deemed fair value)	1 394	2 159
Accumulated depreciation and impairment losses	( 472)	(1 247)
<b>Total plant and equipment</b>	<b>922</b>	<b>912</b>
<b>Leasehold improvements</b>		
Leasehold improvements at cost (deemed fair value)	190	847
Accumulated amortisation	( 110)	( 419)
<b>Total leasehold improvements</b>	<b>80</b>	<b>428</b>
<b>Total property, plant and equipment</b>	<b>34 376</b>	<b>36 105</b>
<b>Works of art</b>		
Works of art at fair value	1 968	1 981
<b>Total works of art</b>	<b>1 968</b>	<b>1 981</b>

#### Leasehold Improvements

As a consequence of a gallery modernisation and redevelopment by the landlord, the leasehold improvements of the Trust have been removed and disposed of. In addition cinema 35mm projection equipment was disposed of due to the changeover to digital projection equipment. The loss on Leasehold Improvements disposed of was \$289,000 recognised in net loss from disposal of non current assets expense in the Statement of Comprehensive Income for the year ended 30 June 2015.

**South Australian Country Arts Trust**

**RECONCILIATION OF NON-CURRENT ASSETS**  
The following table shows the movement of non-current assets during 2014-15

	Land, buildings and improvements	Leasehold improvements	Plant and equipment	Works of art	Total assets
	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Fair value balance at 30 June 2014</b>	<b>68 476</b>	<b>847</b>	<b>2 159</b>	<b>1 981</b>	<b>73 463</b>
Acquisitions	-	-	230	-	230
Donations	-	-	-	2	2
Other (includes reclassifications, disposals & retirements)	-	(657)	(995)	(15)	(1 667)
Revaluation increment/ (decrement)	-	-	-	-	-
<b>Balance at 30 June 2015</b>	<b>68 476</b>	<b>190</b>	<b>1 394</b>	<b>1 968</b>	<b>72 028</b>
<b>Accumulated depreciation/amortisation balance as at 30 June 2014</b>	<b>(33 711)</b>	<b>(419)</b>	<b>(1 247)</b>	<b>-</b>	<b>(35 377)</b>
Other (includes reclassifications, disposals & retirements)	-	368	915	-	1 283
Impairment loss	-	(38)	-	-	(38)
Depreciation/ amortisation	(1 391)	(21)	(140)	-	(1 552)
<b>Balance at 30 June 2015</b>	<b>(35 102)</b>	<b>(110)</b>	<b>(472)</b>	<b>-</b>	<b>(36 684)</b>
<b>Net book value at 30 June 2015</b>	<b>33 374</b>	<b>80</b>	<b>922</b>	<b>1 968</b>	<b>36 344</b>
Net book value at 30 June 2014	34 765	428	912	1 981	38 086

**RECONCILIATION OF NON-CURRENT ASSETS**  
The following table shows the movement of non-current assets during 2013-14

	Land, buildings and improvements	Leasehold improvements	Plant and equipment	Works of art	Total assets
	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Fair value balance at 30 June 2013</b>	<b>68 740</b>	<b>847</b>	<b>2 051</b>	<b>1 858</b>	<b>73 496</b>
Acquisitions	81	-	236	-	317
Donations	-	-	-	11	11
Other (includes reclassifications, disposals & retirements)	-	-	(128)	(2)	(130)
Revaluation increment/ (decrement)	(345)	-	-	114	(231)
<b>Balance at 30 June 2014</b>	<b>68 476</b>	<b>847</b>	<b>2 159</b>	<b>1 981</b>	<b>73 463</b>
<b>Accumulated depreciation/amortisation balance as at 30 June 2013</b>	<b>(32 309)</b>	<b>(401)</b>	<b>(1 284)</b>	<b>-</b>	<b>(33 994)</b>
Acquisitions	-	-	-	-	-
Assets classified as held for sale	-	-	-	-	-
Other (includes reclassifications, disposals & retirements)	-	-	128	-	128
Revaluation increment/ (decrement)	-	-	-	-	-
Depreciation/ amortisation	(1 402)	(18)	(91)	-	(1 511)
<b>Balance at 30 June 2014</b>	<b>(33 711)</b>	<b>(419)</b>	<b>(1 247)</b>	<b>-</b>	<b>(35 377)</b>
<b>Net book value at 30 June 2014</b>	<b>34 765</b>	<b>428</b>	<b>912</b>	<b>1 981</b>	<b>38 086</b>
Net book value at 30 June 2013	36 431	446	767	1 858	39 502

## South Australian Country Arts Trust

### Note 18. Fair Value Measurement

#### Fair Value Hierarchy

The fair value of non-financial assets must be estimated for recognition and measurement or for disclosure purposes. The Trust categorises non-financial assets measured at fair value into hierarchy based on the level of inputs use in measurement. Fair value measurements recognised in the Statement of Financial Position are categorised into the following levels at 30 June 2015

The Trust had no valuations categorised into level 1.

#### Fair value measurement at 30 June 2015

	Level 2 \$'000	Level 3 \$'000	2015 Total \$
<b>Recurring fair value measurement</b>			
Land	2 988	-	2 988
Buildings & improvements	1 666	28 720	30 386
Plant and equipment	-	922	922
Leasehold improvements	-	80	80
Works of art	1 968	-	1 968
<b>Total recurring fair value measurements</b>	<b>6 622</b>	<b>29 722</b>	<b>36 344</b>

#### Fair value measurement at 30 June 2014

	Level 2 \$'000	Level 3 \$'000	2014 Total \$
<b>Recurring fair value measurement</b>			
Land	2 988	-	2 988
Buildings & improvements	1 803	29 974	31 777
Plant and equipment	-	912	912
Leasehold improvements	-	428	428
Works of art	1 981	-	1 981
<b>Total recurring fair value measurements</b>	<b>6 772</b>	<b>31 314</b>	<b>38 086</b>

There were no transfers of assets between level 1 and 2 fair value hierarchy levels in 2015. The Trust's policy is to recognise transfers into and out of fair value hierarchy levels as at the end of the reporting period.

#### Valuation techniques and inputs

Valuation techniques and inputs used to derive level 2 and 3 fair values are at note 2.11 and 17.

There were no changes in valuation techniques during 2015.

The following table is a reconciliation of fair value measurements using significant unobservable inputs ( Level 3).

#### Reconciliation of Level 3 recurring fair value measurements as at 30th June 2015

	Building & improve \$'000	Leasehold improve \$'000	Plant & equip \$'000	Total \$'000
<b>Opening balance at the beginning of period</b>	29 974	428	912	31 314
Acquisitions	-	-	230	230
Disposals	-	( 289)	( 80)	( 369)
Gains(losses) for the period recognised in net result:				
-Impairment losses/(reversals)		( 38)		( 38)
-Depreciation	(1 254)	( 21)	( 140)	(1 415)
<b>Carrying amount at the end of period</b>	<b>28 720</b>	<b>80</b>	<b>922</b>	<b>29 722</b>

#### Reconciliation of Level 3 recurring fair value measurements as at 30th June 2014

	Building & improve \$'000	Leasehold improve \$'000	Plant & equip \$'000	Total \$'000
<b>Opening balance at the beginning of period</b>	31 148	446	767	32 361
Acquisitions	81	-	236	317
Revaluation increment/decrement	-	-	-	-
Disposals	-	-	-	-
Gains(losses) for the period recognised in net result:				
-Depreciation	(1 255)	( 18)	( 91)	(1 364)
<b>Carrying amount at the end of period</b>	<b>29 974</b>	<b>428</b>	<b>912</b>	<b>31 314</b>

## South Australian Country Arts Trust

<b>Note 19. Payables</b>		
	2015	2014
	\$'000	\$'000
<b>Current</b>		
Creditors and accruals	213	229
Employment on-costs	83	67
<b>Total current payables</b>	<b>296</b>	<b>296</b>
<b>Non-current</b>		
Creditors	5	5
Employment on-costs	62	64
<b>Total non-current payables</b>	<b>67</b>	<b>69</b>
<b>Total payables</b>	<b>363</b>	<b>365</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 is 37% (40% in 2014), and the average factor for the calculation of employer superannuation on-cost is 10.3% (2014 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 – refer to table in Note 27

(b) Categorisation of financial instruments and risk exposure information – refer to Note 27

<b>Note 20. Employee benefits</b>		
	2015	2014
	\$'000	\$'000
<b>Current</b>		
Accrued salaries and wages	129	103
Annual leave	265	254
Skills and experience retention leave	26	18
Long service leave	187	113
<b>Total current employee benefits</b>	<b>607</b>	<b>488</b>
<b>Non-current</b>		
Long service leave	700	693
<b>Total non-current employee benefits</b>	<b>700</b>	<b>693</b>
<b>Total employee benefits</b>	<b>1 307</b>	<b>1 181</b>

AASB 119 contains the calculation methodology for long service leave liability. The actuarial assessment performed by the Department of Treasury and Finance has provided a basis for the measurement of long service leave.

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 decreased from 3.50% in 2014 to 3.00% in 2015. This decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in a increase in the reported long service leave liability.

The net financial effect of the changes in methodology and actuarial assumptions in the current financial year is an increase in the long service leave liability of \$36,000. 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% for long service leave liability and revised the salary inflation rate down by 1% from 2014 (4%) to 2015 (3%) for annual leave and skills, experience and retention leave liability. The net financial effect of the changes in the current year is immaterial.

## South Australian Country Arts Trust

### Note 21. Provisions

	2015	2014
	\$'000	\$'000
<b>Current</b>		
Provision for workers compensation	40	40
<b>Total provisions</b>	<b>40</b>	<b>40</b>
<b>Non-current</b>		
Provision for workers compensation	131	79
<b>Total non-current provisions</b>	<b>131</b>	<b>79</b>
<b>Total provisions</b>	<b>171</b>	<b>119</b>
<b>Provision movement:</b>		
Carrying amount at the beginning of the period	119	78
Additional provisions recognised	82	84
Reductions arising from payments/other sacrifice of future economic benefits	( 30)	( 43)
<b>Carrying amount at the end of the period</b>	<b>171</b>	<b>119</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 2015. The current provision is based upon budgeted claims expected to be settled within the next financial year.

### Note 22. Other liabilities

	2015	2014
	\$'000	\$'000
<b>Current</b>		
Income in advance	213	301
<b>Total other liabilities</b>	<b>213</b>	<b>301</b>

### Note 23. Equity

	2015	2014
	\$'000	\$'000
<b>Current</b>		
Retained earnings	( 882)	1 103
Asset revaluation surplus	38 089	38 089
<b>Total equity</b>	<b>37 207</b>	<b>39 192</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 24. 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:

	2015	2014
	\$'000	\$'000
Within one year	2 751	3 114
Later than one year but not longer than five years	1 558	2 067
<b>Total remuneration commitments</b>	<b>4 309</b>	<b>5 181</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.

#### Capital commitments

Capital expenditure contracted for at the reporting date but not recognised as liabilities in the financial report, are payable as follows:

	2015	2014
	\$'000	\$'000
Within one year	334	-
<b>Total capital commitments</b>	<b>334</b>	<b>-</b>
<b>Other commitments</b>	<b>2015</b>	<b>2014</b>
	<b>\$'000</b>	<b>\$'000</b>
Within one year	779	1 039
Later than one year but not longer than five years	38	308
<b>Total other commitments</b>	<b>817</b>	<b>1 347</b>

The Trust's other commitments are in relation to 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.

## South Australian Country Arts Trust

### Note 25. Contingent assets and liabilities

There are no contingent assets or liabilities to report as at 30 June 2015.

### Note 26. Cash flow reconciliation

	2015	2014
	\$'000	\$'000
<b>Reconciliation of cash and cash equivalents</b>		
Cash and cash equivalents disclosed in the Statement of Financial Position	2 710	2 727
Cash and cash equivalents disclosed in the Statement of Cash Flows	2 710	2 727
<b>Reconciliation of net cash provided by operating activities to net cost of providing services</b>		
<b>Net cash provided by operating activities</b>	129	410
Less revenues from SA Government	(5 054)	(5 343)
<b>Add/(less) non-cash items</b>		
Depreciation and amortisation of property, plant and equipment	(1 552)	(1 511)
Donated assets	2	11
Net gain (loss) on disposal of assets	( 300)	( 2)
Impairment loss on assets	( 38)	-
<b>Change in assets and liabilities</b>		
Increase (decrease) in receivables	( 100)	63
Increase (decrease) in prepayments	( 33)	61
Increase (decrease) in inventories	( 5)	3
Decrease (increase) in payables	2	( 91)
Decrease (increase) in provisions	( 52)	( 41)
(Increase) decrease in employee benefits	( 126)	( 37)
Decrease (increase) in other liabilities	88	( 121)
<b>Net cost of providing services</b>	<b>(7 039)</b>	<b>(6 598)</b>

## South Australian Country Arts Trust

### Note 27. Financial instruments

#### 27.1 Financial Risk Management

Risk management is managed by the Trust's Corporate Resources Manager and risk management policies are in accordance with the *Risk Management Policy Statement* issued by the Premier and Treasurer and the principles established in the *Australian Standard Risk Management Principles and Guidelines*.

There has been no changes in risk exposure since the last reporting period

#### 27.2 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 2015 \$'000	Fair Value 2015 \$'000	Carrying Amount 2014 \$'000	Fair Value 2014 \$'000
<b>Financial assets</b>						
Cash and cash equivalents	Cash and cash equivalents	15	2 710	2 710	2 727	2 727
Loans and receivables	Receivables <sup>(1)</sup>	16	111	111	203	203
<b>Financial liabilities</b>						
Financial liabilities - at cost	Payables <sup>(1)</sup>	19	86	86	116	116

<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).

#### 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 16 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>2015</b>				
<b>Not impaired</b>				
Receivables	4	5	2	11
<b>2014</b>				
<b>Not impaired</b>				
Receivables	21	3	7	31

## South Australian Country Arts Trust

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

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

	Carrying amount	Contractual maturities		
		< 1 year	1-5 years	> 5 years
2015	\$'000	\$'000	\$'000	\$'000
<b>Financial assets</b>				
Cash and cash equivalents	2 710	2 710	-	-
Receivables	111	111	-	-
<b>Total financial assets</b>	<b>2 821</b>	<b>2 821</b>	-	-
<b>Financial liabilities</b>				
Payables	86	86	-	-
<b>Total financial liabilities</b>	<b>86</b>	<b>86</b>	-	-

	Carrying amount	Contractual maturities		
		< 1 year	1-5 years	> 5 years
2014	\$'000	\$'000	\$'000	\$'000
<b>Financial assets</b>				
Cash and cash equivalents	2 727	2 727	-	-
Receivables	203	203	-	-
<b>Total financial assets</b>	<b>2 930</b>	<b>2 930</b>	-	-
<b>Financial liabilities</b>				
Payables	116	116	-	-
<b>Total financial liabilities</b>	<b>116</b>	<b>116</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 28. 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 2014-15 financial year were:

#### **Board of Trustees**

Lew Owens (Chair)	Mardi Jennings
Christie Anthoney (from 6th November 2014)*	Winnie Pelz
Allan Aughey	Ruth Stephenson **
Jennifer Cleary	Karl Telfer (until 31th October 2014)
Peter Dunn (from 18th June 2015)	Klynton Wanganeen (from 18th June 2015)
Bruce Green (until 13th July 2014)	

#### **Committee Members**

##### **Grants Assessment Panel**

Mardi Jennings (Chair)	Michael Harris
Alexandra Devitt- Lansom	Jan Pana (until 13th April 2015)
Cath Cantlon	Gina Raisin
Susie Chapman	Jennifer Silver
Martin Corbin	Jayne Stacey
Cindy Durant	

##### **Visual Arts Advisory Panel**

Winnie Pelz (Chair)

##### **Governance and Finance**

Allan Aughey (Chair)	Winnie Pelz
Lew Owens	Mardi Jennings

#### **Board of Trustees**

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

	2015	2014
	No of	No of
\$0 - \$9 999	11	9
<b>Total numbers of members</b>	<b>11</b>	<b>9</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 \$7,000 (\$7,000).

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:

	2015	2014
	No of	No of
\$0 - \$9 999	15	19
<b>Total numbers of members</b>	<b>15</b>	<b>19</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 \$12,000 (\$19,000).

\*Board member by invitation attended a Governance and Finance meeting in the year and was paid a sitting fee.

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 29. 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 2015 and the date the financial statements are authorised for issue where the event relates to a condition which arose after 30 June 2015 and which may have a material impact on the results of subsequent years.

There are no such events after 30 June 2015.

### **Note 30. Regional Arts Fund**

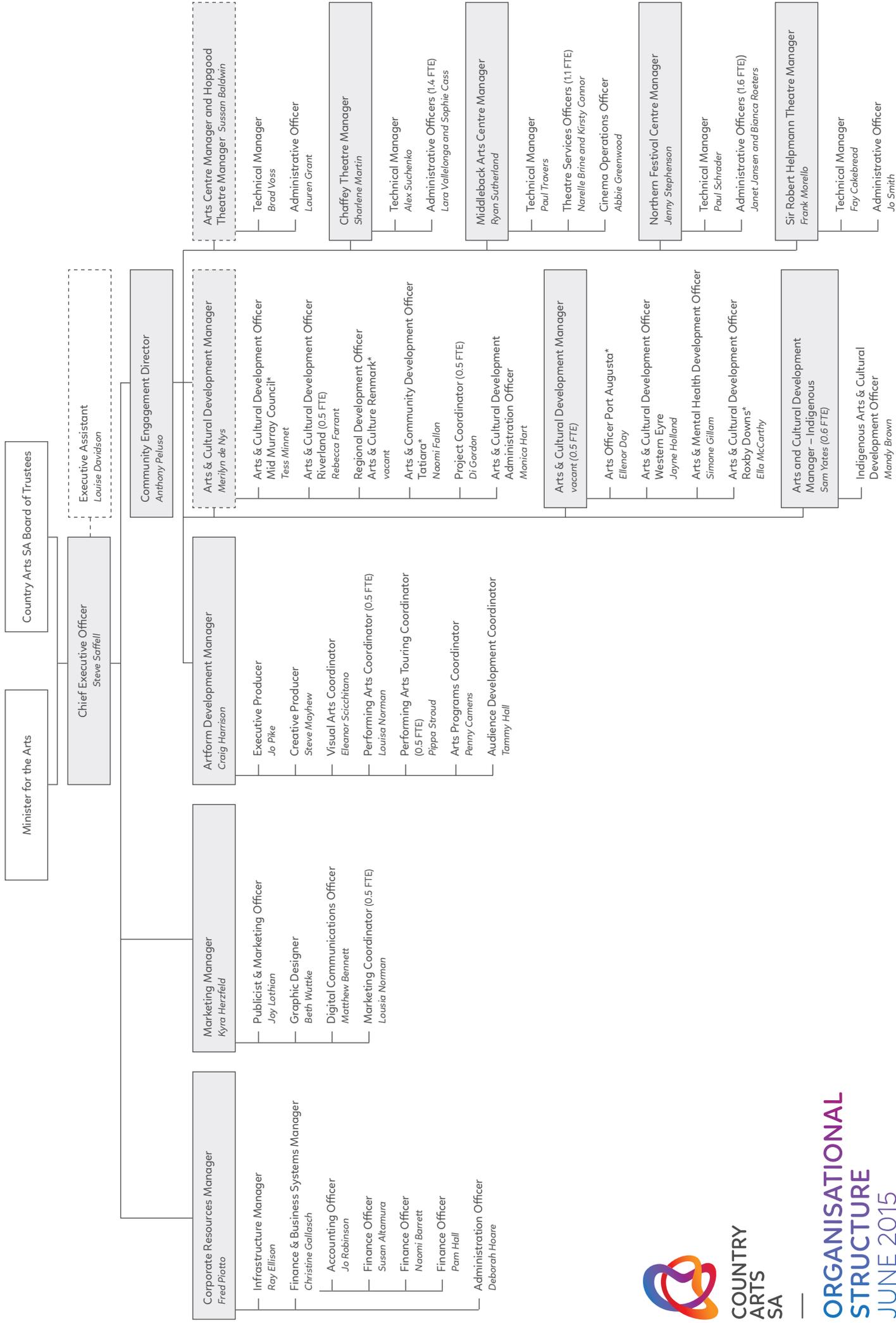
The Trust manages the South Australian component of the Regional Arts Fund on behalf of the Australian Government's Department of the Prime Minister and Cabinet's Office for the Arts. The fund provides assistance across all art forms for projects that support the development of creative and innovative 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:

	2015	2014
	\$'000	\$'000
Funds brought forward from previous year	1	9
Funds from prior year recommitted	13	
Annual regional arts fund allocation	397	386
Grant funds returned by applicants	7	9
Interest earned	1	1
<b>Total funds available</b>	<b>419</b>	<b>405</b>
<b>Expenditure and grant commitments approved during the year</b>	<b>*419</b>	<b>404</b>
<b>Funds carried forward</b>	<b>-</b>	<b>1</b>

\* Includes Grant commitments of \$148,000 (\$167,000 in 2014) also reported in Note 24 - Other commitments and grant expenditure also reported in Note 6 - Grants and Subsidies . It also includes \$172 funds returned by applicants for grants allocated in the 2014-2015 financial year.

## **Appendix A: Organisational Structure as of June 2015**



COUNTRY  
ARTS  
SA

ORGANISATIONAL  
STRUCTURE  
JUNE 2015

\* Officers are employed by partner organisations with funding support from Country Arts SA

## Appendix B: Staff Profile

Agency	Country Arts SA
Persons	124

FTE's	58.19
-------	-------

Gender	% Persons	% FTE
Male	33.06	26.80
Female	66.94	73.20

Number of Persons Separated from the agency during the last 12 months	15
---	----

Number of Persons Recruited to the agency during the 2014-15 financial year	18
---	----

Number of Persons Recruited to the agency during the 2014-15 financial year AND who were active/paid at June 2015	11
---	----

Number of Persons on Leave without Pay at 30 June 2015	1
--	---

Number of Employees by Salary Bracket			
Salary Bracket	Male	Female	Total
\$0 - \$56,199	29	54	83
\$56,200- \$71,499	5	17	22
\$71,500 - \$91,499	3	10	13
\$91,500 - \$115,499	1	2	3
\$115,500+	3	0	3
<b>Total</b>	<b>41</b>	<b>83</b>	<b>124</b>

<b>Status of Employees in Current Position</b>					
<i>FTE's</i>					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	0	12	3.6	15.6
Female	0	4	32.2	6.4	42.6
<b>Total</b>	<b>0</b>	<b>4</b>	<b>44.2</b>	<b>10</b>	<b>58.2</b>
<i>Persons</i>					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	0	12	29	41
Female	0	4	36	43	83
<b>Total</b>	<b>0</b>	<b>4</b>	<b>48</b>	<b>72</b>	<b>124</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	2014-2015
Sick Leave	235.9
Family Carer's Leave	41.2
Miscellaneous Special Leave	57.4
Paid Maternity Leave	154

<b>Number of Aboriginal and/or Torres Strait Islander Employees</b>			
Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees
\$0 - \$56,199	1	83	1.2
\$56,200 - \$71,499	0	22	0
\$71,500 - \$91,499	1	13	7.69
\$91,500 - \$115,499	0	5	0
\$115,500+	0	1	0
<b>Total</b>	<b>2</b>	<b>124</b>	<b>1.61</b>

<b>Number of Employees by Age bracket by Gender</b>				
Age Bracket	Male	Female	Total	% of Total
15 - 19	3	4	7	5.65
20 - 24	3	6	9	7.26
25 - 29	1	12	13	10.48
30 - 34	3	8	11	8.87
35 - 39	3	13	16	12.91
40 - 44	5	5	10	8.06
45 - 49	5	9	14	11.29
50 - 54	4	15	19	15.32
55 - 59	5	4	9	7.26
60 - 64	5	5	10	8.06
65+	4	2	6	4.84
<b>Total</b>	<b>41</b>	<b>83</b>	<b>124</b>	<b>100</b>

<b>Cultural and Linguistic Diversity</b>				
Name	Male	Female	Total	% of Agency
Number of Employees born overseas	3	8	11	8.87
Number of Employees who speak language(s) other than English at home	2	5	7	5.65

<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	41	83	124
Compressed Weeks	0	0	0
Part-time	29	53	82
Job Share	0	0	0
Working from Home	0	0	0

<b>Documented Review of Individual Performance Management</b>	
Documented Review of Individual Performance Management	Total
% Reviewed within the last 12 months	97.58
% review older than 12 months	1.61
% Not reviewed	0.81

<b>Leadership and Management Training Expenditure</b>		
Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$186,768.00	Manual calculation – consult Circular 13
Total Leadership and Management Development	\$30,098.00	Manual calculation – consult Circular 13

## **Appendix C: Board members and staff 2014 – 2015**

### **Board members**

Lew Owens (Chair)  
Christabel Anthoney (from 6/11/2014)  
Allan Aughey  
Jennifer Cleary  
Peter Dunn (from 18/06/2015)  
Bruce Green (until 13/07/2014)  
Mardi Jennings  
Winnie Pelz  
Karl Telfer (until 31/10/2014)  
Ruth Stephenson  
Klynton Wanganeen (from 18/06/2015)

### **Indigenous Reference Group Members**

Mike Harris (Chair)  
Klynton Wanganeen  
Jared Thomas  
Alexis West

### **Directorate Staff**

#### *Chief Executive Officer*

Steve Saffell

#### *Executive Assistant*

Louise Davidson

#### *Community Engagement Director*

Anthony Peluso

#### *Corporate Resources Manager*

Fred Piotto

#### *Infrastructure Manager*

Ray Ellison

#### *Finance & Business Systems Manager*

Christine Gallasch

#### *Accounting Officer*

Josephine Robinson

#### *Administrative Services Officers - Finance*

Susan Altamura  
Naomi Barrett  
Pam Hall

*Administration Officer*

Deborah Hoare

**Marketing and Communications**

*Marketing Manager*

Kyra Herzfeld

*Publicist / Marketing Officer*

Hélène Sobolewski (Maternity Leave from 10/03/2015)

Joy Lothian (from 3/03/2015)

*Graphic Designer*

Beth Wuttke

*Digital Communications Officer*

Matthew Bennett

*Marketing Coordinator*

Lauren Williams (Maternity Leave from 12/01/15)

Louisa Norman (0.4FTE from 5/01/15)

**Artform Development**

*Artform Development Manager*

Craig Harrison

*Executive Producer Cultural Places*

Jo Pike

*Creative Producer Performance Development*

Steve Mayhew

*Creative Producer Change & Adaptation*

Ollie Black (until 31/03/2015)

*Coordinator Visual Arts*

Eleanor Scicchitano

*Coordinator Performing Arts*

Louisa Norman (0.6FTE from 5/01/15)

Pippa Stroud

*Coordinator Audience Development*

Tammy Hall

*Coordinator Arts Programs*

Penny Camens

*Administration Officer*

Danielle Walpole (until 26/09/2014)

**Arts and Cultural Development**

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

Merilyn de Nys

*Manager, Arts and Cultural Development-Indigenous*

Samantha Yates

*Arts & Cultural Development Change & Adaptation Manager*

Ollie Black (until 31/03/2015)

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

Kirstie Jamieson (until 29/01/2015)

*Indigenous Arts and Cultural Engagement Officer*

Mandy Brown

*Arts and Mental Health Development Officer Southern Eyre Peninsula*

Simone Gilliam

*Arts & Cultural Development Officer Western Eyre*

Jayne Holland

*Arts & Cultural Development Officer Riverland*

Rebecca Farrant

Sara Strachan (until Jan 2015) (Australian Landscape Trust employee)

*Arts & Cultural Development Officer Mid Murray*

Tess Minett (Mid Murray Council employee)

*Arts & Community Development Officer Tatiara*

Naomi Fallon (Tatiara District Council employee)

*Arts Development Officer Northern*

Ellenor Day (City of Port Augusta employee)

*Arts Development Officer Roxby Downs*

Ella McCarthy (until June 2015) (Roxby Downs Council employee)

*Project Co-ordinator Cultural Places/Change  
and Adaptation*

Di Gordon (until 30 June 2015)

**Hopgood Theatre**

*Hopgood Theatre Manager & Arts Centres*

*Coordinator*

Sussan Baldwin

*Technical Manager*

Bradley Voss

*Theatre Services Officer*

Lauren Grant

*Casuals*

Emma Bargery

Thomas Bayford

Clinton Camac

Alexander Champion

Samuel Chamberlain

Tony Clark

Sophie Eleftheriou

Lance Fakes

Anna Folkmer

Elizabeth Folkmer

Jonathan Gray

Harrison Grindle

Sarah Horne

Joshua McGough

Timothy Osborne

Amelia Smart

Josh Smart

Bradley Thomson

Aidan Tohill

Elizabeth Wall

Sandra Wilson-Folkmer

Evette Wolf

*Arts Centre Reference Group*

Teresa Barter

Harry Dewar

Bob Evans

Connie Giacoumis

Jason Haskett

Don Hopgood AO

Allan Summer

**Sir Robert Helpmann Theatre**

*Sir Robert Helpmann Theatre Manager*

Frank Morello

*Technical Manager*

Fay Cakebread

*Theatre Services Officer*

Johann Smith

*Casuals*

Kathy Alston

Mike Bakker

Gareth Bannon

Betty Clayfield

Gretchen Copeman

Trudy Currie

Sally Czerwonka

Leon Hill

Nancy Humphries

Benjamin Hunt  
Marcus Jones  
Karen Kennedy  
Neville Moody  
Suzanne Panther  
Joanne Ratsch  
Frederick Robinson  
Tracy Rovensky  
Janice Sandercock  
John Sandercock  
Hilton Smith  
Genevieve Vorwerk  
Patricia Watt

*Arts Centre Reference Group*

Alison Brash  
Andrew Bone  
Sue Charlton  
Peter Fairchild  
Linda Hay  
Fernanda Ikeda  
Liz Wheeler  
Leah Williams

**Northern Festival Centre**

*Northern Festival Centre Manager*

Jenny Stephenson

*Technical Manager*

Paul Schrader

*Administrative Services Officer*

Janet Jansen  
Julie Thomas (until 17/04/2015)  
Bianca Roeters (from 11/05/2015)

*Casuals*

Peter Allen  
Margaret Brine  
Dominic Caputo  
Joel Cronk  
Robyn Dunn  
Benjamin Dunning  
Alan Fricker

Marika Gardner  
Lynnette Hancock  
Pamela Harmer  
Christopher Hincks  
Kirstie Jamieson  
Annie Johnson  
Michelle Johnson  
Millie Johnson  
Graham Johnston  
Hannah Joyce  
Christine Kent

David Kent  
Jared Kent  
Victor Knauerhase  
Meegan McMahan  
Kylie Macklin  
Kyle Marshall  
Tarryn Mezzino  
Lesley Patrick  
Lyn Petagna  
Dean Schrader  
Allan Sedunary  
Richard van Giesen  
Marion Williams  
Frances Woolford  
Sharon Yendall

*Arts Centre Reference Group*

Margie Davies  
Elaine Gardner  
Elaine McNeil

Rhys Millington  
Margaret Sawyer  
Ulrike Maria  
Sandra Waite  
Karen Wauchop

**Chaffey Theatre**

*Chaffey Theatre Manager*

Sharlene Martin

*Technical Manager*

Alex Suchenko (until 30/06/2015)

*Administration Officers*

Lara Vallelonga

Sophie Cass

Nicole John (from 5/01/2015)

*Casuals*

Perry Cassy

Alannah Cassidy

Daniel Davey

Jordon Ebert

Petrina Hale

Tammy Hamood

Nicole John

Paul Kaesler

Renee Karpany

Campbell Lawrence

Terry Marter

Jeffery Matthews

Luke Meaney

Adam Pedler

Jonathan Skewes

Carlie Stanley

Jessica Stanley

Michelle Storry

Tanya Vanoosten

*Arts Centre Reference Group*

Rhonda Centofanti

Danyon de Buell

Poppy Papageorgiou

Cheryl Norris

Tony Sharley

Jess Weidenhoser

**Middleback Arts Centre**

*Middleback Arts Centre Manager*

Ryan Sutherland

*Technical Manager*

Paul Travers

*Administrative Officer*

Narelle Brine

Abbie Greenwood

Kirsty Connor

*Casuals*

Kristy Ashwood

Cory Beinke-Heath

Michelle Boehm

Chloe Coles

Jessica Collison

Emerson Crowley

Jenna Cruse

Elizabeth Dennis

George Dunbar

Brett Geihlich

Tyler Geihlich

Steven Gray

Barry Hammond

David James

Glen Jeary

Rylie Kassebaum

Brian Krawczyk

Melissa Schenck

Laura Shaw

Belinda Van Oosten

Simon Williams

*Arts Centre Reference Group*

Bernadette Abraham

Kayleigh Bruce

Lyn Breuer

Colin Carter

Jeffery Croft

Jeremy Head

Deb Hughes

Glen Smith

May Walker-Jefferys

## **Appendix D: Strategic Plan 2015 - 2018**



COUNTRY  
ARTS  
SA

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# Strategic Plan

2015/16 – 2017/18

THE ART OF  
INSPIRING  
COMMUNITIES

FOR MORE INFORMATION  
Visit [www.countryarts.org.au](http://www.countryarts.org.au) or call 08 8444 0400

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## Country Arts SA

### The Art of Inspiring Communities

Country Arts SA enriches the lives of regional South Australians by enabling great art and empowering communities and artists to realise their cultural aspirations. We present, produce, fund and facilitate art in order to champion, create and connect people, places and cultures.

We believe the arts have a significant role to play in improving wellbeing, expanding opportunity and fostering creativity and innovation to create a better life for all South Australians.

This strategic plan will guide Country Arts SA for the next three years 2015/16 - 2017/18

## Our Vision

The Arts are the essence of a better life for all regional South Australians

## Our Mission

To create opportunities in regional South Australia through arts and culture

## Our Drivers

The following values drive the work of Country Arts SA:

- **Listening and active engagement**  
Listening and actively engaging with regional communities and artists ensures our programs deliver the best outcomes for regional South Australians
- **Quality arts experiences**  
Ensuring regional communities have access to high quality arts experiences and opportunities
- **Respect**  
Recognising and respecting that we are living and creating on Aboriginal Lands, we are committed to working together to honour their living cultures
- **Diversity**  
Reflecting regional South Australia in our programs, shaped by its peoples, cultures and lifestyle
- **Innovation**  
Delivering innovative arts practice and programs is key to our success in ensuring quality outcomes for regional South Australia

# Our Goals

---

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

Ensuring more regional South Australians can access arts and cultural opportunities means a stronger focus on building audiences and participation with a greater understanding of, and appreciation for the arts, and increasing the opportunities for achieving artistic ambitions.

### Strategic Priority

---

### Innovative forms of engagement

By collaborating with organisations in arts, health, environment, regional development and local government, Country Arts SA can help build a holistic approach to meeting the needs of the community, strengthening connections among local groups and identifying longer term aspirations that transform individuals and create collective memories.

### 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 support First Nations cultural identity and a diversity of 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

---

## Investment in artists and creative outcomes

Investment in creative outcomes through the development of artists with local, national and international opportunities affords them the freedom to create, access and experience great art. Access to outstanding artists and product not only provides regional communities with opportunities to experience the arts, but for individuals to access skills and expertise that will extend their own practice.

Country Arts SA recognises the power of current and emerging technologies to implement, share and provide opportunities for regional artists and communities.

### Strategic Priority

—

## Embed emerging technologies

Through emerging technologies regional artists are able to participate in national and international markets. At the same time Country Arts SA will be able to apply such technologies more widely to effectively deliver arts and cultural development programs and services.

### We are striving for:

- The development of creative outcomes through access to artistic exchanges including professional programs, practitioners, mentorships, residencies, and workshops
- Meaningful local, national and international partnerships and networks to facilitate sustainable arts programs and opportunities
- The creation of artistically rich new works and exchanges
- The sharing of regional narratives

### Our performance will be measured by:

- The number of employment opportunities that are generated for artists
- The number and diversity of works being produced by artists within regional communities
- Levels of support provided to artists living and working in regional South Australia

# Our Goals

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## Innovative use of places and spaces

Country Arts SA has a role to play in facilitating the use of a wide variety of spaces and expanding the use of its own venues for a wide variety of purposes. The innovative use of spaces can enhance the experience or may be an intrinsic part of the work itself. Country Arts SA recognises the role of “place” as the catalyst for new work and enriching experiences and also the increasing role technology has in providing virtual spaces.

### Strategic Priority

—

## Arts Centres as cultural precincts

Our arts centres need to become an integral part of the community by fostering public value and supporting cultural vitality. This includes facilitating the presentation of cultural expression, encouraging participation in activities held at the centres, and providing support for the arts and cultural endeavor of local artists and the wider community.

### We are striving for:

- A broad range of facilities, places and spaces for artists, audiences and participants
- Greater utilisation and community ownership of Country Arts SA facilities for arts, commercial and community purposes
- Partnership investment in cultural infrastructure
- A diversity of experiences
- Country Arts SA spaces that reflect the diversity of their communities

### Our performance will be measured by:

- Utilisation of spaces and places in communities for a broad range of arts needs
- Partnerships which enable Country Arts SA to facilitate and advocate for the use of non-arts spaces for arts projects and events
- Reduced reliance on Government support for the operation of our arts centres
- The extent to which Country Arts SA’s arts centres are utilised by, and are relevant to, a broad cross section of the community

# Our Goals

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## Be a responsible and effective organisation

Our organisation needs to be responsive and flexible to meet the challenges of change and policy directions of State and Federal Governments. Country Arts SA also needs to be accountable for the use of public money in meeting our goals for regional South Australia. All staff are supported to deliver the organisation's Reconciliation Action Plan.

### Strategic Priority

—

## Raise the awareness of Country Arts SA

Increased brand awareness of Country Arts SA will foster greater stakeholder engagement and internal cohesion and also see our services more actively requested by communities seeking creative solutions and developing plans for their future.

### We are striving for:

- A diverse 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 the South Australian Government's priorities
- Recognition at a regional, state, national and international level that our organisation is a leader in the arts
- Our organisation and work to be valued by the communities and artists with whom we partner

### Our performance will be measured by:

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

## Our Key Strategies

---

Country Arts SA will employ four key strategies to deliver our strategic plan.

### Partnerships

Identify and develop meaningful partnerships with arts agencies, community organisations, all levels of government and the private sector across all types of industries 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.

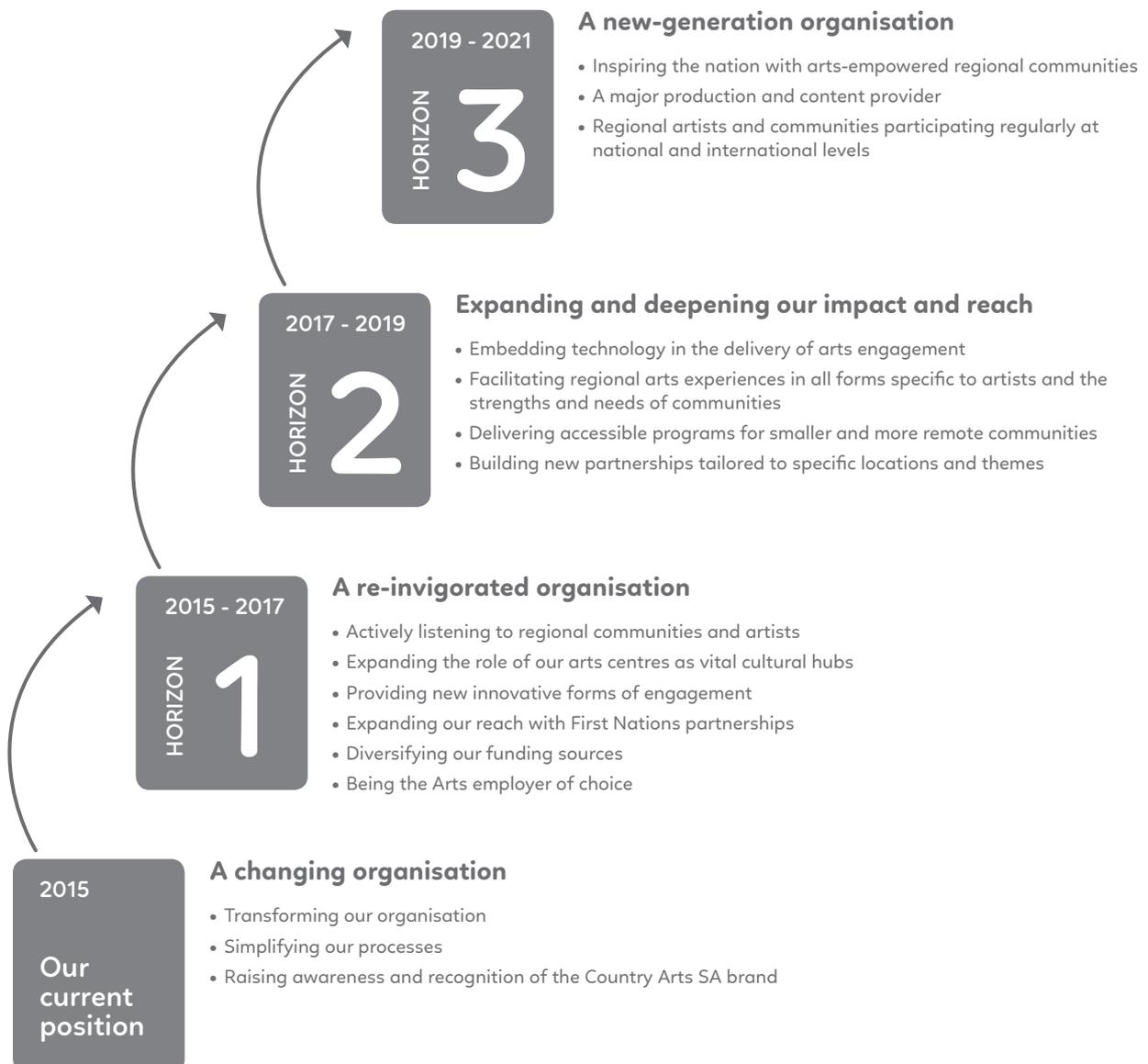
### Education

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.

# Our 3 Horizons of Growth 2015 - 2021

Country Arts SA is committed to growth as an arts organisation which produces, presents and enables great art with and for regional South Australian communities and artists, empowering them to engage in art making in local, national and international spheres.

The following outlines our current Horizons of Growth for the next six years.



## **Appendix E: Statistics 2014 - 15**

## All programs by participation

	Arts Centres*	Performing Arts	Visual Arts	Cultural Places	Cultural Development	Grant Funding	TOTAL
Far West and North	55 194	7 826	3 146	0	472	68 365	135 003
Yorke and Mid North	39 108	3 807	15 666	0	0	1 100	59 681
Adelaide Hills, Fleurieu and Kangaroo Island	0	1 078	9 230	17 038	513	24 281	52 140
Murraylands and Riverland	35 400	3 976	5 250	0	6 464	6 128	57 218
Limestone Coast	31 498	3 880	34 605	0	3 056	2 419	75 458
Adelaide	36 085	28 356	0	0	0	800	45 241
National	0	18 605	7 588	0	0	0	26 193
<b>TOTAL</b>	<b>197 285</b>	<b>47 528</b>	<b>75 485</b>	<b>17 038</b>	<b>10 505</b>	<b>103 093</b>	<b>450 934</b>

\*Total participation at Country Arts SA Arts Centres, excluding Country Arts SA Performing Arts presentations

## Arts Centres

	Live Country Arts SA	Live Commercial	Live Community	TOTAL LIVE	Ballroom	Conferences	Films	TOTAL
<b>Sir Robert Helpmann Theatre</b>								
Total Events	18	26	71	115	0	2	0	117
Total Audience	3 428	8 438	22 674	34 540	0	386	0	34 926
Average	190	325	319	300	0	193	0	299

<b>Chaffey Theatre</b>								
Total Events	22	17	39	78	0	4	219	301
Total Audience	3 416	4 832	10 400	18 648	0	1 370	18 798	38 816
Average	155	284	267	239	0	343	86	129

<b>Northern Festival Centre</b>								
Total Events	21	20	30	71	32	2	154	259
Total Audience	3 410	5 443	11 746	20 599	5 960	277	15 682	42 518
Average	162	272	392	290	186	139	102	164

<b>Middleback Theatre</b>								
Total Events	18	15	43	76	0	8	1,519	1,603
Total Audience	2 970	4 297	10 828	18 095	0	1 260	38 809	58 164
Average	165	286	252	238	0	158	26	36

<b>Hopgood Theatre</b>								
Total Events	16	11	113	140	0	1	0	141
Total Audience	3 971	3 149	30 469	37 589	0	400	0	37 989
Average	248	286	270	268	0	400	0	269

<b>All Arts Centres Combined</b>								
Total Events	95	89	296	480	32	17	1 892	2 421
Total Audience	17 195	26 159	86 117	129 471	5 960	3 693	73 289	212 413
Average	181	294	291	270	186	217	39	88

## Performing Arts

		Performances	Attendance
<b>Mainstage</b>			
<i>It's Dark Outside</i>	Perth Theatre Company	1	112
<i>Bingo Unit</i>	Intimate Spectacle/ Team Mess	4	370
<i>Djuki Mala (Chooky Dancers)</i>	Djuki Mala	6	2 839
<i>Wunderkammer</i>	Circa Contemporary Circus Ltd	5	1 023
<i>Grace Barbe</i>	Kultour	9	641
<i>Sons and Mothers</i>	No Strings Attached Theatre of Disability	4	271
<i>Kelly</i>	Queensland Theatre Company	4	602
<i>Jazzamatazz</i>	Adelaide Festival Centre	2	208
<i>Cabaret Festival Roadshow</i>	Adelaide Festival Centre	2	292
<i>This is Where We Live</i>	State Theatre Co of SA	9	1 962
<i>26 Storey Treehouse</i>	Adelaide Festival Centre	6	2 365
		<b>52</b>	<b>10 685</b>
<b>Morning Melodies</b>			
<i>Denise Drysdale</i>	Westside Talent Pty Ltd	4	1 339
<i>Christmas Gaslight 30th Anniversary</i>	Promac Productions Australia	3	725
<i>Police Band of SA</i>	SA Police	1	504
<i>Whyte Yarcowie 30th Anniversary</i>	Whyte Yarcowie Vaudeville Troup	1	360
<i>Jade Hurley</i>	Westside Talent Pty Ltd	2	592
		<b>11</b>	<b>3 520</b>
<b>Arts On Screen</b>			
<i>Swan Lake</i>	Fourth Wall Distribution	4	769
<i>Beneath Hill 60</i>	Legacy	6	100
<i>Pina</i>	Hopscotch Films	3	207
<i>Of Mice and Men</i>	Sharmill Films	4	261
<i>Little Big Shots</i>	Adelaide Festival Centre	2	408
<i>The Impressionists</i>	Sharmill Films	4	287
		<b>23</b>	<b>2 032</b>
<b>Black Screen</b>			
Various	National Film and Sound Archive	10	1 016
		<b>10</b>	<b>1 016</b>
<b>Shows for Schools</b>			
<i>Screen Ed</i>	National Film and Sound Archive	12	1 344
<i>Djuki Mala (Chooky Dancers)</i>	Djuki Mala	4	1 790
		<b>16</b>	<b>3 134</b>

<b>Workshops</b>			
<i>61 Circus Acts in 60 Minutes</i>	Circa Contemporary Circus Ltd	3	73
<i>Wunderkammer</i>	Circa Contemporary Circus Ltd	5	113
<i>Grace Barbe</i>	Kultour	3	64
<i>Kelly</i>	Queensland Theatre Company	4	62
<i>The Impressionists</i>	Sharmill Films	2	60
<i>Exposing Edith</i>	Michaela Burger	1	18
		<b>18</b>	<b>390</b>
<b>Shows on the Road</b>			
<i>Highway of Lost Hearts</i>		7	243
<i>61 Circus Acts in 60 Minutes</i>	Circa Contemporary Circus Ltd	4	732
<i>Unpack This!</i>	Redskin Productions	7	614
<i>Exposing Edith</i>	Michaela Burger	3	317
<i>The Merger</i>	Damian Callinan	6	377
		<b>27</b>	<b>2 283</b>
<b>National Tour</b>			
<i>Mr McGee and the Biting Flea</i>	Patch Theatre Company	29	11 998
<i>Mr McGee and the Biting Flea Workshops</i>	Patch Theatre Company	16	129
		45	12 127
<b>TOTAL</b>		<b>202</b>	<b>35 187</b>

## Performance Development

<b>Create or Produce new work</b>		
	<b>Works Created</b>	<b>Works with a Public Outcome</b>
SBFA 14 Mt Gambier - New Australian Work	1	1
EYES - New Australian Work	1	1
I'm Game Renmark - New Australian Work	1	1
Mt Renouf (Adelaide Fringe) - New Australian Work	1	1
Mt Renouf (Castlemaine State Festival) - New Australian Work	1	1
Mesmerism - New Australian Work	1	1
<b>TOTAL</b>	<b>6</b>	<b>6</b>

## Visual Arts

	Galleries	Visitations
<b>Exhibitions</b>		
Tougher Love	5	3 573
Full Spectrum	6	10 778
Stratum	3	2 426
Handheld	4	2 646
<b>National Tour</b>		
Designing Craft/Crafting Design: 40 Years of JamFactory	4	7 588
<b>Galleries</b>		
River Lands Gallery: Other Exhibitions/activities	1	3 418
Port Pirie Regional Art Gallery: Other Exhibitions/activities	1	12 487
Riddoch Art Gallery: Other Exhibitions/activities	1	32 569
<b>TOTAL</b>	<b>25</b>	<b>75 485</b>

## Cultural Places

	Event	Days	Attendance
Visual Events	37	184	9 304
Performances	30		7 222
Hands on sessions	69		424
History/Heritage events/projects	0		0
Creation of new work	7		55
Community conversations	2		33
<b>Total</b>	<b>145</b>		<b>17 038</b>

Residencies	0		0
Performance based productions	20		
Average % of capacity (performances)			65%
Free Events	84		
Free Events as % of total			58%

Opportunity for Indigenous cultural awareness	7		
Hands on participants			579
Schools attendances			898
Community engagement opportunities			72
Opportunities for people to express own stories	12		

South Australian metropolitan artists employed		73	157
South Australian regional artists employed		135	
Professional Development/Mentorship for artists or artworkers		95	
Local professional artists involved			25
South Australian Arts Organisations involved			5
Interstate Arts Organisations involved			1

## Cultural Development

	Workshops/ Consultations/Events	Participants
<b>Key Producer</b>		
<i>Community Art and Cultural Development Program</i>		
15 @ Mannum	1	131
Temporary Art Gallery - Waikerie	1	1 804
This is A River Residency	2	7
<b>Total</b>	<b>4</b>	<b>1 942</b>

<b>National Strategic Projects</b>		
Flow (Riverland) workshops	3	558
CALD	2	20
Limestone Coast consultation - MAP	42	868
<b>Total</b>	<b>47</b>	<b>4 021</b>

<b>Change and Adaptation</b>		
Thresholds	20	32
Dressing the Building	26	32
Laugh Yourself Well	6	10
Drawing on Country	4	60
Art Clinic	7	16
Long Lunch	1	60
Our Corka Bubs	2	18
<b>Total</b>	<b>66</b>	<b>228</b>

<b>Other Projects</b>		
Bringing it All Together	5	120
Kicksart	1	50
<b>Total</b>	<b>6</b>	<b>170</b>

# Grant Funding

	No. Projects	\$ Funded
<b>Artists/arts worker professional development</b>		
Regional Arts Fund Quick Step	25	35 982
Regional Arts Fund Step Out	6	71 638
Regional Arts Fund Step Up	7	29 428
Skills Development	2	5 120
Travel Assistance	0	0
<b>Total</b>	<b>40</b>	<b>142 168</b>

<b>Creation/Performance of artistic work</b>		
Regional Arts Fund Quick Step	3	5 225
Regional Arts Fund Step Out	2	30 651
Regional Arts Fund Step Up	1	0
Skills Development	0	0
<b>Total</b>	<b>5</b>	<b>35 876</b>

<b>Community participation and engagement</b>		
Regional Arts Fund Quick Step	11	21 324
Regional Arts Fund Step Out	10	116 540
Regional Arts Fund Step Up	11	42 567
Shows on the Road	0	0
Skills Development	5	11 019
<b>Total</b>	<b>37</b>	<b>191 450</b>

<b>Small Cultural Projects</b>		
Shows on the Road GAL	1	500

<b>Community Capacity Building</b>		
Shows on the Road GAL	1	500

<b>Artist Professional Development</b>		
Travel Assistance	25	30 654

<b>Arts Worker and/or Community Skills Development</b>		
Travel Assistance	1	1 500

<b>TOTAL</b>	<b>110</b>	<b>402 648</b>
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## Glossary

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<b>Arts On Screen</b>	Country Arts SA's cinema program that delivers pre-recorded and live performances as well as art documentaries to screens at the Chaffey Theatre, Middleback Theatre, Northern Festival Centre and Sir Robert Helpmann Theatre
<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 environment and health organisation in the southern Fleurieu, Adelaide Hills, Murray Mallee, Riverland and Coorong regions of South Australia
<b>Community Circle</b>	Regionally based sponsorship groups associated with the Middleback Theatre, Northern Festival Centre, Chaffey Theatre and Sir Robert Helpmann Theatre. Each Community Circle comprises up to seven businesses that support arts and culture in their community
<b>Cultural Places</b>	A three-year strategic initiative covering arts, cultural and audience development in the Alexandrina Council area that operates under the name <i>Just Add Water</i>
<b>Just Add Water</b>	The name of the 2012 Regional Centre of Culture event held in Goolwa, SA
<b>Key Producer</b>	A six year Community Partnerships program funded by the Australia Council for the Arts supporting new Community Arts and Cultural Development programs
<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>Mainstage</b>	An 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 Arts Centre, Port Lincoln
<b>Morning Melodies</b>	Country Arts SA's daytime program specifically targeting an older demographic
<b>Performance Development</b>	Country Arts SA's performing arts development and presentation program that encourages contemporary professional performance practice in regional South Australia
<b>Regional Centre of Culture</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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**Community Circle partners**

**Middleback Theatre**

Century 21 Myles Pearce (Whyalla), The Eyre Hotel, Harvey Norman (Whyalla), McLeod's Whyalla Motor Company Pty Ltd, Quest Whyalla Serviced Apartments, Whyalla News

**Chaffey Theatre**

Cavalier Homes Riverland, The Murray Pioneer, Nippy's – Knispel Bros Pty Ltd, PRP Accounting Services & Wealth Management, Renmark Hotel, WIN Network

**Sir Robert Helpmann Theatre**

Barry Maney Group, Bendigo Bank – Mt Gambier & District Community Bank Branch, Centro MCS Manager Ltd, Harvey Norman (Mount Gambier), Herbert Real Estate, Patrick of Coonawarra, WIN Network

**Northern Festival Centre**

Hotondo Homes Port Pirie, Lavis Real Estate, McMahon Services Australia Pty Ltd, R A Aughey & Associates Pty Ltd, SJ Cheesman, Smiths Betta Home Living Port Pirie