

Country Arts SA

2013-14 Annual Report



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

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About Country Arts SA

Country Arts SA is a South Australian Government Statutory Authority operating under the provisions of the South Australian Country Arts Trust Act (1992). We employ 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 Indigenous 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 2013 - 14

- Attracted audiences of 478 293 to Country Arts SA supported arts and cultural activities throughout regional South Australia.
- Supported 485 live performances and activities and 2 020 film screenings in Country Arts SA arts centres in Whyalla, Port Pirie, Renmark, Noarlunga and Mount Gambier to audiences of 196 549.
- Celebrated the 30th Birthday of the Chaffey Theatre, Renmark in 2014 with a year-long series of events, including screenings of movies by Oscar winning cinematographer and Chaffey Theatre Ambassador Dean Semler.
- Presented *Arts on Screen*, a new film program of live theatre at all four regional arts centres. This, combined with Adelaide Film Festival, *Black Screen* and *School Screen*, accompanied a larger number of commercial film screenings, taking advantage of the recently installed 3D digital cinema equipment, attracted audiences of 75 210.
- Presented 117 performances of 22 touring productions as part of a comprehensive statewide performing arts program, attracting total audiences of 24 125.
- Presented 30 performances, 14 workshops and 9 film screenings through a statewide *Shows for Schools* program for young people attracting 10 312 attendances.
- Toured seven exhibitions of contemporary visual arts viewed by 47 122 attendees, including the 2013 Whyalla Art Prize, with showings in the Middleback Theatre and Adelaide Festival Centre Foyers attracting a combined total of 14 877 attendees.
- Commissioned four new works by emerging artists for *Handheld* a new suitcase exhibition which tours to regional exhibition spaces until 2017.
- Approved 109 grants totaling \$385 925 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 542 artists, 5 210 participants and 36 354 audience members.
- *Just Add Water* – 2012 Regional Centre of Culture was awarded 2013 Arts SA Ruby Award for Community Impact Over \$100 000 and *If There Was a Colour Darker than Black I'd Wear it* was awarded 2013 Arts SA Ruby Award for Innovation.
- Devised new iterations of *If There Was A Colour Darker Than Black I'd Wear It* for presentations in Mount Gambier and Bathurst, New South Wales.
- Delivered the final year of the three year Cultural Places pilot initiative for the wider Alexandrina region, resulting in new events and works: *Saltwater SurfArtFest*, *Contemperate Ephemeral and Temporary Sculpture Trail*, five *Telling our Stories* short films, and the first creative development of *Lake's Angel*. In addition, the Alexandrina Council has adopted new strategies to support arts and culture across the region.
- Awarded six year funding as a Key Producer, Community Partnerships, Australia Council for the Arts, supporting new community arts and cultural development programs delivered from 2014 with a diverse range of communities across the state including culturally and linguistically diverse and Indigenous with outcomes firstly with communities along the River Murray and in the Limestone Coast region. Country Arts SA is the only South Australian organisation in a group of 14 nationwide.

- Published *Bringing it all Together: Guidelines for Arts and Mental Health Projects* in partnership with Country Health SA Mental Health. Five workshops will be delivered in July and September 2014 in Whyalla, Berri, Mount Gambier and Adelaide.
- Presented *Long Paddock*, national performing arts touring forum at the National Wine Centre and the Fringe Garden to over 180 delegates and 30 artists and producers.
- Delivered the national tour of Patch Theatre Company's *Mr McGee and the Biting Flea* to 23 arts centres in six states and territories with a total audience reach of 19 274.
- Delivered the first of a three year national tour of *Designing Craft / Crafting Design: 40 Years Of JamFactory* to 24 803 attendees across six galleries in South Australia, New South Wales and Queensland. The tour continues to another nine galleries in New South Wales, Australian Capital Territory, Victoria, Tasmania and South Australia until 2015.
- Established Community Circle sponsorship groups at all four regional arts centres, comprising up to seven local businesses each supporting arts and culture in their community.

Chairman's Report

Country Arts SA faced considerable challenges throughout the 2013-14 year. The resilience and ingenuity of the staff and volunteers combined with the support of the Board, has ensured that in spite of the obstacles, Country Arts SA was able to deliver a broad suite of arts and cultural activities to even more locations throughout regional South Australia.

The 2012 Regional Centre of Culture *Just Add Water* was recognised for its community impact at the eighth Ruby Awards held in October, 2013. Country Arts SA and project partner Alexandrina Council won the Ruby Award for Outstanding Community Impact for an Event with a Budget over \$100 000. As Alexandrina Council Mayor Kym McHugh said, it was a thrill to win 'the Oscar' of the state arts and cultural awards. It was also apt recognition of the work of the staff and volunteers of both organisations.

Significant progress has been made throughout the year on the development of Country Arts SA's Reconciliation Action Plan. Chief Executive Officer, Steve Saffell has become the Champion of the plan of ten staff including Mandy Brown, Indigenous Arts and Cultural Engagement Officer and Klynton Waganeen, representing Country Arts SA's Indigenous Reference Group. I am extremely proud to be a part of this group along with fellow board member Winnie Pelz. The consultation process undertaken to date has been thorough and early progress has already been made with many Country Arts SA staff undertaking at least two cultural sharing experiences over the past year.

The long-term support offered by SA Power Networks has provided a platform for our Mainstage program over the past 17 years. It is one of the strongest arts sponsorship relationships in South Australia thanks to the generosity and vision of SA Power Networks.

Drawing upon the success of the SA Power Networks partnership, Country Arts SA developed a series of regional sponsorship groups known as Community Circles. Using four of our Art Centres as the platform for the relationship, 24 regional South Australian businesses have been invited to diversify their community profile by supporting local arts as well as their traditional support for sporting clubs. The combined value of the Community Circle partnerships was \$36 000 in 2013-14; however, the indirect benefits of the relationships far exceed this amount.

I would like to express my thanks to Ms Sandra Winter-Dewhirst, who after three and a half years retired from the Country Arts SA Board in October; she made a significant contribution to our work in regional South Australia especially through her links to the ABC.

I would also like to thank my fellow Board members – Mr Allan Aughey, Ms Jennifer Cleary, Mr Bruce Green, Ms Mardi Jennings, Ms Winnie Pelz, Ms Ruth Stephenson and Mr Karl Telfer for their ongoing work and dedication to regional arts.

The ongoing volatility in the state and national economy, combined with considerable changes in Federal and State government budgets and services, has increased anxiety in regional communities. As we adapt our plans and program outputs, we are grateful for the ongoing support of our Government funding and business partners – and of course our customers in regional South Australia!

With a comprehensive risk-based approach now in place, the Board has been able to deliver disciplined fiscal outcomes in the light of an ever-changing funding landscape whilst still ensuring that the needs of local artists and communities are met. It goes without saying however that this is becoming increasingly difficult and new approaches will continue to be explored in 2014-15.

Our business planning for 2014-15 and beyond is well underway and we look forward to exciting new developments and opportunities to showcase our partnerships in the delivery of a diverse range of arts programs for the benefit of South Australian regional communities.

Finally, I would like to acknowledge the work of the management team and indeed all staff and volunteers. Without their passion and energy we would not be able to deliver the volume and quality of programs that we do each year. Further, for an organisation where management and staff spend an enormous amount of time on the roads between regional communities, it is pleasing to note the exemplary WHS performance of staff, despite the funding pressures to do more with less. We are fortunate indeed to have such committed and caring staff.

Lew Owens

Chair

Chief Executive Officer's Report

2013-14 saw ongoing evolution in the restructuring of Country Arts SA. Early in 2014 the Executive Team identified four key focus areas to address to ensure the organisation meets its goals and strategic priorities. Working parties comprising representatives of each division were assembled to address Systems and IT, Branding and Communication, Art Centres and Staff Development and Wellbeing. Progress made by each team will greatly assist in improving our operations.

Over the 2013-14 year Country Arts SA audience attendance and participation numbers increased by 9% 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.

Country Arts SA delivered the Long Paddock National Touring Showcase event in Adelaide in March, 2014. Split over two venues – the National Wine Centre and the Fringe Club – over 180 delegates from around the country attended, with 34 from South Australia seeing 25 pitches from producers in each state and territory. Country Arts SA last hosted the event in Adelaide in 2008.

In 2014-15 the Mainstage performing arts program showcased a variety of works including Circus Oz's *Cranked Up*, *The Comedy of Errors* and *Simply Sinatra*. Emerging choreographer Lisa Wilson's work *Lake* was programmed to coincide with the Australian Youth Dance Festival in Renmark in March, 2014 and a range of Indigenous productions including *Jack Charles Vs The Crown* and *Wulamanayuwu and the Seven Pamanui* were taken to Country Arts SA venues.

Following the success of the inaugural presentation of the Adelaide Cabaret Festival Roadshow Artistic Director Kate Ceberano and her team toured two new cabaret galas in 2014. Rhonda Burchmore delighted an audience in Mount Gambier who were seated on the stage and the Roadshow returned to the Northern Festival Centre's Ballroom in Port Pirie.

The Ruby Award winning production *If There Was A Colour Darker Than Black I'd Wear It* returned to Mount Gambier in October, 2013. First stage development of the work took place in Mount Gambier between 2009 to 2011 with many talented local artists. Producer Steve Mayhew was in Mount Gambier overseeing the season when the Ruby Award for Innovation was presented, much to the delight of the creative team.

The new digital 3D cinema equipment enabled the launch of the *Arts on Screen* program in 2014. Audiences at the Middleback Theatre, Northern Festival Centre, Chaffey Theatre and Sir Robert Helpmann Theatre were able to see the best of London's West End with a screening of *War Horse*, captured live from the original stage production by the National Theatre London.

Country Arts SA Art Centre patrons welcomed the arrival of fortnightly e-newsletters from May 2014. Over 15 000 active subscribers are now able to get regular updates, buy tickets and find information on the Country Arts SA website more readily. Given the growing 'digital divide' between regional Australians and their metropolitan counterparts this rapid uptake further demonstrates the need for the organisation to strategically invest in new systems and technology more broadly.

19 May 2014 marked the 30th Anniversary of the opening of the Chaffey Theatre in Renmark. A year-long celebration was kicked off with the announcement that Oscar winning cinematographer and former Renmark local Dean Semler, ACS, ASC, AM would be the special ambassador for the Chaffey Theatre. He and Arts Centre manager Sharlene Martin selected five of the 75 films he's shot to screen with short video introductions throughout the year. During the birthday week Sharlene also screened *Renmark Rascals*, the short film Dean made with students from St Joseph's School in 2013.

Project 30, a special Chaffey Theatre donation campaign, was launched during the birthday week which also included a performance of *Wulamanayuwi and the Seven Pamanui*, a *Festival of Riverland Talent* fundraiser, Chaffey Theatre Open Day and a special screening of another Dean Semler film *Heaven Is For Real*.

Country Arts SA, through our Arts and Mental Health Officer Simone Gilliam, worked closely with Country Health SA and artist Helen Crawford to create workshops and guidelines for artists, mental health workers, occupational therapists, non-government and not for profit organisations working in mental health. The guidelines and workshops were designed to teach participants about the symbiotic relationship between arts and mental health.

Following a rigorous selection process Country Arts SA partnered with South Australian branding specialist Nicknack to begin work in 2013 on an organisational rebranding project. The stakeholder and staff research phase was completed by the end of the 2013-14 financial year with final work to be completed early in 2014-15.

For the 2013-14 financial year, Country Arts SA achieved a cash surplus result of \$323 000 excluding non-cash provisions. This was achieved despite continued difficult operating conditions and is mainly attributable to an increase in grant funds which are committed to projects. A strong, albeit declining working capital position was reported at 30 June 2014.

I would like to acknowledge the support received from our major funding partner Arts SA and our Principal Corporate Sponsor SA Power Networks. We were very pleased to be able to extend our working partnership with SA Power Networks through the regional touring of the Adelaide Film Festival in October 2013. This included the screening of *Welcome to Iron Knob* at the Middleback Theatre in front of a large crowd proud to see a film made by one of their own and set in and around Whyalla.

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 and Playing Australia program. Following Country Arts SA's successful application to the Australia Council for the Arts' Key Producer Community Partnership fund we have started the planning and delivery of a six year program of events throughout the state.

We expanded our partnership network through the implementation of the Community Circle program at our regional Arts Centres and I would like to welcome the 24 new businesses on board. We also continued to enjoy productive engagement with Murray Bridge Motor Company, our media partner ABC Local Radio and Freerange Future. Our annual giving campaign went 'digital' in 2014 and thanks to the generous support of our donors we have been able to invest more money directly into regional communities for important arts and access initiatives.

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

Average audiences and participants

In 2013-14 a total of 478 293 engaged in an activity supported by Country Arts SA. This represents an increase of 9% on 2012-13. Of that number, funding was allocated to projects with audiences and participants of 42 106.

Major shifts in participation were seen in a few areas:

- Overall film attendance at the arts centres increased by 25%, with average audiences up by 4.3%
- Commercial events at the arts centres decreased by 22%, with a corresponding 20% decrease in overall attendances
- Community events at the arts centres increased by 11% with overall attendances up by 5%
- Even with a smaller number of exhibitions touring, overall visual arts attendances increased from 42 000 to 47 122, with average attendances increasing by 125%
- Shows on the Road average attendances increased by 163%, due mainly to the popularity of the work chosen and the size of the venues used
- *Just Add Water*, Cultural Places continued to show strong patronage with average attendances increasing by 11%

The most attended Country Arts SA presented activities in 2013-14 were:

VISUAL ARTS		
Our Mob 2012: on tour	6 galleries	16 303 visitations
tough(er) love	7 galleries	7 703 visitations
Contemperate Ephemeral and Temporary Sculpture Trail	1.5km trail	4 000 attendances
PERFORMING ARTS		
Cranked Up (Circus Oz)	13 performances	3 389 attendances
Jesikah (State Theatre Company of SA)	8 performances	855 attendances
Warhorse (National Theatre Live)	4 screenings	710 attendances
Road Trip (Damien Callinan and Mickey D)	5 performances	568 attendances

New communities/audiences

At every avenue, Country Arts SA attempts to reach new communities via the delivery of our programs. Here is a selection of activities that engaged with new communities:

- The Shows on the Road program engaged with presenter groups in Auburn, Mount Compass, Tintinara and supported first presentations on Kangaroo Island and in Yankalilla
- *Road Trip* Shows on the Road tour engaged with new groups in Port Augusta, including the Men's Shed, Port Augusta Football League, and Port Augusta Special School
- A number of new programs for women, Indigenous and youth were delivered at the McCormick Centre, Renmark
- Groups in Tungkillo, Swan Reach, Truro and Bow Hill were assisted to develop new town identity statements

- *Just Add Water* supported mobile film unit screenings in Clayton Bay, and the production of films as part of the *Telling Our Stories* project in Woodchester, Ashbourne, Port Elliot and Finnis
- Over 100 volunteers and environmental groups took part in *The Long Lunch* at Milang, and young Kangaroo Island farmers stopped in to learn about better health practices as part of *Healthy Pit Stop* at the Field Day, both as part of the Change and Adaptation program
- 221 people attended the Fab Lab Adelaide exhibition and 3D printing demonstrations at the River Lands Gallery, Berri including three school groups totalling 65 students who learnt about the intersection of art and science
- 11 participants from the Streaky Bay Youth Arts Collective dived underwater to photograph the sea around Streaky Bay in *The Hydro+graphy Project*, a Regional Arts Funded project

Opportunities for building skills

As part of all program preparation, opportunities are incorporated to offer skills development for the local community. Here is some of the wide variety of opportunities presented or supported in 2013-14:

- Lion Dance troupe workshops during Tunarama Festival, Port Lincoln
- *Drawing on Country* skilled artists mentoring budding artists, Lower Lakes
- Projection technology workshops with *Stratum* exhibition, Tanunda
- SCOSA workshops for *Wings* exhibition at Port Pirie Regional Art Gallery
- Student workshops with State Theatre Company of SA Technical Manager on *Jesikah* tour, Kangaroo Island
- Limestone Coast Symphony Orchestra performances in Mount Gambier and Millicent
- Tatiara Youth Week Instagram, skate park, Lego, design and game competitions
- Yarnbombing the Rural Women's Gathering, Port Pirie

Audience development

Audience development is paramount to building success in all Country Arts SA touring programs.

In 2014 Country Arts SA received funding from the Australia Council for the Arts Audience Development Initiative *Engage*, to develop skills and offer training to the newly registered Tintinara Presenter Group Committee. This will enable data research to be undertaken, develop a marketing tool kit, establish online ticket buying, track and grow audiences and measure the impact on the community. Their first performance will be delivered in Tintinara in 2014.

A specific Indigenous audience development strategy was devised this year which aims to build attendances to events by inviting Elders and offering a limited number of appropriately priced tickets to specific Indigenous groups around each arts centre. This new strategy will be fully rolled out in the coming year.

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 2013-14, programs helped to build engagement with various Aboriginal groups and with multicultural communities throughout regional South Australia.

As part of the organisation's Reconciliation Action Plan (due for release in 2015), all programs and divisions undertook to ensure that Indigenous members are included and recognised. This manifests in work being created, commissioned and toured which celebrates Indigenous culture. Performing arts productions *Jack Charles v the Crown*, *Wulamanayuwí and the Seven Pamanui*, and *Our Mob 2012 and tough(er) love* exhibitions are just some examples of work that was toured. Country Arts SA also presented *Black Screen*, an exposé of current Indigenous film making in seven locations. Each event was accompanied by work of local artists. Additionally, Country Arts SA's community art and cultural development (CACD) programs, such as Change and Adaptation created outcomes, such as working with ten local Aboriginal groups in the Lower Lakes region, including Elders, youth, men's and women's health groups and schools to create a NAIDOC march full of colour.

The Indigenous program undertook a number of consultations with Indigenous groups across the state including at Port Lincoln, Whyalla, Berri, and Mount Gambier to build up a picture of what is required to support more activity. This information will continue to be gathered and then compiled with data captured by Ananguku Arts and Arts SA in order to build a statewide view of the sector.

The Indigenous program also completed a film and new media project in Point Pearce bringing together youth and Elders and began consultations with various groups in the Riverland to produce a Acknowledgement of Country film for screening prior to events at the Chaffey Theatre.

Flow, a National Strategic Project and part of the Key Producer program, was undertaken in the Riverland, celebrating the stories of people from culturally and linguistically diverse backgrounds (CALD) and their connection to water. The stories gathered manifest into a site specific woven metal sculpture set in the wetlands at the McCormick Centre and are accompanied by a soundscape.

Communication

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, with the addition of Instagram in March. In May e-news began to be delivered to audiences in the catchment of each of Country Arts SA's arts centres. These have been very well received.

Results for 2013-14:

	Website views	Facebook 'likes'	Enews active subscribers	Twitter followers	Instagram followers
Country Arts SA	475 944 page views (345 652 unique views)	1 812	N/A	872	97
Chaffey Theatre	43 921	2 161	2 978		
Sir Robert Helpmann Theatre	19 477	1 272	2 559		
Hopgood Theatre	18 759	1 050	4 685		
Northern Festival Centre	32 375	1 335	2 147		
Middleback Theatre	14 782	2 223	2 650		
TOTAL	605 258	9 853	15 019	872	97

Consultation

Consulting with community informs the organisation as to what arts and cultural opportunities regional South Australians are looking to make happen. The information gathered and relationships strengthened also provide essential knowledge informing Country Arts SA's programs. In addition to consultations supporting specific program outcomes, meetings with the Indigenous Reference Group and each of the Arts Centre's Reference Groups continued throughout the year.

The Indigenous Reference Group streamlined its constituency and purpose, moving away from specifically informing Country Arts SA's Indigenous program to being a more strategic statewide group which will begin to affect change in the sector.

The constituency of each Arts Centre Reference Group grew across the year, diversifying to include greater representation by Indigenous and multicultural members. The discussions have also become more active and the collective views of the group have informed outcomes for each arts centre, specifically in the formation of each Community Circle sponsorship group and, in the case of the Chaffey Theatre, helped to shape activities for the 30th Birthday Celebrations and *Project 30* fundraising campaign.

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 recently been nationally recognised as a leader in this area. We understand how to build deep engagement and leave a legacy of skills so that communities are empowered to create their own experiences that transform individuals and create collective memories that inform the way communities grow.

In 2013-14 we:

- undertook statewide consultations with Indigenous groups in various centres
- celebrated volunteer land management via the artistically rich *Long Lunch* at Milang
- devised novel ways to converse with communities to be delivered in the coming year as part of the Key Producer program, these include:
 - @15, an opportunity 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
 - *SBFA14*, started discussions with technologically aware individuals to devise a day long series of activities at the Chaffey and Sir Robert Helpmann Theatres incorporating gaming, YouTube, film and other activities
- toured *Road Trip*, a comedy in which the performers spent a day in each town gathering interesting facts about the community which were incorporated into the shows in Goolwa, Yankalilla, Port Augusta, Balaklava and Roxby Downs

GOAL TWO:

Investment in artists and arts product

New outcomes and commissions

A number of important artistic outcomes were achieved in 2013-14 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.

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 is 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 is 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.

Soundtrack	https://soundcloud.com/flow-2014
iPhone via iTunes	https://itunes.apple.com/au/app/flow-multicultural-art-stories/id902987465?mt=8
Android apps	https://play.google.com/store/apps/details?id=com.altlabs.flow
Facebook	https://www.facebook.com/pages/FLOW-A-multicultural-stories-project-about-water/291388004362569?ref=ts

CACD Forums and Workshops

Two events were held in 2014. *Expanding the Horizon* forum was held in Adelaide on 28 February 2014. Six leading CACD practitioners from around Australia spoke to an audience of 110 artists, arts workers and representatives from State and local government, the health sector and NGOs. Country Arts SA staff from all divisions attended the forum which included opportunities for discussion and networking. Country Arts SA has received positive feedback about the event which will be used to assist future planning. A survey undertaken with regional artists and arts workers will identify needs for future forums and workshops in regional locations.

The second opportunity was an approach to planning and evaluation for local cultural development workshop presented by Dr Kim Dunphy of the Cultural Development Network, Victoria. Two workshops were held in Adelaide in June. The mix of theory, relevant models and hands-on experience equipped participants to apply these techniques to their own workplaces was well received.

These events were supported by the Australia Council for the Arts and Arts SA.

Arts and Mental Health Program

Guidelines

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 will be delivered next year.

Change and Adaptation Program

This program is designed to change the way the partners undertake their business by incorporating more arts and cultural practices into the process. There are five non-arts partners involved: Natural Resource Management, Alexandrina Council, Murray Mallee Community Health, Southern Fleurieu Health Service and Medicare Local – Southern Adelaide/Fleurieu/Kangaroo Island.

Of the many projects delivered in 2013-14, here are five which show the breadth of the program:

The Long Lunch with Natural Resource Management and Alexandrina Council

A lunch was held in Milang to honour the Goolwa to Wellington Local Action Planning Group volunteers in revegetation, monitoring and preservation of the Lower Lakes/ Murray Mouth system. A special table, designed by local artist Annabelle Collett represented the lakes/mouth system and conceptually described the impact of drought and the joy of recovery as water returned to the system. Stories about the Lower Lakes and Murray mouth were gathered by local writer/researcher Michelle Murray who performed a mythical and evocative poem during the Lunch. The lunch was prepared from local produce and served to 100 volunteers. A short ephemeral recovery trail that showed seasonal cycles, wet to dry to wet, was commissioned from artists Evette Sunset and Mike Tye. The installations were constructed from local natural materials to last a 12-month cycle. Photographs, a short video with vox pops and a longer film were produced. The event was a huge success with requests for future performances of the poem at partner Board meetings.

Art House with Southern Fleurieu Health Service (Country Health SA)

A temporary art space has been installed at the Southern Fleurieu Health Service adjacent to the transportable staff offices. This has become a joyful and creative space for staff and clients to visit. Artists use this hub for workshops and activities as demolition and construction of the (new) hospital takes place. Staff were asked about activities and the environment they wanted to create in and around the Art House. These included painting a brightly coloured café type umbrella which gives shade on the adjoining deck, a vertical garden from which staff can pick herbs for lunch and enjoy a 'living wall' outside their door. Clients are currently working with Annabelle Collett to make a sculptural installation to be fixed to the outside of the Art House to make it more attractive, inviting and quirky.

Dressing the Building with Medicare Local - Southern Adelaide/Fleurieu/Kangaroo Island

An Indigenous public art project, a mosaic mural designed by Mike Tye was installed in January and February and launched in May. The local Ngarrindjeri community are pleased with this very public display of their journey of healing through such a visible artwork. Mike mentored local Aboriginal artist Didge McHughes throughout this project.

Drawing on Country with Natural Resource Management and Alexandrina Council

Four plein air public drawing events were held around Lake Alexandrina at Raukkan, Milang, Clayton and Goolwa in October. An exhibition of works and a narrative video documentary of the event travelled across the four locations beginning at South Coast Regional Arts Centre in December. The event will be repeated in the same locations at the same time in 2014.

Laugh Yourself Well with Murray Mallee Health Service

A visual arts project with a health focus for Aboriginal communities. *Healthy Me* images were painted on umbrellas and masks in preparation for the July NAIDOC parades in Murray Bridge, Goolwa and Victor Harbor. Workshops were held with ten different groups and schools to decorate the umbrellas and make the papier mache masks. Groups worked with artists Bob Daly and Kalyna Micenko.

Performing Arts Program

A number of productions that toured through the year brought arts and culture to regional South Australians like never before. Exposing regional audiences to these new experiences builds a greater appreciation of the types of work seen elsewhere. Of note are the following:

<i>Road Trip</i>	by Damian Callinan and Mickey D	Engaged audiences from smaller towns by incorporating research and facts about their community into the show
<i>Jack Charles v The Crown</i>	by Ilbjerri Theatre Company	A stunning work about the life of an exceptional Indigenous man who faced many odds and survived, with high quality production values including projection
<i>Lake</i>	by Lisa Wilson	A dance work which told the story of the relationship between a man and woman, with technical achievements including rain, water on stage, mist, projections and fire
<i>Wulamanayuwu and the Seven Pamanui</i>	by Jason de Santis	A hilarious retelling of <i>Snow White and the Seven Dwarfs</i> with Tiwi Island stories using puppetry and contemporary references
<i>Jesikah</i>	by State Theatre Company of SA	A new commissioned work for secondary school students about the life of a teenager that attracted the largest audiences for an education work in recent times

Visual Arts Program

tough(er) love

In 2010 selected artists from across the Eyre Peninsula region and from different cultural and personal perspectives were invited to explore and express the complexities of their 'tough love' affair with the West. The outcome was *tough(er) love* curated by John Neylon and presented in association with Flinders University Art Museum, at the Flinders City Gallery.

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.

Exhibitions in 2013-14 have drawn larger crowds than usual, with Ceduna and Ellison being stand out communities attracting almost 6 000 visitations combined.

Breaking Ground

Applications for the Breaking Ground Professional Development Award closed on 28 May, 2014. Of the 13 applicants (three more than last year), five were of an exceptionally high standard.

The five member panel comprising General Manager, SALA Festival; curator, Artspace Gallery, Adelaide Festival Centre; and Country Arts SA staff – Manager, Arts and Cultural Development; Manager, Artform Development and Visual Arts Coordinator met in June to assess applications.

Morgan Allender was chosen by unanimous decision. The award would extend her practice from her current work as a painter to incorporate photography and installation elements. She will use the mentorship to travel with her mentor to the Rijksmuseum in Amsterdam. The quality of her artworks and well-thought out use of the Artspace Gallery was an important factor in awarding her the *Breaking Ground* opportunity.

Allender will create a body of work for exhibition at the Artspace Gallery, Adelaide Festival Centre in 2015.

Handheld

Handheld is a newly commissioned exhibition that brings together four South Australian artists: Nic Brown, Lilly Buttrose, Brad Lay and Cathy Sarles to explore ideas about place, home and the journey. The exhibition comprises four new artworks, commissioned by Country Arts SA, with each artist challenged to fit their artwork inside a vintage suitcase. The exhibition begins touring in September, 2014.

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 (RGASA), Port Pirie Regional Art Gallery and the Riddoch Art Gallery, Mount Gambier.

Of note in 2013-14 was the well-attended *Da Vinci Machines* exhibition at the Riddoch Art Gallery which attracted 11 718 visitations.

RGASA published a report on the sector, *More than pictures on walls*, outlining the state of the sector and how it contributes to building regional communities. This important review will place the sector in a good position to seek further support from a variety of sources.

Performance Development

Everyone Is Young & Famous Already

Everyone Is Young & Famous Already by John Crouch and Jamie Harding is an interactive cabaret that seeks to explore the meaningless and transitory notions of populist fame. Combining computer game concepts within the context of cabaret/ circus carnival, 'young talented stars' go through a series of trials to achieve glory and fame which will be ultimately determined by the spectators. This new work underwent a first stage development in January and further development until June. Discussions were had with Cabaret Festival for consideration for an upcoming Festival or Roadshow.

Mount Renouf

This cross-border collaboration between artists Ian Moorhead, Stephen Sheehan, Sam McMahon, Ian Moorhead, Emily Taheny, Susie Dee, Rachel Harris, Michelle Delaney and Heidi Angove signifies an intention to tour this hysterically historically inaccurate exhibition regionally across South Australia and Victoria. Castlemaine Festival and Melbourne Comedy Festival are both interested and the creative team have secured Yarta Purtli in Port Augusta for the Desert Fringe in 2017 and the Migration Museum through History SA during the 2015 Adelaide Fringe. Arts SA funding will support the next stage of the development and presentation.

If There Was A Colour Darker Than Black I'd Wear It

This work, in conjunction with Illuminart and Rising Damp, won the 2013 Arts SA Ruby Award for Innovation following a successful premiere season as part of *Kumuwuki/Big Wave* Regional Arts Australia National Conference in Goolwa in 2012.

It was always intended that the show would have a season in its home town of Mount Gambier and six performances in October attracted healthy crowds totalling 232 attendances. Presenting innovative work such as this has helped create an appetite for more adventurous work, which will be followed up in the 2014 season with other interactive promenade theatre works.

The Bathurst iteration presented in May and June and achieved an excellent response. A total of 217 people over six nights saw the intimate work. It was an extreme pleasure to work with the five emerging artists from Bathurst as actors, projection artists and film makers for the residency. Another small pleasure of the project was the burning of a car on top of Mount Panorama through the magic of projection.

The Creative Producer is currently thinking of an extension project for 2015 with the aim to connect participants of the Mount Gambier and Bathurst iterations.

Digital Theatre

The Performance Development Program received funding from the Australia Council for the Arts for a three year exploration of digital theatre. This will involve other state, national and international artists and organisations to explore what it means to devise digital theatre, with outcomes in the four regional arts centres. The first is *SBFA14* (Screen Based Fun Activities) at the Chaffey and Sir Robert Helpmann Theatres in 2014. This aims to seek out locals interested in the latest technologies, from which other projects and mentorships will develop.

Cultural Places Program

2013-14 marked the start of the last year of this three year program. The Alexandrina Council has risen to the occasion and looks set to support arts and culture in the way the program had intended.

Alexandrina Council

Alexandrina Council has recently approved a number of new initiatives in the cultural arena for the next three years, including:

- a part time Arts and Cultural Development Officer, a half time Venue Manager and a Volunteer Coordinator
- Arts Grants program
- Operating Centenary Hall, with performing arts and community engagement programs
- Centenary Hall operating funds
- a gallery and community engagement programs

Saltwater SurfArtFest

This first-time festival held in May celebrated south coast surfing culture through an arts lens, with a groundswell of support from the local surfing community. Artistic Directors Barbary O'Brien and Annabelle Collett included a film festival, large music and visual arts program, and a number of community engagement projects. The full program can be found at http://www.alexandrina.sa.gov.au/webdata/resources/files/saltwater_program_for_web-1 Deemed a success, there will be a community meeting to determine the viability of future biennial events.

Contemperate Ephemeral and Temporary Sculpture Trail

The inaugural *Contemperate Sculpture Trail*, in situ from May to June featured nine commissioned sculptures ranging from completely ephemeral to mild steel installed along the bike trail from Middleton Point to Basham's Park. Launched a week prior to the *Saltwater SurfArtFest*, it is estimated that 4 000 people took to the 1.5km trail, including several school groups. Visitor feedback has been excellent and planning is underway for *Contemperate 2* in two years.

Telling Our Stories

Telling our Stories, managed by History SA now has ten completed films celebrating local identities which were launched to a large crowd in Strathalbyn in May. The films can be viewed at <http://community.history.sa.gov.au/telling-our-stories> A portable exhibition display unit is in development for touring the films to public spaces.

Arts Grants

Cultural Places funds have seeded a new suite of Arts and Culture Grants. Two funding rounds have now been established: *Indigenous Arts and Cultural Development* and *Artistic Development for Established and Emerging Artists*. These grants are specifically designed to increase the cultural vibrancy of the region. Council are to be applauded for their vision in recognising the contribution individual artists in the region can make. The remaining grants to be released in February 2015 are *Community Cultural Development* grants and *Places and Spaces Public Art* grants.

Lake's Angel: Paradise Shack

This site-specific theatre piece presented its first creative development showing as part of the *Saltwater SurfArtFest*. Discussions are underway to see if the work can be brought to full performance during 2015. Further development will require a partnership between Country Arts SA, Alexandrina Council and Adelaide College of the Arts.

Employment

Country Arts SA programs generate employment for artists and artworkers both in the regions and across the country. Casual or part-time employment is needed to fill temporary roles at our arts centres and on projects with communities throughout regional South Australia. Wherever possible regional South Australian artists are given the opportunity to engage with Country Arts SA, including full time employment. Of particular note this year was the engagement of an Arts and Cultural Development Administration Officer situated in Mount Gambier and partnership positions in Roxby Downs and Streaky Bay/Ceduna.

In 2013-14 our programs created a total 17.8FTE. 542 artists were employed in projects funded by the Ministry for the Arts Regional Arts Fund or State Government funding.

Research and Evaluation

Evaluation forms a key component of major programs at Country Arts SA. In 2013-14 in addition to review, debriefing and statistical analysis of results of all programs, ongoing in depth evaluation was undertaken specifically for the Cultural Places and Change and Adaptation programs. These will be finalised in the coming year on completion of the programs. The new six year Key Producer program has required a bespoke evaluation method. Rather than solely evaluating outcomes and results, a number of case studies will be generated.

Through in depth conversations with the Key Producer Working Group, Dr Christine Putland will focus on the following case studies that explore different models of practice:

- As producer (*If There Was A Colour Darker Than Black I'd Wear It*)
- Via community arts and cultural development (Peterborough project)
- As presenter (Circa tour of *Wunderkammer* and *61 Circus Acts in 60 minutes*)

Additionally, across two years, Dr Putland will also undertake a study of the Riverland. This study will involve an examination of present arts and cultural activity against the backdrop of development over time.

These case studies will be incorporated into a new website *The Dirt*, devised to bring together artists and arts workers in the field of community arts and cultural development practice. The site will incorporate 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 will feature alongside current projects delivered through the Key Producer program.

National Landscape

Country Arts SA is active in national discussions to build greater connection with organisations across the country who work with regional communities. In 2013-14 Country Arts SA took part in ongoing discussions in the field of national touring with the Performing Arts Touring Alliance, Australia Council for the Arts and Regional Arts Australia.

Country Arts SA also successfully delivered *Long Paddock*, National Touring Forum in March at the National Wine Centre and the Fringe Garden attracting over 180 delegates and 30 artists and producers from around the country. Staff at Country Arts SA also administered Cyberpaddock, the online site for generating touring of performing arts.

The organisation delivered two national tours:

- Patch Theatre Company's *Mr McGee and the Biting Flea* to 23 arts centres in six states and territories with a total audience reach of 19 274, and
- The first of a three year national tour of *Designing Craft / Crafting Design: 40 Years Of JamFactory* to 24 803 attendees across six galleries in South Australia, New South Wales and Queensland. The tour continues to a further nine galleries until 2015

These tours build kudos for South Australian producers and artists with performing arts centres and galleries across the country and their communities.

As a newly awarded Key Producer, Community Partnerships, Country Arts SA also took part in national discussions regarding community art and cultural development. Country Arts SA is the only South Australian organisation in a cohort of 14.

Local opportunities

For many regional South Australian artists and communities, the Arts and Cultural Development team represents who and what Country Arts SA is about. This team of 15 staff comprises managers and officers, eight of which are in partnership with another regional organisation.

In 2013-14 across both Regional Arts Fund and Skills Development funding programs a total of 109 grant applications were funded with 66 first-time applicants. Here are some by new applicants:

Town	Title	Description
Cambrai	Engaging the community in cultural arts at Meldanda	Community artist Alexandra Devitt-Lansom and community members will creating Coolamon with an Indigenous female element, gathering bush foods including fruit, nuts through a series of sculpture workshops held at Meldanda
Pinnaroo	Mentorship with glass artist Cindy Durant	Mallee artist Julie Wallis undertaking a professional development mentorship with glass artist Cindy Durant
Tumby Bay	Act Out Loud	A performance-based community project steered by young people and visiting artists working with senior members of the community
Springton	Springton 150th Anniversary Public Arts Project	Artists Alison Halliday and Trent Manning working with members of the Springton community to create a 3D mural to commemorate the 150th Anniversary of the founding of Springton
Coobowie	Musical Pathways	A workshop program delivered over two weekends by four South Australian musicians providing young musicians with new skills and knowledge to further careers
Nangwarry	Growth Rings	Artist Mark de Nys working with community members to create a public artwork depicting the growth of Nangwarry and of the forestry industry in the Limestone Coast region

Partnerships

Creative Communities Partnership Program

In June the first ever meeting of *Creative Community Partnership Program* partner Managers and shared arts and cultural development staff was held, with representation from Roxby Downs, City of Port Augusta, Mid Murray and Tatiara Councils and Australian Landscape Trust.

Discussions touched upon finding new ways to deliver our business, how partners could work together to maximise the strengths of individual officers, what Country Arts SA's role could be to support the partners achieve greater engagement with their Councils, and how we could work together to leverage more support for the partnerships. This worthwhile gathering will become an annual event.

During the year, the Roxby Council partnership was filled and the existing joint partnership with District Councils of Ceduna and Streaky Bay was successful in the latest round of the program and renewed for a further three years. There are now eight staffing partnerships.

Local Government

As an integral and growing part of successfully delivering arts and culture regionally, Country Arts SA works closer than ever with numerous local governments. Some discussions concentrate on the sustainability of the relevant arts centre, such as with Port Pirie, Whyalla, Renmark Paringa, Berri Barmera, Loxton Waikerie and Mount Gambier; others on existing or potential staffing partnerships, such as with Ceduna, Streaky Bay, Roxby Downs, City of Port Augusta, Tatiara, Mid Murray, Naracoorte and others in the Limestone Coast; and others on program delivery and shared arts and cultural outcomes, such as with City of Port Lincoln and Alexandrina Councils.

Arts Organisations

Many of Country Arts SA's programs rely heavily on positive partnerships with a broad range of arts and cultural organisations. In 2013-14, the following state and national organisations worked closely with Country Arts SA to deliver outcomes in or with regional communities:

Adelaide Festival Centre	Clare Writers Festival	Oz Opera
Adelaide Film Festival	D'Faces of Youth Arts	Patch Theatre Co
Adelaide Fringe Festival	Guildhouse	Police Band of SA
Art Gallery of South Australia	History Trust of SA	Regional Galleries Association of SA
Artspace	Ilbjerri Theatre	Riverland Youth Theatre
Ausdance SA	JamFactory	Sandpit
Bell Shakespeare	National Film and Sound Archive	State Theatre Co of SA
Cabaret Festival	Nora Heysen Foundation	State Opera of SA
Circus Oz	Ovation Performing Arts	
Cirkidz		

Health and Environment Organisations

Partnerships with non-arts organisations are vital to the delivery of certain community arts and cultural development programs, in particular Arts and Mental Health and Change and Adaptation. 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. At the start of 2014 the Executive discussed a variety of ideas to place the organisation at the front of these discussions, including effective internal work practices, connection and communication; efficient Country Arts SA work places and arts centres; and creative program delivery. In order to reach our stretch goals of creating a regional arts portal and becoming a major production and content provider a number of important capacity building initiatives were implemented.

In 2013-14 we:

- received funding from the Australia Council for the Arts for a three year exploration of digital theatre
- upgraded Microsoft Office software to all staff
- replace IT Core Hardware Infrastructure (servers)

Integral to undertaking any of these strategies would be connecting to the NBN in regional South Australia. Currently, the organisation is in discussion with the University of South Australia in regards to their program for high speed connection in Whyalla and Mount Gambier.

GOAL THREE:

Innovative use of places and spaces

Utilisation

Usage at Country Arts SA five arts centres increased in the year from 2 132 to 2 505, a rise of 17.5%. This is mostly attributable to the 26% increase in film screenings from 1 603 to 2 020.

Arts Centre Managers consulted with their communities and the broader sector to increase utilisation of the centre by the community, commercial promoters, conference organisers and local and state organisations, as well as local government for civic events.

Finding new ways to use spaces within the arts centres is also a key aspect to creating vibrant spaces. The following two projects of note demonstrate this desire:

- In June performances by the Adelaide Cabaret Festival were presented at the Northern Festival Centre, Port Pirie and Sir Robert Helpmann Theatre, Mount Gambier. In Port Pirie the presentation took place in the Ballroom and in Mount Gambier audience and performers were placed together on stage. These settings provided a more relaxed atmosphere in which to enjoy outstanding cabaret artists. Based on the success of these events, Arts Centre Managers are now looking to see how to treat other events similarly.
- Consultations were also underway for a new Digital Theatre project. *SBFA14* explores digital technology using all the spaces within the Sir Robert Helpmann and Chaffey Theatres. Taking place across a whole day, this new event aims to uncover local technogeeks, gamers and anyone interested in new technologies.

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

- workshops and forums as part of the CACD program were delivered in spaces which promoted good discussion, and included the seclusion of the Adelaide Zoo.
- *If There Was A Colour Darker Than Black I'd Wear It* utilised a number of external spaces in its Mount Gambier and Bathurst iterations.
- New Lands Gallery, Port Adelaide was also in use for a period for the development showing of *Mt Renouf*.
- Ceduna District Hospital was one of two venues in that town for the *tough(er) love* exhibition, the first regional showing outside of Adelaide.
- the Cultural Places program continued to extend beyond the confines of Goolwa into surrounding towns of Victor Harbor and Strathalbyn, most notably for the *Saltwater SurfArtFest* and *Contemporary Ephemeral and Temporary Sculpture Trail*.
- site specific spaces were used for Change and Adaptation projects, such as in Milang for *The Long Lunch*, including the installation of three outdoor ephemeral works; workshops at Mobilong Prison, Murray Bridge; birthing centre at Mount Barker District Hospital; and the *Arthouse*, a temporary space at Victor Harbor Medical Centre.
- the Key Producer program, and part of the National Strategic Projects, prepared the wetlands at the McCormick Centre, Renmark for *Flow* to be installed in July. Other Key Producer projects will explore unused spaces in towns along the River Murray.

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.

Chaffey Theatre 30th Birthday

2014 marked the 30th birthday of the Chaffey Theatre. Since opening its doors in 1984 residents of the Riverland have visited the Chaffey Theatre more than 900 000 times and enjoyed almost 4 500 performances, shows, film screenings, conferences, local showcases, school's events and other civic engagements.

Local identity and Oscar winning cinematographer Dean Semler was appointed the Chaffey Theatre's first ever ambassador, encouraging local budding film makers to take the plunge into the world of film.

The anniversary was marked with week-long festivities including an invite only screening of Dean Semler's latest movie *Heaven Is For Real*, as well as an open day, a fundraising showcase of local talent, a month long exhibition of local artist's work, a morning coffee flix screening of Dean Semler's *The Power of One*, a meeting of the Chaffey Theatre Reference Group and schools and evening performances of *Wulamanayui* and *the Seven Pamanui*.

Cinema

In an attempt to begin to realise the potential of the newly installed digital and 3D equipment, a number of initiatives came together in 2014 to create a larger and more diverse film program than ever before. Building on an increase in commercial screenings were programs such as *Black Screen* (an expose of Indigenous film culture), *School Screen* (free screenings for primary and secondary school students of Australian films), and the emergence of a new program screening live performing arts, *Arts on Screen*.

In its first year to June, this new program presented the London production of *War Horse* and as part of the Australian Youth Dance Festival in the Riverland, *Virtuosi* a documentary on the lives of dancers New Zealand living away from home. Concurrently, Arts Centre Managers are looking to see how they can better service audiences by programming daytime Coffee Flix sessions. These are growing in popularity.

Local Arts Events

Each year Country Arts SA supports over 200 community events at our arts centres. Many of these provide invaluable and first time experiences for young or emerging artists. In some cases Art Centre Managers produce events to showcase local talent. This year the *Festival of Riverland Talent* was presented as part of the Chaffey Theatre's 30th Birthday celebrations. Also of note in 2013-14 was the continued support for the Sir Robert Helpmann Theatre Artist in Residence, the Limestone Coast Symphony Orchestra. In June they presented their second performance, which featured a new composition commissioned especially for the program.

Here is a short survey of activity supported throughout the year:

Sir Robert Helpmann Theatre	Krymzon, Synergy Dance, MJ Dance, Festival of Music, Brass Band Festival, and Hype Dance Studio events and the Limestone Coast Symphony Orchestra performances
Chaffey Theatre	<i>Festival of Riverland Talent</i> , Australian Youth Dance Festival Showcase, screening of <i>The Chookman</i> documentary by Frank Turton, Riverland Primary School Music Festival, and Rachel McLeod Dance events
Northern Festival Centre	Tarpari Day screenings of young people's short movie clips, <i>Alice in Wonderland</i> , Port Pirie Music Festival, East of the Ranges Choir, Cabarfeidh School of Dancing, and <i>Chicago the Musical</i>
Middleback Theatre	Whyalla Primary School Choir Spectacular, Whydale, Whyalla Tappers, Whyalla Hip-Hop, Y Dance, and Whyalla Ballet School events
Hopgood Theatre	STAYG25 Disney's <i>High School Musical</i> , Dance Now, Flavia Dance Studio, Onkaparinga City Concert Band, Momentum 3 Dance Showcase, Southern Metropolitan Music Festival, Stepz Dance Academy and Dance Fusion events

STRATEGIC APPROACH THREE:

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.

Changing economic and political conditions, community makeup, and customer expectations impact every aspect of the arts centre's development and operation. Our arts centres need to move from being sustainable operations to a vital part of the community by fostering public value and supporting cultural vitality.

In 2103-14 we:

- worked closely with the Onkaparinga Council to develop *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
- developed strategic plans for each arts centre in consultation with staff and reference groups
- supported the Limestone Coast Symphony Orchestra and other local arts groups to showcase their talents

Capital Maintenance

Fire Safety

Country Arts SA continued to address matters raised from a fire safety audit of the Northern Festival Centre. The State Government provided \$332 000 to install upgraded or new emergency lighting, smoke detectors, panic bars, hydrants, fire doors, fire dampers, backstage boundary mechanical works and an Emergency Warning Intercom System (EWIS) PA system.

Notification from the City of Whyalla Building Fire Safety Committee was received in November 2013 identifying a number of fire safety deficiencies have been identified at the Middleback Theatre which need to be addressed.

It is anticipated that Fire Safety work may need to take place in the Middleback Theatre in the near to medium future.

Port Adelaide Façade

With funding of \$100 000 from Renewal SA, the Port Adelaide office façade refresh was completed, with removal of the sun shades and frames; repairs to cracks; painting of exterior; installation of new sun-treated windows; and a refresh of the entry canopy and portico.

Whilst it was always known that the sunshades were made of asbestos, testing found it also in the putty surrounding the windows. This slowed the process and increased the cost. The Department of Planning, Transport and Infrastructure Asbestos Unit supported the costs of the original removal.

The overall result has given a tired building a new and refreshed look, which staff and visitors alike have welcomed.

Other Maintenance Works

Country Arts SA also undertook the following maintenance works in 2013-14:

- Replacement of box gutters, Northern Festival Centre
- Replacement of failed lighting desk, Chaffey Theatre
- Replacement of failed alarm system, Northern Festival Centre
- Replacement of failed PA audio processor, Chaffey Theatre
- Energy Efficiency audit and business plan, Northern Festival Centre
- Fire Safety Audit, Middleback Theatre
- Wireless Microphone System replacement, all Arts Centres

Digital Cinema

In 2012-13, with funding support from the State Government digital and 3D cinema systems were installed in the Middleback Theatre and Whyalla Cinema, Northern Festival Centre and Chaffey Theatre. In 2013-14 a final system was installed in the Sir Robert Helpmann Theatre.

With the cessation of 35mm film prints, the installation of digital cinema systems will ensure that cinema services can continue to be provided to regional communities. The equipment will also greatly enhance production values of many performances staged at the arts centres in the future.

Maintenance Works Pending

With the ageing of the arts centres there is an urgent need to secure ongoing funding to enable programmed maintenance and upgrades to ensure their continued viability.

Of immediate concern is the need to:

- Replacement of stage talkback communications systems, all arts centres before 1 January 2015
- Undertake major structural repairs of the cladding of the Sir Robert Helpmann Theatre
- Address fire safety at the Middleback Theatre
- Replace of failing high volume air conditioning plant to energy efficient replacements to reduce operating costs
- Address aged stage technical equipment and implement energy efficient equivalents
- Replace the rusting roof of the Ballroom at the Northern Festival Centre
- Improve roof access and fall arrest systems at all arts centres
- Separate electricity metering from partners in the Sir Robert Helpmann and Middleback Theatres

Hopgood Theatre

The Hopgood Theatre, Noarlunga has been managed by Country Arts SA since 2008 via an arrangement with Department of Further Education, Employment, Science and Technology. In 2013 the original five year agreement expired. A new five year agreement has now been finalised. These negotiations did not impede the delivery of services to the community.

GOAL FOUR:

Be a responsible and effective organisation

Better ways of working

At Country Arts SA we acknowledge that all staff can contribute to new ways of working. During the year a number of working parties were established in order to build ownership of organisation wide discussions including: Volunteers, Systems and IT, Branding and Communication, Staff and Wellbeing and Indigenous (incorporating the Reconciliation Action Plan). These groups will continue to meet regularly until the end of 2014 to share their findings and to put new initiatives into place to meet our strategic approaches.

In addition to the working groups, a new group that includes all program managers met twice. Managers from various divisions came together in shared discussions, building stronger working relationships and breaking down barriers.

At Country Arts SA our staff is our greatest asset. The second Whole of Staff week was held in late February, 2014. 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 activities. At this year's dinner the following long serving permanent and casual staff were recognised for their efforts:

Fay Cakebread
Lynnette Hancock
Pamela Harmer
Graham Johnston
Terry Marter
Lynette Petagna
Frederick Robertson
Janice Sandercock
Steven Saffell
Jenny Stephenson
Marion Williams

The day consisted of a speed dating session, active discussions on community arts and cultural development, arts centres as cultural precincts, branding, Indigenous, program updates, with a panel of experts on emerging technologies and a key note from Christie Anthoney.

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.

Of particular note was the specially branded Toyota Camry for the *Simply Sinatra* tour which gave Murray Bridge Motors reach into regional markets across the state as well as a dedicated social media presence throughout the tour. Tom Burlinson was so impressed that he wrote on his official website blog *"...the specially decorated Toyota Camry which was provided very kindly by Murray Bridge Toyota for our use during the South Australian tour. Pretty cool, hey? Very much appreciated by Dale Genner the tour manager, Ralph Pyl the trumpeter and band leader who travels everywhere with me and who books the various bands, and, of course, by me!"*. The success of this has led to future planning around branding tour vehicles.

Community Circle

In December 2013 this new sponsorship initiative was trialled at the Middleback Theatre, Whyalla resulting in six businesses becoming the inaugural Community Circle group. Subsequently, groups have been established for each regional arts centre. The group supports the work of the centre in their community in exchange for branding, publicity and PR opportunities. Here are the current Community Circle businesses:

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

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

Chaffey Theatre, Renmark

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

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 \$8 016 was raised through 91 private donations in 2013-14. This is an increase of 55% on 2012-13. The number of donors who have now contributed more than once also increased. In addition to a number of anonymous donors, the following supporters donated in 2013-14:

Judith Yates	BEACHPORT
Heather Ingrson	BERRI
Volker & Dianne Schleyer	BERRI
Hayley Jose	BLAKEVIEW
Judith Yates	BEACHPORT
Margaret Doley	BROUGHTON
Eleanor Ethell	CHRISTIES DOWNS
Nissa Ling	CHRISTIES DOWNS
Katrin Hinrichsen-Cant	CLEVE
Danielle Woodbridge	COONAWARRA
Melanie Turner	COROMANDEL VALLEY
Ian Darnton-Hill	DONAVANS
Patricia McClafferty	DOVER GARDENS
Amanda Fry	EVANSTON
Heather Iveson	GAWLER SOUTH

Polly Russell	HAYBOROUGH
Colleen Norton	KINGSTON ON MURRAY
Barbara Kleining	LAURA
Patricia Holland	LOXTON
Gary & Shirley Ireland	LOXTON
Tony & Margaret Smith	LYRUP
Susan Krieg	MARINO
Katie Marshall	MCLAREN VALE
Virginia Pawsey	MILLICENT
Neil Poulton	MODBURY NORTH
Alison Wall	MORPHETT VALE
Cassandra Pearce	MORPHETT VALE
Don Hopgood	MORPHETT VALE
Robyn Weston	MORPHETT VALE
Maxine Shephard	MOUNT GAMBIER
Roger & Susan Black	MOUNT GAMBIER
Tim MacLean	MOUNT GAMBIER
Ros Hodson	MOUNT GAMBIER
Lyn Bills	NOARLUNGA DOWNS
Linda-Jane Copley	NOARLUNGA DOWNS
Terri Stafford	NORMANVILLE
Anne Peterson	PENOLA
Anthony Peluso	PORT ADELAIDE
Steven Saffell	PORT ADELAIDE
Anne Murrie	PORT AUGUSTA
Michelle Antoniciello	PORT AUGUSTA
Gwen Davies	PORT LINCOLN
Odette Pearson	PORT LINCOLN

2013-14 funds received supported the delivery of:

- *tough(er) love* exhibition to seven communities: Ceduna, Elliston, Streaky Bay, Port Lincoln, Port Augusta, Tanunda, Murray Bridge
- *I Heart Bunnings* Shows on the Road tour to eight communities: Ceduna, Streaky Bay, Port Augusta, Roxby Downs, Auburn, Mt Compass, Bordertown, Naracoorte
- *Tickets on Us* and support for new community groups at our five arts centres

The new initiative, *Project30* at the Chaffey Theatre attracted a total of \$1 541. In celebration of the Theatre's 30th Birthday, funds are raised either with a \$30 donation, or by buying a seat at \$300. Funds will continue to be collected for this initiative throughout 2014. A decision will be made in consultation with the Chaffey Theatre Reference Group as to how the funds will be used at the Centre.

Supporting the community

Throughout the year, Country Arts SA supports fundraising for local charities and community groups by providing tickets to events, screening fundraising movies, or access to equipment or venues. In 2013-14 the following groups were assisted: Starlight Foundation, White Ribbon, Legacy, Bangor Bushfire Appeal and Rotary Club Port Pirie.

Financial result

The net result for the 2013-14 financial year was a deficit of \$1 255 000. Excluding non-cash accrual items and provisions totaling \$1 578 000 the adjusted cash net result for the 2013-14 year was a surplus of \$323 000.

Non-cash items for 2013-14 year included Depreciation and Amortisation of \$1 511 000, an increase in Employee Benefits Provision of \$37 000, an increase in provision for Workers Compensation of \$41 000 and less donated Works of Art brought to account of \$11 000. Funding is not received for Depreciation and Amortisation Expense or provisions for Employee Benefits or Workers Compensation.

Country Arts SA had a positive working capital of \$1 868 000 as at 30 June 2014. Excluding grants received and committed to projects, Country Arts SA had an adjusted working capital of \$676 000.

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.

Country Arts SA currently works in a number of small and large regional centres across the state. Our challenge is to ensure that the organisation is publicly recognised and valued for all aspects of the work we undertake and that the Country Arts SA brand is known and respected.

Country Arts SA continually strives to contribute to community identity and growth through arts and culture. Communicating the benefits and success of our work beyond our organisation is vital in order to increase our standing as a 'community citizen' and improve the outcomes of our collaborations for those we are working with.

To achieve this in 2013-14 we:

- Engaged South Australian branding consultants Nicknack to undertake thorough research with a variety of stakeholders
- Presented the findings to the April Board meeting
- Established a working party to investigate how to streamline communications by undertaking a communication audit, more fully survey staff to assess their needs and goals and explore how we can better inform our stakeholders with clear and consistent messages.

After agreement with the Board, the final phase of design will be commenced in the new year with a rollout to be timed for all 2015 collateral. A new communications plan will also be developed.

Disability Action Plan

Country Arts SA is committed to implementing a Disability Action Plan which takes into consideration the broad range of community members who are currently not able to access all of our services. 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. However no capital projects were undertaken as no funding was received.

Reconciliation Action Plan

Throughout the year, discussions regarding the formulation of a Reconciliation Action Plan (RAP) have included all staff, a specific Indigenous Working Party, the Indigenous Reference Group and Country Arts SA Board. This has resulted in a draft RAP ready for final consultation with Reconciliation SA and Reconciliation Australia. The RAP outlines how Country Arts SA will deliver outcomes in three categories: Relationships, Respect and Opportunities.

Country Arts SA's RAP Vision:

Country Arts SA will ensure reconciliation is a priority for our organisation and within all the work we do.

We will keep reconciliation alive by increasing respect, understanding and equality of opportunity for Aboriginal and Torres Strait Islander communities. We will 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, and
- 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 are mainly concerned with increasing Indigenous employment and traineeships.

Cultural Awareness Training, now referred to as Cultural Sharing, was offered to staff in June by meeting and hearing the story of Dr Alice (Narppadlar Alitya) Rigney. Similar opportunities will be offered to staff across the state.

The RAP is being prepared for distribution early in 2015.

Staff

A continuously refining organisational 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 Country Arts SA farewelled two full time employees Natalie Venning, who wished to extend her career and Imelda Rivers, for personal reasons. Country Arts SA would like to thank and acknowledge their important contribution to the organisation and the arts generally.

In 2013-14 the health and wellbeing of staff, up-skilling and professional development opportunities, and nurturing positive working relationships continued to be a priority.

Training and Professional Development

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

During 2013-14 the organisation took advantage of courses offered by the State Procurement Board that were aimed at providing procurement fundamentals to managers within the public sector including an overview of the Board's Policies and Guidelines.

As in prior years Country Arts SA encouraged staff to attend at least one relevant conference or professional development activity each year such as the Australia Council for the Arts Marketing Summit, Blue Heeler Network Long Paddock National Touring Forum, CPA Congress and Australian Performing Arts Centres Association conference.

Staff from all divisions and work units came together for a Whole of Organisation day in February 2014. There was a dinner the evening prior, at which outstanding staff achievements in calendar year 2013 were recognised and celebrated.

In total \$103 500 was invested in training and professional development of staff during 2013-14.

Workforce diversity

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

Voluntary flexible working arrangements

During 2013-14 two staff members had a formalised part time work from home arrangement, and numerous other staff were supported to work from home on a needs basis. During the 2013-14 year, 43 female staff members and 14 male staff members had part-time/casual employment arrangements.

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.

Employment Opportunity

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

Work Health Safety and Injury Management

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

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

During the year Country Arts SA commenced transitioning its WHS system to incorporate other elements of the DPC system such as its standard policies and procedures and HIRMS, the on-line 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 2013-14 there was one notifiable incident or injury 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).

Workers Compensation

Country Arts SA workers compensation expenditure for 2013-14 compared with 2012-13

Expenditure	2013-14 (000's)	2012-13 (000's)	Variation (000's) + (-)	% Change + (-)
Income maintenance	0	26	(26)	(100%)
Lump sum settlements redemptions (Sect. 42)	0	79	(79)	(100%)
Lump sum settlements Permanent Disability (Sect. 43)	0	19	(19)	(100%)
Medical/Hospital Costs combined	3	9	(6)	(66.7%)
Other	0	6	(6)	(100%)
TOTAL Claims Expenditure	3	139	(136)	(97.8%)

New Claims

There was one new workers compensation claim for medical expenses in 2013-14.

Safety Performance Targets

There were two new work place injury claims relating to the one injury, but no work place fatalities, no lost time injuries and no new psychological injury claims during the reporting period ending 30 June 2014.

Energy Efficiency

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

Across all of the sites owned by Country Arts SA there was a decrease in electricity consumption during 2013-14 of 5.5% when compared to 2012-13.

Greening of Government Operations

During the year Country Arts SA continued to establish policy and practices regarding waste reduction, energy reduction and fuel reduction to embed sustainability into the ethic of staff working across the organisation.

Savings of approximately \$25 000 per annum and reduction in greenhouse gases are now being achieved through the conversion of the Country Arts SA motor vehicle fleet to hybrid vehicles.

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 2013-14.

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 2013-14 financial year there were no instances of fraudulent behaviour.

Accounts Payable Performance

In accordance with Treasurers' Instruction 11 Payment of Creditors' Accounts Country Arts SA forwarded its account payment performance report to the Department of Treasury and Finance. Country Arts SA continues to maintain an efficient account payment performance throughout 2013-14 as follows:

Particulars	Number of Accounts Paid	% of Total Accounts Paid	Value in \$A of Accounts Paid	% of Total Accounts Paid
Paid by Due Date	6 006	96.25%	\$10 921 762	97.79%
Paid late & paid < 30 days from the due date	208	3.33%	\$240 072	2.15%
Paid late & paid > 30 days from the due date	26	0.42%	\$6 891	0.06%

Consultants

During 2013-2014 Country Arts SA engaged seven consultants to provide expert advice on major projects including the Northern Festival Centre Energy Audit and Investigation, Valuations of the Country Arts SA Property Portfolio and Works of Art, finalisation work on the Port Adelaide building façade upgrade project and to assist the Board and staff on the Branding Review.

The total value of fees paid was \$84 000.

	2014	
The number and dollar amount of consultancies paid/payable	No	
	\$'000	
that fell within the following bands:		
Below \$10 000	4	18
Below \$10 000 and \$50 000	3	66
Total paid/payable to the consultants engaged	7	84

Employees Overseas Travel

During the 2013-14 year no employees completed any overseas trips for professional development purposes.

The South Australian Carers Recognition Act 2005

We support and encourage staff with carer responsibilities to discuss their circumstances and working arrangements needs with their manager.

Country Arts SA recognises the role carers play and we respect their rights to access a wide range of affordable services to support them in their caring situation. To that end, the Country Arts SA promotes the use of the Companion Card at all Arts Centres which entitles carers to attend an event with the person they are caring for free of charge.

Country Arts SA offer Companion Card tickets to all Country Arts SA presented shows and we encourage our commercial hirers to do the same.

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.

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:

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

Auditor General's Statement

20 OCT 2014

For Official Use Only



Government of South Australia

Auditor-General's Department

Our ref: A14/271

17 October 2014

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

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Dear Mr Owens

**The audit of the South Australian Country Arts Trust
for the year ended 30 June 2014**

The audit of the accounts of the South Australian Country Arts Trust (the Trust) for the year ended 30 June 2014 has been completed.

The scope of the audit covered the principal areas of the financial operations of the Trust 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
- cash
- general ledger
- revenue
- 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 Trust's financial statements
- during the year an audit management letter advising of 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.

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

In addition, during the year an audit management letter was forwarded to the Trust, detailing findings and recommendations from the audits of the areas reviewed. The findings and recommendations relate to weaknesses noted by audit and improvements needed in the areas reviewed. Responses to the matters raised were received and will be followed up in the 2014-15 annual audit.

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

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

Yours sincerely



S O'Neill
AUDITOR-GENERAL

Enc.

Auditor General's Report



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To the Chair of the Board 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 2014. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2014
- a Statement of Financial Position as at 30 June 2014
- a Statement of Changes in Equity for the year ended 30 June 2014
- a Statement of Cash Flows for the year ended 30 June 2014
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairperson of the Board of Trustees, the Chief Executive Officer and the Manager, Corporate Resources.

The Board of Trustee's Responsibility for the Financial Report

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

Auditor's Responsibility

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

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

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

Opinion

In my opinion, the financial report gives a true and fair view of the financial position of the South Australian Country Arts Trust as at 30 June 2014, 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.

A handwritten signature in black ink, appearing to read 'S O'Neill', followed by a short horizontal line.

S O'Neill
AUDITOR-GENERAL
17 October 2014

Financial Statements

South Australian Country Arts Trust

Annual Financial Statements

For The Year Ended 30 June 2014

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 2014 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.



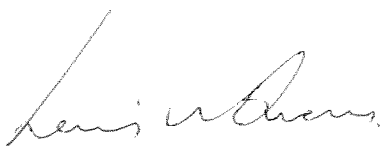
Chief Executive Officer

14th October 2014



Manager Corporate Resources

14th October 2014



Chairperson, Board of Trustees

14th October 2014



South Australian Country Arts Trust

**Statement of Comprehensive Income
For The Year Ended 30 June 2014**

	Note	2014 \$'000	2013 \$'000
Expenses			
Employee benefits expenses	4	5 071	5 062
Program expenses	5	2 050	2 864
Infrastructure expenses	5	1 705	1 620
Administration expenses	5	844	877
Grants and subsidies expense	6	841	988
Depreciation and amortisation expense	7	1 511	1 380
Other expenses		4	4
Total expenses		12 026	12 795
Income			
Revenues from fees and charges	10	3 220	3 160
Commonwealth revenues	11	1 181	943
Grants and subsidies revenue	12	328	287
Interest revenues		103	136
Donated Works of Art		11	9
Net gain (loss) from disposal of non-current assets	8	(2)	36
Other income	13	587	381
Total income		5 428	4 952
Net cost of providing services		6 598	7 843
Revenues from SA Government			
Revenues from SA Government - Arts SA grants		5 343	6 152
Total revenues from SA Government		5 343	6 152
Net result		(1 255)	(1 691)
Other comprehensive income			
Changes in property, plant and equipment asset revaluation surplus		(231)	17 804
Total other comprehensive income		(231)	17 804
Total comprehensive result		(1 486)	16 113

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 2014

	Note	2014 \$'000	2013 \$'000
Current assets			
Cash and cash equivalents	14,25	2 727	2 634
Receivables	15	295	171
Inventories		50	47
Total current assets		3 072	2 852
Non-current assets			
Property, plant and equipment	16	36 105	37 644
Works of art	16	1 981	1 858
Total non-current assets		38 086	39 502
Total assets		41 158	42 354
Current liabilities			
Payables	18	295	211
Employee benefits	19	489	479
Provisions	20	119	78
Other liabilities	21	301	180
Total current liabilities		1 204	948
Non-current liabilities			
Payables	18	69	62
Employee benefits	19	693	666
Total non-current liabilities		762	728
Total liabilities		1 966	1 676
Net assets		39 192	40 678
Equity			
Asset revaluation surplus	22	38 089	38 320
Retained earnings	22	1 103	2 358
Total equity		39 192	40 678
The total equity is attributable to the SA Government as owner			
Unrecognised contractual commitments	23		
Contingent assets and liabilities	24		

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 2014

		Asset revaluation surplus	Retained earnings	Total
	Note	\$'000	\$'000	\$'000
Balance at 30 June 2012		20 516	3 056	23 572
Error correction	16	-	993	993
Restated balance as at 30 June 2012		20 516	4 049	24 565
Net result for 2012-13		-	(1 691)	(1 691)
Net increment on asset revaluation		17 804	-	17 804
Total comprehensive result for 2012-13		17 804	(1 691)	16 113
Balance as at 30 June 2013		38 320	2 358	40 678
Net result for 2013-14		-	(1 255)	(1 255)
Net decrement on asset revaluation		(231)	-	(231)
Total Comprehensive result for 2013-14		(231)	(1 255)	(1 486)
Balance at 30 June 2014	22	38 089	1 103	39 192

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 2014

	Note No.	2014 \$'000	2013 \$'000
Cash flows from operating activities			
Cash outflows			
Employee benefit payments		(4 981)	(4 967)
Payments for supplies and services		(5 007)	(6 044)
Payments for grants and subsidies		(912)	(1 031)
GST paid to the Australian Taxation Office		(59)	(23)
Cash used in operations		(10 959)	(12 065)
Cash inflows			
Fees and charges		3 600	3 444
Receipts from Commonwealth		1 302	967
Receipts from grants and subsidies		349	546
Interest received		105	141
GST recovered from the Australian Taxation Office		105	197
Other receipts		592	397
Cash generated from operations		6 053	5 692
Cash flows from SA Government			
Receipts from SA Government		5 316	6 189
Cash generated from SA Government		5 316	6 189
Net cash provided by operating activities	25	410	(184)
Cash flows from investing activities			
Cash outflows			
Purchase of property, plant and equipment		(317)	(787)
Cash used in investing activities		(317)	(787)
Cash inflows			
Proceeds from the sale of property, plant and equipment		-	69
Cash generated from investing activities		-	69
Net cash used in investing activities		(317)	(718)
Net (decrease)/ increase in cash and cash equivalents		93	(902)
Cash and cash equivalents at the beginning of the financial year		2 634	3 536
Cash and cash equivalents at the end of the financial year	14,25	2 727	2 634

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

Objectives and policies notes

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

Expense notes

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

Income notes

- 8 Net gain (loss) from disposal of non-current assets
- 10 Revenues from fees and charges
- 11 Commonwealth revenues
- 12 Grants and subsidies revenue
- 13 Other income

Asset notes

- 14 Cash and cash equivalents
- 15 Receivables
- 16 Property, plant and equipment
- 17 Fair Value Measurement

Liability notes

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

Equity notes

- 22 Equity

Other notes

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

Note 1. Objectives of the South Australian Country Arts Trust

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

The Trust delivers arts programs through:

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

Note 2. Summary of significant accounting policies

2.1 Statement of compliance

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

2.2 Basis of preparation

The preparation of the financial statements requires:

- the use of certain accounting estimates and requires management to exercise its judgement in the process of applying the Trust's accounting policies. The areas involving a higher degree of judgement or where assumptions and estimates are significant to the financial statements are outlined in the applicable notes;
- accounting policies are selected and applied in a manner that ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events are reported; and
- compliance with Accounting Policy Statements issued pursuant to section 41 of the *Public Finance and Audit Act 1987*. In the interest of public accountability and transparency the Accounting Policy Statements require the following note disclosures, which have been included in the financial statements:
 - a) income, expenses, financial assets and liabilities where the counterparty/transaction is with an entity within the SA Government as at reporting date, classified according to their nature. A threshold of \$100 000 for separate identification of these items applies;
 - b) expenses incurred as a result of engaging consultants, as reported in the Statement of Comprehensive Income;
 - c) employee targeted voluntary separation package information;
 - d) employees whose normal remuneration is equal to or greater than the base executive remuneration level (within \$10 000 bandwidths) and the aggregate of the remuneration paid or payable or otherwise made available, directly or indirectly, by the entity to those employees; and
 - e) board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

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 cycle and are presented in Australian currency.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2014 and comparative information presented for the year ended 30 June 2013.

2.3 Reporting entity

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

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

2.4 Comparative information

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

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

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

2.5 Rounding

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

2.6 Taxation

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

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

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

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

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

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

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

2.7 Events after the reporting period

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

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

2.8 Income

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

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

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

The following are specific recognition criteria:

Fees and Charges

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

Grants (Contributions) received

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

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

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

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

Commonwealth Revenues

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

Resources received free of charge

Resources received free of charge from external parties are recognised in the Statement of Comprehensive Income at their fair value. Contributions of services are recognised only when the fair value can be determined reliably and the services would be purchased if they had not been donated. The Trust received donated works of art in 2013-14.

Revenues from SA Government

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

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 of non-current assets

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

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

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

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

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

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

Resources provided free of charge

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

2.10 Current and non-current classification

Assets and liabilities have been characterised as either current or non-current in nature. Assets and liabilities that are sold, consumed or realised as part of the normal operating cycle even when they are not expected to be realised within twelve months after the reporting 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 on hand and deposits held at call. Cash and cash equivalents in the Statement of Cash Flows comprise cash and cash equivalents as defined above. Cash is measured at nominal value.

Receivables

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

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

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

Inventories

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

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

Non-current asset acquisition and recognition

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

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

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

Revaluation of non-current assets

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

Every 6 years, the Trust revalues its land and buildings. However, if at any time management considers that the carrying amount of the asset materially differs from the fair value, then the asset will be revalued regardless of when the last valuation took place. Non-current physical assets that are acquired between revaluations are held at cost until the next valuation, where they are re-valued to fair value.

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

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

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

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

Land

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

Buildings and improvements- Theatres

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

Buildings and improvements- Other

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

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 and intangible assets are tested for indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss. For revalued assets, an impairment loss is offset against the respective class in the asset revaluation surplus.

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

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

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

Employee benefits

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

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

(i) *Salaries and wages*

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

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

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

(iii) *Employment on-costs*

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

(iv) *Long service leave*

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

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

The long service liability has been allocated between current and non-current based on historical usage patterns and expected payments in 2014-15.

Provisions

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

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

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

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

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

Financial Guarantees

The Trust has no material financial guarantees and determined that there is no material liability to be recognised for financial guarantee contracts as at 30 June 2014.

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 30th June 2014.

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

The Trust did not voluntarily change any of its accounting policies during 2013-14.

In accordance with the new AASB 13 *Fair Value Measurement*, which became effective for the first time in 2013-14, the Trust has:

- reviewed its fair value valuation techniques (both internal estimates and independent valuation appraisal) for non-financial assets to ensure they are consistent with the standard. Previously, the Trust has used the cost approach or the market approach to determine fair value. The Trust will continue to measure its non-financial assets using either the cost or market approach. The application of AASB 13 has not had a material impact on the fair value measurements; and
- included additional disclosures where required to assist users in assessing the valuation techniques and inputs used to ascertain fair value measurements used for asset and liability measurements.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective, have not been adopted by the Trust for the period ending 30 June 2014. 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.

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Note 4. Employee benefits expenses

	2014	2013
	\$'000	\$'000
Salaries and wages	3 670	3 784
Long service leave	121	102
Annual leave	295	299
Skills and experience retention leave	12	6
Employment on-costs - superannuation	420	400
Employment on-costs - other	208	216
Targeted voluntary separation packages (refer below)	149	-
Board and committees fees	25	32
Other employment related expenses	171	223
Total employee benefits expenses	5 071	5 062

Targeted voluntary separation packages	2014	2013
	\$'000	\$'000
Amount paid to these employees:		
TVSPs	149	-
Annual leave and long service leave paid during the reporting period	32	-
	181	-
Recovery from the Department of Treasury and Finance	151	-
Net cost to the Trust	30	-

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

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

	2014	2013
	No	No
\$201,500 to \$211,499	1	1
Total number of employees	1	1

The table includes all employees who received remuneration equal to or greater than the base executive remuneration level during the year. Remuneration of employees reflects all costs of employment including salaries and wages, payments in lieu of leave, superannuation contributions, salary sacrifice benefits and fringe benefits and any fringe benefits tax paid or payable in respect of those benefits. The total remuneration received by these employees for the year was \$211,000 (\$207,000).

Note 5. Supplies and services

	2014	2013
	\$'000	\$'000
Program expenses provided by entities external to the SA Government		
Live touring expenses	967	1 505
Marketing	415	539
Theatre programming	-	1
Visual arts	27	71
Cost of goods sold	218	187
National Conference	-	175
Film distributor payments	288	224
Other	135	162
Total program expenses- Non SA Government entities	2 050	2 864
Total program expenses	2 050	2 864
Infrastructure expenses provided by entities external to the SA Government		
Repairs and maintenance	671	648
Information technology and communication	256	273
Utilities	368	370
Consultants	84	24
Insurance	103	101
Other	223	204
Total infrastructure expenses - Non SA Government entities	1 705	1 620
Total infrastructure expenses	1 705	1 620

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	2014 \$'000	2013 \$'000
Administration expenses provided by entities external to SA Government		
Travel	129	155
Printing and stationery	80	96
Motor vehicle expenses	124	164
Freight	122	138
Board meeting travel and expenses	22	48
Postage	42	53
Contractors and Temporary staff	225	154
Audit fees	80	43
Other	20	26
Total administration expenses - Non SA Government entities	844	877
Total administration expenses	844	877

Payments to consultants

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

	2014 No	2014 \$'000	2013 No	2013 \$'000
Below \$10,000	4	18	4	14
Between \$10,000 and \$50,000	3	66	1	10
Above \$50,000	-	-	-	-
Total consultants engaged	7	84	5	24

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

Note 6. Grants and subsidies expense

	2014 \$'000	2013 \$'000
Recurrent and capital grant	841	988
Total grants and subsidies expense	841	988

There was no infrastructure grant paid out in 2013/14 or in 2012/13.

Note 7. Depreciation and amortisation expense

	2014 \$'000	2013 \$'000
Depreciation		
Buildings and improvements	1 402	1 158
Plant and equipment	91	205
Total depreciation expense	1 493	1 363
Amortisation		
Leasehold improvements	18	17
Total amortisation expense	18	17
Total depreciation and amortisation expense	1 511	1 380

Change in depreciation due to revision in accounting estimates

During the year, the Trust re-assessed the useful life and residual value of Plant and Equipment, resulting in an increase in the estimated useful life and an increase in residual values.

This has resulted in a decrease of \$107,000 in the amount of depreciation calculated on these assets in the 2013-14 financial year relative to the amount that would have been expensed based on previous estimates of the useful life and residual value.

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

	2014 \$'000	2013 \$'000
Works of art		
Proceeds from disposal	-	69
Net book value of assets disposed	(2)	(33)
Net gain (loss) from disposal of works of art	(2)	36
Total assets		
Proceeds from disposal	-	69
Net book value of assets disposed	(2)	(33)
Total net gain (loss) from disposal of non-current assets	(2)	36

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Note 9. Auditor's remuneration

	2014	2013
	\$'000	\$'000
Audit fees paid/payable to the Auditor-General's Department relating to the Financial Statements	80	43
Total audit fees	80	43

The Audit fees paid/payable to the Auditor General's Department relating to Financial Statements for the 2014 financial year total \$80,000 (\$43,000 for 2013). The total amount of \$80,000 comprises \$41,000 for the Audit of the 2012-13 Financial Statements and \$39,000 estimate for the Audit of the 2013-14 Financial Statements. The amount of \$43,000 in 2013 is for the Audit of the 2011-12 Financial Statements.

Other services

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

Note 10. Revenues from fees and charges

	2014	2013
	\$'000	\$'000
Fees and charges received/receivable from entities external to the SA Government		
Box office- programmed performances	318	331
Box office- films	575	443
Ticket booking fees	486	462
Venue hire	606	581
Candy bar sales	434	392
Recovery of theatre costs	291	336
Sponsorship	113	55
National Touring	224	150
Artwork sales	23	21
Delegate income	44	283
Other	106	106
Total fees and charges from entities external to the SA Government	3 220	3 160
Total fees and charges	3 220	3 160

Note 11. Commonwealth revenue

	2014	2013
	\$'000	\$'000
Specific Purpose grant	1 181	943
Total Commonwealth revenue	1 181	943
Commonwealth grants consist of the following:	2014	2013
	\$'000	\$'000
Office for the Arts- Regional Arts Fund	386	373
Office for the Arts- Indigenous Arts and Cultural Officer	65	65
Australia Council for the Arts- Playing Australia Grant for National Tour	289	142
Office for the Arts- Tour of Designing Craft/ Crafting design	-	154
Australia Council - Key Producer Program	200	-
Australia Council - IETM Collaborative Project	5	-
Australia Council for the Arts- Community Partnership	111	144
Australia Council for the Arts "Bingo unit" community engagement	-	15
Australia Council for the Arts - Theatre Board	125	50
Total Commonwealth revenue	1 181	943

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 29.

Note 12. Grants and Subsidies revenue

	2014	2013
	\$'000	\$'000
Grants and subsidies received/receivable from entities within SA Government		
Specific purpose grant	272	156
Total grants and subsidies revenue - SA Government entities	272	156
Grants and subsidies received/receivable from entities external to the SA Government		
Specific purpose grant	56	131
Total grants and subsidies revenue - Non SA Government entities	56	131
Total grants and subsidies revenue	328	287

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Note 13. Other income

	2014	2013
	\$'000	\$'000
Other income from entities within SA Government		
Recovery of TVSP payments	151	-
Total other income- SA Government Entities	151	-
Other income received/receivable from entities external to the SA Government		
Salary recoveries	351	299
Rental from buildings	21	19
Other	64	63
Total other income - Non SA Government entities	436	381
Total other income	587	381

Note 14. Cash and cash equivalents

	2014	2013
	\$'000	\$'000
Deposits with the Treasurer	2 716	2 624
Imprest account/cash on hand	11	10
Total cash and cash equivalents	2 727	2 634

Interest rate risk

Cash on hand is non-interest bearing. Deposits at call and with the Treasurer earn a floating interest rate, based on daily bank deposit rates. The carrying amount of cash represents fair value. The interest bearing funds of the Trust are held in Deposit Accounts titled the "South Australian Country Arts Trust" at the Commonwealth Bank of Australia. Deposits with the Treasurer are bearing a floating interest rate between 2.35% and 2.53% (2013 2.84% and 3.41%)

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

Note 15. Receivables

	2014	2013
	\$'000	\$'000
Current		
Trade receivables	197	114
Prepayments	75	14
Accrued income	6	7
GST receivable	17	36
Total receivables	295	171

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 2014 the Trust had no allowance for doubtful debts.

South Australian Country Arts Trust

Note 16. Property, plant and equipment

Valuations of land and buildings

Valuations of Trust land, buildings and improvements were determined as at 30 June 2013 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

There were no indications of impairment of the Trust's non-current tangible assets held at 30 June 2014.

	2014 \$'000	2013 \$'000
Land, buildings and improvements		
Land at fair value	2 988	3 333
Buildings & improvements at fair value	65 488	65 407
Accumulated depreciation	(33 711)	(32 309)
Total land, buildings and improvements	34 765	36 431
Plant and equipment		
Plant and equipment at cost (deemed fair value)	2 159	2 051
Accumulated depreciation	(1 247)	(1 284)
Total plant and equipment	912	767
Leasehold improvements		
Leasehold improvements at cost (deemed fair value)	847	847
Accumulated amortisation	(419)	(401)
Total leasehold improvements	428	446
Total property, plant and equipment	36 105	37 644
Works of art		
Works of art at fair value	1 981	1 858
Total works of art	1 981	1 858

Correction of error- Works of Art

In the valuation process undertaken as at 30 June 2014 a quantity of donated Works of Art have been identified which have not been recognised in financial statements prior to the 30 June 2013 financial year. This error had the effect of understating works of art assets by \$993,000 and understating Retained earnings at 30 June 2013 by \$993,000

The error has been corrected by restating each of the affected financial statement line items for the prior year.

RECONCILIATION OF NON-CURRENT ASSETS

The following table shows the movement of non-current assets during 2013-14

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

South Australian Country Arts Trust

RECONCILIATION OF NON-CURRENT ASSETS

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

	Land, buildings and improvements \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Works of art \$'000	Total assets \$'000
Fair value balance at 30 June 2012	44 976	847	1 802	856	48 481
Acquisitions	184	-	714	-	898
Donations	-	-	-	9	9
Other (includes reclassifications, disposals & retirements)	-	-	(485)	993	528
Revaluation increment/ (decrement)	23 580	-	-	-	23 580
Balance at 30 June 2013	68 740	847	2 051	1 858	73 496
Accumulated depreciation/amortisation balance as at 30 June 2012	(25 375)	(384)	(1 511)	-	(27 270)
Acquisitions	-	-	-	-	-
Assets classified as held for sale	-	-	-	-	-
Other (includes reclassifications, disposals & retirements)	-	-	432	-	432
Revaluation increment/ (decrement)	(5 776)	-	-	-	(5 776)
Depreciation/ amortisation	(1 158)	(17)	(205)	-	(1 380)
Balance at 30 June 2013	(32 309)	(401)	(1 284)	-	(33 994)
Net book value at 30 June 2013	36 431	446	767	1 858	39 602
Net book value at 30 June 2012	19 601	463	291	856	21 211

Note 17. 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 balance sheet are categorised into the following levels at 30 June 2014

The Trust had no valuations categorised into level 1.

Fair value measurement at 30 June 2014

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

Comparative information for non-financial assets has not been provided as permitted by the transitional provisions of the new standard.

There were no transfers of assets between level 1 and 2 fair value hierarchy levels in 2014. 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 used to derive level 2 and 3 fair values are at note 2.11 and 16.

Unobservable inputs used in determining the fair value of plant and equipment and leasehold improvements are cost, useful lives and asset condition as described in note 2.9.

There were no changes in valuation techniques during 2014.

The following table summarises the quantitative information about the significant unobservable inputs in Level 3 fair value measurement.

Descriptions	Fair Value at 30-Jun-14 \$'000	Valuation Techniques	Unobservable Input	Range of Inputs
Building & Improvements	29 974	Depreciated replacement cost	Cost per unit of area (m or m ²)	\$625 - \$4,031
			Effective life(years)	7 to 70

South Australian Country Arts Trust

Reconciliation of fair value measurements- Level 3

	Building & improve \$'000	Leasehold improve \$'000	Plant & equip \$'000	Total \$'000
Opening balance at the beginning of period	31 148	446	767	32 361
Acquisitions	81	-	236	317
Total gain(loss) recognised in net result:				
Depreciation	(1 255)	(18)	(91)	(1 364)
Closing balance at the end of period	29 974	428	912	31 314

Note 18. Payables

	2014 \$'000	2013 \$'000
Current		
Creditors and accruals	229	149
Employment on-costs	66	62
Total current payables	295	211
Non-current		
Creditors	5	5
Employment on-costs	64	57
Total non-current payables	69	62
Total payables	364	273

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

Employment on-costs

An actuarial assessment performed by the Department of Treasury and Finance determined that the percentage of the proportion of long service leave taken as leave has remained at the 2013 rate of 40%, and the average factor for the calculation of employer superannuation on-cost is 10.3% (2013 rate of 10.2%) . These rates are used in the employment on-cost calculation. The net financial effect of the changes in the current year is immaterial.

Interest rate and credit risk

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

(a) Maturity analysis of payables – Please refer to table in Note 26

(b) Categorisation of financial instruments and risk exposure information – Please refer to Note 26

Note 19. Employee benefits

	2014 \$'000	2013 \$'000
Current		
Accrued salaries and wages	103	103
Annual leave	254	262
Skills and experience retention leave	19	6
Long service leave	113	108
Total current employee benefits	489	479
Non-current		
Long service leave	693	666
Total non-current employee benefits	693	666
Total employee benefits	1 182	1 145

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 set level of liability 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 3.75% in 2013 to 3.50% in 2014.

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

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

South Australian Country Arts Trust

Note 20. Provisions

	2014	2013
	\$'000	\$'000
Current		
Provision for workers compensation	119	78
Total provisions	119	78
Provision movement:		
Carrying amount at the beginning of the period	78	113
Increase in provisions recognised	84	74
Reductions arising from payments/other sacrifice of future economic benefits	(43)	(109)
Carrying amount at the end of the period	119	78

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 2014. These claims are expected to be settled within the next financial year.

Note 21. Other liabilities

	2014	2013
	\$'000	\$'000
Current		
Income in advance	301	180
Total other liabilities	301	180

Note 22. Equity

	2014	2013
	\$'000	\$'000
Current		
Retained earnings	1 103	2 358
Asset revaluation surplus	38 089	38 320
Total equity	39 192	40 678

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 23. 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:

	2014	2013
	\$'000	\$'000
Within one year	3 114	2 824
Later than one year but not longer than five years	2 067	1 388
Total remuneration commitments	5 181	4 212

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

Operating lease commitments

The Trust as lessee

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

	2014	2013
	\$'000	\$'000
Within one year	-	11
Later than one year but not longer than five years	-	1
Total operating lease commitments	-	12
Representing:		
Non-cancellable operating leases	-	12
Total operating lease commitments	-	12

At the reporting date, the Trust no longer has any operating leases for motor vehicles (2013 \$12,000) as the policy has been to own.

	2014	2013
	\$'000	\$'000
Other commitments		
Within one year	1 039	858
Later than one year but not longer than five years	308	445
Total other commitments	1 347	1 303

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

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Note 24. Contingent assets and liabilities

There are no contingent assets or liabilities to report as at 30th June 2014.

Note 25. Cash flow reconciliation

	2014	2013
	\$'000	\$'000
Reconciliation of cash and cash equivalents		
Cash and cash equivalents disclosed in the Statement of Financial Position	2 727	2 634
Cash and cash equivalents disclosed in the Statement of Cash Flows	2 727	2 634
Reconciliation of net cash provided by operating activities to net cost of providing services		
Net cash provided by operating activities	410	(184)
Less revenues from SA Government	(5 343)	(6 152)
Add/(less) non-cash items		
Depreciation and amortisation of property, plant and equipment	(1 511)	(1 380)
Donated assets	11	9
Net gain (loss) on disposal of assets	(2)	36
Change in assets and liabilities		
Increase (decrease) in receivables	63	(248)
Increase (decrease) in prepayments	61	(23)
Increase (decrease) in inventories	3	16
Decrease (increase) in payables	(91)	119
Decrease (increase) in provisions	(41)	35
(Increase) decrease in employee benefits	(37)	(111)
Decrease (increase) in other liabilities	(121)	40
Net cost of providing services	(6 598)	(7 843)

South Australian Country Arts Trust

Note 26. Financial instruments

(a) Categorisation of financial instruments

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

Category of financial assets and financial liabilities	Statement of Financial Position line item	Note	Carrying Amount 2014 \$'000	Fair Value 2014 \$'000	Carrying Amount 2013 \$'000	Fair Value 2013 \$'000
Financial assets						
Cash and cash equivalents	Cash and cash equivalents	14	2 727	2 727	2 634	2 634
Loans and receivables	Receivables ⁽¹⁾	15	197	197	114	114
Financial liabilities						
Financial liabilities - at cost	Payables ⁽¹⁾	18	116	116	91	91

⁽¹⁾ 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 15 for information on the allowance for impairment in relation to receivables.

(b) Ageing analysis of financial assets

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

	Past due by			Total \$'000
	Overdue for less than 30 days \$'000	Overdue for 30 – 60 days \$'000	Overdue for more than 60 days \$'000	
2014				
Not impaired Receivables	21	3	7	31
2013				
Not impaired Receivables	12	-	26	38

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(c) Maturity analysis of financial assets and liabilities

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

	Carrying amount \$'000	Contractual maturities		
		< 1 year \$'000	1-5 years \$'000	> 5 years \$'000
2014				
Financial assets				
Cash and cash equivalents	2 727	2 727	-	-
Receivables	197	197	-	-
Total financial assets	2 924	2 924	-	-
Financial liabilities				
Payables	116	116	-	-
Total financial liabilities	116	116	-	-

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

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 27. 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 2013-14 financial year were:

Board of Trustees

Lew Owens (Chair)	Winnie Pelz
Allan Aughey	Ruth Stephenson
Jennifer Cleary	Karl Telfer
Bruce Green	Sandra Winter-Dewhirst (until 28 August 2013)
Mardi Jennings	

Committee Members

Grants Assessment Panel

Mardi Jennings (Chair)	Michael Harris
Alexandra Devitt- Lansom (from 30 April 2014)	Monica Hart (until 13 April 2014)
Cath Cantlon	Jan Pana
Susie Chapman	Deborah Rogers
Martin Corbin	Gina Raisin (from 30 April 2014)
Cindy Durant	Jennifer Silver (from 30 April 2014)
Elaine Gardner (until 13 April 2014)	Jayne Stacey (from 30 April 2014)
	Cathy Veldhuyzen (until 13 April 2014)

Visual Arts Advisory Panel

Winnie Pelz (Chair)

Governance and Finance

Allan Aughey (Chair)	Winnie Pelz
Lew Owens	Mardi Jennings (from 24 April 2014)
	Sandra Winter-Dewhirst (until 28 August 2013)

Board of Trustees

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

	2014	2013
	No of	No of
\$0 - \$9 999	9	10
Total numbers of members	9	10

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 (\$14,000).

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:

	2014	2013
	No of	No of
\$0 - \$9 999	19	15
Total numbers of members	19	15

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 \$19,000 (\$18,000).

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

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

Related Party Transactions

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

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Note 28. 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 2014 and the date the financial statements are authorised for issue where the event relates to a condition which arose after 30 June 2014 and which may have a material impact on the results of subsequent years.

There are no such events after 30 June 2014.

Note 29. 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.

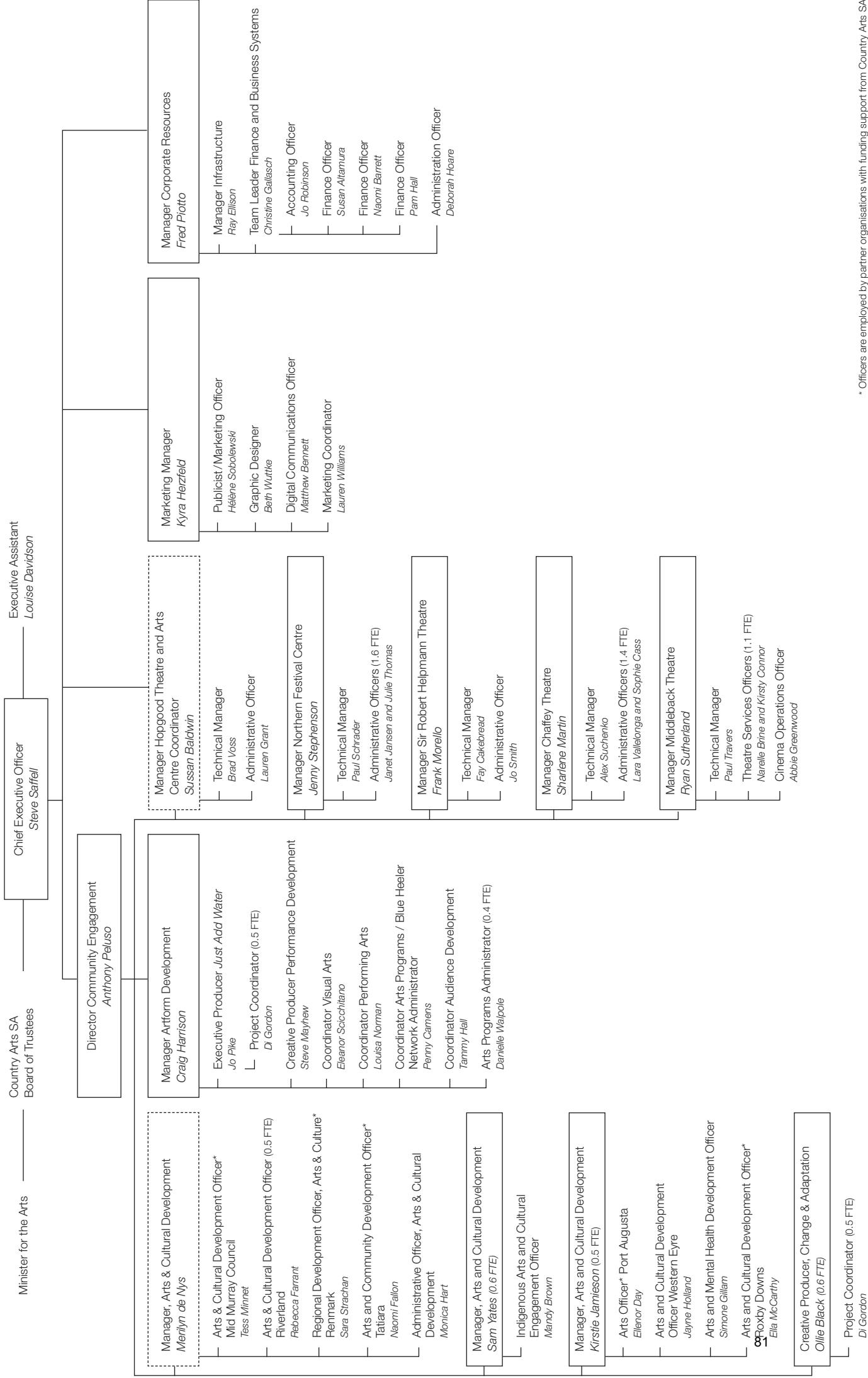
Funds available during the year and expenditure incurred from the Fund were as follows:

	2014	2013
	\$'000	\$'000
Funds brought forward from previous year	9	8
Annual regional arts fund allocation	386	373
Grants funds returned by applicants	9	-
Interest earned	1	1
Total funds available	405	382
Expenditure and grant commitments approved during the year	*404	*373
Funds carried forward	1	9

* Includes Grant commitments of \$167,000 (\$105,000 in 2013) also reported in Note 23 - Other commitments and grant expenditure also reported in Note 6 - Grants and Subsidies. It also includes \$4,637 funds returned by applicants for grants allocated in the 2013-14 financial year.

Appendix A: Organisational Structure as of June 2014

Organisational Structure June 2014



Appendix B: Staff Profile

Agency	Country Arts SA
Persons	98

FTE's	55.3
-------	------

Gender	% Persons	% FTE
Male	26.53	25.8
Female	73.47	74.2

Number of Persons Separated from the agency during the last 12 months	29
---	----

Number of Persons Recruited to the agency during the 13/14 financial year	19
---	----

Number of Persons Recruited to the agency during the 12/13 financial year AND who were active/paid at June 2014	9
---	---

Number of Persons on Leave without Pay at 30 June 2014	1
--	---

Number of Employees by Salary Bracket			
Salary Bracket	Male	Female	Total
\$0 - \$54,799	14	42	56
\$54,800- \$69,699	5	18	23
\$69,700 - \$89,199	3	12	15
\$89,200 - \$112,599	3	0	3
\$112,600+	1	0	1
Total	26	72	98

Status of Employees in Current Position					
FTE's					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	0	12	2.27	14.27
Female	0	3	33.88	4.15	41.03
Total	0	3	45.88	6.42	55.30
Persons					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	0	12	14	26
Female	0	3	38	31	72
Total	0	3	50	45	98

Number of Executives by Status in Current Position, Gender and Classification													
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	0	100	0	0	1
Total	0	0	0	0	1	0	0	0	0	100	0	0	1

Total Days Leave taken	
Leave type	2013/14
Sick Leave	178.85
Family Carer's Leave	16.59
Miscellaneous Special Leave	28.45

Number of Aboriginal and/or Torres Strait Islander Employees			
Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees
\$0 - \$54,799	1	56	1.79
\$54,800- \$69,699	1	23	4.35
\$69,700 - \$89,199	0	15	0
\$89,200 - \$112,599	0	3	0
\$112,600+	0	1	0
Total	2	98	2.04

Number of Employees by Age bracket by Gender				
Age Bracket	Male	Female	Total	% of Total
15 - 19	1	2	3	3.06
20 - 24	3	4	7	7.14
25 - 29	1	12	13	13.27
30 - 34	3	10	13	13.27
35 - 39	1	11	12	12.24
40 - 44	3	4	7	7.14
45 - 49	3	7	10	10.2
50 - 54	2	15	17	17.35
55 - 59	2	2	4	4.08
60 - 64	3	2	5	5.10
65+	4	3	7	7.14
Total	26	72	98	100

Cultural and Linguistic Diversity				
Name	Male	Female	Total	% of Agency
Number of Employees born overseas	2	5	7	7.14
Number of Employees who speak language(s) other than English at home	2	5	7	7.14

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

Types of Disability (where specified)				
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

Number of Employees using Voluntary Flexible Working Arrangements by Gender			
Leave Type	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	26	72	98
Compressed Weeks	0	0	0
Part-time	14	43	57
Job Share	0	0	0
Working from Home	2	0	2

Documented Review of Individual Performance Management	
Documented Review of Individual Performance Management	Total
% Reviewed within the last 12 months	97.96
% review older than 12 months	1.02
% Not reviewed	1.02

Leadership and Management Training Expenditure		
Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$103,463.00	Manual calculation – consult Circular 13
Total Leadership and Management Development	\$13,620.00	Manual calculation – consult Circular 13

Accredited Training Packages
No staff attended accredited training as defined in the 2013-14 year

Appendix C: Board members and staff 2013 - 2014

Board members

Lew Owens (Chair)
Allan Aughey
Jennifer Cleary
Bruce Green
Mardi Jennings
Winnie Pelz
Karl Telfer
Sandra Winter-Dewhirst (until Aug 2013)
Ruth Stephenson

Indigenous Reference Group Members

Mike Harris (Chair)
Klynton Wanganeen
Jared Thomas
Alexis West

Directorate

Chief Executive Officer
Steve Saffell

Executive Assistant
Louise Davidson

Director Community Engagement
Anthony Peluso

Manager Corporate Resources
Natalie Venning (until Aug 2013)
Fred Piotto (from Sep 2013)

Manager Infrastructure
Ray Ellison

Team Leader Finance & Business Systems
Christine Gallasch

Accounting Officer
Josephine Robinson

Finance Officers
Susan Altamura
Naomi Barrett
Pam Hall (from Sep 2013)

Administration Officer
Deborah Hoare

Marketing and Communications

Marketing Manager
Kyra Herzfeld

Publicist / Marketing Officer
Hélène Sobolewski

Graphic Designer
Beth Wuttke

Web and Communications Officer
Pip Gare (until Jan 2014)

Digital Communications Officer
Matthew Bennett (from March 2014)

Marketing Coordinator
Lauren Williams (from Jan 2014)

Artform Development

Manager Artform Development
Craig Harrison

Executive Producer Cultural Places
Jo Pike

Creative Producer Performance Development
Steve Mayhew

Creative Producer Change & Adaptation
Ollie Black

Coordinator Visual Arts
Anna Goodhind (until Nov 2013)
Eleanor Scicchitano (from Nov 2013)

Coordinator Performing Arts
Louisa Norman

Coordinator Audience Development
Tammy Hall

Coordinator Arts Programs/Blue Heeler Network
Administrator
Penny Camens

Arts Program Administrator
Danielle Walpole

Arts and Cultural Development

*Manager, Arts & Cultural Development
Limestone Coast, Murraylands & Mallee /
Regional Arts Fund Manager*
Merilyn de Nys

*Manager, Arts & Cultural Development
Mid North and North West*
Kirstie Jamieson

*Manager, Arts and Cultural Development,
Indigenous*
Samantha Yates

*Manager, Arts & Cultural Development Southern
Fleurieu & Kangaroo Island*
Imelda Rivers (until July 2013)

Creative Producer, Change & Adaptation
Ollie Black

Indigenous Arts and Cultural Engagement Officer
Mandy Brown

Arts & Cultural Development Officer Riverland
Rebecca Farrant
Sara Strachan (from Nov 2013) (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 (from Jan 2014) (Roxby Downs
Council employee)

Development Officer Whyalla
Kirsty Connor (until Dec 2013)

*Arts and Mental Health Development Officer
Southern Eyre Peninsula*
Simone Gilliam

Arts & Cultural Development Officer Western Eyre
Jayne Holland

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

Hopgood Theatre

Manager Hopgood Theatre & Arts Centres
Coordinator
Sussan Baldwin

Technical Manager
Josh Smart (until Dec 2013)
Bradley Voss (from April 2014)

Theatre Services Officer
Lauren Grant

Casuals
Katherine Anolak
Emma Bargery
Thomas Bayford
Nicholas Berry
Alexander Champion
Tony Clark
Glen Davidson
Don Eickhoff
Sophie Eleftheriou
Anna Folkmer
Elizabeth Folkmer
Jonathan Grey
Harrison Grindle
Sarah Horne
Peter Howie
Timothy Osborne
David McHughes
Amelia Smart
Bradley Thomson
Josh Smart
Aidan Tothill
Elizabeth Wall
Sandra Wilson-Folkmer
Evette Wolf

Arts Centre Reference Group

Teresa Barter
Margaret Collie
Anna Cowcill
Harry Dewar
Bob Evans
Jason Haskett
Don Hopgood AO
Steve Parker
Allan Summer

Sir Robert Helpmann Theatre

Manager Sir Robert Helpmann Theatre
Frank Morello

Technical Manager

Fay Cakebread

Theatre Services Officer

Johann Smith

Casuals

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

Arts Centre Reference Group

Alison Brash
Andrew Bone
Sue Charlton
Peter Fairchild
Emma Hay

Linda Hay
Fernanda Ikeda
Liz Wheeler

Northern Festival Centre

Manager Northern Festival Centre
Jenny Stephenson

Technical Manager

Paul Schrader

Administrative Services Officer

Janet Jansen
Julie Thomas

Casuals

Andrew Agars
Peter Allen
Mark Allen
Jason Bateson
Robyn Dunn
Benjamin Dunning
Alan Fricker
Marika Gardner
Lynnette Hancock
Pamela Harmer
Christopher Hincks
Kirsty Hoile
Margaret Jenkins
Annie Johnson
Michelle Johnson
Graham Johnston
Hannah Joyce
Christine Kent
David Kent
Victor Knauerhase
Meegan McMahon
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
Margaret Vonow
Sandra Waite
Karen Wauchop
Karen Williams

Chaffey Theatre

Manager Chaffey Theatre
Sharlene Martin

Technical Manager
Alex Suchenko

Administration Officers

Lara Vallelonga
Sophie Cass

Casuals

Perry Cassy
Alannah Cassidy
Daniel Davey
Petrina Hale
Tammy Hamood
Rachel Heppner
Nicole John
Paul Kaesler
Renee Karpany
Daniel Lacey
Terry Marter
Christine Matthews
Jeffery Matthews
Luke Meaney
Adam Pedler
Gregory Reeks
Jonathan Skewes
Carlie Stanley
Jessica Stanley
Matt Storry
Michelle Storry
Emma Vallelonga
Belinda Van Oosten (until Jan 2014)

Arts Centre Reference Group

Rhonda Centofanti
Danyon de Buell

Shaylee Kassulke
Sonya Lawson
Leonie Plush
Tony Sharley
Emma Warner

Middleback Theatre

*Manager Middleback Theatre
and Whyalla Cinema*
Ryan Sutherland

Technical Manager
Paul Travers

Administrative Officer

Narelle Brine
Abbie Greenwood
Kirsty Connor

Casuals

Kristy Ashwood
Cory Beinke-Heath
Chloe Coles
Emerson Crowley
Jenna Cruse
Caitlin Collison
Elizabeth Dennis
Steve Gray
Brett Geihlich
Tyler Geihlich
David James
Glen Jeary
Brian Krawczyk
Fiona Moellner
Kirsty Sampson
Melissa Schenck
Laura Shaw
Dion Travers
Belinda Van Oosten (from March 2014)
Simon Williams

Arts Centre Reference Group

Bernadette Abraham
Kayleigh Bruce
Lyn Breuer
Colin Carter
Jeffery Croft
Jeremy Head
Deb Hughes
Glenda Smith
May Walker-Jefferys

Appendix D: Strategic Plan 2013 - 2016

Country Arts SA

Strategic Plan

2013/14 - 2015/16

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

The following strategic plan will guide Country Arts SA for the next three years 2013/14 - 2015/16.

Our Vision

A better life for all South Australians

Our Mission

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

Our Values

We value:

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

Our Goals

More people experience, value and benefit from the arts

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

We are striving for:

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

Our performance will be measured by:

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

Our Goals

Investment in artists and product

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

We are striving for:

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

Our performance will be measured by:

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

Our Goals

Innovative use of places and spaces

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

We are striving for:

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

Our performance will be measured by:

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

Our Goals

Be a responsible and effective organisation

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

We are striving for:

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

Our performance will be measured by:

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

Our Strategic Approach

Be leaders in utilising emerging technologies

Country Arts SA is a leading digitally engaged arts organisation empowering regional communities with confidence and knowledge to exploit digital technologies.

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

With the rollout of the NBN and increased coverage by telecommunication companies, regional artists and communities will soon be able to compete on a level playing field for 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.

To be a leader in utilising emerging technologies we will:

- Develop a robust digital strategy
- Use technology to connect regional South Australia to the arts worldwide
- Ensure staff are skilled in the creative use of technologies

Initiatives

- Facilitate skills development training in the use of digital media and support regional artists to create new content
- Provide Wi-Fi hotspots in all Country Arts SA buildings
- Create digital hubs for communities to create and upload content including gaming, animation and projection art
- Facilitate blogs, workshops/webinars, virtual exhibitions, learning connections, online collaborations and digital communications to showcase local artists and build audiences
- Implement state of the art internal systems including improved online ticketing and marketing, customer relations management, near field communications, mobile apps and online training
- Reallocate existing resources and source new funding opportunities to implement these initiatives

Our Strategic Approach

Raise the awareness of Country Arts SA

Country Arts SA is recognised by artists, communities, media and all levels of government as the pre-eminent regional arts organisation in which to work.

Our challenge is to ensure that the organisation is publicly recognised and valued for all aspects of the work we undertake and that the Country Arts SA brand is known and respected.

Communicating the benefits and success of our work beyond our organisation is vital in order to improve the outcomes of our collaborations.

Increased brand awareness of Country Arts SA will foster greater internal cohesion and also see us invited to the table far earlier when communities are seeking creative solutions and planning for their future.

Increased awareness of Country Arts SA will:

- Attract more community, government and corporate partners via a strong brand / community presence
- Increase engagement with audiences via attendances, ticket sales and social media
- Position Country Arts SA as a leader in the industry and one of the most desirable arts organisations in Australia to work

Initiatives

- Audit the current Country Arts SA brand to establish a real view of its health and value
- Reinvigorate the brand so that it accurately encompasses the values of the organisation and the communities we work with
- Ensure that the brand is an integral part of the culture of the organisation
- Develop and implement new communication plans to promote the reinvigorated brand

Our Strategic Approach

Arts Centres as cultural precincts

Each Country Arts SA arts centre is the focal point for arts and culture in its respective region.

Country Arts SA aims to evolve our arts centres into cultural precincts that are the nexus of creativity and innovation for the communities in which they are situated.

Our arts centres need to become a vital 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 endeavour of local artists and groups.

Our arts centres will become cultural precincts by:

- Meeting modern expectations in technology and patron amenity
- Embedding community as the lifeblood of our operations and planning
- Rising to the opportunity to be a leader in the discussion and presentation of arts and culture

Initiatives

- Lead discussions with other arts and cultural organisations to create greater opportunities for the whole community
- Actively engage with smaller centres outside of the town in which the arts centre is situated
- Plan for incremental development in technology and patron amenity by utilising funding opportunities and creating partnerships
- Integrate community consultation into our planning to ensure each centre is alive and relevant to the community and region

Our Strategic Approach

Innovative forms of engagement

Develop new ways for Country Arts SA to engage regional communities in the arts that resonate with their needs and inspire creativity.

At Country Arts SA we have the skills and expertise to work sustainably with regional communities. We understand how to build deep engagement and leave a legacy of skills so that communities are empowered to create their own experiences.

By collaborating with organisations in arts, health, environment, regional development and local government, Country Arts SA can help build a wholistic 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.

Our challenge is to build responsive and creative ways to engage with all communities that want to have discussion and action about arts and culture.

Innovative engagement with communities will encompass:

- Devising innovative and responsive engagement mechanisms which reflect the needs of the communities we are engaging with
- A focus on listening to communities in under-serviced areas to understand their priorities
- Creating experiences which build strong communities

Initiatives

- Hold regular consultations with communities
- Identify and support local cultural leaders
- Connect with different sectors of the community, including business, industry, service providers, culturally diverse, Indigenous, youth
- Explore new ways of engaging communities in the arts
- Present a breadth of opportunities, including suitcase exhibitions, small performances, digital workshops through Country Arts SA's existing programs
- Investigate opportunities for accidental discovery of art and culture by animating under-utilised spaces

Our Key Principles

Country Arts SA will employ four key principles to implement our strategic approach.

Partnerships

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

Advocacy

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

Research

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

Education

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

Goals / Strategic Approach Matrix

Strategic Approach	Growth Horizon	Goals			
		More people experience, value & benefit from the arts	Investment in artists and product	Innovative use of places and spaces	Be a responsible and effective organisation
Leaders in utilising emerging technologies					
Facilitate skills development training	2	✓	✓		✓
Support regional artists to create new content	1		✓		
Showcase local content	1	✓	✓	✓	
Expand audiences through new technologies	1	✓			
Provide Wi-Fi in all Country Arts SA buildings	1	✓	✓	✓	✓
Create digital hubs	2	✓	✓	✓	✓
Facilitate webinars, online collaborations and digital communications	2	✓	✓	✓	✓
Implement state of the art internal systems	2				✓
Source new funding opportunities to implement these initiatives	1				✓
Raise the awareness of Country Arts SA					
Audit current brand to establish real view of its health and value	1				✓
Reinvigorate brand in accordance with audit	1				✓
Ensure brand is an integral part of the culture of the organisation	1				✓
Develop and implement communication plans to promote new brand & outcomes for regional communities	1	✓	✓	✓	✓
Arts Centres as cultural precincts					
Lead discussions with other arts and cultural organisations	1	✓	✓	✓	✓
Engage in discussions with communities outside the arts centre location	1	✓	✓	✓	
Plan for incremental development of each arts centre	1			✓	✓
Further integrate community consultation into planning	1	✓	✓	✓	✓
Innovative forms of engagement					
Hold regular consultations with communities	1	✓	✓	✓	
Identify and support local cultural leaders	1	✓	✓	✓	✓
Connect with different sectors of the community	1	✓			
Deliver new ways of engaging	1	✓	✓	✓	
Increase breadth of opportunities through existing programs	2	✓	✓	✓	
Facilitate accidental art and culture by animating under-utilised spaces	2	✓	✓	✓	

3 Horizons of Growth 2013 - 2020



For more information

To find out more about any of our programs visit
www.countryarts.org.au or call 08 8444 0400

Appendix E: Statistics 2013 - 14

All programs by participation

	Arts Centres*	Performing Arts	Visual Arts	Cultural Places	Cultural Development	Grant Funding	TOTAL
Far West and North	50 840	4 756	15 653	0	365	23 836	95 450
Yorke and Mid North	34 371	2 827	15 521	0	365	3 255	56 339
Adelaide Hills, Fleurieu and Kangaroo Island	0	1 765	8 249	42 243	1 961	2 668	56 886
Murraylands and Riverland	34 844	3 419	2 655	0	407	7 579	48 904
Limestone Coast	26 409	3 981	91 493	0	424	4 768	127 075
Adelaide	35 645	2 982	11 628	0	420	0	50 675
National	0	19 491	23 468	0	5	0	42 964
TOTAL	182 109	39 221	168 667	42 243	3 949	42 106	478 293

*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
Sir Robert Helpmann Theatre								
Total Events	24	17	64	105	0	2	0	107
Total Audience	3 622	5 390	20 683	29 695	0	336	0	30 031
Average	151	317	323	283	0	168	0	281

Chaffey Theatre								
Total Events	18	16	39	73	0	2	267	342
Total Audience	3 419	4 175	10 991	18 585	0	270	19 408	38 518
Average	190	261	288	258	0	135	73	113

Northern Festival Centre								
Total Events	13	18	31	62	32	3	188	285
Total Audience	2 378	4 635	8 649	15 662	5 906	516	14 665	36 749
Average	183	258	279	253	185	172	78	129

Middleback Theatre								
Total Events	10	16	36	62	0	4	1565	1631
Total Audience	2 039	3 661	8 517	14 217	0	406	38 256	52 879
Average	204	229	237	229	0	102	24	32

Hopgood Theatre								
Total Events	14	12	115	141	0	0	0	141
Total Audience	2 982	4 191	31 454	38 627	0	0	0	38 627
Average	213	349	274	274	0	0	0	274

All Arts Centres Combined								
Total Events	79	79	285	443	32	11	2 020	2 506
Total Audience	14 440	22 052	80 294	116 786	5 906	1 528	72 329	196 549
Average	183	280	283	264	185	139	36	79

Performing Arts

		Performances	Attendance
Mainstage			
<i>Opera Gala</i>	State Opera of South Australia	2	484
<i>Don Giovanni</i>	Oz Opera	3	591
<i>Classical Triple Bill</i>	The Dancers Company of the Australian Ballet	5	1 945
<i>Jack Charles v the Crown</i>	Ilbjerri Theatre Company	3	510
<i>The Comedy of Errors</i>	Bell Shakespeare & State Theatre Co of SA	6	1 188
<i>Cranked Up</i>	Circus Oz	10	2 806
<i>If There Was A Colour Darker Than Black I'd Wear It</i>	Country Arts SA, Illuminart, Rising Damp	12	449
<i>Simply Sinatra</i>	Tom Burlinson/Downunder Promotions	7	1 653
<i>Lake</i>	Lisa Wilson	2	672
<i>Wulamanayuwi and the Seven Pamanui</i>	Jason de Santis	4	568
<i>Cabaret Festival Roadshow</i>	Adelaide Cabaret Festival	2	404
		56	3678
Morning Melodies			
<i>The Complete Works Shakespeare (Abridged)</i>	State Theatre Company of South Australia	1	154
<i>Band of the South Australian Police Christmas Concert</i>	South Australian Police Band	5	1 651
<i>Pirates to Pinafore</i>	Promac Productions	5	931
<i>Yes, I Remember It Well</i>	Style Music	5	1 127
		16	1085
Arts On Screen			
<i>War Horse</i>	National Theatre Live	4	710
<i>Virtuosi</i>	Sue Healey	1	98
		5	808
Travelling Picture Show			
Various	Adelaide Film Festival	6	784
		6	784
Black Screen			
Various	National Film and Sound Archive	8	894
		8	894
Arts On Screen			
<i>War Horse</i>	National Theatre Live	4	710
<i>Virtuosi</i>	Sue Healey	1	98
		5	808
Travelling Picture Show			
Various	Adelaide Film Festival	6	784
		6	784

Black Screen			
Various	National Film and Sound Archive	8	894
		8	894
Shows for Schools			
<i>Me and My Shadow</i>	Patch Theatre Company	16	5 231
<i>School Screen</i>	National Film and Sound Archive	9	1 366
<i>Cranked Up</i>	Circus Oz	3	583
<i>Wulamanayuwi and the Seven Pamanui</i>	Jason de Santis	4	780
<i>Jesikah</i>	State Theatre Company of South Australia	7	2 071
		39	10 031
Workshops			
<i>The Comedy of Errors</i>	Bell Shakespeare and State Theatre Company of SA	4	120
<i>Simply Sinatra</i>	Tom Burlinson/Downunder Promotions	3	42
<i>Lake</i>	Lisa Wilson	1	20
<i>Wulamanayuwi and the Seven Pamanui</i>	Jason de Santis	6	99
		14	281
Shows on the Road			
<i>I Heart Bunnings</i>	Harley Breen	8	526
<i>Road Trip</i>	Damien Callinan and Mickey D	5	568
<i>Jesikah</i>	State Theatre Company of South Australia	1	80
		14	1174
National Tour			
<i>Mr McGee and the Biting Flea</i>	Patch Theatre Company	69	19 274
		69	19 274
TOTAL		227	38 009

Performance Development

Create or Produce new work		
	Works Created	Works with a Public Outcome
If There Was A Colour Darker Than Black I'd Wear It (Mount Gambier Iteration) / New Australian Work	1	1
If There Was A Colour Darker Than Black I'd Wear It (Bathurst, NSW Iteration) / New Australian Work	1	1
Mt Renouf / New Australian Work, Creative Development	1	1
The Milgram Project / New Australian Work, Creative Development	1	1
Everyone Is Young & Famous Already / Creative Development	1	1
TOTAL	5	5

Visual Arts

	Galleries	Visitations
Exhibitions		
tough(er) love	7	7 703
Full Spectrum	6	4 850
Our Mob 2012: on tour	6	16 303
Whyalla Art Prize	2	14 877
Stratum	1	426
Echo	1	1 628
National Tour		
Designing Craft/Crafting Design: 40 Years of JamFactory	6	24 803
Galleries		
River Lands Gallery: Other Exhibitions/activities	9	1 830
Port Pirie Regional Art Gallery: Other Exhibitions/activities	14	15 154
Riddoch Art Gallery: Other Exhibitions/activities	17	81 093
TOTAL	69	168 667

Cultural Places

	Event	Days	Attendance
Visual Events	38	535	26 566
Performances	75		13 797
Hands on sessions		174	1503
History/Heritage events/projects	4		150
Creation of new work	20		147
Community conversations	2		80
Total	313		42243

Residencies	3		23
Performance based productions	38		
Average % of capacity (performances)			78%
Free Events	231		
Free Events as % of total			74%

Opportunity for Indigenous cultural awareness			9
Hands on participants			1986
Schools attendances			938
Community engagement opportunities			115
Opportunities for people to express own stories			438

South Australian metropolitan artists employed		220	
South Australian regional artists employed		365	
Professional Development/Mentorship for artists or artworkers		133	
Local professional artists involved			244
South Australian Arts Organisations involved			19
Interstate Arts Organisations involved			3

Cultural Development

	Workshops/ Consultations/Events	Participants
Key Producer		
<i>Community Art and Cultural Development Program</i>		
Expanding the Horizon	1	110
Planning and evaluation	2	45
Total	3	155

National Strategic Projects		
Flow (Riverland)	11	41
Limestone Coast	2	58
Total	13	99

Indigenous		
Various	29	2 100
Total	29	2 100

Change and Adaptation		
Dressing the Building	52	199
Reflections on Wellness	5	20
Pit Stop	4	553
Laugh Yourself Well	27	230
Drawing on Country	8	206
Art Clinic	15	101
Necessity is the Mother of Invention	4	145
Not a Puppet State	1	141
Total	116	1 595

Grant Funding

	No. Projects	\$ Funded
Artist Professional Development		
Regional Arts Fund Quick Step	24	30 399
Regional Arts Fund Step Out	2	23 973
Regional Arts Fund Step Up	2	10 020
Skills Development	13	9 806
Travel Assistance	4	1 785
Total	45	75 983

Arts worker and/or Community Skills Development		
Regional Arts Fund Quick Step	15	18 804
Regional Arts Fund Step Out	3	26 535
Regional Arts Fund Step Up	7	25 367
Skills Development	4	6 577
Total	29	77 283

Community Capacity Building		
Regional Arts Fund Quick Step	3	4 675
Regional Arts Fund Step Out	11	158 623
Regional Arts Fund Step Up	4	18 001
Shows on the Road	3	3 450
Skills Development	3	6 328
Total	24	191 077

Project Development		
Regional Arts Fund Quick Step	2	3 850
Regional Arts Fund Step Up	1	3 480
Total	3	7 330

Small Cultural Projects		
Regional Arts Fund Quick Step	6	12 373
Regional Arts Fund Step Out	2	29 978
Total	8	42 351

TOTAL	112	394 024
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Glossary

Arts On Screen	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
Breaking Ground	Country Arts SA's annual Visual Artist Professional Development Award. The inaugural award was announced in 2011
Change and Adaptation	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
Community Circle	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
Cultural Places	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>
Just Add Water	The name of the 2012 Regional Centre of Culture event held in Goolwa, SA
Key Producer	A six year Community Partnerships program funded by the Australia Council for the Arts supporting new Community Arts and Cultural Development programs
Learning Connections	Lifelong learning program which provides resources and teacher's kits for Country Arts SA's visual arts exhibitions and performing arts performances
Mainstage	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
Morning Melodies	Country Arts SA's daytime program specifically targeting an older demographic
Performance Development	Country Arts SA's performing arts development and presentation program that encourages contemporary professional performance practice in regional South Australia
Regional Centre of Culture	Country Arts SA and the South Australian Government's Regional Centre of Culture program
Shows for Schools	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
Shows On the Road	Country Arts SA's touring program that presents performance works in towns and communities throughout the state
Visual Arts program	Country Arts SA's touring program that presents visual arts exhibitions in galleries and gallery spaces throughout the state



Country Arts SA would like to thank the following supporters



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