

Country Arts SA

2015-16 Annual Report



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

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ABN 63 908 129 329
ISSN 1833-1033

Table of Contents

About Country Arts SA	1
Major Achievements 2015-16	2
Chairman's Report	3
Chief Executive Officer's Report	5
Goal 1 More people experience, value and benefit from the arts	7
<i>Strategic approach: Innovative forms of engagement</i>	
Goal 2 Investment in artists and arts product	11
<i>Strategic approach: Be leaders in utilising emerging technology</i>	
Goal 3 Innovative use of places and spaces	14
<i>Strategic approach: Arts centres as cultural precincts</i>	
Goal 4 Be a responsible and effective organisation	18
<i>Strategic approach: Raise the awareness of Country Arts SA</i>	
Auditor General's Statement	27
Auditor General's Report	30
Financial Statements	33
Appendices	
A) Organisational structure as of June 2016	60
B) Staff profile	62
C) Board members and staff 2015-16	66
D) Strategic Plan 2015-2018	73
E) Statistics 2015-16	82
Glossary	88
Acknowledgements	89

About Country Arts SA

Country Arts SA is a dynamic arts organisation working with like-minded partners to bring the arts to life in regional South Australia. Our regional artists, communities and partners inspire us to create opportunities for artists at every level to flourish and produce great art and provide regional South Australians the best possible arts experiences.

We present theatre, dance, circus, comedy, film and music shows for people of all ages at our professional arts centres based in Whyalla, Port Pirie, Renmark, Mount Gambier and Noarlunga and smaller community owned venues throughout the State via our Shows on the Road program.

We work with emerging and experienced artists to produce new shows and exhibitions showcasing their work to state, national and international audiences. We provide workshops for local communities so that everyone can experience the joy of dancing, painting film making and much more.

We provide grant programs and professional advice to regionally based artists and communities enabling them to realise their arts and cultural aspirations.

We recognise and respect that we are living and creating on Aboriginal lands and we are committed to working together to honour their living culture.

We have a highly skilled, passionate and committed workforce, over 60% of which live and work in regional South Australia. It is strength of our staff, partners and programs that enable us to be regarded as a national leader in regional arts. We are all committed to providing the highest quality programs to regional and remote South Australians.

We contribute to the building of strong, resilient and prosperous regional communities, thereby providing a catalyst for tourism, employment and economic development for South Australia as a whole.

Our partners currently include the South Australian Government through Arts South Australia, SA Power Networks, Murry Bridge Toyota, a total of 26 local businesses located around each of our arts centres, Regional Arts Australia, The Commonwealth Government via the Australia Council for the Arts and the Ministry for the Arts, Country Health SA, Australian Landscape Trust, numerous state and national arts organisations and over 10 regional Councils.

Country Arts SA • The Art of Inspiring Communities

Major Achievements 2015-16

- Attracted audiences of 474 457, a 5% increase on 2014-15 to Country Arts SA supported arts and cultural activities throughout regional South Australia
- Employed a total of 287 artists in part-time and contract work (8.28 FTEs) across all programs
- Supported 452 live performances and activities and 1 748 film screenings in Country Arts SA arts centres in Whyalla, Port Pirie, Renmark, Noarlunga and Mount Gambier to audiences of 199 918
- Presented a cinema program incorporating *Arts on Screen*, *Black Screen*, *School Screen* and commercial film screenings attracting audiences of 73 316
- Presented 106 performances of 17 touring productions as part of a comprehensive statewide performing arts program attracting total audiences of 17 245
- Supported visual arts outcomes attracting 128 553 visitations (70% increase on 2014-15) and toured six exhibitions of contemporary visual arts
- Delivered the 2015 Whyalla Art Prize in Whyalla and a curated exhibition in the foyer of the Adelaide Festival Centre attracting a total of 46 961 visitors
- Supported three regional artists to exhibit in *Little Boxes* at the Adelaide Town Hall, a partnership with the Adelaide City Council, which attracted 10 369 visitors
- Devised and delivered the *Burra Ephemeral Art Trail* employing eight artists to create five ephemeral art works installed for a month, which attracted 3 150 people
- Undertook *This is a River*, with 10 community art and cultural development artists leading eight residencies in Raukkan, Cadell, Wellington, Murray Bridge, Berri, Barmera, Waikerie and Renmark along the River Murray, attracting 3 099 audience members
- Approved 96 grants totaling \$379 632 to individuals and community groups primarily through the Australian Government's Regional Arts Fund, supporting arts and cultural development activities which engaged 293 artists, 120 383 participants and 2 088 audience members
- Delivered a national tour of Beccy Cole and Libby O'Donovan's *The Cowgirl and the Showgirl* to 16 arts centres in South Australia, Northern Territory, Queensland and Western Australia with 3 680 attendances
- Delivered the final year of a three year national tour of *Designing Craft / Crafting Design: 40 Years Of JamFactory* to 7 031 visitors across five galleries in South Australia
- Secured Australia Council Organisation Funding 2017-2021 and a six-year partnership with State Theatre Co of SA with funding support from Catalyst for the first four years
- Established five new three-year staffing partnerships through the *Creative Communities Partnership Program* with Port Pirie Regional Council, Whyalla City Council, Coorong District Council and Raukkan Community Council, Regional Development Australia Barossa, City of Mount Gambier. Tatiara District Council's existing partnership with was also renewed and City of Port Augusta's extended for six months
- Created five regional staff teams, one for each of Country Arts SA's five designated regions: Eyre, West and Far North; Mid North and Yorke Peninsula; Riverland and Murraylands; Limestone Coast; and Barossa, Adelaide Hills, Fleurieu and Kangaroo Island; with staff from all work teams: Arts Programming; Cultural Programming; Arts Centres; Marketing; and Corporate Resources intended to grow local knowledge and build better organisational culture

Chairman's Report

Innovation is the key factor to having a strong economy and society. Innovation springs from new ideas, engaging minds and providing examples of resilience, all areas that the arts excel in. The arts are a vehicle for creating a bright future for our regional areas which in turn ensure there is a long term story of prosperity for South Australia.

In order to engineer the circumstances in which the arts achieves its potential in our regions, Country Arts SA has been delivering on a strategic plan throughout 2015-16 that builds creative communities, raises the profile of Aboriginal and Torres Strait Islander culture and increases the opportunities for regionally based artists to succeed.

Transformation was at the core of the achievements of the organisation in 2015-16. From the launch of the Renmark Acknowledgment of Country film through to the neoteric modelling of the *This Is A River* program, Country Arts SA has shifted the emphasis of its KPIs to incorporate new measures of success that are comprehensive in their understanding of the triple bottom line.

The structure within the organisation has been reshaped by the Chief Executive Officer and management team to break down internal silos and place Country Arts SA in a position where it can be nimble enough to take advantage of the one constant of our time – change. By having dedicated teams focused on the five regions of the state people can anticipate the threats and opportunities on a local level and respond accordingly.

Exploring the new has been the motivation behind many of the effective events of the year such as the interactive *Burra Ephemeral Art Trail* which placed established artists within the town to work with other artists and the community to create one of the most engaging exhibition openings seen in years. The *Arts, Health and Resilience* forum brought together a diverse collection of arts workers with experts in health care and local government to investigate ways of working together to produce healthy individuals and communities.

Underpinning the achievements over the past year has been the partnerships the organisation has with numerous stakeholders. Country Arts SA has had a strong and unique relationship with Principal Corporate Partner SA Power Networks. It is heartening to see the 19 year relationship continuing to evolve for the benefit of regional South Australian communities.

I would like to give thanks to Lew Owens, who retired as the Chair of the Country Arts SA Board in January 2016; his leadership over the past six years as Chair has ensured that Country Arts SA deployed remarkable flexibility and adaptiveness in response to the enormous technological, economic and social changes that have redefined our state and all of our lives since 2010.

I would also like to thank Ms Winnie Pelz and Ms Mardi Jennings. Their respective expertise in visual arts and dance were of great importance to the organisation during the many years they served on the board. I would also like to thank my fellow Board members – Ms Christie Anthoney, Mr Allan Aughey, Ms Jennifer Cleary, Mr Peter Dunn, Ms Ruth Stephenson and Mr Klyton Wanganeen for their ongoing work and dedication to regional arts. I would also like to welcome Ms Victoria MacKirdy and Mr Tony Sharley to the Board. Their respective community knowledge will ensure that the Board continues to address the aspirations and potential of regional South Australia.

The staff and volunteers of Country Arts SA have worked tirelessly over the past year to realise the ambitious plan of bringing the art, community and artists of regional South Australia to national prominence. As the former Chair Lew Owens stated there are many challenges to be surmounted in order to achieve this but with the ongoing dexterity and determination already shown by this team I am confident that we will deliver this vision.

Michael Luchich

Chair

Chief Executive Officer's Report

During the 2015-16 year Country Arts SA refocused and reshaped the organisation as we gear up for our 25th year of operation in 2018 with an increasing focus on art and artists and the growing arts needs of regional communities.

We restructured our work teams with the aim of increasing our ability to support and create art with regional artists and communities, improve our workplace culture and prepare the organisation for the numerous opportunities and challenges ahead.

Attendance and participation numbers increased by 5% across live performances, film screenings, workshops, exhibitions, cultural development activities and other events from 2014-15. Overall attendances at the arts centres fell slightly by 2% as a result of 3% fewer hires and activities, however average attendance per activity increased by 1%.

Thanks to the deft direction of producer Steve Mayhew, *This Is A River* brought together eight projects and 10 artists in a series of artists residencies in 15 locations along the Murray River between July and September 2015. Ranging from a Raukkan film project through to an art exhibition/street party in Berri, the various projects investigated ephemeral sculpture, performance, music, web design, poetry, photography, costume, curation and many other art forms in relation to life along the river. It was an exploration of cultural life as a continuum which served to deepen conversations about, and appreciation of, resilience and art and the relationship between those two factors.

The transition of the Riddoch Art Gallery's operations to the City of Mount Gambier was completed on 30 June 2016. This was the culmination of several years of negotiation, planning and hard work resulting in a new Tripartite Heads of Agreement between the City of Mount Gambier, the District Council of Grant and Country Arts SA. I would like to thank the Board of the Riddoch Art Gallery Incorporated, the staff and volunteers who worked tirelessly to ensure that the 130 year old gallery continues to have a bright future as a leading regional gallery in Australia. I would also like to acknowledge the City of Mount Gambier for its leadership in this process and congratulate it on realising a core component of its cultural vision for Mount Gambier and broader Limestone Coast region.

New works dominated our 2015-16 Mainstage performing arts program and offered audiences throughout the state the opportunity to reconnect with companies that had not toured to regional South Australia in years. Following their last regional tour in 1999, Sydney Dance Company presented a stunning trio of works in *De Novo* in July 2015. The program included *Fanatic*, choreographed by DanceXtend's lead artist Larissa McGowan. Bold, contemporary and highly entertaining, *De Novo* converted numerous new fans for the company.

The Adelaide Symphony Orchestra took to the stages of the Sir Robert Helpmann Theatre and the Middleback Arts Centre with a specially curated program titled *ASO On Tour: Mozart to Rodrigo*. 40 musicians, along with Adelaide-born conductor Luke Dollman, played brilliantly and undertook a series of workshops for children and local musicians.

Additional highlights included the *Aboriginal Comedy Allstars* and the State Theatre Company of South Australia's incisive 2016 work *Gorgan* which interwove the issues of youth culture, drugs and the consequences of drink-driving together in a way that connected with the young audience it was created for.

In 2016 *Arts on Screen* begat a new legion of Shakespearean fans with an epic three hour version of *Hamlet* starring Benedict Cumberbatch. Enabling regional communities to enjoy performances from the Royal

National Theatre in London and other major theatres and galleries around the world is one of the ways Country Arts SA seeks to provide artistic diversity to the communities we work with.

For the 2015-16 financial year, Country Arts SA achieved a cash surplus result of \$4,466,000 excluding non-cash items and movement in non-cash provisions. A strong working capital position of \$5,759,000 was reported at 30 June 2016. Both these results were impacted by \$4,794,000 of unspent grant funds committed to projects.

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

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

We continued to enjoy productive partnerships with both Murray Bridge Motor Company and our media partner ABC Local Radio and the many businesses that make up the Community Circle program for our four regional art centres.

The achievements throughout the year would not have been possible without the dedication and hard work of Country Arts SA's Board members, staff and volunteers and I sincerely thank everyone involved for their continued passion and professionalism to the important work we do for regional South Australian communities.

Steve Saffell

Chief Executive Officer

GOAL ONE

More people experience, value and benefit from the arts

Audiences and participants

In 2015-16 Country Arts SA supported arts and cultural activities throughout regional South Australia attracted audiences of 474 457, a 6% increase on 2014-15. Regional South Australians engaged with arts and culture at arts centres, galleries and in numerous local indoor and outdoor spaces. Programs were designed to broaden engagement. Here are three streams which demonstrate a diversity of interaction in contemporary dance, Aboriginal arts and through arts and health.

Contemporary Dance

In 2015-16, Country Arts SA reignited efforts to connect regional audiences to contemporary dance. A new audience development strategy, DanceXtend developed by South Australian choreographer Larissa McGowan with support from the Australia Council for the Arts connected communities and audiences to contemporary dance between performances by touring professional dance companies Sydney Dance Company (NSW) and Expressions Dance Company (QLD).

Sydney Dance Company

For the first time in over 16 years Country Arts SA toured Sydney Dance Company to regional South Australia attracting an audience of 1 543 people enjoying their trilogy of dance works *De Novo*. Country Arts SA designed workshops with Sydney Dance for 415 young people and adults and at the Chaffey Theatre a further 50 audience members enjoyed a pre-show talk with some of the Company's artists and Larissa McGowan. This talk was also broadcast via Periscope to a further 30 people watching on line.

Expressions Dance Company

The tour of Expressions Dance Company following on from their 2012 South Australian tour was well received and also built on the great reception to Sydney Dance Company in July. Even though audience numbers were low (with competition from the Russian Ballet), *Carmen Sweet* offered local dancers a rare opportunity to audition and perform in the show in the Matador scene alongside the professional company. 19 dancers auditioned and 13 participated in the performances. This was a great opportunity for young dancers to work alongside a professional company and experience the pace and process of performing. This built on the community engagement being created by the DanceXtend program.

Post show talks were held with the company, the rehearsal director and Larissa McGowan exploring the career pathways of the dancers, their experience of touring and also the themes and roles in the work.

DanceXtend

This new audience engagement program incorporates a dance jungle gym (a three dimensional interactive structure which takes the individual through a series of contemporary dance moves), the *DanceXtend* app and Be the Choreographer.

Audiences were engaged in the Riverland and Limestone Coast, including at the Riverland Field Day, Barmera Field Day, Riverland Rose Festival, the forecourt of the Chaffey Theatre before the performance of *Carmen Sweet*, Penola Coonawarra Arts Festival and STEM Summit STEMfun16 at the Railway Lands Mount Gambier, with assistance from local dance schools.

Aboriginal Engagement

As part of our commitment to Indigenous audiences and communities in regional South Australia, Country Arts SA offered a diverse range of arts and cultural experiences. In 2015-16 a number of programs were implemented to build greater engagement with Indigenous and non-Indigenous audiences. These included:

Aboriginal Comedy Allstars

Aboriginal Comedy Allstars presented in eight different venues attracted good numbers of Indigenous and non-Indigenous audiences and saw a marked increase in the amount of Nunga ticket buyers (tickets at reduced rates for Indigenous audiences). Using comedy to build reconciliation, the tour included talks in Mt Gambier and Renmark which were well attended and comedy workshops in Roxby Downs and Port Lincoln. Buses were arranged to transport audiences from Port Augusta to Whyalla and Port Pirie as well as Murray Bridge to Noarlunga. Unfortunately due to bookings only the bus to Whyalla went ahead. In Renmark the performance was used as the occasion to launch Country Arts SA's new Acknowledgment of Country Film for the Riverland.

Riverland Acknowledgement of Country

The Riverland Acknowledgment of Country film was launched on 3 May at the Chaffey Theatre in Renmark with 50 local community members attending. The thirty second film, a visual representation of the lands upon which the art centre is placed, was developed in consultation with the River Murray Mallee Aboriginal Corporation and local Elders. It was well received and feedback on the night reflected that the Aboriginal community felt very proud to have the Acknowledgement of Country film screened in the Arts Centre. The film will be screened prior to all film screenings but is not intended to take the place of a live Welcome to Country. The film was made by Indigenous filmmakers Alan Collins and Kym Hamman.

Support from the Aboriginal Affairs and Reconciliation Division, Department of State Development was integral to the film's completion.

Black Screen

Black Screen events were held in nine communities in 2016, including new venues in Port Augusta and Roxby Downs attracting 905 attendees. Overall attendances increased by 30%. With investment from the Drug and Alcohol Support Agency, the program included a screening of *Spear* by Bangarra. Locally made films were presented in almost every venue and audiences enjoyed seeing their own stories told on the big screen. This year visual art created by local primary schools around the theme of reconciliation filled the foyers.

Our Corka Bubs

Our Corka Bubs, based on a work by Sally Chance is the first ever Aboriginal contemporary dance work specifically choreographed for babies 4 to 24 months old and their carers.

Produced by Country Arts SA, the work is made by renowned South Australian Aboriginal choreographer Gina Rings, and features dancers Damien Ralphs and Taree Sansbury, and accomplished Aboriginal musical songwriter and storyteller, Bec Gollan. An audience of babies is transfixed through movement and play that draws strongly from aspects of Aboriginal culture. Using gentle motifs and gestural dance whilst grounded in theories of early childhood development, the performance piece along with traditional live and recorded sounds are mixed to create a gently interactive and transformative work whilst paying attention to a baby's need to both explore and to feel secure. The work underwent development in the Riverland and a showing

took place in Port Adelaide at Kura Yerlo in December. It has one further development before embarking on touring throughout the state and nationally.

Handheld II

As part of *Tarnanthi*, Festival of Contemporary Aboriginal and Torres Strait Islander Art, five Aboriginal artists were selected to take part in this suitcase touring exhibition: Jacob Stengle (Adelaide) – painting and drawing, Christopher Burthummarr Crebbin (Mount Barker) – painting, Peter Sharrock (Adelaide) – painting and sculpture, Deb Rankine (Coorong) – weaving and Sandra Saunders (Wangarry, Eyre Peninsula) – painting. The work began touring in 2016.

Arts and Mental Health Program

The latest iteration of Country Arts SA's partnership with Country Health SA has resulted in the creation of an arts program designed to benefit consumers of mental health services and local artists and art groups in Whyalla.

Country Arts SA's Community Arts and Cultural Development Producer worked closely with the Mental Health Team at the Whyalla Hospital and the wider community in identifying and delivering three projects that provided valuable engagement opportunities.

Art Cart, a mobile art class for consumers of the Integrated Mental Health Inpatient Unit at the Whyalla Hospital, was installed in early April. Its purpose is to help promote self-esteem, provide purpose and meaning, develop creativity and enhance quality of life.

The Whyalla Men's Shed offered their building skills to construct the made-to-measure cart modelled on a hospital medication trolley; consumers of the mental health unit participated in the decoration of the cart and local artists volunteered their time and expertise to facilitate daily mobile art classes. Art work produced is displayed in the hospital.

MYRoom offers consumers the opportunity to personalise their space, through a choice of artworks, textured rugs and soundscapes that create an individualised aesthetic and environment, whilst providing consumers the opportunity to take ownership of the space.

Stage one of the project saw Integrated Mental Health Inpatient Unit consumers and staff work with local Whyalla based photographer John Murray collecting images of Whyalla that offer a picture of the future; positive images of place. Selections of these images were then reproduced into 1m x 2m large scale unique artworks using 'Pickawall', which enables the prints to be displayed and removed time and again in different locations as required.

ROOM19 is a short film made with consumers of the Integrated Mental Health Inpatient Unit in Whyalla, to be used by staff supporting new consumers of the unit. The film provides information about the facility, staff and arts program and is an integral tool during the admissions process.

Filmmaker Tim Standing from Adelaide-based company Daylight Breaks Productions spent an intensive week in April working with consumers to develop content they felt would be helpful to new consumers navigating an unfamiliar environment.

ROOM19 will be installed in each bedroom and meeting room in the unit during the last week of June, making this tool easily accessible and available to staff and consumers any time. The film can be viewed online at <http://www.countryarts.org.au/news/room19/>

Communication

Overall we have seen a big increase in Facebook and Instagram followers, but slight reductions in website traffic and e-news subscribers. Both of these issues will be greatly helped by the new mobile friendly website, due for release in October 2016.

Results for 2015-16:

	Website views	Facebook 'likes'	E-news active subscribers	Twitter followers	Instagram followers
Country Arts SA	472,171 page views (1% decrease) (108 483 unique visitors) (3% increase)	3 234 (25% increase)	N/A	1 386 (19% increase)	568 (136% increase)
Hopgood Theatre	21 001 (8% increase)	1 732 (23% increase)	3 599 (11% decrease)	84 (20% increase)	116 (66% increase)
Sir Robert Helpmann Theatre	19 471 (3% decrease)	2 273 (19% increase)	2 147 (8% decrease)	54 (12% increase)	0
Chaffey Theatre	42 282 (2% decrease)	3 528 (22% increase)	2 441 (no change)	101 (no change)	0
Northern Festival Centre	30 906 (5% decrease)	2 357 (18% increase)	1 782 (8% decrease)	0	0
Middleback Arts Centre	13 577 (19% decrease)	2 843 (5% increase)	2 563 (10% increase)	135 (17% increase)	0
TOTAL	472 171 (1% decrease)	15 967 (18% increase)	12 532 (5% decrease)	1 760 (18% increase)	684 (120% increase)

GOAL TWO

Investment in artists and arts product

Performing Arts

Country Arts SA continued to offer performing arts opportunities from award-winning national and state based producers which engage with new sectors of the community and broadens experiences for children, families as well as seasoned arts lovers. Of note during 2015-16 were the following:

***The Cowgirl and the Showgirl* – Libby O'Donovan and Beccy Cole**

Beccy Cole has self-presented shows at many Country Arts SA arts centres in the past to great success, so presenting this show ourselves was a good opportunity to develop country music audiences with exposure to jazz and cabaret presented in a fun and engaging show. Photo frames with props and costumes for people to dress up as a cowgirl or a showgirl and post their photo on social media was popular in the lead up and on the night.

In wanting to build opportunities for South Australian artists, Country Arts SA also toured *The Cowgirl and the Showgirl* in August and September nationally to a further nine venues in the Northern Territory, Queensland and Western Australia performing to 3 680 people. The show was well received and many presenters commented that it attracted a new audience to their venues due to a familiar country music star presented in a different context.

***Exposing Edith* – Michaela Burger and Greg Wain**

South Australian artists Michaela Burger and Greg Wain have developed the cabaret show *Exposing Edith* on the life of Edith Piaf. Country Arts SA toured the work twice in 2015 and on both occasions it was a resounding success. 930 people enjoyed the show at nine venues, with standing ovations, enthusiastic feedback and sold out shows in Yankalilla, Mount Compass and Cummins. We are now looking at ways to work further with Michaela to develop a national tour in 2017.

Adelaide Symphony Orchestra

After a nine year break, the Adelaide Symphony Orchestra (ASO) presented work and engagement opportunities in Whyalla and Mount Gambier. With support from Whyalla City Council, City of Mount Gambier and the Government of South Australia, the orchestra presented a performance at the Middleback Arts Centre and Sir Robert Helpmann Theatre to a combined audience of 731 concertgoers and a number of community engagement opportunities in schools via masterclasses and performances both in schools and at outdoor spaces for the general community.

In Mount Gambier, the ASO worked with the newly formed Limestone Coast Symphony Orchestra (LCSO). The two ensembles rehearsed together and some members of the LCSO joined the ASO on stage for part of the evening's presentation. This provided the local musicians with unprecedented professional development.

The ASO are committed to ongoing regional engagement in future years.

Visual Arts

Tarnanthi: Our Regional Mob

As part of the inaugural TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art in 2015, Country Arts SA delivered *Our Mob Regional* in Port Augusta.

113 Aboriginal artists took part in visual arts workshops in Coober Pedy, Port Augusta, Whyalla, Port Lincoln and Ceduna in the lead up to the exhibition at Yarta Purtli in Port Augusta, seen by 414 people. The resulting work from 59 artists was entered into *Our Mob Regional*, of which nine works were sold. More work also featured in *Our Mob* at the Adelaide Festival Centre.

This collaborative project involved several partner organisations including: Arts South Australia, Adelaide Festival Centre, TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, BHP Billiton, and Ananguku Arts.

Community Arts and Cultural Development

Three professional development opportunities, PUSH, RoadTrip and Arts and Health Forum, were offered with the aim to increase participation and presence of vibrant, up-skilled creators and collaborators across regional South Australia with the skills to work in a deeply engaged way with communities to enable more great art to happen in regional South Australia.

PUSH was a new initiative specifically for artists and artswokers with an interest in making performance-based work in regional South Australia. It was held over three intensive days in Adelaide during the 2016 Fringe to take full advantage of the huge selection of performing arts and artists available at that time. Eight regionally based performance / producer programmers were chosen through an application process.

The lively atmosphere of the Fringe added to the whole PUSH experience creating something resembling an 'Extreme Arts Camp' as participants gained exclusive access to artists and producers they wouldn't otherwise.

Regional artists consistently report they feel isolated in their own communities and the opportunity to meet with others working in the arts is invaluable. This was borne out in the feedback where the most consistent perceived benefit was the connections made with each other.

RoadTrip 2016 was modelled on a successful 2015 template which was open to visual artists exploring the Adelaide scene, this time the focus was on artists who work, or wish to work collaboratively with communities towards artistic outcomes using visual arts as the medium. RoadTrip was held over three days, commencing in Goolwa and finishing in Burra for the opening of the Burra Ephemeral Art Trail. A series of site visits to community managed public artworks introduced by artists and community, exhibitions, and participatory activities were shared by seven participants.

As a result of the RoadTrip, the participants collaborated on a joint exhibition for SALA 2016 and remain in contact via social media.

Arts and Health Forum: Making the Connections focussed on finding common ground between the many types of practice which employ arts for health and wellbeing. The day was hosted by circus performer, Eloise Green, in the guise of air hostess "Tracey" who employed humour to keep everyone on time and in the right place. 152 people attended (69% metropolitan, 31% regional and 1% interstate).

The opening speaker Professor Coveney provided a view from within the health sector advocating for the inclusion of arts participation in a health context. A panel conversation brought together four industry specialists from different viewpoints: acute hospital-based health care, social wellbeing through community arts, art therapy and architecture (good design that promotes wellbeing). Breakout sessions including presentations and practical hands on sessions were held throughout the day.

The Institute for Creative Health SA Leadership Group were a valuable partner in assisting with planning, attracting industry contacts and speaker recommendations and the groups' networks promoted the forum which contributed to attracting 34% of delegates from the health and community sectors.

GOAL THREE

Innovative use of places and spaces

2015-16 was defined by two major community arts and cultural development programs, as part of Country Arts SA's Key Producer program supported by the Australia Council for the Arts, which engaged artists to create experiences that took their inspiration from the place and audiences and communities they engaged with: *This is a River* and *Burra Ephemeral Art Trail*.

This is a River

This is a River was a series of eight artist residencies along the River Murray. Ten community art and cultural development artists led arts experiences with different communities and engaged with 3 099 people in Raukkan, Cadell, Wellington, Murray Bridge, Berri, Barmera, Waikerie and Renmark:

- Goolwa artist Mike Tye created two movies *Resilience* and *Vision* at Raukkan;
- *Meeting of the Waters* was a physical residency at Wellington with a virtual and online presence built into a series of short films, research, journals, profiles and interviews. The artists Michelle Murray, Owen Love, Richard Hodges, Kylie Kain, Heather Millar and Paul Gallasch explored how lore and law have helped make the people of the Wellington region who they are today through a series of interviews with farmers, fishers, and traditional owners;
- Evette Sunset created *The River's Way*, a site-responsive residency based in Murray Bridge, where she immersed herself in the local community and explored the natural environment of the river. The residency culminated in an exhibition at the Murray Bridge Regional Gallery, where the works created during the residency were returned to the community as a gift, and a surprise;
- Susie Skinner journeyed the river from Cadell to Calootte by boat mapping it over the duration of a moon cycle whilst uncovering and celebrating the connections of the river to its inhabitants resulting in *The Whole of the Moon* five performances marking the different phases of the moon;
- Nadia Cusimano and Paul Gazzola returned to Waikerie to explore the larger collections of objects and associated stories that accompany them that were unearthed during the successful Temporary Art Gallery project in 2014 in *Collectors/Collections*;
- *River Rites* by Punctum Inc with local artists celebrated cultural connections to country by combining extraordinary disguise making from repurposed materials found on farms in Berri and Barmera and natural environs to create 'Creatures of Havoc' who were filmed, photographed and performed in the town. An exhibition of the disguises took place at the Marquee Pavilion - Riverland Field Day Barmera and the resultant photographic work which incorporated Zapcode technologies was exhibited at the River Lands Gallery;
- *Manifold Portrait* was a conversation between professional artists led by Alysha Herrmann and the community living around Rotary Park in Manifold Crescent, Berri. It explored local stories of place, resilience, hope, connection and frustration through the creation of artistic 'things': songs, poems, theatre, photographs, film, projection, sculptures, moments and experiences with Adrian Little, Lorraine Marter, Terry Marter, Caroline Reid, Nic Tubb and Jessica Weidenhofer;
- Charles Tambiah undertook *RIVERscienceLANDart* in Renmark which found ways of using art to engage the public with issues involving the science of the river. The project collaborated with community groups involved with environmental related activities, and developed outcomes integrating art and science; and
- a coffee table book was produced which was both a wayfinder, providing more details about each residency, and a historical record, with written and photographic articles from local artists.

Burra Ephemeral Art Trail

Eight artists were selected to take part in a new residency project in Burra: Alex Bishop-Thorpe – Photographer working with old processes; Gail Hocking – Sculptor working with casting and cement; Annabelle Collett (regional artist) – Sculptor working with recycled plastic; Henry Jock Walker – Painter

working with video and action painting; and a team of four local artists *Down to Earth* comprised of Lis Jones Ingram, Felicity Martin, Russell Philip and Lisa Smedley, all based in the Goyder Council Region. The artists provided a diverse range of experiences and workshops for the community in Burra.

The eight artists created ephemeral artworks responding to their time in residence in Burra. The works were installed around the town in a trail launched on Sunday, 17 April 2016 attended by locals and visual art industry representatives from Adelaide. They remained installed for a month except Gail Hocking's work which remains indefinitely.

The art trail celebrated the history and strength of the community through stories collected during the residencies. Each of the five works celebrated an aspect of the town and its history. Throughout her residency Gail Hocking researched the history of the dugouts and the previous inhabitants of the Burra Creek Bed. Her installation, *Disturbing a Silent Voice*, a series of 200 branches planted in the creek bed and wrapped in white cement and glow-in-the-dark medium, referenced those miners who died in the creek bed during flash flooding, but also the Aboriginal inhabitants who had used the creek as a source of water but were driven off their land when the settlers arrived. This installation, a quiet, ghostly presence, invited audiences to reflect on the history of the area.

Elements of Surprise by Annabelle Collett celebrated the history of the bridges of Burra. Decorating the historical Bridge St. Bridge with bright, eye-catching elements and woven patterns drew the passer-by's attention to the elements of this bridge. The use of recycled plastics to create these decorative elements reflected the bridge's history of regeneration.

Alex Bishop-Thorpe's *Laterna Magica* drew on his practice of experimentation with photographic processes, interactive installations and the photograph as a physical object and prop of performance. He transformed an empty shop into a camera obscura. The camera recorded an image of the main street of the town. The long exposure ensured that the image was solid in places, but also reflected the movement and shadows of passers-by and the activity of the community. Once the exposure was complete, approximately two weeks into installation, the image was hung in the window of the shop for the community to enjoy before it slowly faded away.

Henry Jock Walker's *Expanding Paddock of Agricultural Expressionism* was a large scale variation of a community/agricultural painting machine, culminating in a performance at the opening event. Combining the use of farm machinery, some painting tools, the skate park as a blank canvas and simple but extreme idea of painting, Jock and the community participants pushed the boundaries of what a painting can be and how it can be created in a public collaboration as everyone joined together to spray a tractor and canvas with paint filled water balloons, buckets and fire extinguishers full of paint.

Artist collective *Down to Earth* drew on the history of the Burra Creek, creating five cairns to mark historically significant points along the former Jubilee Trail. Jubilee Avenue was instigated by the then Mayor of Burra (later Sir) Frederick Holder as an Unemployment Relief Scheme during the 1887 economic downturn. The avenue was designed to commemorate the Golden Jubilee of Queen Victoria and of settlement of the Colony of South Australia. Eight hundred trees, comprising white cedars in a row closest to the road and gum trees closest to Burra Creek, delineated a public walkway from Market Square to Burra North. While the avenue is no longer clearly evident the Down to Earth artists celebrate this walk by creating a series of markers at locations along the original pathway, to draw attention to significant environmental "icons".

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

Regional Art Gallery Sector

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

During 2015-16 arrangements were finalised for the City of Mount Gambier to take on the management of the Riddoch Art Gallery from the 1 July 2016. The Government of South Australia supported the acquisition of the Riddoch Art Gallery collection by Council on behalf of the community via a \$2 million grant. A new agreement with Country Arts SA, City of Mount Gambier and District Council of Grant will see the Gallery continue to thrive as an important cultural asset of the region and the State. Milentie Pandilovsky, the Gallery's new Director, in a partnership position supported by Country Arts SA's Creative Communities Partnership Program was appointed in July.

Utilisation

In 2015-16 overall usage at Country Arts SA's five arts centres decreased by 3% resulting in a decrease in total attendance of 2% despite an increase in average attendances of 1%. This was mostly attributable to closures at both the Northern Festival Centre and Middleback Arts Centre to enable much needed upgrading of air conditioning systems.

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

- Reel Film Society screening their monthly arthouse films at Sir Robert Helpmann Theatre;
- Multicultural Art Project engaging Karenni and Congolese families at Varcoe's Foundry (a black box space as part of the Sir Robert Helpmann Theatre);
- University of the Third Age workshops in Chaffey Theatre foyer;
- the Variety Club Bash Dinner at Northern Festival Centre Ballroom; and
- TAFE training at the Ballroom kitchen at the Northern Festival Centre.

Arrium Mining & Onesteel Whyalla Family Movie Day

Following the announcement of Arrium Mining going into voluntary administration, Country Arts SA management and staff were keen to support the community heavily affected by the announcement.

Discussions with Arrium management, Whyalla City Council and Community Circle sponsors resulted in a free movie day held on Sunday 1 May at the Middleback Arts Centre attended by over 500 workers and their families. The day involved Centacare, Whyalla Rotary Clubs, Azzopardi Butchers, Quest Apartments, D'Faces of Youth Arts and staff volunteered their time on the day.

Capital Maintenance

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

The critical and essential works include:

- \$90 000 to replace the counterweight system at the Chaffey Theatre to ensure the smooth operation of the curtaining and lighting systems and is completed.
- \$964 000 to replace tiled panels on the Sir Robert Helpmann Theatre in Mount Gambier in partnership with the City of Mount Gambier. A new artistic design is currently being developed for the fly-tower utilising zinc panels to create a portrait of the theatre's namesake to be completed by April 2017.
- \$1 400 000 million at the Northern Festival Centre to commence the upgrade of its air conditioning system and also upgrade its fly tower. The fly tower upgrade was completed in March and the air conditioning works will be completed by October 2016.
- \$1 700 000 million to replace the air conditioning system at the Middleback Arts Centre and undertake a fire safety upgrade which will be completed by April 2017.

GOAL FOUR

Be a responsible and effective organisation

Board

The Board met six times throughout the year, including in Port Pirie (via Burra), Bordertown and Goolwa. The Governance and Finance Committee also met on four occasions.

Country Arts SA welcomed Michael Luchich as its new Chair and Anthony Sharley from Renmark and Victoria MacKirdy from Goolwa as new members. Victoria MacKirdy accepted the position of Chair, Governance and Finance Committee. At the same we farewelled former Chair Lew Owens and former members Winnie Pelz and Mardi Jennings all of which provided many years of outstanding service to the organisation.

During the year, the Board oversaw the implementation of the Arts and Culture Regional Rejuvenation Strategy and the organisation's new Brand, updated the Strategic Plan and approved a new staffing model for the organisation.

Staff

Country Arts SA's staff is the organisation's greatest asset. The fourth annual whole of staff week was held in mid-February. As well as meetings with various groups and the Board, all staff came together for a shared meal and a day of stimulating activities. As is now customary, Awards are given to staff for a variety of achievements in the previous year.

The Whole of Staff day was held at The Farm in Nuriootpa. The day consisted of active discussions proposed by the staff, including Country Arts SA turning 25 in 2018, better communication, Nunga Tickets program, techniques to recharge in the workplace, digital literacy, artists in residence and Brainswarming. A Welcome to Country was given by Quenten Agius and the staff had the opportunity to engage with an Aboriginal Artists Panel including visual artists Damien Shen and Amanda Radomi, choreographer Gina Rings, and filmmakers Allan Collins and Kym Hamman. Team building activities included a cooking demonstration and the day concluded with a visit to the JamFactory at Seppeltsfield.

One new initiative in 2015-16 was the introduction of five regional teams aimed at shaping a more collaborative work ethic and delivering enhanced outcomes for regional artists and communities. Each team consists of staff from Arts and Cultural Development and Arts Centres teams who work in that region with representatives from Marketing, Programming and Corporate Resources teams. The teams have met three times across the year in various locations within the region they are aligned to. The benefits of working collaboratively in these teams are already evident.

Creative Communities Partnership Program

12 regional organisations applied to the program this year for a three-year partnership. This has resulted in five new positions with Port Pirie Regional Council, Whyalla City Council, Regional Development Australia Barossa, City of Mount Gambier, Coorong District Council and Raukkan Community Council jointly, and renewing the partnership with Tatiara District Council and a six month extension with the City of Port Augusta.

Commonwealth Funding

In 2015-16 the organisation secured important multi-year Commonwealth investment:

Australia Council Four Year Organisation Funding 2017-20: this is the first time the organisation has secured organisational funding which supports activities from all parts of the business, including performing and visual arts, sector development, arts centres and artist residencies and producing work.

Catalyst, Regional Theatre Strategy 2015-16 to 2019-20: this four year funding will support the delivery of tours and workshops by State Theatre Co of SA in both their Education and Mainstage seasons and will result in the commission, production and presentation of one new theatre work and commence another.

Sponsorship

Sponsorship relationships were further developed throughout the year with SA Power Networks, Murray Bridge Motors and ABC Local Radio. Promotion of the partnership with SA Power Networks increased through new opportunities and promotional channels, including screening a moving footage advertisement in all regional arts centres and increased social media content sharing. This partnership is now in its nineteenth year.

Community Circle

The Community Circle program continued in 2015-16 and whilst some businesses chose not to renew, others upgraded their support via increased presence in the regional guides. The groups support the work of the centre in their community in exchange for branding, publicity and PR opportunities. The current list of Community Circle businesses is as follows:

Middleback Arts Centre, Whyalla

- Quest Whyalla Serviced Apartments
- The Whyalla News (until December 2015)
- McLeods Whyalla Motor Company Pty Ltd
- Whyalla Automotive (from January 2016)
- The Eyre Hotel
- Century 21 Myles Pearce (Whyalla) (until December 2015)
- Harvey Norman (Whyalla) (until December 2015)
- Swear By Safety
- Magic 105.9 (from January 2016)

Northern Festival Centre, Port Pirie

- R A Aughey & Associates Pty Ltd
- Home Timber & Hardware (until December 2015)
- Lavis Real Estate (until December 2015)
- Hotondo Homes Port Pirie
- McMahon Services Australia Pty Ltd
- Grid HQ
- SJ Cheesman (until December 2015)
- Smiths – Betta Home Living Port Pirie (until December 2015)

Chaffey Theatre, Renmark

- Cavalier Homes Riverland
- Nippy's – Knispel Bros Pty Ltd (until December 2015)
- The Murray Pioneer
- PRP Accounting Services & Wealth Management
- The Renmark Hotel
- WIN Network

- Wilkadene Woolshed Brewery (from January 2016)

Sir Robert Helpmann Theatre, Mount Gambier

- Barry Maney Group
- Bendigo Bank – Mount Gambier and District Community Bank Branch (until December 2015)
- Centro MCS Manager Ltd (until February 2016)
- Harvey Norman (Mount Gambier) (until February 2016)
- Herbert Real Estate
- Patrick of Coonawarra
- WIN Network

Philanthropy

A total of \$5 512 was raised in 2015-16. These funds supported the delivery of:

- exhibitions and live performances in Streaky Bay, Clare, Port Augusta and Goolwa, and
- Tickets on Us to disadvantaged sectors of the community, including to AC Care, Carers SA and to young artists via Riverland Youth Theatre and support for new community groups, particularly Make a Wish Charity concert, at our five Arts Centres.

The following is a list of donors in 2015-16:

First Name	Last Name	Suburb
Lawrence	Guteridge	ALDINGA
Melissa	Dimond	ALDINGA BEACH
Bradley	Downes	ALDINGA BEACH
Kristie	Couzens	BERRI
Volker	Schleyer	BERRI
Leanne	Oborn	BLAIR ATHOL
Layla	Hamra	BURTON
Eleanor	Ethell	CHRISTIES DOWNS
Kym	Hooper	CLOVELLY PARK
Susan	Fox	COBDOGLA
Bruce	Harper	COROMANDEL VALLEY
Michael	Higgins	COROMANDEL VALLEY
Dr Darnton-Hill	Ian	DONOVANS
Erik	Helgerod	EDWARDSTOWN
Hannah	Heath	FINNISS
Peter	Smith	FLAGSTAFF HILL
Melanie	Walker	FULLARTON
Jacqui	Excell	GLANDORE
Pam	Carroll	GLENALTA
David	Portway	GLENELG
Ronald	Lucas	HACKHAM
Jacky	Smith	HACKHAM
Elizabeth	De Frederick	HACKHAM WEST
Jeff and Claire	Millhouse	HACKHAM WEST
Wendy	Hosking	HALLETT COVE
Helen	Stanger	HALLETT COVE

Marina	Brown	HAWTHORNDENE
Don	Cannan	HAYBOROUGH
Natalia	Tikhomirov	HIGHGATE
Julia	Mount	HILLBANK
Lameroo Hall Memorial Committee		LAMEROO
Heather	Tee	LAURA
Simone	Altmann	LOXTON
Peg	Cook	LOXTON
Judith	Hall	LOXTON
Wendy	Creek	MILLICENT
Victoria	McKee	MOANA HEIGHTS
Don	Hopgood	MORPHETT VALE
Robyn	Weston	MORPHETT VALE
Mount Compass Supper Club		MOUNT COMPASS
Rosalinde	Hodson	MOUNT GAMBIER
Kimberly	Light	MUNDOORA
Jerry	Korseba	MURRAY BRIDGE
Jade	Schroeder	MURRAYVILLE
Ben	Kester	NARACOORTE
Tracey	Gourlay	OLD NOARLUNGA
Vanessa	Rostron	OLD NOARLUNGA
Anthony	Peluso	PORT ADELAIDE
Steve	Saffell	PORT ADELAIDE
Taylor	Thomson	PORT BROUGHTON
Port Lincoln Arts Council		PORT LINCOLN
Justin	Shepherd	PORT NOARLUNGA
Danielle	Carr	PORT NOARLUNGA
Muriel	Matters	PORT PIRIE
Louise	Moylan	PORT PIRIE
Quinten	Phillis	PORT PIRIE
Katie	Pole	PORT PIRIE
Jason	Robinson	PORT PIRIE
Sarah	Tomlinson	PORT PIRIE
Joan	Perkins	PORT PIRIE SOUTH
Michelle	Arbery	PROSPECT
Stuart	Auld	RENMARK
Gary	Broughton	RENMARK
Helen	Seekamp	RENMARK
Linda	Smith	RENMARK
Muriel	Taylor	RENMARK
Thomas	Thorn	RENMARK
Kathleen	Ariffin	REYNELLA
Diane	Stanton	ROXBY DOWNS
Jacqueline	Hiscock	SEAFORD RISE
Tracey	Winning	TORRENS PARK
Kendall	Crowe	UPPER STURT

Elly	Parker	VICTOR HARBOUR
Jeanne	Ferre	WANDEARAH WEST
Marinda	Victor	WHYALLA
Kerre	Wilsher	WHYALLA
Lilli	Zoppi	WHYALLA
Lisa	Phillips	WHYALLA JENKINS
Paul	McKay	WHYALLA NORRIE
Jesse	Warren	WHYALLA PLAYFORD
David	George	WHYALLA STUART
Linda	Hall	WHYALLA STUART
Stuart	Johnston	WILLUNGA

Financial result

Net result for the 2015-16 financial year as reported in the Statement of Comprehensive Income was a surplus of \$2 986 000 which included non-cash accrual items and provisions.

The Net cost of providing services for the 2015-16 financial year as reported in the Statement of Comprehensive income was \$6 289 000.

Reconciliation

Country Arts SA launched its Reconciliation Action Plan (RAP) in February 2015 ensuring reconciliation is a priority for our organisation and within all the work we do. We recognise and respect that we are living and creating on Aboriginal Lands and we are committed to working together to honour their living cultures.

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

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

Aboriginal and Torres Strait Islander people that we can take pride in.

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

The following cultural sharing opportunities were offered throughout the year:

- For the Board and Executive with Tauto Sansbury at the December 2015 Board meeting;
- At the Whole of Staff Day in Nuriootpa, with visual artists Damien Shen and Amanda Radomi, choreographer Gina Rings, and filmmakers Allan Collins and Kym Hamman talking about their careers as Indigenous artists in South Australia;
- As part of Reconciliation Week at the Port Adelaide offices, with Ceduna artist Peter Bertani and Adelaide artist Raymond Zadar sharing personal stories, artworks and insights on the subject of racism. Question time provided the opportunity for staff to seek advice on how to support those being abused and best practice methods for tackling racism. At this event, Country Arts SA Chief Executive Officer signed up to the Racism it Stops With Me campaign; and
- In Port Augusta as part of the Eyre, Western and Far North regional team meeting where Heather Shearer spoke about being from the stolen generation.

Disability Access and Inclusion Plans

Country Arts SA is committed to implementing a Disability Access and Inclusion Plan which takes into consideration the broad range of community members who may have difficulty accessing all of our services.

Strategies are being implemented where appropriate, such as promoting the Companion Card to performances and events at our Arts Centres.

Country Arts SA did not receive any capital funding dedicated to increasing access at its Arts Centres in 2015-16 and as such no projects were able to be undertaken.

Employment Opportunity Programs

Country Arts SA does not manage any public sector wide opportunity employment programs. Country Arts SA is committed to the principles of equal opportunity in the employment of all staff.

Work Health and 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 State Development (DSD). 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 WHS system continued to incorporate other elements of the DSD system such as its standard policies and procedures and the on-line reporting system – HIRMS.

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

During 2015-2016 there was no 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).

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 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.

Workers Compensation

Country Arts SA workers compensation expenditure for 2015-2016 compared with 2014-2015

Expenditure	2015-2016 (000's)	2014-2015 (000's)	Variation (000's) + (-)	% Change + (-)
Income maintenance	0	0	(0)	(0%)
Lump sum settlements redemptions	0	0	(0)	(0%)
Lump sum settlements Permanent Disability	0	0	(0)	(0%)
Medical/Hospital Costs combined	3	0	3	100%
Other	0	0	(0)	(0%)
TOTAL Claims Expenditure	3	0	3	100%

New Claims

There were two new workers compensation claim for medical expenses in 2015-2016.

Safety Performance Targets

There were no work place fatalities, no new work place injury claims, no lost time injuries and no new psychological injury claims during the reporting period ending 30 June 2016.

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.

Access Arrangements, Procedure and Points of Contact – Section 9 (2) (E) (F)

Freedom of Information (FOI) legislation guides access to data held by Country Arts SA.

This legislation establishes a "right-to-know" legal process by which requests may be made for information held, to be received at minimal cost.

An FOI application for access to documents must be accompanied by the prescribed fee as stated in the current application form. However, additional charges may be levied to process your request.

Requests under the FOI Act for access to documents in the possession of Country Arts SA should be directed in writing to with any accompanying application fee:

Chief Executive Officer
Country Arts SA
2 McLaren Parade
PORT ADELAIDE SA 5015
Telephone: (08) 8444 0400

Whistleblowers Protection Act 1993

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

In 2015-2016 there have been no instances of disclosure of public interest information to a responsible officer of Country Arts SA under the Whistleblowers Protection Act 1993.

Public Complaints

Country Arts SA did not receive any complaints from members of the public in the 2015-2016 year. Country Arts SA has developed a formal process and system for accurate data collection, analysis and reporting of public complaints. Country Arts SA's policy for handling complaints requires that all complaints are dealt with quickly and as a matter of urgency.

Sustainability Reporting

Country Arts SA supports and encourages sustainability practices in line with various government initiatives. We are currently in the process of replacing High Volume Air Conditioning plant at both the Middleback Arts Centre and Northern Festival Centre with significantly more efficient plant that will greatly reduce our carbon footprint and utilise more environmentally friendly refrigerant.

Country Arts SA is also planning to introduce solar power systems in 2016-17 at both its Port Adelaide Offices and Chaffey Theatre with a view to further reducing our carbon footprint.

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 2015-16.

Accounts Payments Performance

During the 2015-16 year the value of invoices and number of accounts paid by Country Arts SA for the year ended 30 June 2016 are provided below.

Particulars	Number of Accounts Paid	% of Total Accounts Paid	Value of \$A of Accounts Paid	% \$ of Total Accounts Paid
Paid by the due date*	5 772	97.9%	\$10 358 026	99.3%
Paid late & paid <30 days from the due date	122	2.1%	\$72 097	0.7%
Paid late & paid >30 days from the due date	1	0%	\$1 623	0%

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 2015-16 financial year there were no instances of fraudulent behaviour.

Consultants

During 2015-2016 Country Arts SA engaged three consultants to provide expert advice on major projects including the review and optimisation of our ticketing and marketing software, facilitating a Country Arts SA Strategic Planning workshop and the structural design of the Northern Festival Centre fly tower remediation project

The total value of fees paid was \$19,900.

	2016	
	No	\$'000
The number and dollar amount of consultancies paid/payable that fell within the following bands:		
Below \$10 000	2	9
Between \$10 000 and \$50 000	1	11
Total paid/payable to the consultants engaged	3	20

Employees Overseas Travel

During the 2015-16 year no employees completed overseas trips for professional development purposes.

Auditor General's Statement



Our ref: *A16/271*

12 October 2016

Mr M Luchich
Chairperson, Board of Trustees
South Australian Country Arts Trust
2 McLaren Parade
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Dear Mr Luchich

Audit of South Australian Country Arts Trust for the year to 30 June 2016

We have completed the audit of your accounts for the year ended 30 June 2016. Three key outcomes from the audit are the:

- 1** Independent Auditor's Report on your agency's financial report
- 2** opinion on your financial controls
- 3** audit management letter recommending you address identified weaknesses.

1 Independent Auditor's Report

We are returning the financial statements for the South Australian Country Arts Trust with the Independent Auditor's Report. This report is unmodified.

2 Opinion on financial controls

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 the matters communicated in an audit management letter relating to payroll expenditure, expenditure and accounts payable, 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 law.

3 Audit management letter

During the year, we sent the South Australian Country Arts Trust an audit management letter detailing the weaknesses we noted and improvements we considered you need to make.

We have received responses to these matters and we will follow these up in the 2016-17 audit.

For official use only

What the audit covered

Our audit covered the principal areas of the agency's financial operations and included test reviews of systems, processes, internal controls and financial transactions. Some notable areas were:

- state and commonwealth revenue
- revenues from fees and charges
- supplies and services expenditure
- cash and cash management
- property, plant and equipment
- employee benefit expenditure and liabilities
- legal compliance.

Our audits meet statutory audit responsibilities under the *Public Finance and Audit Act 1987* and the Australian Auditing Standards.

I would like to thank the staff and management of the South Australian Country Arts Trust for their assistance during this year's audit.

Yours sincerely



Andrew Richardson

Auditor-General

enc

Auditor General's Report



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www.audit.sa.gov.au

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

As required by section 31(1)(b) of the *Public Finance and Audit Act 1987* and section 15(3) of the *South Australian Country Arts Trust 1992*, I have audited the accompanying financial report of the South Australian Country Arts Trust for the financial year ended 30 June 2016. The financial report comprises:

- a Statement of Comprehensive Income for the year ended 30 June 2016
- a Statement of Financial Position as at 30 June 2016
- a Statement of Changes in Equity for the year ended 30 June 2016
- a Statement of Cash Flows for the year ended 30 June 2016
- notes, comprising a summary of significant accounting policies and other explanatory information
- a Certificate from the Chairperson, Board of Trustees, the Chief Executive Officer and the Corporate Resources Manager.

The Board of Trustee's responsibility for the financial report

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

Auditor's responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's 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.

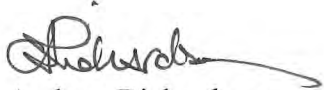
An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board of Trustees, as well as evaluating the overall presentation of the financial report.

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

My report refers only to the financial statements described above and does not provide assurance over the integrity of publication of the financial report on the South Australian Country Arts Trust's website, nor does it provide an opinion on any other information which may have been hyperlinked to/from these statements.

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 2016, its financial performance and its cash flows for the year then ended in accordance with the Treasurer's Instructions promulgated under the provisions of the *Public Finance and Audit Act 1987* and Australian Accounting Standards.



Andrew Richardson

Auditor-General

12 October 2016

Financial Statements

South Australian Country Arts Trust

Annual Financial Statements

For The Year Ended 30 June 2016

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 2016 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.



Steve Saffell
Chief Executive Officer



Frederick Piotto CPA
Corporate Resources Manager

12 October 2016

12 October 2016



Michael Luchich
Chairperson, Board of Trustees

12TH October 2016

South Australian Country Arts Trust

**Statement of Comprehensive Income
For The Year Ended 30 June 2016**

	Note	2016 \$'000	2015 \$'000
Expenses			
Employee benefits expenses	4	4 838	5 108
Program expenses	5	1 721	1 987
Infrastructure expenses	5	1 353	1 306
Administration expenses	5	616	740
Grants and subsidies expense	6	753	781
Depreciation and amortisation expense	7	1 660	1 552
Net loss from disposal of non-current assets	8	16	300
Other expenses	9	1	40
Total expenses		10 958	11 814
Income			
Revenues from fees and charges	10	3 079	3 161
Commonwealth revenues	11	900	882
Grants and subsidies revenue	12	273	262
Interest revenues		153	92
Donated Works of Art		9	2
Other income	13	255	376
Total income		4 669	4 775
Net cost of providing services		6 289	7 039
Revenues from SA Government			
Revenues from SA Government - Arts South Australia grants		9 275	5 054
Total revenues from SA Government		9 275	5 054
Net result		2 986	(1 985)
Total comprehensive result		2 986	(1 985)

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 30 June 2016

	Note	2016 \$'000	2015 \$'000
Current assets			
Cash and cash equivalents	14	6 628	2 710
Receivables	15	187	162
Inventories		50	45
Total current assets		6 865	2 917
Non-current assets			
Property, plant and equipment	16	33 275	34 376
Works of art	16	1 977	1 968
Total non-current assets		35 252	36 344
Total assets		42 117	39 261
Current liabilities			
Payables	17	318	296
Employee benefits	18	526	607
Provisions	19	18	40
Other liabilities	20	203	213
Total current liabilities		1 065	1 156
Non-current liabilities			
Payables	17	71	67
Employee benefits	18	765	700
Provisions	19	23	131
Total non-current liabilities		859	898
Total liabilities		1 924	2 054
Net assets		40 193	37 207
Equity			
Asset revaluation surplus	21	38 089	38 089
Retained earnings	21	2 104	(882)
Total equity		40 193	37 207
The total equity is attributable to the SA Government as owner			
Unrecognised contractual commitments	22		
Contingent assets and liabilities	23		

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

South Australian Country Arts Trust

**Statement of Changes in Equity
For The Year Ended 30 June 2016**

		Asset revaluation surplus	Retained earnings	Total
	Note	\$'000	\$'000	\$'000
Balance at 30 June 2014		38 089	1 103	39 192
Net result for 2014-15		-	(1 985)	(1 985)
Total comprehensive result for 2014-15		-	(1 985)	(1 985)
Balance as at 30 June 2015		38 089	(882)	37 207
Net result for 2015-16		-	2 986	2 986
Total comprehensive result for 2015-16		-	2 986	2 986
Balance at 30 June 2016	21	38 089	2 104	40 193

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 2016

	Note No.	2016 \$'000	2015 \$'000
Cash flows from operating activities			
Cash outflows			
Employee benefit payments		(5 026)	(4 919)
Payments for supplies and services		(3 994)	(4 404)
Payments for grants and subsidies		(807)	(832)
Cash used in operations		(9 827)	(10 155)
Cash inflows			
Fees and charges		3 316	3 368
Receipts from Commonwealth		932	919
Receipts from grants and subsidies		278	280
Interest received		148	93
GST recovered from the Australian Taxation Office		19	35
Other receipts		296	441
Cash generated from operations		4 989	5 136
Cash flows from SA Government			
Receipts from SA Government		9 331	5 148
Cash generated from SA Government		9 331	5 148
Net cash provided by operating activities		4 493	129
Cash flows from investing activities			
Cash outflows			
Purchase of property, plant and equipment		(647)	(230)
Cash used in investing activities		(647)	(230)
Cash inflows			
Proceeds from the sale of property, plant and equipment		72	84
Cash generated from investing activities		72	84
Net cash used in investing activities		(575)	(146)
Net (decrease)/ increase in cash and cash equivalents		3 918	(17)
Cash and cash equivalents at the beginning of the financial year		2 710	2 727
Cash and cash equivalents at the end of the financial year	14	6 628	2 710

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

South Australian Country Arts Trust

NOTE INDEX

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
- 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 Other expenses

Income notes

- 10 Revenues from fees and charges
- 11 Commonwealth revenues
- 12 Grants and subsidies revenue
- 13 Other income

Asset notes

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

Liability notes

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

Equity notes

- 21 Equity

Other notes

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

South Australian Country Arts Trust

Note 1. Objectives of the South Australian Country Arts Trust

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

The Trust delivers arts programs through:

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

Note 2. Summary of significant accounting policies

2.1 Statement of compliance

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

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

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

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) expenses incurred as a result of engaging consultants;
 - b) 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
 - c) board/committee member and remuneration information, where a board/committee member is entitled to receive income from membership other than a direct out-of-pocket reimbursement.

South Australian Country Arts Trust

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

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

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

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2016 and comparative information presented for the year ended 30 June 2015.

2.3 Reporting entity

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

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

2.4 Comparative information

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

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

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

2.5 Rounding

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

2.6 Taxation

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

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

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

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

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

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

2.7 Events after the reporting period

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

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 and subsidies (Contributions) received

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

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

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

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

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 2015-16.

Revenues from SA Government

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

Disposal of non-current assets

Income from the disposal of non-current assets is recognised when the control of the asset has passed to the buyer and has been calculated by comparing proceeds with the 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 salary recoveries, rental from buildings and other miscellaneous sources of income.

2.9 Expenses

Expenses are recognised to the extent that it is probable that the flow of economic benefits from the Trust will occur 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 in the whole-of-government financial statements.

Grants and subsidies

Grants and subsidies paid by the Trust are for arts related assistance and project purposes and are predominantly recurrent in nature. Entities receiving these grants and subsidies include Non-Government Organisations and the general public. The grants and subsidies given are usually subject to terms and conditions set out in the contract, correspondence, or by legislation. For contributions payable, the contribution will be recognised as a liability and expense when the Trust has a present obligation to pay the contribution.

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

Depreciation and amortisation

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

Assets' residual values, useful lives and amortisation methods are reviewed and adjusted if appropriate, on an annual basis.

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.

2.10 Current and non-current classification

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

2.11 Assets

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

Cash and cash equivalents

Cash and cash equivalents as reported in the Statement of Financial Position include cash at bank, and cash on hand. Cash is measured at nominal value.

Receivables

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

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

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

Inventories

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

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

Non-current asset acquisition and recognition

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

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

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

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

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

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

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

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

Land

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

Buildings and improvements- Theatres

The fair value was estimated based on the written down modern equivalent replacement cost. The estimated modern equivalent replacement cost was determined by the Valuer with reference to Rawlinson's Australian Construction Handbook Edition 30. Additional costs were 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.

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 assets are tested for indications of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. The recoverable amount is determined as the higher of an asset's fair value less cost of disposal and depreciated replacement cost. An amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

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

2.12 Liabilities

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

Payables

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

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

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

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

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

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

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 remuneration 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 2016-17.

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.

As at 30 June 2016 the method of estimating the provision for workers compensation claims changed from the prior year. The workers compensation provision at the 30 June 2016 is an actuarial estimate of the outstanding liability provided by a consulting actuary engaged through the Office for the Public Sector. The provision is for the estimated cost of ongoing payments to employees as required under current legislation.

The Trust is responsible for the payment of workers compensation claims.

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 not entered into finance or operating leases.

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 and policies

The Trust did not voluntarily change any of its accounting policies during 2015-16, with the exception of the estimation method for calculating the Provision for Workers Compensation. Please refer to Note 2.12 and Note 19.

South Australian Country Arts Trust

Note 4. Employee benefits expenses

	2016	2015
	\$'000	\$'000
Salaries and wages	3 631	3 776
Long service leave	190	151
Annual leave	306	303
Skills and experience retention leave	10	12
Employment on-costs - superannuation	486	465
Employment on-costs - other	201	205
Board and committees fees	21	18
Other employment related expenses*	(7)	178
Total employee benefits expenses	4 838	5 108

* includes a write back of the workers compensation provision of \$130,000, refer to Note 19.

Remuneration of employees

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

	2016	2015
	No	No
\$145,001 to \$155,000	1	-
\$205,001 to \$215,000	-	1
\$225,001 to \$235,000	1	-
Total number of employees	2	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 \$376,000 (\$212,000).

Note 5. Supplies and services

	2016	2015
	\$'000	\$'000
Program expenses		
Live touring expenses	720	908
Marketing	327	419
Theatre programming	19	26
Visual arts	20	31
Cost of goods sold	203	223
Film distributor payments	302	282
Other	130	98
Total program expenses	1 721	1 987
Infrastructure expenses		
Repairs and maintenance	552	397
Information technology and communication	257	251
Utilities	296	352
Consultants	20	40
Insurance	105	107
Other	123	159
Total infrastructure expenses	1 353	1 306

South Australian Country Arts Trust

	2016	2015
	\$'000	\$'000
Administration expenses		
Travel	113	112
Printing and stationery	81	96
Motor vehicle expenses	79	90
Freight	42	99
Board meeting travel and expenses	24	20
Postage	35	39
Contractors and Temporary staff	156	223
Audit fees	43	39
Other	43	22
Total administration expenses	616	740

Payments to consultants

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

	2016	2016	2015	2015
	No	\$'000	No	\$'000
Below \$10,000	2	9	-	-
Above \$10,000	1	11	2	40
Total paid/payable to the consultants engaged	3	20	2	40

Note 6. Grants and subsidies expense

	2016	2015
	\$'000	\$'000
Recurrent grant	753	781
Total grants and subsidies expense	753	781

Note 7. Depreciation and amortisation expense

	2016	2015
	\$'000	\$'000
Depreciation and Amortisation		
Buildings and improvements	1 395	1 391
Plant and equipment	223	140
Total depreciation expense	1 618	1 531
Leasehold improvements	42	21
Total amortisation expense	42	21
Total depreciation and amortisation expense	1 660	1 552

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

	2016	2015
	\$'000	\$'000
Leasehold improvements		
Proceeds from disposal	-	-
Net book value of assets disposed	-	(289)
Net (loss) from disposal of leasehold improvements	-	(289)
Plant and equipment		
Proceeds from disposal	72	84
Net book value of assets disposed	(88)	(80)
Net gain (loss) from disposal of plant and equipment	(16)	4
Works of art		
Proceeds from disposal	-	-
Net book value of assets disposed	-	(15)
Net gain/(loss) from works of art	-	(15)
Total assets		
Proceeds from disposal	72	84
Net book value of assets disposed	(88)	(384)
Total net gain (loss) from disposal of non-current assets	(16)	(300)

South Australian Country Arts Trust

Note 9. Other expenses

	2016	2015
	\$'000	\$'000
Impairment loss on Leasehold Improvements	-	38
Other expenses	1	2
Total other expenses	1	40

Note 10. Revenues from fees and charges

	2016	2015
	\$'000	\$'000
Box office- programmed performances	254	336
Box office- films	605	570
Ticket booking fees	505	525
Venue hire	594	613
Candy bar sales	432	460
Recovery of theatre costs	256	327
Sponsorship	113	110
National Touring	148	79
Artwork sales	5	37
Other	167	104
Total fees and charges	3 079	3 161

Note 11. Commonwealth revenue

	2016	2015
	\$'000	\$'000
Specific Purpose grant	900	882
Total Commonwealth revenue	900	882

Commonwealth grants consist of the following:

	2016	2015
	\$'000	\$'000
Department of Communications and the Arts - Regional Arts Fund	395	397
Department of Communications and the Arts - ANZAC Centenary Arts and Culture	6	-
Department of Communications and the Arts - Catalyst	41	-
Australia Council for the Arts - Engage	-	30
Australia Council for the Arts - Key Producer	202	201
Australia Council for the Arts - Arts Projects Our Corka Bubs	74	-
Australia Council for the Arts - Community Partnership	7	104
Australia Council for the Arts - DanceXtend	75	25
Australia Council for the Arts - Theatre	100	125
Total Commonwealth revenue	900	882

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 Communications and 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 27.

South Australian Country Arts Trust

Note 12. Grants and Subsidies revenue

	2016	2015
	\$'000	\$'000
Grants and subsidies received/receivable from entities within SA Government		
Specific purpose grant	223	188
Total grants and subsidies revenue - SA Government entities	223	188
Grants and subsidies received/receivable from entities external to the SA Government		
Specific purpose grant	50	74
Total grants and subsidies revenue - Non SA Government entities	50	74
Total grants and subsidies revenue	273	262

Note 13. Other income

	2016	2015
	\$'000	\$'000
Salary recoveries	181	312
Rental from buildings	15	14
Other	59	50
Total other income	255	376

Note 14. Cash and cash equivalents

	2016	2015
	\$'000	\$'000
Deposits with the Treasurer	6 619	2 699
Imprest account/cash on hand	9	11
Total cash and cash equivalents	6 628	2 710

Cash on hand is non-interest bearing. Deposits at call and with the Treasurer earn a floating interest rate, based on daily bank deposit rates. The carrying amount of cash represents fair value. The interest bearing funds of the Trust are held in the Deposit Account titled the "South Australian Country Arts Trust".

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

Note 15. Receivables

	2016	2015
	\$'000	\$'000
Current		
Trade receivables	119	107
Prepayments	58	42
Accrued income	10	4
GST receivable	-	9
Total receivables	187	162

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 2016 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

Leasehold improvements are impaired and were written down to fair value less cost of disposal as at 30 June 2015.

There were no other indications of impairment of property, plant and equipment at 30 June 2016.

	2016 \$'000	2015 \$'000
Land, buildings and improvements		
Land at fair value	2 988	2 988
Buildings & improvements at fair value	65 488	65 488
Work in progress at cost	234	-
Accumulated depreciation	(36 497)	(35 102)
Total land, buildings and improvements	32 213	33 374
Plant and equipment		
Plant and equipment at cost (deemed fair value)	1 643	1 394
Accumulated depreciation and impairment losses	(619)	(472)
Total plant and equipment	1 024	922
Leasehold improvements		
Leasehold improvements at cost (deemed fair value)	190	190
Accumulated amortisation	(152)	(110)
Total leasehold improvements	38	80
Total property, plant and equipment	33 275	34 376
Works of art		
Works of art at fair value	1 977	1 968
Total works of art	1 977	1 968

RECONCILIATION OF PROPERTY, PLANT AND EQUIPMENT

The following table shows the movement of property, plant and equipment during 2015-16

	Land, buildings and improvements \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Works of art \$'000	Total assets \$'000
Carrying amount as at 30 June 2015	33 374	80	922	1 968	36 344
Acquisitions	234	-	413	-	647
Donations	-	-	-	9	9
Disposals	-	-	(88)	-	(88)
Depreciation/ amortisation expense	(1 395)	(42)	(223)	-	(1 660)
Carrying amount as at 30 June 2016	32 213	38	1 024	1 977	35 252

South Australian Country Arts Trust

Note 17. Payables

	2016	2015
	\$'000	\$'000
Current		
Creditors and accruals	253	213
Employment on-costs	65	83
Total current payables	318	296
Non-current		
Creditors	-	5
Employment on-costs	71	62
Total non-current payables	71	67
Total payables	389	363

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

Employment on-costs

An actuarial assessment performed by the Department of Treasury and Finance determined that the percentage of the proportion of long service leave taken as leave is 40% (37%) and the average factor for the calculation of employer superannuation on-cost is 10.2% (10.3%). These rates are used in the employment on-cost calculation. The net financial effect of the changes in the current year is immaterial.

Note 18. Employee benefits

	2016	2015
	\$'000	\$'000
Current		
Accrued salaries and wages	10	129
Annual leave	241	265
Skills and experience retention leave	33	26
Long service leave	242	187
Total current employee benefits	526	607
Non-current		
Long service leave	765	700
Total non-current employee benefits	765	700
Total employee benefits	1 291	1 307

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

AASB 119 requires the use of the yield on long term Commonwealth Government bonds as the discount rate in the measurement of the long term leave liability. The yield on long term Commonwealth Government bonds has decreased from 3% in 2015 to 2% in 2016. This decrease in the bond yield, which is used as the rate to discount future long service leave cash flows, results in an increase in the reported long service leave liability.

The net financial effect of the changes in the current financial year is an increase in the long service leave liability of \$74,000. The impact on future periods is impracticable to estimate as the long service leave liability is calculated using a number of assumptions - a 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% for long service leave liability and left it at 3% for annual leave and skills, experience and retention leave liability. As a result there is no net financial effect resulting from changes in the salary inflation rate.

South Australian Country Arts Trust

Note 19. Provisions

	2016	2015
	\$'000	\$'000
Current		
Provision for workers compensation	18	40
Total provisions	18	40
Non-current		
Provision for workers compensation	23	131
Total non-current provisions	23	131
Total provisions	41	171
Provision movement:		
Carrying amount at the beginning of the period	171	119
Additional provisions	-	82
Unused amounts reversed (i.e. from remeasurement or settlement without cost)	(130)	(30)
Carrying amount at the end of the period	41	171

During 2015-16 the Trust revised its workers compensation liability estimate from:

- a provision of approximately 2% of net salaries expenditure; to
- a workers compensation actuarial estimate provided by a consulting actuary engaged through the Office of the Public Sector (a division of the Department of the Premier and Cabinet).

This accounting estimate revision has resulted in a :

- decrease in the provision of \$130,000 relative to the disclosed prior year liability which applied the previous calculation estimate; as well as a
- decrease in the provision (net financial effect) of \$22,000 had these current year actuarial assumptions been applied to the prior year provision liability data.

Note 20. Other liabilities

	2016	2015
	\$'000	\$'000
Current		
Unearned revenue	203	213
Total other liabilities	203	213

Note 21. Equity

	2016	2015
	\$'000	\$'000
Current		
Retained earnings	2 104	(882)
Asset revaluation surplus	38 089	38 089
Total equity	40 193	37 207

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

Note 22. Unrecognised contractual commitments

Capital commitments

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

	2016	2015
	\$'000	\$'000
Within one year	3 855	334
Total capital commitments	3 855	334
Other commitments	2016	2015
	\$'000	\$'000
Within one year	430	779
Later than one year but not longer than five years	112	38
Total other commitments	542	817

The Trust's Capital commitments relate to capital work upgrades at regional Art Centres and the Port Adelaide Office over the next 12 months. The Trust's other commitments mainly relate to grant, service and live tour/ national performance agreements.

South Australian Country Arts Trust

Note 23. Contingent assets and liabilities

The Trust is not aware of any contingent assets or liabilities as at 30 June 2016.

Note 24. Financial instruments

Financial Risk Management

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

The Trust's exposure to financial risk (liquidity, credit and market) is insignificant based on past experience and managements' current assessment of risk.

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

The Trust is funded principally from appropriations by the SA Government.

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'.

The carrying amounts of each of the following categories of financial assets and liabilities measured at cost are detailed below:

	Statement of Financial Position line item	Note	Carrying Amount/ fair value 2016 \$'000	Carrying Amount/ fair value 2015 \$'000
Financial assets				
Cash and cash equivalents	Cash and cash equivalents	14	6 628	2 710
Loans and receivables	Receivables ⁽¹⁾⁽²⁾	15	129	111
Financial liabilities				
Financial liabilities - at cost	Payables ⁽¹⁾	17	132	86

⁽¹⁾ Receivable and payable amounts disclosed here exclude amounts relating to statutory receivables and payables (eg Commonwealth, State and Local Govt taxes, fees and charges; Auditor- General's Department audit fees). 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 levies, tax and equivalents, etc. they would be excluded from the disclosure. The accounting standards define contracts as enforceable by law. All amounts recorded are carried at cost (not materially different from amortised cost).

⁽²⁾ Receivable amounts disclosed here excludes prepayments. Prepayments are not financial assets as defined in AASB 132, as the future economic benefit of these assets is the receipt of goods and services rather than the right to receive cash or another financial asset.

South Australian Country Arts Trust

Note 25. 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 received or were entitled to receive remuneration for their membership. Members that were entitled to receive remuneration for membership during 2015-16 were:

Board of Trustees

Lew Owens, Chair(until 13 February 2016)	Mardi Jennings (until 31 March 2016)
Michael Luchich Chair (from 18 February 2016)	Victoria MacKirdy (from 1 April 2016)
Christabel Anthony	Winnie Pelz (until 31 March 2016)
Allan Aughey	Anthony Sharley (from 1 April 2016)
Jennifer Cleary	Ruth Stephenson ⁽²⁾
Peter Dunn	Klynton Wanganeen

Committee Members

Grants Assessment Panel

Mardi Jennings, Chair (until 31 March 2016)	Michael Harris
Christabel Anthony, Chair (from 1 April 2016)	Cindy Durant
Alexandra Devitt-Lansom	Gina Raisin
Cath Cantlon (resigned 23 July 2015)	Jennifer Silver
Susie Chapman (until 29 April 2016)	Jayne Stacey
Martin Corbin (resigned 15 August 2015)	

Governance and Finance

Allan Aughey ⁽¹⁾ (Chair until 31 March 2016)	Mardi Jennings (until 31 March 2016)
Victoria MacKirdy (Chair from 1 April 2016)	Ruth Stephenson ⁽²⁾ (from 26 May 2016)
Lew Owens (until 13 February 2016)	Michael Luchich (from 26 May 2016)
Winnie Pelz (until 31 March 2016)	Klynton Wanganeen (from 26 May 2016)
Christabel Anthony (by invitation)	

Visual Arts Advisory Panel

Winnie Pelz ⁽³⁾ (Chair until 31 March 2016)

Board of Trustees

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

	2016	2015
	No of	No of
\$0 - \$9 999	12	11
Total numbers of members	12	11

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 \$12,000 (\$7,000).

Committee Members

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

	2016	2015
	No of	No of
\$0 - \$9 999	18	15
Total numbers of members	18	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 \$11,000 (\$12,000).

Any travel allowance paid to Board or Committee 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.

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.

⁽¹⁾ Member resigned as Chair but continued on the committee for the remainder of the financial year.

⁽²⁾ In accordance with the Department of the Premier and Cabinet Circular No. 016, government employees did not receive any remuneration for board or committee duties during the financial year.

⁽³⁾ The Panel has been discontinued for the time being and may be re-established in the future on a needs basis.

South Australian Country Arts Trust

Note 26. Events after balance date

Works of Art owned by the Trust and housed at the Riddoch Art Gallery, having a 30 June 2016 fair value of \$1,859,650 in the Statement of Financial Position, were disposed of to the City of Mount Gambier on 1 July 2016.

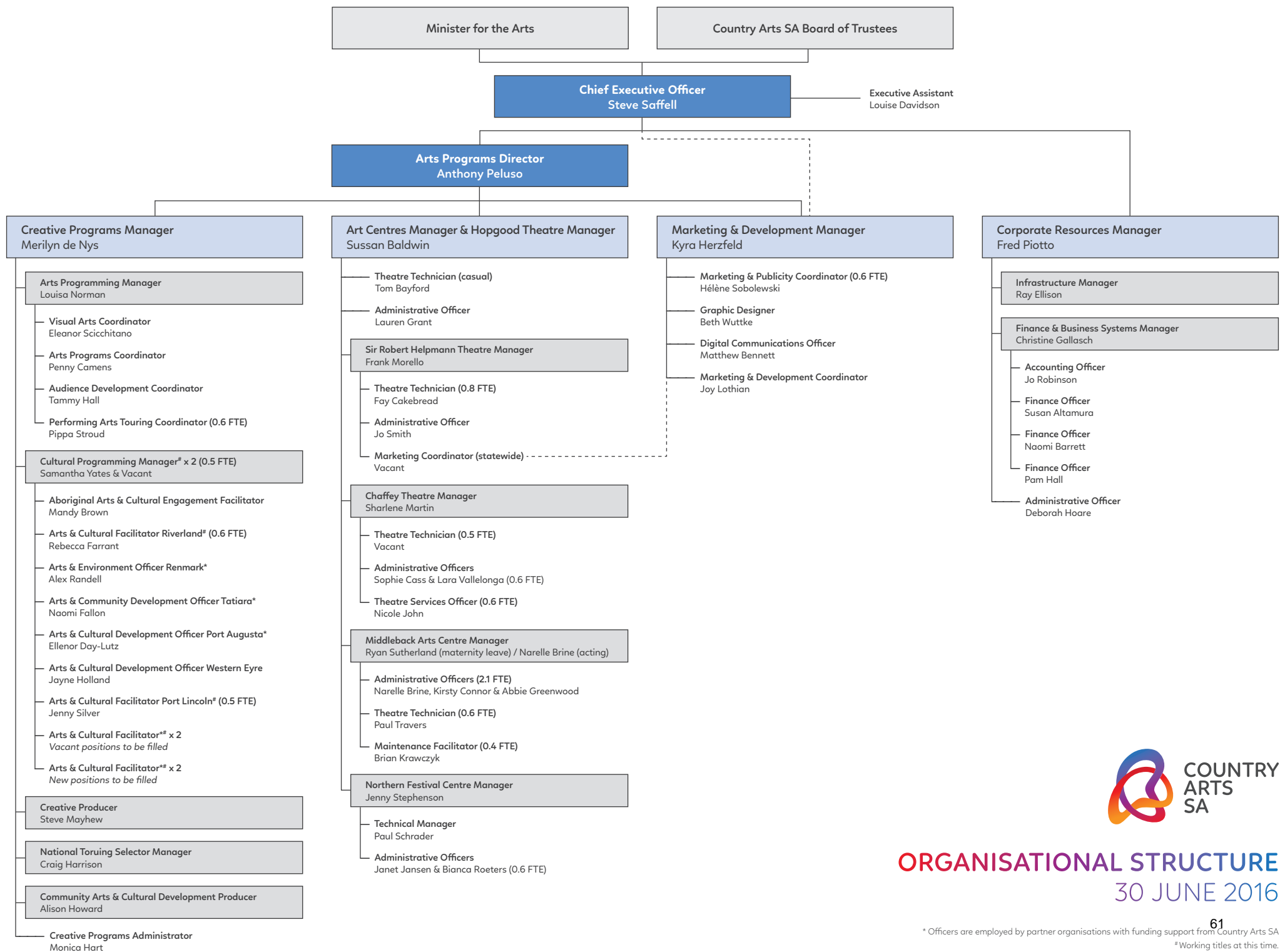
Note 27. Regional Arts Fund

The Trust manages the South Australian component of the Regional Arts Fund on behalf of the Australian Government's Department of Communications and the Arts. The Regional Arts Fund is a Commonwealth program that supports artistic cultural development in regional and remote communities throughout Australia.

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

	2016	2015
	\$'000	\$'000
Funds brought forward from previous year	-	1
Funds from prior year recommitted	-	13
Annual regional arts fund allocation	395	397
Grant funds returned by applicants	8	7
Interest earned	1	1
Total funds available	404	419
Expenditure and grant commitments approved during the year	404	419
Funds carried forward	-	-

Appendix A: Organisational Structure as of June 2016



ORGANISATIONAL STRUCTURE

30 JUNE 2016

Appendix B: Staff Profile

Management of Human Resources Information

Agency	Country Arts SA
Persons	106

FTE's	53.28
-------	-------

Gender	% Persons	% FTE
Male	30.19	23.74
Female	69.81	76.26

Number of Persons Separated from the agency during the last 12 months	23
---	----

Number of Persons Recruited to the agency during the 2015-16 financial year	18
---	----

Number of Persons Recruited to the agency during the 2015-16 financial year AND who were active/paid at June 2016	8
---	---

Number of Persons on Leave without Pay at 30 June 2016	0
--	---

Number of Employees by Salary Bracket			
Salary Bracket	Male	Female	Total
\$0 - \$57,599	21	45	66
\$57,600- \$73,299	3	16	19
\$73,300 - \$93,799	3	10	13
\$93,800 - \$118,399	3	3	6
\$118,400+	1	0	1
Total	31	74	105

Status of Employees in Current Position					
<i>FTE's</i>					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	0	10.02	2.63	12.65
Female	0	.5	34.5	5.63	40.63
Total	0	.5	44.52	8.26	53.28
<i>Persons</i>					
Gender	Ongoing	Short-term contract	Long-term contract	Casual	TOTAL
Male	0	0	11	21	32
Female	0	1	38	35	74
Total	0	1	49	56	106

Workforce Diversity

Number of Aboriginal and/or Torres Strait Islander Employees			
Salary Bracket	Aboriginal Employees	Total Employees	% Aboriginal Employees
\$0 - \$57,599	1	67	1.49
\$57,600 - \$73,299	0	19	0
\$73,300 - \$93,799	1	13	7.69
\$93,800 - \$118,399	0	6	0
\$118,400+	0	1	0
Total	2	106	1.89

Number of Employees by Age bracket by Gender				
Age Bracket	Male	Female	Total	% of Total
15 - 19	2	3	5	4.72
20 - 24	3	6	9	8.49
25 - 29	1	6	7	6.6
30 - 34	1	11	12	11.32
35 - 39	1	12	13	12.26
40 - 44	5	9	14	13.21
45 - 49	5	9	14	13.21
50 - 54	3	7	10	9.43

55 - 59	4	7	11	10.38
60 - 64	5	3	8	7.55
65+	2	1	3	2.83
Total	32	74	106	100

Cultural and Linguistic Diversity				
Name	Male	Female	Total	% of Agency
Number of Employees born overseas	3	7	10	9.43
Number of Employees who speak language(s) other than English at home	2	5	7	6.6

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

Executives

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					1								1
Total					1								1

Leave Management

Total Days Leave taken	
Leave type	2015-2016
Sick Leave	292
Family Carer's Leave	23.04
Miscellaneous Special Leave	29.3
Paid Maternity Leave	760

Number of Employees using Voluntary Flexible Working Arrangements by Gender			
Leave Type	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	34	74	108
Compressed Weeks	0	0	0
Part-time	24	47	71
Job Share	0	0	0
Working from Home	0	0	0

Performance Development

Documented Review of Individual Performance Management	
Documented Review of Individual Performance Management	Total
% Reviewed within the last 12 months	99.06
% review older than 12 months	0.94
% Not reviewed	0

Leadership and Management Development

Leadership and Management Training Expenditure		
Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$136,635.00	Manual calculation – consult Circular 13
Total Leadership and Management Development	\$27,365.00	Manual calculation – consult Circular 13

Appendix C: Board members and staff 2015 - 2016

Board members

Lew Owens (Chair – until 13/02/2016)
Michael Luchich (Chair from 18/02/2016)
Christabel Anthoney
Allan Aughey
Jennifer Cleary
Peter Dunn
Mardi Jennings (until 31/03/2016)
Victoria MacKirdy (from 1/04/2016)
Winnie Pelz (until 31/03/2016)
Anthony Sharley (from 1/04/2016)
Ruth Stephenson
Klynton Wanganeen

Aboriginal Reference Group Members

Mike Harris (Chair)
Klynton Wanganeen
Jared Thomas
Alexis West (Until August 2015)
Lee-Ann Buckskin (August 2015)

Directorate Staff

Chief Executive Officer
Steve Saffell

Executive Assistant
Louise Davidson

Arts Programs Director
Anthony Peluso

Corporate Resources Manager
Fred Piotto

Infrastructure Manager
Ray Ellison

Finance & Business Systems Manager
Christine Gallasch

Accounting Officer
Josephine Robinson

Administrative Services Officers - Finance
Susan Altamura
Naomi Barrett
Pam Hall

Administration Officer

Deborah Hoare

Marketing and Communications

Marketing & Development Manager

Kyra Herzfeld

Marketing & Publicity Coordinator

Joy Lothian (until 8/04/2016)

Hélène Sobolewski (from 4/04/16 return from Maternity Leave)

Graphic Designer

Beth Wuttke

Digital Communications Officer

Matthew Bennett

Marketing & Development Coordinator

Lauren Williams (until 11/09/2015)

Louisa Norman (0.4FTE until 1/01/16)

Joy Lothian (from 11/04/2016)

Creative Programs

Creative Programs Manager

Merilyn de Nys

Creative Producer

Steve Mayhew

National Touring Selector Manager

Craig Harrison (0.2FTE from 6/06/2016)

Creative Programs Administrator

Monica Hart

Arts Programming

Arts Programming Manager

Louisa Norman (from 3/08/2015 acting Manager
permanent Manager from 1/01/2016)

Visual Arts Coordinator

Eleanor Scicchitano

Arts Programming Coordinator

Louisa Norman (0.9FTE until 31/0715)

Audience Development Coordinator

Tammy Hall

Arts Programs Coordinator

Penny Camens

Performing Arts Touring Coordinator

Pippa Stroud

Casuals

Lauren Mustillo

Cultural Programming

Cultural Programming Manager

Samantha Yates

Aboriginal Arts & Cultural Facilitator

Mandy Brown

Arts & Cultural Facilitator Riverland

Rebecca Farrant

Arts & Environment Officer Renmark

Alex Randall (from 3/08/2015) (Australian Landscape Trust employee)

Arts & Cultural Facilitator Mid Murray

Tess Minett (Mid Murray Council employee until 31/10/15)

Arts & Community Development Officer Tatiara

Naomi Fallon (Tatiara District Council employee)

Arts & Cultural Development Officer Pt Augusta

Ellenor Day (City of Port Augusta employee)

Arts & Cultural Facilitator Pt Lincoln

Simone Gilliam (until 31/12/2015)

Jenny Silver (18/01/2016 to 30/06/2016)

Arts & Cultural Development Officer Western Eyre

Jayne Holland

Community Arts & Cultural Development Producer

Alison Howard (from 18/01/2016)

Arts Centres

Hopgood Theatre

Hopgood Theatre Manager & Arts Centres Coordinator
Sussan Baldwin

Technical Manager

Bradley Voss (until 8/10/2015)

Vacant Position from Oct 2015

Administrative Officer

Lauren Grant

Casuals

Emma Bargery

Thomas Bayford

Samuel Chamberlain

Tony Clark

Sophie Eleftheriou

Anna Folkmer

Elizabeth Folkmer

Jonathan Gray

Harrison Grindle

Sarah Horne

Oleh Kurpita

Timothy Osborne

Amelia Smart

Josh Smart

Sandra Wilson-Folkmer

Evette Wolf

Arts Centre Reference Group

Teresa Barter

Harry Dewar

Bob Evans

Connie Giacomis

Jason Haskett

Don Hopgood AO

Allan Summer

Tracie Turnball

David Mayne

Sir Robert Helpmann Theatre

Sir Robert Helpmann Theatre Manager
Frank Morello

Theatre Technician

Fay Cakebread

Theatre Services Officer

Johann Smith

Casuals

Mike Bakker

Gareth Bannon

Betty Clayfield

Gretchen Copeman

Sally Czerwonka

Hayley Dean

Kyle Gleed

Nancy Humphries

Benjamin Hunt

Marcus Jones

Karen Kennedy

Neville Moody

Suzanne Panther

Joanne Ratsch

Frederick Robinson

Tracy Rovensky

John Sandercock

Hilton Smith

Genevieve Vorwerk

Patricia Watt

Arts Centre Reference Group

Anelia Blackie (from 8/03/2016)

Alison Brash

Andrew Bone

Sue Charlton

Peter Fairchild

Linda Hay

Fernanda Ikeda (until 1/12/2015)

Liz Wheeler

Leah Williams

Northern Festival Centre

Northern Festival Centre Manager

Jenny Stephenson

Technical Manager

Paul Schrader

Administrative Services Officer

Janet Jansen and Bianca Roeters

Casuals

Peter Allen

Margaret Brine

Dominic Caputo

Joel Cronk

Robyn Dunn

Benjamin Dunning

Alan Fricker

Marika Gardner

Lynnette Hancock

Pamela Harmer

Christopher Hincks

Kirstie Jamieson

Annie Johnson

Michelle Johnson

Millie Johnson

Graham Johnston

Hannah Joyce

Christine Kent

David Kent

Victor Knauerhase

Tully McCulloch

Meegan McMahon

Kylie Macklin

Kyle Marshall

Tarryn Mezzino

Lesley Patrick

Lyn Petagna

Carly Ramsey

Dean Schrader

Allan Sedunary

Ashley Smith

Richard van Giesen

Marion Williams

Sharon Yendall

Rhys Millington

Margaret Sawyer

Ulrike Maria

Cedric Varcoe

Arts Centre Reference Group

Margie Davies

Elaine McNeil

Chaffey Theatre

Chaffey Theatre Manager

Sharlene Martin

Theatre Technician

Vacant

Administration Officers

Lara Vallelonga

Sophie Cass

Nicole John

Casuals

Kristy Baker

Ellen Baylis

Lachlan Biele

Joshua Cartlidge

Alannah Cassidy

Daniel Davey

Jordon Ebert

Petrina Hale

Tammy Hamood

Paul Kaesler

Alexander Lancaster

Campbell Lawrence

Terry Marter

Jeffery Matthews

Luke Meaney

Adam Pedler

Jamie-Lee Rayner

Kieran Schwartzkopff

Kate Skinner

Carlie Stanley

Jessica Stanley

Michelle Storry

Emma Vallelonga

Katie Vallelonga

Maria Vallelonga

Arts Centre Reference Group

Remy Catchlove

Rhonda Centofanti

Danyon de Buell

Poppy Papageorgiou

Cheryl Norris

Tony Sharley

Middleback Arts Centre

Middleback Arts Centre Manager

Ryan Sutherland (Maternity Leave from 7/09/2015)

Narelle Brine acting Manager (from 5/09/2015)

Technical Manager

Paul Travers (.6FTE from 9/05/2016)

Maintenance Facilitator

Brian Krawczyk .4FTE (from 9/05/2016)

Administrative Officer

Narelle Brine (until 4/09/2015)

Abbie Greenwood

Kirsty Conner

Casuals

Steven Gray

Barry Hammond

David James

Glen Jeary

Brett Geihlich

Tyler Geihlich

Rylie Kassebaum

Brian Krawczyk (until

Fiona Moellner

Melissa Schenck

Declan Selby

Laura Shaw

Valarie Van Genderen

Belinda Van Oosten

Simon Williams

Chloe Coles

Jessica Collison

Emerson Crowley

Jenna Cruse

Elizabeth Dennis

George Dunbar

Kristy Ashwood

Cory Beinke-Heath

Michelle Boehm

Arts Centre Reference Group

Bernadette Abraham

Lyn Breuer

Jeffery Croft

Jeremy Head

Deb Hughes

Glen Smith

Jeanette Cowan

Chelsea Liverwirth

Jenny Barnes

John Hunt

May Walker-Jefferys

Appendix D: Strategic Plan 2015-2018



COUNTRY
ARTS
SA

Strategic Plan

2015/16 – 2017/18

THE ART OF
INSPIRING
COMMUNITIES

FOR MORE INFORMATION
Visit www.countryarts.org.au or call 08 8444 0400

Country Arts SA

The Art of Inspiring Communities

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

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

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

Our Vision

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

Our Mission

To create opportunities in regional South Australia through arts and culture

Our Drivers

The following values drive the work of Country Arts SA:

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

Our Goals

More people experience, value and benefit from the arts

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

Strategic Priority

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Innovative forms of engagement

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.

We are striving for:

- More people to attend and take part in the arts
- Communities to be engaged in the identification of their own arts needs and aspirations
- Projects and initiatives that meet community needs and encourage new and outstanding arts experiences
- Broader individual and community involvement in the arts through forums, conferences and vibrant cultural events
- Meaningful arts experiences that support First Nations cultural identity and a diversity of cultures

Our performance will be measured by:

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

Our Goals

Investment in artists and creative outcomes

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

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

Strategic Priority

— Embed emerging technologies

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

We are striving for:

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

Our performance will be measured by:

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

Our Goals

Innovative use of places and spaces

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

Strategic Priority

Arts Centres as cultural precincts

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

We are striving for:

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

Our performance will be measured by:

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

Our Goals

Be a responsible and effective organisation

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

Strategic Priority

Raise the awareness of Country Arts SA

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

We are striving for:

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

Our performance will be measured by:

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

Our Key Strategies

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

Partnerships

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

Advocacy

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

Research

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

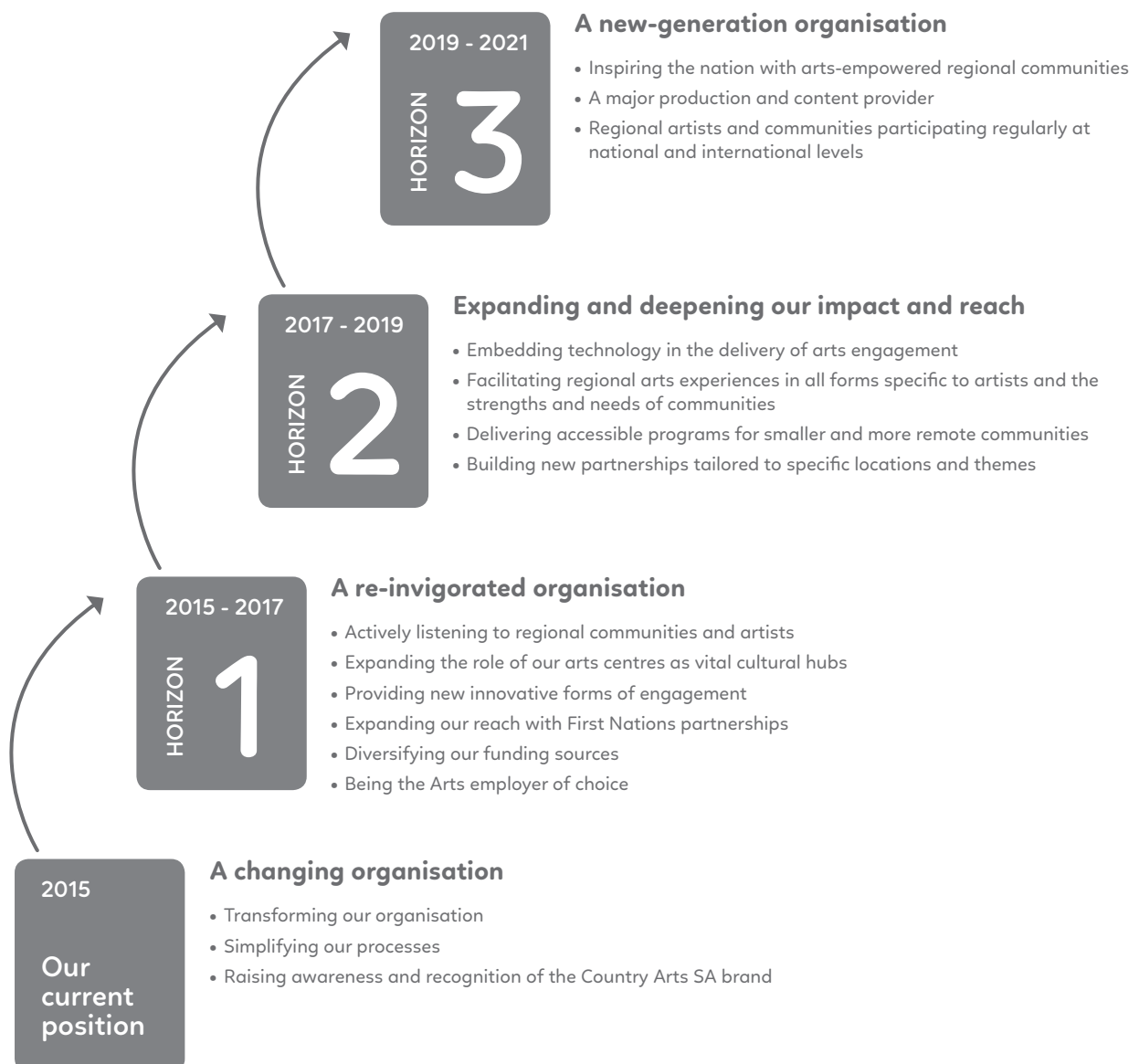
Education

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

Our 3 Horizons of Growth 2015 - 2021

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

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



Appendix E: Statistics

All programs

	Arts Centres*	Performing Arts	Visual Arts	Cultural Development	Grant Funding	TOTAL
Far West and North	48 792	3 750	9 078	3 267	84 938	149 825
Yorke and Mid North	34 819	3 707	17 621	3,098	5 367	64 612
Adelaide Hills, Fleurieu and Kangaroo Island	0	798	3 822	27	6 143	10 790
Murphylands and Riverland	35 211	2 433	26 573	3 437	6 151	73 805
Limestone Coast	31 783	3 785	19 380	3 998	20 165	79 111
Adelaide	38 973	2 874	50 769	176	0	92 792
National	0	2 212	1 310	0	0	3 522
TOTAL	189 578	19 559	128 553	14 003	122 764	474 457

*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	14	16	94	124	0	4	0	128
Total Audience	2 477	6 091	24 540	33 108	0	1 152	0	34 260
Average	177	381	261	267	0	288	0	268

Chaffey Theatre								
Total Events	14	13	37	64	0	8	239	311
Total Audience	1 771	3 190	8 744	13 705	0	2 540	20 737	36 982
Average	127	245	236	214	0	318	87	119

Northern Festival Centre								
Total Events	12	14	30	56	22	4	136	218
Total Audience	2 319	3 445	9 827	15 591	4 388	2 540	14 619	37 138
Average	193	246	328	278	199	635	107	170

Middleback Arts Centre								
Total Events	14	12	36	62	0	5	1,373	1,440
Total Audience	1 621	3 033	8 794	13 448	0	1 252	35 713	50 413
Average	116	253	244	217	0	250	26	35

Hopgood Theatre								
Total Events	13	13	120	146	0	1	0	147
Total Audience	2 841	4 357	33 897	41 095	0	30	0	41 125
Average	219	335	282	281	0	30	0	280

All Arts Centres Combined								
Total Events	67	68	317	452	22	22	1 748	2 244
Total Audience	11 029	20 116	85 802	116 947	4 388	7 514	71 069	199 918
Average	165	296	271	259	199	342	41	89

Performing Arts

	Venues	Performances	Attendances
Mainstage			
De Novo/Sydney Dance Company	4	4	1 543
The Cowgirl and the Showgirl	7	7	1 468
Best of the British/ACO2	1	1	198
The Confidence Man	2	3	69
Flak	5	5	518
Carmen Sweet/Expressions Dance Company	2	2	321
Grug/Windmill Theatre	5	6	673
Aboriginal Comedy Allstars	8	8	819
Adelaide Cabaret Festival	2	2	276
Gorgon/State Theatre Co of SA	5	11	2 042
	41	49	7 927
Morning Melodies			
Back to Broadway	2	2	580
Police Band Christmas Concert	5	5	1 752
A Fine Romance	3	3	939
	10	10	3 271
Arts On Screen			
Hamlet	3	5	388
The Importance of Being Earnest	1	1	207
	4	6	595
Black Screen	9	9	905
Workshops			
Picnic	1	1	74
De Novo	4	8	415
Carmen Sweet	2	2	13
Aboriginal Comedy Allstars	2	2	158
The Adventures of Broer and Zus	1	1	12
	10	14	672
Shows for Schools			
Screen Ed	6	6	747
Grug	4	4	1 517
	10	10	2 264
Shows on the Road			
The Merger	4	4	254
Exposing Edith	7	7	769
The Adventures of Broer & Zus	4	4	412
Gorgon	2	2	100
Picnic	3	3	111
	20	20	1 646
National Tour			
The Cowgirl and The Showgirl	9	9	2 212
TOTAL	113	127	19 492

Visual Arts

Exhibitions	No of Galleries	Visitations
Full Spectrum	1	308
Handheld	5	2 324
Handheld II	2	1 600
Whyalla Art Prize	2	46 961
Little Boxes	1	10 369
Our Mob 2015	2	1 025
Burra Ephemeral Art Trail	1	3 150

National Tour		
Designing Craft/Crafting Design: 40 Years of JamFactory	5	7 031

Galleries		
River Lands Gallery: Other exhibitions/activities	1	26 116
Port Pirie Regional Art Gallery: Other exhibitions/activities	1	16 076
Riddoch Art Gallery: Other exhibitions/activities	1	16 593

Total	22	131 553
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Digital Theatre

Create or Produce New Work	Works Created	Works with Public Outcome	Performances	Attendances
Creation Creation/Windmill Theatre	1	1	1	33
Digital Theatre Mentorship	1	1	1	1
We Are the World/Post	1	1	2	33
Total	3	3	4	67

Community Art and Cultural Development

	Workshops and other outcomes	Participants
Community Art and Cultural Development Program	49	6 867
Arts and Mental Health Program	3	218
Leigh Creek Artist Residencies	1	2
National Strategic Projects	2	80
Multicultural Art Project	3	51
DanceXtend	7	351
	65	7 569
Key Producer Program		
Arts and Health Forum	8	168
Push	1	8
Roadtrip	1	7
This is a Border (town)	4	111
This is A River	7	3 099
Our Corka Bubs	1	41
	22	3 434
Total	117	11 003

Grant Funding

	Projects	\$
Artists/arts worker professional development		
Regional Arts Fund Quick Step	24	35 816
Regional Arts Fund Step Out	4	48 592
Regional Arts Fund Step Up	5	21 305
Skills Development	3	6 150
Travel Assistance	12	6 914
Total	48	118 777
Creation/Performance of artistic work		
Regional Arts Fund Quick Step	3	5 550
Regional Arts Fund Step Out	5	64 500
Regional Arts Fund Step Up	2	6 847
Skills Development	0	0
Total	10	76 897
Community participation and engagement		
Regional Arts Fund Quick Step	8	16 300
Regional Arts Fund Step Out	10	144 634
Regional Arts Fund Step Up	3	12 000
Shows on the Road	2	555
Skills Development	1	3 000
Total	24	176 489

Community Capacity Building		
Shows on the Road Guarantee Against Loss	2	555
Artist Professional Development		
Travel Assistance	12	6 914
TOTAL	96	379 632

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
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

Quest Whyalla Serviced Apartments, The Whyalla News, McLeods Whyalla Motor Company Pty Ltd, Whyalla Automotive, The Eyre Hotel, Century 21 Myles Pearce (Whyalla), Harvey Norman (Whyalla), Swear By Safety, Magic 105.9

Chaffey Theatre

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

Sir Robert Helpmann Theatre

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

Northern Festival Centre

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