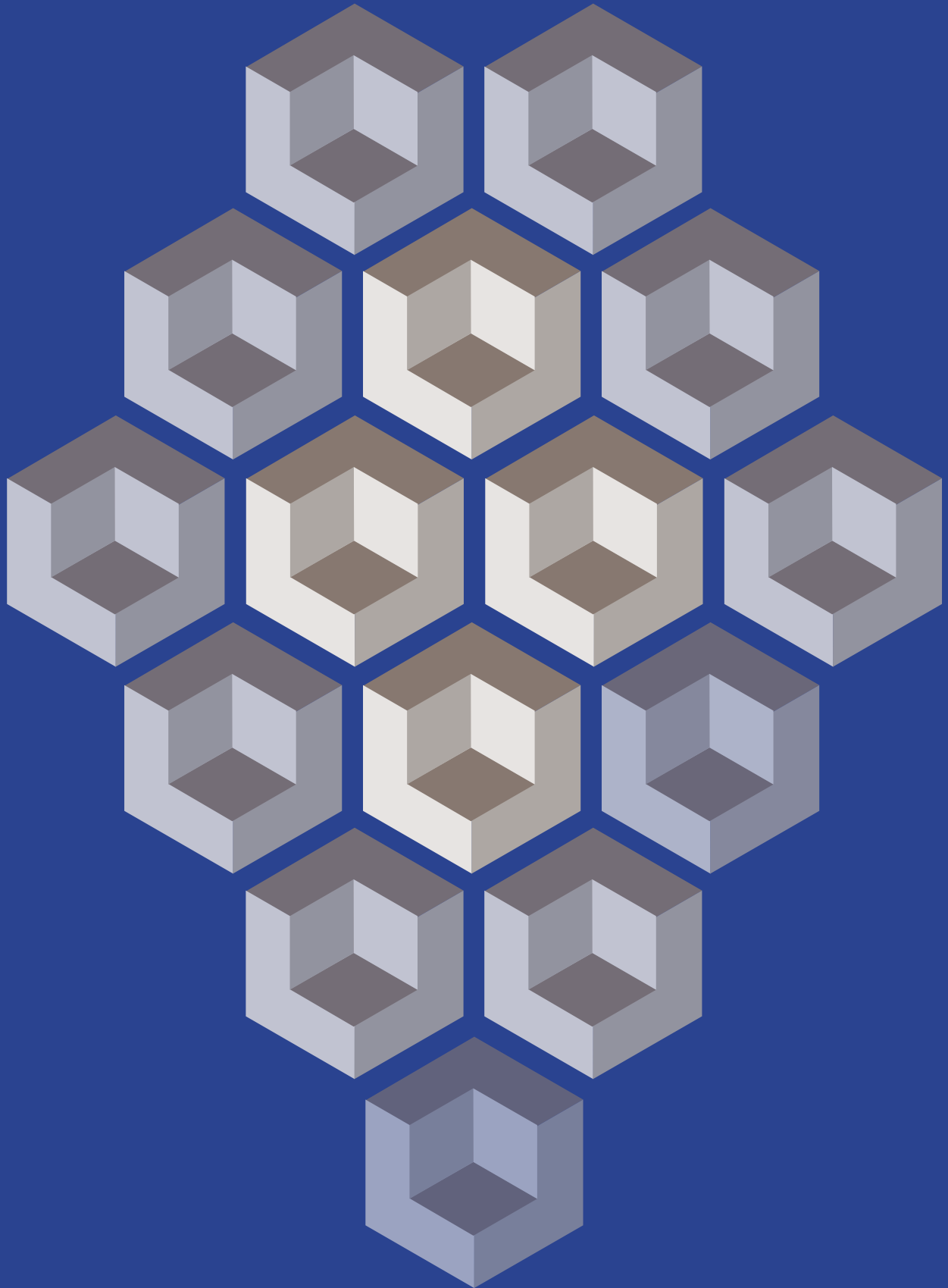




Government of **Western Australia**  
Department of **Culture and the Arts**



Annual Report 2015-2016

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## About DCA

The Department of Culture and the Arts (DCA) guides the delivery of culture and arts for Western Australia through the provision of policy development, coordination and support services to the Culture and Arts Portfolio. DCA also supports the culture and the arts sector and via the State Records Office assists government organisations to comply with the *State Records Act 2000*, and preserves and provides access to the State Archives Collection.

This publication is current at September 2016. The content of this document is available in alternative format upon request.

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## Statement of Compliance

To the Minister responsible for the Department of Culture and the Arts

In accordance with Section 61 of the *Financial Management Act 2006* I hereby submit, for your information and presentation to Parliament, the Annual Report of the Department of Culture and the Arts for the financial year ended 30 June 2016. This report has been prepared in accordance with the provisions of the *Financial Management Act 2006* and all other legislation including:

- *Disability Services Act 1993*
- *Electoral Act 1907*
- *Equal Opportunity Act 1984*
- *Occupational Safety and Health Act 1984*
- *Public Sector Management Act 1994*
- *State Records Act 2000.*

At the date of signing, I am not aware of any circumstances that would render the particulars included in the report misleading or inaccurate.



Duncan Ord OAM

Director General

19 September 2016

# Director General's foreword

The Department of Culture and the Arts' vision is to support the Western Australian culture and arts sector to increase the community's access to a range of arts and cultural experiences, which in turn enriches the overall WA community.

Over the past year, DCA has implemented a number of reforms and initiatives that will have long-term benefits for the sector.

The first funding was allocated under the Organisation Investment Program, which represents an important shift in the way that DCA funds the development and growth of the arts and culture sector. For the next three years, an annual allocation of over \$9.6 million will be shared to 35 organisations, including five that are receiving recurrent funding for the first time.

DCA also launched a new suite of grants programs during the financial year. The Creative Development, Commercial Development, Community Engagement and Aboriginal Arts programs provide greater flexibility, are more responsive to applicant needs, and better reflect the way arts projects develop over their life cycle. The programs provide for the first time, an opportunity to apply year-round for grants under \$15,000.

The Online Grants system has significantly improved DCA's ability to process the increasing number of applications being received.

DCA continued to partner with arts organisations and other government agencies and departments to provide a number of programs, events and activities.

DCA supported the development of discussion papers and consultation with the community and sector on Strategic Directions 2016-2031 for the Arts Leadership Group. This is the first time that a unified long-term vision for arts and culture in WA has been conceptualised between government, business and the arts, culture and creative industries sector.

DCA, in collaboration with the Department of Regional Development, delivered the first year of a \$24 million regional arts and culture program funded by the State Government's Royalties for Regions program. The program's five schemes are now up and running and have delivered more than \$4.5 million to regional arts venues and arts organisations since July 2015, supporting jobs, performing arts touring and community culture and arts activities around regional WA, including Aboriginal arts centres. I would like to extend my thanks and appreciation to our partners in Circuitwest and Country Arts WA who are delivering two of the schemes on behalf of DCA.

Over the year, DCA continued to lead and manage a number of significant cultural infrastructure projects on behalf of the Portfolio. Milestones achieved for the New Museum Project include award of the managing contract to Brookfield Multiplex, and its partners, international architects OMA and Hassell for the design and build of the museum.

Some of the sector highlights of the year included honouring 15 exceptional Western Australians artists whose skills and work over a lifetime in culture and arts earned them the status of State Living Treasures.

More than 22,000 visitors attended the 2016 'Revealed: Emerging Aboriginal Artists from Western Australia' exhibition and art market which was hosted by the Fremantle Arts Centre for the first time. 'Revealed' brings together artists from more than 20 WA Aboriginal art centres, providing an opportunity for them to showcase and sell their work direct to the public.

The State Records Office (SRO) made the remarkable discovery in the State archives of the last will and testament of John Simpson Kirkpatrick, one of Australia's best known war heroes. To mark Anzac Day, the will was digitised and placed online for community access.

In association with the Australian Embassy in Jakarta and the Ballet Indonesia Foundation, the Western Australian Ballet has been invited to present a program of classical and contemporary dance as part of a gala event at the Jakarta Theatre.

WA's premier youth theatre company, Barking Gecko, will take up residence at the State Theatre Centre of WA (STCWA) during the coming financial year, moving its operations closer to its performance base. The Fringe World Festival continued its upward trend, with its event report recording 713 events at 159 venues around Perth and ticket sales of 350,000 generating \$9.3 million at the box office.

I would like to thank the Minister for Culture and Arts for his support over the year, and to express my appreciation to the Boards, CEOs and staff of the Portfolio organisations for their continued assistance. My thanks and appreciation also go to our many partners across the public and private sectors who support our work in so many areas, particularly Lotterywest, the Department of Regional Development, Department of Education, Department of Aboriginal Affairs and the Chamber of Arts and Culture WA.

My thanks also to all DCA and SRO staff for their support and hard work as we continue to deliver good outcomes over the coming year to benefit the public, the sector and the Culture and Arts Portfolio.

Duncan Ord OAM

Director General

# Executive Summary

This report is structured in accordance with the Public Sector Commission's Annual Reporting Framework 2016 and provides a detailed account of DCA's activities over the 2015-16 year.

In January 2016, DCA released an updated version of its Strategic Plan to reflect changes within the organisation and externally. DCA's role, vision, values and key priorities as outlined in the Strategic Plan are outlined in Section 1, along with an overview of DCA's operational structure and performance management framework.

The initiatives highlighted in the Strategic Plan 2016 are agreed targets based on the Government's and DCA's priorities for the arts and cultural sector. Progress to date on each strategic initiative is reported under Agency Performance in Section 2. Also in this section we report on the outcomes of other priority DCA projects, including initiatives highlighted in DCA's 2014-15 Annual Report.

The New Museum Project continued to progress well, with the award of contract negotiated and awarded for the design and build of the new museum. The project will also deliver an Energy Thermal Solution to significantly reduce energy consumption for organisations in the Perth Cultural Centre. Conservation works on the heritage buildings at the Perth site and upgrade to the WA Museum's Collections and Research Centre in Welshpool were completed.

DCA commenced implementation of recommendations from the Agency Expenditure Review, including a new service delivery model for the Portfolio. The Director General of DCA was concurrently appointed to the position of Perth Theatre Trust General Manager.

DCA delivered a number of programs in partnership with local, state, national and international organisations over the 2015-16 year. A new partnership with the National Base for International Cultural Exchange and Research in China was established, and will provide more opportunities for cultural exchange programs, internships and professional development opportunities for artists.

The delivery of DCA's core services in the areas of grant and funding and state information management and archives services by the State Records Office is reported under Funding for the arts and State Information Management Services in Section 2.

In 2015-16, DCA distributed more than \$27 million in funding, including \$19.5 million in funding to non-government organisations and more than \$3.1 million in grants awarded to individuals, groups and organisations. Over 800 applications for funding were received during the 2015-16 year, of which 342 were funded. The State Government's Royalties for Regions provided a further \$4.8 million for the Creative Regions program. This program includes the Regional Venues Investment Fund, Future Focus for WA Aboriginal Art Centres, and the Regional and Remote Touring Fund.

The State Records Office (SRO) continued to perform its responsibilities as WA's public records authority under the *State Records Act 2000*, delivering records management and archival services to government agencies, preserving archival records and providing reference services for researchers. New initiatives included the development of a new online catalogue, digitisation activities and new partnerships.

DCA's compliance with legislative requirements, public sector standards and other government policies are outlined in Section 4. There were no reported breaches of the public sector standards during the year. DCA continues to promote ethical and accountable behaviour in its workforce, supplementing public sector codes with relevant internal policies and procedures. A number of initiatives were implemented or updated to streamline HR processes with emerging technology through online workflows for staff development, policy acknowledgement, surveys and training.



Evaluation of the Culture and Arts Portfolio's performance in achieving Government Desired outcomes is detailed in Section 5. Key performance Indicators (KPIs) measure performance at the whole of portfolio level, with each organisation's KPIs contributing to overall performance measurement for the portfolio. The result is a consolidated picture of what the culture and arts portfolio is delivering and its impact on the community of WA.

A comprehensive account of the Portfolio's financial performance is provided in Section 6. Included here are audited financial statements of income, financial position, changes in equity and cash flows, all of which are accompanied by notes.

# SECTION 1: AGENCY IN FOCUS

## Profile

The Department of Culture and the Arts (DCA) guides the delivery of culture and arts for Western Australia through the provision of policy development, coordination, arts-based private and public partnerships, and support services to the Culture and Arts Portfolio. DCA also supports the development of culture and the arts in the State through the provision of funding to individual artists and arts organisations, devolved funding through selected organisations, and partnerships with Commonwealth, State and local government agencies.

DCA is part of the Culture and Arts Portfolio which includes:

- the Art Gallery of Western Australia (a statutory authority)
- Perth Theatre Trust (a statutory authority)
- ScreenWest (an incorporated association)
- the State Library of Western Australia (a statutory authority)
- the Western Australian Museum (a statutory authority)
- the State Records Office of Western Australia (a division of DCA which operates under its own Strategic Plan).

The Swan Bells Foundation is an incorporated association supported by DCA. The Bell Tower is a Culture and Arts Portfolio asset.

## STRATEGY

The Department of Culture and the Arts Strategic Plan 2015-2017 articulates the role, vision, values and key priorities of the organisation. It will steer DCA to achieve this vision through realisation of the corporate objectives and related strategies identified for delivery over the next three years.

DCA's Strategic Plan aims to:

- communicate the purpose, vision and mission of DCA to its stakeholders;
- communicate measurable strategic objectives for DCA; and
- provide a framework for operational and business planning, prioritisation and alignment to strategic objectives.

## PURPOSE

The cultural development of Western Australia through the provision of quality services and funding programs, and the implementation of Government policies and initiatives.

## VISION

A valued and respected government agency that has the expertise to support the arts and culture sector in enriching the lives of the Western Australian community.

## VALUES

- Professional
- Innovative
- Responsive

## Operational Structure

The Department of the Arts was established under the *Public Service Act 1978* on July 1, 1986 subsequent to the repeal of the *Western Australian Arts Council Act 1973*. On 20 May 1997 the name was changed to the Ministry for Culture and the Arts under the *Public Sector Management Act 1994*. On 1 July 2001 the name was redesignated to Department of Culture and the Arts under Section 35 of the *Public Sector Management Act 1994* as a result of a Machinery of Government Review.

DCA operates under the provisions of the *Public Sector Management Act 1994*. In the performance of its functions, DCA complies with all relevant written laws. DCA links the Culture and Arts Portfolio to the Government's framework and also contributes funding and administrative support to The Bell Tower, which is managed by the Swan Bells Foundation Inc. The Portfolio organisations and the Swan Bells Foundation Inc. are required to produce separate annual reports.

The SRO operates as a division of DCA. The *State Records Act 2000* prescribes the role of the SRO, the State Archivist and Executive Director State Records (Director of State Records) and the State Records Commission.

Over the 2015-16 financial year, DCA underwent changes to its organisational and leadership structure following outcomes of an Agency Expenditure Review and related voluntary severance program.

## RESPONSIBLE MINISTER

The Hon John Day MLA, Minister for Culture and the Arts.

## LEGISLATION ADMINISTERED

- *Art Gallery Act 1959*
- *Library Board of Western Australia Act 1951*
- *Museum Act 1969*
- *Perth Theatre Trust Act 1979*
- *State Records Act 2000*

The *State Records Act 2000* provides for the keeping of State records and related purposes, including access to the State archives. The functions of the State Archivist and Executive Director State Records (Director of State Records) are prescribed at Section 73 of the *State Records Act 2000*. These functions include advising government organisations on record keeping, providing appropriate facilities and services to enable government and the public to access the State Archives Collection and providing advice and assistance to the State Records Commission.

## LEADERSHIP

The Corporate Executive is DCA's key strategic leadership, planning and accountability group. It provides leadership, direction and guidance to DCA and provides oversight of DCA's strategy, governance and committee structure. It is the peak decision-making body for DCA.

### Corporate Executive Members

<b>Director General</b>	Duncan Ord
<b>A/Deputy Director General</b>	David Ansell
<b>Executive Director, General Operations</b>	Eric Isailovic
<b>Director, Office of the Director General</b>	Margaret Butcher
<b>Director, Policy, Planning and Research</b>	Colin Walker
<b>Director, Arts Funding and Development</b>	Chris Penwald
<b>Director, Infrastructure, Planning and Support</b>	Carl Pekin
<b>State Archivist and Executive Director State Records</b>	Cathrin Cassarchis
<b>Director Finance and Chief Financial Officer</b>	Shanaeya Sherdiwala (Feb 2016 to June 2016) Tony Loiacono (July 2015 to Feb 2016)

## DIRECTORATES

### Office of the Director General

The Office of the Director General is responsible for ministerial liaison, government relations, strategic and operational planning, Ministerial and performance reporting, project management, business improvement, legal, risk management and business continuity. The Office also includes Corporate Affairs and Audit and Review.

### General Operations

The General Operations Directorate provides strategic and transactional human resource management, finance, information technology and infrastructure planning and support services for DCA and Portfolio organisations.

### Policy, Planning and Research Directorate

The Policy, Planning and Research Directorate is responsible for DCA's policy development, future planning, research strategy and strategic partnerships. The Directorate develops and implements interagency Memoranda of Understanding and partnerships; develops, manages and delivers research projects and consultancies; undertakes strategic research planning, analysis, reporting and dissemination of arts and cultural research and statistics; collection of annual surveys and data; and development and delivery of policies and action plans.

## Arts Funding and Development Directorate

The Arts Funding and Development Directorate is responsible for providing funding to non-government arts organisations as a base from which they can then generate additional income through sponsorship, box office and funding from other bodies to support their annual program of activities. The Directorate also provides project funding through its grants programs. These programs are designed to provide emerging and established artists and creatives with grants to undertake a broad range of projects and activities across multiple art forms and disciplines. Investment in the in arts and culture is essential to ensure ongoing access to arts and culture activities.

## State Records Office

The State Records Office (SRO) is a division of DCA that operates under its own Strategic Plan. Established by the *State Records Act 2000*, the SRO supports the State Records Commission and provides consultancy, advice and training to assist State and Local Government organisations to comply with their information management responsibilities. The SRO is also the State's archival authority, with responsibility for collecting, preserving and providing government and community access to the State Archives Collection.

## WORKFORCE

### Portfolio Demographics as at 30 June 2016

Department/Portfolio Organisations	Women	Men
Department of Culture and the Arts (including SRO)	81	46
Art Gallery of Western Australia	47	19
Perth Theatre Trust	110	82
ScreenWest	14	6
State Library of Western Australia	127	49
Western Australian Museum	144	91
Total	523	293

### Department of Culture and the Arts headcount as at 30 June 2016

Employment Type	Department of Culture and the Arts	
	Women	Men
Permanent Full-time	49	35
Permanent Part-time	14	1
Fixed Term Full-time	8	6
Fixed Term Part-time	6	2
Casual paid	0	0
*Other	4	2
Total	81	46

\*includes staff on secondment and public sector trainees.

### Culture and the Arts Portfolio Organisational Structure

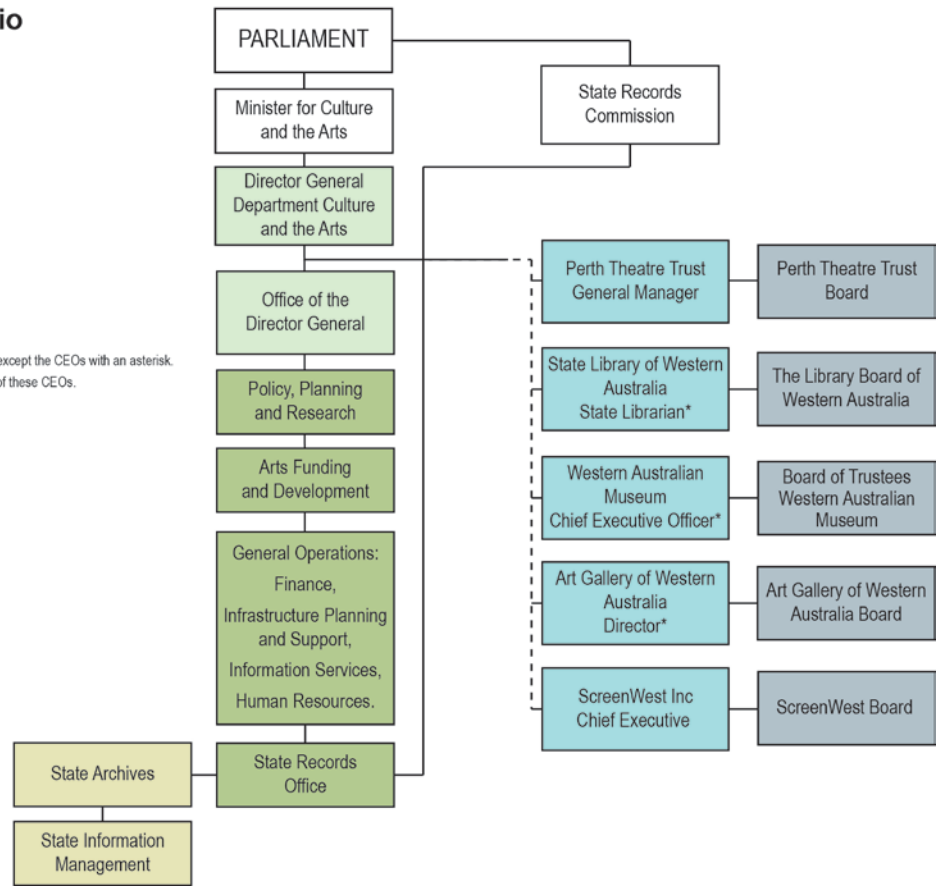
**Key**

**The Department**

- Office of the Director General
- Directorates
- Areas

**Portfolio Organisations**

- Portfolio Organisations
- \*The Director General is the employing authority for all staff except the CEOs with an asterisk.
- The Public Sector Commissioner is the employing authority of these CEOs.
- Board



# Performance Management Framework

DCA achieves its Government Desired Outcomes through the delivery of four key services. While DCA contributes to all of the Government's Outcomes Based Service Delivery goals, its primary contribution is to the Government goal: **Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians**. The table below illustrates the relationship between the Department Desired Outcomes and the most relevant Government goal.

Government goal	Desired Outcomes	Services	Service Provider
Greater focus on achieving results in key service areas for the benefit of all Western Australians	Outcome 1: A sustainable arts and cultural sector that enhances social and economic wellbeing.	Arts industry support	Department of Culture and the Arts
		Research, Policy Development, Information and Support	Department of Culture and the Arts
	Outcome 2: Efficient and effective services to the Culture and Arts Portfolio and Government.	Corporate and Asset and Infrastructure Support to the Culture and Arts Portfolio and Government	Department of Culture and the Arts
	Outcome 3: Government records and the State archives are appropriately managed and accessible.	State Information Management and Archival Services	State Records Office

## CORPORATE OBJECTIVES

DCA's Strategic Plan 2015-2017 outlines six Corporate Objectives aligned with the Government Desired Outcomes for DCA. These Corporate Objectives provide an overarching framework to guide the identification, development and delivery of strategic initiatives and priority projects across DCA.

<b>Objective 1</b>	Deliver the State Government's arts and culture priorities.
<b>Objective 2</b>	Provide leadership through strong evidence-based policy, planning and legislative reform.
<b>Objective 3</b>	Promote a diverse, vibrant and sustainable cultural sector.
<b>Objective 4</b>	Ensure effective management of the State Government's investment in culture and the arts.
<b>Objective 5</b>	Establish efficient and effective business systems and processes.
<b>Objective 6</b>	Develop a workforce that is engaged, capable, adaptable and agile.

## SHARED RESPONSIBILITIES WITH OTHER AGENCIES

DCA shares responsibility for the delivery of Human Resources, Finance Services and Information Services for the Culture and Arts Portfolio with the portfolio agencies.

## SECTION 2: AGENCY PERFORMANCE

# Report on Operations

### ACTUAL RESULTS VERSUS BUDGET TARGETS

	2015/16 Target (1) \$000	2015/16 Actual \$000	Variation (2) \$000
Total cost of services (expense limit)	53,757	58,811	5,054 (a)
Net cost of services	52,628	58,105	5,477 (a)
Total equity	109,132	106,826	(2,306) (b)
Net increase / (decrease) in cash held	2,115	4,214	2,099 (c)
Approved salary level	14,137	13,513	(624) (d)

(1) As specified in the Budget Statements

(2) Further explanations are contained in Note 34 'Explanatory statement' to the financial statements.

- a) The variation is mainly due to an increase in grant commitments payable.
- b) The variation is mainly due to a lower than expected asset revaluation increments on buildings.
- c) The increase in cash held is mainly due to delays in the New Museum Project resulting in higher than expected cash carryover.
- d) The variation is due to a reduction in leave liability and savings resulting from the recruitment freeze.

Working Cash Targets	2015/16 Agreed Limit \$000	2015/16 Target/Actual \$000	Variation \$000
Working Cash Limit (at budget)	2,618	2,618	NA
Working Cash Limit (at actuals)	2,736	2,631	(105)



# Strategic Initiatives

DCA's Strategic Plan 2015-2017 outlines DCA's corporate objectives and related strategic initiatives for the period of the plan. Progress towards these initiatives is monitored by a senior departmental governance committee responsible for DCA's strategy and performance, and reported to the Minister for Culture and the Arts on a monthly basis.

## OBJECTIVE 1: DELIVER THE STATE GOVERNMENT'S ARTS AND CULTURE PRIORITIES

STRATEGIC INITIATIVE	PROGRESS/OUTCOMES 2015-16
<p>1 <b>Collaborate with the WA Museum to develop the New Museum Project operational model and facilitate the interface with the Perth Cultural Centre and surrounding precinct</b></p> <p>■ <b>Development of an Energy Thermal Solution to supply the Perth Cultural Centre institutions</b></p>	<p>As part of its role in the New Museum Project, DCA worked with the Western Australian Museum in 2015 to develop the New Museum Project operational model. The model aims to ensure the ongoing financial viability of the WA Museum.</p> <p>A submission was made in February 2016 to the Central Perth Planning Committee to develop a Perth Cultural Centre (PCC) Planning framework. It was agreed that DCA will work with the Department of Planning, the Office of the Government Architect and the culture and arts portfolio agencies on the PCC Strategic Framework over the 2016-17 financial year to develop a structural plan for the Perth Cultural Centre.</p> <p>In 2014-15, the Government endorsed the inclusion of an Energy Thermal Solution (ETS) in the scope of the New Museum Project. The development and implementation of the ETS in the PCC will significantly reduce energy consumption for all organisations in the PCC, including the New Museum. The State is negotiating a delivery contract for the ETS with the preferred respondent to the New Museum Request for Proposal (RFP); a consortium led by Brookfield Multiplex, with the intent of awarding a contract for delivery of the ETS in July 2016.</p>
<p>2 <b>Develop and lead the implementation of recommendations from the Agency Expenditure Review (AER), including the development of a corporate performance monitoring process.</b></p>	<p>DCA began implementing recommendations from Agency Expenditure Review including:</p> <ul style="list-style-type: none"> <li>▪ a new service delivery model comprising decentralised strategic business human resources and financial services; and centralised transactional human resources and financial services, with DCA retaining whole of Government responsibilities for the portfolio.</li> <li>▪ formation of a DCA-based integrated asset management unit to service the Portfolio.</li> <li>▪ provision of ICT services across the Portfolio by the State Library of Western Australia.</li> <li>▪ the concurrent appointment of the DCA Director General to the position of the Perth Theatre Trust (PTT) General Manager.</li> <li>▪ A portfolio-wide voluntary severance program to support efficiency measures.</li> </ul>

As of June 2016, the following recommendations have been implemented or are underway:

- The DCA Director General was appointed to the position of PTT General Manager on 12 March 2016.
- 37 staff members have left the portfolio under the voluntary severance agreement.
- Recommendations relating to Human Resources, Finance, Information and Communications Technology (ICT) and asset management will take effect from 1 July 2016.

3 **Optimise the integration of The Bell Tower into Elizabeth Quay's cultural programming to benefit the Sector.**

Development of the Elizabeth Quay site provided opportunities for integration of the Bell Tower into broader programming. Meetings have held with the Metropolitan Redevelopment Authority during 2015. Further discussions will continue over the 2016-17 financial year.

4 **Assist ScreenWest with the establishment of a screen production facility at the ABC Studios and achieve greater autonomy.**

In late 2015, DCA and ScreenWest commenced discussions with the ABC with the aim of establishing a screen production facility at the ABC studios by September 2016. This arrangement will support greater operational autonomy for ScreenWest.

## OBJECTIVE 2: PROVIDE LEADERSHIP THROUGH STRONG EVIDENCE-BASED POLICY, PLANNING AND LEGISLATIVE REFORM

STRATEGIC INITIATIVE	PROGRESS/OUTCOMES 2015-16
<p>1 <b>Consolidate the State Records Office as a leader in government information, records and document management, including the modern and accessible management of archives</b></p>	<p>In 2015-16, the State Records Office (SRO) carried out its legislative functions as required under the <i>State Records Act 2000</i> in regulating information management across State and Local government, and preserving and providing government and community access to the State archives collection. Assistance was provided to government agencies in the review of agency Record Keeping Plans, information management training and an advisory/consultancy service. Significant progress was achieved in improving access to the State archives collection with a new online catalogue, digitisation activities and new partnerships to broaden access to historical information. For further information on SRO activities and outcomes, please refer to the State Records Office section in this document.</p>

2	<p><b>Prepare a response to Strategic Directions Framework 2016-2031 that articulates actions DCA will undertake to meet the objectives of the Framework</b></p>	<p>Strategic Directions 2016-2031 is due to be released by the Arts Leadership Group in the 2016-17 financial year and will present the first unified long-term vision for arts and culture in WA from government, business, and the arts, culture and creative industries sectors. Two drafts were released for public comment in 2015-16 and received more than 160 public submissions.</p>
3	<p><b>Review the current subsidy model for State owned and leased culture and arts venues (STC, HMT, PCH SAC) to ensure options are developed to improve transparency and efficiency</b></p>	<p>The first year of a new management model, which transferred management of the Perth Concert Hall from AEG Ogden Pty Ltd (Perth) to WA Events Pty Ltd, was successfully implemented. The findings from this new model and the outcomes of the review of ticketing and CRM solutions for the sector will now inform policy development for the best subsidy model in 2016-17.</p>
4	<p><b>Identify solutions to ticketing and CRM needs across venues and in the culture and arts sector.</b></p>	<p>In December 2015, DCA engaged a consortium to undertake an independent analysis of the ticketing and CRM requirements for Perth Theatre Trust (PTT) venues and Culture and Arts portfolio agencies. The research included analysis of stakeholders' needs; a review of the current PTT ticketing arrangements through Ticketek; comparative analysis of leading systems to meet the identified needs; and detailed financial modelling of proposed models for ticketing solutions. DCA presented the final recommendations to the PTT Board and to the major funded performing arts companies during May/June 2016. The proposal will be submitted to Government in the 2016-17 financial year.</p>
5	<p><b>Promote DCA's role as the lead agency within State Government in relation to funded arts and culture policy, programs and activities.</b></p>	<p>DCA reformed and completed the implementation of new funding programs. Further reforms included the introduction of a new online grants management system (OGMS) and the new Culture Counts evaluation tool. OGMS has been adopted by the Department of Local Government and Communities, whilst Culture Counts has been trialled by funding agencies in Australia, England, Scotland and the United States with trials scheduled for agencies in Singapore and China in 2016-17.</p>
6	<p><b>Develop existing and potential local, state, national and international inter-governmental partnerships to better enable DCA to achieve its corporate objectives</b></p>	<p>DCA continued to develop new and existing partnerships with local, state, national and international public and private sector organisations over the 2015-16 year. As at June 2016, DCA has 13 formal Memoranda of Understanding (MOU) with state and federal government agencies and a further 16 working partnerships with other government departments and arts organisations. A number of these partnerships and MOUs are approaching the end of their terms and are in the process of being reviewed, concluded or renegotiated to reflect DCA's arts and cultural development priorities. Significant outcomes of the 2015-16 year include:</p>

#### ■ *New partnership with the National Base for International Cultural Exchange and Research*

During the 2015-16 year, DCA commenced negotiations with the National Base for International Cultural Exchange and Research in China with the objective of providing more opportunities for cultural exchange programs, internships and professional development opportunities for artists. The three year partnership will also explore the potential of locating a new cultural research centre in Perth. A Memorandum of Understanding has been agreed between parties and is being prepared for signature.

#### ■ *Partnership with the Department of Aboriginal Affairs to digitise historical 20<sup>th</sup> century Aboriginal records.*

In 2015-16, the SRO worked in partnership with the Department of Aboriginal Affairs to commence digitisation of over 14,000 files in the State Archives Collection that document Aboriginal welfare throughout the 20th Century. The files are of ongoing significance for Aboriginal family history research.

#### ■ *Creative Connections and ArtsEdge: an Arts in Education partnership with the Department of Education*

DCA's partnership with the Department of Education to deliver Creative Connections: An Arts in Education Partnership Framework 2010-2014, which includes the ArtsEdge program, has been extended to coincide with the conclusion of the current Memorandum of Understanding at the end of 2016. An independent consultant was engaged in 2015 to review the partnership and present future directions to collaboratively support arts in education across Western Australia. The report's recommendations are being considered in the development of a new iteration of the partnership, which is currently in progress.

#### ■ *ANZAC centenary program with the Department of Premier and Cabinet*

As part of the ANZAC centenary program, the DCA worked with Westlink to record a performance of Black Diggers in Perth and telecast this three times via the Westlink network to regional audiences. The production was telecast on 24 April 2015, 11 November 2015 and 15 November 2015. Funding of \$50,000 from Royalties for Regions was provided to deliver the project.

The Queensland Theatre Company's (QTC) acclaimed production of Black Diggers gives voice to the silenced Aboriginal servicemen who fought for Australia in World War One. A highlight of the 2014 Sydney and Brisbane arts festivals, the production featured in the 2015 Perth International Arts Festival (PIAF) in a co-presentation arrangement with Perth Theatre Trust (PTT).

Aboriginal Art Centres professional development program with the Australian Government Department of Communications and the Arts. With the benefit of increased investment by the Australian Government Department of Communications and the Arts, DCA delivered a more extensive program for Aboriginal Art Centres: a management stream with a focus on arts marketing within the Revealed: Emerging Aboriginal Artists from WA program; and a creative stream, delivered in Fremantle at Revealed, with follow-up in three regions in the second half of 2016. Topics included: pit fired ceramics, life drawing, textiles, animation, wearable art, and photography masterclass with nationally renowned artist Michael Cook

■ **Percent for Art Scheme with the Department of Finance**

The State Government’s Percent for Art Scheme (the Scheme) is managed in a partnership between DCA and the Department of Finance’s Building Management and Works (BMW). During the 2015-2016 year, 20 new public art works valued at \$2.57 million were commissioned through the Scheme. Of these commissions, 10 were for new artworks in Regional Western Australia funded through the Royalties for Regions program.

In October 2015, the Minister for Culture and the Arts requested that DCA conduct a review of the State Government’s investment in public art. DCA has commenced consultation with relevant stakeholders, State Government agencies and local government authorities with Public Art percent for art programs.

The Public Art Future Directions Intra-Government Reference Group was established. Its membership is comprised of staff from the DCA and key State Government agencies involved in the delivery of public art.

Significant updates were made to public art webpages on the Department’s website, which also includes extensive information on the Percent for Art Scheme. Highlights of the pages are the inclusion of DCA’s Public Art Guidelines, examples of different Public Art forms and the Fiona Stanley Hospital Public Art film.

- 7 **Promote and harness a rich data culture throughout the portfolio and sector** DCA undertakes comprehensive research and data activities that inform and underpin policy and program decisions. In 2015-16, DCA completed 12 policy papers and reviews. DCA rolled out the Culture Counts data collection tool to all of its recurrently funded organisations.

**OBJECTIVE 3: PROMOTE A DIVERSE, VIBRANT AND SUSTAINABLE CULTURAL SECTOR**

STRATEGIC INITIATIVE	PROGRESS/OUTCOMES 2015-16
<p>1 <b>Coordinate the development of a strategic digital services model for arts and culture that meets the needs of the Portfolio and wider community, including investigating options for a consolidated digital storage solution to service State collections.</b></p>	<p>The State Records Office (SRO) Future Directions Working Group was established in 2014. One of the Working Group’s responsibilities was to consider digital storage solutions. The Working Group’s report to Government is being finalised.</p>
<p>2 <b>Develop an agreed approach to the ownership and management of State-owned built cultural infrastructure in regional WA</b></p>	<p>Over the past financial year, DCA has supported local government and state-owned venue upgrades, as well as the development of touring programs with the assistance of funding from Royalties for Regions. DCA is currently working with regional venue managers to better understand the operations of regional venues and incorporate elements of financially viable management models in the development of a sustainable operational model for State-owned cultural infrastructure in regional WA.</p>

■ **Ownership and management of the Albany Entertainment Centre**

DCA is working with the City of Albany (the City), the Department of Treasury and the PTT to resolve future land tenure and management arrangements for the Albany Entertainment Centre. The State has announced it will continue to fund fifty per cent of the operational subsidy of the Centre until 30 June 2019. The City has agreed to fund the remaining fifty per cent, which is approximately \$420,000 per annum, plus in-kind support. An Operations Committee comprising representatives from DCA, the City and PTT has been established to oversee the operations of the Centre and also to prepare a business case for a new operational model. The Committee held its first meeting on 10 June 2016.

3 **Identify the needs of the public galleries sector in regional WA and provide a case for future investment**

DCA provided \$17,000 in support to Art on the Move to plan and host a forum in November 2016 that will explore the needs of the public galleries sector in regional WA. This was achieved as part of the DCA Regional Arts and Cultural Action Plan 2014-18. DCA has also prepared a research brief that will deliver a report that maps the current status of regional public and community galleries to develop actions and possible future investment.

4 **Review the Creative Regions program and make recommendations for improvements and/or additions for implementation in the 2016-17 financial year**

The Creative Regions mid-program review is scheduled to commence second quarter of 2016-17 following the first 18 months of activity. Quarterly and annual reporting on the program is submitted to Department of Regional Development (DRD) in accordance with DCA's Memorandum of Understanding with DRD.

5 **Establish the contribution of culture to whole of Government initiatives supporting Aboriginal arts, culture and communities**

DCA and the Department of Aboriginal Affairs co-developed a discussion paper: *Investing in Aboriginal Culture - the role of culture in gaining more effective outcomes from WA State Government services* which was presented to the Aboriginal Affairs Coordinating Committee. The paper outlines the importance of maintenance of Aboriginal culture as a precursor to better outcomes for Aboriginal people.

6 **Prepare a response to Government's cultural diversity and community inclusion principles.**

In 2015-16, DCA assessed gaps in its service delivery and funding that assists people and organisations from culturally and linguistically diverse (CALD) backgrounds. The new Community Engagement funding program has provided greater ability for community groups to access project funding and negotiations for a specialised CALD service for artists and communities is underway.

7 **Undertake reviews of the visual arts, writing and theatre sectors in 2016 to address issues impacting on their sustainability.**

DCA has undertaken a number of tailored reviews to respond to address specific needs of the sector. A Visual Arts Sector Review covering artists' income and employment, education and training, the art market, commercial galleries, collections, infrastructure and public art will be conducted in the latter half of 2016. Initial scoping for a Writing Sector Review has been completed with input from the writing sector. An external

consultant will be engaged to identify and analyse issues related to the writing sector that will incorporate creators, facilitators, producers/distributors and consumers. DCA will also consult with the sector in 2016-17 to develop the scope for a Theatre Review to inform policy and program approaches for this sector.

8 **Identify opportunities to capitalise on the success of current Western Australian arts and culture festivals, particularly in outer metro/regional areas.**

FRINGEWORLD, supported by DCA, has grown significantly to include other metropolitan and outer metropolitan areas. Programs have activated a number of areas including Fremantle, Scarborough, Midland and Mandurah.

In April 2016 DCA's *Revealed: Emerging Aboriginal Artists from WA* program was hosted for the first time by the Fremantle Arts Centre. FAC successfully presented the full *Revealed* program, attracting almost 16,000 visitors to the exhibition, and achieving combined exhibition and market art sales that were triple 2015 sales. The DCA expended \$208,000.

Awesome International Arts Festival and DCA partnered to trial a ticketing subsidy initiative, to make high-quality arts experiences more accessible to low income and disadvantaged children and their families during the Festival held in October 2015. The initiative delivered a 100% increase in low income families and socio-economically disadvantaged people attending the Festival.

9 **Develop international strategies to provide a strong base for cultural exchange and expansion of the market for WA arts and culture content and production.**

DCA is developing a partnership agreement with the National Base for International Cultural Exchange and Research in China to provide opportunities for cultural exchange programs, internships and professional development for artists. DCA supported the WA Ballet to tour Jakarta, as well as the production of Black Swan State Theatre Company's *The Caucasian Chalk Circle*, the company's first international collaboration. Both initiatives capitalise on existing trade relationships with Indonesia and the People's Republic of China.

10 **Support the Department of Planning processes and regulatory reform in planning of cultural infrastructure and places.**

DCA worked with the Office of the Government Architect and the Department of Planning to deliver a high level planning document to guide identification and implementation of cultural infrastructure projects within the Perth Cultural Centre (PCC). In May 2016, this document was submitted to and approved by the Central Perth Planning Committee. The Department of Planning also participated in the Live Music Round Table held in March 2015 and further work will be undertaken in 2016-17 to identify ways to activate spaces and buildings with small scale live performance.

## OBJECTIVE 4: ENSURE EFFECTIVE MANAGEMENT OF THE STATE GOVERNMENT'S INVESTMENT IN CULTURE AND THE ARTS

STRATEGIC INITIATIVE	PROGRESS/OUTCOMES 2015-16
<p>1 <b>Review current processes and develop new approaches to leverage DCA investment to increase income diversification across arts and cultural organisations, programs, partnerships and activities.</b></p>	<p>DCA has undertaken significant reforms of its recurrent funding to organisations and to its grants programs for projects and individual artists. These reforms support the ability of organisations and artists to generate additional income through sponsorship, box office earnings and funding from other bodies to support their program of activities. DCA also partnered with the Chamber of Culture and the Arts to run a training program to enable the small-to-medium sector to access professional development in the area of partnership building, governance and marketing.</p>
<p>2 <b>Develop a policy for the arts to guide State investment in cultural capital projects.</b></p>	<p>DCA has prepared a planning framework that will form the basis of a policy to guide State Investment in cultural capital projects. The framework is a component of the State's Strategic Asset Management Framework and is intended to ensure alignment of the State's investment with the needs of the community.</p>
<p>3 <b>Prepare a report exploring options for a consolidated storage solution to service Portfolio agencies and major performing arts companies.</b></p>	<p>DCA is investigating options for a consolidated storage solution for State archives in consultation with development agencies.</p>
<p>4 <b>Develop and implement a centralised asset management model for the Culture and Arts Portfolio.</b></p>	<p>An outcome of the Agency Expenditure Review conducted by the Department of Treasury in 2015 was the centralisation of asset management across the portfolio. Asset maintenance across the portfolio will be managed by a single team, located within DCA, with the intention of delivering savings and more effective management of assets across the state. During the 2015-16 period, the centralised asset management model and implementation plan was finalised. DCA's Asset Management Team will assume responsibility for the delivery of building maintenance to all Culture and Arts portfolio buildings from 1 July 2016.</p>
<p>■ <b>Strategic Asset Planning and Management Framework</b></p> <p>DCA has worked with the Portfolio to implement the Strategic Asset Management Framework (SAMF) and to develop and finalise a comprehensive Strategic Asset Plan (SAP). The SAP 2015 has been finalised in the first quarter of 2016. The SAP 2015 incorporated an outline of DCA's highest priority proposals; service delivery priorities; demand driver analysis and projections; and strategic relevance to long term State plans. A preliminary analysis was also performed on the main gaps and risks to DCA's existing assets and demand management measures. Work has commenced on the SAP 2016, which will perform more detailed gaps, strengths and risk analysis; and commence work on the Portfolio's future asset network.</p>	



### ■ **Asset Maintenance Program**

In 2015-16 the Asset Maintenance Program invested \$2.7 million in the maintenance of culture and the arts portfolio buildings. Significant maintenance projects funded by the program and completed during the financial year include the replacement of two passenger lifts at the State Library of Western Australia, heritage works at the Western Australian Museum's Shipwreck Galleries and the upgrade of fire management systems at His Majesty's Theatre.

### ■ **Building condition and technical equipment assessments for DCA and culture and arts portfolio buildings**

Audits of all major culture and arts portfolio buildings, including the Art Gallery of Western Australia and the Western Australian Museum's Shipwreck Galleries in Fremantle, were completed as part of the Building Condition Assessment Program in 2015-16. The objective of the program is to assess the structural integrity of the buildings, along with safety and functionality testing of mechanical, electrical, hydraulic and fire services.

### ■ **Infrastructure Improvement Program**

In 2015-16 the Infrastructure Improvement Program invested \$2.26 million in the upgrade of culture and the arts service delivery infrastructure. Significant projects completed over the financial year include the Lighting Replacement Program at the Art Gallery of Western Australia; the upgrade of stage lighting at His Majesty's Theatre; the upgrade of the audio visual equipment at Western Australian Museum facilities; the replacement of spire lighting at The Bell Tower; and the upgrade of wireless communication equipment at all relevant culture and the arts portfolio venues.

## 8 **Rationalise land tenure and develop a master plan and activation strategy for the Perth Cultural Centre to guide future use and development.**

In 2015-16, DCA chaired an inter-agency working group convened to rationalise land tenure in the Perth Cultural Centre (PCC), in order to guide future use and development, including the integration of the new museum. The working group's membership included DCA, the Metropolitan Redevelopment Authority (MRA), the Department of Lands and the Department of Treasury. DCA consulted with the culture and arts portfolio agencies and other stakeholders and developed a joint Cabinet Submission with the Department of Treasury.

In March 2016, Cabinet endorsed a land amalgamation strategy for the PCC. From July 2016 onwards the Minister for Culture and the Arts will be responsible for the management of the culture and arts portfolio buildings and public space in the PCC.

<p>9 <b>Review of existing assets and infrastructure to develop leasing and tenancy model and identify commercial opportunities for State owned or managed cultural infrastructure that delivers optimal community outcomes, increases the potential for self-generated revenue, and encourages asset sustainability for cultural purposes.</b></p>	<p>DCA commenced review of existing State managed culture and arts state assets during the financial year. The objective of the review is to optimise the use and management of existing assets and identify gaps in cultural infrastructure support. In order to optimise the use of assets in the Perth Cultural Centre, Cabinet agreed in early 2016 to consolidate all lots and assets located within the Perth Cultural Centre into a single Crown reserve under management order to the Minister for Culture and the Arts. A structural plan for the development of the PCC is now being prepared by the Central Perth Planning Committee.</p>
<p>10 <b>Implement grant funding process and program reforms to meet agreed government investment priorities and sector expectations.</b></p>	<p>In March 2016 DCA launched a suite of new funding programs that provide more funding opportunities for individuals, groups and organisations. The changes followed a number of recent reforms implemented by DCA to make its funding programs more effective and efficient, including the development of an Online Grants System and the introduction of the new Organisation Investment Program.</p>

## OBJECTIVE 5: ESTABLISH EFFICIENT AND EFFECTIVE BUSINESS SYSTEMS AND PROCESSES

STRATEGIC INITIATIVE	PROGRESS/OUTCOMES 2015-16
<p>1 <b>Coordinate the implementation and use of technology for business improvement across the Portfolio, with a view to ensure consistency and connectivity of platforms</b></p>	<p>During 2015-16, DCA undertook a number of business improvement activities that streamline processes using technology. A consultative workshop with representatives from across the Portfolio reviewed and recommended improvements to existing HR processes whilst acknowledging compliance and integrity. The results have contributed to the refinement of various HR processes including automation through online workflows for staff development, policy acknowledgement, surveys and training. DCA has also implemented workflows for the approval of travel; and relating to attendance at events and gifts and hospitality.</p>

<p>2 <b>Develop a strategic communications plan that aligns with government policy and meets DCA's objectives, including review of website effectiveness.</b></p>	<p>DCA has commenced development of a comprehensive communications strategy, which will include targeted communications planning, management and evaluation to better achieve DCA's objectives and stakeholder needs. A suite of Communications Planning resources was developed and approved for implementation in June 2016. These include a Communications Planning form, which will be adapted into an intranet-hosted workflow system, and a template-based Communications Management Plan to enable a consistent approach to communications management using pre-defined, approved channels and mediums based on a project's objectives and audience. A communications audit, including review of the DCA website, will be undertaken in the 2016-17 year to identify, consolidate and refocus communications resources in line with identified strategic initiatives and priorities.</p>
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## OBJECTIVE 6: DEVELOP A WORKFORCE THAT IS ENGAGED, CAPABLE, ADAPTABLE AND AGILE

STRATEGIC INITIATIVE	PROGRESS/OUTCOMES 2015-16
<p>1 <b>Develop and implement a learning and development strategy that builds business capability and flexibility to meet strategic objectives across the portfolio.</b></p>	<p>The DCA Learning and Development Strategy 2016-2019 was endorsed for implementation in May 2016. The Strategy aims to:</p> <ul style="list-style-type: none"> <li>▪ align employee development to strategic and operational goals.</li> <li>▪ build employee capability to meet current and future needs.</li> <li>▪ identify and recommend opportunities to address learning and development gaps utilising the 70:20:10 learning model.</li> <li>▪ develop flexibility within DCA and across the Portfolio to broaden skills and understanding of the organisation.</li> </ul>
<p>2 <b>Develop and implement a change management plan that transitions individuals to align with organisational expectations and achieve better business outcomes.</b></p>	<p>DCA has commenced development of a change management plan which will be implemented over the next financial year.</p>
<p>3 <b>Develop and implement a broader flexible working options strategy to attract a wider talent pool and retain valuable employees.</b></p>	<p>Guided by the Public Sector Commission's Capability Framework, DCA has developed a strategy to increase working options available to staff, enable staff mobility between positions, increase youth engagement and better utilise existing expertise across the Portfolio. Related initiatives will be rolled out over the next financial year.</p>

# Priority Projects

*Includes continuing work on strategic initiatives highlighted in the 2015 Strategic Plan*

PROJECT/INITIATIVE	PROGRESS/OUTCOMES 2015-16
<p>1 <b>Review and revise the Creating Value policy framework to address emerging issues and opportunities.</b></p>	<p>Review of the Creating Value policy framework will be undertaken as part of a broader policy review and update following the release of Strategic Directions 2016-2031.</p>
<p>2 <b>Finalise the Culture and Arts legislative reform agenda</b></p>	<p>The Culture and Arts legislative reform aims to modernise the portfolio legislation, including reform of board structures, inclusion of ministerial power to direct and providing flexibility to engage in greater commercial activity. Drafting of the Bills has commenced.</p>
<p>3 <b>Roll-out of the Public Value Measurement Framework including benchmarking with arts organisations in Australia and internationally.</b></p>	<p>Culture Counts has been rolled out to all recurrently funded organisations of DCA. In total, Culture Counts is currently being used by 315 arts and cultural organisations in Australia and the UK providing significant data on the quality of artistic activities within and across each jurisdiction.</p>
<p>4 <b>Ensure effective implementation of the Perth Theatre Trust venue management model.</b></p>	<p>DCA and PTT have been working more closely over the past year to ensure a better aligned service model for the sector. Key projects have included:</p> <ul style="list-style-type: none"> <li>▪ Review of the ticketing arrangements for the Trust venues. This project will run through into 2017.</li> <li>▪ DCA facilities management of Trust buildings, incorporating experienced PTT staff into the DCA team.</li> <li>▪ New systems at PTT to reduce double handling and improve efficiencies covering payroll, finance and IT.</li> <li>▪ DCA HR support on the staffing structure and provide stability at PTT.</li> </ul>
<p>5 <b>Effective implementation of the new management arrangements for the Perth Concert Hall</b></p>	<p>The new management arrangements for the Perth Concert Hall are progressing well. An additional 22 mainstage events for 2016 are scheduled – an increase of 16% on the previous year. An additional 68 large and small-scale events in other areas have been programmed, including in the closed St Georges Terrace underpass which has been reimagined and reopened as The Tunnel – a Multipurpose Arts Space. Food and beverage sales have risen 20% from 2015 and double those from 2014 and a new ticketing system has been introduced.</p>
<p>6 <b>Prepare an economic assessment of the sustainability of the funded arts sector in WA for 2015-2030.</b></p>	<p>A paper has been completed and will be released as an accompanying document to Strategic Directions 2016-2031 in the second half of 2016.</p>

7	<b>Implement the Regional Arts and Cultural Action Plan</b>	An internal working group has been established to review State-wide and region specific strategies for the remaining two years of the plan. This will enable a process of alignment with other planning strategies such as the Regional Investment Blueprints and the Regional Centres Development Plans. The next step will be a community engagement process with key stakeholders and alignment with priority issues outlined in Strategic Directions 2031.
8	<b>Stakeholder consultation to plan for the small to medium theatre sector 2014-2018</b>	DCA will in 2016-17 consult with the sector with the aim of delivering a strategy paper for the development of the sector by 2018. As an interim measure, DCA continues to fund PICA, the Blue Room and Performing Lines to support the presentation and/or the development of local theatre productions. In addition DCA has launched a flexible and responsive grants program that also supports the development, production and touring of WA work.
9	<b>Live music venues review</b>	As part of the Live Music Roundtable held in March 2016, the Department of Planning and other regulatory agencies and organisations attended a discussion on the needs and strategies to ensure active and engaging spaces and venues in urban centres. DCA engaged a research team of PhD students from across WA Universities through the iPREP WA program to gather evidence and strategies for supporting live music and performance venues.

# Funding for the arts

DCA distributed more than \$29 million in funding in 2015-16 to bring a vibrant mix of arts and culture to Western Australian audiences. This included over \$19.5 million in funding to non-government organisations, over \$5 million awarded to individuals, groups and organisations through DCA grants programs and \$4.5 million in Royalties for Regions funding distributed through the Creative Regions grants programs. Over 800 applications for funding were received during the 2015-16 year and 370 were funded.

Through its funding, DCA provides assistance to major festivals, including the annual Perth International Arts Festival, the Fringe World Festival, and the Telstra Perth Fashion Festival, as well as to dozens of non-government arts organisations, and individual practitioners across a broad range of art forms and disciplines. DCA's funding programs aim to stimulate and support the development, growth and viability of the arts, culture and creative industry sectors in WA by assisting emerging and established artists, creative practitioners, arts workers, groups and organisations with funding to undertake and deliver a broad range of projects and activities across multiple art forms and disciplines.

## RECURRENT FUNDING

DCA provides funding to non-government arts organisations as a base from which they can then generate additional income through sponsorship, box office earnings and funding from other bodies to support their annual program of activities. This funding enables organisations to deliver significant social and economic benefits to the wider Western Australian community by developing, delivering and promoting innovative artistic and cultural programs of excellence.

The *Lotteries Commission Act 1990* requires that five per cent of net subscriptions each year are paid to the Arts Lotteries Account, which is then distributed by DCA through recurrent funding agreements that assist organisations with the operational and artistic costs of delivering their annual programs of activity. DCA distributed a total of \$19.5 million in recurrent funding to organisations in 2015-16, the majority of which is comprised of the Lotterywest allocation.

### Major Performing Arts Organisations

DCA funds four Major Performing Arts (MPA) companies in partnership with the Australian Government through the Australia Council as part of a national approach to secure high level outcomes from the MPA companies. The MPA companies are funded through the National Framework for Government's Support of the Major Performing Arts Sector which was agreed by Cultural Ministers in August 2011. The Framework continues the partnership between Australian, State and Territory Governments to support artistic excellence and best practice governance and management in 28 designated MPA companies across Australia.

The four MPA companies in WA are the West Australian Symphony Orchestra, West Australian Ballet, Black Swan State Theatre Company and West Australian Opera. These companies play a vital role in the development of artists and audiences, as well as being a large employer of artists and arts professionals in Western Australia. The total value of funding to MPA companies in 2015-16 was \$8,742,867.

Organisation name	Funding for 2015-16 (\$)
Black Swan Theatre Company	1,416,476
West Australian Ballet Company	2,974,950
West Australian Opera Company	1,896,213
West Australian Symphony Orchestra	2,230,228

## Triennial and Multi-Year funded organisations

The Organisations Investment Program (OIP) superseded the annual, triennial and multi-year funding programs from January 2016. The following tables list funding amounts distributed from July 2015 to December 2015 through the annual, multi-year or triennial programs that preceded OIP.

Triennially-funded organisations	Funding for 2015-16 (\$)
Art On The Move*	232,804
Artrage	172,535
Artsource	215,383
Australian Dance Council	92,133
Barking Gecko Theatre Company	226,179
Community Arts Network WA	90,024
Country Arts WA*	247,391
Form*	146,952
Fremantle Arts Centre	354,283
Fremantle Press	155,738
Magabala Books Aboriginal Corporation	125,563
The Blue Room*	124,827
Perth Theatre Company	250,000
Perth Institute of Contemporary Arts*	354,475
Spare Parts Puppet Theatre	216,176
STRUT dance	131,950
WA Music Industry Association*	231,726
Western Australian Youth Orchestra	95,838
Yirra Yaakin Noongar Theatre	162,765
Co3	250,000

\*Paid in advance in 2014/15

Multi-year funded organisations	Funding for 2015-16 (\$)
Australian Writers Guild (WA)	8,050
Awesome Arts Australia	105,240
Children's Book Council Of Australia (WA)	26,663
DADAA	70,596
The Literature Centre	32,918
Goolarri Media Enterprises	41,248
International Arts Space	104,781
Kimberley Aboriginal Law and Culture Centre	41,184
Museums Australia WA	43,153
Musica Viva Australia	16,000

Propel Youth Arts	66,950
Royal WA Historical Society	23,304
Southern Edge Arts	44,554
Stages WA	40,891
Tura Events	128,478
Writing WA	97,183
WA Youth Jazz Orchestra	28,252
WA Youth Theatre Company	42,506
Perth Fashion Festival	100,000

## Organisations Investment Program

In 2015-16, DCA launched the Organisations Investment Program (the Program), an open and competitive funding program to replace DCA's multi-year, triennial and annual funding programs from 2016 onwards. The program establishes explicit, measurable criteria to assess and inform funding decisions, with the objective of delivering public benefits across three areas:

- The artistic and arts/cultural sector – supporting excellence, innovation and diversity in artistic and cultural practice.
- The community – growing, diversifying and deepening Western Australian audiences and their engagement with arts and cultural experiences.
- The economy – increasing the contribution that the arts and cultural sector makes to the Western Australian economy.

The Program supports professional arts and cultural organisations that are not-for-profit, legally constituted and non-government; have presented professional arts and cultural programs for two years or more; and are based in WA. Applications are also accepted from national arts and cultural organisations offering significant benefits to Western Australians. Organisations are funded under one of three categories: Established Organisations, Developing Organisations and Lead Organisations.

Following an Expressions of Interest stage intended to establish initial eligibility for the Program, 77 eligible organisations were invited to submit applications by July 2015. DCA convened a panel of expert peers to assess applications and make recommendations on funding allocations. Due to the scale and impact of the Program, an additional moderation stage was also undertaken. DCA considered the advice of the panel and then moderated final recommendations to ensure appropriate art form and geographic spread, as well as alignment with the State government's policies and priorities for arts sector development in WA. The final list of thirty five organisations recommended for funding was approved by the Minister for Culture and the Arts and commenced funding agreements with DCA in January 2016.



## Lead Organisations

Lead Organisations are professional organisations that have a significant profile and form an essential part of WA's cultural landscape. They are acknowledged on a national and/or international level in regard to their art form or area of discipline and are expected to actively pursue a leadership role in the sector. Lead organisations are engaged to provide infrastructure and services of scale and/or strategic significance for the WA arts sector and broader community, beyond the scope of that which is expected of an Established Organisation. Lead organisations are contracted for a period of nine years from January 2016.

Lead Organisations	Funding January to June 2016 (\$)
Country Arts WA	247,500
Perth Institute of Contemporary Arts (PICA)	354,475

## Established Organisations

Established Organisations are professional arts and cultural organisations with a strong record of artistic/cultural excellence; growing and engaging audiences; and leveraging partnerships and funding. Most arts and cultural organisations funded through the Program fall within this category. Established organisations are contracted for a three-year period, with an option to extend for a further three years based on performance against nominated contributions during the term of the contract.

Established Organisation	Funding January to June 2016 (\$)
Art on the Move	232,804
Artrage Inc	175,000
Artsource: The Artists Foundation of WA	215,383
Australian Dance Council - Ausdance WA	92,500
AWESOME Arts Australia	110,502
Barking Gecko Theatre Company	250,000
Community Arts Network WA	90,025
DADAA	74,127
FORM	154,300
Fremantle Arts Centre	359,595
Fremantle Press	171,312
Goolarri Media Enterprises Pty Ltd	43,311
International Arts Space	110,000
Kimberley Aboriginal Law and Culture Centre	50,000
Magabala Books Aboriginal Corporation	138,119
Marrugeku Inc	100,000
Musica Viva Australia	16,000
Performing Arts Centre Society (The Blue Room)	125,000
Propel Youth Arts WA	70,298
Spare Parts Puppet Theatre	236,175
STRUT Dance Inc	140,500
SymbioticA	50,000

Tura New Music	160,000
WA Youth Theatre Company	44,632
West Australian Music Industry Association	200,000
West Australian Youth Jazz Orchestra	50,000
Western Australian Youth Orchestras	100,631
Yirra Yaakin Theatre Company	179,042

## Developing Organisations

The Developing Organisations category supports emerging arts and cultural organisations likely to benefit from stable investment and additional assistance in business planning, marketing and governance. These organisations will be generators of new ideas in art form and cultural practice, offer new ways to engage audiences or communities, and/or demonstrate new operating models. Developing organisations are contracted for a three-year period.

Developing Organisation	Funding January to June 2016 (\$)
Co3	250,000
Lost & Found Opera Inc	50,000
Perth Centre for Photography	54,501
pvi collective	50,000
The Last Great Hunt	100,000
Perth Fashion Festival	150,000

## Transitional funding arrangements

Organisation	Funding for 2015-16 (\$)
The Literature Centre	32,918
Writing WA	97,183
Royal WA Historical Society	23,304
Museums Australia WA	43,153
Australian Writers Guild (WA)	20,050

## Other Recurrent Funding

Organisation	Funding for 2015-16 (\$)
ArtsLaw	20,000
Children's Literature Centre	53,326
Playwriting Australia	50,000
Asialink	60,000
CIA Studios	65,000
The Royal Society Journal Publication	16,000

## DEVOLVED FUNDING

DCA contracts non-government organisations to manage some regional and community arts programs on its behalf. In 2015-16, \$1,148,516 was distributed to arts and cultural organisations and community projects via devolved funding managed by Country Arts WA and the Community Arts Network WA.

### Country Arts WA

Country Arts WA manages two programs on behalf of DCA: the Core Arts Fund and the Regional Performing Arts Touring Program.

The Core Arts Fund provides financial support to regional arts organisations to coordinate a broad range of arts and cultural activities that engage their community. Organisations funded by Country Arts WA through the Core Arts Fund include Arts Margaret River, the Denmark Arts Council, Esperance Community Arts, Vancouver Arts Centre, Arts & Culture Christmas Island, Ravensthorpe Regional Arts Council, ARTS Narrogin, Northampton Old School, Theatre Kimberley, Exmouth Cultural Arts Centre, the Country Music Club of Boyup Brook and Nannup Music Club.

Country Arts WA also receives funding for its Regional Performing Arts Touring Program. Country Arts WA tours professional performing arts productions throughout regional Western Australia through a variety of touring programs, ensuring Western Australian communities have access to high quality performances. The touring program brings performing arts to communities that would not otherwise have regular access to live professional performances through a community voting process. These shows include theatre, dance, music, circus, puppetry and comedy and provide great entertainment to local audiences and galvanise shared community experiences.

Funding distributed via Core Arts Fund	\$321,914
Funding distributed via Regional Performing Arts Touring	\$465,000

### Community Arts Network WA

Community Arts Network Western Australia (CAN WA) manages two programs: the Catalyst Community Arts Fund and the Creative Networks Regional Local Government Fund. The Catalyst Community Arts Fund provides funding support to community-driven arts and culture activities that express local culture and identity and promote the values of community empowerment, social inclusion, respect for diversity and self-determination.

The Creative Networks Regional Local Government Fund was reviewed in 2015. Funding for this program was utilised to fund state wide research and develop new learning materials in response to research findings for delivery to local government. The suite of courses was piloted with three councils in the South West: the Shires of Nannup and Augusta/Margaret River and the City of Busselton.

Funding distributed via Catalyst Community Arts Fund	\$243,710
Funding distributed via Creative Networks Regional Local Government Fund	\$90,963

## DCA GRANTS PROGRAMS

DCA grants programs are designed to provide emerging and established artists and arts-workers, designers and musicians with funding assistance to undertake and deliver a broad range of discrete projects and activities across multiple art forms and disciplines. DCA's suite of grants programs were revised and relaunched in January 2016. Accordingly, two sets of data are provided below, for programs pre-2016 and post-2016.

### Superseded Programs (July 2015 to February 2016)

The following statistics relate to the Arts Development, Young People and the Arts, Aboriginal Arts, Creative Industries and the Connect Community Collections grants programs, which concluded in January 2016.

Grants Program (July 2015 to January 2016)	Applications Received	Projects funded	Value of funding (\$)
Arts Development	64	25	525,314
Arts Development - Artflight and Special Travel	89	44	156,230
Young People and the Arts	30	13	141,568
Young People and the Arts Fellowships	3	1	15,000
Young People and the Arts Scholarship	17	3	90,000
Young People and the Arts Quick Response	13	7	17,398
Creative Industries	48	16	253,873
Creative Industries Travel Assistance	71	28	137,433
Aboriginal Arts	15	6	99,010
Creative Development Fellowship	10	2	120,000
Visual Arts and Craft Mid-Career Fellowship	3	2	50,000
<b>Totals (all programs)</b>	<b>363</b>	<b>147</b>	<b>1,605,826</b>

### New Programs (March 2016- June 2016)

In March 2016, DCA introduced the Creative Development, Commercial Development, Community Engagement, Aboriginal Arts and Scholarship and Fellowships programs. The new programs replace DCA's previous grants programs, providing greater flexibility and better opportunities for prospective applicants. With the exception of the Scholarship and Fellowships program, each of the new programs include a U-15k category, which is open year-round for grant requests up to \$15,000, and one 15k-Plus round per year for grant requests exceeding \$15,000.

**NOTE: FUNDING VALUES LISTED IN THE FOLLOWING TABLES REFLECT SCHEDULING OF THE 15K-PLUS ROUNDS IN 2016, WHICH FOR SOME PROGRAMS WILL NOT OCCUR TILL LATER IN THE CALENDAR YEAR.**

## Creative Development

DCA's Creative Development Grants Program supports the development and growth of sustainable, professional creative practice in Western Australia. Grants are available for a range of projects and activities intended to advance the creative, professional and skills development goals of emerging and established artists, creative industry professionals, arts workers, cultural workers, groups, businesses and organisations.

Creative Development	Applications Received	Projects funded	Value of funding (\$)
U-15k category	127	33	342,924
15k-Plus category	40	18	539,696

## Commercial Development

DCA's Commercial Development Grants Program provides project funding to assist WA-based creative businesses to develop their commercial potential, increase business viability and extend market reach. Grants are available for a range of projects or activities undertaken with the objective of:

- increasing sales or business revenue
- building audiences or client bases
- accessing new markets or increasing market share
- promoting or strengthening business/brand profile; or
- developing strategic business or commercial significance.

Commercial Development	Applications Received	Projects funded	Value of funding (\$)
U-15k category	67	10	84,219
15k-plus category	N/A - First annual round will occur in the 2016-17 financial year.		

## Community Engagement

DCA's Community Engagement Grants Program provides funding for arts-based activities that promote the participation and active engagement of Western Australian communities in arts and culture. Grants are available to emerging and established artists, creative industry professionals, arts and cultural workers, community groups, businesses and organisations to undertake a range of activities that have a clearly defined arts outcome, while also delivering one of the following objectives:

- promoting or facilitating greater engagement of WA communities in the arts
- delivering artistic and social outcomes for the community through the arts
- providing opportunities for communities to create and share their stories
- encouraging communities to engage with and express their culture; and/or
- increasing the relevance and accessibility of arts and culture within communities

Community Engagement	Applications Received	Projects funded	Value of funding (\$)
U-15k category	29	3	38,122
15k-Plus category	16	7	235,219

## Aboriginal Arts

DCA's Aboriginal Arts Grants Program provides project funding to support the long-term growth and sustainability of Aboriginal arts and culture in Western Australia. Grants are available for a range of activities that will deliver on one or more of the following objectives:

- promote or facilitate greater engagement of Aboriginal communities in the arts
- encourage the expression of traditional and contemporary Aboriginal culture, individuality, spirituality and empowerment through the arts
- encourage the involvement of Aboriginal arts expertise, skills, knowledge and resources
- support long term skills development goals for Aboriginal artists, arts workers and communities
- support Aboriginal cultural maintenance
- deliver artistic and social outcomes for Aboriginal communities through the arts.

Aboriginal Arts	Applications Received	Projects funded	Value of funding (\$)
U-15k category	13	2	19,834
15k-plus category	N/A - First annual round will occur in the 2016-17 financial year.		

## Scholarship and Fellowships

DCA's Scholarship and Fellowships program aims to develop and establish a high-calibre field of respected, nationally-recognised WA artists and arts workers by providing outstanding candidates with funding to undertake an intensive period of creative development. Scholarship and Fellowship grants are awarded in recognition of the applicant's demonstrated potential and/or or significant achievement in their field to date, and may support a range of projects, programs or activities, provided the proposed activity:

- is of significant scope, scale and impact, exceeding that of activities supported through other DCA grants programs.
- represents a significant development or variation to the applicant's normal practice; and/or
- provides significant and demonstrated opportunities for the development or advancement of the applicant's practice and/or profile

Scholarship and Fellowships	Applications Received	Projects funded	Value of funding (\$)
Young People and the Arts International Scholarship	14	3	90,000

## ROYALTIES FOR REGIONS-FUNDED PROGRAMS

### Regional Performing Arts Tours Boost

The Regional Performing Arts Touring Boost program (Regional Touring Boost) aims to increase the number and diversity of professional small to medium circus, comedy, dance, music, theatre and multi-arts shows touring regional communities in Western Australia. Key objectives of the program are to develop audiences, build capacity in regional communities, and extend touring circuits across the State. Applications are open to Western Australian small to medium professional performing arts organisations, group (including a collective) or individual producers who are working in collaboration with regional presenters to tour an established (publicly performed and reviewed) performing arts show in regional Western Australia. The final grant round for the Regional Touring Boost will occur in 2016.

DCA funded five tours of regional WA in 2015-16: Performing Lines LTD WA toured Sensorium Theatre's Oddysea to Mid-West, Peel, South-West, Goldfields and the Wheatbelt (\$134,171); The Last Great Hunt toured Falling Through Clouds to the Goldfields Esperance and Peel areas (\$54,210); Marrugeku Inc toured Gudirr Gudirr to the Kimberley and to Peel (\$64,948), Gascoyne in May artists toured regional Festival in the region (\$96,541) and West Australian Music Association was awarded \$62,400 for a tour of the Wheatbelt. In addition to touring support, the program has funded a Community Presenters Skills Training Package developed by Country Arts WA (\$25,000 in 2015-16).

Royalties for Regions	Applications Received	Projects funded	Value of funding (\$)
Performing Arts Tours Boost	6	5	412,270

### Creative Regions schemes

An investment of \$24 million over four years from the State Government's Royalties for Regions program funds five schemes to upgrade regional venues, increase the skills of local arts groups, expand funding to regionally-based artists and organisations, boost the number of touring shows, and assist Aboriginal arts centres. The investment is managed through a Memorandum of Understanding between DCA and the Department of Regional Development. During the 2015-16 year, a total of \$4.7 million was distributed through a number of DCA-administered grants programs (\$2.2 million) and funding agreements with Circuit West and Country Arts WA (\$2.5 million).

#### Scheme 1: Regional Venues Improvement Fund

The Regional Venues Improvement Fund (RVIF) aims to assist regional Local Government Authorities (LGAs) and eligible not-for-profit culture and arts organisations to improve the quality and sustainability of performing arts and entertainment venues in regional areas across Western Australia.

Specifically, the RVIF's objectives are to improve the quality of performing arts and cultural infrastructure in WA regional performing arts and entertainment venues; and strengthen the capacity and effectiveness of regional WA performing arts and entertainment venues to deliver culture and the arts services to the Western Australian community. An eligible venue is located in regional WA, primarily delivers performing arts and entertainment services, and has the capacity to receive performing arts touring productions.

The first grant round of the RVIF was delivered in 2015 and provided a total of \$940,000 in funding to the following performing arts venues: Matt Dann Theatre – two grants under the Major and Minor categories (Port Hedland), Bunbury Regional Entertainment Centre (Bunbury), Queens Park Theatre (Geraldton), Mandurah Performing Arts Centre (Mandurah), Cummins Theatre (Merredin), Narrogin Town Hall (Narrogin) and Albany Entertainment Centre (Albany). Further funding rounds will be available for equipment and upgrades in 2016-17.

Program	Applications Received	Projects funded	Value of funding (\$)
Regional Venues Improvement Fund	10	8	954,000

## Scheme 2: Programming and Business Development

The Programming and Business Development Fund is jointly delivered by CircuitWest and DCA. The fund aims to support regional performing regional performing arts centres, venue staff, artists and arts worker to develop their businesses capabilities, increase the quality and variety of their programming, and better engage audiences.

During the 2015-16 year, DCA provided \$685,000 to CircuitWest to deliver initiatives including venue benchmarking, needs analysis, an online hub for venue staff, internships for venue managers and community engagement expertise to support programming, audience development and marketing skills. These activities are strategically linked to other funding initiatives in the Creative Regions that support the needs of regional venues, including facility and equipment upgrades, professional development and business planning, and programming of artistic content. DCA is developing a grants program as part of this scheme that will fund residencies, commissioning and programming for regional performing arts venues, artists and arts workers.

## Scheme 3: Future Focus for WA Aboriginal Art Centres

Future Focus for Aboriginal Arts Centres (Future Focus) is delivered by DCA with the support of the Department for Regional Development. Future Focus was developed in response to research by Southern Cross and Curtin Universities that indicated the importance of developing organisational viability.

Individual Aboriginal Art Centres, groups of art centres and peak sector entities representing Art Centre applicants can apply to Future Focus for financial support to develop activities aimed at increasing the art centres' viability. Future Focus aligns with other DCA initiatives that support Aboriginal Art Centres including Revealed: Emerging Aboriginal Artists from WA, as well as research and professional development programs.

In 2015-16, 14 grants totalling \$591,000 were provided to projects that will benefit 19 Aboriginal Art Centres across Western Australia (noting that in some circumstances, a single grant may benefit a group of art centres working together on a project). Four of these grants were for development of proposals which will see further funding allocated into 2016 as projects are fully scoped.

Program	Applications Received	Projects funded	Value of funding (\$)
Future Focus for Aboriginal Arts Centres	17	14	591,000

## Scheme 4: Regional Arts and Cultural Activity

Scheme 4 is delivered through a suite of grants programs developed in agreement with DCA, and delivered by Country Arts WA. In 2015-16 \$1,804,000 was provided to Country Arts WA to develop and expand new and existing partnerships with regional arts organisations, artists and arts workers.

DCA also provided \$265,000 to writingWA through this scheme to expand regional writers' festivals.



## Scheme 5: Regional and Remote Touring Fund

The Regional and Remote Touring Fund (RRTF) is a contestable fund that is open to any WA producer or regional presenter of a 'tour ready' performing arts show visiting two or more towns or remote communities. This includes individual artists; small, medium or major performing arts organisations; regional local government authorities; and Regional Development Commissions. This fund aims to build on the investment of the previous Boost and Major Performing Arts Company touring funds, with added focus on community demand for product.

The RRTF aims to:

- Give regional communities a greater influence in selecting shows for their town or community.
- Increase the number and variety of performing arts shows touring to regional communities, resulting in more opportunities to participate in arts activities.
- Provide increased opportunities for local governments to activate venues and spaces.
- Link with other schemes as part of the overall program's aim to create viable touring circuits that include well-equipped venues in regional centres and smaller towns, helping to build vibrant communities.

To date, four tours have been funded through the RRTF to a total of \$209,000:

- Lockwood Productions tour of *I (honestly) Love You* and *Horsehead* (touring Goldfields Esperance, Mid-West and Peel regions)
- WA Ballet Company tour of *Ballet at the Quarry* (Great Southern and South West regions)
- Country Arts WA tour of *Trash Test Dummies* (Gascoyne, Great Southern, Mid West, Goldfields Esperance regions)

Program	Applications Received	Projects funded	Value of funding (\$)
Regional and Remote Touring Fund	4	4	209,000

## OTHER FUNDING

### Strategically-Funded Policy and Program Initiatives

Organisation name	Funded Initiative	Funding 2015-16 (\$)
Griffith University	Making Music Work	4,000
Agelink Theatre	Shakespeare 400 celebration	50,000
AusDance	National Dance Awards	15,000
Dept of Communications and the Arts	Pacific Island Festival	10,000
FORM	The Good Shed space activation	20,000
Sculptures by the Sea	Support for WA participation	27,500
West Australian Ballet	Tour to Jakarta	20,000
STRUT Dance	Move Me Festival	40,000
WA Playwrights (Stages)	Consultancy	13,200
Artsource	Final instalment for research project	1,500

West Australian Ballet	Orchestral Support for 'Cinderella'	300,000
WA Symphony Orchestra	Rental Support	165,000
WA Opera	Contribution towards 50 <sup>th</sup> Anniversary Celebration	150,000
Mandurah Performing Art Centre	Mandurah Circus Arts program	90,000
Barking Gecko Theatre Company	Relocation costs	10,000
Black Swan State Theatre Company	Uplift funding	225,000
Country Arts WA	Governance review	20,000
The Chamber of Culture and the Arts	Professional Development program	40,000
Perth Fashion Concepts	Hatch Incubator program	85,000
Perth International Arts Festival	Support for Regional and Community Based programming	110,000
Melbourne Fashion Festival	Participation of WA designers in the festival	15,000
The West Australian Music Association	Live Music round table	10,000
Creating Freedom	Expressitval 2015 a free event featuring emerging WA artists	4,000
Australia Business Arts Foundation	Creative Partnerships	80,000
The Chamber of Culture and the Arts	Mapping Arts Activities	15,000
FORM	Arts for effective learning Pilot Residency with Paul Collard	40,000
Murdoch University	Summer School 2016 AIR evaluation	10,000
Australian Performing Arts Market	Support for WA artists to participate	37,000
The British Council	Accelerate Program	30,000
DADAA	Arts for all	24,150
STRUT	One Flat Thing	80,000
Blue Room	Activation of the State Theatre Centre	10,000
Andrew Ross	Concept paper for an Asian/Indonesian Arts Festival	3,000
Macquarie University	National Survey	49,300
Performing Arts WA	Research project exploring role of professional artists working with community groups	10,000
The Event Agency	Arcadia	75,000

## Reallocated Theatre Funding

In 2016, the Perth Theatre Company announced its closure. To ensure ongoing production and employment opportunities and to mitigate the impact of Perth Theatres Company's closure within the theatre sector, DCA invited Barking Gecko, Black Swan State Theatre Company and Yirra Yaakin to submit an Expression of Interest for one one-off theatre project funding in 2016. Barking Gecko and Yirra Yaakin were successful in their applications to undertake two major creative developments in 2016.

Organisation	Funded Initiative	Funding 2015-16 (\$)
Barking Gecko Theatre Company	Major Creative Development of <i>A Ghost in My Suitcase</i>	85,871
Yirra Yaakin Theatre Company	Creative Development for the adaptation of Shakespeare's <i>Macbeth</i> in Noongar language	125,000

DCA also continued to fund PICA, the Blue Room and Performing Lines to support the presentation and/or the development of local theatre productions as part of a two year commitment during which the DCA will engage in a full review of the theatre sector in WA. The Blue Room is funded for the programming of WA theatre works through an open access funding program available to independent, small to medium theatre companies and artists. Performing Lines receives funding to provide production support theatre projects focusing on touring opportunities, securing venues and providing development opportunities for emerging theatre producers. PICA receives funding for two years to activate its performance space through the development and presentation of new theatre projects and employment of an in-house creative producer.

Organisation	Funded initiative	Funding 2015-16 (\$)
The Blue Room	Programming of WA Theatre works	200,000
Performing Lines WA	Production support for theatre projects	180,000
PICA	Activation of performance space	100,000

## FUNDING HIGHLIGHTS

- Two **Creative Development Fellowships** were awarded. Artist Nigel Hewitt will develop a new body of artwork investigating natural landscapes and using wood ash as a medium. Visual artist Gregory Pryor will undertake an intensive period of research and development into ideas about conservation and restoration of the landscape in order to apply technical and conceptual elements of art conservation to new interpretations of the landscape in Western Australia.
- Eva Fernandez and Susan Flavell were both awarded \$25,000 through the **Visual Arts and Craft Mid Career Fellowship**. Eva will conduct extensive research to produce a new series of works for an exhibition at the PSAS (Pakenham Street Art Space) in November 2016. Susan will explore the casting of cardboard and other recycled materials into bronze to create thirteen new sculptures.
- Artist Danielle Freakley received a grant through the **15k-Plus Creative development Program** to perform and exhibit at both the Liverpool Cathedral and in the Tate Museum. Sally Richardson was funded to complete the final development and pilot performances of Trigger Warning, a performance event featuring actor Hayley McElhinney and composer/musician Dr Cat Hope (Decibel). Written and directed by the artist, Trigger Warning offers insight into the dark heart of contemporary life for women who suffer violence, both outside and within Australia's borders.
- Esperance Community Arts was awarded funding through the **15k-Plus Community Engagement program** to run a Noongar doll making project and Margaret River Region Open Studios was funded to undertake MRROS, a unique initiative which provides the opportunity for regional visual artists to exhibit and engage with the public.
- Helm Wood Publishing Pty Ltd (Centre for Stories) was funded through the **U-15k Community Engagement Program** for Ways of Being Here: Celebrating African literary culture, an initiative aimed at supporting new and emerging writers. The project aims to engage with WA's African community to develop the literary culture of Western Australian by engaging Western Australians of African descent by celebrating Africa's literary heritage and supporting emerging writers from WA's African community
- Gnowangerup Community Resource Centre was funded through the **U-15k Aboriginal Arts Program** to undertake a month long celebration of its talented Indigenous artists. The Mary G Foundation was funded to allow Robert Dann to record and release 14 tracks on his second album which will debut as part of the soundtrack to a Sandfly Circus show featuring Broome's Dreamtime Dancers Project. The album will be used as the soundtrack for future Dreamtime Dancers Project performances.
- Tired Lion was funded through the **U-15k Commercial Development program** to perform at festivals such as ANTIFest, Hurricane, Southside, Glastonbury and Latitude and 2000 Trees throughout France, Germany, Sweden, Switzerland, Czech Republic, Netherlands, Scotland and the UK. In addition the band embarked on its biggest headline tour of Australia to date which included a performance at Splendour in the Grass in Byron Bay.
- Mowanjum Artists Spirit of Wandjina Aboriginal Corporation was awarded funding through the **U-15k Community Engagement program** to develop a traditional story into a theatre piece to enhance the visual aspects of the performance using traditional figures known as Gwion Gwion using performers based on stilts. The Gwion Gwion figures feature prominently in the artworks of the artist deriving from the language groups the Worrora, Ngarinyin and Wunambul people.
- Riptide Youth Theatre Company, auspiced through the Mandurah Performing Arts Centre, was funded through the **U-15k Creative Development Program** to create and present a new contemporary performance piece called QUEEN LEAH.

# State information management and archive services

The State Records Office of Western Australia (SRO) is the Western Australian public records authority with responsibility for managing the State archives collection and for regulating and providing guidance on government information management. The SRO operates as a division of the Department of Culture and the Arts (DCA). The *State Records Act 2000*, prescribes the role of the SRO, the State Archivist and Executive Director State Records (Director of State Records) and the State Records Commission.

The SRO is legislated to fulfil the following functions:

- Assist government agencies to meet their information management obligations
- Support the statutory role of the State Records Commission
- Identify government information of permanent value to the State
- Protect and preserve the State Archives Collection
- Ensure the State Archives Collection remains permanently accessible to government, the people of Western Australia and the wider community.

The SRO operates under its own Strategic Plan available at [www.sro.wa.gov.au](http://www.sro.wa.gov.au).

## REGULATING INFORMATION MANAGEMENT ACROSS STATE AND LOCAL GOVERNMENT

KEY INITIATIVES/OPERATIONS	PROGRESS/OUTCOMES 2015-16
<b>Revision of State Records Commission Standards</b>	<p>During 2015-16, the SRO initiated a review of the following State Records Commission Standards:</p> <ul style="list-style-type: none"> <li>▪ SRC Standard 5: Compulsory Transfer of Archives</li> <li>▪ SRC Standard 7: Storage of State Archives</li> <li>▪ SRC Standard 8: Digital Recordkeeping.</li> </ul> <p>In addition, reviews were carried out on the General Disposal Authority for Source Records that allows for authorised disposal of hardcopy records following digitisation, and the General Disposal Authority for Local Government Records. All documents were revised and released for agency comment prior to their gazettal in June 2016. The revised Standards/Authority and accompanying documents are intended to provide clear guidance to government agencies and to align with contemporary national standards.</p>
<b>Review of State and Local Government Record Keeping Plans and Disposal Authorities under the State Records Act 2000</b>	<p>The SRO assisted government agencies to comply with statutory requirements relating to Record Keeping Plans under the <i>State Records Act 2000</i> (the Act). The Act requires all government agencies to:</p> <ul style="list-style-type: none"> <li>▪ Maintain a Record Keeping Plan approved by the State Records Commission, which describes the agency's record keeping systems, disposal arrangements, policies and practices</li> <li>▪ Review and report on their Record Keeping Plans to the State Records Commission once every five years; and</li> <li>▪ Identify through the Disposal Authority component of the Record</li> </ul>

Keeping Plans, those agency records and data to be retained permanently as State archives, those to be archived with restricted access, and those to be legally destroyed within an approved time frame.

During 2015-16, the SRO assessed 89 new, reviewed or amended Record Keeping Plans, and 15 new or amended Disposal Authorities for submission to, and approval by the State Records Commission.

**Whole-of-government information management training**

In 2015-16, the SRO provided a series of recordkeeping inductions to local council elected members following Local Government elections. A video of the presentation was made available to regional local governments via the SRO website. These presentations were to make newly elected members aware of their information management responsibilities under the *State Records Act 2000*. The SRO delivered presentations on recordkeeping responsibilities and practices to state and local government agencies, including University student guilds.

**Significant advice and consultancy provided to State and Local Government organisations**

The SRO provided consultancy and advice to 90 State Government and 44 Local Government agencies during the year. These included:

- Consultancy to the Perth Market Authority to support the agency's privatisation, which included appraisal of the Authority's archival records transferred to the SRO.
- Consultancy services to the TAFE Sector Reform Project Records Management Working Group to assist with the amalgamation of the College's records management systems.

**W.S. Lonnie Awards**

In partnership with the Institute of Public Administration Australia (IPAA) WA Division, the State Records Commission (SRC) established a special category of the W.S. Lonnie Awards in 2006 for excellence in annual reporting on the compliance requirements of SRC Standard 2, Principle 6. All State Government organisations required to complete an annual report are automatically nominated for the Award. Following evaluation of annual reports against the criteria, Main Roads Western Australia was presented with the Award for 2016, with special commendation made to the Pilbara Ports Authority.

## PRESERVING AND MANAGING THE STATE ARCHIVES COLLECTION

### KEY INITIATIVES/ OPERATIONS

### PROGRESS/OUTCOMES 2015-16

#### Collection Management System

In August 2015, the SRO released a new online catalogue to the State Archives Collection. As well as providing enhanced search functionality, the new system allows clients to pre-book archives for viewing in the SRO Search Room and to request digital copies of items for a fee. The system is based on the open-source software AtOM and accords with International Council of Archives descriptive standards. The SRO modified the system to meet Australian archival description requirements. As a second stage to the Collection Management System project, the SRO also installed a new digital preservation system called Archivemata in April 2016. Archivemata is intended to store the SRO's digitised archives in a fit-for-purpose system, as well as provide basic capacity for the transfer of born-digital archives from government agencies. Planning was initiated to commence the transfer of digital objects to Archivemata.

#### Transfer of State archives held by the State Library of WA

The SRO commenced a project to transfer State archives held by the State Library of WA to the State Archives Collection. When the *State Records Act 2000* was enacted in 2001, some State archives remained in State Library custody. This project addresses this anomaly, ensuring legislative requirements have been fulfilled. The first transfer of State archives under this project from the State Library to the SRO was made in December 2015. Further State archives were identified for transfer during 2016. Further transfers will take place during 2016-17.

#### Digitisation Programs

In December 2015, the SRO commenced a project in partnership with the Department of Aboriginal Affairs to digitise files held in the State Archives Collection that document Aboriginal welfare throughout the 20<sup>th</sup> Century. 6,200 of these files have been digitised so far, comprising well over 100,000 pages. This project is intended to significantly improve access to the information in these records and assist in the preservation of the original paper files. The project will continue in 2016-17.

With funding provided by the Friends of Battye Library Society Inc, the SRO commenced digitisation of the set of sewerage plans which cover most of the Perth metropolitan area for the first half of the 20<sup>th</sup> Century. Drawn in preparation for the Perth sewerage scheme, these plans show considerable detail about individual residential properties across the metropolitan area from many decades ago. The SRO is working to have each plan geo-referenced so they can be made available to members of the public via a modern mapping interface and searchable by current street location.

# PROVIDING GOVERNMENT AND COMMUNITY ACCESS TO THE STATE ARCHIVES COLLECTION

## KEY INITIATIVES/OPERATIONS

## PROGRESS/OUTCOMES 2015-16

### Public and government access to the State Archives Collection

The SRO provides access to the State Archives Collection primarily through a public Search Room in the Alexander Library Building in Northbridge, although an increasing number of digitised State archives are being made accessible on the SRO website. The SRO also operates a fee-based loans service for government agencies requiring short-term access to State archives transferred to SRO custody. During the year, the State archives collection was accessed as follows :

- 2,998 Search Room clients;
- 15,632 State archives accessed in the Search Room;
- 36,073 images from State archives taken for research purposes; and
- 736 State archives loaned to government agencies on a short-term basis to support business activities.

A limited research service is provided to regional, interstate and overseas clients, as well as to clients who are otherwise unable to visit the SRO Search Room. The SRO received and responded to 725 such written requests in the reporting year.

### Digitisation on Request Pilot Service

In January 2016, the SRO successfully trialled a new Digitisation on Request service to meet growing public demand for digital copies of State archives. On request, copies of archival records are digitised for a fee and mailed to clients on CD, with digital copies made available at a subsequent stage via the SRO's online catalogue. The service aims to provide equitable access to archival records irrespective of a client's location and received particularly high demand from clients based in regional, interstate and international locations. The SRO surveyed users of the trial service in June 2016, receiving an overall satisfaction rating of 87%. Feedback was overwhelmingly positive, with clients clearly indicating their desire for the service to be continued beyond the trial period. SRO will continue providing the Digitisation on Request service in 2016-17, incorporating feedback from users to improve the service.

### Geoffrey Bolton Lecture

Each year, the SRO hosts the Geoffrey Bolton Lecture in honour of Emeritus Professor Geoffrey Bolton AO, a distinguished Australian historian who has made significant contributions to the promotion of WA history and archives. Sadly, Professor Bolton passed away on 4 September 2015. The 2015 Geoffrey Bolton Lecture, entitled "Cultural Futures in an Age of Digital Disruption", was delivered by Mr Kim Williams AM on 6 October 2015, and attended by approximately 200 people. Kim Williams is one of Australia's leading media executives and arts administrators. The lecture was broadcast on the ABC's Radio National program.



### **Margaret Medcalf Award**

Named in honour of the second State Archivist of WA, the Margaret Medcalf Award is hosted annually by the SRO and recognises excellence in referencing and research for published or unpublished works. The 2016 Award was presented by the Hon Helen Morton MLA to Julian Bolleter for his book *Take me to the river: the story of Perth's foreshore*. A special commendation was also presented to Murray Arnold for his book *A journey travelled: Aboriginal-European relations at Albany and the surrounding region from first contact to 1926*.

### **Guide to 1985 State Cabinet Records**

The SRO released an online *Guide to the 1985 State Cabinet Records* on Western Australia Day, 1 June 2016, as part of an annual release of State Cabinet records from their 30-year access embargo. The Guide includes commentary on the activities and decisions of the Brian Burke Labor Government. The Cabinet Records release received press coverage, including analysis of 1985 political and social events in *The West Australian*.

### **Exhibition of State Archives at Parliament House**

An exhibition titled "*Telling the Story of WA's People and Parliament through State Archives*" was installed in the ground floor foyer of Parliament House in June 2015. Due to positive feedback, Parliament House extended this exhibition throughout 2015 and 2016. The exhibition features facsimiles of some significant State archives and is also available online through the [SRO's website](#). Parliament House received over 29,000 visitors in 2015/2016, plus 15,000 visitors who visit Parliament House as part of a tour group. Organised tours include the SRO's exhibition of State archives as part of a visit to Parliament House.

### **Anzac Legend John Simpson's Will**

The discovery of the will of John Simpson Kirkpatrick, of the legendary 'Simpson and his Donkey' fame, was announced on the Friday before Anzac Day 2016. The news of the discovery of his will among the 3,600 wills that have been identified by the SRO received national and international media coverage. All the wills of those service personnel who died during the First World War, have been identified and a searchable list can be downloaded from the SRO's website.

### **Lunchtime Seminars**

The SRO continued its series of free lunchtime seminars to members of the public on selected topics relating to State archives and their use. The following seminars were held at the SRO during the year:

- 8 July 2015: *'Unearthing a Treasury': Noongar Letters, 1860s-1960s*, Professor Anna Haebich and Dr Elfie Shiosaki, Curtin University
- 17 September 2015: *Lives in Archives*, Gerard Foley (SRO), (seminar presented at City of Joondalup Library)
- 18 November 2015: *From the Crimea to Western Australia: Veterans of the Battle of Balaclava*, Diane Oldman
- 3 March 2016: *Lost in the Bush? Researching 19<sup>th</sup> and early 20<sup>th</sup> century land records*, Gerard Foley (SRO)
- 6 May 2016: *Western Building Construction: Walls*, Dr Ingrid van Bremen, University of WA

## SECTION 3: SIGNIFICANT ISSUES IMPACTING THE AGENCY

### Public sector reforms

In late 2014, the State Government announced a suite of public sector reforms which included the Targeted Voluntary Severance Scheme, Agency Expenditure Reviews and the Workforce Renewal Policy. 37 staff departed the portfolio as part of a Targeted Voluntary Separation Scheme. Along with savings measures introduced through the Workforce Renewal Policy, there were changes to the DCA's organisational structure and reallocation of existing resources. A new organisational structure is being implemented and will formally take effect from 1 July 2016.

### Lack of storage capacity and infrastructure for State archives

The SRO continues to be unable to accept the transfer of hard copy and digital archives from State and Local Government agencies, due to lack of storage capacity and digital archive capability. The SRO's existing archival storage facilities are at full capacity. As a result, the State Archivist requires government agencies to maintain control of archives awaiting transfer at their own cost.

The SRO Future Directions Working Group was established in 2014. One of the Working Group's responsibilities was to explore solutions for hard copy and digital storage solutions. The Working Group's report to Government is being finalised.

### Deferred implementation of a compliance monitoring regime for government information management

Section 60 of the *State Records Act 2000* (the Act) requires the State Records Commission to monitor compliance with the Act. Currently, mechanisms for monitoring agency compliance are limited to the Record Keeping Plan review cycle and investigations by the SRO on behalf of the State Records Commission into suspected breaches of the Act.

## SECTION 4: DISCLOSURES AND LEGAL COMPLIANCE

### Ministerial directives

Nil

### Other financial disclosures

#### PRICING POLICIES

Where fees are charged for provision of any DCA's services, pricing is based on cost recovery principles outlined in the Department of Treasury's Costing and Pricing Guidelines.

The State Records Office (SRO) charges fees for training, repository storage services, government loans service, agency consultancies, copying and microfilming. The level of cost recovery for these services is 100%.

DCA owns and manages the King's Street Arts Centre (KSAC). The ground floor foyer and meeting rooms of the KSAC are available for hire to DCA-funded arts organisations and not-for-profit organisations. As the venue caters for organisations already subsidised by DCA, there is currently no opportunity for full cost recovery in pricing of these services. Alternatives continue to be investigated as part of DCA's annual Tariffs, Fees and Charges review.

#### CAPITAL PROJECTS

##### New Museum Project (including Welshpool Collection and Research Centre)

The \$428.3 million New Museum Project involves the construction of a new Museum building, the refurbishment of the four heritage buildings within the Perth Cultural Centre and upgrade of the WA Museum's Collections and Research Centre in Welshpool. In April 2016, after a Request for Proposal (RFP) process, the Government announced that it will enter into exclusive negotiations with the preferred respondent, a consortium led by Brookfield Multiplex, working with international architects OMA and Hassell, to design and build the new museum.

The Heritage Works worth \$1.5 million have been completed. This included the reconstruction of existing ornamental tourelles to the Beaufort Wing. Remnant Donnybrook stone from the original stone wall to the Beaufort Street frontage was successfully used for replacement stonework.

Upgrade of the WA Museum's Collections and Research Centre in Welshpool was completed following the final stage of refurbishment to the Existing Wet Store in March 2016.

An Energy Thermal Solution for the Perth Cultural Centre will be delivered as part of the New Museum Project. Negotiations have commenced with Brookfield Multiplex.

# Governance Disclosures

## INTERESTS OF SENIOR OFFICERS

All senior officers of DCA have acknowledged their understanding of governance disclosure requirements as outlined in the Treasurer's Instructions and confirmed they have no interests in existing or proposed agency contracts, or matters which may give rise to a real or perceived conflict of interest.

## Board and Committee Remuneration

### WESTERN AUSTRALIAN ART GALLERY BOARD

Name	Position	Period of membership	Remuneration 2015-16
Duncan Ord	Ex-Officio board member	July 2015 to June 2016	N/A

### LIBRARY BOARD OF WESTERN AUSTRALIA

Name	Position	Period of membership	Remuneration 2015-16
Duncan Ord	Ex-Officio board member	July 2015 to June 2016	N/A

### PERTH THEATRE TRUST BOARD

Name	Position	Period of membership	Remuneration 2015-16
Duncan Ord	Ex-Officio board member	July 2015 to March 2016	N/A
Colin Walker	Ex-Officio board member	May 2016 to June 2016	N/A

### SCREENWEST BOARD

Name	Position	Period of membership	Remuneration 2015-16
Duncan Ord	Ex-Officio board member	July 2015 to June 2016	N/A

### WESTERN AUSTRALIAN MUSEUM BOARD

Name	Position	Period of membership	Remuneration 2015-16
Duncan Ord	Ex-Officio board member	July 2015 to June 2016	N/A

### WESTERN AUSTRALIAN HEALTH PROMOTION FOUNDATION (HEALTHWAY) BOARD

Name	Position	Period of membership	Remuneration 2015-16
Duncan Ord	Ex-Officio board member	July 2015 to June 2016	N/A

## DEPARTMENT OF CULTURE AND THE ARTS PEER ASSESSOR POOL

Every three years, DCA advertises state-wide seeking Expressions of Interest from artists and arts workers to participate as a peer assessor. Successful applicants are appointed to the Pool of Peer Assessors following approval by the Minister for Culture and the Arts and endorsement from Cabinet. For each assessment round, a selection of peer assessors are assigned to a panel on the basis of their individual expertise and experience and/or as representatives of particular community sectors. This can include consideration of different types of creative practice, regional representation, Indigenous representation, young people representation, and Culturally and Linguistically Diverse (CALD) representation. Each panel meeting includes a non-voting Chair appointed by DCA.

The current pool of peer assessors was appointed for the period 1 September 2013 to 30 June 2016. Occasionally, where DCA is unable to identify suitable candidates from the existing pool (due to availability or conflicts of interest), other individuals with appropriate knowledge and expertise are called to participate in an assessment panel. These individuals are identified as consultants in the table below. Remuneration of peer assessors is based on actual participation in assessment panels and performance of related duties. Members and remuneration for the 2015-16 year is detailed in the table below:

Peer assessor	Period of membership	Remuneration 2015-16
Felena Alach	01/09/2013 – 30/06/2016	
Erica Allia	01/09/2013 – 30/06/2016	
Allison Archer	01/09/2013 – 30/06/2016	\$1,200
Meesha Astill	01/09/2013 – 30/06/2016	
Michael Barlow	01/09/2013 – 30/06/2016	
Kristie Barnett	01/09/2013 – 30/06/2016	
Rebecca Baumann	01/09/2013 – 30/06/2016	\$300
Nathan Beard	01/09/2013 – 30/06/2016	\$200
Guy Ben-Ary	01/09/2013 – 30/06/2016	
Emma Bergmeier	01/09/2013 – 30/06/2016	
James Berlyn	01/09/2013 – 30/06/2016	\$1,620
Ann-Marie Biagioni	01/09/2013 – 30/06/2016	
Kamisah Jade Bin Denim	01/09/2013 – 30/06/2016	
Helena Bogucki	01/09/2013 – 30/06/2016	
Louise Bond	01/09/2013 – 30/06/2016	
Daniel Bourke	01/09/2013 – 30/06/2016	\$200
Ronald Bradfield	01/09/2013 – 30/06/2016	
Anna Brockway	01/09/2013 – 30/06/2016	
Jacqui Brown	01/09/2013 – 30/06/2016	\$300
Kristy Brown	01/09/2013 – 30/06/2016	
Steve Bull	01/09/2013 – 30/06/2016	
Sophie Burgoyne	01/09/2013 – 30/06/2016	\$200
Grant Burns	01/09/2013 – 30/06/2016	

Barbara Bynder/ Barbara Matters	01/07/2014 – 30/06/2015	\$2,400
Grant Capriotti	01/09/2013 – 30/06/2016	
Annette Carmichael	Consultant	\$500
Tim Carter	01/09/2013 – 30/06/2016	\$3,000
Caitlin Cassidy	01/09/2013 – 30/06/2016	
Hannah Chambers	01/09/2013 – 30/06/2016	\$1,100
Dean Chan	01/09/2013 – 30/06/2016	\$2,300
Ann Nie Chong	01/09/2013 – 30/06/2016	
Pip Christmass	01/09/2013 – 30/06/2016	
Susan Clarke	01/09/2013 – 30/06/2016	
Jacqui Claus	01/09/2013 – 30/06/2016	\$2,100
Rena Coles	Consultant	\$4,000
Garth Cook	01/09/2013 – 30/06/2016	
Thea Constantino	01/09/2013 – 30/06/2016	\$1,200
Tim Cramond	01/09/2013 – 30/06/2016	
James Crombie	01/09/2013 – 30/06/2016	
Amanda Curtin	01/09/2013 – 30/06/2016	
Sophie Curtis	01/09/2013 – 30/06/2016	
Lisa D'Andrea	01/09/2013 – 30/06/2016	
Tara Daniel	01/09/2013 – 30/06/2016	
Robert Dann	01/09/2013 – 30/06/2016	
Jo Darbyshire	Consultant	\$630
Jessica Darlow	01/09/2013 – 30/06/2016	\$200
Rachel Davison	01/09/2013 – 30/06/2016	
Rachael Dease	01/09/2013 – 30/06/2016	\$3,800
Bayoush Demissie	01/09/2013 – 30/06/2016	
Candice Dempsey	01/09/2013 – 30/06/2016	
Louise Devenish	01/09/2013 – 30/06/2016	\$900
Lucy Dougan	01/09/2013 – 30/06/2016	
Monique Douglas	01/09/2013 – 30/06/2016	
Dale Emery	01/09/2013 – 30/06/2016	
Nikolina Ergic	01/09/2013 – 30/06/2016	
Alice Farley	01/09/2013 – 30/06/2016	
Andrea Fernandez	01/09/2013 – 30/06/2016	
Steven Finch	01/07/2014 – 30/06/2015	\$1,500
Deborah Fitzpatrick	01/09/2013 – 30/06/2016	
Amber Flynn	01/09/2013 – 30/06/2016	\$1,800
David Forrest	01/09/2013 – 30/06/2016	

Benjamin Forster	01/09/2013 – 30/06/2016	
Benjamin Fox	01/09/2013 – 30/06/2016	
Katie Freeman	01/09/2013 – 30/06/2016	\$800
Alison Gallyot	01/09/2013 – 30/06/2016	
Pamela Gaunt	01/09/2013 – 30/06/2016	
Ashlee Giblett	01/09/2013 – 30/06/2016	
Samuel Gillies	01/09/2013 – 30/06/2016	
Min Ee Gin	01/09/2013 – 30/06/2016	
Vivienne Glance	01/09/2013 – 30/06/2016	\$300
Paige Gordon	01/09/2013 – 30/06/2016	
Lisa Green	01/09/2013 – 30/06/2016	\$600
Nancy Hackett	01/09/2013 – 30/06/2016	
Adam Hall	01/09/2013 – 30/06/2016	
Elizabeth Halse	01/09/2013 – 30/06/2016	
Philippa Hansen	01/09/2013 – 30/06/2016	
Caroline Hardy	01/09/2013 – 30/06/2016	
Jessica Harlond-Kenny	01/09/2013 – 30/06/2016	
Dennis Haskell	01/09/2013 – 30/06/2016	\$1,800
Suzie Haslehurst	Consultant	\$4,000
Sohan Hayes	01/09/2013 – 30/06/2016	
Thomas Heidt	01/09/2013 – 30/06/2016	
Kristy Hillhouse	01/09/2013 – 30/06/2016	
Marianne Hobson	01/09/2013 – 30/06/2016	
Cat Hope	01/09/2013 – 30/06/2016	\$300
Lisa Jefferson	01/09/2013 – 30/06/2016	
Natalie Jenkins	Consultant	\$4,000
Madeline Joll	01/09/2013 – 30/06/2016	
Rebecca Kais	01/09/2013 – 30/06/2016	
Brooke Kelly	01/09/2013 – 30/06/2016	
Lee Kennedy	01/07/2014 – 30/06/2015	
Christopher Kenworthy	01/09/2013 – 30/06/2016	
Georgia King	01/09/2013 – 30/06/2016	\$1,200
Mary-Ellen King	Consultant	\$4,000
Trisha Kotai-Ewers	01/09/2013 – 30/06/2016	
Taryne Laffar	01/07/2014 – 30/06/2015	\$300
Carly Lane	01/07/2014 – 30/06/2015	
Lilith Lane	01/07/2014 – 30/06/2015	
Samantha Leung	01/07/2014 – 30/06/2015	

Sofie Lines	01/07/2014 – 30/06/2015	
Poppy Lissiman	01/09/2013 – 30/06/2016	\$1,200
Desi Litis	01/09/2013 – 30/06/2016	
Laura Lowther	01/09/2013 – 30/06/2016	
Isobel Macaulay	01/09/2013 – 30/06/2016	\$500
Glynn MacDonald	01/09/2013 – 30/06/2016	
Sara Males	01/09/2013 – 30/06/2016	\$900
Shey Marque	01/09/2013 – 30/06/2016	
Bianca Martin	01/09/2013 – 30/06/2016	
Jeremy Martin	01/09/2013 – 30/06/2016	
Lucille Martin	01/09/2013 – 30/06/2016	
Minaxi May	Consultant	\$900
Marianna Mazzurra	01/09/2013 – 30/06/2016	\$900
Doone McAlary	01/09/2013 – 30/06/2016	
Brendan McCall	01/09/2013 – 30/06/2016	
Michael McCall	01/09/2013 – 30/06/2016	\$300
Robyn McCarron	01/09/2013 – 30/06/2016	
Kelli McCluskey	01/09/2013 – 30/06/2016	
Lockie McDonald	Consultant	\$1,760
Colette McEntee	01/09/2013 – 30/06/2016	\$1,950
Diana McGinn	01/09/2013 – 30/06/2016	
Doone McLary	01/09/2013 – 30/06/2016	\$200
Matt McMullen	01/09/2013 – 30/06/2016	
Devina McPherson	01/09/2013 – 30/06/2016	
Nikkie Miller	Consultant	\$4,500
Helen Mirauda	01/09/2013 – 30/06/2016	
Adam Mitchell	01/09/2013 – 30/06/2016	
Paul Moncrieff	01/09/2013 – 30/06/2016	
Julia Moody	01/09/2013 – 30/06/2016	
Margaret Moore	Consultant	\$4,000
Eva Grace Mullaley	01/09/2013 – 30/06/2016	
Kate Mullen	01/09/2013 – 30/06/2016	\$1,100
Tom Muller	01/09/2013 – 30/06/2016	
Buffy Murray	01/09/2013 – 30/06/2016	
Jonathan Mustard	01/09/2013 – 30/06/2016	
Jennifer Nebel	01/09/2013 – 30/06/2016	\$900
Rhiannon Newton	01/09/2013 – 30/06/2016	
Jordan Nix	01/09/2013 – 30/06/2016	\$4,000



Paul O' Connor	01/09/2013 – 30/06/2016	\$300
Russya O' Connor	01/09/2013 – 30/06/2016	
Zoe O'Neill	01/09/2013 – 30/06/2016	
Tony Pankiw	01/09/2013 – 30/06/2016	
Symantha Parr	01/09/2013 – 30/06/2016	\$950
Tristen Parr	01/09/2013 – 30/06/2016	\$900
Tim Pearn	01/09/2013 – 30/06/2016	\$200
Felicity Peters	01/09/2013 – 30/06/2016	
Jo Pickup	01/09/2013 – 30/06/2016	
Renee Pilkington	01/09/2013 – 30/06/2016	\$200
Shaye Preston	01/09/2013 – 30/06/2016	
Danicia Quinlan	Consultant	\$900
Lexalot Randolph	Consultant	\$1,200
Simone Rice	01/09/2013 – 30/06/2016	
Sally Richardson	01/09/2013 – 30/06/2016	
Deborah Robertson	01/09/2013 – 30/06/2016	\$1,800
Gemma Robins	01/09/2013 – 30/06/2016	\$1,500
Vanessa Russ	Consultant	\$600
Catherine Ryan	01/09/2013 – 30/06/2016	
Greg Sanders	01/07/2014 – 30/06/2015	\$300
Kester Sappho	01/07/2014 – 30/06/2015	
Maitland Schnaars	Consultant	\$1,200
Tanya Schultz	01/07/2014 – 30/06/2015	
Teagan Sewell	01/07/2014 – 30/06/2015	
John Sheedy	01/07/2014 – 30/06/2015	
Kea Sheppard	01/07/2014 – 30/06/2015	
Katya Shevtsov	01/07/2014 – 30/06/2015	
Kirsten Sivyer	01/07/2014 – 30/06/2015	
Rose Skinner	01/07/2014 – 30/06/2015	
Mariyon Slany	01/07/2014 – 30/06/2015	
Aimee Smith	01/07/2014 – 30/06/2015	
Jeremy Smith	Consultant	\$1,000
Jacob Snell	01/07/2014 – 30/06/2015	
Edgar William Snell/Ted Snell	Consultant	\$4,000
Mark Spillane	Consultant	\$300
Jasmin Stephens	01/07/2014 – 30/06/2015	
Amy Stokes	01/07/2014 – 30/06/2015	
Joanna Sulkowski	01/09/2013 – 30/06/2016	

Benjamin Taaffe	01/09/2013 – 30/06/2016	\$900
Shameem Taheri-Lee	01/09/2013 – 30/06/2016	
Kynan Tan	01/09/2013 – 30/06/2016	\$200
Acil Tayba	01/09/2013 – 30/06/2016	
Evangeline Than	01/09/2013 – 30/06/2016	
Denien Toomath	01/09/2013 – 30/06/2016	
Malcolm Trail	01/09/2013 – 30/06/2016	
Ella-Rose Trew	01/09/2013 – 30/06/2016	
Tabita Trewin-Combe	01/09/2013 – 30/06/2016	
Justina Truscott	01/09/2013 – 30/06/2016	
Michael Tucak	01/09/2013 – 30/06/2016	\$600
Sarah Vaglivello	01/09/2013 – 30/06/2016	
Chris van Tuinen	Consultant	\$2,700
Jenny Vila	01/07/2014 – 30/06/2015	
Joanna Wakefield	01/07/2014 – 30/06/2015	
Jarred Wall	01/07/2014 – 30/06/2015	
Phaedra Watts	01/09/2013 – 30/06/2016	
Kylie Weall-Basic	01/09/2013 – 30/06/2016	
Joshua Webb Arts & Design	01/09/2013 – 30/06/2016	\$600
Alison Welburn	01/09/2013 – 30/06/2016	
Brad Wesson	01/09/2013 – 30/06/2016	
David Whish-Wilson	01/09/2013 – 30/06/2016	\$1,800
Michelle White	01/09/2013 – 30/06/2016	\$1,500
Terri-Ann White	Consultant	\$4,000
Christopher Williams	01/09/2013 – 30/06/2016	\$1,800
Olwyn Williams	Consultant	\$4,000
Gina McGill/Gina Williams/Kalyakoorl	01/09/2013 – 30/06/2016	\$1,180
Aarom Wilson	01/09/2013 – 30/06/2016	
Diane Wolfer	01/09/2013 – 30/06/2016	
Graham Wood		\$4,000
Sharmila Woods	01/09/2013 – 30/06/2016	
Irma Woods	01/09/2013 – 30/06/2016	\$1,800
Malachi Alister Yiap	01/07/2014 – 30/06/2015	

# Other legal requirements

## RESEARCH AND ADVERTISING EXPENDITURE

Expenditure incurred by DCA in relation to advertising agencies, market research organisation, polling organisations, direct mail organisations and media advertising organisations during the financial year is detailed below in compliance with Section 175ZE of the *Electoral Act 1907*.

EXPENDITURE TYPE	2015-16 (\$)
Expenditure with Advertising Agencies	0
Expenditure with Market Research Agencies	
- Patterson Research Group	13,425
Expenditure with Polling Agencies	0
Expenditure with Direct Mail Agencies	0
Expenditure with Media Advertising Agencies	
- Carat Australia Media Services	9,734
<b>TOTAL EXPENDITURE</b>	<b>23,159</b>

## DISABILITY ACCESS AND INCLUSION PLAN OUTCOMES

Required Outcome	2015-16 Initiatives
<p><b>Outcome 1</b></p> <p>People with disabilities have the same opportunities as other people to access the services of, and any events organised by, the Department.</p>	<p>DCA's 10 year MOU with the Disability Services Commission concluded at the end of 2015. The partnership aimed at achieving a creative, inclusive and welcoming community for people of all ability to participate in everyday art and cultural activities in WA.</p> <p>The MOU delivered several new initiatives, including co-funding DADDA 2016 Access All Arts Program. The Program provides people who are blind or have a vision impairment access to festival events, theatre, musicals, children's performances and visual arts exhibitions. DADDA partnered with seven WA arts organisations and four disability organisations to implement the year-long program. Access2Arts group, based in Adelaide, trained three WA-based audio describers to deliver the service in the venues and will provide ongoing mentoring and support to DADAA.</p> <p>DCA relaunched new grants programs in March 2016. The new Aboriginal Arts, Creative Development, Community Engagement and Commercial Development programs all include a U-15k category, which is open year round for grant requests under \$15,000.</p>

<p><b>Outcome 2</b></p> <p>People with disabilities have the same opportunities as other people to access the buildings and other facilities of the Department.</p>	<p>In line with amendments to the National Construction Code, auditing of access to all Department buildings is continuing. Access is the highest priority for maintenance work along with works that ensure the safety of the public, people and collections.</p> <p>To improve accessibility maintenance was completed at the King Street Arts Centre, Perth Concert Hall and Fremantle's Old Customs House. DCA's Royalties for Regions Venues Improvement Fund provided financial assistance to five regional Local Government Authorities to complete a Disability Access Audit of the performing arts venues.</p>
<p><b>Outcome 3</b></p> <p>People with disabilities receive information from the Department in a format that will enable them to access the information as readily as other people are able to access it.</p>	<p>Publications, including the grants handbooks and grant application forms, follow the typeface, branding and layout guidelines contained in DCA's style guide. This complies with the Disability Services Commission guidelines for making information accessible. The DCA website is formatted to meet all requirements detailed by Web Content Accessibility Guidelines 2.0. All current DCA publications are available for viewing or download from the DCA website. All videos have transcripts attached.</p>
<p><b>Outcome 4</b></p> <p>People with disabilities receive the same level and quality of service from the staff of the Department as other people.</p>	<p>New staff of DCA, ScreenWest and the State Records Office staff attended an Induction Program which includes a presentation on the Disability Access and Inclusion Plan and how to provide customer service for people with disabilities. With the introduction of Online Grants, DCA will be able to collate customer feedback from artists with disabilities and disability arts organisation on the quality of the grants funding process.</p>
<p><b>Outcome 5</b></p> <p>People with disabilities have the same opportunities as other people to make complaints to the Department.</p>	<p>DCA's complaints process is accessible online. The process covers DCA, ScreenWest and the State Records Office. Feedback and complaints mechanisms are in place and are being reviewed to ensure they are being appropriately implemented.</p>
<p><b>Outcome 6</b></p> <p>People with disabilities have the same opportunities as other people to participate in any public consultation by the Department.</p>	<p>To support people with disabilities, their families and carers to attend external consultations and public gatherings, DCA provides event information in clear, concise language and in accessible formats. It also holds events in accessible venues and provides consultation information in alternative formats, on request. ScreenWest undertook a series of workshops to receive input from the screen industry and wider community for the 2016-2021 Strategic Plan. Workshops were conducted in accessible venues and for those unable to attend in person and online survey was available.</p>
<p><b>Outcome 7</b></p> <p>People with disability have the same opportunities as other people to obtain and maintain employment with a public authority.</p>	<p>Information and policy aimed at encouraging and facilitating the recruitment and retention of people with disability has been incorporated within DCA's Recruitment, Selection and Appointment Manual. All staff can access the information through the DCA intranet. DCA HR provides training to ensure that managers are equipped with the understanding of the needs of people with disability during the recruitment process, particularly interviewing. DCA has set a target of 3% increase in employment for people with disabilities and all HR staff attended a disability training course by EDGE Employment Solutions.</p>

# Compliance with Public Sector Standards and Ethical Codes

## PUBLIC SECTOR STANDARDS IN HUMAN RESOURCE MANAGEMENT

DCA is committed to providing all employees with knowledge and skills to effectively manage their responsibilities under the Public Sector Standards in Human Resource Management, as established by the Public Sector Commission. As part of this commitment, DCA Human Resources (DCA HR) offers a range of consultancy and administrative services, including payroll, recruitment, classification and establishment, performance development, training, worker's compensation management, employee relations and occupational safety and health.

During 2015 -16, DCA HR continued to work with the Culture and Arts Portfolio to ensure compliance with the Standards and related legislation. DCA HR regularly reviews and updates policies, procedures and guidelines, and provides ongoing education to increase overall awareness and workforce competency in related matters. In the past year, DCA HR has facilitated and delivered training for senior officers and managers to understand their roles and responsibilities and how to better support their staff. This was conducted in conjunction with training reinforcing integrity and best practice for operational staff.

### Employment

DCA HR continues to support and guide staff on the Employment Standard and its related matters. DCA HR has facilitated compliance through regular communication with Portfolio representatives, providing information via the DCA Intranet and attending line manager meetings. During the past year, DCA HR provided support to maintain compliance with the recruitment freeze. One breach of the Standard was filed in the past financial year, but was not pursued once it escalated to the Public Sector Commission.

### Performance Management

DCA HR maintains policies and guidelines available to all staff via the DCA intranet in regards to the Performance Management Standard. During 2015 -16, DCA HR implemented the 'My Development Plan' (MDP) tool, which supports this Standard to establish a process where staff can align their development with the operational and strategic plans. DCA HR coordinated the MDP process and provided training to line managers. No breaches were filed in relation to the Performance Management Standards in the past financial year.

### Grievance Resolution

During 2015-16, DCA HR developed and facilitated a manager training module on workplace behaviour which included information on grievance resolution. The training provided information on the Grievance Resolution Standard, equipping managers to redress or resolve workplace grievances. DCA HR continues to work with staff to provide support on how to manage and minimise the occurrence of grievances. Policy and practices are accessible to all staff via the DCA intranet. Two breaches of the Grievance Standard were filed in the past financial year and both have been finalised.

## Redeployment

DCA HR continues to support managers and staff on matters related to the Redeployment Standard. Guidance is provided to effectively manage the redeployment and movement of staff surplus to requirements, within DCA and Public Sector. No breaches of standards were filed in relation to redeployment in the past financial year.

## Termination and Discipline

DCA HR also provides staff guidance and support on matters relating to the Termination and Discipline Standards. HR Consultants attend line manager meetings to update staff and address any issues as required. Two breaches of the Standard were filed in the past financial year and both have been finalised. One was found to be a breach of the standard.

## ETHICAL CONDUCT

### Public sector code of ethics

As part of DCA's induction process, staff are required to understand and familiarise themselves with the Public Sector Code of Ethics. In addition, DCA encourages staff to attend relevant workshops conducted by the Public Sector Commission, Equal Opportunity Commission and the Corruption and Crime Commission. There were no breaches or potential breaches of the Code of Ethics during the financial year.

### Accountable and Ethical Decision Making (AEDM)

All DCA staff are required to complete an Accountable and Ethical Decision Making (AEDM) training module at least once every three years. The on-line module provides a broad understanding of the standards of behaviour and values expected for staff to fulfil their public service responsibilities. DCA reviewed and updated its training module during 2015 -16 to ensure it continues to meet compliance requirements and to equip staff to make ethical decisions. All current staff DCA have completed AEDM training.

### Culture and Arts Portfolio Code of Conduct

All staff are required to acknowledge the Culture and Arts Code of Conduct. The document provides the standards of conduct, decision making, ethical behaviours and principles of personal integrity, accountability and relationships with others. During 2015 -16 the Misconduct Prevention Policy, an extension of the Culture and Arts Code of Conduct, was revised to align with changes in the *Corruption, Crime and Misconduct Act 2003*. This policy was read and acknowledged by all staff. There were no breaches or potential breaches of the Code of Conduct during the financial year.

### Attendance at Events Policy and Workflow

The Attendance at Events Policy aligns with the Culture and Arts Code of Conduct and DCA's Gifts and Hospitality Policy. The Attendance at Events Policy establishes DCA's requirements in relation to attendance and behaviour at culture and arts events funded by the DCA. The policy was revised in accordance with the Public Sector Commission's Integrity controls and includes information for the effective, ethical and accountable management of tickets and hospitality offered to DCA staff in funding contracts. All current DCA staff have acknowledged the policy.

## DCA Fraud and Corruption Control Policy

DCA maintains a principle of zero tolerance to fraud and corruption. DCA's Fraud and Corruption Control Policy outlines DCA's fraud and corruption control principles in line with public sector legislation and related codes of conduct. A supporting Fraud and Corruption Control plan developed in 2015 provides additional information to guide decision making and clarify the responsibilities of all staff in preventing, detecting and responding to fraud and corruption. All documentation relating to fraud prevention, corruption control and ethical conduct is available on the DCA Intranet for reference and access by management and staff. A review of the Fraud and Corruption Control plan is scheduled for late 2016.

## EMPLOYEE RELATIONS

### Workforce Trends in Significant Workforce Issues

The Culture and Arts Portfolio is represented in key diversity groups as follows:

Diversity Group	Percentage
Aboriginal people	1%
Women in Management	49%
People with Disability	2%
Culturally Diverse Backgrounds	13%
Youth aged 25 and under	2%

Representation for Aboriginal people and Youth aged 25 and under are marginally below the representation present within the broader WA Public Sector. DCA has implemented a range of initiatives this financial year to address these gaps including:

- As part of a broader workforce development strategy, DCA established a reference group comprised of staff under 30 to ensure the priorities and perspectives of younger staff are considered in the development of the Department's strategic initiatives.
- DCA continues to host school-based and Aboriginal trainees to further develop diverse and capable pool of potential candidates for future DCA vacancies.
- During 2015-16, DCA provided internship placements to university students seeking workplace experience.

### Professional development and training

DCA has implemented activities during 2015 -16 to strategically align individual development with current and future business requirements. DCA HR delivered a series of Manager Training modules that included financial management, procurement, leave management, workplace behaviour and accountability, and promoted employee development and engagement. Nine sessions have been delivered to DCA staff. In addition to these modules, DCA staff continue to attend courses conducted by accredited training providers, including the PSC.

### Performance Development

During 2015-16, DCA implemented a revised performance development process known as the 'My Development Plan (MDP)'. The new process provides clarity regarding work expectations and encourages two-way conversations between managers and staff. The MDP aligns with DCA's commitment to developing a workforce that is engaged, capable, adaptable and agile, whilst complying with Performance Management Standards.

### Staff Induction

To complement the Public Sector Induction, DCA conducts a half-day induction program for all new Culture and Arts Portfolio staff. The program covers a range of topics including information on each Portfolio agency, ethics and integrity, financial accountability, occupational health and safety, risk, record keeping and information technology. Further review of the induction program will occur to ensure relevancy for staff and alignment to the direction of the organisation. Future plans for the induction program will include a combination of an online delivery, networking opportunities and supporting line managers to develop customised induction processes.

### Cultural Awareness

DCA recognises the value of diversity within the workplace and is committed to promoting and increasing cultural diversity, including Aboriginal Culture. DCA has made available the Diverse WA's Cultural Competency Training and the Public Sector Commission's Aboriginal Cultural Awareness training modules available to all staff. These training modules promote and support better ways to work and engage with people from different diversity groups.

As part of the implementation of DCA's Aboriginal Employment Strategy 2015 - 2020, Aboriginal Cultural Awareness Workshops have been organised to complement existing training. The first of these workshops was delivered in 2015 -16 with further sessions planned in 2016 -17.

### Traineeships

DCA's Strategic Workforce Plan 2015-2017 and Learning and Development Strategy 2016 - 2019 include a commitment to attract and retain a younger workforce. To support this commitment DCA has provided the opportunity for a school-based trainee, a People with Disability school-based trainee, an Aboriginal trainee and five interns, to work towards their chosen qualifications and gain valuable experience within the Public Sector. The opportunity provided to these trainees and interns will contribute to the development of a pool of talent to be considered for current and future vacancies.



# Recordkeeping Plan

## DCA

As required under the *State Records Act 2000* (the Act), DCA's Recordkeeping Plan was reviewed and registered with the SRO in 2010. DCA continues to implement strategies to ensure that employees are aware of their compliance responsibilities under the Act. A major review of recordkeeping systems was undertaken in 2011. Recordkeeping officers continue to monitor, review and update practices to maintain and increase the efficiency and effectiveness of DCA's recordkeeping and use of DCA's electronic TRIM system. All DCA staff have access to TRIM. Regular recordkeeping training is provided to all new and existing staff to raise awareness of recordkeeping responsibilities and provide instruction in the use of TRIM. Training and support is also provided on a one-on-one basis as required. The recordkeeping training program is reviewed regularly and staff usage of TRIM is monitored to identify gaps in usage. The training material is regularly revised to address any updates in the system and to incorporate frequently asked questions. The portfolio's induction program addresses employee roles and responsibilities in regard to their compliance with the organisation's Recordkeeping Plan.

## State Records Office

The SRO's Recordkeeping Plan, RKP 2013056, was approved by the State Records Commission on 6 December 2013. Since the Plan's approval the SRO has completed all of the areas identified for improvement in the Plan. Ongoing recordkeeping training sessions, and induction programs for new staff, are conducted as needed.

# Freedom of Information

Under Schedule 2 of the Regulations of the *Freedom of Information Act 1992* (the Act) DCA coordinates freedom of information applications for Portfolio organisations. As prescribed in Section 96 of the Act, DCA publishes an up to date information page confirming DCA's commitment to the right of all Western Australians to have access to government information in accordance with the Act. The information page is available on DCA's website and gives details on how a person can apply for access to DCA's documents. Four FOI applications were received during the 2015-16 year.

# Government Policy Requirements

## SUBSTANTIVE EQUALITY

DCA is committed to the elimination of systemic discrimination, particularly of a racial, cultural and religious nature, from its policies, practices and services. A Substantive Equality Policy provides guidance for the Culture and Arts Portfolio agencies in the management of and elimination of systemic discrimination and DCA continues to support agencies in these endeavours.

A Substantive Equality Reference Committee made up of representatives from each Portfolio agency meets on a needs basis to discuss strategies and policies. A presentation on Substantive Equality forms part of the portfolio staff induction program and the policy is available to Portfolio staff through the intranet. The DCA 2016-2018 Substantive Equality Implementation Plan was approved by Corporate Executive in June.

## OCCUPATIONAL SAFETY, HEALTH AND INJURY MANAGEMENT

DCA is committed to providing and maintaining a healthy and safe working environment for all of its staff members, contractors and visitors, as well as assisting staff return to work after a work-related injury or illness. This is supported through policies, procedures and work practices compliant with the *Occupational Safety and Health Act 1984* and the *Workers Compensation and Injury Management Act 1981*.

- All staff have access to the Employee Assistance Program and are made aware of this service at induction, via the DCA Intranet and communications from HR, line managers and the Director General.
- DCA facilitates OSH consultation through the OSH committee, the election of safety and health representatives, hazard and incident reporting, and workplace inspections.
- Staff are made aware of the safety and health processes at induction, through specific OSH training and the DCA intranet.
- An annual implementation plan addressing safety and health actions is in place. Initiatives delivered in 2015 -16 include:
  - Review and update of DCA's Occupational Safety and Health Policy.
  - Training provided for managers and supervisors on their workers compensation and injury management responsibilities, including the requirement to develop return to work plans to enable injured workers to return safely to the workplace.
  - OSH information on DCA's Intranet was redesigned and expanded for increased usability.

### OSH Performance Indicator Table

Measure	Actual Results		Results against Target	
	2013-14	2015-16	Target	Comment on Result
Number of Fatalities	0	0	0	No change
Lost time injury and/or disease incidence rate	0	0	0	N/A
Lost time injury and/or disease severity rate	0	0	0	N/A
Percentage of injured workers returned to work within 13 weeks	N/A	N/A	80%	N/A
Percentage of injured workers returned to work within 26 weeks	N/A	N/A	80%	N/A
Percentage of managers trained in occupational safety, health and injury management responsibilities	75%	70%	80%	Training was delivered to managers and supervisors on workers compensation and injury management.

# SECTION 5: KEY PERFORMANCE INDICATORS

## Certification of Key Performance Indicators

**DEPARTMENT OF CULTURE AND THE ARTS**  
Certification of Key Performance Indicators  
For the year ended 30 June 2016

I hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Department of Culture and the Arts performance, and fairly represent the performance of the Department of Culture and the Arts for the financial year ended 30 June 2016.



**Duncan Ord**  
Director General  
Date: 16/9/2016



# Introduction

DCA's Key Performance Indicators (KPIs) have been developed in accordance with Treasurer's Instruction 904 to evaluate the portfolio's performance in achieving the Government's Desired Outcomes and provide an overview of the critical and material aspects of service provision. The KPIs measure performance at the Department.

## DEPARTMENT SERVICES

Services provided by DCA are listed in the 2015-16 Budget Papers. Funding for these services is provided by Parliament through a direct appropriation from Treasury to DCA.

The services are:

1. Arts Industry Support
2. Research, Policy Development, Information and Support
3. Corporate and Asset and Infrastructure Support to the Culture and Arts Portfolio and Government
4. State Information Management and Archival Services

## GOVERNMENT GOALS

The Department of Culture and the Arts contributes to the achievement of the Government Goal:

*"Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians".*

## GOVERNMENT DESIRED OUTCOMES

The Government's Desired Outcomes for DCA are:

1. A sustainable arts and cultural sector that enhances social and economic wellbeing.
2. Efficient and effective services to the Culture and Arts Portfolio and Government.
3. Government records and the State archives are appropriately managed and accessible.

Achievement of DCA's Government Desired Outcomes will facilitate the achievement of a creative community that participates in and values culture and the arts as essential to the quality of life and well-being of all people throughout Western Australia. The KPIs describe the level of success of the services provided by DCA in fulfilling the Outcomes.

## MARKET RESEARCH

DCA commissioned Patterson Research Group to conduct the annual Arts Monitor survey that captures Key Effectiveness Indicators for DCA and ScreenWest.

In 2016 the traditionally used Computer Assisted Telephone Interviewing (CATI) method was migrated to an online omnibus panel survey methodology FlashPoll Online. The change in methodology is a reflection on consumer behaviour with an increasing reliability of community survey results collected through an online panel approach. The change in approach allowed for an increase in the survey sample. In 2016 a sample of 966 across Western Australia gives a theoretical survey error of  $\pm 3.2\%$  at the 95% level of confidence. There were 740 respondents (76.6 per cent) within the Perth Metropolitan area

and 226 (23.4 per cent) in the regional areas. The survey is in line with the international standard for Market, Opinion and Social Research, the ISO 20252.

The DCA Key Effectiveness Indicator measure captured through this market research is for the public value of the contribution of arts and culture to the State’s identity and community.

## Government Desired Outcome 1: A sustainable arts and cultural sector that enhances social and economic wellbeing.

### Key Effectiveness Indicators

	2015-16 Target	2015-16 Actual	2014-15 Actual
Number of Department funded works presented and/or developed (Annually)	6,000	12,513	12,545
Number of paid attendances to funded organisations works	630,000	814,552	612,524
Ratio of Government funding to other income	7.50:1	7.30:1	7.44:1
Public value of the contribution of arts and culture to the State’s identity and community	73	74	75

### Explanatory Notes

The first indicator represents the number of DCA funded works presented and/or developed (annually) by funded organisations, representing a large component of Government supported arts engagement in the State. The figure is aggregated from DCA funded organisations end of year reporting and is used to track the variations between planned and funded activities and actual reported events and activities. During 2015-16, the Department introduced a new Organisations Investment Program whereby the organisations are required to apply for funding using an Assessment Framework matrix. The higher variation shown from 2015-16 Target is primarily due to an increase across performing arts events and festivals, particularly the 2016 Fringe World program as well as children’s and contemporary music events with the WA Music Association, Awesome and Barking Gecko.

The second indicator represents the total number of paid attendances to funded organisation activities or events, excluding free events and complimentary tickets. This represents the level of return through ticket sales and subscriptions funded organisations receive for their programs and activities. The higher than expected return is primarily due to exceeding expected ticket sales at the 2016 Fringe World festival and a range of children’s and contemporary music events.

The third indicator represents the ratio of Government funding provided by DCA to funded organisations against income from other sources. This includes other income sources (government, sponsorship and private giving). This ratio indicates the leverage that funded organisations make on their DCA investment. In 2015-16 this indicator shows an average of \$5.98 of other income generated for every \$1.00 of funding provided to organisations by DCA. The variation was primarily due to the funded organisations not reaching their sponsorship and philanthropic income targets and unsuccessful funding applications that were budgeted.

The fourth indicator represents the sense of public value generated from the contribution of arts and culture to the State’s identity and community. The Arts Monitor survey is used to provide data for this

Indicator. Respondents are asked the value of the contribution on a five point scale from 'No Value at all' to 'Very valuable'. The survey asks two questions with the results combined to provide an average score: Question (a) 'how valuable is the contribution of arts and culture to your sense of community in WA,' which resulted in an index score of 74. Question (b) 'how valuable is the contribution of arts and culture to the identity of the State,' which also resulted in an index score of 74, resulting in a combined average index score for the indicator of 74. The 2014-15 actual has been amended to 75 as previously reported incorrectly as 73.

## Key Efficiency Indicators

		2015-16 Target	2015-16 Actual	2014-15 Actual
<b>Service 1: Arts Industry Support</b>	Grants Operations Expense as a Percentage of Direct Grants Approved	9.4%	6.7%	13.0%
<b>Service 2: Research, Policy Development, Information and Support</b>	Research, Policy Development, Information and Support Expense as a Percentage of Direct Grants Approved	7.4%	5.7%	10.1%

### Explanatory Notes

These services determine the Grants Operations expense as a percentage of Direct Grants Approved for the following services provided by the Arts and Cultural Development program.

- a) Arts Industry Support
- b) Research, Policy Development, Information and Support

The percentage is calculated by taking the total operating expenditure for the Division and allocating the expenditure based on FTE's. For 2015-16, the percentage split between the two areas was 54% to Arts Industry Support and 46% to Research, Policy Development, Information and Support.

The reduction in the percentages against the 2015-16 Target is due to a reduction in grants administration costs resulting from system improvements through the Online Grants Management System, efficiencies in processing times and a significant reduction in operating costs due to savings identified through the Agency Expenditure review.

## Government Desired Outcome 2: Efficient and effective services to the Culture and Arts Portfolio and Government.

### Key Effectiveness Indicators

	2015-16 Target	2015-16 Actual	2014-15 Actual
Percentage of annual infrastructure maintenance budget expended on Portfolio infrastructure maintenance requirements	57.2%	91.6%	81.8%

#### Explanatory Notes

This indicator represents the percentage of the Department's annual infrastructure maintenance budget that has been expended on the maintenance requirements of the Culture and Arts Portfolio.

The increase between the 2015-16 Target and the 2015-16 Actual is due to the completion of significant infrastructure maintenance projects including the fire systems upgrade at His Majesty's Theatre and numerous roof repair works across a range of portfolio buildings.

### Key Efficiency Indicators

		2015-16 Target	2015-16 Actual	2014-15 Actual
<b>Service 3: Corporate and Asset and Infrastructure Support to the Culture and Arts Portfolio and Government</b>	Average Cost of Service per Full Time Equivalent	\$14,011	\$18,867	\$17,095

#### Explanatory Notes

This service determines the average cost per FTE equivalent provided for corporate, asset and infrastructure support to the Culture and Arts Portfolio. The increase in the average cost of service is primarily related to the reduction in FTE's across the portfolio predominantly through voluntary redundancies.

# Government Desired Outcome 3: Government records and the State archives are appropriately managed and accessible.

## Key Effectiveness Indicators

	2015-16 Target	2015-16 Actual	2014-15 Actual
Level of compliance with State Records Commission Standards as implemented by government agencies	93%	89%	NA
Percentage of archival resources to which the State Records Office provides an information service	22%	22%	23%

### Explanatory Notes

All government agencies are required to submit their recordkeeping plan to the State Records Office (SRO) which is a division of the Department. The Recordkeeping Plan (new or amended) or Recordkeeping Plan Review Report received during the reporting year is evaluated against each of the State Records Commission Standards (SRC Standards 1 – 8). The level of compliance is the extent to which agencies meet these requirements. Compliance data is compiled from self-evaluation ratings provided by each agency that is assessed by the SRO.

The reduction in the level of compliance against the 2015-16 Target is a result of an increased number of agencies failing to meet the outsourcing and digital recordkeeping requirements of the SRC Standards.

The figures for archival resources which the SRO provides an information service are based on:

- a) the number of State archives currently held by State and Local Government organisations that are due for transfer to the SRO, and
- b) the number of State archives already in the custody of the SRO

In 2015-16, the SRO provided an information service to 22% of the State's hardcopy archives. The SRO is unable to provide an information service to agency-held archives until they are physically transferred to the SRO.

## Key Efficiency Indicators

		2015-16 Target	2015-16 Actual	2014-15 Actual
<b>Service 4: State Information Management and Archival Services</b>	Cost per Access Service	\$7	\$8	\$8

### Explanatory Notes

This service is related to the State Information Management and Archival services provided by the State Records Office. The cost per access is determined by taking 50% of total cost of services against the number of access services provided during the year.

The increase in the cost per access service is due to an increase in total cost of services resulting from a voluntary redundancy payout during the year.



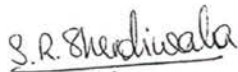
# SECTION 6: FINANCIAL STATEMENTS AND NOTES

## Certification of financial statements

**DEPARTMENT OF CULTURE AND THE ARTS**  
Certification of Financial Statements  
For the year ended 30 June 2016

The accompanying financial statements of the Department of Culture and the Arts have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2016 and the financial position as at 30 June 2016.

At the date of signing we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.



**Shanaeya Sherdiwala**  
Chief Finance Officer  
Date: 16/09/16



**Duncan Ord**  
Director General  
Date: 16/9/2016



# Independent audit opinion



## Auditor General

### INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

### DEPARTMENT OF CULTURE AND THE ARTS

#### Report on the Financial Statements

I have audited the accounts and financial statements of the Department of Culture and the Arts.

The financial statements comprise the Statement of Financial Position as at 30 June 2016, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows, Schedule of Income and Expenses by Service, Schedule of Assets and Liabilities by Service, and Summary of Consolidated Account Appropriations and Income Estimates for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

#### **Opinion**

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of the Department of Culture and the Arts at 30 June 2016 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

#### *Director General's Responsibility for the Financial Statements*

The Director General is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the Treasurer's Instructions, and for such internal control as the Director General determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

#### *Auditor's Responsibility for the Audit of the Financial Statements*

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements based on my audit. The audit was conducted in accordance with Australian Auditing Standards. Those Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Department's preparation and fair presentation of the financial statements 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 Director General, as well as evaluating the overall presentation of the financial statements.

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

## **Report on Controls**

I have audited the controls exercised by the Department of Culture and the Arts during the year ended 30 June 2016.

Controls exercised by the Department of Culture and the Arts are those policies and procedures established by the Director General to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions.

### ***Opinion***

In my opinion, in all material respects, the controls exercised by the Department of Culture and the Arts are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2016.

### ***Director General's Responsibility for Controls***

The Director General is responsible for maintaining an adequate system of internal control to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities are in accordance with the Financial Management Act 2006 and the Treasurer's Instructions, and other relevant written law.

### ***Auditor's Responsibility for the Audit of Controls***

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the controls exercised by the Department of Culture and the Arts based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the adequacy of controls to ensure that the Department complies with the legislative provisions. The procedures selected depend on the auditor's judgement and include an evaluation of the design and implementation of relevant controls.

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

## **Report on the Key Performance Indicators**

I have audited the key performance indicators of the Department of Culture and the Arts for the year ended 30 June 2016.

The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide information on outcome achievement and service provision.

### ***Opinion***

In my opinion, in all material respects, the key performance indicators of the Department of Culture and the Arts are relevant and appropriate to assist users to assess the Department's performance and fairly represent indicated performance for the year ended 30 June 2016.

### ***Director General's Responsibility for the Key Performance Indicators***

The Director General is responsible for the preparation and fair presentation of the key performance indicators in accordance with the Financial Management Act 2006 and the Treasurer's Instructions and for such controls as the Director General determines necessary to ensure that the key performance indicators fairly represent indicated performance.

*Auditor's Responsibility for the Audit of Key Performance Indicators*

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the key performance indicators based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the key performance indicators. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments the auditor considers internal control relevant to the Director General's preparation and fair presentation of the key performance indicators in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the relevance and appropriateness of the key performance indicators for measuring the extent of outcome achievement and service provision.

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

**Independence**

In conducting the above audits, I have complied with the independence requirements of the Auditor General Act 2006 and Australian Auditing and Assurance Standards, and other relevant ethical requirements.

**Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators**

This auditor's report relates to the financial statements and key performance indicators of the Department of Culture and the Arts for the year ended 30 June 2016 included on the Department's website. The Department's management is responsible for the integrity of the Department's website. This audit does not provide assurance on the integrity of the Department's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.



COLIN MURPHY  
AUDITOR GENERAL  
FOR WESTERN AUSTRALIA  
Perth, Western Australia  
16 September 2016

# Statement of Comprehensive Income

For the year ended 30 June 2016

	Notes	2016 \$000	2015 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	6, 30	16,175	16,329
Supplies and services	7	3,633	4,843
Depreciation and amortisation expense	8	1,219	1,296
Accommodation expenses	9	4,637	3,587
Grants and subsidies	10	41,197	34,517
Loss on disposal of non-current assets	15	-	30
Other expenses	11	242	155
<b>Total cost of services</b>		<b>67,103</b>	<b>60,757</b>
<b>Income</b>			
<i>Revenue</i>			
User charges & fees	12	279	304
Commonwealth grants and contributions	13	90	425
Other revenue	14	949	820
<b>Total Revenue</b>		<b>1,318</b>	<b>1,549</b>
<b>Total Income other than Income from State Government</b>		<b>1,318</b>	<b>1,549</b>
<b>NET COST OF SERVICES</b>		<b>65,785</b>	<b>59,208</b>
<b>Income from State Government</b>			
Service Appropriation	16	54,473	51,752
Royalties for Regions Fund		5,065	2,875
Grants and subsidies from State Government		-	180
Services received free of charge		808	785
<b>Total Income from State Government</b>	16	<b>60,346</b>	<b>55,592</b>
<b>DEFICIT FOR THE PERIOD</b>		<b>(5,439)</b>	<b>(3,616)</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not classified subsequently to profit or loss</b>			
Change in asset revaluation reserve	28	(3,104)	925
<b>Total other comprehensive income</b>		<b>(3,104)</b>	<b>925</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>(8,543)</b>	<b>(2,691)</b>

See also the 'Schedule of Income and Expenses by Service'.

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

# Statement of Financial Position

As at 30 June 2016

	Notes	2016 \$000	2015 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	29	16,494	11,205
Restricted cash and cash equivalents	17, 29	31	1,106
Receivables	18	1,385	1,574
Amounts receivable for services	19	-	200
Other current assets	20	268	237
<b>Total Current Assets</b>		<b>18,178</b>	<b>14,322</b>
<b>Non-Current Assets</b>			
Receivables	18	-	75
Amounts receivable for services	19	4,654	3,455
Property, plant and equipment	21	86,691	71,439
Intangible assets	23	1,689	1,464
<b>Total Non-Current Assets</b>		<b>93,034</b>	<b>76,433</b>
<b>TOTAL ASSETS</b>		<b>111,212</b>	<b>90,755</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	25	15,812	13,227
Provisions	26	2,152	2,430
Other current liabilities	27	301	1
<b>Total Current Liabilities</b>		<b>18,265</b>	<b>15,658</b>
<b>Non-Current Liabilities</b>			
Provisions	26	1,239	1,613
<b>Total Non-Current Liabilities</b>		<b>1,239</b>	<b>1,613</b>
<b>TOTAL LIABILITIES</b>		<b>19,504</b>	<b>17,271</b>
<b>NET ASSETS</b>		<b>91,708</b>	<b>73,484</b>
<b>EQUITY</b>			
Contributed equity	28	60,823	34,056
Reserves	28	40,851	43,955
Accumulated surplus/(deficit)	28	(9,966)	(4,527)
<b>TOTAL EQUITY</b>		<b>91,708</b>	<b>73,484</b>

See also the 'Schedule of Assets and Liabilities by Service'.

The Statement of Financial Position should be read in conjunction with the accompanying notes.

# Statement of Changes in Equity

For the year ended 30 June 2016

	Notes	Contributed Equity \$000	Reserves \$000	Accumulated surplus/ (deficit) \$000	Total Equity \$000
<b>Balance at 1 July 2014</b>	28	19,756	43,030	(911)	61,875
Deficit		-	-	(3,616)	(3,616)
Other comprehensive income		-	925	-	925
Total comprehensive income for the period		-	925	(3,616)	(2,691)
Transactions with owners in their capacity as owners:					
Capital appropriations		14,300	-	-	14,300
Total		14,300	-	-	14,300
<b>Balance at 30 June 2015</b>		<b>34,056</b>	<b>43,955</b>	<b>(4,527)</b>	<b>73,484</b>
<b>Balance at 1 July 2015</b>		34,056	43,955	(4,527)	73,484
Deficit		-	-	(5,439)	(5,439)
Other comprehensive income		-	(3,104)	-	(3,104)
Total comprehensive income for the period		-	(3,104)	(5,439)	(8,543)
Transactions with owners in their capacity as owners:					
Capital appropriations		26,767	-	-	26,767
Total		26,767	-	-	26,767
<b>Balance at 30 June 2016</b>		<b>60,823</b>	<b>40,851</b>	<b>(9,966)</b>	<b>91,708</b>

The Statement of Changes in Equity should be read in conjunction with the accompanying notes.

# Statement of Cash Flows

For the year ended 30 June 2016

	Notes	2016 \$000	2015 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		53,274	51,752
Capital appropriation		27,028	14,300
Holding account drawdown		200	200
Regional Royalties Fund		5,065	2,875
State Grants & Subsidies		-	165
<b>Net cash provided by State Government</b>		<b>85,567</b>	<b>69,292</b>
Utilised as follows:			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(17,129)	(15,490)
Supplies & Services		(3,362)	(4,444)
Accommodation		(3,945)	(2,907)
Grants and subsidies		(37,360)	(41,792)
GST Payments on purchases		(5,306)	(4,960)
Other Payments		(186)	(205)
<b>Receipts</b>			
User charges and fees		310	265
Commonwealth grants and contributions		90	468
Interest received		1	-
GST Receipts on sales		95	58
GST received from taxation authority		4,901	3,904
Other receipts		949	817
<b>Net cash used in operating activities</b>	29	<b>(60,942)</b>	<b>(64,286)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
<b>Payments</b>			
Purchase of non-current physical assets		(20,411)	(12,263)
<b>Net cash used in investing activities</b>		<b>(20,411)</b>	<b>(12,263)</b>
Net increase/(decrease) in cash and cash equivalents		4,214	(7,257)
Cash and cash equivalents at the beginning of the period		12,311	19,568
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	29	<b>16,525</b>	<b>12,311</b>

The Statement of Cash Flows should be read in conjunction with the accompanying notes.



# Schedule of Income and Expenses by Service

For the year ended 30 June 2016

	Arts Industry Support		Research, Policy Development, Information and Support		Corporate & Asset & Infrastructure Support to the Culture and Arts Portfolio & Government		State Information Management and Archival Services		Total	
	2016	2015	2016	2015	2016	2015	2016	2015	2016	2015
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>COST OF SERVICES</b>										
<b>Expenses</b>										
Employee benefits expense	1,969	2,196	1,677	1,726	10,324	10,309	2,205	2,098	16,175	16,329
Supplies and services	307	689	262	542	2,970	3,439	94	173	3,633	4,843
Depreciation and amortisation expense	-	-	-	-	1,179	1,250	40	46	1,219	1,296
Accommodation expenses	-	1	-	-	4,586	3,541	51	45	4,637	3,587
Grants and subsidies	18,508	15,173	15,766	11,920	6,923	7,424	-	-	41,197	34,517
Loss on disposal of non-current assets	-	-	-	-	-	30	-	-	-	30
Other expenses	5	2	4	1	228	148	5	4	242	155
<b>Total cost of services</b>	<b>20,789</b>	<b>18,061</b>	<b>17,709</b>	<b>14,189</b>	<b>26,210</b>	<b>26,141</b>	<b>2,395</b>	<b>2,366</b>	<b>67,103</b>	<b>60,757</b>
<b>Income</b>										
User charges & fees	-	-	-	-	207	214	72	90	279	304
Commonwealth grants and contributions	49	238	41	187	-	-	-	-	90	425
Other revenue	1	63	1	49	943	582	4	126	949	820
<b>Total Income other than Income from State Government</b>	<b>50</b>	<b>301</b>	<b>42</b>	<b>236</b>	<b>1,150</b>	<b>796</b>	<b>76</b>	<b>216</b>	<b>1,318</b>	<b>1,549</b>
<b>NET COST OF SERVICES</b>	<b>20,739</b>	<b>17,760</b>	<b>17,667</b>	<b>13,953</b>	<b>25,060</b>	<b>25,345</b>	<b>2,319</b>	<b>2,150</b>	<b>65,785</b>	<b>59,208</b>
<b>Income from State Government</b>										
Service Appropriation	15,910	16,857	13,553	13,245	22,845	19,740	2,165	1,910	54,473	51,752
Royalties for Regions Fund	2,735	1,582	2,330	1,243	-	50	-	-	5,065	2,875
Grants and subsidies from State Government	-	31	-	24	-	125	-	-	-	180
Services received free of charge	-	-	-	-	808	785	-	-	808	785
<b>Total Income from State Government</b>	<b>18,645</b>	<b>18,470</b>	<b>15,883</b>	<b>14,512</b>	<b>23,653</b>	<b>20,700</b>	<b>2,165</b>	<b>1,910</b>	<b>60,346</b>	<b>55,592</b>
<b>SURPLUS/(DEFICIT) FOR THE PERIOD</b>	<b>(2,094)</b>	<b>710</b>	<b>(1,784)</b>	<b>559</b>	<b>(1,407)</b>	<b>(4,645)</b>	<b>(154)</b>	<b>(240)</b>	<b>(5,439)</b>	<b>(3,616)</b>

The Schedule of Income and Expenses by Service should be read in conjunction with the accompanying notes.

# Schedule of Assets and Liabilities by Service

As at 30 June 2016

	Arts Industry Support		Research, Policy Development, Information and Support		Corporate & Asset & Infrastructure Support to the Culture and Arts Portfolio & Government		State Information Management and Archival Services		Total	
	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000
<b>Assets</b>										
Current Assets	5,631	4,257	4,797	3,345	7,101	6,162	649	558	18,178	14,322
Non-Current Assets	28,823	22,721	24,552	17,850	36,338	32,886	3,321	2,976	93,034	76,433
<b>Total assets</b>	<b>34,454</b>	<b>26,978</b>	<b>29,349</b>	<b>21,195</b>	<b>43,439</b>	<b>39,048</b>	<b>3,970</b>	<b>3,534</b>	<b>111,212</b>	<b>90,755</b>
<b>Liabilities</b>										
Current Liabilities	5,659	4,655	4,820	3,657	7,134	6,736	652	610	18,265	15,658
Non-Current Liabilities	384	479	327	377	484	694	44	63	1,239	1,613
<b>Total Liabilities</b>	<b>6,043</b>	<b>5,134</b>	<b>5,147</b>	<b>4,034</b>	<b>7,618</b>	<b>7,430</b>	<b>696</b>	<b>673</b>	<b>19,504</b>	<b>17,271</b>
<b>NET ASSETS</b>	<b>28,411</b>	<b>21,844</b>	<b>24,202</b>	<b>17,161</b>	<b>35,821</b>	<b>31,618</b>	<b>3,274</b>	<b>2,861</b>	<b>91,708</b>	<b>73,484</b>

The Schedule of Assets and Liabilities by Service should be read in conjunction with the accompanying notes.

# Summary of Consolidated Account Appropriations and Income Estimates

For the year ended 30 June 2016

	2016 Estimate \$'000	2016 Actual \$'000	Variance \$'000	2016 Actual \$'000	2015 Actual \$'000	Variance \$'000
<b>DELIVERY OF SERVICES</b>						
Item 36 Net amount appropriated to deliver services	38,988	37,895	(1,093)	37,895	36,027	1,868
Amount Authorised by Other Statutes:						
- Lotteries Commission Act 1990	16,192	16,300	108	16,300	15,456	844
- Salaries and Allowances Act 1975	278	278	-	278	269	9
<b>Total appropriations provided to deliver services</b>	<b>55,458</b>	<b>54,473</b>	<b>(985)</b>	<b>54,473</b>	<b>51,752</b>	<b>2,721</b>
<b>CAPITAL</b>						
Item 133 Capital appropriations	33,560	27,028	(6,532)	27,028	14,300	12,728
	<b>33,560</b>	<b>27,028</b>	<b>(6,532)</b>	<b>27,028</b>	<b>14,300</b>	<b>12,728</b>
<b>GRAND TOTAL</b>	<b>89,018</b>	<b>81,501</b>	<b>(7,517)</b>	<b>81,501</b>	<b>66,052</b>	<b>15,449</b>

<b>Details of Expenses by Service</b>						
Arts Industry Support	22,056	20,789	(1,267)	20,789	18,061	2,728
Research, Policy Development, Information and Support	17,329	17,709	380	17,709	14,189	3,520
Corporate & Asset & Infrastructure Support to the Culture and Arts Portfolio & Government	14,401	26,210	11,809	26,210	26,141	69
State Information Management and Archival Services	2,119	2,395	276	2,395	2,366	29
Total Cost of Services	55,905	67,103	11,198	67,103	60,757	6,346
Less total income	(869)	(1,318)	(449)	(1,318)	(1,549)	231
Net Cost of Services	55,036	65,785	10,749	65,785	59,208	6,577
Adjustments	422	(11,312)	(11,734)	(11,312)	(7,456)	(3,856)
<b>Total appropriations provided to deliver services</b>	<b>55,458</b>	<b>54,473</b>	<b>(985)</b>	<b>54,473</b>	<b>51,752</b>	<b>2,721</b>
<b>Capital Expenditure</b>						
Purchase of non-current physical assets	33,560	27,028	(6,532)	27,028	14,300	12,728
<b>Capital Contribution (appropriation)</b>	<b>33,560</b>	<b>27,028</b>	<b>(6,532)</b>	<b>27,028</b>	<b>14,300</b>	<b>12,728</b>

Note 36 'Explanatory statement' provides details of any significant variations between estimates and actual results for 2016 and between the actual results for 2016 and 2015.

# Notes to the Financial Statements

For the year ended 30 June 2016

## Note 1. Australian Accounting Standards

### General

The Department's financial statements for the year ended 30 June 2016 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standards Board (AASB).

The Department has adopted any applicable, new and revised Australian Accounting Standards from their operative dates.

### Early adoption of standards

The Department cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements. There has been no early adoption of Australian Accounting Standards that have been issued or amended (but not operative) by the Department for the annual reporting period ended 30 June 2016.

## Note 2. Summary of significant accounting policies

### (a) General statement

The Department is a not-for-profit reporting entity that prepares general purpose financial statements in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB as applied by the Treasurer's instructions. Several of these are modified by the Treasurer's instructions to vary application, disclosure, format and wording.

The *Financial Management Act 2006* and the Treasurer's instructions impose legislative provisions that govern the preparation of financial statements and take precedence over Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB.

Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

### (b) Basis of preparation

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention, except for land, buildings and infrastructure which have been measured at fair value.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars and all values are rounded to the nearest thousand dollars (\$'000).

Note 3 'Judgements made by management in applying accounting policies' discloses judgements that have been made in the process of applying the Department's accounting policies resulting in the most significant effect on amounts recognised in the financial statements.

Note 4 'Key sources of estimation uncertainty' discloses key assumptions made concerning the future, and other key sources of estimation uncertainty at the end of the reporting period, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

### (c) Reporting entity

The reporting entity comprises the Department of Culture and the Arts. The Department has no related bodies.

## Mission

The Department's mission is to provide leadership, support and services to ensure that Western Australians have easy and affordable access to a diverse range of innovative ideas, knowledge and cultural experiences.

The Department is predominantly funded by Parliamentary appropriations. The Department is supplemented by fees received for the provision of services that are charged out on a full cost recovery basis. The fees charged are determined by prevailing market forces. The financial statements encompass all funds through which the Department controls resources to carry on its functions.

## Services

The Department provides the following services:

### **Service 1: Arts Industry Support**

Supporting the delivery of arts and culture activities across Western Australia through funding programs and partnerships.

### **Service 2: Research, Policy Development, Information and Support**

Contributing to the development of the State by delivering strong evidence-based Culture and the Arts policy, research and planning in order to achieve State Government outcomes.

### **Service 3: Corporate and Asset and Infrastructure Support to the Culture and Arts Portfolio and Government**

Managing cultural infrastructure on behalf of the Government of Western Australia and the provision of centralised services to the Culture and Arts Portfolio and other agencies.

### **Service 4: State Information Management and Archival Services**

State Information Management and Archival Services which consists of a regulatory/advisory component for all government organisations, as well as management of and access to the State Archives Collection.

## **(d) Contributed equity**

AASB Interpretation 1038 Contributions by Owners Made to Wholly-Owned Public Sector Entities requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital appropriations have been designated as contributions by owners by TI 955 Contributions by Owners made to Wholly Owned Public Sector Entities and have been credited directly to Contributed equity.

The transfer of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, is designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. Refer also to note 28 "Equity".

## **(e) Income**

### **Revenue recognition**

Revenue is recognised and measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities as follows:

#### *Sale of goods*

Revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership transfer to the purchaser and can be measured reliably.

#### *Provision of services*

Revenue is recognised by reference to the stage of completion of the transaction.

#### *Interest*

Revenue is recognised as the interest accrues.

## ***Service Appropriations***

Service Appropriations are recognised as revenues at fair value in the period in which the Department gains control of the appropriated funds. The Department gains control of appropriated funds at the time those funds are deposited to the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury.

## ***Net Appropriation Determination***

The Treasurer may make a determination providing for prescribed receipts to be retained for services under the control of the Department. In accordance with the determination specified in the 2015-16 Budget Statements, the Department retained \$1.32 million in 2016 (\$1.55 million in 2015) from the following:

- proceeds from fees and charges;
- Commonwealth specific purpose grants and contributions; and
- Other departmental revenue

## ***Grants, donations, gifts and other non-reciprocal contributions***

Revenue is recognised at fair value when the Department obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Royalties for Regions funds are recognised as revenue at fair value in the period in which the Department obtains control over the funds. The Department obtains control of the funds at the time the funds are deposited into the Department's bank account.

## **Gains**

Realised and unrealised gains are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

## **(f) Property, plant and equipment**

### **Capitalisation/expensing of assets**

Items of property, plant and equipment and infrastructure costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of property, plant and equipment and infrastructure costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

### **New Museum Project**

The New Museum Project is currently in its delivery phase and all expenditures will be accounted for as Work in Progress up to the completion of the project. A capitalisation policy specific to the project is currently under development however, any transactions that satisfy the measurement and recognition criteria of an asset under AASB 116 will be capitalised.

### **Initial recognition and measurement**

Property, plant and equipment and infrastructure are initially recognised at cost.

For items of property, plant and equipment acquired at no cost or for nominal cost, the cost is the fair value at the date of acquisition.

### **Subsequent measurement**

Subsequent to initial recognition as an asset, the revaluation model is used for the measurement of land and buildings and infrastructure and historical cost for all other property, plant and equipment. Land and buildings are carried at fair value less accumulated depreciation (buildings and infrastructure only) and accumulated impairment losses. All other items of property, plant and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

Where market based evidence is available, the fair value of land and buildings is determined on the basis of current market values determined by reference to recent market transactions. When buildings are revalued by reference to recent market transactions, the accumulated depreciation is eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount.

In the absence of market-based evidence, fair value of land and buildings is determined on the basis of existing use. This normally applies where buildings are specialised or where land use is restricted. Fair value for existing use buildings is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, i.e.. the depreciated replacement cost. Where the fair value of buildings is determined on the depreciated replacement cost basis, the gross carrying amount and the accumulated depreciation are restated proportionately. Fair value for restricted use land is determined by comparison with market evidence for land with similar approximate utility (high restricted use land) or market value of comparable unrestricted land (low restricted use land).

Land and buildings are independently valued annually by the Western Australian Land Information Authority (Valuation Services) and recognised annually to ensure that the carrying amount does not differ materially from the asset's fair value at the end of the reporting period.

Refer also to note 21 'Property, plant and equipment' for further information on revaluations.

The most significant assumptions and judgements in estimating fair value are made in assessing whether to apply the existing use basis to assets and in determining estimated economic life. Professional judgement by the valuer is required where the evidence does not provide a clear distinction between market type assets and existing use assets.

### **Derecognition**

Upon disposal or derecognition of an item of property, plant and equipment, any revaluation surplus relating to that asset is retained in the asset revaluation surplus.

### **Asset revaluation surplus**

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets as described in note 23 'Property, plant and equipment'.

### **Depreciation**

All non-current assets having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits.

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Buildings	40 years
Leasehold improvements	40 years
Plant and equipment	5 to 10 years
Computer hardware and software <sup>(a)</sup>	4 years
Furniture and fittings	10 years
Collections	0 to 100 years

<sup>(a)</sup> Software that is integral to the operation of related hardware

Works of art controlled by the Department are classified as property, plant and equipment. These are anticipated to have indefinite useful lives. Their service potential has not, in any material sense, been consumed during the reporting period and so no depreciation has been recognised.

Land is not depreciated.

## (g) Intangible assets

### Capitalisation/expensing of assets

Acquisitions of intangible assets costing \$5,000 or more and internally generated intangible assets costing \$50,000 or more are capitalised. The cost of utilising the assets is expensed (amortised) over their useful life. Costs incurred below these thresholds are immediately expensed directly to the Statement of Comprehensive Income.

Intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

The cost model is applied for subsequent measurement requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life which is reviewed annually) on the straight line basis. All intangible assets controlled by the Department have a finite useful life and zero residual value.

The expected useful lives for each class of intangible asset are:

Licences	up to 10 years
Development Costs	3 to 5 years
Software <sup>(a)</sup>	3 to 5 years
Website costs	3 to 5 years

<sup>(a)</sup> Software that is not integral to the operation of related hardware.

### Licences

Licences have a finite useful life and are carried at cost less accumulated amortisation and accumulated impairment losses.

### Development costs

Research costs are expensed as incurred. Development costs incurred for an individual project are carried forward when the future economic benefits can reasonably be regarded as assured and the total project costs are likely to exceed \$50,000. Other development costs are expensed as incurred.

### Computer Software

Software that is an integral part of the related hardware is recognised as property, plant and equipment. Software that is not an integral part of the related hardware is recognised as an intangible asset. Software costing less than \$5,000 is expensed in the year of acquisition.

### Website costs

Website costs are charged as expenses when they are incurred unless they relate to the acquisition or development of an asset when they may be capitalised and amortised. Generally, costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase are expensed. Costs incurred in building or enhancing a website that can be reliably measured, are capitalised to the extent that they represent probable future economic benefits.

## (h) Impairment of assets

Property, plant and equipment and intangible assets are tested for any indication of impairment at the end of each reporting period. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised. Where an asset measured at cost is written down to recoverable amount, an impairment loss is recognised in profit or loss. Where a previously revalued asset is written down to recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive income. As the Department is a not-for-profit entity, unless a specialised asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.



The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, where the replacement cost is falling or where there is a significant change in useful life. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of the asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at the end of each reporting period irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market-based evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at the end of each reporting period.

### **(i) Non-current assets (or disposal groups) classified as held for sale**

Non-current assets (or disposal groups) held for sale are recognised at the lower of carrying amount and fair value less costs to sell, and are disclosed separately from other assets in the Statement of Financial Position. Assets classified as held for sale are not depreciated or amortised.

### **(j) Leases**

Finance lease rights and obligations are initially recognised, at the commencement of the lease term, as assets and liabilities equal in amount to the fair value of the leased item or, if lower, the present value of the minimum lease payments, determined at the inception of the lease. The assets are disclosed as plant, equipment and vehicles under lease, and are depreciated over the period during which the Department is expected to benefit from their use. Minimum lease payments are apportioned between the finance charge and the reduction of the outstanding lease liability, according to the interest rate implicit in the lease.

Operating leases are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

### **(k) Financial instruments**

In addition to cash, the Department has two categories of financial instrument:

- Loans and receivables; and
- Financial liabilities measured at amortised cost.

Financial instruments have been disaggregated into the following classes:

- Financial Assets
  - Cash and cash equivalents
  - Restricted cash and cash equivalents
  - Receivables
  - Amounts Receivable for Services
- Financial Liabilities
  - Payables

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair value of short-term receivables and payables is the transaction cost or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

## (l) Cash and cash equivalents

For the purpose of the Statement of Cash Flows, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value.

## (m) Accrued salaries

Accrued salaries (see note 25 'Payables') represent the amount due to staff but unpaid at the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. The Department considers the carrying amount of accrued salaries to be equivalent to its fair value.

The accrued salaries suspense account (refer to note 17 'Restricted cash and cash equivalents') consists of amounts paid annually into a suspense account over a period of 10 financial years to largely meet the additional cash outflow in each eleventh year when 27 pay days occur instead of the normal 26. No interest is received on this account.

## (n) Amounts receivable for services (holding account)

The Department receives funding on an accrual basis. The appropriations are paid partly in cash and partly as an asset (holding account receivable). The holding account receivable balance, resulting from service appropriation funding, is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

Refer to note 16 'Income from State Government' and note 19 'Amounts receivable for services'.

## (o) Receivables

Receivables are recognised and carried at original invoice amount less an allowance for uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off against the allowance account. The allowance for uncollectible amounts (doubtful debts) is raised when there is objective evidence that the Department will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days

## (p) Payables

Payables are recognised at the amounts payable when the Department becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as settlement is generally within 30 days.

## (q) Provisions

Provisions are liabilities of uncertain timing and amount and are recognised where there is a present legal or constructive obligation as a result of a past event and when the outflow of resources embodying economic benefits is probable and a reliable estimate can be made of the amount of the obligation. Provisions are reviewed at the end of each reporting period.

### Provisions - Employee Benefits

All annual leave and long service leave provisions are in respect of employees' services up to the end of the reporting period.

#### *Annual leave*

The liability for annual leave that is expected to be settled within 12 months after the end of the reporting period is recognised and measured at the undiscounted amounts expected to be paid when the liability is settled.

Annual leave is not expected to be settled wholly within 12 months after the reporting period and is therefore considered to be 'other long-term employee benefits'. The annual leave liability is recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

When assessing expected future payments consideration is given to expected future wage and salary levels including non-salary components such as employer superannuation contributions, as well as the experience of employee departures and periods of service. The expected future payments are discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

The provision for annual leave is classified as a current liability as the Department does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

#### *Long Service Leave*

Long service leave is not expected to be settled wholly within 12 months after the end of the reporting period is recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

When assessing expected future payments consideration is given to expected future wage and salary levels including non-salary components such as employer superannuation contributions, as well as the experience of employee departures and periods of service. The expected future payments are discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

Unconditional long service leave provisions are classified as current liabilities as the Department does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period. Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Department has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

A liability for long service leave is recognised after an employee has completed four years of service based on remuneration rates current as at the end of the reporting period.

An actuarial assessment of long service leave undertaken by PriceWaterHouseCoopers Actuaries at 30 June 2014 determined that the liability measured using the short-hand measurement technique above was not materially different from the liability determined using the present value of expected future payments. This calculation is consistent with the Department's experience of employee retention and leave taken.

Unconditional long service leave provisions are classified as current liabilities as the Department does not have an unconditional right to defer the settlement of the liability for at least 12 months after the end of the reporting period. Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Department has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

#### *Superannuation*

The Government Employees Superannuation Board (GESB) and other fund providers administer public sector superannuation arrangements in Western Australia in accordance with legislative requirements. Eligibility criteria for membership in particular schemes for public sector employees vary according to commencement and implementation dates.

Eligible employees contribute to the Pension Scheme, a defined benefit pension scheme closed to new members since 1987, or the Gold State Superannuation Scheme (GSS), a defined benefit lump sum scheme closed to new members since 1995.

Employees commencing employment prior to 16 April 2007 who were not members of either the Pension Scheme or the GSS became non-contributory members of the West State Superannuation Scheme (WSS). Employees commencing employment on or after 16 April 2007 became members of the GESB Super Scheme (GESBS). From 30 March 2012, existing members of the WSS or GESBS and new employees became able to choose their preferred superannuation fund provider. The Department makes contributions to GESB or other fund provider on behalf of employees in compliance with the Commonwealth Government's Superannuation Guarantee (Administration) Act 1992. Contributions to these accumulated schemes extinguish the Department's liability for superannuation charges in respect of employees who are not members of the Pension Scheme or GSS.

The GSS, the WSS, and the GESBS, where the current service superannuation charge is paid by the Department to the GESB, are defined contribution schemes. The liabilities for current service superannuation charges under the GSS, the WSS, and the GESBS are extinguished by the concurrent payment of employer contributions to the GESB.

The GSS is a defined benefit scheme for the purposes of employees and whole-of-government reporting. However, it is a defined contribution plan for Department purposes because the concurrent contributions (defined

contributions) made by the Department to GESB extinguishes the Department's obligations to the related superannuation liability.

The Department has no liabilities under the Pension Scheme or the GSS. The liabilities for the unfunded Pension Scheme and the unfunded GSS transfer benefits attributed to members who transferred from the Pension Scheme, are assumed by the Treasurer. All other GSS obligations are funded by concurrent contributions made by the Department to the GESB.

The GESB makes all benefit payments in respect of the Pension Scheme and GSS, and is recouped from the Treasurer for the employer's share.

Refer to note 2(r) 'Superannuation Expense'.

## **Provisions -other**

### ***Employment On-Costs***

Employment on-costs, including workers' compensation insurance, are not employee benefits and are recognised separately as liabilities and expenses when the employment to which they relate has occurred. Employment on-costs are included as part of 'Other expenses' and are not included as part of the Department's 'Employee benefits expense'. The related liability is included in 'Employment on-costs provision'.

## **(r) Superannuation expense**

Superannuation expense is recognised in the profit or loss in the Statement of Comprehensive Income for defined contribution plans, including the concurrent payment of employer contributions to the GSS scheme, as and when the contributions fall due.

For defined benefit plans (the Pension Scheme and the pre-transfer component of the GSS), changes in the defined benefit obligation are recognised in the Statement of Comprehensive Income either in profit or loss, or, other comprehensive income as follows:

- Profit or loss:
  - current service cost;
  - past service cost; and
  - interest cost.
- other comprehensive income:
  - actuarial gains and losses.

The superannuation expense in the Statement of Comprehensive Income comprises of employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBS, and other superannuation funds.

## **(s) Assets and services received free of charge or for nominal cost**

Assets or services received free of charge or for nominal cost, that the Department would otherwise purchase if not donated, are recognised as income at the fair value of the assets or services where they can be reliably measured. A corresponding expense is recognised for services received. Receipts of assets are recognised in the Statement of Financial Position.

Assets or services received from other State Government agencies are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

## (t) Comparative figures

Comparative figures are, where appropriate, reclassified to be comparable with the figures presented in the current financial year.

### Note 3. Judgements made by management in applying accounting policies

The preparation of financial statements requires management to make judgements about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements. The Department evaluates these judgements regularly.

### Operating lease commitment

The Department has entered into a commercial lease for office accommodation and it has determined that the lessor retains substantially all the risks and rewards incidental to ownership. Accordingly, the lease has been classified as an operating lease.

### Note 4. Key sources of estimation uncertainty

Key estimates and assumptions concerning the future are based on historical experience and various other factors that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

### Long Service Leave

Several estimations and assumptions used in calculating the Department's long service leave provision include expected future salary rates, discount rates, employee retention rates and expected future payments. Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision.

### Note 5. Disclosure of changes in accounting policy and estimates

#### Initial application of an Australian Accounting Standard

The Department has applied the following Australian Accounting Standards effective for annual reporting periods beginning on or after 1 July 2015 that impacted on the Department:

<b>AASB 2013-9</b>	Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments  Part C of this Standard defers the application of AASB 9 to 1 January 2017. The application date of AASB 9 was subsequently deferred to 1 January 2018 by AASB 2014-1. The Department has not yet determined the application or the potential impact of AASB 9.
<b>AASB 2014-8</b>	Amendments to Australian Accounting Standards arising from AASB 9 (December 2014) – Application of AASB 9 (December 2009) and AASB 9 (December 2010) [AASB 9 (2009 & 2010)]  This Standard makes amendments to AASB 9 Financial Instruments (December 2009) and AASB 9 Financial Instruments (December 2010), arising from the issuance of AASB 9 Financial Instruments in December 2014. The Department has not yet determined the application or the potential impact of AASB 9.
<b>AASB 2015-3</b>	Amendments to Australian Accounting Standards arising from the Withdrawal of AASB 1031 Materiality  This Standard completes the withdrawal of references to AASB 1031 in all Australian Accounting Standards and Interpretations, allowing that Standard to effectively be withdrawn. There is no financial impact.

## Voluntary changes in accounting policy

The Department did not make any voluntary changes to its Accounting Policy in 2015-16.

## Future impact of Australian Accounting Standards not yet operative

Standard	Description	Operative for reporting periods beginning on/after
<b>AASB 9</b>	<p><i>Financial Instruments</i></p> <p>This Standard supersedes AASB 139 Financial Instruments: Recognition and Measurement, introducing a number of changes to accounting treatments.</p> <p>The mandatory application date of this Standard is currently 1 January 2018 after being amended by AASB 2012-6, AASB 2013-9, and, AASB 2014-1 Amendments to Australian Accounting Standards. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
<b>AASB 15</b>	<p><i>Revenue from Contracts with Customers</i></p> <p>This Standard establishes the principles that the Department shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
<b>AASB 16</b>	<p><i>Leases</i></p> <p>This Standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2019
<b>AASB 1057</b>	<p><i>Application of Australian Accounting Standards</i></p> <p>This Standard lists the application paragraphs for each other Standard (and Interpretation), grouped where they are the same. There is no financial impact.</p>	1 Jan 2016
<b>AASB 2010-7</b>	<p>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 &amp; 1038 and Int 2, 5, 10, 12, 19 &amp; 127]</p> <p>This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010.</p> <p>The mandatory application date of this Standard has been amended by AASB 2012-6 and AASB 2014-1 to 1 January 2018. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
<b>AASB 2014-1</b>	<p><i>Amendments to Australian Accounting Standards</i></p> <p>Part E of this Standard makes amendments to AASB 9 and consequential amendments to other Standards. It has not yet been assessed by the Department to determine the application or potential impact of the Standard.</p>	1 Jan 2018

<b>AASB 2014-3</b>	<p><i>Amendments to Australian Accounting Standards – Accounting for Acquisitions of Interests in Joint Operations [AASB 1 &amp; 11]</i></p> <p>The Department establishes Joint Operations in pursuit of its objectives and does not routinely acquire interests in Joint Operations. Therefore, there is no financial impact on application of the Standard.</p>	1 Jan 2016
<b>AASB 2014-4</b>	<p><i>Amendments to Australian Accounting Standards – Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 &amp; 138]</i></p> <p>The adoption of the new Standard has no financial impact for the Department of Culture and the Arts as depreciation and amortisation is not determined by reference to revenue generation, but by reference to consumption of future economic benefits.</p>	1 Jan 2016
<b>AASB 2014-5</b>	<p><i>Amendments to Australian Accounting Standards arising from AASB 15</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. The mandatory application date of this Standard has been amended by AASB 2015-8 to 1 January 2018. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
<b>AASB 2014-7</b>	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 9 (December 2014). The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
<b>AASB 2014-9</b>	<p><i>Amendments to Australian Accounting Standards – Equity Method in Separate Financial Statements [AASB 1, 127 &amp; 128]</i></p> <p>This Standard amends AASB 127, and consequentially amends AASB 1 and AASB 128, to allow entities to use the equity method of accounting for investments in subsidiaries, joint ventures and associates in their separate financial statements. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
<b>AASB 2014-10</b>	<p><i>Amendments to Australian Accounting Standards – Sale or Contribution of Assets between an Investor and its Associate or Joint Venture [AASB 10 &amp; 128]</i></p> <p>This Standard amends AASB 10 and AASB 128 to address an inconsistency between the requirements in AASB 10 and those in AASB 128 (August 2011), in dealing with the sale or contribution of assets between an investor and its associate or joint venture. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
<b>AASB 2015-1</b>	<p><i>Amendments to Australian Accounting Standards – Annual Improvements to Australian Accounting Standards 2012–2014 Cycle [AASB 1, 2, 3, 5, 7, 11, 110, 119, 121, 133, 134, 137 &amp; 140]</i></p> <p>These amendments arise from the issuance of International Financial Reporting Standard Annual Improvements to IFRSs 2012–2014 Cycle in September 2014, and editorial corrections. The Department has determined that the application of the Standard has no financial impact.</p>	1 Jan 2016

<b>AASB 2015-2</b>	<i>Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 &amp; 1049]</i>	1 Jan 2016
	<p>This Standard amends AASB 101 to provide clarification regarding the disclosure requirements in AASB 101. Specifically, the Standard proposes narrow-focus amendments to address some of the concerns expressed about existing presentation and disclosure requirements and to ensure entities are able to use judgement when applying a Standard in determining what information to disclose in their financial statements. There is no financial impact.</p>	
<b>AASB 2015-6</b>	<i>Amendments to Australian Accounting Standards – Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 &amp; 1049]</i>	1 Jul 2016
	<p>The amendments extend the scope of AASB 124 to include application by not-for-profit public sector entities. Implementation guidance is included to assist application of the Standard by not-for-profit public sector entities. There is no financial impact.</p>	
<b>AASB 2015-8</b>	<i>Amendments to Australian Accounting Standards – Effective Date of AASB 15</i>	1 Jan 2017
	<p>This Standard amends the mandatory effective date (application date) of AASB 15 Revenue from Contracts with Customers so that AASB 15 is required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2017. The Department has not yet determined the application or the potential impact of AASB 15.</p>	
<b>AASB 2015-10</b>	<i>Amendments to Australian Accounting Standards – Effective Date of Amendments to AASB 10 &amp; 128</i>	1 Jan 2016
	<p>This Standard defers the mandatory effective date (application date) of amendments to AASB 10 &amp; 128 that were originally made in AASB 2014-10 so that the amendments are required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2016. The Department has not yet determined the application or the potential impact of AASB 2014-10.</p>	
<b>AASB 2016-2</b>	<i>Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107</i>	1 Jan 2017
	<p>This Standard amends AASB 107 Statement of Cash Flows (August 2015) to require disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. There is no financial impact.</p>	
<b>AASB 2016-3</b>	<i>Amendments to Australian Accounting Standards – Clarifications to AASB 15</i>	1 Jan 2018
	<p>This Standard clarifies identifying performance obligations, principal versus agent considerations, timing of recognising revenue from granting a licence, and, provides further transitional provisions to AASB 15. The Department has not yet determined the application or the potential impact.</p>	
<b>AASB 2016-4</b>	<i>Amendments to Australian Accounting Standards – Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities</i>	1 Jan 2017
	<p>This Standard clarifies that the recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 Fair Value Measurement. The Department has not yet determined the application or the potential impact.</p>	



## Note 6. Employee benefits expense

	2016	2015
	\$000	\$000
Wages and salaries (a)	12,468	11,978
Leave	2,203	2,663
Superannuation - defined contribution plans (b)	1,413	1,485
Other related expenses	91	203
	<b>16,175</b>	<b>16,329</b>

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component, leave entitlements including superannuation contribution component.

(b) Defined contribution plans include West State, Gold State, GESBS and other eligible funds.

Employment on-costs expenses, such as workers' compensation insurance, are included at note 11 'Other expenses'. Employment on-costs liability is included at note 26 'Provisions'.

## Note 7. Supplies and services

	2016	2015
	\$000	\$000
Communication Services	175	189
Freight & Mail Services	23	28
Computing & IT related equipments	803	573
Labour Hire/Temporary Personnel	197	439
Professional & Administrative Services	1,170	1,947
Consulting Services	41	211
Consumables	110	91
Repairs & Maintenance	41	97
Travel	56	154
Entertainment	36	44
Insurance & licences	283	368
Operating Lease, Rental & Hire Costs	520	482
Other	178	220
	<b>3,633</b>	<b>4,843</b>

## Note 8. Depreciation and amortisation expense

	2016	2015
	\$000	\$000
<u>Depreciation</u>		
Buildings	755	609
Plant, Equipment & Vehicles	225	211
<b>Total depreciation</b>	<b>980</b>	<b>820</b>
<u>Amortisation</u>		
Intangible Assets	239	476
<b>Total amortisation</b>	<b>239</b>	<b>476</b>
<b>Total depreciation and amortisation</b>	<b>1,219</b>	<b>1,296</b>

## Note 9. Accommodation expenses

	2016 \$000	2015 \$000
Property	1,342	1,285
Accommodation Repairs & Maintenance	965	359
Minor Works	688	472
Utilities	119	128
Lease Rental - Buildings	1,510	1,331
Other	13	12
	<u>4,637</u>	<u>3,587</u>

## Note 10. Grants and subsidies

	2016 \$000	2015 \$000
Major Arts Agencies	15,277	15,506
Major Performing Arts Companies	14,982	8,936
Creative Regions	4,508	2,410
Minor Works	3,542	4,638
ScreenWest	2,550	2,500
Bell Tower Foundation	290	285
Arts Refurbishment Projects	48	242
	<u>41,197</u>	<u>34,517</u>

## Note 11. Other expenses

	2016 \$000	2015 \$000
Audit fees (a)	67	72
Bad debts	116	81
Refund of Revenue from Prior Years	12	-
Other	47	2
	<u>242</u>	<u>155</u>

(a) Refer also to note 37 Remuneration of auditor.

## Note 12. User charges and fees

	2016 \$000	2015 \$000
User Charges & Fees	189	217
Fees	90	87
	<u>279</u>	<u>304</u>

## Note 13. Commonwealth grants and contributions

	2016 \$000	2015 \$000
Commonwealth Grants	90	425
	<u>90</u>	<u>425</u>
<i>Breakdown of Commonwealth Grants</i>		
1. Partnership initiatives Performing Lines Project	-	50
2. Indian Ocean Territories (Christmas and Cocos (Keeling) Islands	-	85
3. Indigenous Visual Arts Industry Support program – Revealed	90	-
4. Australian Council Artist in Residence Initiative	-	290
	<u>90</u>	<u>425</u>

## Note 14. Other revenue

	2016	2015
	\$000	\$000
Insurance claims recoveries	88	-
Rentals	191	177
Recoups	612	444
Grants and subsidies revenue	-	150
Recoveries	25	28
Other	33	21
	<u>949</u>	<u>820</u>

## Note 15. Net gain/(loss) on disposal of non-current assets

	2016	2015
	\$000	\$000
<u>Carrying amount of non-current assets disposed</u>		
Plant, equipment and vehicles	-	30
<b>Net gain/(loss)</b>	<u>-</u>	<u>30</u>

## Note 16. Income from State Government

	2016	2015
	\$000	\$000
Appropriation received during the period (a):		
Service Appropriations - General	37,895	36,027
Service Appropriations - Amount Authorised by Statutes	16,578	15,725
	<u>54,473</u>	<u>51,752</u>
Royalties for Regions Fund	5,065	2,875
	<u>5,065</u>	<u>2,875</u>
Grants and subsidies from State Government (b)	-	180
	<u>-</u>	<u>180</u>
Services received free of charge from other State government agencies during the period (c)	808	785
	<u>808</u>	<u>785</u>
	<u>60,346</u>	<u>55,592</u>

(a) Service appropriations fund the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the budgeted depreciation expense for the year and any agreed increase in leave liabilities during the year.

(b) Grants and subsidies from State Government comprise Major Touring Project for WA Opera.

(c) During 2016, the Department of Finance provided services free of charge to the Department of Culture and the Arts to the total value of \$748,171 (2015: \$756,581) - made up of components:

- Integrated Procurement Services \$119,825 (2015: \$121,774)
- Government Accommodation - Leasing \$55,452 (2015: \$61,868)
- Government Accommodation - Fit Out Depreciation \$572,894 (2015: \$572,939)

In addition, State Solicitor's Office provided services free of charge to the Department of Culture and the Arts to the total value of \$59,517 (2015: \$28,611).

## Note 17. Restricted cash and cash equivalents

	2016	2015
	\$000	\$000
<u>Current</u>		
Restricted Cash (a)	31	1,106
Royalties for Regions Fund	5	124
Commonwealth Government grant - services to Indian Ocean Territories	-	143
Commonwealth Government grant - Artists in residence program	-	94
Commonwealth Government grant - Indigenous Visual Arts Industry Support program – Revealed	26	-
Department of Education - Arts edge evaluation	-	10
Accrued salaries - provision for 27th pay(b)	-	735
	<b>31</b>	<b>1,106</b>

(a) The Department of Culture and the Arts and the Commonwealth Government have a Service Delivery Arrangement for the provision of services to the Indian Ocean Territories (IOT). The Commonwealth Government recoups the Department costs associated with these services (refer to note 42 'Service Delivery Arrangement'). In 2015-16 there was no funding received from Commonwealth for IOT, hence there is no recoup. In addition, there is also an agreement with Department of Regional Development for the Royalties for Regions Funds relating to Performing Arts Regional Tour Boost project. Unspent funds are committed to projects and programs in WA regional areas.

(b) Funds held in the suspense account used only for the purpose of meeting the 27th pay in 2015-16 that occurs every 11 years.

## Note 18. Receivables

	2016	2015
	\$000	\$000
<u>Current</u>		
Receivables	367	484
Allowance for impairment of receivables	(17)	-
GST receivable	1,035	1,090
	<b>1,385</b>	<b>1,574</b>
<b>Total current</b>	<b>1,385</b>	<b>1,574</b>
<u>Non-current</u>		
Loans and advances:		
Other debtors	-	75
<b>Total non-current</b>	<b>-</b>	<b>75</b>
<b>Total receivables</b>	<b>1,385</b>	<b>1,649</b>

### Reconciliation of changes in the allowance for impairment of receivable:

Balance at start of period	-	-
Doubtful debts expense	17	-
Amounts written off during the period	-	-
Impairment losses reversed during the period	-	-
<b>Balance at end of period</b>	<b>17</b>	<b>-</b>

The Department does not hold any collateral or other credit enhancements as security for receivables.

## Note 19. Amounts receivable for services (Holding Account)

	2016 \$000	2015 \$000
Current	-	200
Non-current	4,654	3,455
	<b>4,654</b>	<b>3,655</b>

Represents the non-cash component of service appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liabilities.

## Note 20. Other assets

	2016 \$000	2015 \$000
<u>Current</u>		
Prepayments	268	237
<b>Total current</b>	<b>268</b>	<b>237</b>

## Note 21. Property, plant and equipment

	2016 \$000	2015 \$000
<u>Land</u>		
At fair value (a)	22,320	22,430
	<b>22,320</b>	<b>22,430</b>
<u>Buildings</u>		
At fair value (a)	40,058	29,796
	<b>40,058</b>	<b>29,796</b>
<u>Leasehold improvements</u>		
At cost	1,497	732
Accumulated depreciation	(101)	(71)
	<b>1,396</b>	<b>661</b>
<u>Buildings under construction</u>		
Construction costs (relate to New Museum Project)	15,702	13,998
	<b>15,702</b>	<b>13,998</b>
<u>Plant, equipment and vehicles</u>		
At cost	80	65
Accumulated depreciation	(58)	(55)
	<b>22</b>	<b>10</b>
<u>Office equipment</u>		
At cost	1,379	1,384
Accumulated depreciation	(1,047)	(926)
	<b>332</b>	<b>458</b>
<u>Collections</u>		
At cost	1,477	1,477
Accumulated depreciation	(185)	(178)
	<b>1,292</b>	<b>1,299</b>
<u>Works of art</u>		
At fair value	231	221
At cost	162	89
	<b>393</b>	<b>310</b>
<u>Exhibits</u>		
Exhibits - WIP	5,176	2,477
	<b>5,176</b>	<b>2,477</b>
	<b>86,691</b>	<b>71,439</b>

(a) Land and buildings were revalued as at 1 July 2015 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2016 and recognised at 30 June 2016. In undertaking the revaluation, fair value was determined by reference to market values for land: \$22,320,000 (2015:\$22,430,000) and buildings: \$40,057,700 (2015: \$29,795,900). For the remaining balance, fair value of land and buildings was determined on the basis of depreciated replacement cost and fair value of land was determined on the basis of comparison with market evidence for land with low level activity (high restricted use land). See note 2(f) 'Property, plant and equipment'.

Information on fair value measurements is provided in note 22.

Reconciliations of the carrying amounts of property, plant, equipment at the beginning and end of the reporting period are set out in the table below:

	Land	Buildings	Leasehold improvements	Buildings under construction	Plant, equipment, and vehicles	Office Equipment	Collections	Works of Art	Exhibits	Total
2016	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Carrying amount at start of period	22,430	29,796	661	13,998	10	458	1,299	310	2,477	71,439
Additions	-	-	765	15,694	14	91	-	73	2,699	19,336
Work in progress	-	-	-	-	-	-	-	-	-	-
Disposals	-	-	-	-	-	-	-	-	-	-
Revaluations	(110)	(3,004)	-	-	-	-	-	10	-	(3,104)
Transfers (a)	-	13,990	-	(13,990)	-	-	-	-	-	-
Depreciation and amortisation	-	(724)	(30)	-	(2)	(217)	(7)	-	-	(980)
<b>Carrying amount at end of year</b>	<b>22,320</b>	<b>40,058</b>	<b>1,396</b>	<b>15,702</b>	<b>22</b>	<b>332</b>	<b>1,292</b>	<b>393</b>	<b>5,176</b>	<b>86,691</b>

	Land	Buildings	Leasehold improvements	Buildings under construction	Plant, equipment, and vehicles	Office Equipment	Collections	Works of Art	Exhibits	Total
2015	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Carrying amount at start of period	22,000	29,947	188	4,419	10	523	1,306	173	600	59,166
Additions	-	-	513	9,579	-	139	-	94	1,877	12,202
Work in progress	-	-	-	-	-	-	-	-	-	-
Disposals	-	-	(30)	-	-	-	-	-	-	(30)
Revaluations	430	448	-	-	-	-	-	47	-	925
Transfers (a)	-	-	-	-	-	-	-	(4)	-	(4)
Depreciation and amortisation	-	(599)	(10)	-	-	(204)	(7)	-	-	(820)
<b>Carrying amount at end of year</b>	<b>22,430</b>	<b>29,796</b>	<b>661</b>	<b>13,998</b>	<b>10</b>	<b>458</b>	<b>1,299</b>	<b>310</b>	<b>2,477</b>	<b>71,439</b>

(a) The Department of Lands is the only agency with the power to sell Crown land. The land is transferred to the Department of Lands for sale and the Authority accounts for the transfer as a distribution to owner.

## Note 22. Fair Value Measurements

Assets measured at fair value:	Level 1	Level 2	Level 3	Fair value at end of period
2016	\$'000	\$'000	\$'000	\$'000
Land (Note 21)	-	22,320	-	22,320
Buildings (Note 21)	-	29,202	10,856	40,058
Works of Art	-	-	231	231
	-	<b>51,522</b>	<b>11,087</b>	<b>62,609</b>

Assets measured at fair value:	Level 1	Level 2	Level 3	Fair value at end of period
2015	\$'000	\$'000	\$'000	\$'000
Land (Note 21)	-	22,430	-	22,430
Buildings (Note 21)	-	18,775	11,021	29,796
Works of Art	-	-	221	221
	-	<b>41,205</b>	<b>11,242</b>	<b>52,447</b>

There were no transfers between Levels 1, 2 or 3 during the period.

### Valuation techniques to derive

Level 2 fair values of Non-current assets held for sale, Land and Buildings (Office Accommodation) are derived using the market approach. Market evidence of sales prices of comparable land and buildings (office accommodation) in close proximity is used to determine price per square metre.

Non-current assets held for sale have been written down to fair value less costs to sell. Fair value has been determined by reference to market evidence of sales prices of comparable assets.

### Fair value measurements using significant unobservable inputs (Level 3)

	Land	Buildings	Infrastructure
	\$'000	\$'000	\$'000
<b>2016</b>			
Fair Value at start of period	-	11,021	221
Revaluation increments/(decrements) recognised in Other Comprehensive Income	-	(165)	10
Transfers (from/(to) Level 2)	-	-	-
Disposals	-	-	-
Depreciation Expense	-	-	-
<b>Fair Value at end of period</b>	-	<b>10,856</b>	<b>231</b>
Total gains or losses for the period included in profit or loss, under 'Other Gains'	-	-	-
Change in unrealised gains or losses for the period included in profit or loss for assets held at the end of the reporting period	-	-	-
<b>2015</b>			
Fair Value at start of period	-	11,008	173
Revaluation increments/(decrements) recognised in Other Comprehensive Income	-	233	48
Transfers (from/(to) Level 2)	-	(220)	-
Disposals	-	-	-
Depreciation Expense	-	-	-
<b>Fair Value at end of period</b>	-	<b>11,021</b>	<b>221</b>
Total gains or losses for the period included in profit or loss, under 'Other Gains'	-	-	-
Change in unrealised gains or losses for the period included in profit or loss for assets held at the end of the reporting period	-	-	-

## Valuation processes

There were no changes in valuation techniques during the period.

Transfers in and out of a fair value level are recognised on the date of the event or change in circumstances that caused the transfer. Transfers are generally limited to assets newly classified as non-current assets held for sale as Treasurer's instructions require valuations of land, buildings and infrastructure to be categorised within Level 3 where the valuations will utilise significant Level 3 inputs on a recurring basis.

Fair value for existing use specialised buildings and infrastructure assets is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, i.e. the depreciated replacement cost. Depreciated replacement cost is the current replacement cost of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired economic benefit, or obsolescence, and optimisation (where applicable) of the asset. Current replacement cost is generally determined by reference to the market-observable replacement cost of a substitute asset of comparable utility and the gross project size specifications.

Fair value for restricted use land is based on market value, by either using market evidence of sales of comparable land that is unrestricted less restoration costs to return the site to a vacant and marketable condition (low restricted use land), or, comparison with market evidence for land with low level utility (high restricted use land).

Significant Level 3 inputs used by the Department are derived and evaluated as follows:

### Historical cost per square metre floor area (m<sup>2</sup>)

The costs of constructing specialised buildings with similar utility are extracted from financial records of the Model Statutory Authority, and then indexed by movements in CPI.

### Consumed economic benefit/obsolescence of asset

These are estimated by the Western Australian Land Information Authority (Valuation Services).

### Selection of land with restricted utility

Fair value for restricted use land is determined by comparison with market evidence for land with low level utility. Relevant comparators of land with low level utility are selected by the Western Australian Land Information Authority (Valuation Services).

### Historical cost per cubic metre (m<sup>3</sup>)

The costs of construction of infrastructure are extracted from financial records of the Model Statutory Authority and indexed by movements in construction costs by quantity surveyors.



## Information about significant unobservable inputs (Level 3) in fair value measurements

Description and fair value as at 30 June 2016 \$000	Valuation technique(s)	Unobservable inputs	Range of unobservable inputs (weighted average)	Relationship of unobservable inputs to fair value
BELL TOWER Building  \$10,856	Depreciated Replacement Cost	Historical cost per square metre floor area (m2)	\$9,806 per m2  (\$9,806 per m2)	Historical cost per m2 increases fair value.
Works of Art  \$231	Existing use	Selection of Art works with similar characteristics	0% to 2.5% per year	Higher value of similar art work pieces increases fair value
Description and fair value as at 30 June 2015 \$000	Valuation technique(s)	Unobservable inputs	Range of unobservable inputs (weighted average)	Relationship of unobservable inputs to fair value
BELL TOWER Building  \$11,021	Depreciated Replacement Cost	Historical cost per square metre floor area (m2)	\$9,955 per m2  (\$9,955 per m2)	Historical cost per m2 increases fair value.
Works of Art  \$221	Existing use	Selection of Art works with similar characteristics	0% to 2.5% per year	Higher value of similar art work pieces increases fair value

Reconciliations of the opening and closing balances are provided in Notes 21 and 22.

### Basis of Valuation

In the absence of market-based evidence, due to the specialised nature of some non-financial assets, these assets are valued at Level 3 of the fair value hierarchy on an existing use basis. The existing use basis recognises that restrictions or limitations have been placed on their use and disposal when they are not determined to be surplus to requirements. These restrictions are imposed by virtue of the assets being held to deliver a specific community service and the Department's enabling legislation.

### Note 23. Intangible assets

	2016 \$000	2015 \$000
<u>Licences</u>		
At cost	306	248
Accumulated amortisation	(250)	(241)
	<b>56</b>	<b>7</b>
<u>Computer software</u>		
At cost	1,197	1,197
Computer software - WIP	670	611
Accumulated amortisation	(1,145)	(934)
	<b>722</b>	<b>874</b>

<u>Other intangibles</u>		
At cost	156	156
Other intangibles - WIP	911	565
Accumulated amortisation	(156)	(137)
	<b>911</b>	<b>584</b>
	<b>1,689</b>	<b>1,464</b>
<b>Reconciliations:</b>		
<u>Licences</u>		
Carrying amount at start of period	7	200
Additions	58	-
Amortisation expense	(9)	(193)
<b>Carrying amount at end of period</b>	<b>56</b>	<b>7</b>
<u>Computer software</u>		
Carrying amount at start of period	874	931
Additions	58	187
Amortisation expense	(210)	(244)
<b>Carrying amount at end of period</b>	<b>722</b>	<b>874</b>
<u>Other intangibles</u>		
Carrying amount at start of period	584	337
Additions	347	286
Amortisation expense	(20)	(39)
<b>Carrying amount at end of period</b>	<b>911</b>	<b>584</b>

## Note 24. Impairment of assets

There were no indications of impairment to property, plant and equipment, infrastructure or intangible assets at 30 June 2016.

The Department held no goodwill or intangible assets with an indefinite useful life during the reporting period. At the end of the reporting period there were no intangible assets not yet available for use.

All surplus assets at 30 June 2016 have either been classified as assets held for sale or written-off.

## Note 25. Payables

	2016	2015
	\$000	\$000
Current		
Trade payables	69	1,526
Grants payable	15,119	9,525
Accrued expenses	13	497
Accrued salaries	-	555
Accrued superannuation	7	56
Minor works payable	469	704
Other	135	364
	<b>15,812</b>	<b>13,227</b>

## Note 26. Provisions

	2016	2015
	\$000	\$000
<u>Current</u>		
<i>Employee benefits provision</i>		
Annual leave (a)	650	816
Long service leave (b)	1,168	1,230
Other provisions (d)	25	21
	<u>1,843</u>	<u>2,067</u>
<i>Other provisions</i>		
Employment on-costs (c)	309	363
	<u>309</u>	<u>363</u>
	<b><u>2,152</u></b>	<b><u>2,430</u></b>
<u>Non-current</u>		
<i>Employee benefits provision</i>		
Annual leave (a)	217	274
Long service leave (b)	871	1,143
	<u>1,088</u>	<u>1,417</u>
<i>Other provisions</i>		
Employment on-costs (c)	151	196
	<u>151</u>	<u>196</u>
	<b><u>1,239</u></b>	<b><u>1,613</u></b>

(a) Annual leave liabilities have been classified as current as there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

	2016	2015
	\$000	\$000
Within 12 months of the end of the reporting period	650	816
More than 12 months after the reporting period	217	274
	<u>867</u>	<u>1,090</u>

(b) Long service leave liabilities have been classified as current where there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

	2016	2015
	\$000	\$000
Within 12 months of the end of the reporting period	387	567
More than 12 months after the reporting period	1,652	1,806
	<u>2,039</u>	<u>2,373</u>

(c) The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments. The associated expense is disclosed in note 11 'Other expenses'.

(d) Provision for purchased leave relates to Public Service employees who have entered into an agreement to self-fund up to an additional 10 weeks leave per calendar year. The provision recognises the value of salary set aside for employees and is measured at the undiscounted amounts expected to be paid when the liabilities are settled.

	2016	2015
	\$000	\$000

Movements in each class of provisions during the financial year, other than employee benefits, are set out below:

Employment on-cost provision

Carrying amount at start of the period	560	514
Additional/(reversal of) provisions required	(100)	46
<b>Carrying amount at end of period</b>	<b>460</b>	<b>560</b>

## Note 27. Other liabilities

	2016	2015
	\$000	\$000
<b>Current</b>		
Income Received in Advance	300	-
Unclaimed monies	1	1
	<b>301</b>	<b>1</b>

## Note 28. Equity

The Western Australian Government holds the equity interest in the Department on behalf of the community. Equity represents the residual interest in the net assets of the Department. The asset revaluation surplus represents that portion of equity resulting from the revaluation of non-current assets.

	2016	2015
	\$000	\$000
<b>Contributed equity</b>		
Balance at start of the period	34,056	19,756
<u>Contributions by owners</u>		
Capital appropriation	26,767	14,300
<b>Total contribution by owners</b>	<b>60,823</b>	<b>34,056</b>
<b>Balance at end of period</b>	<b>60,823</b>	<b>34,056</b>
<b>Reserves</b>		
<u>Asset revaluation surplus</u>		
Balance at start of the period	43,955	43,030
Net revaluation increments/(decrements)		
Land	(110)	430
Buildings	(3,004)	448
Works of Art	10	47
<b>Balance at end of period</b>	<b>40,851</b>	<b>43,955</b>
<u>Accumulated surplus/(deficit)</u>		
Balance at start of the period	(4,527)	(911)
Result for the period	(5,439)	(3,616)
<b>Balance at end of period</b>	<b>(9,966)</b>	<b>(4,527)</b>
<b>Total equity at end of period</b>	<b>91,708</b>	<b>73,484</b>

## Note 29. Notes to the Statement of Cash Flows

	2016	2015
	\$000	\$000
<b>Reconciliation of cash</b>		
Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:		
Cash and cash equivalents	16,494	11,205
Restricted cash and cash equivalents (note 17 'Restricted cash and cash equivalents')	31	1,106
	<b>16,525</b>	<b>12,311</b>
<b>Reconciliation of net cost of services to net cash flows provided by/(used in) operating activities</b>		
	2016	2015
	\$000	\$000
Net cost of services	(65,785)	(59,208)
<u>Non-cash items</u>		
Depreciation and amortisation expense (note 8 'Depreciation and amortisation expense')	1,219	1,296
Services received free of charge (note 16 'Income from State Government')	808	785
Net gain/(loss) on disposal of property, plant and equipment (note 15 'Net gain/(loss) on sale of non-current assets')	-	30
Doubtful debts expenses (Note 18 'Receivables')	17	-
<u>(Increase)/decrease in assets</u>		
Current receivables (a)	117	566
Other current assets	(31)	134
Non-current receivables	75	75
<u>Increase/(decrease) in liabilities</u>		
Current payables (a)	2,937	(7,335)
Prior year payable adjustment	(278)	(361)
Current provisions	300	104
Other current liabilities	(374)	536
Non-current provisions	(310)	(998)
Net GST receipts/(payments) (b)	363	90
Change in GST in receivables/payables (c)	2,937	(7,335)
<b>Net cash provided by/(used in) operating activities</b>	<b>(60,942)</b>	<b>(64,286)</b>

<sup>(a)</sup> Note that the Australian Taxation Office (ATO) receivable/payables in respect of GST and the receivables/payables in respect of the sale/purchase of non-current assets are not included in these items as they do not form part of the reconciling items.

<sup>(b)</sup> This is the net GST paid/received, i.e. cash transactions.

<sup>(c)</sup> This reverses out the GST in receivables and payables.

## Note 30. Services provided free of charge

	2016	2015
	\$000	\$000
During the period the following services were provided to other agencies free of charge for functions outside the normal operations of the Department:		
Art Gallery of Western Australia	20	19
Western Australian Museum	42	76
Perth Theatre Trust	3	6
ScreenWest	2,228	2,192
	<b>2,293</b>	<b>2,293</b>

## Note 31. Commitments

	2016	2015
	\$000	\$000
Non-cancellable operating lease commitments		
Commitments for minimum lease payments are payable as follows:		
Within 1 year	1,465	1,935
Later than 1 year and not later than 5 years	5,784	7,387
Later than 5 years	2,264	3,581
	<u>9,514</u>	<u>12,903</u>

The Department has entered into a property lease which is a non-cancellable lease with a remaining term of 9 years, with rent payable monthly in advance. Contingent rent provisions within the lease agreement require that the minimum lease payments shall be increased by the lower of CPI or 4% per annum.

The commitments below are inclusive of GST.

	2016	2015
	\$000	\$000
Capital expenditure commitments		
Capital expenditure commitments, being contracted capital expenditure additional to the amounts reported in the financial statements, are payable as follows:		
Within 1 year	97,201	36,968
Later than 1 year and not later than 5 years	293,420	375,479
Later than 5 years	-	-
	<u>390,621</u>	<u>412,447</u>

The capital expenditure commitments relate to the New State Museum and the Fit for Purpose Infrastructure Maintenance Program.

	2016	2015
	\$000	\$000
Other expenditure commitments		
Grant and other commitments contracted for at the end of the reporting period but not recognised as liabilities, are payable as follows:		
Within 1 year	-	-
Later than 1 year and not later than 5 years	28,562	21,062
	<u>28,562</u>	<u>21,062</u>

## Note 32. Contingent liabilities and contingent assets

### Contingent liabilities

The Department is not aware of any contingent liability existing as at 30 June 2016.

### Contingent assets

The Department is not aware of any contingent asset existing as at 30 June 2016.

## Note 33. Events occurring after the end of the reporting period

The Department is not aware of any event occurring after balance sheet date that would materially affect the financial statements.

## Note 34. Explanatory Statement

All variances between estimates (original budget) and actual results for 2016 and between the actual results for 2016 and 2015 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than:

\* 5% or \$1.2 million for the Statements of Comprehensive Income and Cash Flows; and,

\* 5% or \$1.8 million for the Statement of Financial Position

	2016	2015	Variance
	\$000	\$000	\$000

**Significant variances between actual results for 2016 and 2015**

Total appropriations provided to deliver services	54,473	51,752	2,721
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The increase is related to additional funding from Lotterywest and Agency Expenditure Review.

	2016	2015	Variance
	\$000	\$000	\$000

**Significant variances between actual results for 2016 and 2015**

Services provided to external agencies	67,103	60,757	6,346
Total Income	1,318	1,549	(231)

**Services provided to external agencies:**

The variance relates to increase for the Creative Regions Program (Royalties for Region)

**Total Income:**

Total reduction in income is relate to one off Commonwealth grants received in previous financial year.

	2016	2015	Variance
	\$000	\$000	\$000

**Significant variances between actual results for 2016 and 2015**

Capital appropriation	27,028	14,300	12,728
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The increase is due to the cashflow drawdown of the New Museum Project.

## Note 35. Financial instruments

### (a) Financial risk management objectives and policies

Financial instruments held by the Department are cash and cash equivalents, restricted cash and cash equivalents, loans and receivables, payables and finance leases. The Department has limited exposure to financial risks. The Department's overall risk management program focuses on managing the risks identified below.

#### Credit risk

Credit risk arises when there is the possibility of the Department's receivables defaulting on their contractual obligations resulting in financial loss to the Department.

The maximum exposure to credit risk at the end of the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any allowance for impairment as shown in the table at note 35(c) 'Financial instruments disclosures' and note 18 'Receivables'.

Credit risk associated with the Department's financial assets is minimal because the main receivable is the amounts receivable for services (holding account). For receivables other than government, the Department trades only with recognised, creditworthy third parties. The Department has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that the Department's exposure to bad debts is minimal. At the end of the reporting period there were no significant concentrations of credit risk.

#### Liquidity risk

Liquidity risk arises when the Department is unable to meet its financial obligations as they fall due.

The Department is exposed to liquidity risk through its trading in the normal course of business.

The Department has appropriate procedures to manage cash flows including drawdown of appropriations by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

## Market risk

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect the Department's income or the value of its holdings of financial instruments. The Department does not trade in foreign currency and is not materially exposed to other price risks.

## **(b) Categories of financial instruments**

The carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are:

### Financial Assets

Cash and cash equivalents	16,494	11,205
Restricted cash and cash equivalents	31	1,106
Loans and receivables <sup>(a)</sup>	5,004	4,214

### Financial Liabilities

Financial liabilities measured at amortised cost	(15,812)	(13,227)
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<sup>(a)</sup> The amount of loans and receivables excludes GST recoverable from the ATO (statutory receivable).

## **(c) Financial Instrument Disclosures**

### Credit risk

The following table discloses the Department's maximum exposure to credit risk and the ageing analysis of financial assets. The Department's maximum exposure to credit risk at the end of the reporting period is the carrying amount of financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired and impaired financial assets. The table is based on information provided to senior management of the Department. The Department does not hold any collateral as security or other credit enhancement relating to the financial assets it holds.

#### *Ageing Analysis of financial assets*

	Carrying Amount \$'000	Not past due and not impaired \$'000	Past due but not impaired					Impaired financial assets \$'000
			Up to 1 month \$'000	1-3 months \$'000	3 months to 1 year \$'000	1-5 years \$'000	More than 5 years \$'000	
<b>2016</b>								
Cash and cash equivalents	16,494	16,494	-	-	-	-	-	-
Restricted cash and cash equivalents	31	31	-	-	-	-	-	-
Receivables <sup>(a)</sup>	350	276	14	0	20	57	0	(17)
Amounts receivable for services	4,654	4,654	-	-	-	-	-	-
	<b>21,529</b>	<b>21,455</b>	<b>14</b>	<b>0</b>	<b>20</b>	<b>57</b>	<b>0</b>	<b>(17)</b>
<b>2015</b>								
Cash and cash equivalents	11,205	11,205	-	-	-	-	-	-
Restricted cash and cash equivalents	1,106	1,106	-	-	-	-	-	-
Receivables <sup>(a)</sup>	484	294	1	12	5	172	-	-
Loans and advances	75	75	-	-	-	-	-	-
Amounts receivable for services	3,655	3,655	-	-	-	-	-	-
	<b>16,525</b>	<b>16,335</b>	<b>1</b>	<b>12</b>	<b>5</b>	<b>172</b>	<b>-</b>	<b>-</b>



(a) The amount of receivables excludes the GST recoverable from the ATO (statutory receivable).

### Liquidity risk and interest rate exposure

The following table details the Department's interest rate exposure and the contractual maturity analysis of financial assets and financial liabilities. The maturity analysis section includes interest and principal cash flows. The interest rate exposure section analyses only the carrying amounts of each item.

#### *Interest rate exposure and maturity analysis of financial assets and financial liabilities*

	Weighted average effective interest rate %	Carrying amount \$'000	Interest rate exposure			Nominal Amount \$'000	Maturity dates				
			Fixed interest rate \$'000	Variable interest rate \$'000	Non-interest bearing \$'000		Up to 1 month \$'000	1-3 months \$'000	3 months to 1 year \$'000	1-5 years \$'000	More than 5 years \$'000
<b>2016</b>											
<b><u>Financial Assets</u></b>											
Cash and cash equivalents		16,494	-	-	16,494	16,494	16,494	-	-	-	-
Restricted cash and cash equivalents		31	-	-	31	31	31	-	-	-	-
Receivables (a)		350	-	-	350	350	290	-	20	40	-
Amounts receivable for services		4,654	-	-	4,654	4,654	-	-	-	4,654	-
		<b>21,529</b>	<b>-</b>	<b>-</b>	<b>21,529</b>	<b>21,529</b>	<b>16,815</b>	<b>0</b>	<b>20</b>	<b>4,694</b>	<b>-</b>
<b><u>Financial Liabilities</u></b>											
Payables		693	-	-	693	693	693	-	-	-	-
Grants and loans payable		15,119	-	-	15,119	15,119	15,119	-	-	-	-
		<b>15,812</b>	<b>-</b>	<b>-</b>	<b>15,812</b>	<b>15,812</b>	<b>15,812</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

(a) The amount of receivables excludes the GST recoverable from the ATO (statutory receivable).

Interest rate exposure and maturity analysis of financial assets and financial liabilities

	Weighted average effective interest rate %	Carrying amount \$'000	Interest rate exposure			Nominal Amount \$'000	Maturity dates				
			Fixed interest rate \$'000	Variable interest rate \$'000	Non-interest bearing \$'000		Up to 1 month \$'000	1-3 months \$'000	3 months to 1 year \$'000	1-5 years \$'000	More than 5 years \$'000
<b>2015</b>											
<b><u>Financial Assets</u></b>											
Cash and cash equivalents		11,205	-	-	11,205	11,205	11,205	-	-	-	-
Restricted cash and cash equivalents		1,106	-	-	1,106	1,106	1,106	-	-	-	-
Receivables (a)		484	-	-	484	484	295	12	5	172	-
Loans and advances		75	-	-	75	75	-	-	-	75	-
Amounts receivable for services		3,655	-	-	3,655	3,655	-	-	200	3,455	-
		<b>16,525</b>	<b>-</b>	<b>-</b>	<b>16,525</b>	<b>16,525</b>	<b>12,606</b>	<b>12</b>	<b>205</b>	<b>3,702</b>	<b>-</b>
<b><u>Financial Liabilities</u></b>											
Payables		3,702	-	-	3,702	3,702	3,702	-	-	-	-
Grants and loans payable		9,525	-	-	9,525	9,525	9,525	-	-	-	-
		<b>13,227</b>	<b>-</b>	<b>-</b>	<b>13,227</b>	<b>13,227</b>	<b>13,227</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

(a) The amount of receivables excludes the GST recoverable from the ATO (statutory receivable).

### Note 36. Remuneration of senior officers

The number of senior officers, whose total fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year fall within the following bands are:

	2016	2015
40,001 - 50,000	-	1
60,001 - 70,000	-	1
70,001 - 80,000	-	1
100,001 - 110,000	-	1
110,001 - 120,000	1	1
130,001 - 140,000	1	-
150,001 - 160,000	1	1
160,001 - 170,000	2	4
170,001 - 180,000	3	-
200,001 - 210,000	-	1
220,001 - 230,000	1	-
260,001 - 270,000	1	-
	<b>\$000</b>	<b>\$000</b>
Base remuneration and superannuation	1,734	1,622
Annual leave and long service leave accruals	(40)	165
Other benefits	62	34
<b>Total remuneration of senior officers</b>	<b>1,756</b>	<b>1,821</b>

Total remuneration includes the superannuation expense incurred by the Department in respect of senior officers.

### Note 37. Remuneration of auditor

Remuneration paid or payable to the Auditor General in respect of the audit for the current financial year is as follows:

	2016	2015
	\$000	\$000
Auditing the accounts, financial statements and key performance indicators	69	66

### Note 38. Related bodies

The Department has no related bodies.

### Note 39. Affiliated bodies

The Department provides grants to non-government affiliated bodies for administrative support. In accordance with Treasurer's Instruction 951, the details of financial assistance provided to the non-government affiliated bodies are shown in the table below. A full list showing details of all grants provided to non-government bodies has been included in the grants lists attached to and forming part of the annual report.

	2015	2014
	\$000	\$000
Art on the Move	233	695
Stages (WA Playrights' consortium)	-	122
Writing WA	381	290
	<b>614</b>	<b>1,107</b>

## Note 40. Special purpose accounts

	2016	2015
	\$000	\$000
Special Purpose Account - section 16(1)(b) of FMA		
<u>Arts Lotteries Trust Account</u>		
Balance at the start of the year	-	-
Receipts	16,300	15,456
Payments	(16,300)	(15,456)
<b>Balance at the end of the year</b>	<b>-</b>	<b>-</b>

## Note 41. Supplementary financial information

	2016	2015
	\$000	\$000
(a) Write offs		
During the financial year bad debts were written off by:		
The accountable authority	115	81
	<b>115</b>	<b>81</b>

### (b) Losses through theft, defaults and other causes

There were no losses through theft, defaults and other causes

### (c) Gifts of public property

There were no gifts of public property provided by the Department

## Note 42. Service Delivery Arrangement

The Department of Culture and the Arts and the Commonwealth Government have entered into a Service Delivery Arrangement for the provision of services to the Indian Ocean Territories (Christmas and Cocos [Keeling] Islands) and the State Government for the provision of services funded by Department of Regional Development. The receipts and payments are as below:

	2016	2015
	\$000	\$000
Balance at the start of the year	326	237
Receipts	5,189	700
Payments	(5,489)	(611)
<b>Balance at the end of the year</b>	<b>26</b>	<b>326</b>

