

annual report 2015



kultour





**kultour**

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Diversity is the defining issue of our time. Human migration and cultural cross-pollination is at levels never before experienced. Australia is one of the most multicultural nations on earth with 28% of us born overseas and almost half of our population having one parent born overseas.

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## about kultour

Kultour is Australia's key organisation promoting cultural diversity in the arts, across all creative forms in Australia. Kultour supports artists, audiences and organisations to benefit from the enormous cultural opportunities available in our cosmopolitan nation. We provide evidence about the value of diversity in the arts. We measure cultural diversity and concentrate our programs on breaking down barriers in our creative industries. One powerful way to do this is to encourage connection and collaboration, and we also act as a broker between artists, industry, educators and governments.

## history

Kultour was established in 2001 as an Australia Council for the Arts initiative to focus on touring diverse artists nationally. By 2009 we had grown and shifted our focus to strategic support and advocacy. In 2012, we secured our first investor from the philanthropic sector, the Scanlon Foundation, who generously supported our advocacy work. We began to conduct research on diversity in the Australian arts, in partnership with Deakin University, and to host national gatherings to engage stakeholders across the creative sector. In 2014 Kultour embarked on a major restructure and in 2015 began the process of moving from Melbourne to Western Sydney's Casula Powerhouse and of appointing a new director to steer the reinvigorated organisation into its next phase.

**our vision:  
arts that look like  
australia**

## our purpose

Kultour exists to advance cultural diversity in Australian arts through:

- 1. Knowledge:** Research and policy development
- 2. Advocacy:** Being a strong voice for diversity in the arts
- 3. Support:** Provision of professional services
- 4. Projects:** Undertaking projects that promote diversity.
- 5. Networking:** Connecting and brokering artists and arts organisations

## our values

Kultour is committed to the following values that guide our practice:

- 1. Inclusion:** We believe in arts for everyone.
- 2. Diversity:** We believe that diversity strengthens and invigorates arts practice.
- 3. Collaboration:** We strongly believe in collaborating with artists, creative industries and audiences.
- 4. Participation:** We believe participation engages a broader community of culturally diverse artists, audiences and influences.
- 5. Empowerment/Self-Determination:** We believe in pushing boundaries, creating conversations and challenging the status quo to affect transformation.

## our goals

- 1. Leadership:** Consolidate Kultour's leadership role as the key national organisation for diversity in the arts.
- 2. Strengthened diversity:** Strengthen cultural diversity as a critical component to arts practice in the Australia.
- 3. Support for artists:** Extend the reach of diverse artists, producers and makers through communications, support mechanisms and resources.
- 4. Sustainability:** Build a resilient, confident and sustainable organisation.



Our ambition is that the Arts in Australia reflect our true cultural diversity and our goals, strategies and programs are driven by the critical need for change to achieve this.

## from the chair

A year of change for Kultour saw us plan our move from Melbourne to Western Sydney, conduct an extensive search for new leadership, consult widely with the sector about the role of Kultour, hold face-to-face conversations with artists and arts workers to uncover the real obstacles in their fields of practice, and develop of a new bold strategic direction informed by the sector.

The search for a new Executive Director was thorough and resulted in an impressive short list of applicants. Unfortunately, the federal funding changes in May 2015 resulted in an unstable sector with no surety of funding beyond 2016, which in turn resulted in a longer search period for the right candidate to the end of 2015. As a result the Board took on more responsibility to deliver key programs and initiatives, consultations with the sector, and partnership development. For this reason my report covers programming throughout 2015.

Although 2015 was challenging it gave us time to review and restructure the organisation which led to new and exciting opportunities including: new strategic partnerships in Western Sydney and NSW; the continuation of the national

Kultour Gatherings initiative delivered successfully in Adelaide and Cairns; new structure and vision for the next 4 years; and securing a new Executive Director for 2016 and beyond.

Our ambition is that the Arts in Australia reflect our true cultural diversity and our goals, strategies and programs are driven by the critical need for change to achieve this. Our priorities over the next five years are: advocacy and actions to connect, encouraging policy development and funding programs to advance cultural diversity in the arts; working with arts organisations to adopt diversity pledges; facilitating dialogues and showcases in the form of events and digital activations; building sector capacity and market knowledge, creating an ambassadors network; and, publishing case studies and resources.

We welcome new Executive Director Lena Nahlous who comes to us with a wealth of experience and knowledge and I am in no doubt she is the leader Kultour and the sector needs to achieve the ambitions of Kultour over the coming years and lead this new stage of growth. It took a long time to find her but it was worth the wait.

Kevin Nelson, our accountant, has stayed with us throughout the move and has been vital to keeping the finances in order, reporting to the Board, and keeping us compliant and up to date. It has been especially challenging with Kevin in Victoria while we worked to establish ourselves in NSW but he has remained steady and reliable, which is something the Board, and I in particular, appreciate greatly.

I would like to particularly acknowledge the continuing support of the Australia Council and especially the assistance of Adrian Burnett and Lenine Bourke, who have worked closely with Kultour and provided invaluable advice and understanding while we transitioned. Regardless of the unsuccessful application for 4-year funding from 2017 Kultour recognises that the Australia Council is supportive of our vision and shares our commitment to see greater representation of culturally diverse arts across all art forms and funding programs. We will continue to work with them to realise our programs and projects.

We also acknowledge the invaluable funding from all levels of state and territory government and all the philanthropic trusts, foundations, and individual donors who have invested directly into the work of Kultour.

Liverpool City Council and Casula Powerhouse Arts Centre staff Kiersten Fishburn, Khaled Sabsabi, and Nikita Karvounis deserve special thanks for their support

and generous offer to house Kultour for the next three years and patience while we delayed the move until we secured a new Executive Director. We are excited to be working at Casula and appreciate the ongoing support and advice they offer.

We also extend our thanks to all the artists and arts workers who worked with us, participated in and provided feedback so we could continue to deliver programs and create a plan for the future informed by their needs.

Finally, I thank my fellow Board members for their hard work and strong commitment to our vision. Resignations in 2015 included two long term and valuable members Rosemary Miller and Caroline Stacey. Rosemary was a member of the Board for many years and made great contributions to the growth of Kultour and was vital in assisting the relocation from Melbourne to Western Sydney. Caroline deserves special acknowledgement for chairing the organisation through many challenges and giving so much of her time to ensure the longevity of Kultour. I would especially like to thank Caroline for mentoring me while I was in the role of Deputy Chair and supporting my transition into the role of Chair and remaining available for support when needed.

**Louise Dunn**  
**Kultour Chair**



## from the executive director

Diversity is the defining issue of our time. Human migration and cultural cross-pollination is at levels never before experienced. Australia is one of the most multicultural nations on earth with 28% of us born overseas and almost half of our population having one parent born overseas. Internationally too, people are on the move in our globalised world, where technology is enabling us to connect and interact across continents and across cultures. Our stories are intersecting in a way that has never happened before in human history.

This is an exciting time, where it feels as though the possibilities for creating new content and engaging diverse audiences is limitless. However, there is still a great deal of work to be done in creating an arts and cultural sector in Australia that embraces diversity as an essential part of everything it does.

The year 2015 was a momentous one for the creative sector in Australia, and as outlined in the Chair's Report, also for Kultour. The Federal Government's funding cuts to the Australia Council and the subsequent Senate Inquiry and Recommendations into the Impact of the 2014 and 2015 Commonwealth Budget Decisions on the Arts, saw over thousands of artists and organisations making submissions and representations, uniting the sector on a scale never seen before. Kultour made a submission about the potential impact of these funding cuts on culturally diverse arts and artists, who are already under-represented in the arts. The need for diversity was highlighted in the subsequent Report, with one of the key recommendations being to ensure the continued support for the 'spectacular diversity of our artists and audiences', and ensuring that this is represented in decisions about arts funding.


We continued to work in partnership with Deakin University to develop a national evidence base for cultural diversity in the arts. This work included the development of a measurement tool for participation of culturally diverse artists in the mainstream arts sector and a significant draft Literature Review to look at work that has been done in this area both locally and internationally.

In 2015 we built on our Gatherings initiative by running five separate sessions with over 70 people, in Cairns and Adelaide. These brought together artists, diverse community groups, arts managers, directors and associates to talk about pivotal issues around cultural diversity, inclusion and exclusion in the arts and cultural sector. We gained important insights and feedback from people on

the ground about their experiences, gaps and areas of need. These facilitated discussions have provided us with greater direction and provided input into future plans.

Thank you to the Board for welcoming me into my new role and for their commitment to developing our strategic direction and defining our renewed vision. It is with great excitement that I begin this role and I look forward to achieving great things with Kultour.

**Lena Nahlous**  
Kultour Executive Director



**This is an exciting time,  
where it feels as though the  
possibilities for creating new  
content and engaging diverse  
audiences is limitless.**

# kultour national engagement

Our stories are intersecting in  
a way that has never happened  
before in human history.

## **kultour gatherings 2015**

Kultour resumed its successful Gatherings project in 2015 with Gatherings in Adelaide and Cairns. Initiated in 2013, the Gatherings introduce a new national model for sector development. We engage artists, producers, curators, presenters, producers and policymakers to discuss the state of diversity in the arts. These laboratories have identified a range of critical issues for the sector. Whilst each location had its own specifics; access to resources, networks and presentation platforms with opportunities for collaboration have emerged as the key universal themes.

The Adelaide Gathering on 5–7 November was hosted by our co-organiser, Nexus Multicultural Arts. Local artist Alirio Zavarce facilitated Gathering activities, supported by Nexus and Kultour.

The Cairns Gathering on 20–21 November was hosted by our co-organiser JUTE Theatre Company. Local artsworker and multicultural community leader Olive Tau Davis facilitated Gathering activities, with support from Melissa Robertson, who documented and assisted, and from JUTE Theatre Company and Kultour.

## **agents of change**

The Adelaide and Cairns Gatherings relied on local Kultour members to host events and, through local organisers-facilitators, to mobilise participants and facilitate dialogue. These local 'agents' proved to be an excellent model for national advocacy.



## practitioners and organisations

We held discussions with organisations separately from those with practitioners so that we could have frank and free discussions within communities of interest as a prelude to discussions – and likely, debates – between the two. This approach succeeded in getting rich discussion and understanding of the concerns, the potential, and the limitations of organisations and practitioners in their separate, as well as joint, efforts to advance cultural diversity in the arts.

## dialogue

The Adelaide and Cairns Gatherings highlighted the sincere desire and openness of practitioners, organisations, and communities to dialogue and collaborate to advance cultural diversity in the arts. There was a general agreement that more work in this area must be done; but there was also a general agreement among participants to continue talking with each other, and to find ways to work together.

### Bong Ramilo

Facilitator, Kultour Gatherings 2015

## kultour-deakin university research project national research

### Pilot Project (Phase 1)

In 2012 Kultour identified the need to develop a research framework informing and guiding the development of a national evidence base to measure and monitor the participation of culturally diverse artists in the arts sector. Kultour has been working with Deakin University's Centre for Citizenship and Globalisation to develop this framework.

Work has included an extensive academic literature review that has been supported by focus group meetings with artists; and informed by our National Reference Group.

The development of a survey tool is also underway and will consist of a number of measures for data collection purposes. The draft measures are in their sixth draft form and have been distributed to the National Reference Group that was established to support the project, for feedback prior to development of the seventh and final draft measures.

### The Research Project Team

- Associate Professor Danny Ben Moshe
- Professor Fethi Mansouri
- Associate Professor Yin Paradies
- Kultour staff and Board

### Members of the National Reference Group

- John Smithies, Cultural Development Network
- Kane Forbes, Regional Arts Victoria
- Kate Welsman
- Marie Gunnell, Ministry of the Arts
- Paul Ayers, Paul Eyres and Associates
- Rachel Smithies, Australia Council for the Arts
- Tamara Winikoff, National Association Visual Arts
- Teresa Crea

Funding from the Scanlon Foundation and in-kind support from Deakin University Centre for Citizenship and Globalisation has supported this project.





## from the treasurer

On behalf of the Kultour Board of Directors, I am pleased to present our Financial Report for the year ended 31 December 2015.

As our formal audited report indicates, Kultour commenced 2015 with an equity position of \$81,091. The company concluded 2015 with an unchanged equity of \$81,091, as at 31 December 2015.

This steady performance can be attributed to income retained from grants and low expenses due to no permanent staff employed beyond February 2015 and limited operational and program expenses.

Key operating highlights in 2015 include:

- a 75% decrease from 2014 in employment expenses;
- a 55% decrease in program expenses, the Kultour Gatherings were the only program delivered in 2015;
- a 30% decrease in administration expenses;
- no artist fees paid in 2015 due to limited program delivery compared to \$61,500 in 2014.

Kultour has historically run a strong balance sheet, especially in comparison with the sector average for similar-sized companies. As at year end, our cash position is robust, with monies held of \$342,342 reflecting program grant funding received in advance of over \$60,000 (including funds for Geek in Residence,

Deakin University Research project, and the Kultour Local Gatherings Unfunded Excellence Project), to be carried forward and fully expended in 2016, and core grant income received in advance of \$90,098, representing the retained total core funding for 2015. Our financial health is only possible because of the generosity of our funding partners. We value their contribution and, in particular, thank the Australia Council and the Scanlon Foundation, for their past and ongoing support.

Looking forward, Kultour will be embarking upon a large program for 2016 to meet not only the 2016 key measures as approved by the Australia Council and other funding partners but also the 2015 key measures that were not achieved and roll over to this current operating year. Redrafting the Strategic Plan and securing diverse sources of income for Kultour will be key priorities with no operational funding beyond 2016 from the Australia Council.

**Gambhir Watts OAM**  
**MALP (SYD) CPA CTA (Chartered Tax Advisor) FCMA**  
**Kultour Treasurer**

## board of management 2015

### **Caroline Stacey**

#### **Departing Chairperson and Chair of Governance Committee**

Artistic Director/CEO of The Street Theatre, ACT

### **Louise Dunn**

#### **Incoming Chair, previously Deputy Chair and Member of the Development Committee**

Executive Director, Nexus Multicultural Arts Centre, Adelaide

### **Ai-Lin Chin**

#### **Treasurer and Chair of the Finance, Risk and Audit Committee**

### **Gambhir Watts OAM**

#### **Treasurer and Chair of the Finance, Risk and Audit Committee**

CEO, Gambhir Watts & Co and Taxation Guru Pty Ltd.

### **Christian-Bong Ramilo**

#### **Director**

Executive Officer and Creative Producer, Darwin Community Arts

### **Suellen Maunder**

#### **Director**

Artistic Director and CEO, JUTE Theatre Company, Cairns

### **Phillip Marzella**

#### **Director (until January 2015)**

Managing Director, Koalamoon Pty Ltd

### **Rosemary Miller**

#### **Director and Member of the Finance, Risk and Audit Committee**

CEO/Artistic Director, Salamanca Arts Centre, TAS

### **Jami Bladel**

#### **Director**

Artistic Director / CEO of Kickstart Arts, Tasmania.

## company members

### **Darwin Community Arts Inc. NT**

[www.darwincommunityarts.org.au](http://www.darwincommunityarts.org.au)

Darwin Community Arts Inc. (DCA) is a non-profit, incorporated Association that focuses on community-based arts and cultural development. DCA enriches and inspires Darwin by facilitating arts and cultural development that reflects and celebrates our community's diversity and creativity, focusing on grassroots development.

### **NEXUS Multicultural Arts Centre SA**

[www.nexus.asn.au](http://www.nexus.asn.au)

Nexus is a contemporary arts organisation based in South Australia generating positive social outcomes by promoting understanding, acceptance and respect, celebrating difference and diversity through the arts. Nexus advocates for, facilitates the development of, and showcases, contemporary arts, artists and communities of diverse cultures, to enrich the expression and image of our multicultural Australia.

### **Salamanca Arts Centre TAS**

[www.salarts.org.au](http://www.salarts.org.au)

The Salamanca Arts Centre (SAC) is a non-for-profit Arts Centre housing over 70 arts related organisations and individual artists. (SAC) is Tasmania's multi-arts creative hub and an integral part of the State's arts and creative industries infrastructure. SAC connects Tasmanian arts, artists, audiences, and arts-based businesses with national and international audiences, peers and opportunities.

### **The Street Theatre ACT**

[www.thestreet.org.au](http://www.thestreet.org.au)

The Street Theatre is a multidisciplinary performance ideas house with a curated program of work created by professional and independent artists. Street Presents, the professional development component of the theatre grows new performance; develops theatre and performance practice; undertakes creative development projects and tells Canberra stories.

### **JUTE Theatre Company QLD**

[www.jute.com.au](http://www.jute.com.au)

JUTE Theatre Company is a passionate, dynamic, savvy company which will not be satisfied until all new Australian stories have been told, all regional artists are provided with the support they deserve and our audience and community's appetite for challenging new Australian stories is met.



# financial report

for the year ended 31 December 2015

## acknowledgements

Kultour acknowledges all its program and presenter partners in 2015 and thanks them for their support.

### 2015 Kultour Gatherings

#### Program and Presenter Partners

Nexus Multicultural Arts Centre  
Jute Theatre Company

#### Arts Funding Partners

Australia Council for the Arts:  
Tony Grybowski, Frank Panucci,  
Andrew Donovan, Lydia Miller,  
Lenine Bourke, Collette Brennan,  
Teresa Casu, Penny Miles, Adrian  
Burnett, David Everest, Bridget  
Jones, Rachel Smithies Arts ACT:  
David Whitney

#### Philanthropic Partners

Scanlon Foundation

### Research Partners

Centre for Citizenship and  
Globalisation, Deakin  
University:  
Professor Fethi Mansouri  
Associate Professor  
Danny Ben-Moshe  
Associate Professor  
Yin Paradies

### The Gatherings Facilitators

Christian-Bong Ramilo  
Alirio Zavarce  
Olive Tau Davis

### Special Thanks

Casula Powerhouse Arts Centre  
Liverpool City Council  
City of Melbourne

**kultour**

ACN 119 220 209

### DIRECTORS' REPORT

Your directors submit the financial accounts of the company for the year ended 31 December 2015.

#### Directors

The names of the directors who have held office during the year and up to the date of this report are:

Chin, Ai-Iin	Dunn, Louise
Ramilo, Christian	Bladel, Jami Appointed 1/7/15
Marzella, Phillip Resigned 29/5/15	Stacey, Caroline Resigned 18/12/15
Miller, Rosemary Resigned 3/8/15	Watts, Gambhir
Maunder, Suellen	Pratt, Joanne Appointed 30/11/15

#### Operating Result

The surplus earned by the company for the financial year amounted to \$Nil.

#### Principal Activity

The principal activity of the company during the financial year was to act as a major national advocacy and service organisation in advancing cultural diversity across all arts in Australia.

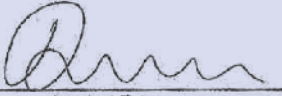
#### Significant Changes

The company relocated its principal office from Melbourne, Victoria to Western Sydney, New South Wales. As a result, the Chief Executor resigned her position. There has been no move yet to change the form of incorporation.

#### After Balance Day Events

There are no after balance day events.

Signed in accordance with a resolution of the Board of Directors.

  
Louise Dunn

  
Suellen Maunder

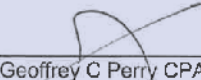
Dated: 16<sup>th</sup> day of MAY 2016

### AUDITOR'S INDEPENDENCE DECLARATION TO THE DIRECTORS OF KULTOUR

I hereby declare that, to the best of my knowledge and belief, during the financial year ended 31 December 2015 there have been

- I no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-Profits Commission Act 2012* in relation to the audit; and
- II no contraventions of any applicable code of professional conduct in relation to the audit.

Name and signature  
Of Auditor:

  
Geoffrey C Perry CPA

Address:

766 High Street, Thornbury 3071

Date:

This 17<sup>th</sup> day of MAY 2016



**STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2015**

	2015 \$	2014 \$
<b>INCOME</b>		
Grants – Organisational		
Australia Council	76,628	185,428
Scanlon Foundation	<u>5,000</u>	<u>42,000</u>
	81,628	227,428
Grants – Projects	23,674	235,058
Earned Income	<u>4,881</u>	<u>176,988</u>
<b>Total Income</b>	<u>110,183</u>	<u>639,474</u>
<b>EXPENSES</b>		
Employment Expenses	42,928	270,376
Artist Fees	-	61,500
Program Expenses	15,627	172,821
Marketing & Promotion	6,599	22,431
Administration Expenses	<u>45,029</u>	<u>62,935</u>
<b>Total Expenses</b>	<u>110,183</u>	<u>590,063</u>
<b>NET SURPLUS (DEFICIT) FOR YEAR:</b>	<u>-</u>	<u>49,411</u>

**STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2015**

	Note	2015 \$	2014 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	2	342,342	303,810
Debtors and other receivables	3	20,104	200
Prepayments		<u>1,680</u>	<u>7,873</u>
<b>Total Current Assets</b>		<u>364,126</u>	<u>311,883</u>
<b>NON-CURRENT ASSETS</b>			
Office equipment	4	-	<u>896</u>
<b>Total Non-Current Assets</b>		-	<u>896</u>
<b>TOTAL ASSETS</b>		<u>364,126</u>	<u>312,779</u>
<b>CURRENT LIABILITIES</b>			
Creditors and other payables	5	1,806	6,934
Accrued expenses	6	2,700	11,881
Payroll Liabilities	7	-	14,401
GST Liability		8,196	3,336
Provisions	8	-	8,227
Income in Advance	9	<u>270,333</u>	<u>186,909</u>
<b>Total Current Liabilities</b>		<u>283,035</u>	<u>231,688</u>
<b>TOTAL LIABILITIES</b>		<u>283,035</u>	<u>231,688</u>
<b>NET ASSETS</b>		<u>81,091</u>	<u>81,091</u>
<b>EQUITY</b>			
Retained Earnings	10	<u>81,091</u>	<u>81,091</u>

The accompanying notes form part of these financial statements.

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2015**

	Note	\$
Balance at 31 December 2010		64,044
Surplus attributable to members		<u>8,398</u>
Balance at 31 December 2011		72,442
Surplus attributable to members		<u>2,445</u>
Balance at 31 December 2012		74,887
Deficit attributable to members		<u>(43,207)</u>
Balance at 31 December 2013		31,680
Surplus attributable to members		<u>49,411</u>
Balance at 31 December 2014		81,091
Surplus attributable to members		<u>-</u>
Balance at 31 December 2015	<b>10</b>	<u><b>81,091</b></u>

**CASH FLOW STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2015**

	Note	2015 \$	2014 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Cash receipts in the course of operations		235,965	730,882
Cash payments in the course of operations		(201,404)	(884,793)
Interest received		<u>3,971</u>	<u>8,555</u>
Net cash used in (provided) by operating activities	<b>11 (a)</b>	<u>38,532</u>	<u>(145,356)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for office equipment		<u>-</u>	<u>-</u>
Net cash used in investing activities		<u>-</u>	<u>-</u>
<b>NET (DECREASE) INCREASE IN CASH AND CASH EQUIVALENTS</b>		<b>38,532</b>	<b>(145,356)</b>
Cash & cash equivalents at beginning of financial year		<u>303,810</u>	<u>449,166</u>
<b>CASH &amp; CASH EQUIVALENTS AT END OF FINANCIAL YEAR</b>	<b>11 (b)</b>	<u><b>342,342</b></u>	<u><b>303,810</b></u>



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015

1 Statement of Significant Accounting Policies

This financial report is a general purpose financial report and it has been prepared in accordance with Australian Accounting Standards and complies with Australian Accounting Standards AASB101 *Presentation of Financial Statements* and the requirements of the *Australian Charities and Not-for-Profits Commission Act 2012*.

The financial report is for the entity known as Kultour as an individual entity, limited by guarantee. The company was incorporated and has its domicile in Australia.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current values of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

*Fixed Assets*

Office equipment is carried at cost less any accumulated depreciation. The depreciable amounts of all fixed assets are depreciated over the useful lives of the assets, commencing from the time the asset is ready for use.

*Revenue*

Revenue from the rendering of a service is recognised upon the delivery of that service. Grant revenue is recognised in the statement of comprehensive income as the attached conditions are satisfied. When there are conditions attached to grant revenue relating to the use of those grants for specific purposes, it is recognised in the statement of financial position as a liability until such conditions are met or services provided.

*Employee Benefits*

Provision is made for the company's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits are expected to be settled within one year and have been measured at the amounts expected to be paid when the liability is settled.

*Income Tax*

No provision for income tax has been raised, as the company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

*Goods and Services Tax (GST)*

Revenues, expenses and assets are recognised net of the amount of GST. However receivables and creditors are stated inclusive of GST and the net amount of GST collected or payable is included in the GST liability in the statement of financial position.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015 \$	2014 \$
<b>2 CASH AND CASH EQUIVALENTS</b>		
Cash on hand	-	100
Cash at bank – Operating Account	5,559	20,878
Cash at bank – Gift Fund	30	30
Cash at bank – Cash Reserve A/c	<u>336,753</u>	<u>282,802</u>
	342,342	303,810
	_____	_____
<b>3 DEBTORS AND OTHER RECEIVABLES</b>		
Sundry debtors	19,904	-
Deposits paid	<u>200</u>	<u>200</u>
	20,104	200
	_____	_____
<b>4 OFFICE EQUIPMENT</b>		
Office equipment at cost	7,094	7,094
Less accumulated depreciation	<u>7,094</u>	<u>6,198</u>
	-	896
	_____	_____
<b>5 CREDITORS AND OTHER PAYABLES</b>		
Trade creditors	1,806	3,779
Credit cards liability	<u>-</u>	<u>3,155</u>
	1,806	6,934
	_____	_____
<b>6 ACCRUED EXPENSES</b>		
Audit Fees	2,400	2,400
Sundry	300	
Return of Australia Council unused grants	<u>-</u>	<u>9,481</u>
	2,700	11,881
	_____	_____

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015 \$	2014 \$
<b>7 PAYROLL LIABILITIES</b>		
PAYG withholding	-	9,636
Superannuation contributions payable	<u>-</u>	<u>4,765</u>
	<u>-</u>	<u>14,401</u>
<b>8 PROVISIONS</b>		
Accrued employees' annual leave		
Paid to employees upon termination January/February 2015	-	8,227
	<u>-</u>	<u>-</u>
<b>9 INCOME IN ADVANCE</b>		
Government grants in advance	93,363	98,363
Scanlon Foundation grant in advance	5,500	10,500
Unexpended income in advance carried forward	<u>171,470</u>	<u>78,046</u>
	<u>270,333</u>	<u>186,909</u>
<b>10 RETAINED EARNINGS</b>		
Retained earnings at the beginning of the financial year	81,091	31,680
Net surplus (deficit) for current year	<u>-</u>	<u>49,411</u>
Retained earnings at the end of the financial year	<u>81,091</u>	<u>81,091</u>

NOTES TO THE CASH FLOW STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015 \$	2014 \$
<b>11(a) Reconciliation of net cash inflows from operating activities to net surplus</b>		
Net surplus (deficit)	-	49,411
Non-cash item – depreciation of office equipment	896	1,058
Changes in assets and liabilities -		
Decrease (increase) in debtors & receivables	(19,904)	10,878
Decrease (increase) in prepayments	6,193	557
(Decrease) increase in creditors & payables	(5,128)	(2,909)
(Decrease) increase in accrued expenses	(9,181)	(961)
(Decrease) increase in payroll liabilities	(14,401)	(2,296)
(Decrease) increase in GST liability	4,860	(10,346)
(Decrease) increase in provisions	(8,227)	(3,357)
(Decrease) increase in income in advance	<u>83,424</u>	<u>(187,391)</u>
Net cash used in (provided by) operating activities	<u>38,532</u>	<u>(145,356)</u>
<b>11(b) Reconciliation of cash &amp; cash equivalents</b>		
Cash & cash equivalents at the end of the Financial year as shown in the Cash Flow Statement is reconciled to the related items in the Balance Sheet as follows:		
Cash on Hand	-	100
Cash at bank – Operating Account	5,559	20,878
Cash at bank – Gift Fund	30	30
Cash at bank – Cash Reserve Account	<u>336,753</u>	<u>282,802</u>
	<u>342,342</u>	<u>303,810</u>



## DIRECTORS' DECLARATION

The directors of the company declare that:

1. The financial statements and notes set out on pages 4 to 9:
  - a) comply with Accounting Standards, the *Australian Charities and Not-for-Profits Commission Regulation 2013* and other mandatory professional reporting requirements; and
  - b) give a true and fair view of the company's financial position as at 31 December 2015 and of its performance as represented by the results of its operations and its cash flows, for the financial year ended on that date.
2. In the directors' opinion:
  - a) the financial statements and notes are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012*; and
  - b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Director  Louise Dunn

Director  Suellen Maunder

Dated this 16<sup>th</sup> day of MAY 2016

## INDEPENDENT AUDIT REPORT

*To the members of Kultour*

### **Report on the financial report**

I have audited the accompanying financial report of Kultour which comprises the statement of financial position as at 31 December 2015 and the statement of comprehensive income for the year then ended; statement of changes in equity and statement of cash flows for the year then ended; notes comprising a summary of significant accounting policies and other explanatory information and the directors' declaration

### **Directors' responsibility for the financial report**

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act)* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

### **Auditor's responsibility**

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with Australian Auditing Standards. These standards require that I comply with ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making these risk assessments, the auditor considers internal control relevant to the company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

### **Electronic publication of the audited financial report**

It is my understanding that Kultour intends to electronically present the audited financial report and auditor's report on its internet website. Responsibility for the electronic presentation of the financial report on the Kultour website is that of the Board of Directors of Kultour. The security and controls over information on the website should be addressed by Kultour to maintain the integrity of the data presented. The examination of the controls over the electronic presentation of audited financial report(s) on the Kultour website is beyond the scope of the audit of the financial report.

**Opinion**

In my opinion, the financial report of Kultour has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- a) giving a true and fair view of the company's financial position as at 31 December 2015 and of its performance and cash flows for the year ended on that date; and
- b) complying with Australian Accounting Standards and the Division 60 of the *Australian Charities and Not-for-Profits Commission Regulation 2013*.



Geoffrey Charles Perry  
Certified Practising Accountant

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Auditor's address:  
768 High Street, Thornbury 3071

Date 17<sup>th</sup> May 2016



