



**2012-13**

# **ANNUAL REPORT**



**Government  
of South Australia**

**SEPTEMBER 2013**

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25 September 2013

Hon Chloe Fox  
Minister Assisting the Minister for the Arts

Dear Minister

I am proud to present the 2012-13 Annual Report for Carclew Youth Arts.



Jane Doyle  
Chair, Carclew Youth Arts

## **ROLE**

Carclew Youth Arts leads the creative development of South Australian children, young people and early career artists through innovative arts programs and policy.

## **LEGISLATION AND STRUCTURE**

Carclew is incorporated under the *Associations Incorporations Act 1985*. Classified as a corporate agency under the *Public Sector Act 2009*, Carclew is bound by certain sections of that Act.

The Carclew Youth Arts Board is ministerially appointed and meets a minimum of six times per year. Board papers are lodged with Arts SA prior to meetings and, as an agency of Arts SA, the Carclew Youth Arts Annual Report is provided to the Minister for tabling in Parliament (September).

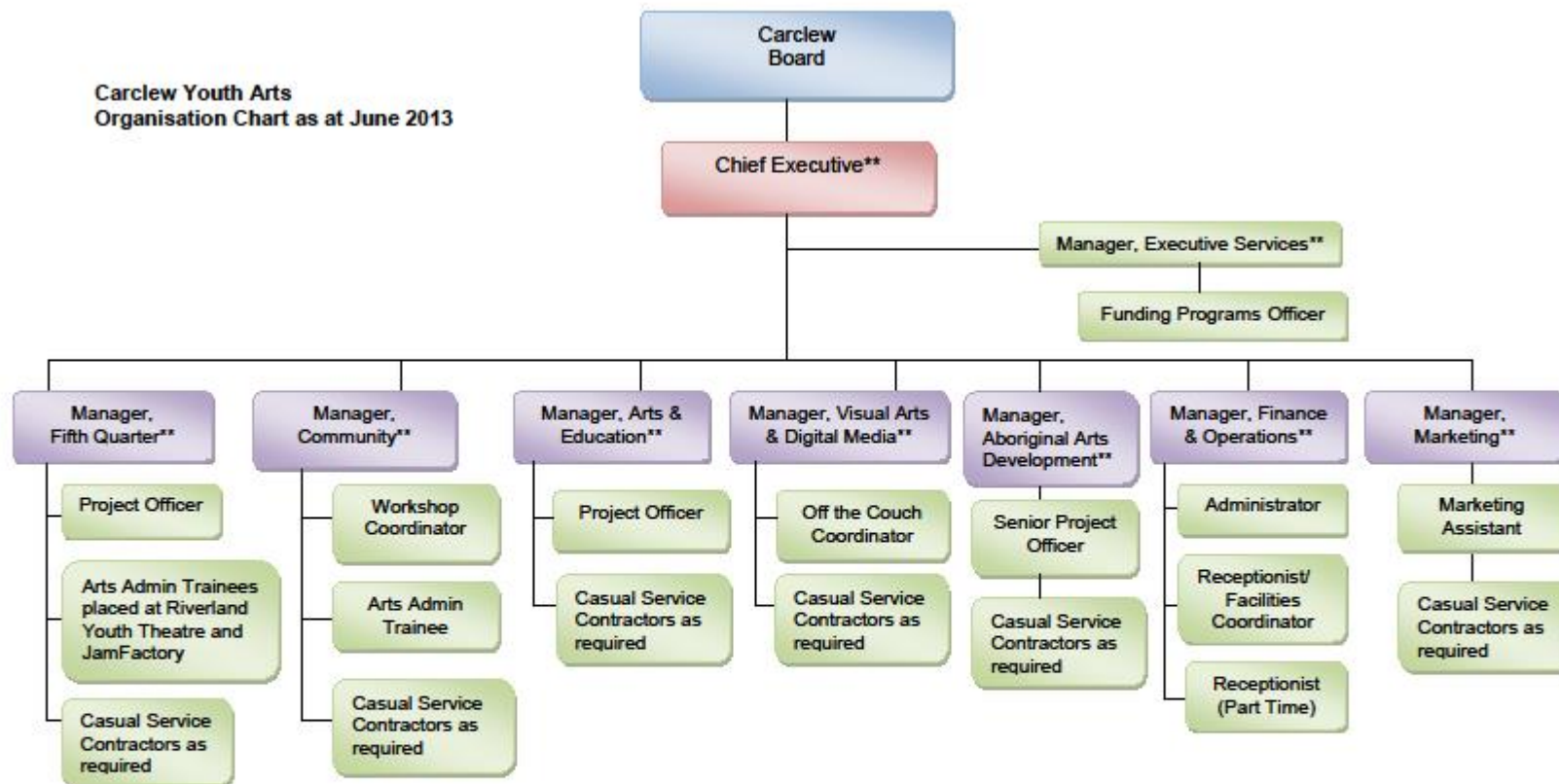
### **Board Members 2012-13**

Kate Gould (Chair until 31 August 2012)  
Jane Doyle (Chair from 1 September 2012)  
Grant Archer (from 30 August 2012)  
Ali Baker (from 30 August 2012)  
Sidsel Fawkes (Staff Nominee)  
Christine Hatzi (until 8 October 2012)  
Jeff Meiners  
Ella Pak Poy  
Anthony Peluso (from 20 August 2012)  
Victoria Purman  
Bronwyn Sugars (from 22 April 2013)  
Jo Sutherland Shaw (Deputy Chair)  
Sam Yates (until 19 August 2012)

The Board has a Finance Subcommittee. The Board also auspices numerous peer advisory committees which are established to assist in the following areas:

- Funding programs for youth arts organisations in communities
- Funding for Patch Theatre Company
- Grants for arts projects and the development of young artists
- Scholarships and Awards
- Artists In Schools

Carclew Youth Arts  
Organisation Chart as at June 2013



\*\* indicates member of Strategic Management Team

## CURRENT OBJECTIVES

### Carclew Youth Arts Directions 2013-16

#### Vision

All South Australians have a rewarding lifelong relationship with the arts.

#### Mission

Carclew Youth Arts leads the creative development of South Australian children, young people and early career artists through innovative arts programs and policy.

#### Goal 1: Leadership

- Anticipate and create the future
- Enable innovative practice
- Position as a national and international benchmark organisation
- Advocate and influence policy

#### Goal 2: Relevance

- Involve children and young people in programming
- Deliver programs which are equitable and accessible
- Ensure programs reflect the contemporary practices of artists and arts educators
- Apply community arts and cultural development models
- Prioritise State and national strategies and policies

#### Goal 3: Artistic Vibrancy

- Connect programs with the wider community
- Demonstrate excellence of practice in all contexts
- Value artistic risk taking
- Value and support the development of our people

#### Goal 4: Accountability

- Maintain rigorous professional standards in governance, management and program delivery

## **2012-13 MAJOR ACHIEVEMENTS**

### **Strategic Direction**

The Carclew Board's refreshed strategic statement *Directions 2013-16* was implemented across programs and as the assessment criteria for Carclew's funding program for South Australian youth arts companies. With its four goals of Leadership, Relevance, Artistic Vibrancy and Accountability, the statement informs all aspects of Carclew operations and provides a framework for internal and external reporting.

### **Organisational Recognition**

Carclew won the Ruby Award for Sustained Contribution by an Organisation or Group in October 2012. The award was fitting recognition for the many people who have been part of the Carclew journey and welcome validation in the organisation's 40<sup>th</sup> year.

### **Support for Emerging Careers**

Carclew's arts enterprise initiative *Fifth Quarter* was developed and established at Bowden, representing a deeper level of engagement for the organisation with early career artists. The initiative was launched by Australia Council Chair Rupert Myer AM in May 2013 and continues to build participation and interest from prospective delivery partners.

### **Southern Suburbs Outreach**

Carclew completed the pilot *ExpressWay Arts* project in Adelaide's southern suburbs. Through the pilot, Carclew successfully established a new model of youth arts delivery for this area, including an ongoing partnership with the City of Onkaparinga to support continuation of the project into 2013. Activity in the first half of 2013 saw a doubling of expected participation numbers.

### **Marketing and Promotion**

Carclew continued to build brand awareness and effective communication with stakeholders. In 2012-13, Carclew experienced a 70% increase in website visits on the previous year. This reflects the relevance of our programs to the target demographic and professionalism of our social media presence and E-communications.

### **Work in Remote South Australian Aboriginal Communities**

Community generated and driven project *Tjitjiku (Children's) Inma* continued on South Australia's Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. The project supports the transmission of language to children, in which elders and parents pass on children's Inma (stories sung and danced) to Anangu children aged 1-12 years. The next phase of the project is completion of project documentation to create an education resource.

### **Governance**

The Carclew Board reviewed the organisation's constitution (May 2013) and moved to simplify the organisation's name to 'Carclew' in order to carry a strong message to all target audiences without excluding any particular group or reducing our capacity to attract partners for any project or program to service our broad demographic.

Through an annual review process aligned with *Directions 2013-16*, the Board is supporting the Chief Executive to undertake research and development which furthers the organisation's ambition to position and benchmark its activity as a national and international leader in youth arts.

## **FUTURE PLANS**

In line with the programming framework provided by *Directions 2013-16*, Carclew has identified the following future focus areas:

### **Arts and Education – Early Childhood Development**

Outcomes of the highly successful *Children's Map Project* pilot with Halifax Street Children's Centre (Term 2, 2013) have informed a further phase of the project. Students from Halifax Street Children's Centre, Sturt Street Community Preschool, Barker Kindergarten and Lucy Morice Kindergarten will take part in the next phase.

Carclew will continue to build its Arts and Education commitments, networks and partnerships to support the development of artists to align with relevant contemporary pedagogy, including identification of opportunities presented by the National Curriculum.

### **Access for Disadvantaged Communities**

Evaluation of outcomes from the pilot *Explore Arts Regional* project in partnership with Carers SA (July 2013) will inform the development of future opportunities for young carers in regional communities.

Carclew's new project in Davoren Park, *Pom Pom*, will commence in September 2013. A program of contemporary arts activities engaging local children and their families as co-creators and programmers will be offered free of charge for children aged up to 12 years. Installation artist Pip and Pop will undertake the first residency at *Pom Pom* from 30 September 2013. The program will be delivered in partnership with Anglicare and is funded by the federal Communities for Children Plus program (Department of Families, Housing, Community Services and Indigenous Affairs).

### **Early Career Support and Development**

Carclew's arts enterprise initiative, *Fifth Quarter* will develop and implement an evaluation framework to inform program delivery and future development of the initiative.

Carclew Marketing will complete a major project to develop an online application system integrated across Carclew's website, CRM and Grants Management System. Commencing with Project and Development Grants, Carclew Marketing Manager will work closely with developers to ensure delivery by the end of 2013.

### **Sectoral Leadership**

Carclew will instigate a situational analysis of youth arts and children's theatre accommodation and resource requirements, leading a sectoral conversation to identify needs and lobby for increased government support.

Carclew is a supporting partner for the national Australian Youth Dance Festival which will be presented by Ausdance SA at Renmark in April 2014. Youth companies Riverland Youth Theatre, Kurruru Youth Performing Arts and Restless Dance Theatre will be approached to contribute to programming for the event.

Carclew was invited to take on the role of South Australian representative organisation for Young People and the Arts Australia (YPAA) in 2013 and will work with state members to provide input on issues and service requirements to the national YPAA Board.



## OPERATIONS AND INITIATIVES

### Arts Experiences for Children and Young People

#### 1. Aboriginal Arts Development

This team has continued its work in South Australia's Anangu Pitjantjatjara Yankunytjatjara (APY) Lands and West Coast communities.

- **Remote Communities Mentoring & Leadership Program - West Coast**  
This program was delivered to young Anangu through artistic and culture based programs.

Carclew's Aboriginal Arts Development team visited Yalata and Oak Valley communities (November/December 2012) for consultation with young people, cultural teachers, Elders and the wider community.

A professional creative team led a series of workshops and events in May and June 2013 for around 47 participants. The workshops are designed to enrich the artistic and cultural passions of young Anangu people in the Yalata community, with a view to inspiring them as future artistic and cultural leaders on their country.

Outcomes of photography workshops conducted in May 2013 were brought together in *NULLARBOR, not just dead trees*, an exhibition presented by Carclew in the Dunstan Playhouse Foyer as part of the 2013 Come Out Festival. The Festival and exhibition opening was attended by students from Yalata Anangu School.

The June program consisted of:

- Music Song Writing and Recording Workshops
  - Aerosol Art Workshops
  - Film Making Workshops
  - Community BBQ & Showcase
- **Tjitjiku Inma Project**  
This project draws on ancient cultural practices and traditions through oral storytelling and generational family stories, Inma (performance), imagery and designs on the body to engage and interact with children, young people, young parents, elders and the wider community.

The aim of the *Tjitjiku Inma* project is to promote the continued transmission of Pitjantjatjara and Yankunytjatjara language to children, in which elders and parents pass on children's inma (stories sung and danced) to Anangu children aged 1-12 years.

During the reporting period, Carclew's Aboriginal Arts Development team undertook a number of visits to remote communities as part of the *Tjitjiku Inma* project. These included:

- APY Lands (July/August 2012) – Professional filming and photographic documentation of Inma performances in Fregon, Ernabella, Watarru and Pipalyatjara.
- Yalata Community (February 2013) - filming with Elders and community members. Up to 50 primary and secondary school children, community members and Elders engaged in language/storytelling, Inma and damper making at a special location just outside the Yalata community. Carclew's camera crew

captured this process and actively involved 15 young Anangu students in learning and documentation of Inma and language stories from community teachers and elders.

- **Children's Laureate Tour**

In association with the National Children's Literature Laureate Program, author/illustrator and Children's Laureate Alison Lester was invited by Carclew, Anangu Education Services and the Pitjantjatjara Yankunytjatjara Education Committee to conduct workshops on the APY Lands as part of Carclew's *Tjitjiku Inma* project.

A total of 45 children participated in two workshops at Kenmore Park Anangu School and Ernabella Anangu School in May 2013, working with Alison to make their own A5 size booklets and be introduced to principles of story writing and illustration.

## **2. Animation Workshops**

Carclew continued its program of digital animation workshops in metropolitan and regional venues across South Australia. Workshops are tailored for participants aged 10-16 years, with content designed to develop skills in digital animation, creative skills development and the creation of animated artworks for public exhibition.

In the reporting period the following workshops were delivered:

- 2 x Flash animation workshops - City of Norwood Payneham and St Peters
- 2 x Flash animation workshops - City of Campbelltown
- 1 x Flash animation workshop - Kumuwuki Regional Arts Australia Conference

During the reporting period Carclew initiated the *Animation Club* which provided 10 young people aged between 10-16 access to weekly animation workshops over a 10-week term in July 2012. Participants were supported in image based learning, meeting creative goals and the construction of stories through visual storytelling. Finished animations were exhibited in the foyer of the Adelaide Festival Centre during the 2013 Come Out Festival.

## **3. Artists in Schools**

Thirteen South Australian schools received funding for a short term artist residency in 2012/13, with assistance from the Department for Education and Child Development (DECD).

Five of the 13 residencies were delivered in regional schools (Navigator College, Port Lincoln Primary School, Yunta Rural School, Curramulka Primary School, Monash Primary School) with the residency at Yunta Rural School providing opportunities for School of the Air students to visit and participate.

Seven of the 13 participating schools were classified in Categories 1–4 of the DECD Index of Disadvantage.

Carclew continues to offer two annual application rounds for artists in schools projects and assessment criteria aligns projects with the Australian Curriculum.

## **4. Arts Blast - When will I grow wings?**

This project actively engaged 130 students from five metropolitan schools in a series of visual arts and literature workshops, facilitated by a team of professional artists.

With an emphasis on active learning through the arts, the project incorporated the 2013 Come Out Festival theme of *'Dreaming the Future'* and the exhibition outcome was

presented in the foyer of the Space Theatre (Adelaide Festival Centre) as part of the Festival in May 2013.

## **5. Cargo**

Carclew's regional *Artists in Schools* initiative, supported by BHP Billiton, delivered artist residencies to six school communities in the Upper Spencer Gulf and Roxby Downs regions.

In three separate tours, seven lead artists worked with teachers and students at Fisk Street Primary School, Nicolson Avenue Primary School, Solomontown Primary School, Risdon Park Primary School, Roxby Downs Area School (Primary) and St. Barbara's Parish School, with a total of 427 participants.

## **6. Children's Map Project**

Taking its inspiration from *Reggio Tutta – A guide to the city by the children* and influenced by the principles of Reggio Emilia, *The Children's Map Project* has been designed to capture the optimism and imaginations of the very young as they explored the city of Adelaide.

Fifteen 3-4-year-olds and teachers from Halifax Street Children's Centre collaborated with a team of teaching artists during the pilot phase of the project in Term 2, 2013.

Each child had their own camera and learned basic digital photography skills as they explored the city. The children constructed a visual map and guide of their discoveries using a range of visual arts techniques and media. At the completion of the pilot the children's photography, artwork, reflections, experiences and narration were compiled into a digital presentation.

Supported by Arts SA and the Department for Education and Child Development, *The Children's Map Project* builds on the key learning outcomes of the Early Years Learning Framework (Australian Curriculum).

## **7. Explore Arts**

*Explore Arts* provides an accessible, contemporary program of culturally diverse workshops and creative experiences for school aged children in their holiday breaks, led by professional artists.

During the reporting period *Explore Arts* offered a total of 45 workshops, with 615 participants. Carclew's Community Program established relationships with organisations such as JamFactory, State Library of South Australia and Australian Network for Art and Technology to enhance workshop content and the experience of our participants. The Winter 2012 program reached 99% of capacity.

Carclew's online booking system has significantly streamlined the bookings process and '3 in 1' workshop packages, where children experience three different creative workshops in one day, have proved to be the most attractive.

## **8. Explore Arts Regional**

During the reporting period Carclew worked with Carers SA to develop a workshop program for young people in regional areas who have family caring roles. Recognising the social challenges faced by young carers, this project will use the arts as a tool to improve the quality of life of young South Australian carers and increase opportunities for them to access positive creative experiences.

Delivery of two, 2-day workshops in Aerosol Art and Digital Photography in Port Lincoln is scheduled for July 2013, aimed at a maximum of 10 young people per workshop. The broad theme of the workshops is 'People and Places'.

### **9. ExpressWay Arts**

The 18 month pilot of *ExpressWay Arts* was completed in the second half of 2012 and featured the *Urban Culture Project*. This was a program of workshops and projects in a variety of art forms leading to a free performance event at Ramsay Place, Noarlunga Centre, in December 2012. The event was attended by 300 people, including young participants and their families.

*ExpressWay Arts* represents a new model of youth arts engagement for Adelaide's southern suburbs and a significant outcome of the pilot project was the development of an ongoing partnership between Carclew and the City of Onkaparinga.

This partnership ensured continuation of *ExpressWay Arts* beyond the pilot project, with a further program of activity from January to June 2013, including workshops in circus, theatre, breakdance and visual arts. This activity saw a doubling of anticipated participation numbers, with over 2500 young people attending workshops and events.

In association with City of Onkaparinga, Carclew has engaged a new Creative Producer to lead and facilitate an ongoing youth arts program in Adelaide's southern suburbs in consultation with local stakeholders.

### **10. Live Music - Performance and Gigs**

Carclew's *Off The Couch* project provided performers and aspiring event coordinators with the opportunity to take part in a dynamic event training program featuring a combination of site visits, intensive workshops and panel discussions facilitated by influential industry figures. These included a site visit to Barrio (Adelaide Festival late night club), publicity and promotion, risk assessment, event management and scheduling, and music business.

A feature of the program was an exclusive free songwriting masterclass with ARIA nominated musician Mat McHugh at Jive on in March 2013.

The series of professional development experiences assisted in the planning and programming of a one-day music and art event on the Carclew grounds on 4 May 2013 which marked the end of the 17-year project. The line-up included Heston Drop, Jimmy & the Mirrors, Gemini Downs, Causing Hammock, The Bakers Digest, Lipsmack, Kurna Cronin, Timberwolf, The Royal Gala, Delia Obst, Alycia Budd and Nick Cunningham. Total attendance at *Off The Couch* events in the reporting period was 1500.

### **11. Off the Couch Regional Tour - Goolwa**

*Off the Couch* delivered a free, four-day intensive workshop series in Goolwa for 16 musicians and sound enthusiasts aged 12-26 from the Fleurieu region. The culmination of the workshop series was the presentation of an all-ages, free, live showcase by project participants, attended by 300 people.

### **12. Odeon Theatre**

Through ongoing support of Odeon resident children's theatre company Patch, Carclew continues to provide valuable in-theatre experiences for school students and teachers in lighting, sound and other stage management and technical skills.

A total of 9 schools have received technical support in the reporting period, with 250 students receiving technical mentoring. Work experience placements for 8 high school students interested in the performing arts were provided.

Patch's performance program of work for 4-8 year olds provided tickets to 2604 students from disadvantaged metropolitan and regional schools in the reporting period. Early childhood educators are supported with 'learning prompt' packages relating to Patch shows and 319 teachers attended exclusive preview performances.

### **13. Projector Bike**

The *Projector Bike* is a mobile projection unit used as a tool for the creation and exhibition of ephemeral digital media public art. Its transportability makes the bike a novel tool for the projection of artworks in the public arena.

In the reporting period, Carclew's *Projector Bike* was used for the following:

- An animated public art projection at Kumuwuki Regional Arts Australia Conference in Goolwa, featuring animations by conference delegates produced in a 1 hour workshop.
- A series of public art projections at the *Our Mob* opening night at the Adelaide Festival Centre.
- A screening of bike related artworks was shown at the Adelaide Bike Kitchen *Bike Art* event.
- The City of Port Adelaide Enfield hosted a *Projector Bike* walking tour throughout Port Adelaide for the 2012 SALA Festival.

### **14. WOMADelaide**

In partnership with Arts Projects Australia, Carclew delivered a series of arts and craft workshops within the KidZone area of the 2013 WOMADelaide Festival. Workshops are designed to be reflective and mindful of the event and encompass culturally diverse activity with minimal environmental impact.

Over a 3 day weekend (9, 10 & 11 March 2013), 7 professional artists led 48 free workshops, with participation of almost 700 children.

## **Support for Professional Practice**

### **1. Artist Residency Program**

Carclew's Foyer Gallery profiles the work of South Australia's young emerging visual artists and provides exhibition opportunities in a public venue. Eight exhibitions per year are curated and exhibited for a six-week period and artists are paid a nominal exhibition fee.

This program incorporates an opportunity for emerging curators to learn coordination and management skills leading to public exhibition outcomes. In 2013, a change in program structure saw two curators engaged to oversee four exhibitions each, allowing more time initiate and organise opening events. It is estimated that 2600 people attended Foyer Gallery exhibitions in the reporting period.

All three of the Curators engaged over the 2012-13 period have had success in securing other curatorial and arts management positions during or just after their terms at Carclew.

Carclew's Loft Artist Studios continue to offer two fully subsidised residencies for one year. Artists of any discipline are welcome to apply, providing their practice suits the limitations of the venue.

### **2. Companies Supported by Carclew Board Annual Program Funding**

The Carclew Board is responsible for a funding program which supports the development of young artists and audiences by funding the operations of South Australian youth arts companies that work with, or for, children and young people. The *Directions 2013-16* statement clearly indicates the expectations of the funded company program and is the assessment criteria for the funding application process.

Carclew Board operations grants funded \$785 452 to seven companies in 2012-13. One of these companies, Patch Theatre Company, creates and presents professional performance work to state, national and international audiences and is accommodated in a Carclew Youth Arts venue, the Odeon Theatre in Norwood. Patch received the coveted Victor Award for Best Showcase Production for *Me and My Shadow* at this year's International Performing Arts for Youth showcase (January 2013).

Six companies working with children and young people received funding to provide 1682 workshops. These companies are Cirkidz, Restless Dance Theatre, Urban Myth Theatre Company and Kurruru Youth Performing Arts in metropolitan Adelaide, and D'Faces of Youth Arts (Whyalla) and Riverland Youth Theatre in regional South Australia.

Companies funded through Carclew presented a total of 234 performances and professionally managed creative performance experiences for children and young people throughout the state, nationally and internationally, with in excess of 66 000 tickets issued for these performances. This investment resulted in 54 new Australian works being created or presented.

Musica Viva in Schools is contracted to deliver their high-quality music education program with professional musicians in South Australian primary and secondary schools providing music education for students and their teachers. In 2012 the South Australian program had concert audiences of 7190 students and 82 teachers took part in professional learning courses.

### 3. Early Career Placements

- **Arts Administration Trainees**

This program addresses a key focus area of professional development for independent young artists and artworkers. Participants are supported in a 12 month on-the-job work placement with an arts or cultural organisation. Successful completion results in a Certificate III in Business Administration (Arts).

In the reporting period, traineeships were completed with Riverland Youth Theatre and JamFactory. Of these two trainees, one went on to gain employment with their host organisation.

Low trainee numbers reflect the lack of government financial incentives available to support engagement of a trainee by small to medium arts organisations with small salary budgets.

- **Indigenous Arts Administration Trainee**

Supported through Carclew's partnership with BHP Billiton, one traineeship was completed with Carclew in the reporting period. The incumbent worked with Carclew's Community and Aboriginal Arts Development programs on such projects as *Explore Arts* and *Tjitjiku Inma* and provided reception backup and administrative support.

The trainee has gone on to further study to pursue a career as a performer and recording artist and has accepted a short term contract with Carclew's Aboriginal Arts Development team.

- **Early Career Artists in Schools**

Opportunities were provided in the reporting period for two early career artists to connect with schools as part of *Artists In Schools* residencies. Three early career artists were employed through *Cargo* as workshop tutors, including 2013 BHP Billiton Film and New Media Scholarship winner Michael Richards.

- **Assistant Tutors for Workshops**

*Explore Arts* continues to provide pathways for early career artists through assistant workshop tutor and support staff placements. During the reporting period 23 early career artists and eight work experience students were engaged by *Explore Arts*.

Similarly, Carclew's Community Program engaged 20 volunteers (predominantly early career artists) to assist lead artists in the delivery of *WOMADelaide* workshops.

### 4. Fifth Quarter – Arts Enterprise Initiative

*Fifth Quarter* services and develops the business practice of South Australian artists by offering a physical and intellectual space which connects practitioners, ideas and innovative governance and business models.

The initiative commenced operations in February 2013 and was officially launched in May 2013 by Rupert Myer AM, Chair of the Australia Council. Over 70 people attended the launch which provided a platform for residents artists to present their work.

By the end of June 2013 *Fifth Quarter* had coaching agreements with six residents and desk hire agreements with two artists.

Professional development forums hosted in the reporting period have featured local and international speakers, including:

- *Mammalian Diving Reflex* (Canada) – Presented in association with The City of Port Adelaide Enfield during the 2013 Come Out Festival in May 2013.
- *Katie Dawson and the mindPOP experience* (USA) – Presented in association with the A>R>T working group during the 2013 Come Out Festival in May 2013.
- *Putting your Best Foot Forward* – This forum for artists on how to position and pitch their work was led by CPDBiz Director Jill Gael in June 2013.

## 5. Forums & Workshops

Forums and Workshops provide support, advice and assistance to funded companies, artists working with children and young people, and young artists and artworkers developing their professional careers.

During the reporting period the following program was delivered:

- *Disability Awareness Training* (August 2012) and *Bi-cultural Inclusion Training* (September 2012) for Carclew staff.
- *For Love or Money? – Valuing the arts* (presented in association with *In Conversation With*, facilitated by Fenella Kernebone, October 2012) – This forum explored how we value the arts and the corporate vs. creative debate. Panellists included Alison Beare, Daniel Jaber, Jennie Lenmann, and Scott Maidment.
- *The Arts Garden* (presented in association with Adelaide Festival Centre, October 2012) – A series of interactive forums and panel sessions focusing on the development and promotion of creative practice. Topics included values based marketing, arts business start ups and partnership development and contributors included: John Paul Fischbach, Penny Griggs and Amanda Wheeler.

## 6. Grants Scholarships and Awards

### • Project and Development Grants

During the reporting period \$106 948 was awarded to 20 applicants in all art forms. One-on-one funding consultations were provided to approximately 120 individual artists to support development of project concepts prior to application.

### • Scholarship Program

The 2013 Scholarship program attracted 32 applications, with a total of \$50 000 offered for four scholarships. This included the Ruth Tuck Scholarship for visual arts, the Dame Ruby Litchfield Scholarship for performing arts, the Colin Thiele Scholarship for creative writing and the BHP Billiton Film and New Media Scholarship.

One-on-one funding consultations were offered to 30 early career artists and over 200 people attended information sessions delivered by Carclew's Funding Programs Officer.

### • Inaugural Independent Arts Foundation Franz Kempf Printmaker Award

Carclew continued its partnership with Independent Arts Foundation to create a new biennial award for early career printmakers valued at \$4000. Three applications were received for the inaugural award, which was made possible by the generous support of internationally recognised Adelaide based artist Franz Kempf AM.



- **Emerging Film Maker Award**

Carclew again partnered with the Media Resource Centre to support the \$1000 Emerging Film Maker Award, which was presented as part of the 2013 South Australian Screen Awards (April 2013).

## **7. JUMP National Mentoring Program**

Funded by the Australia Council, JUMP is the first national mentoring program supporting the career development of young and emerging artists across all artforms. Carclew was an inaugural partner for this program when it commenced in 2011.

Eight mentees successfully completed mentorships in the reporting period. As part of the program, three new exhibitions were presented, two new concerts were presented and three show reels were produced. One mentee also contributed to the direction and delivery of the 2013 Soundstream Festival.

One mentee has since had success in securing an ArtStart grant (Australia Council), one mentee secured a concert engagement as part of the 2013 Adelaide Festival and another secured a residency in Los Angeles (RAID Projects artist run space), which is due to commence late in 2013.

## **8. Public Art Program**

Carclew's Public Art Program provides workshops, forums and masterclasses for emerging artists to engage in the development and production of new public artworks using a wide variety of mediums. This program invites artists of national or international significance to ignite, inspire, provoke and challenge local practitioners and audiences, profile innovation and stimulate critical debate.

Projects during the reporting period included:

- **CANS Graffiti Workshops**

This workshop series acts as a catchment for young artists who may otherwise experience obstacles to participation and resulted in new murals being painted in Topham Mall and on the Morphett Street Bridge. Mural projects were led by professional artists who mentored five local young and emerging graffiti artists through a process of design and production, exposing them to principles of professional practice and legal pathways for painting graffiti art.

- **Pip & Pop *Supernatural tasks and magic objects at the Pleasure Grounds***

Presented by Carclew as part of the 2013 Come Out Festival, this project provided professional development opportunities for five emerging artists interested in taking their existing practice into the public arena. The project was created in an empty shop on Gawler Place and provided a growing spectacle for passers-by to engage with on a daily basis.

- **Splendid Mentoring Program**

Carclew managed the final phase of the mentoring component of *Splendid*, a national program for the creation of public artworks for music festivals (July 2012).

- **Ngarrindjeri Projection Art Masterclass**

Digital artist Craig Walsh led this masterclass which provided indigenous artists with digital media tools and technical knowledge to explore creative practice using contemporary mediums (October 2012). A young film maker was engaged as a paid mentee to assist the lead artist.

- **Merchant Navy Pavers**

This project supported two emerging public artists in the consultation, design and production of three pavement inlays representing the maritime history of Port Adelaide (April/May 2013).

## **9. Online Artist Register**

This online listing of artists in a range of art forms who are experienced at working in schools assists teachers to make informed decisions when building arts experiences for their students.

In the reporting period the register listed 47 professional artists and the web page received an estimated 3000 hits.

## **10. Professional Learning for Teachers**

Carclew Arts and Education programs like *Artists In Schools*, *Cargo* and *Arts Blast* incorporate teacher professional learning opportunities, including hands-on learning and specialised advice for classroom application and resources. Educators also benefit by working alongside teaching artists and gain new perspectives on existing arts curriculum.

Carclew's work in an education context is informed by South Australian Curriculum Standards and Accountability Framework as well as the developing Australian Curriculum. A total of 428 South Australian teachers took advantage of professional learning opportunities through Carclew projects in the reporting period.

Carclew's annual *Education and Arts Ministers' Awards* recognise excellence in arts teaching (primary and secondary) and artists working in departmental schools with three awards of \$5000 to support a professional development program chosen by the award recipient.

## GOVERNMENT OF SOUTH AUSTRALIA STRATEGIC PRIORITIES

Carclew's 2012-13 programs address four of the stated South Australian government strategic priorities:

	<b>Carclew Approach</b>	<b>Carclew Program Contribution</b>
Creating a vibrant city	Carclew provides activities which reflect a modern and lively cultural scene which can be enjoyed by a range of demographic groups.	<ul style="list-style-type: none"> <li>• <i>Off the Couch</i> exposes aspiring music industry professionals to integral skills development for the planning and delivery of festival style events.</li> <li>• <i>Project and Development Funding</i> supports early career artists to pursue a diverse range of arts projects.</li> <li>• Carclew's <i>Public Art Program</i> creates opportunities for early career artists to make and present work which contributes to a vibrant urban environment.</li> <li>• <i>Fifth Quarter</i> supports the development of co-working spaces and artist run initiatives in the Adelaide CBD.</li> </ul>
Maintaining our safe communities and healthy neighbourhoods	Carclew invests in children and young people from an early age as consumers and makers of art to enable their development as well rounded citizens.	<ul style="list-style-type: none"> <li>• The safety and wellbeing of children and young people is of paramount importance and Carclew has a suite of workplace policies in place to support best practice.</li> <li>• Carclew's <i>Public Art Program</i> supports legal graffiti art and street art practice.</li> <li>• Carclew projects celebrate the achievements of children and young people in schools and communities</li> <li>• Carclew's work in remote South Australian Indigenous communities focuses on leadership, healthy lifestyles and education, incorporating intergenerational programming to support the maintenance of culture and community cohesion.</li> </ul>
Every chance for every child	Carclew's work is predicated on the fundamental right of every child to participate fully in cultural and artistic life, as per the United Nations Convention on the Rights of the Child (Article 31).	<ul style="list-style-type: none"> <li>• Carclew advocates the importance of children's and young people's experiences as artists and audiences in both their formal education and social development.</li> <li>• <i>The Children's Map Project</i> pilot recognises the innate creative capacity of pre-school aged children and their contribution to our cultural landscape.</li> <li>• Carclew supports training and development for artists and educators to ensure creative experiences are available to all children.</li> <li>• Carclew actively seeks opportunities to work in regional and remote South Australian communities and has delivered <i>Tjitjiku Inma</i>, a cross generational project developing language preservation and learning resources for 0-8 year olds.</li> </ul>

	<b>Carclew Approach</b>	<b>Carclew Program Contribution</b>
Realising the benefits of the mining boom for all South Australians	Carclew takes a multi-sectoral approach to community building and the wellbeing of children and young people in regional South Australia.	<ul style="list-style-type: none"> <li>• Carclew is currently delivering on its second sponsorship agreement with BHP Billiton which represents a corporate investment in regional arts activity and programming for children and families of approximately \$1.45m over seven years.</li> <li>• This partnership has supported artist residencies in regional schools, annual BHP Billiton Film and New Media scholarship, an Indigenous Arts Administration Traineeship, an arts mentorship for a regional early career artist and support for Whyalla youth arts company D'faces of Youth Arts.</li> </ul>

## **SOUTH AUSTRALIA'S STRATEGIC PLAN**

Carclew addresses the following SASP targets:

### **T6 Aboriginal wellbeing**

Carclew programming delivers unique and successful long-term development opportunities for young Indigenous artists in metropolitan, regional and remote communities focussed on developing pride and building future leadership skills. Carclew programs support remote and regional access to arts projects and professional development opportunities by young Aboriginal artists. In 2012-13 a financial partnership with BHP Billiton has resulted in support for one Indigenous Arts Administration Traineeship.

### **T30 Boards and committees**

According to Carclew Constitution and Rules (May 2013), the members of the Carclew Board must consist of not less 3 females and not less than 3 male members.

### **T31 Chairs of boards and committees**

The Chair of the Carclew Board is a woman.

### **T32 Performance in the public sector - customer and client satisfaction with government service**

Carclew programs and companies in receipt of annual funding through Carclew evaluate projects and programs and collate quantitative and qualitative data. Examples of feedback include:

*Many of the students involved with this project are in their final term at this school. They now have a good understanding of Media Arts and Dance, which they can use to make informed decisions about subject choice in the Arts at their mainstream high school.*

**School Coordinator, Adelaide Secondary School of English (Artists In Schools)**

*As a School of the Air mum, I find that art is an area that is often neglected when trying to get through the week's work. The mini-school was a fantastic opportunity for all of us to experience something completely different.*

**Parent, School Of The Air (Cargo - Yunta Rural School)**

*I am so glad that I was given the opportunity to play a part in designing and making this beautiful masterpiece, and hope that others in future years at this school will also be privileged to work on a similar project.*

*I'm extremely glad I was part of creating it. It's just so rewarding to know that the piece I helped design and create will remain in the school for the years to come.*

**Year 10 Students, Parafield Gardens High (Artists In Schools)**

*We have had a wonderful time exploring the city, taking photos and engaging with a range of artistic mediums. The children confidently took risks in their learning as they explored new perspectives and added details to their creations. They explored many strategies for learning and tested their theories using strategies such as observations, trial and error, problem solving and repetition.*

**Teacher, Halifax St Children's Centre (The Children's Map Project)**

*We are all very pleased with the workshops and thankful to all who helped make it happen. I would like to thank you for the part Carclew has played in this projects development and delivery, the artists that you arranged were perfect for the project, did fantastic work with the young carers and were a pleasure to work with.*

**Program Manager Community, Carers SA (Explore Arts Regional)**

*What I really appreciate is that it is just not a craft babysitting session...My kids have learned artistic skills and design principles.*

**Parent (Explore Arts)**

*It encompassed established vs emerging business, business plans vs no business plans, art vs music vs print vs venue but most of all everyone was realistic.*

**Audience member (The Arts Garden)**

*As a young, emerging visual artist, the opportunity to work with an established practicing, professional artist was an incredibly rewarding and significant professional development opportunity. This experience encouraged me to rigorously continue my material investigations and pursuit of creating completely immersive environments that celebrate excess, playfulness and sheer joy.*

**Emerging artist (Public Art Program – Pip and Pop)**

*I learnt a great deal from this project and gained new significant art contacts and new friendships.*

**Emerging artist (Public Art Program – Pip and Pop)**

*This was the best workshop I have ever been to.*

**Participant (Off The Couch Academy)**

*I loved being around the Carclew staff who were always there to share advice, encouragement and a chat about the progress of my works. It was fantastic to know if I ever need assistance I could just pop over to the main building and talk to anyone of the accomplished staff who were always willing to help. Overall Carclew has been such a support to me throughout my career.*

**2012 Carclew Resident Artist**

*I thought it was great to be able to work with all of the intelligent artists so we could also learn from them.*

*I thought it was really fun, exciting and all that.*

*If I could I would do it again.*

*It improved my confidence in drawing.*

*I loved the imagination in it.*

*I really enjoyed working with the Carclew team.*

**Year 6 students, Littlehampton Primary (Arts Blast)**

*We had an awesome day yesterday at the Urban Culture Project. My kids have enjoyed being part of this program. We would love it if it continued. Everyone had a great time. A fantastic community event!*

**Parent of participant, Urban Culture Project (ExpressWay Arts)**

*The Carclew Project and Development Grant has given me the financial support I needed to undertake this unique photographic project and has given me the opportunity to pass my knowledge on to other Southern Australians.*

**Project and Development Grant Recipient**

*Fifth Quarter has transformed my arts practice. I am productive within my business as a teacher and performer, with my outlook ten times clearer, wider and with tangible stepping stones to get there.*

*By having a desk at Fifth Quarter, a base to work productively from and be within a group of like minded people, all working in that same manner, you cannot help but get re-energised about being an early career independent artist in South Australia.*

**Fifth Quarter Participant**

*It's been great to be able to work with people who've had an extensive amount of experience in the arts. I've been able to get advice on developing a business plan, creating contracts with my clients and looking at ways to expand my work into other areas. It's also been a great opportunity to network with other creative people developing their careers in the arts.*

**Fifth Quarter Participant**

#### **T50 People with disability**

No people with disability are employed at present at Carclew, however the Carclew Board funds the annual program of Restless Dance Theatre, a youth dance company for young people with disability. Carclew is an affiliate of the Companion Card Program to support access for all and requires all companies in receipt of program funding through the Carclew Board to commit to Companion Card requirements.

#### **T52 Women**

Eighty six per cent of Carclew employees are women.

#### **T53 Aboriginal employees**

Eleven per cent of Carclew employees are Aboriginal. Carclew is committed to integrated programming across the organisation and maintains a high level of employment of Aboriginal people in both core (ongoing) and project-based roles.

## PUBLIC SECTOR ACT REPORTING REQUIREMENTS

### MANAGEMENT OF HUMAN RESOURCES

The Company employs the following staff at the indicated levels. Staff are engaged under the *South Australian Government Wages Parity (Salaried) Enterprise Agreement 2012* unless engaged on specific contracts.

### EMPLOYEE NUMBERS, GENDER AND STATUS

Total Number of Employees	
Persons	22
FTEs	17.0

Gender	% Persons	% FTEs
Male	14.0%	18.0%
Female	86.0%	82.0%

Number of Persons During the 2012-13 Financial Year	
Separated from the agency	2
Recruited to the agency	6

Number of Persons at 30 June 2013	
On Leave without Pay	1

### Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$53 199	1	5	6
\$53 200 - \$67 699	2	7	9
\$67 700 - \$86 599	0	6	6
\$86 600 - \$109 299	0	1	1
\$109 300+	0	0	0
<b>TOTAL</b>	<b>3</b>	<b>19</b>	<b>22</b>

### Status of Employees in Current Position

FTEs	Ongoing	Short-Term Contracts	Long-Term Contracts	Other (Casual)	Total
Male	0.0	1.0	2.0	0.0	3.0
Female	0.0	2.4	11.2	0.4	14.0
<b>TOTAL</b>	<b>0.0</b>	<b>3.4</b>	<b>13.2</b>	<b>0.4</b>	<b>17.0</b>

Persons	Ongoing	Short-Term Contracts	Long-Term Contracts	Other (Casual)	Total
Male	0	1	2	0	3
Female	1	3	14	1	19
<b>TOTAL</b>	<b>1</b>	<b>4</b>	<b>16</b>	<b>1</b>	<b>22</b>

### Executives by Gender, Classification and Status

Classification	Ongoing		Contract Tenured		Contract Untenured		Other (Casual)		Total	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Chief Executive	0	0	0	0	0	1	0	0	0	0



## LEAVE MANAGEMENT

### Average Days Leave Per Full Time Equivalent Employee

Leave Type	2009-10	2010-11	2011-12	2012-13
Sick Leave	10.6	9.0	7.7	7.9
Family Carer's Leave	0.6	0.6	0.5	0.5
Miscellaneous Special Leave	0.5	0.2	0.1	0.1

## WORKFORCE DIVERSITY

### Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	Aboriginal staff	Total staff	Percentage Aboriginal	Target*
\$0 - \$51 599	2	6	33%	2%
\$51 600 - \$65 699	0	9	0%	2%
\$65 700 - \$84 099	1	6	17%	2%
\$84 100 - \$106 199	0	1	0%	2%
\$106 200+	0	0	0%	2%
<b>TOTAL</b>	<b>2</b>	<b>22</b>	<b>11%</b>	<b>2%</b>

\* Target from SASP

### Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total	Workforce Benchmark *
15-19	0	0	0	0.0%	6.4%
20-24	1	1	2	9.1%	10.4%
25-29	0	4	4	18.3%	11.0%
30-34	0	4	4	18.3%	10.1%
35-39	0	0	0	0.0%	10.3%
40-44	0	5	5	22.7%	11.0%
45-49	2	1	3	13.6%	11.5%
50-54	0	1	1	4.5%	11.4%
55-59	0	1	1	4.5%	9.4%
60-64	0	1	1	4.5%	5.5%
65+	0	1	1	4.5%	3.0%
<b>TOTAL</b>	<b>3</b>	<b>19</b>	<b>22</b>	<b>100%</b>	<b>100%</b>

\*Source: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb 78 Supertable, South Australia at Feb 2013.

### Cultural and Linguistic Diversity

	Male	Female	Total	% Agency	SA Community*
Number of employees born overseas	1	3	4	18.3%	20.3%
Number of employees who speak language(s) other than English at home	0	1	1	4.5%	16.6%

\*Benchmarks from ABS Publication Basic Community Profile (SA) Cat No.2001.1, 2006 census.

**Total Number of Employees with Disabilities  
(According to Commonwealth DDA Definition)**

Male	Female	Total	% of Agency
0	0	0	0%

**Types of Disability (where specified)**

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	0	0	0%	0%
Physical	0	0	0%	0%
Intellectual	0	0	0%	0%
Sensory	0	0	0%	0%
Psychological/Psychiatric	0	0	0%	0%

**VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS**

**Voluntary Flexible Working Arrangement by Gender**

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	3	17	20
Compressed Weeks	0	0	0
Part-Time	0	10	10
Job Share	0	0	0
Working from Home	0	0	0

**PERFORMANCE DEVELOPMENT**

**Documented Review of Individual Performance Management**

Employees with ...	% Total Workforce
A review within the past 12 months	67%
A review older than 12 months	14%
No review	19%

**LEADERSHIP AND MANAGEMENT DEVELOPMENT**

**Leadership and Management Training Expenditure**

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$45 516	4%
Total leadership and management development expenditure	\$11 107	1%

All staff took part in Disability Awareness, Bi Cultural Inclusion and Fire Safety and trial evacuation training during the reporting period.

**ACCREDITED TRAINING PACKAGES**

**Accredited Training Packages by Classification**

Classification	Number of Accredited Training Packages
Arts Administration Trainees Certificate III in Arts Administration	3

## EMPLOYMENT OPPORTUNITY PROGRAMS

Carclew Youth Arts is committed to providing a safe and inclusive environment for employees, volunteers, clients and visitors.

Policies and employment practices are regularly reviewed to ensure that no discrimination occurs when recruiting and selecting staff, contractors and volunteers and all workplace practices.

Three Arts Administration Trainees were employed by Carclew Youth Arts during the year. Carclew, Riverland Youth Theatre and JamFactory each hosted a trainee who successfully completed their traineeship.

Aboriginals and Torres Strait Islanders and people from other diverse backgrounds are encouraged to apply for any available position.

Carclew Youth Arts has an accredited Gold status as an Affiliate Partner of Australia Council's Aboriginal and Torres Strait Island Board (ATSIAB). An Affiliate Partner is a non-indigenous organisation that is accredited on its performance and who has a record of accomplishment of involving Indigenous people in their governance, management, staffing, programs, projects and advisory/ reference committees. Carclew Youth Arts is also a preferred partner in any strategic projects managed by ATSIAB.

## WORK HEALTH, SAFETY AND INJURY MANAGEMENT

Carclew Youth Arts WHS Committee continues to work towards providing a safe and healthy environment for all. New staff and volunteers are inducted in all Carclew's policies and procedures including WHS regulations and responsibilities. The Manager, Finance and Operations completed a Diploma in WHS in the reporting period.

Procedures are continually reviewed for improvement and risk assessments are carried out prior to commencement of projects.

### Work Health and Safety Prosecutions, Notices and Corrective Action Taken

Number of notifiable occurrences pursuant to WHS Act Part 3	Nil
Number of notifiable injuries pursuant to WHS Act Section 90, Section 191 and Section 195 (Provisional improvement, improvement and prohibition notices)	Nil

### Agency gross workers compensation expenditure for 2012-13 compared with 2011-12

Expenditure	2012-13 (\$m)	2011-12 (\$m)	Variation (\$m) + (-)	% Change + (-)
Income Maintenance	0	0	0	0
Lump Sum Settlements Redemptions – Sect.42	0	0	0	0
Lump Sum Settlements Permanent Disability – Sect.43	0	0	0	0
Medical/Hospital Costs combined	0	0	0	0
Other	0	0	0	0
<b>Total Claims Expenditure</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

### Meeting Safety Performance Targets

	Base:	Performance: 12 months to			Final
	2010-11	end of June 2013			Target
	Number	Actual	Notional	Variation	Number
	s		Quarterly		s
			Target		
1. Workplace Fatalities	0	0	0	0	0
2. New Workplace Injury Claims	0	0	0	0	0
3. New Workplace Injury Claims Frequency Rate	0	0	0	0	0
4. Lost Time Injury Frequency Rate	0	0	0	0	0
5. New Psychological Injury Claims	0	0	0	0	0
6. Rehabilitation and Return to Work:					
6a. Early Assessment within 2 days	0	0	0	0	80%
6b. Early Intervention within 5 days	0	0	0	0	90%
6c. LTI have 10 business days or less lost time	0	0	0	0	60%
7. Claim Determination:					
7a. New claims not yet determined, assessed for provisional liability in 7 days	0	0	0	0	100%
7b. Claims determined in 10 business days	0	0	0	0	75%
7c. Claims still to be determined after 3 months	0	0	0	0	3%
8. Income Maintenance Payment for Recent Injuries:	0	0	0	0	
2009-10 Injuries (at 24 months development)	0	0	0	0	Below previous 2 years average
2010-11 Injuries (at 12 months development)	0	0	0	0	Below previous 2 years average

## CONTRACTUAL AGREEMENTS

No contractual agreements in excess of \$4 million were entered into during the year.

## ACCOUNT PAYMENT PERFORMANCE

Particulars	Number of accounts paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Paid by due date	421	100%	\$2 720 717	100%
Paid late, within 30 days of due date	0	0	0	0%
Paid more than 30 days from due date	0	0	0	0%

Creditors' accounts are paid by due date or within 30 days of invoice date; artists, arts workers and grant recipients are paid within 7 when possible.

## FRAUD

No incidents of fraud were detected or suspected in the 2012-13 financial year. Procedures are continuously reviewed in order to minimise any risk of fraud and to ensure compliance with relevant acts and regulations.

## CONSULTANTS

Consultant	Purpose of consultancy	Number	Total \$
<b>Value below \$10 000</b>			
Various	Various		
Subtotal		4	\$10 891
<b>Value \$10 000 - \$50 000</b>			
Subtotal		0	\$0
<b>Value above \$50 000</b>			
Subtotal		0	\$0
<b>Total</b>		<b>4</b>	<b>\$10 891</b>

## OVERSEAS TRAVEL

Number of Employees	Destinations	Reasons for Travel	Total Cost To Agency
1	Denmark and Holland	To research business incubator models	\$2 930
1	USA	To research philanthropic funding	\$2 750

## REPORTING AGAINST THE CARERS RECOGNITION ACT

N/A

## DISABILITY ACTION AND INCLUSION PLANS

Carclew ensures that information and access to workshops and events are inclusive of people with disability and their carers. Access to information and support is also provided to small to medium disability arts organisations through Carclew's annual funding program.

Organisational policies commit to anti-discrimination, duty of care and equal opportunity principles; Carclew's employees, tutors, art workers and volunteers are selected on the basis of merit and they are inducted into Carclew's policies and protocols prior to any engagements.

Carclew staff undertook Disability Awareness Training in August 2012.

Carclew commenced development of a disability action plan in the reporting period to formally communicate the organisation's existing philosophical commitment to removing barriers to participation. Through the plan, Carclew aims to raise the organisation's profile as a provider of accessible environments and strengthen program delivery. The plan is being developed in consultation with Access2Arts.

Carclew Youth Arts is an affiliate of the South Australian Companion Card Program whereby a person carrying a Companion Card receives free entry for a carer to any ticketed event. Carclew funding programs require all grant recipients to sign a commitment to the Companion Card Program and provide free entry for any carer accompanying a Companion Card holder.

## ASBESTOS MANAGEMENT

<b>Carclew Youth Arts: Annual Asbestos Management Report 2013</b>				
<b>Category</b>	<b>Number of Sites</b>		<b>Category Description</b>	<b>Interpretation One or more items at these sites...</b>
	<b>At start of year</b>	<b>At end of year</b>		
1			Remove	Should be removed promptly
2			Remove as soon as practicable	Should be scheduled for removal at a practicable time
3	9	9	Use care during maintenance	May need removal during maintenance works
4			Monitor condition	Has asbestos present. Inspect according to legislation
5			No asbestos identified / identified asbestos has been removed	All asbestos identified as per OHS&W Regulations 2010 (Division 2 – Asbestos) has been removed
6			Further information required	These sites not yet categorised or some asbestos items do not have recommended actions

No removal of asbestos was carried out during the year.

## URBAN DESIGN CHARTER

N/A

## FREEDOM OF INFORMATION

No applications were received under the Freedom of Information Act during the year.

Applications under the Freedom of Information Act for the access to documents in the possession of Carclew Youth Arts should be accompanied by a \$21.50 application fee and directed in writing to:

Ms Tricia Walton, Chief Executive  
 Carclew Youth Arts  
 11 Jeffcott Street  
 North Adelaide, SA, 5006.

## WHISTLEBLOWER PROTECTION ACT 1993

There have been no occasions on which public interest information has been disclosed to a responsible officer of Carclew Youth Arts under the *Whistleblowers Protection Act 1993*

## ENERGY EFFICIENCY ACTION PLAN

### Performance against Annual Energy Use Targets

	Energy Use (GJ)	GHG Emissions	Business Measures (m <sup>2</sup> )
<b>Base Year 2006-07</b>			
Arts Carclew Youth	229	75	620
Odeon Theatre	411	92	1430
<b>Total</b>	<b>640</b>	<b>167</b>	<b>2050</b>
<b>Base Year 2006-07 Energy Efficiency (MJ per m<sup>2</sup>)</b>			
Arts Carclew Youth		370	
Odeon Theatre		288	
<b>Total</b>		<b>313</b>	
<b>2012-13</b>			
Arts Carclew Youth	240	53	620
<b>Total</b>	<b>240</b>	<b>53</b>	<b>620</b>
<b>2012-13 Energy Efficiency (MJ per m<sup>2</sup>)</b>			
Arts Carclew Youth		380	
<b>Total</b>		<b>380</b>	
<b>Target</b>			
(for 2013)		<b>332 MJ per m<sup>2</sup></b>	
<b>Final Target</b>			
(for 2014)		<b>326 MJ per m<sup>2</sup></b>	

**Impacts on Energy Usage**

The target is to improve the energy efficiency of the Carclew House and Odeon Theatre by 12% from 2006-07 levels by 2014.

The Odeon Theatre was sublet to Patch Theatre Company from 1 January 2010 and is therefore not included in the 2012-13 measures and the targets have been adjusted to the Carclew House only.

**GREENING OF GOVERNMENT OPERATIONS**

Carclew Youth Arts is committed to its Green Policy with priority targets to reduce waste, purchase environmentally preferred products where possible and switch off lighting and electronic equipment when not in use.