

CARCLEW

2013-14

ANNUAL REPORT



**Government
of South Australia**

SEPTEMBER 2014

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23 September 2014

Hon. Jack Snelling MP
Minister for the Arts

Dear Minister

I am proud to present the Carclew 2013-14 Annual Report.



Jane Doyle
Chair, Carclew

ROLE

Carclew 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 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 Annual Report is provided to the Minister for tabling in Parliament (September).

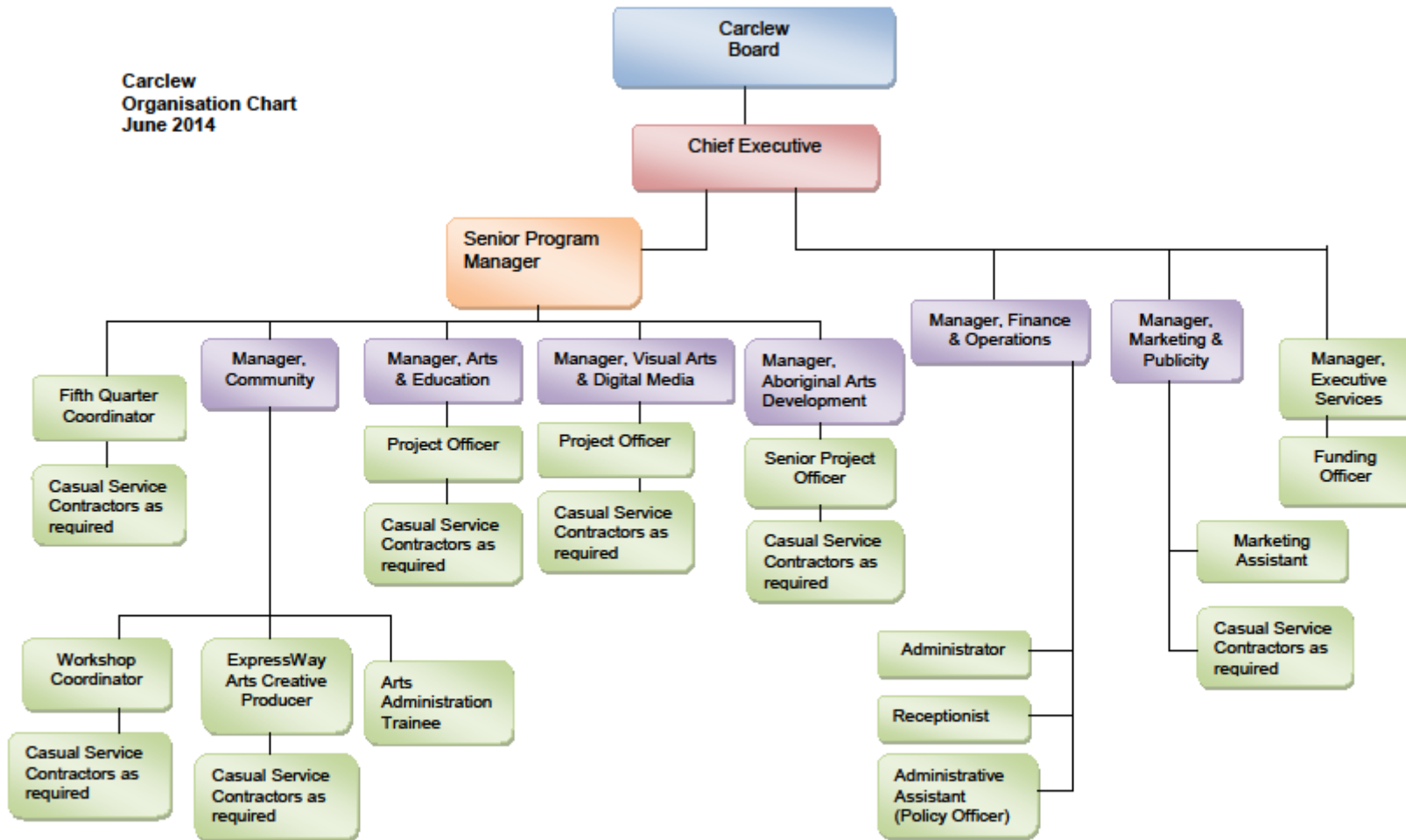
Board Members 2013-14

Jane Doyle, Chair
Grant Archer, Deputy Chair
Ali Gumillya Baker
Sidsel Fawkes, Staff Nominee
Paula Furby (from 22 September 2013)
Jeff Meiners
Ella Pak Poy
Anthony Peluso
Victoria Purman
Bronwyn Sugars

The Board has an ongoing Finance Subcommittee and establishes special purpose subcommittees as required. 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
Organisation Chart
June 2014



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

2013-14 MAJOR ACHIEVEMENTS

Pom Pom Children's Contemporary Art Space

Located at Davoren Park, Pom Pom has established an ongoing presence for Carclew in Adelaide's Northern Suburbs and has given many local children their first experience of art making. In addition to providing exceptional arts experiences, Pom Pom is a resource for families and other local stakeholders which supports community building and wellbeing.

Children and their families have free access to a studio in which they can work alongside professional artists.

Work in Remote South Australian Aboriginal Communities

Community generated and driven project Tjitjiku (Children's) Inma was completed in June 2014, with a tri-lingual multi-media learning resource due to be made available to schools on the Anangu Pitjantjatjara Yankunytjatjara (APY) and Maralinga Tjarutja Lands in September 2014.

ExpressWay Arts

Carclew's ExpressWay Arts program engages a Creative Producer to facilitate youth arts activity in Adelaide's southern suburbs, including a range of artistic skills development and cultural leadership outcomes programmed to reflect the aspirations of participants. A partnership with City of Onkaparinga embeds this community cultural development program and has successfully completed its first full year.

Children's Map Project

This project has worked with very young children to create dynamic digital content which visually interprets the City of Adelaide through their eyes. The project incorporates ongoing scope to build and enhance digital outcomes of a web based map populated by children's art, photography and observations of iconic locations such as Adelaide Zoo and Festival Centre.

Fifth Quarter

Carclew's arts business incubator has completed its first year of delivery and has firmly positioned itself in a crowded environment of hub and co-working space initiatives. Unlike other initiatives, Fifth Quarter offers one-on-one coaching packages and has steadily built participation from artists working in a range of art forms.

Arts and Education

Carclew plays a leadership role in the Arts Rich Together (A>R>T) Group and its exploration of the role of arts in education through cross jurisdictional and international research relationships. Carclew Chief Executive chairs the A>R>T Group, comprised of South Australian arts and education stakeholders.

Carclew hosted and delivered the A>R>T Spotlight Institute in May 2014 which was a three day intensive program of co-creation, co-learning, reflection and analysis for educators and teaching artists focused on new thinking about creative practices for education. The program uses artistic practice to enhance the culture of learning in the classroom through embodied learning.

Funding Programs

The Carclew Board undertook a review of the scholarship program to create a stronger alignment between program criteria and the organisation's charter in relation to access and equity.

FUTURE PLANS

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

Funding Programs

Further to work undertaken with Carclew's scholarship program in 2013-14, the Carclew Board will conduct a broader review of funding programs against organisational purpose in 2014-15 to ensure innovative approaches to access and equity are embedded across programs.

Carclew QuickstART Microloan Program

To broaden its approach to the resourcing of artistic practice, Carclew will launch this short term loans program for early career artists in 2014-15 as a complement to existing funding programs.

Artists and Education Planning

Carclew will review this program to explore new possibilities for working with schools. Informed by the work of the A>R>T Group, Carclew will investigate the role of teaching artists in providing professional development to teachers, with reference to challenges and possibilities in *The Australian Curriculum: The Arts*.

Organisation/Delivery Structure

A structural review will be undertaken to capitalise on changes made in recent years which emphasise access to high quality arts experiences through Carclew's arts programs. The review will consider ways to further achieve national and international benchmarking and profiling of South Australia's investment in young people in the arts.

Explore Arts

Carclew's school holiday workshops are our 'heritage' program which many people in South Australia know and love. We intend to explore options for this well-loved program to open up to children and their families who cannot or do not venture to North Adelaide to work with professional artists. We will explore offering outreach workshops and partnerships to support children to have the adventure of visiting Carclew to make art.

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**
Delivery of this program under current funding arrangements was completed in December 2013. It featured artistic and culture based programs for young Anangu.
- **Tjitjiku Inma Project**
Community celebrations for this project took place at Umuwa and in the Carclew Ballroom in June 2014. Two small bi-lingual children's books (produced during workshops by Children's Laureate Alison Lester at Kenmore Park Anangu School and Ernabella Anangu School in May 2013) were provided in anticipation of the tri-lingual, multi-media learning resource due to be made available later in 2014. Large format books of the Kenmore Park and Ernabella publications are under production for early childhood learning and language instruction.

Celebrations reflected the remarkable community collaboration undertaken in the Tjitjiku Inma project. At the Carclew celebration, Directors of the Pitjantjatjara Yankunytjatjara Education Committee (project initiators) and a representative of the University of Adelaide's Mobile Language Unit (project consultant) spoke to the importance and enduring cultural legacy of the project.

2. Animation Workshops

Carclew presented workshops for the City of Onkaparinga for 8 participants in 2013-14. It is estimated that 1000 people viewed workshop outcomes.

3 Artists In Schools Plus (Creative Education Partnerships)

Two schools received funding for a long term artist residency in Terms 1 and 2 of 2014, supported by Arts SA, Australia Council for the Arts and DECD.

Both schools were classified in Categories 1-4 of the DECD Index of Educational Disadvantage.

A poetry and visual arts residency at Klemzig Primary School engaged 60 students from years 4 to 7 (including eight students and three teachers with a hearing impairment). The residency integrated cross-curriculum links including literacy, numeracy, science, environmental studies, arts, history and design and technology.

A visual arts/aerosol art residency at Valley View High School engaged 106 students from years 8 and 10. Cross-curriculum links included science, technology, engineering, maths and arts as part of the practical learning focus adopted by the school in 2010.

Both residencies incorporated professional learning sessions for teachers.

4. Artists In Schools (AIS)

Eight South Australian schools received funding for a short term artist residency in 2013-14, in partnership with the Department for Education and Child Development (DECD).

Five of the eight residencies were delivered in regional schools (Cambrai Area School, Kongorong Primary School and Child Parent Centre, Mary MacKillop Memorial Primary

School, Reidy Park Primary School, Ungarra Primary School). The Cambrai Area School residency featured a broad community engagement process, informed by stakeholder relationships which included Mid Murray Council (OPAL and Healthy Murraylands programs), Cambrai Community Library and Country Arts SA.

Two of the eight participating schools were classified in Categories 1-4 of the DECD Index of Educational Disadvantage.

All AIS residencies enable student input to their learning by engaging them in planning, practical application and creative outcomes. Artists and teachers engage in a reciprocal professional learning relationship where they share skills, knowledge and pedagogies.

5. Workshops for Schools – Happiness is...

Inspired by Korean artist Yeondoo Jung's 'Wonderland' project (2005), *Happiness is...* was a visual arts/photography project which linked to *The Australian Curriculum: The Arts* focus on how children view art, as well as how they make meaning (learn) through exploration and making.

The project was delivered in two phases. First, 60 students, with their teachers, in Years 1 and 2 at Rose Park and Stirling East Primary Schools drew and wrote poetry and stories. The second phase saw 26 Explore Arts workshop participants recreate a selection of images from the previous phase as life-size, three dimensional 'sets', which were then professionally photographed with the young artists in situ.

The children's original artworks and photographs were exhibited together in the Carclew Ballroom from 12 to 26 June 2014.

6. CANS Graffiti Art Workshops

Part of Carclew's Public Art Program, CANS graffiti art workshops enable local young artists, from beginners to the more experienced, to develop their design skills and practical techniques under the guidance of leading practitioners. Techniques such as traditional lettering, can control, clean lines, character construction, creating forms through colour technique, structured lettering, portraits and character development are explored through the workshops.

CANS graffiti workshops develop artistic capacity and pathways for artists interested in pursuing this artform safely and legally.

7. 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* pilot took place during Term 2 of 2013 and was a collaboration between very young children, artists and educators to explore and visually 'map' the city of Adelaide from the children's point of view. Carclew partnered with Halifax Street Children's Centre for this pilot program.

In August 2013, 100 photographs and a selection of artwork by the 55 pilot project children were exhibited at the DECD Centre Gallery launched by Premier Jay Weatherill.

During Terms 3 and 4 of 2013, three pre-schools (an additional 40 children) and two artists joined the project to continue exploring the city. A Reggio Emilia Education Consultant was also engaged to document aspects of the project.

Funding support from Arts SA and DECD has been integral to this project, supporting a close collaboration between teachers and project artists. The project was included in the

DECD Webisode 'Giving Young People a Voice' which can be viewed at the following link:

<http://www.decd.sa.gov.au/hrdevelopment/pages/workforcedevelopment/StudentVoice/>

The Children's Map Project website (<http://childrensmap.com.au/>) is a dynamic, interactive record of the project. It features hundreds of photographs as well as images of children's artwork and is a resource for educators, schools, children and families, the tourism sector and communities.

The website will feature in an exploratory digital exhibition at the Adelaide Festival Centre during the Come Out Children's Festival in May 2015 called 'Now I know how to draw the white gazebo!'.

8. Explore Arts

Explore Arts Program is an exceptional series of artistic workshops led by professional artists, incorporating culturally diverse and inclusive activities for young people aged 5-15 years held each school holiday.

In 2013-14 Explore Arts offered a total of 45 workshops, with 702 participants. Explore Arts began a relationship with Survivors of Torture and Trauma Assistance and Rehabilitation Service (STTARS) by offering complimentary places to two young people from their service in a full day workshop. Explore Arts has continued its partnership with Adelaide City Council Library, using the new Rundle Mall space.

Explore Arts will continue to investigate greater outreach through satellite delivery and is seeking partnerships to enable a presence in South Australian youth detention and training centres and immigration detention centres in 2014-15.

9. Explore Arts Regional

Explore Arts partnered with Carers SA to deliver two-day workshops in aerosol art and digital photography in Port Lincoln in July 2013. Workshops were for young people who have a caring role in their family and aimed to address isolation by connecting them with other young carers. The broad theme of the workshops was 'People and Places'. A total of 19 participants took part in workshops.

Participants were supported to take time away from their caring role and share their experiences with other carers. Workshop outcomes were exhibited as part of Carers Week in October 2013, including two short films. One of these films documents conversations by young carers about the workshops and has become a resource for Carers SA (<https://www.youtube.com/watch?v=U73aOHpS8PA>).

10. ExpressWay Arts

Delivered in partnership with the City of Onkaparinga, ExpressWay Arts is led by a Creative Producer who has developed a program of arts and cultural activity for young people in Adelaide's southern suburbs.

Relationships and dialogue were established with many organisations and groups to support program concepts, including Boycott Bullying Forum (facilitated by Youth Affairs Council of SA with Onkaparinga Generations Team), LGBTIQ Community Forum (hosted by the Mental Illness Fellowship SA), Junction Australia, Flinders University, Onkaparinga Youth Committee, Southern Youth Theatre Ensemble, JamaeRaw Performing Arts, South Australian Readers and Writers Festival (delivered by Onkaparinga City Council)

Program highlights include:

10.1 Excursion Program

This program provides young people from the Onkaparinga area the chance to experience a variety of professional art products (performances, installations, exhibitions, festivals) across the Adelaide CBD and surrounding suburbs.

The program is designed to minimize barriers both real and imagined to engagement with cultural and artistic practice. Each excursion is followed up with a facilitated workshop with a local critic to explore issues raised in the work seen and creative ways to respond.

An expression of interest process was undertaken to identify six participants to be supported as young cultural leaders in their community. The first excursion is to see contemporary dance Double Bill *Reassessment* by Daniel Jaber in August 2014.

10.2 Living Photographs

Living Photographs involves young people who identify as having mental health issues working with a facilitator to develop public installations. The project has provided a dedicated time and space for young people experiencing barriers to engagement. Participant support mechanisms to optimise engagement have been monitored and reviewed during delivery.

Four participants have explored installation design and creative mind mapping in a series of 14 two-hour workshops held in the first half of 2014. The group is working towards a discrete installation at the Port Noarlunga Arts Centre, which will be on display in September and October 2014 for the Shimmer Photography Festival and Mental Health Week.

11. 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 17 schools have received theatre technical support in the reporting period, with 12 students receiving technical mentoring. Work experience placements for 5 high school students interested in the performing arts were provided.

Carclew's support for Patch's residency assists their performance program of work for 4-8 year olds. Patch provided tickets to 2764 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 62 teachers attended exclusive preview performances.

12. Pom Pom

Pom Pom is Carclew's Contemporary Art Space at Davoren Park. It provides regular visual art workshops in an accessible location for children in one of the lowest socio-economic areas in South Australia, in partnership with Playford Communities for Children Plus and a range of government agencies and corporate sponsors. Since September 2013, through 1,499 visits, Pom Pom participants have engaged as active creators.

Pom Pom is an environment that supports and actively demonstrates artistic expression, collaborative learning, creative problem solving, positive mentoring and practical skills development through outstanding contemporary visual arts making and presentation. A focus is placed on cross-generational collaboration through creative development for parents, carers and guardians, so that outcomes can continue in the home environment.

An early childhood educator engaged by Carclew mentors parents in specialist methodologies and practices, including communication techniques and introductions to creative learning through play. Funded by Arts SA, this position has helped build the capacity of project artists to strengthen and expand creative programming to include mechanisms for child and family learning, social wellbeing and early childhood development.

Other Pom Pom outcomes in the period include:

- A collaboration with Swallowcliffe Primary School for nine of the school's most vulnerable students. Students attended weekly sessions in Term 2, 2014 (accompanied by the school principal) to develop creative skills in a supported environment.
- A session for the Playford Family by Family program (an initiative of The Australian Centre for Social Innovation), through which Pom Pom services became available to five families in the community who are supporting each other through difficult times.
- Carey Training ran a Certificate II in Construction to complete a refurbishment of the Pom Pom space. The four-week program (funded by Skills For All, with materials supplied by Bunnings Munno Para) was completed by eight young people from Davoren Park, all of whom left school at the age of 14 or 15.
- Pom Pom was approached by the newly established Children's University to be an approved off-site learning location for students in the Playford Area. The Children's University is a new initiative being managed by the Office for Future Students, Division of the Deputy Vice-Chancellor and Vice-President, University of Adelaide.

13 WOMADelaide

In partnership with Arts Projects Australia, Carclew delivered a series of arts and craft workshops within the KidZone area of the 2014 WOMADelaide Festival. Workshops are designed to be reflective and mindful of the event and encompass culturally diverse activity with minimal environmental impact.

Eight different workshops were delivered to 738 participants over three days of the festival.

14. 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 provides assessment criteria for the funding application process.

Carclew program grants funded \$800,208 to seven companies in 2013-14. 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 venue, the Odeon Theatre in Norwood. In June 2014, Patch received National Touring Status from the Australia Council which will enable the company to tour extensively in Australia from 2015 to 2017.

Companies working with children and young people which received funding in 2013-14 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.

Six of the seven companies funded through Carclew presented 2272 workshops in 2013-14. These companies presented a total of 226 performances and professionally managed creative performance experiences for children and young people throughout the state, nationally and internationally. In excess of 64 600 tickets were issued for these performances. This investment resulted in 13 new Australian works being created or presented.

Carclew also contracts Musica Viva in Schools to deliver their high-quality music education program by professional musicians in South Australian primary and secondary schools providing music education for students and their teachers. In 2013 the South Australian program had concert audiences of 11,143 students and 70 teachers took part in professional learning courses.

Two youth performing arts companies faced significant challenges of financial viability and sustainability in the period.

Carclew worked closely with Urban Myth Theatre Company to address financial pressures associated with the company's business model at the Goodwood Institute venue. This included early payment of grant instalments to assist cash flow and support for independent expert advice for planning and internal review.

Kurruru Youth Performing Arts entered discussions with Carclew regarding potential for an alternative governance structure to enable the continued delivery of their program in the Port Adelaide area. A variation to their 2014 agreement will allow them to suspend delivery of their daily workshop programs for three months to October 2014 to undertake consultation and planning for an alternative business model for future program delivery.

Support for Professional Practice

1. Artist Residency Program

Carclew's Artist Residency Program provides resources to support South Australia's early career visual artists and curators.

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. Carclew offers the exhibitions public access 9am to 5pm for five days a week and receives no commission on sales.

Emerging curators learn coordination and management skills leading to public exhibition outcomes by having access to the Foyer Gallery exhibition space and resources to assist selection, promotion and hanging of work. In 2013, two curators curated four exhibitions each, initiating and organising opening events and professional exchange between curators. It is estimated that 3000 people attended Foyer Gallery exhibitions in the reporting period. Curators are mentored throughout the year by experienced Carclew staff.

Carclew's Loft Artist Studios continue to offer residencies for one year. Artists of any discipline are welcome to apply, providing their practice suits the limitations of the available studio spaces. In 2014, three resident artists share the studio space.

2. Back to Basics

Back to Basics was a professional and creative development initiative attended by 92 South Australian hip hop artists. Curated and hosted by Adelaide hip hop artist Jimblah, it incorporated two public forums, two masterclasses and 15 one-on-one artist mentoring sessions. All events were free to attend.

Delivered in partnership with Northern Sound System, the three day program in May 2014 included music production, lyric writing and live performance, with a focus on making a positive change through Hip Hop music culture.

3. Early Career Placements

3.1 Indigenous Arts Administration Trainee

One Traineeship commenced and one was completed with Carclew in the reporting period. Both Trainees worked with Carclew's Community and Aboriginal Arts Development programs on such projects as Explore Arts and Tjitjiku Inma and developed skills in reception and administration.

The trainee has accepted a contract with Carclew's Community Program as a Project Officer with the Explore Arts program. Two former Indigenous Arts Administration Trainees were engaged during the period for project support and Pitjantjatjara/Yankunytjatjara translations for the Tjitjiku Inma project.

3.2 Early Career Artists in Schools

Three emerging artists were mentored by experienced teaching artists as part of Artists In Schools and AIS Plus residencies at Littlehampton Primary, Cambrai Area School and Klemzig Primary School.

3.3 Assistant Tutors for Workshops

Explore Arts provides pathways for early career artists as lead artists, assistant workshop tutors and support staff. During the reporting period 13 early career artists were engaged by *Explore Arts*.

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

4. ExpressWay Arts Workshops and Forums

Open to all young people and those who work with young people across the Onkaparinga region, this program is designed to build pathways to connect with artistic peers and the arts industry. Sessions provide skills development and promote the independent practice of young artists and arts workers, with access to networks to encourage project development and partnerships.

In 2013-14 workshops were presented in theatre making, circus skill and flag making, with 24 participants taking part. ExpressWay Arts had a presence at the launch of Southern Youth Week (April 2014), hosting local artists and organisations (including Southern Youth Theatre Ensemble) to present 'come and try' demonstrations of their work for around 600 attendees. During the period, the ExpressWay Arts Creative Producer presented an information session for Raw Energy (Young Carers Support) which was attended by 20 people.

5. Fifth Quarter – Arts Enterprise Initiative

Fifth Quarter is an arts business incubator and co-working space for early career and emerging artists. Fifth Quarter works with all early career artists with practitioners aged 26 and under supported through subsidised positions.

Fifth Quarter offers:

- Residencies (co-working office space and bespoke mentoring)
- Affordable short or long term desk hire, and meeting/training room hire
- Professional Development Program, including workshops and open forums
- Tailored mentoring, coaching, consultancy and network referral packages

Fifth Quarter delivered an ambitious program for 2013-14. This included:

- tailored coaching and/or mentoring for 12 independent artists or groups
- three interactive skills development
- eight information forums
- two commissioned workshops for City of Salisbury Young Writers Group
- five external information sessions at Universities or training institutions
- response to 43 individual information enquiries for information about Fifth Quarter and business assistance (23 out of 43 requests were from emerging artists).

6. Grants Scholarships and Awards

6.1 Project and Development Grants

During the reporting period \$114 857 was awarded to 26 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.

6.2 Scholarship Program

The 2014 Scholarship program attracted 22 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 final BHP Billiton Film and New Media Scholarship.

One-on-one funding consultations were offered to 40 early career artists and over 200 people attended information sessions delivered by Carclew's Funding Programs Officer.

6.3 Emerging Film Maker Award

Carclew again supported the \$1000 Emerging Film Maker Award, which was presented as part of the 2014 South Australian Screen Awards (May 2014).

7. Projector Bike

The Projector Bike is a tool for the temporary projection of digital media public artworks. Its transportability makes the bike a novel tool for the projection of artworks in the public arena. The Projector Bike has primarily been used during the reporting period as equipment for hire for young artists. Adelaide City Council and the City of Onkaparinga used the Bike for projections in their local areas.

In 2014-15 the Projector Bike will be incorporated into Carclew's growing artist residency program.

8. Public Art Program

Carclew's Public Art Program of workshops, forums and masterclasses for emerging artists result 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.

With graffiti and street art being the most popular visual artform amongst young people, the aim of the CANS graffiti workshops was to develop artistic capacity and pathways for artists interested in pursuing this artform safely and legally.

Opportunities to learn artistic technique from leading artists in this field, delivered in a culturally relevant way, are rare. While many young graffiti artists often paint in public locations, they find it difficult to access or understand the legal avenues for presentation of their work. The CANS workshops and public exhibition outcomes expose artists to sanctioned pathways for the creation of public art within this subculture.

CANS graffiti art workshops provided free, open access workshops for 142 emerging graffiti artists from beginners to advanced. There are no application procedures and as many potentially prohibitive obstacles to participation are removed to allow access by a wide demographic. After two years of requests by female graffiti artists, an all female workshop was held with Melbourne artist Kaff Eine.

A CANS graffiti arts workshop was held in the Carclew grounds during History Week 2014, with over 500 visitors observing contemporary visual arts training in an unexpected location.

The CANS Graffiti Workshops had one public outcome - a new temporary mural at Adelaide Festival Centre for the OzAsia Festival. The mural project was led by a professional artist who worked with a local young and emerging graffiti artist through a process of design and production.

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 54 professional artists and the web page received an estimated 2500 hits.

10. Professional Learning for Teachers

Carclew Arts and Education programs Artists In Schools and AIS Plus 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 Australian Curriculum: The Arts*. A total of 205 South Australian teachers took advantage of professional learning available 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 2013-14 programs address three of the stated South Australian government strategic priorities:

	Carclew Approach	Carclew Program Contribution
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"> • Project and Development Funding supports early career artists to pursue a diverse range of arts projects. • Carclew's Public Art Program supports early career artists to make and present work which contributes to a vibrant urban environment. • Fifth Quarter supports the development of co-working spaces and artist run initiatives in the Adelaide CBD. • The Children's Map Project was a collaboration between very young children, artists and educators to explore and visually 'map' the city of Adelaide from the children's point of view.
Safe communities, 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"> • 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. This includes current DCSI screening requirements. • Carclew's Public Art Program supports legal graffiti art and street art practice. • Carclew projects celebrate the achievements of children and young people in schools and communities • 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.
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"> • Carclew advocates the importance of children's and young people's experiences as artists and audiences in both their formal education and social development. • The Children's Map Project recognises the innate creative capacity of pre-school aged children and their contribution to our cultural landscape. • Carclew supports training and development for artists and educators to ensure creative experiences are available to all children. • Carclew actively seeks opportunities to work in regional and remote South Australian communities. Carclew has completed delivery of Tjitjiku Inma, a cross generational language preservation project which has produced a trilingual, multi media learning resource for 0-8 year olds.

SOUTH AUSTRALIA'S STRATEGIC PLAN

Carclew addresses the following SASP targets:

T3 Cultural vibrancy – arts activities: *Increase the vibrancy of the South Australian arts industry by increasing attendance at selected arts activities by 150% by 2020.*

Carclew's contemporary art space for children, Pom Pom, has given many children in Adelaide's northern suburbs their first experience of art making and is a resource for families and other local stakeholders. Since September 2013, through 1,499 visits, Pom Pom participants have engaged as active creators.

T6 Aboriginal wellbeing

Carclew programming delivers unique and successful long-term development for young Indigenous artists in metropolitan, regional and remote communities focused on developing pride and building future leadership skills. Carclew programs support remote and regional access to arts projects and professional development for young Aboriginal artists. In 2013-14 Carclew employed an Indigenous Arts Administration Trainee.

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

By having staff also undertake the same creative process that the students were expected to undergo, not only did the staff gain valuable skills for guiding the children through the song writing and making process, but it gave a number of staff, without a musical background, the confidence and a beginning point for future music programing.

Principal, Southern Montessori School (Artists In Schools)

I learned about our community and its history. I liked doing painting with John – he taught us lots of things.

Student, Kongorong Primary School (Artists In Schools)

There was a very good level of engagement and interaction with the wider community. The audience at the performance was made up of six schools from across the region. In addition, community workshops leading up to the residency enabled local and wider community to contribute to the environmental sculptures and flag making that form part of the landscape of Meldanda.

Project Coordinator, Cambrai Area School (Artists In Schools)

*I thought I hated poetry but I love it!
Please can I recite my poem today, pleaseeeeee?
Can we have Carclew come back again?
Can we keep doing art every day?*

Yr 4-7 Students, Klemzig Primary School (AIS Plus)

This AIS Plus residency was highly effective in a range of ways. Its sustainability lies in the lasting impact it has on students and staff. I'm sure it will, in the future influence the way that all teachers in the school, but particularly those directly involved approach teaching the Arts. It will also positively influence the way that students will approach future arts activities.

Principal Klemzig Primary School (AIS Plus)

For us, as parents this project has given us the privilege of seeing parts of the city through our child's eyes, to share in the joy of creating art and seeing just how important art and the opportunity to use art is to everyday life. For Kitty, it has been an amazing opportunity to work with artists to explore her city and use art to communicate her perceptions and ideas about the world around her.

Parent, Halifax St Children's Centre (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, Carers SA (Explore Arts Regional)

I always felt unsafe in the mall, but in the last year with organisations such as PACT and Pom Pom opening it feels much safer to bring the kids each week.

Parent (Pom Pom)

I was out there having a smoke and I looked in the window and saw everyone smiling like Cheshire cats. I thought why are they all so bloody happy?

Parent (Pom Pom)

Nothing will ever stop me making art.

Participant, the day after breaking her arm (Pom Pom)

I took a lot from the one on one and the public talk [at Carclew] ... it was a very successful event I felt. Thanks once again for the opportunity.

Participant (Back to Basics)

All three days were very inspiring to me. The people who came along were such enthusiastic and resilient people. And you guys were all awesome to work with...

Masterclass Leader (Back to Basics)

Having our country students exposed to multicultural music in such a modern way was great. Very well organised. The Programmes are getting more 'teacher friendly' every year. Staff are very approachable and happy to help.

Teacher, Kadina Memorial School (SA Musica Viva In Schools)

I....try to regularly catch up with Georgie to discuss my business and the arts space. Georgie is immensely helpful and I'm lucky to have met her. It's great that she has a role that allows her to contribute to the creative space

like she does for me, and many others I know - both individually, and in making connections and contributions to the space. It's really hard to articulate, quantify, substantiate, monetize this sort of contribution – it's all the more invaluable for this reason. In other words, Fifth Quarter is much more than workshops!

Early Career Artist (Fifth Quarter)

...thank you for the brilliant job you did delivering the workshops. They were just remarkable. I was personally humbled by the fact that you took so much time and showed so much concern for conveying your wisdom and insights to the group. I know they really responded to it too. To see what was devised in such a short time was just a miracle!

Workshop Participant (Fifth Quarter)

It says so much to me that you clearly have such total passion and commitment for what you do; it inspires me. I know it also worked wonders with the group. There's a particular wonderful transformation that has occurred in Krystal (the girl I mentioned a few times). The fact that she not only came twice, and brought her sister the second time, shows how much she responded to you (and believe me, there's a lot of people she doesn't respond to!) She has now emailed me to say she has recommenced her book, Alex's Life (the first chapter of this was the overall winner in a competition we ran a few years ago, and just great). She indicated how much the sessions with you really has inspired her. I know Meg was also greatly looking forward to meeting you again, and the rest of the group has been buzzing ever since. So thank you!!

Coordinator, Salisbury Young Writers Group (Fifth Quarter)

T50 People with disability

No people who identify as having a 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

In 2013-14, seventy eight per cent of Carclew employees were women.

T53 Aboriginal employees

Thirteen per cent of Carclew employees were Aboriginal in the period. Carclew is committed to integrated programming across the organisation and employs 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	23	
FTEs	16.4	

Gender	% Persons	% FTEs
Male	22%	21%
Female	78%	79%

Number of Persons During the 2013-14 Financial Year	
Separated from the agency	7
Recruited to the agency	8

Number of Persons at 30 June 2014	
On Leave without Pay	1

Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$54 799	1	3	4
\$54 800 - \$69 699	4	7	11
\$69 700 - \$89 199	0	7	7
\$89 200 - \$112 599	0	1	1
\$112 600+	0	0	0
TOTAL	5	18	23

Status of Employees in Current Position

FTEs	Ongoing	Short-Term Contracts	Long-Term Contracts	Other (Casual)	Total
Male	0.0	0.9	2.6	0.0	3.5
Female	0.2	1.8	10.9	0.0	12.9
TOTAL	0.2	2.7	13.5	0.0	16.4

Persons	Ongoing	Short-Term Contracts	Long-Term Contracts	Other (Casual)	Total
Male	0	2	3	0	5
Female	1	4	13	0	18
TOTAL	1	6	16	0	23

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

Carclew Incorporated Constitution and Rules states that the members of the Carclew Board must consist of not less than three females and not less than three male members.

LEAVE MANAGEMENT

Average Days Leave Per Full Time Equivalent Employee

Leave Type	2010-11	2011-12	2012-13	2013-14
Sick Leave	9.0	7.7	7.9	6.8
Family Carer's Leave	0.6	0.5	0.5	1.7
Miscellaneous Special Leave	0.2	0.1	0.1	0.7

WORKFORCE DIVERSITY

Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	Aboriginal staff	Total staff	Percentage Aboriginal	Target*
\$0 - \$54 799	2	4	50%	2%
\$54 800 - \$69 699	0	11	0%	2%
\$69 700 - \$89 199	1	7	14%	2%
\$89 200 - \$112 599	0	1	0%	2%
\$112 600+	0	0	0%	2%
TOTAL	3	23	13%	2%

* 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%	5.5%
20-24	0	1	1	4.3%	9.7%
25-29	1	4	5	21.7%	11.2%
30-34	1	3	4	17.4%	10.7%
35-39	0	1	1	4.3%	9.6%
40-44	0	6	6	26.1%	11.4%
45-49	0	0	0	0.0%	11.1%
50-54	3	0	3	13.0%	11.4%
55-59	0	2	2	8.7%	9.1%
60-64	0	0	0	0.0%	6.7%
65+	0	1	1	4.3%	3.6%
TOTAL	5	18	23	100%	100%

*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 November 2013.

Cultural and Linguistic Diversity

	Male	Female	Total	% Agency	SA Community*
Number of employees born overseas	1	4	5	21.7%	22.1%
Number of employees who speak language(s) other than English at home	1	1	2	8.7%	14.4%

*Benchmarks from ABS Publication Basic Community Profile (SA) Cat No.2001.1, 2011 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 Arrangement by Gender

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	3	9	12
Compressed Weeks	0	0	0
Part-Time	3	10	13
Job Share	0	0	0
Working from Home	0	0	0

Documented Review of Individual Performance Management

Employees with ...	% Total Workforce
A review within the past 12 months	65.2%
A review older than 12 months	8.7%
No review	26.1%

LEADERSHIP AND MANAGEMENT DEVELOPMENT

Leadership and Management Training Expenditure

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$45 260	3.4%
Total leadership and management development expenditure	\$28 161	2.1%

95% of staff took part in Child Safe Environment Awareness and Asthma First Aid training during the year.

Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
Arts Administration Trainees Certificate III in Arts Administration	1

Carclew's Arts Administration Trainee program is under review, therefore only 1 person undertook a traineeship during the year.

Employment Opportunity Programs

Carclew is committed to equal opportunity principles and to provide a safe and accessible 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.

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

Carclew has been an affiliate partner to the Australia Council's ATSIA Panel (formerly Board) since 2010. This indicates delivery by a non-Indigenous organisation of innovative Indigenous arts and cultural initiatives that meet ATSIA Panel standards.

Work Health, Safety and Injury Management

Carclew 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.

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 2013-14 compared with 2012-13

Expenditure	2013-14 (\$m)	2012-13 (\$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
Total Claims Expenditure	0	0	0	0

Meeting Safety Performance Targets

	Base:	Performance: 12 months to			Final
	2010-11	end of June 2014			Target
	Numbers	Actual	Notional Quarterly Target	Variation	Numbers
1. Workplace Fatalities	0	0	0	0	0
2. New Workplace Injury Claims	0	1	0	1	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	1	0	1	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	100%	0	0	75%
7c. Claims still to be determined after 3 months	0	0	0	0	3%
8. Income Maintenance Payment for Recent Injuries:					
2012-13 Injuries (at 24 months development)	0	0	0	0	Below previous 2 years average
2013-14 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	423	100%	\$2 072 716	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 usually paid within 7 days of receipt of invoice.

Fraud

No incidents of fraud were detected or suspected in the 2013-14 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 \$
Value below \$10 000			
Ruth Smiles	SA Youth Arts and Children's Theatre Infrastructure Audit	1	\$5 000
Kay Jamieson	Urban Myth Theatre Company Governance and Operations Audit	1	\$5 000
Subtotal		2	\$10 000
Value \$10 000 - \$50 000			
Subtotal		0	\$0
Value above \$50 000			
Subtotal		0	\$0
Total		2	\$10 000

Overseas Travel

Number of Employees	Destinations	Reasons for Travel	Total Cost To Agency
2	Santiago, Chile	To attend IFACCA 6 th World Summit on Arts and Culture and to establish links with lead youth arts agency in Chile towards a future exchange program.	\$16,852

Reporting Against the Carers Recognition Act

N/A

Disability Action Plan

Carclew supports the National Disability Strategy by ensuring information and access to workshops and events are inclusive of people with disabilities and their carers. Access to information and support is also provided to small to medium disability arts organisations through an annual funding program.

Carclew 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 any recipient of Carclew grants to sign a commitment to the Companion Card Program and provide free entry for any carer accompanying a Companion Card holder.

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

Carclew developed a Disability Action Plan in the period and a staff member has taken on the role of Access Officer to oversee implementation and further development of the plan.

The Access Officer undertook training with Vision Australia regarding Web Content Accessibility (W3C) guidelines in February 2014. A subsequent audit of the Carclew website has informed recommendations for greater accessibility.

Future actions will include further awareness training for staff and detailed audit of the Carclew building to determine immediate and long term access priorities.

As part of the action plan, Carclew has committed an annual budget allocation to support unexpected access support requests through arts programs.

Asbestos Management

Carclew Youth Arts: Annual Asbestos Management Report 2014				
Category	Number of Sites		Category Description	Interpretation One or more items at these sites...
	At start of year	At end of year		
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.

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 should be accompanied by a \$21.50 application fee and directed in writing to:

Chief Executive
 Carclew
 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 under the *Whistleblowers Protection Act 1993*.

Energy Efficiency Action Plan

Performance against Annual Energy Use Targets

	Energy Use (GJ)	GHG Emissions	Business Measures (m ²)
Base Year 2006-07			
Carclew	229	75	620
Total	229	75	620
Base Year 2006-07		Energy Efficiency (MJ per m²)	
Carclew		370	
Total		313	
2013-14			
Carclew	205	47	620
Total	205	47	620
2013-14		Energy Efficiency (MJ per m²)	
Carclew		322	
Total		322	
Target			
(for 2014)		326 MJ per m²	
Final Target			
(for 2020)		296 MJ per m²	

Impacts on Energy Usage

The reviewed target is to improve the energy efficiency of the Carclew House by 20% from 2006-07 levels by 2020.

Greening of Government Operations

Carclew is committed to organisational greening practices. Staff are encouraged to reduce waste, switch off lighting and electronic equipment when not in use and purchase environmentally preferred products where possible. A Green Policy is under development.

2013-14 is the first full year following transition from individual printers placed at work stations to two centralised multi-function printers, enabling duplex functions for document printing and significant reduction in printer related consumables.

During the reporting period Carclew's grant programs transitioned to an online application process with over 80 applications (and 6 copies of each) per year now being provided to grant panels electronically. In addition, Board papers are also provided electronically for each meeting. Together these changes reduce paper consumption and courier miles.