

CARCLEW

ANNUAL REPORT 2014-15

September 2015

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**Government
of South Australia**

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9 September 2015

Hon. Jack Snelling MP
Minister for the Arts

Dear Minister

It is with great pleasure that I present Carclew's 2014-15 Annual Report.

This report reflects the changing and increasingly challenging environment that we work in. While we can be justifiably proud of our history and achievements, we know that this is no time for complacency if we want to continue Carclew's exceptional work into the future.

The Carclew Board has clarified its expectation of Carclew as an organisation which has the status and reputation to position itself in a policy leadership role. The Board's Directions 2016-22 statement embeds a focus on leading new initiatives and investment in outcomes which are strategic and influential in policy or partnerships. We believe that by seeking depth of activity rather than breadth we can consolidate the cornerstone of Carclew's programming - to honour the creativity of our target audience – while remaining responsive to need and aligned with broader government, industry and social objectives.

A notable example of the Board's responsiveness to the changing environment in the last year has been our work with funded company Kurruru Youth Performing Arts to consider an alternative governance model which supports ongoing delivery of their vital arts and cultural program. Kurruru's innovative and forward looking proposal to amalgamate with Indigenous community organisation Kura Yerlo prompted the Board to revisit the purpose and policy implications of its funding programs. The result is a more realistic future for the Kurruru program and a new community partnership for Carclew.

Another significant area of work for the Board has and will continue to be diversification of company income. We are looking at ways to grow and activate our supporters and exploring philanthropic avenues to leverage the social impact of our work. Equity and access are paramount in the development of Carclew's program and we look forward to furthering these imperatives.

My thanks goes to our primary funding partner Arts SA for the valuable advice and support that we receive through that close working relationship. My thanks also goes to the dedicated members of the Carclew Board and our wonderful staff, who so admirably translate the Board's strategic thinking into inspiring and impactful programs.



Jane Doyle
Chair, Carclew

CHIEF EXECUTIVE'S REPORT

In 2014-15 Carclew did what it always does - delivered a program of exceptional arts experiences for children and tailored support for early career artists. Detail of that activity is provided throughout this report.

Like countless other arts and community organisations operating in an environment of shrinking funding options and intense competition for public and corporate support, we were forced to question the status quo. Carclew has maintained high quality programming state-wide for many years, but would that guarantee the organisation's future in a changing environment of strong competition for partners, funding and audiences?

The impetus to reconsider our purpose and delivery came through key environmental drivers such as:

- the impact to state arts funding of recent government savings targets and the likelihood of further savings targets in coming years
- awareness of a changing youth arts landscape, with increased programming for children by mainstream organisations and major cultural institutions
- new Australia Council strategic direction and funding programs (subsequent changes in federal funding structures has increased uncertainty)
- increasing pressure on not-for-profits to establish philanthropic and alternative income streams to support public investment in the work
- research and consultation with state based funded and non-funded youth arts sector
- national funding and sector leadership challenges and opportunities identified through national sector conversations and networks
- exposure to international philosophies and models through formal and informal networks which indicate the need for new thinking around resourcing and delivery.

A Board-led exploration of the strategy and intentionality behind our work in November 2014 affirmed a leadership role for Carclew focused on initiatives through strategic partnerships and policy to better support on-the-ground project delivery. Also apparent was a need to further intensify and target programming by taking inspiration directly from children and young people.

This meant a commitment to different ways of working and identifying the skills to realise this refreshed vision through a whole of organisation approach. We undertook an internal and external consultative process to review staffing requirements and embarked on a restructure which saw some roles made redundant and new roles created, some roles continue with minor adjustments to duties and some unchanged. The net change in staffing levels is approximately one FTE position and we have established higher level leadership in the areas of arts programming, marketing and business development and financial planning and management.

Although the major component of the restructure took place in March/April 2015, the process commenced in the 2013-14 year with the establishment of a Senior Program Manager position, which has had the dual effect of providing focused leadership for Carclew's arts programs and has allowed the Chief Executive to pursue strategic organisational development, partnerships and income generation.

The process has not been without challenges, however the support of the Carclew Board and continuing staff has been steadfast and I extend my thanks to everyone. To those staff we have farewelled, I thank you for being a significant part of the 43 years of the Carclew story and for contributing to the well-loved organisation Carclew is today. I would also like to thank our major funding partner Arts SA, who has welcomed and understood our need and ambition to make change.

Throughout 2014-15 Carclew has continued to focus on delivering high quality programs for children and young people and to support the critical early years of our state's artists and artworkers. Significantly, Carclew has again returned a sound surplus which leaves the organisation in a strong position to face our future head on.

I am excited to see what we will achieve and I am confident we have a robust organisation for the next stage of our work.

Tricia Walton
Chief Executive

ROLE

Carclew ignites the arts and kick starts careers for young South Australians.

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

Board Members 2014-15

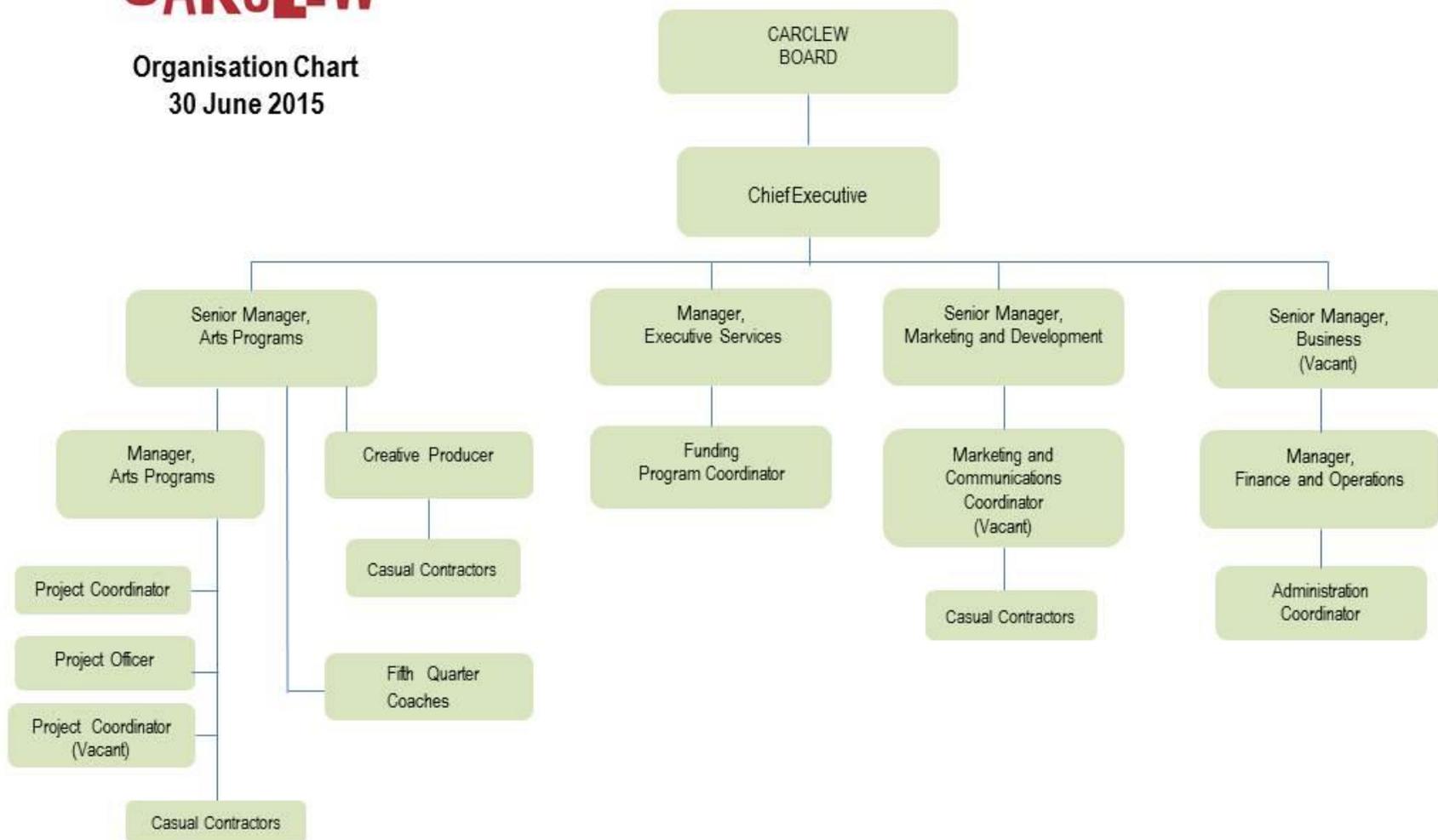
Jane Doyle, Chair
Grant Archer, Deputy Chair
Ali Gumillya Baker (resigned March 2015)
Sidsel Fawkes, Staff Nominee
Paula Furby
Jeff Meiners
Ella Pak Poy
Anthony Peluso
Victoria Purman
Bronwyn Sugars

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



Organisation Chart
30 June 2015



CURRENT OBJECTIVES

Carclew Directions 2016-22

Vision

A CREATIVE STATE

Mission

Ignite the arts and kick start careers for young South Australians

Goal 1: Leadership

- Anticipate and create the future
- Enable innovative practice
- Position as a national and international benchmark organisation
- Advocate and drive evidence based policy
- Identify opportunities for innovative collaboration

Goal 2: Relevance

- Involve children and young people in programming
- Prioritise equity and accessibility
- Invest in contemporary practices of artists and arts educators
- Prioritise state and national strategies and policies

Goal 3: Artistic Vibrancy

- Connect programs with the wider community
- Demonstrate excellence of practice in all contexts
- Invest in artistic risk taking
- Invest in the development of artists

Goal 4: Accountability

- Maintain strong financial management
- Maintain sound governance
- Appoint appropriately skilled staff and maintain sound human resources practices

Guiding Principles

We believe...

A vibrant youth arts sector underpins a healthy, open, contemporary society. The future cultural, social, intellectual and economic wellbeing of South Australia depends on this.

Arts for learning

An arts rich childhood improves literacy, numeracy, social skills and personal development.

Arts for identity

Involvement in the arts helps children and young people develop confidence, a strong sense of identity and offers cultural expression and celebration.

Arts for future

Arts experiences contribute towards children and young people's understanding of the cultural forces that help shape their world and provide tools to explore and express issues of relevance to them.

Arts for life

Arts experiences cultivate and nourish children and young people's creative, intellectual and communication skills and capacities, enabling them to participate as contemporary Australian citizens.

Arts for all

It is the right of every child to participate fully in cultural and artistic life (United Nations Convention on the Rights of the Child, Article 31).

Arts for health and wellbeing

Engagement in the arts increases cognitive, social and personal skills for life, thus increasing wellbeing and health.

OPERATIONS AND INITIATIVES

2014-15 PROGRAM HIGHLIGHT SNAPSHOTS

2014 Ruby Award win

Carclew and partner Anglicare (Playford Communities for Children Plus) received the 2014 Ruby Award for Community or Regional Impact over \$100 000 for Carclew's Pom Pom initiative.

Located at the Davoren Park shopping centre, Pom Pom is a visual arts studio space and a resource for families and other local stakeholders. It contributes to community building and participant wellbeing through free access to art making led by professional artists.

Responding to limited local creative options, Pom Pom delivers a program of weekly workshops and school holiday activity. The initiative has given many children up to 12 years of age their first sustained experience of art making and invites parents and carers to share in this. It has generated a range of community outcomes, including an arts based intervention for local primary school children to address behavioural and learning issues.

Zombies get a life

Carclew's ExpressWay Arts program, delivered in partnership with the City of Onkaparinga, engages a Creative Producer to facilitate youth arts activity in Adelaide's southern suburbs, with a focus on 12 to 18 year olds. This includes cross art form skills development and cultural leadership programs which reflect the aspirations of participants.

A feature of the 2014-15 program was the Run Zombie Run project (part of the larger Discovery Project), which commenced in November 2014 as a cultural mapping and storytelling process. Attracting 64 participants, workshops continued in early 2015 to devise an interactive theatre performance supported by professional practitioners.

The performance was presented at Southern Youth Exchange in May 2015 to an audience of over 50, around half of whom were young people. Eight participants have been inspired to continue working together and have self-organised under the name Kids Against Humanity to explore an ongoing program of performing arts activity.

Work in remote South Australian Aboriginal communities

Carclew's Tjitjiku (Children's) Inma three year project was completed in June 2014.

The culmination of this community generated and driven multi-year project - a tri-lingual multi-media learning resource which documents a range of cultural material recorded and interpreted by children and community - was printed and then distributed to schools on the Anangu Pitjantjatjara Yankunytjatjara (APY) and Maralinga Tjarutja Lands in the latter half of 2014. Over 1300 copies of the resource have been dispatched.

The high production values and significance of the language preservation through storytelling within the printed and recorded documentation has been well received. The resource has also been made available to metropolitan schools and industry stakeholders.

Leadership in Arts and Education

Carclew works closely with the Arts Rich Together (A>R>T) Collective to explore the role of arts in education through cross jurisdictional and international research relationships. Carclew Chief Executive chairs the A>R>T Collective, comprised of South Australian arts and education stakeholders.

Commencing in January 2015, Carclew co-presented A>R>T's Spotlight 2015 Initiative, hosting Drama Based Instruction specialist Assistant Professor Katie Dawson from partner organisation the University of Texas at Austin. Assistant Professor Dawson led professional development for four artists, who then undertook residencies of 20 days at West Lakes Shores and Modbury Primary Schools to explore numeracy through drama. Spotlight 2015 was supported by Creative Education Partnership funding through Australia Council, Arts SA and Department for Education and Child Development (DECD).

Teachers and students have responded well to this creative approach to learning, with teachers keen to integrate the learning method across curriculum. Carclew is currently working with UniSA and DECD to develop a longer term proposal to continue this work in South Australian Schools.

Arts Market draws a crowd

Carclew held its second Dusk Market in December 2014, attracting 1650 people. Welcoming many newcomers to the house, the event featured artist stalls, a workshop for children, an exhibition in Carclew's Foyer Gallery, performances by emerging musicians and the presentation of 2015 Carclew Scholarships. Early career artists and crafts people were supported to market their work.

Leveraging strong public interest in the property, the Dusk Market showcases Carclew's work to an audience who may not engage with the organisation on a regular basis.

Investment in young creative professionals

Carclew's arts business incubator, Fifth Quarter, is designed to build the confidence of early career artists through coaching and business planning support, networking referrals and a co-working space. Fifth Quarter came into being to consolidate and make visible Carclew's long standing commitment to early career artists and industry development.

Through this work, Carclew has a keen understanding of the issues faced by early career artists when resourcing creative projects. Carclew developed the QuickstART Microloan program in partnership with Foresters Community Finance (QLD) to address a range of challenges faced by early career artists. These include finance for equipment purchases not widely available through other funding programs, expedient and responsive approval turnaround to support unexpected outlays, dependence on public funding and the need for enhanced entrepreneurial thinking around investment in arts practice.

Launched in November 2014, Carclew's QuickstART Microloan program is the first interest free arts loan in South Australia and offers commercial loans to South Australian early career artists of between \$500 and \$3000. To date three loans have been approved.

Creative Solutions in a changing industry

South Australian youth performing arts companies supported by Carclew do extraordinary work in communities, engaging children, young people and their families and encouraging civic participation, resilience and inclusiveness.

These companies face significant difficulties in maintaining their financial viability. In addition to funding, Carclew provides leadership, peer support, policy advice and informal mentoring for General Managers, Artistic Directors and Boards of funded companies.

In 2014-15, in response to increasing pressures on their financial position, Kurruru Youth Performing Arts presented a proposal to the Carclew Board outlining their plans for

amalgamation with Indigenous community organisation Kura Yerlo. This strategy aimed to ensure a more sustainable future for the Kurruru creative program for ATSI children and young people within community in a culturally appropriate environment.

Informed by consultation with both organisations, the Carclew Board accepted the proposal and entered a service agreement with Kura Yerlo to deliver the Kurruru program in 2015.

2014-15 PROGRAM EXAMPLES IN DETAIL

Program Example One: Pom Pom Visual Arts Studio, Davoren Park

Pom Pom is a model for community outreach through the arts. Located in an area of high socio-economic disadvantage, Pom Pom's success is linked to the provision of a consistent and safe place for local children up to 12 years of age and their carers/families to come and make art together. With obvious positive social benefits around engagement and participation, Pom Pom has also encouraged wider community connectedness and collaboration amongst service providers, for example:

- A partnership with City of Playford and Swallowcliffe Primary School saw a group of 5 to 8 year olds attend Pom Pom weekly throughout 2014 to work with artists. These children had been identified as being at risk of exclusion from school and likely to benefit from positive mentoring through collaborative art making. Funded by Department for Communities and Social Inclusion, this program has resulted in a close working relationship between Carclew and Swallowcliffe Primary School which will inform future programming.
- A father and his teenage son from the area are being trained and mentored by a small start-up called Innovation Systems as 3D printing technicians, with the longer term aim of delivering workshops from Pom Pom.

Underpinning Pom Pom's recent work has been the on-site presence of an early childhood education specialist who has interacted extensively with resident and workshop artists providing feedback on observed practice and strategies for enhanced participant engagement. Independent evaluation of this part of the program has indicated that the cross discipline interaction between artists and an educator has enabled stronger connection with participants and their families and informed ongoing program development.

Carclew has secured a further two year partnership for the Pom Pom initiative from the Communities for Children Plus program through its partner Anglicare.

| Carclew Directions 2016-22 | |
|--------------------------------------|---|
| Goal 1: Leadership | <ul style="list-style-type: none"> • Enable innovative practice • Advocate and drive evidence based policy • Identify opportunities for innovative collaboration |
| Goal 2: Relevance | <ul style="list-style-type: none"> • Involve children and young people in programming • Prioritise equity and accessibility • Invest in contemporary practices of artists and arts educators • Prioritise state and national strategies and policies |
| Goal 3: Artistic Vibrancy | <ul style="list-style-type: none"> • Connect programs with the wider community • Demonstrate excellence of practice in all contexts • Invest in artistic risk taking • Invest in the development of artists |
| Government of South Australia | |
| Strategic Priorities and Approaches | <ul style="list-style-type: none"> • Safe communities, healthy neighbourhoods • Every chance for every child • Culture of innovation and enterprise • Sustainability • Respect for individuals with a reciprocal responsibility to the community |
| Economic Priorities | <ul style="list-style-type: none"> • Growth through innovation |

Program Example Two: Investment in young creative professionals

Carclew's industry development initiatives provide a range of entry points for early career artists to establish industry networks, resource their practice through funding and financing products, develop the business side of their arts practice and present their work to the general public.

- The Fifth Quarter arts business incubator delivers bespoke coaching to early career artists and artists who work with children and young people to develop business plans and provide industry referrals. In 2014-15, Carclew engaged arts management consultants Jones MacQueen to provide additional depth to existing in-house coaching and support. Thirteen artists were assisted through this program.
- Funding programs for early career artists (Project and Development Grants and Scholarships) provide another aspect of career coaching through an introduction to public funding and assistance with developing project concepts and delivery frameworks. Carclew offers one-on-one consultations and detailed feedback to all applicants. Over 100 artists accepted the support of free coaching through this program in 2014-15.
- The Carclew QuickstART Microloan program was launched in November 2014 and grew out of an identified need for a responsive finance product which encourages entrepreneurial thinking, and offers an alternative investment option to grant program dependency in a competitive funding environment. Through this loan, the first arts microloan in South Australia, three early career artists have financed initiatives to kickstart their careers.
- Carclew's annual Dusk Market supports artists with promotion and a low cost retail outlet for their work. The 2014 market held in December attracted 1650 people and an audience who were largely new to Carclew.
- Through the Carclew artist residencies program in the Carclew buildings up to four visual artists are given access to free studio space for a year. Additionally the Foyer Gallery gives an emerging curator mentoring and experience in exhibition logistics and presentation. Up to eight exhibitions of the work of early career artists are featured each year.

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| Government of South Australia | |
| Strategic Priorities and Approaches | <ul style="list-style-type: none"> • Creating a vibrant city • Culture of innovation and enterprise • Sustainability |
| Economic Priorities | <ul style="list-style-type: none"> • Growth through innovation • Adelaide, the heart of the vibrant state • South Australia's small businesses have access to capital and global markets |

Program Example Three: Creative solutions for the sector in a changing industry

Increasing financial and accountability pressures on the small to medium arts sector has demanded flexible and creative responses to changes in the operating environment and alternative ways of delivering arts programs in community.

Carclew's ExpressWay Arts program was developed to strengthen youth arts activity in Adelaide's southern suburbs when former funded company, Southern Youth Theatre Ensemble, no longer satisfied the criteria for Carclew's grants program for South Australian youth performing arts companies (2011). In partnership with the City of Onkaparinga, Carclew has a Creative Producer in place to enable a program which reflects the interests of young people and facilitates contact with a range of creative professionals.

In 2014-15, the Creative Producer continued to mobilise local young people by devising and delivering multi-artform skills development and cultural leadership programs, fostering one-on-one mentoring relationships and connecting with existing groups. Programs attracted 125 participants, with audiences of over 1300 at free events featuring project outcomes.

The Carclew Board considered and endorsed an alternative delivery and funding model for the Kurruru Youth Performing Arts program in 2014-15 to address sustainability issues experienced by the former funded company. By entering a partnership with ATSI community organisation Kura Yerlo (following amalgamation with Kurruru), Carclew has ensured continuation of a culturally rich and appropriate arts program for children and young people in the context of community development and service provision.

The Board also continued to assist Urban Myth Theatre Company (UMTC) in the orderly wind up and dissolution of the company. The inability of a longstanding and respected company to consolidate its business model in changing circumstances clearly illustrates that no company is immune from the imperative to find creative solutions to maintain program delivery in an increasingly challenging environment.

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| Government of South Australia | |
| Strategic Priorities and Approaches | <ul style="list-style-type: none"> • Safe communities, healthy neighbourhoods • Every chance for every child • Culture of innovation and enterprise • Sustainability • Respect for individuals with a reciprocal responsibility to the community |
| Economic Priorities | <ul style="list-style-type: none"> • Growth through innovation |

Program Example Four: Workshops for Children

Carclew workshop programs pay homage to the organisation's original purpose while evolving to meet the contemporary needs and interests of children and their families. They also provide employment options for artists, including mentoring for early career artists.

In 2014-15 Explore Arts, Carclew's long standing program of school holiday activity for children and young people aged 5-15, continued to provide a range of artistic and cultural experiences, including extremely popular animation workshops. Carclew presents multiple workshop packages providing a full day of activity which, as indicated by sell-out attendances, have proven appeal for working parents/carers. Carclew also, at times, partners with other arts organisations to deliver specialist content, eg. Cirkidz. On average, program bookings reached 95% of capacity.

Through a partnership with Arts Project Australia, Carclew presented a culturally diverse workshop series as part of the annual WOMADelaide festival. These workshops were designed to complement the festival's international programming and give an introduction to Carclew for local and visiting families. Workshops at the 2015 event reached 84% of capacity.

The Subjects Matter: Portraits by Kids project, delivered in the first half of 2015, was a visual arts project involving children aged 9-12 years. Participants worked with professional artists to explore portraiture techniques before using them in a live portrait sitting in Rundle Mall during the Come Out Children's Festival in May 2015. This project aimed to encourage the disappearing art of face-to-face conversation as a means for children to interact with and understand their subjects.

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| Government of South Australia | |
| Strategic Priorities and Approaches | <ul style="list-style-type: none"> • Creating a vibrant city • Safe communities, healthy neighbourhoods • Every chance for every child |
| Economic Priorities | <ul style="list-style-type: none"> • Growth through innovation • Adelaide, the heart of the vibrant state |

Program Example Five: Partnerships with Schools

Carclew works closely with DECD and arts education stakeholders to pursue a multi-layered approach to achieve better learning outcomes for students in South Australian departmental schools.

The Artists in Schools program (current DECD funding concluded June 2015) gives schools a brief taste of working with a professional artist on an arts project. They create a reciprocal learning environment which intrigues students and supports teachers in the roll out of arts curriculum, as well as being the focus of community celebrations. Of the seven residencies taking place in 2014-15, three were delivered in regional schools and five were delivered in schools listed on the DECD register of disadvantage, with over 500 participants.

Longer term school based residencies were delivered in two disadvantaged schools in 2014-15, supported by funding from the Community Education Partnerships Artist in Residence program of the Australia Council, Arts SA and DECD. These residencies provide sustained engagement for students and professional learning for teachers and, although focused on arts and creative outcomes, often have an impact across curriculum. They also incorporate capacity to adjust delivery models according to specific needs identified during residencies.

Carclew works with the Arts Rich Together (A>R>T) Collective of arts education stakeholders to develop high level strategy and partnerships to support pilot implementation of arts based pedagogies in South Australian schools. A>R>T partners include UniSA, DECD, The University of Austin at Texas and participating schools. Central to A>R>T's philosophy is professional exchange between artists and teachers to enable enhanced teaching methodologies and learning outcomes.

In 2014-15 Carclew and presenting partners Come Out Children's Festival, The Hawke Centre and Adelaide City Council invested in public discourse through a number of presentations and key notes.

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| Economic Priorities | <ul style="list-style-type: none"> • Growth through innovation |

Other 2014-15 Activity

| Activity | Overview |
|---|---|
| CANS Graffiti Art Workshops | Skills development and mentoring for seven young people delivered in May 2015 at Carclew and in Victoria Square. |
| June S. Tanner Memorial Scholarship | A once off professional development scholarship of \$4000 offered in partnership with the Independent Arts Foundation and the Italia-Australia Association for travel to Italy. |
| 2015 Independent Arts Foundation Franz Kempf Printmaker Award | This biennial award supports the professional development of a South Australian printmaker (aged 26 and under) and is valued at \$4000. |
| 2015 Carclew Emerging Film Maker Award | Part of the annual South Australian Screen Awards presented by the Media Resource Centre, in 2015 the prize was a coaching package with Carclew's Fifth Quarter initiative. |
| Pom Pom Mural | Carclew received a grant through Arts SA's Public Art and Design program for a mural at Davoren Park, completed in June 2015. |
| Now I can draw the White Gazebo! | An interactive installation based on Carclew's Children's Map presented in the Space Theatre foyer as part of the 2015 Come Out Children's Festival. |
| P:INCH Digital Portraits (ExpressWay Arts) | A photography project for 12-15 year olds with a social inclusion and community solution focus supported by the Department for Communities and Social Inclusion. |
| Songs for Social Change (ExpressWay Arts) | Delivered February to April 2015, seven participants aged 14 to 30 years wrote and recorded songs responding to their concerns around the environment and climate change. Songs were performed at the Southern Youth Week launch in April 2015. |
| Excursion Project (ExpressWay Arts) | A rolling series of attendances by young people at performances by flagship companies including State Theatre Company and Brink Productions, followed by critical evaluation of performances. For some participants this has been their first experience of live theatre/performance. |
| Living Photographs Project (ExpressWay Arts) | This project created a safe space for three participants who are carers or identify as having mental health issues and worked with them to explore installation, design and place making. |
| Philanthropy planning and implementation | In 2014-15 Carclew has continued to build a circle of friends through functions hosted by the Chair of the Carclew Board, most recently a lunch in the Carclew Ballroom in November 2014. |
| Sector Leadership | Carclew maintains a strong presence in state and national youth arts networks. In 2014-15 national sector conversations reinforced the need for the organisation's structural review and consultation with unfunded South Australian youth companies informed the commencement of a review of Carclew funding programs. |
| Arts Rich Together (A>R>T) Collective | A tour to Adelaide was coordinated for thinker, commentator and community leader Dr Brent Hasty from Adelaide's sister city Austin, Texas, for public speaking and meetings with the South Australian education sector. |

FUTURE PLANS

The following principles represent Carclew's enhanced commitment to essential priorities:

- Children and young people are, innately, analysts, commentators, problem solvers, collaborators and critical thinkers and bring curiosity and imagination to their art making.
- Responsive and innovative arts programming occurs in an environment of co-creation.
- Young South Australians who do not currently have access to arts experiences are our priority.
- Young Aboriginal and Torres Strait Islanders have specific creative and cultural aspirations.
- Young makers are leaders in experimentation, emerging art forms, creative innovation and the use of technology in art making.
- The skills and tools for a successful arts career are complex and require ongoing development.
- Working with non-arts partners gives depth to our work and facilitates the exchange of skills and methodologies.
- Policy leadership emerges through critical discourse, evidence based research and industry benchmarking.
- Carclew fulfils its role as influencer and connector for educators, training institutions, industry partners and government portfolios.

Fifth Quarter

After two and a half years in operation, Carclew's arts business incubator will be reviewed to ensure consolidation of delivery and continued viability. Options being explored include relocation of the initiative to Carclew house to enable greater interaction with Carclew's program and mentoring opportunities with staff.

Funding Programs

Responding to consultation undertaken in 2014-15 with South Australian youth companies who are not in receipt of program funding through Carclew, the Project and Development Grant Program will be reviewed with the aim of creating new program categories targeted to organisations working with children and young people. This is expected to include a funds matching program for non-arts investment secured by companies.

Community Partnerships

Having secured two year funding from Anglicare (Communities for Children Plus) for continuation of the Pom Pom initiative, Carclew will extend this relationship to explore additional programming options in Adelaide's southern suburbs.

Creating and Measuring Impact

In 2015-16 Carclew will invest in the development of an innovation process for program planning and evaluation, with the aim of achieving cross-organisation commitment to Carclew's strategic direction and objectives. This will include continuation of discussions with SAHMRI Wellbeing and Resilience Centre towards the creation of a more effective framework to capture the impact of Carclew's work.

Income Diversification

Through the recent organisational review and restructure, Carclew now has in place a higher level of leadership in the area of marketing and business development. This will support income diversification through continued development and roll out of Carclew's Philanthropy Plan and earned income strategies which further leverage, for example, our magnificent premises.

International Exchange

To build on international relationships established by Carclew staff in recent years, Carclew will further scope a series of international cross cultural exchanges for artists and arts managers through a program of international residencies in the Southern Hemisphere. Initial conversations with potential partners, including Balmaceda Arte Joven (Chile), Vryfees Festival (South Africa) and New Zealand Maori Arts and Crafts Institute, will be expanded to explore the range and nature of possible exchanges, particularly for young ATSI artists and/or arts managers.

Sectoral Leadership

In line with the refreshed intentionality identified by the Carclew Board, Carclew will pursue a national sectoral leadership role to connect the many small and highly effective organisations which make up the sector. Carclew proposes to host a national youth arts sector gathering every two years in South Australia in conjunction with the Come Out Children's Festival. The first meeting is planned for 2016, with subsequent meetings aligned with festival years.

| Carclew Directions 2016-22 | |
|--------------------------------------|--|
| Goal 1: Leadership | <ul style="list-style-type: none"> • Anticipate and create the future • Enable innovative practice • Position as a national and international benchmark organisation • Advocate and drive evidence based policy • Identify opportunities for innovative collaboration |
| Goal 2: Relevance | <ul style="list-style-type: none"> • Involve children and young people in programming • Prioritise equity and accessibility • Invest in contemporary practices of artists and arts educators • Prioritise state and national strategies and policies |
| Goal 3: Artistic Vibrancy | <ul style="list-style-type: none"> • Connect programs with the wider community • Demonstrate excellence of practice in all contexts • Invest in artistic risk taking • Invest in the development of artists |
| Government of South Australia | |
| Strategic Priorities and Approaches | <ul style="list-style-type: none"> • Creating a vibrant city • Safe communities, healthy neighbourhoods • Every chance for every child • Culture of innovation and enterprise • Sustainability • Respect for individuals with a reciprocal responsibility to the community |
| Economic Priorities | <ul style="list-style-type: none"> • Growth through innovation • Adelaide, the heart of the vibrant state |

SOUTH AUSTRALIA'S STRATEGIC PLAN

| SASP Target | Carclew Impact |
|--|--|
| Target 1: Urban spaces Increase the use of public spaces by the community | <ul style="list-style-type: none"> Pom Pom ExpressWay Arts CANS Graffiti Art Workshops |
| Target 3: Cultural vibrancy – arts activities Increase the vibrancy of the South Australian arts industry by increasing attendance at selected arts activities by 150% by 2020 | <ul style="list-style-type: none"> All Carclew, Funded Company and Service Partner programs |
| Target 6: Aboriginal wellbeing Improve the overall wellbeing of Aboriginal South Australians. | <ul style="list-style-type: none"> Tjitjiku (Children's) Inma cultural and learning resource |
| Target 12: Early childhood Increase the proportion of children developing well | <ul style="list-style-type: none"> Pom Pom Explore Arts Partnerships with Schools |
| Target 23: Social participation Increase the proportion of South Australians participating in social, community and economic activities by 2020 | <ul style="list-style-type: none"> All Carclew, Funded Company and Service Partner programs |
| Target 28: Aboriginal leadership Increase the number of Aboriginal South Australians participating in community leadership and in community leadership development programs | <ul style="list-style-type: none"> Service Partner programs (Kurruru Youth Performing Arts) |
| Target 30: Boards and committees Increase the number of women on all State Government boards and committees to 50% on average by 2014, and maintain thereafter by ensuring that 50% of women are appointed, on average, each quarter | <ul style="list-style-type: none"> Carclew Constitution and Rules (May 2013) specify that the Carclew Board must consist of not less 3 females and not less than 3 male members |
| Target 31: Chairs of boards and committees Increase the number of women chairing State Government boards and committees to 50% by 2014 | <ul style="list-style-type: none"> Chair of the Carclew Board is a woman |
| Target 32: Customer and client satisfaction with government services Increase the satisfaction of South Australians with government services by 10% by 2014, maintaining or exceeding that level of satisfaction thereafter | <ul style="list-style-type: none"> Carclew, Funded Company and Service Partner programs (see testimonials below) |
| Target 52: Women Have women comprising half of the public sector employees in the executive levels (including Chief Executives) by 2014 and maintain thereafter | <ul style="list-style-type: none"> Carclew Chief Executive is a woman and over 60% of current core staff are women. |
| Target 83: Sport and recreation Increase the proportion of South Australians participating in sport or physical recreation at least once per week to 50% by 2020 | <ul style="list-style-type: none"> Carclew, Funded Company and Service Partner programs including performance/theatre, circus, dance. |

CUSTOMER AND CLIENT SATISFACTION – TESTIMONIALS

An outcome for teachers was assisting them to develop a greater insight into incorporating the arts into cross-curricular learning and programming.

Principal, Woorooka Primary (Artists In Schools)

Our staff were learning alongside the students for the entire project. From inception to completion we were constantly learning new techniques from Karen [the artist]. We all came away from the project with a great amount of new knowledge and we are already applying this with a number of other projects we have going on around the school.

Principal, Ungarra Primary School (Artists In Schools)

The Artist in Schools residency was a great program for me as an emerging artist in solidifying and growing many of the skills I have and giving me the confidence to run a similar program on my own.

Emerging Artist (Artists In Schools)

It turned out pretty good...especially considering it was a group effort and had to try and please everybody. They say a camel is a horse built by a committee and it turned out to be a pretty good camel.

Tirkandi (Youth) Worker, Warriappendi School (Artists In Schools)

Thanks for all you do to support young people and the arts.

Donor

Back in the office today after being away last week, and I must say, it is great to have this space!

Fifth Quarter Resident

I realised I needed help – that's what brought me to Fifth Quarter. The team is incredibly supportive, and this program completely changed my life.

Fifth Quarter Resident

We started without fifth quarter, and we found out that the work we had done to build the business was completely wrong – I was guessing my way along. Now we actually have a structure.

Fifth Quarter Resident

It's a good place to be; there's a solidarity between artists, a sharing of ideas and feedback.

Fifth Quarter Resident

Thank you so much to ... everyone at Carclew for this, and thank you personally for all your help, advice and kindness.

Project and Development Grant Recipient

Wow such exciting news ... we are so thrilled to have the support of Carclew behind this project.

Project and Development Grant Recipient

You were an amazing help through the whole process.

Project and Development Grant Recipient

A HUGE thank you to you and the team at Carclew you do so much for the arts not just in SA but Australia!

Project and Development Grant Recipient

Thank you so much for making my trip possible. It was amazing to see (in person) all the incredible things you've done. I hope there will be an opportunity in the future to get to spend quality time together. I feel like we were always two seats away... we can fix that next time! Again thanks for making it all possible for me to share with and learn from Adelaide. I will treasure the experiences always.

**Dr Brent Hasty, Chief Executive, Mindpop, Austin, Texas
(A>R>T Collective - Spotlight)**

PUBLIC SECTOR ACT REPORTING REQUIREMENTS

Management of Human Resource Information

Carclew staff are engaged under the *South Australian Government Wages Parity Enterprise Agreement; Salaried 2014* unless engaged under specific contracts.

The table below includes all employees engaged with Carclew during the 2014-15 reporting year.

Further human resource information is available on the Commissioner for Public Sector Employment <http://publicsector.sa.gov.au>

Workforce Diversity

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 | 3.4% | 9.7% |
| 25-29 | 1 | 3 | 4 | 13.8% | 11.2% |
| 30-34 | 0 | 4 | 4 | 13.8% | 10.7% |
| 35-39 | 1 | 3 | 4 | 13.8% | 9.6% |
| 40-44 | 2 | 3 | 5 | 17.3% | 11.4% |
| 45-49 | 0 | 5 | 5 | 17.3% | 11.1% |
| 50-54 | 3 | 0 | 3 | 10.3% | 11.4% |
| 55-59 | 0 | 2 | 2 | 6.9% | 9.1% |
| 60-64 | 0 | 0 | 0 | 0.0% | 6.7% |
| 65+ | 0 | 1 | 1 | 3.4% | 3.6% |
| TOTAL | 7 | 22 | 29 | 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.

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

| Male | Female | Total | % of Agency |
|------|--------|-------|-------------|
| 0 | 0 | 0 | 0% |

Types of Disability (where specified)

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

Executives

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 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |

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 | 2011-12 | 2012-13 | 2014-12 | 2014-15 |
|------------------------|---------|---------|---------|---------|
| Sick Leave | 7.7 | 7.9 | 6.8 | 10.6 |
| Family Carer's Leave | 0.5 | 0.5 | 1.7 | 1.3 |
| Special Leave With Pay | 0.1 | 0.1 | 0.7 | 0.4 |

Performance Development

Documented Review of Individual Performance Management

| Employees with ... | % Total Workforce |
|------------------------------------|-------------------|
| A review within the past 12 months | 10.3% |
| A review older than 12 months | 48.3% |
| No review | 41.4% |

Leadership and Management Development

Leadership and Management Training Expenditure

| Training and Development | Total Cost | % of Total Salary Expenditure |
|---|------------|-------------------------------|
| Total training and development expenditure | \$44 800 | 3.8% |
| Total leadership and management development expenditure | \$15 200 | 1.3% |

Work Health and Safety and Injury Management

Carclew is committed to the safety and wellbeing of all with whom we interact. The WHS Committee continues to work towards providing a safe and healthy environment for all. New staff and volunteers are inducted into Carclew's policies and procedures including WH&S regulations and responsibilities.

Procedures are continually reviewed for improvement and risk assessments are carried out prior to commencement of any 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 |
| Number of prosecutions pursuant to WHS Act Part 2 Division 5 | Nil |
| Number of enforceable undertakings pursuant to WHS Act Part 11 | Nil |

Agency gross workers compensation expenditure for 2014-15 compared with 2013-14

| Expenditure | 2014-15 (\$) | 2013-14 (\$) | Variation (\$) + (-) | % Change + (-) |
|--|-------------------------|-------------------------|---------------------------------|---------------------------|
| *Hospital | | | | |
| Income Maintenance | 0 | 0 | 0 | 0 |
| *Investigations | | | | |
| Legal Expenses | | | | |
| Lump Sum Settlements Redemptions – Sect.42 | 0 | 0 | 0 | 0 |
| Lump Sum Settlements Permanent Disability – Sect.43 | 0 | 0 | 0 | 0 |
| Other | | | | |
| Registered Medical | 0 | 0 | 0 | 0 |
| Rehabilitation | | | | |
| *Travel | 0 | 0 | 0 | 0 |
| Total Claims Expenditure | 0 | 0 | 0 | 0 |

Disability Access and Inclusion Plans

Carclew supports the *Government's Disability Policy – Promoting Independence Plans for South Australia*.

A Disability Action Plan has been drafted and will be finalised in 2015-16.
A small budget has been included to assist with clients' access needs when required.

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.

Carers Recognition

Community based programs delivered by Carclew such as Pom Pom and ExpressWay Arts include the attendance of carers who support the participation of those in their care or, at times, participate in their own right in projects tailored to them. In the reporting period, this included the Living Photographs project (ExpressWay Arts) which created a safe space for three young people who are carers or identify as having mental health issues.

Freedom of Information

A Freedom of Information statement is available on our website

<http://www.carclew.com.au>

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

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*.

Public Complaints

| Category of complaints by subject 2014-15 | Number |
|---|----------|
| Service processes/procedures | 1 |
| Total complaints | 1 |

The one complaint was managed by staff by reviewing and improving procedures.

Sustainability Reporting

- Economic
 - delivered within target;
 - seek to implement efficiencies through reduced duplication and targeted programs
- Environmental
 - commenced planning to implement systems to optimise information technology systems to reduce paper usage
- Social
 - Carclew's program responds to a changing environment and informed by principles of needs based, responsiveness, innovation, skills development and building capacity for future self-sustainability. We also seek to deliver programs that invest in outcomes which are strategic and influential in policy or partnerships, with an intention to seek depth rather than breadth in the level of activity.

Contractual Arrangements

No procurement contract during the reporting period.

Fraud

No incidents of fraud were detected or suspected in the 2014-15 financial year. Procedures are continuously reviewed in order to minimise any risk of fraud and to ensure compliance with the relevant acts and regulations.

Consultants

| Consultant | Purpose of consultancy | Number | Total \$ |
|---------------------------------|------------------------|--------|-----------------|
| Value below \$10 000 | | | |
| Various | Various | 3 | \$7 100 |
| Subtotal | | | \$7 100 |
| Value \$10 000 and above | | | |
| Solutions@Locher | Organisational review | | \$14 700 |
| Subtotal | | | \$14 700 |
| Total | | | \$21 800 |

Overseas Travel

No overseas travel was undertaken during the year.

5.2 Reconciliation Statement

We are in the process of convening a Reconciliation Committee and a Reconciliation Action Plan will be completed in 2015-16 reporting year.

Attachment 1 – 2014-15 Audited Financial Reports

Attachment 2: - 2014-15 Carclew and Funded Company Statistics