

# CARCLEW

## ANNUAL REPORT 2015-16

September 2016

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9 September 2016

Hon. Jack Snelling MP  
Minister for the Arts

Dear Minister

It is with great pleasure that I present Carclew's 2015-16 Annual Report.

Like many other arts organisations, Carclew has experienced a period of significant change in recent years. Major adjustments to our staffing and management structure designed to respond to a changing environment (commenced 2014) have enabled more streamlined operations and enhanced leadership capacity within the team. On behalf of the Board I wish to acknowledge the challenges faced by our staff through these changes. Admirably, operations and program activity have been seamlessly maintained throughout recruitment and establishment of the new team. The new structure stood the test when Carclew's Chief Executive required extended leave for personal reasons, with the leadership structure ensuring ongoing operations and continued pursuit of Carclew's mission.

Uncertainty in the arts funding environment and in the economy more broadly have continued to influence the Board's decision making and we continue to explore potential for support from the philanthropic world. In 2015-16 the Board agreed to make an investment from reserves in the Creative Body-based Learning Project managed by Carclew in partnership with UniSA and DECD (see 2015-16 Program Highlight Snapshots). The decision recognised the importance of this work in improving learning outcomes for South Australian children and as a strong example of the Board's intentionality around innovative sector and policy leadership.

In 2015-16 the Board commenced development of Carclew's first formal Reconciliation Action Plan. Building on a strong history of programming for and engagement with Aboriginal and Torres Strait Islander children, young people and their communities, the process has involved Board members, staff and cultural advisors who have all given generously of their time and support. We expect to make the finished plan public early in 2017.

The Board was delighted that Carclew, once again, won a Ruby Award in 2015, this time for Arts Enterprise for the Fifth Quarter arts business incubator.

The Board has seen a number of changes in membership in the past twelve months. We farewelled Ella Pak Poy and Grant Archer and welcomed Dana Shen and Andrew Boeyen. I thank former members for their dedication and considered input and acknowledge the wonderful contribution that new members are making.

Particular thanks goes to our primary funding partner Arts South Australia for their ongoing support and to our Chief Executive, Tricia Walton, for her steadfast leadership.

Kind regards



**Jane Doyle**  
Chair, Carclew

## **CHIEF EXECUTIVE'S REPORT**

2015-16 has been a year of challenges and exciting new developments for Carclew. We continued the implementation of our new staffing structure, with recruitment completed in October 2015. As a result of this extended timeframe, the full financial impact of the restructure expected in 2014-15 flowed into 2015-16.

Having successfully staffed the new structure, we are now in a position to meet the future with a strong and unified purpose. This purpose has been manifest in a program featuring child-led activity which has reinforced the relevance and intentionality of what we deliver and how we do it (details of the 2015-16 program are provided throughout this report). The restructure has also built capacity in the leadership team, bringing in new skills to support a whole of organisation approach and enabling the Chief Executive to have a more strategic overview of operations.

Carclew was unsuccessful in its application to the Australia Council for four-year funding, however maintains a profile in the national sector. Feedback from the Australia Council was positive, with strong comments on programming. In addition, the Chief Executive contributed a written submission to the Inquiry into the impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts, advocating for the small to medium and youth arts sectors. The Chief Executive was subsequently invited to appear at the Adelaide hearing of the inquiry. Carclew will continue to position itself in a leadership role and contribute to building connection in the sector.

We further refined our support for early career artists in 2015-16, launching a new Career Development Fellowship program which supports the professional development of artists and arts workers. The scope of the program recognises those who work in production or administrative areas of the industry. For the first time we are accepting filmed project pitches to enable greater equity and accessibility to our funding options.

Other changes to our funding programs include a new funding stream as part of the September 2016 round of Project and Development Grants. The new program will offer two annual project grants of \$20K each specifically for not-for-profit organisations working for, by and with children or who offer employment and structured mentoring for early careers artists. This initiative is a response to consultation with the unfunded South Australian youth sector and eligible organisations are not in receipt of program funding through Carclew or operational funding through Arts South Australia.

Carclew has posted a modest deficit result in 2015-16, the first deficit in the Chief Executive's tenure. This, in part, reflects the aforementioned delayed impact of the organisational restructure commenced in 2014-15. It is also a consequence of the Board's strategic choice to invest from reserves in the Creative Body-based Learning Project in this financial year. This decision considered the existing momentum and partner commitment in the project and our interest in demonstrating the integral role of artists in providing significant benefits for teachers and student learning. The decision was made possible by strong reserves built in previous years through successive surplus results.

I wish to thank the Carclew Board for their unwavering support and Carclew staff for their professionalism, commitment and enthusiasm. I would also like to acknowledge the strong and valued relationship Carclew has with Arts South Australia.

**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 South Australia prior to meetings. Carclew's Annual Report is provided to the Minister for tabling in Parliament.

### **Board Members 2015-16**

Jane Doyle, Chair

Grant Archer, Deputy Chair and Chair, Finance Subcommittee (resigned December 2015)

Andrew Boeyen, Chair, Finance Subcommittee (from September 2015)

Sidsel Fawkes, Staff Nominee

Paula Furby

Jeff Meiners

Ella Pak Poy (term concluded August 2015)

Anthony Peluso

Victoria Purman

Dana Shen (from September 2015)

Bronwyn Sugars

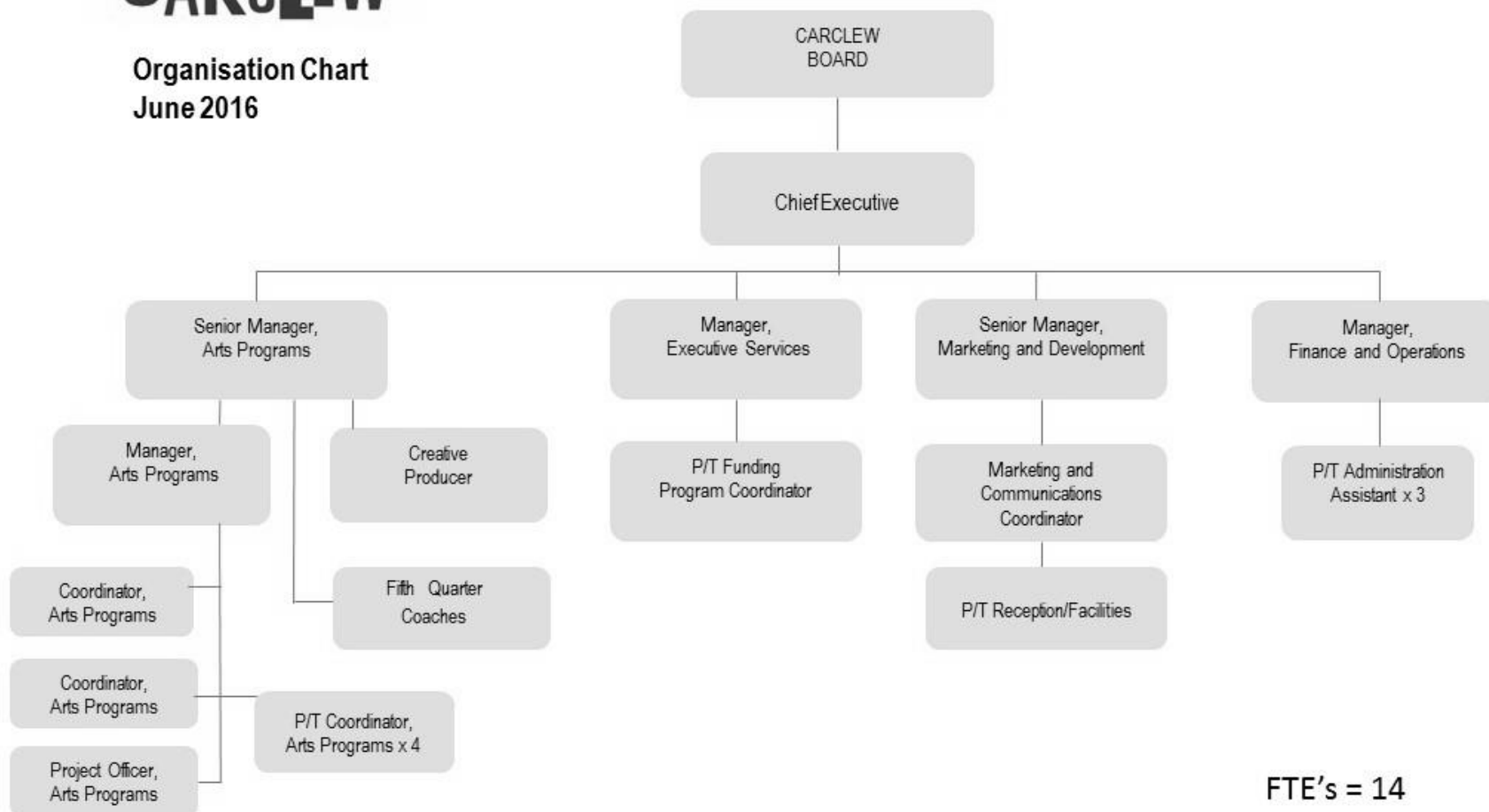
The Board has a Finance Subcommittee which meets before each Board meeting and establishes special purpose subcommittees as required. The Board also auspices numerous peer advisory committees which are established to assist in the following areas:

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

Each peer advisory committee is chaired by a member of the Carclew Board.



## Organisation Chart June 2016



## **CURRENT OBJECTIVES**

### **Carclew Directions 2016-20**

#### **VISION**

A creative state

#### **MISSION**

Ignite the arts and kick start careers for young South Australians

#### **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 of the Rights of the Child, Article 31).
Arts for health and wellbeing	Engagement in the arts increases cognitive, social and personal skills for life.

#### **GOALS**

##### **Goal #1 Leadership**

Anticipate and create the future as a benchmark organisation

##### **Goal #2 Artistic Vibrancy**

Be ambitious, relevant and responsive

##### **Goal #3 Presence**

Be recognised as an important and integral part of SA cultural life

##### **Goal #4 Accountability**

Ensure strong governance, sound finances and great people

## **OPERATIONS AND INITIATIVES**

### **2015-16 PROGRAM HIGHLIGHT SNAPSHOTS**

#### **2015 Ruby Award - Arts Enterprise**

Carclew's arts business incubator, Fifth Quarter, received the 2015 Ruby Award for Arts Enterprise in December 2015.

Fifth Quarter is unique in South Australia, offering arts-specific business development through a one-on-one coaching program. It champions the notion that creative professionals can simultaneously pursue innovation as artists and entrepreneurs.

Through Fifth Quarter, Carclew invests in the development of the sector by working with artists to explore sustainable business models. Fifth Quarter coaching is a process of interrogation towards self-initiated goal setting and solutions and acknowledges that there is no predetermined formula as there is no one creative practice.

#### **Children as cultural guides**

Carclew's Pilbili Project was a child-led collaboration with Hampstead Primary School, and the Art Gallery of South Australia's inaugural Tarnanthi Aboriginal and Torres Strait Islander Contemporary Visual Arts Festival in November 2015.

In the lead up to Tarnanthi, students aged between 8-12 years had the unique opportunity to explore Ngarrindjeri culture and arts with Elders and through the works of master Ngarrindjeri weaver Yvonne Koolmatrie. Students' thoughts and perspectives about the work were recorded and used as an audio guide for visitors to Koolmatrie's *Riverland* retrospective during the festival.

The Pilbili Project was a unique example of children leading an arts and cultural presentation in a major Australian cultural institution.

#### **Children call the shots**

Carclew delivered an exploratory arts residency pilot at Carclew House in April 2016 with the premise that children and young people are, innately, analysts, commentators, problem solvers, collaborators and critical thinkers. During the residency a group of artists engaged with 12 children aged 8-12 to collaboratively interrogate what they value and their vision for Carclew programming and venue.

The residency was led by Alex Desebrock, an internationally recognised artist in this process. The pilot commenced a formative process to establish an ongoing methodology for program consultation and development and provided professional development for a number of South Australian artists.

Carclew will further explore this methodology in 2016-17 and embed it in program planning. The methodology is also expected to be of interest to potential partners who seek a deeper engagement with children and have commercial potential as a model of practice.

#### **Creativity in education**

Carclew continued its partnership with UniSA and DECD to deliver the Creative Body-based Learning (CBL) Project in 2016. CBL is part of a groundswell in research and innovation in South Australia around teaching through creative activity. The CBL project explores the impact of drama on numeracy learning.



As part of a seven-month residency with UniSA, Assistant Professor Katie Dawson (University of Texas at Austin) led intensive training for 11 artists and 40 teachers from the nine participating schools in January 2016. The in-school learning component took place in Terms 1 and 2 at schools in northern, southern and western Adelaide with over 2400 students.

Teachers involved in the program report a noticeable improvement in student attitudes to maths and faster take up of language and concepts. They also experienced their own professional growth, discovering new techniques to engage students they've previously struggled with.

Artists are building their suite of skills and professional contacts to broaden their engagement with children and increase employment opportunities.

### **Life after Zombies**

In 2014-15, Carclew's ExpressWay Arts program in Adelaide's southern suburbs supported a group of local young people to develop and present an interactive, apocalyptic theatre piece called *Run Zombie, Run*.

In 2015-16, twelve participants from the Zombie project have formed an ongoing ensemble under the name *Kids Against Humanity*. The group receives weekly mentoring from the ExpressWay Arts Creative Producer and a professional theatre maker and have undertaken various skills and creative development activities. The ensemble is developing a new installation/performance experience called *Losing Faith in Unicorns* which will be presented in the 2017 dreamBIG children's festival.

The *Run Zombie Run* project was shortlisted in 2015 in the Ruby Award category of Community or Regional Impact under \$100K.

### **Families that play together**

Carclew commissioned Fifth Quarter resident company ActNow Theatre in 2015-16 to lead an innovative arts and community engagement project for male care givers and their families. The project used real world games and interactive storytelling to explore the role of men in families and their relationship with children in their care and was delivered in community centres in Adelaide's southern suburbs, an area with a high incidence of disadvantage and domestic violence.

Preceded by an intensive consultation with local stakeholders, workshop sessions attracted an average of 15 participants per session. Some sessions included a number of participants who are on the autism spectrum, which was managed in collaboration with parents and care-givers.

## **2015-16 PROGRAM EXAMPLES**

### **Program Area: High quality arts experiences for children and young people**

Carclew's enduring commitment to nurture the creative lives of South Australian children and young people is reflected in workshop-based programs which engage young artists as analysts and creators. These programs are often supported by community based funding and delivery partnerships. Carclew presents a mix of fee for service and free workshops and is committed to providing arts experiences for children and families who have limited resources.

We refer to our participants as young artists out of respect for their innate creativity. While not all of our young artists will pursue a creative career, the life-long benefits of creative activity for cognitive and social development are well documented.

#### **Explore Arts**

In 2015-16 our long standing school holiday program Explore Arts, based at Carclew, continued to offer multiple workshop packages which have proven appeal for working carers and parents (total attendance of 616 for the period). In 2016-17 Carclew will launch a paid extension program outside of school holiday periods with the longer term objective of subsidising places in the Explore Arts program.

#### **Pom Pom**

Carclew's contemporary art studio and gallery space Pom Pom at Davoren Park maintained free weekly activity for children and their families in 2015-16 as well as free school holiday activity, with weekly workshops averaging attendance of 25 people. Over the 12-month period attendances were 1217. Pom Pom is a regenerative presence in the local community, accommodating or addressing complex family and carer structures, limited public transport options and social disadvantage. Artwork produced in Pom Pom workshops is publicly displayed, enabling the local community to celebrate the achievements of its youngest members. Pom Pom is a partnership with the City of Playford and Anglicare's Communities for Children program.

#### **Stage Sparks**

In 2015-16 Carclew instigated a series of free skills development workshops for children aged 5-12 years in Adelaide's southern suburbs called Stage Sparks. Funded through Anglicare's Communities for Children program, Stage Sparks offered an introduction to circus, dance and theatre led by professional artists. The first season of workshops attracted a total of 81 young artists and there is strong demand for the next iteration of the program, which will take place in Term 4 of 2016.

#### **Youth Companies Funded through Carclew**

Carclew funds four companies who work in metropolitan and regional communities and provide workshops in a range of performing and visual arts. These include Restless Dance Theatre, Cirkidz, Riverland Youth Theatre and D'faces of Youth Arts. Carclew contracts Aboriginal community organisation Kura Yerlo in Largs Bay to deliver the culturally rich and appropriate Kurruru youth arts program.

#### **Children's Congress**

Carclew commenced development of a child-led consultation model with the Children's Creative Congress in April 2016. Artist Alex Desebrock, known internationally for her collaborative art making practice with children, facilitated a group of professional artists and young artists aged 8 to 12 years in a week-long creative audit of Carclew programming and venue. Carclew will continue to employ this model to inform its programs.

## **Program Area: Working with the education sector to embed creativity in schools**

Carclew works closely with DECD and arts education stakeholders in a creative, multi-layered approach to pedagogical development and improved learning outcomes for students in South Australian departmental schools. This approach has two focus areas: *learning in the arts*, where professional artists go into schools to guide teachers and their students through an arts project and *learning through the arts*, where professional artists work with teachers to embed creative practice in the teaching of non-arts curriculum.

### **Learning in the arts**

In 2015-16, Carclew presented a Creative Education Partnership artist residency at Point Pearce Aboriginal School and Maitland Area School. GooRoo Animation worked with students in years V and VI and outcomes were presented at an end of term assembly. Local Aboriginal artist Violet Buckskin worked with R-2 students from both schools to create a mural interpreting a traditional story told to them by a local Elder. The residencies involved 40 students and included two creative development sessions for teachers.

A Creative Education Partnership residency was also completed at Mypolonga Primary School in 2015-16. A total of 60 students worked with GooRoo Animation to create 16 short stop animation films which were presented to 130 people at a school assembly. Performer Emma Beech assisted students with storytelling and character development. The art form for this residency was nominated by students in a process facilitated by Carclew staff.

Carclew commenced a partnership with Catholic Education SA in 2015-16 to develop a training and employment program for Aboriginal artists. Carclew's role in the partnership is to identify, employ and train artists, preparing them to work in an education environment. 2015-16 was the planning phase of the program, which will commence in July 2016 with a group of five Ngarrindjeri artists at St Joseph's School, Murray Bridge. The program has attracted funds through the Department of State Development's Jobs First employment program to support a mentoring component with an experienced teaching artist.

The Pilbili Project, a partnership with Hampstead Primary School, and the Art Gallery of South Australia's inaugural Tarnanthi Aboriginal and Torres Strait Islander Contemporary Visual Arts Festival in November 2015, was a forum for cultural learning for 21 students aged 8-12 years. Aboriginal and non-Aboriginal students took part in the project, working with Elders and master Ngarrindjeri weaver Yvonne Koolmatrie. Their perspectives on Koolmatrie's work were recorded and used to assist visitors to interpret the *Riverland* retrospective exhibition in the Tarnanthi Festival. Teacher information sessions and viewings were delivered by the project team.

Carclew contracts Musica Viva Australia annually to deliver its in-schools program in South Australian metropolitan and regional schools. The program includes live performances and workshops by a selection of ensembles and sophisticated digital learning resources for teachers. Over 10,000 students attended concerts in 2015.

### **Learning through the arts**

The Creative Body-based Learning (CBL) project continued Carclew's partnership with DECD and UniSA for research based pedagogy development. In 2016 the project has taken place in nine metropolitan schools, invigorating student learning in maths and numeracy. Artists play a crucial role in the project, supporting teachers to develop lesson plans and implement creative approaches to learning. Anecdotal feedback from teachers and students indicates an overwhelmingly positive impact and we look forward to seeing

this borne out in research being conducted by UniSA. Twenty three teachers and 2467 students have been involved and 10 artists employed on the project.

## **Program Area:        Supporting early career artists**

Carclew contributes to building the South Australian arts industry through a range of support initiatives for early career artists. 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.

### **Coaching**

Carclew's Fifth Quarter arts business incubator delivers bespoke coaching to early career artists and artists who work with children and young people. Experienced arts management consultants, Jones MacQueen, work with participants to develop business plans and provide industry referrals. In 2015-16, Carclew relocated Fifth Quarter from the Bowden arts precinct to Carclew House. This program assisted 25 artists through the period.

### **Funding**

Carclew funding programs for early career artists provide career coaching through an introduction to public funding and assistance with developing project concepts and delivery frameworks. Carclew launched a new Career Development Fellowship program in 2016, broadening the scope of the former scholarship program to accept professional development proposals from those who work in production and administrative areas of the industry. For greater access and equity in the program, professional development proposals may be presented in video form.

In 2015-16, after sector consultation, changes have also been made to Carclew's Project and Development Grant program (effective from the September 2016 round), introducing a separate funding stream for organisations. Two annual project grants of \$20K will be offered and projects may incorporate employment and/or structured mentoring opportunities for early career artists.

Each year over 120 early career artists seek support through Carclew funding programs, with one-on-one consults offered to prospective applicants and information sessions and public talks provided at Carclew and in tertiary education settings.

### **Loans**

Carclew continued to offer interest-free QuickstART Microloans as an alternative financing and cash flow option for early career artists. This was the first arts microloan in South Australia, and in 2015-16 three early career artists have financed initiatives to kickstart their careers.

### **Emerging Film Maker SASA**

Carclew recognises the difficulties faced by early career artists in the film industry and, in acknowledgement, sponsors the annual Emerging Film Maker Award as part of the South Australian Screen Awards presented by the Media Resource Centre. The \$1000 prize was awarded to this year's winner in May 2016.

### **Supporting Audience Development**

Carclew's annual Dusk Market was held in December 2015, supporting artists with promotion and a low cost retail outlet for their work. The work of 54 performers, studio residents, stallholders and exhibiting artists was seen by the crowd of over 1400 people. The market also provided a showcase for a range of youth arts activity and companies, with information booths in the Carclew Ballroom and other workshop activity in the grounds.

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 32 early career artists are featured each year and for many this is their first public exhibition.

## Other 2015-16 Activity

Activity	Overview
WOMADelaide Kidzone	Culturally diverse workshop series as part of the annual WOMADelaide festival attended by 983 children - an introduction to Carclew for local and visiting families.
Cultural Connections Aboriginal Girls Yarning Group (ExpressWay Arts)	Mentoring and support for a group of year 8 and 9 students at Christies Beach High School who undertake creative projects.
Swallowcliffe Primary School Mural Project, Davoren Park	Three artists worked with 19 students to create a mural at the school.
ExpressWay Arts Excursion Project	Young people from the southern suburbs attended productions by Windmill Theatre, State Theatre Company of SA, Brink Productions and SAYarts.
The Third Place (ExpressWay Arts)	An audio installation based on recorded interviews with local young people, presented at Ramsay Place Noarlunga Centre in April 2016.
SA History Festival	An open day at Carclew House in May 2016 featuring guided tours and a bake sale reminiscent of the fundraiser in the 1970s which supported establishment of Carclew as a youth arts organisation. The day attracted over 400 visitors.
L'Atelier: Carclew artist studio residents on show	An exhibition of the work of Carclew resident artists in October 2015 at the Minor Works Building (Adelaide City Council). Carclew's curator in residence was mentored for this off-site exhibition.

## **FUTURE PLANS**

### **Evaluation**

Carclew has established a partnership with Together SA in 2016 and commenced development of a Results Based Accountability evaluation framework. The framework will continue to evolve in 2016-17 and will enable systematic evaluation of Carclew programs as well as positioning of evaluation outcomes at a macro population level through the partnership with Together SA. This will inform Carclew's significant partnership with Anglicare Communities for Children for projects in the northern and southern suburbs which employ this methodology.

### **Child Led Practice**

We will continue to employ child-led practice and further develop the consultation model commenced in April 2016. Widening the cohort of young artists involved to gain more diverse perspectives on Carclew programming, we will refine the model to create a commercial consultation package.

### **Commercial Development**

Carclew will continue to investigate potential to commercialise aspects of its workshop programs and venue hire to create additional income streams to subsidise access to the artistic program for children and young people with limited resources. This may include satellite workshop programs delivered outside the confines of Carclew House.

### **Private Giving**

Steady progress has been made in Carclew's exploration of philanthropic partnerships. Planning will continue for relationship building and giving campaigns to be implemented in the 2016-17 year. As part of this, we are also exploring a potential role for Carclew as an information provider and relationship broker for those wishing to support arts activity in schools.

### **National Sector Development**

Our plans for 2017 include hosting a national youth arts sector gathering. With growing interest and momentum from the 2016 National Youth Arts Summit hosted by the Australia Council, this is a timely opportunity for South Australia to take a national role.



## ALIGNMENT WITH GOVERNMENT OF SOUTH AUSTRALIA PRIORITIES

### Strategic Priorities

- Creating a vibrant city
- Safe communities, healthy neighbourhoods
- Every chance for every child

### Economic Priorities

- Growth through innovation
- Adelaide - heart of the vibrant state
- The knowledge state

### DECD Strategic Plan 2014-17

- Higher standards of learning achievement
- Build a better system
- Improve health and wellbeing
- Engage children, families and communities.

### South Australia's Strategic Plan

SASP Target	Carclew Impact
<b>Target 1: Urban spaces</b> Increase the use of public spaces by the community	<ul style="list-style-type: none"> <li>• Pom Pom</li> <li>• ExpressWay Arts</li> <li>• Carclew Funded Companies</li> </ul>
<b>Target 3: Cultural vibrancy – arts activities</b> 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"> <li>• All Carclew programs</li> <li>• Carclew Funded Companies</li> <li>• Service Partner programs</li> </ul>
<b>Target 6: Aboriginal wellbeing</b> Improve the overall wellbeing of Aboriginal South Australians.	<ul style="list-style-type: none"> <li>• Service Partner programs (Kurruru Youth Performing Arts presented by Kura Yerlo)</li> <li>• Pilbili Project</li> <li>• Aboriginal Artist Development Project</li> </ul>
<b>Target 12: Early childhood</b> Increase the proportion of children developing well	<ul style="list-style-type: none"> <li>• Pom Pom</li> <li>• Pilbili Project</li> <li>• Explore Arts</li> <li>• ExpressWay Arts</li> <li>• Children's Creative Congress Pilot</li> <li>• Carclew Funded Companies</li> <li>• Creative Body-based Learning Project</li> <li>• Aboriginal Artist Development Project</li> </ul>
<b>Target 23: Social participation</b> Increase the proportion of South Australians participating in social, community and economic activities by 2020	<ul style="list-style-type: none"> <li>• All Carclew programs</li> <li>• Carclew Funded Companies</li> <li>• Service Partner programs</li> </ul>

<p><b>Target 28: Aboriginal leadership</b> Increase the number of Aboriginal South Australians participating in community leadership and in community leadership development programs</p>	<ul style="list-style-type: none"> <li>• Service Partner programs (Kurruru Youth Performing Arts)</li> <li>• Aboriginal Artist Development Project</li> </ul>
<p><b>Target 30: Boards and committees</b> 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</p>	<ul style="list-style-type: none"> <li>• 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</li> </ul>
<p><b>Target 31: Chairs of boards and committees</b> Increase the number of women chairing State Government boards and committees to 50% by 2014</p>	<ul style="list-style-type: none"> <li>• Chair of the Carclew Board is a woman</li> </ul>
<p><b>Target 32: Customer and client satisfaction with government services</b> Increase the satisfaction of South Australians with government services by 10% by 2014, maintaining or exceeding that level of satisfaction thereafter</p>	<ul style="list-style-type: none"> <li>• All Carclew programs (see Customer and Client Satisfaction)</li> <li>• Carclew Funded Companies</li> <li>• Service Partner programs</li> </ul>
<p><b>Target 52: Women</b> Have women comprising half of the public sector employees in the executive levels (including Chief Executives) by 2014 and maintain thereafter</p>	<ul style="list-style-type: none"> <li>• Carclew Chief Executive is a woman and over 60% of current core staff are women.</li> </ul>
<p><b>Target 83: Sport and recreation</b> Increase the proportion of South Australians participating in sport or physical recreation at least once per week to 50% by 2020</p>	<ul style="list-style-type: none"> <li>• Carclew workshop programs</li> <li>• Carclew Funded Companies (Cirkidz and Restless Dance Theatre)</li> <li>• Service Partner programs</li> </ul>

## **CUSTOMER AND CLIENT SATISFACTION**

In 2016-17 Carclew will implement a Results Based Accountability evaluation framework to measure customer and client satisfaction and whole program outcomes, effectively collating quantitative and qualitative results.

### **Testimonials**

*Just a quick thank you for the extra steps you took to support \*participant name\* to attend the Friday animation class. He thoroughly enjoyed the day. Your care and commitment to help him join in is so appreciated.*

#### **Parent, Explore Arts**

*...I have been most appreciative of IAF's harmonious working relationship with Carclew for the benefit of the artistic activities of the youth of South Australia. Carclew staff have been most helpful in assisting IAF activities and we are most grateful for the use of Carclew facilities.*

#### **Frank Ford, outgoing Chair, Independent Arts Foundation**

*We did a lot of art and it was very very very very fun.*

*I think this week was awesome.*

*Carclew should be in every single school -- across the world.*

*Pitching with Jon made me feel important -- fantabulous.*

*It felt awesome coming up with ideas to pitch to Jon.*

#### **Young artists – Children's Creative Congress Pilot**

*Really appreciated your flexibility, great admin and communication skills and that ever welcoming face at the desk. \*Participant name\* has loved the journey over the week and has grown in unanticipated ways.*

#### **Parent, Children's Creative Congress Pilot**

*Look forward to it all week.*

*Bringing other families, kids are proud and their skill levels have increased, learn skills and get ideas for art at home and school etc.*

#### **Young artist and parent response to the survey question: What do you like best about coming to Pom Pom?**

*My life has changed drastically since being accepted into the Fifth Quarter program. I had reached the point in my career whereby I was ready to take the next step and begin to develop my own theatre work and run my own company. However to do this successfully I need to learn the business behind the 'art'. Fifth Quarter has helped me immeasurably and has been a true life changing experience. I thank Carclew for all the support and assistance.*

#### **Coaching Program Participant, Fifth Quarter Arts Business Incubator**

*Receiving the 2002 Colin Thiele Emerging Writers Scholarship, as brokered by the wonderful Carclew, bolstered for me a love of words which was already absolute, but which didn't yet seem valid in a professional context. That powerful invitation, to be an artist making art in a supported fashion, definitely paved the way for all that followed.....the fact it was enabled by an organisation at the centre of my artistic landscape (that wonderful federation presence perched high on a hill), made it all the more humbling and important.*

#### **Scholarship Alumni (testimonial provided April 2016)**

*Thanks so much to Carclew for helping us get here. This experience was just incredible.*  
**QuickstART Microloan recipient, following performance season at 2016 Edinburgh Fringe**

*These young people have seen each other grow, struggle and overcome. Together they experienced the excitement of performing together, going out to see others perform, the disappointment of almost winning the Ruby award, the day to day ups and downs of fellow members... The list goes on. In this rich experience, so much growth has been possible, so many skills learnt.*

**Parent, ExpressWay Arts Participant (Kids Against Humanity)**

*It is one of the most organised events I've done. Fabulous night.*

*Was a great market with a beautiful atmosphere, lovely music and food and products.*

*Every person left my stall either smiling or laughing.*

**Stallholders, 2015 Carclew Dusk Arts Market**

Carclew funding program alumni video testimonials (created 2015-16) can be viewed at <https://carclew.com.au/Funding-Program/fellowships>

## 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 consists of all employees engaged with Carclew during the 2015-16 reporting year including a number of casual and short term employees (current core staff of 14 FTE's).

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	Other	Total	% of Total	Workforce Benchmark*
15-19	0	0	0	0	0.0%	5.5%
20-24	1	2	0	3	9.4%	9.7%
25-29	2	2	0	4	12.5%	11.2%
30-34	0	4	0	4	12.5%	10.7%
35-39	4	3	0	7	21.9%	9.6%
40-44	3	1	0	4	12.5%	11.4%
45-49	0	4	0	4	12.5%	11.1%
50-54	1	1	0	2	6.3%	11.4%
55-59	0	2	0	2	6.3%	9.1%
60-64	0	1	0	1	3.1%	6.7%
65+	0	1	0	1	3.1%	3.6%
<b>TOTAL</b>	<b>11</b>	<b>21</b>	<b>0</b>	<b>32</b>	<b>100%</b>	<b>100%</b>

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

Class.	Ongoing			Term Tenured			Term Untenured			Other (Casual)			Total					
	M	F	X	M	F	X	M	F	X	M	F	X	M	%	F	%	X	%
Chief Executive	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	100	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	2012-13	2013-14	2014-15	2015-16
Sick Leave	7.9	6.8	10.6	5.7
Family Carer's Leave	0.5	1.7	1.3	3.6
Special Leave With Pay	0.1	0.7	0.4	1

## Performance Development

### Documented Review of Individual Performance Management

Employees with ...	% Total Workforce
A review within the past 6 months	8.7%
A review older than 6 months	26%
No review	65.3%

Due to the organisational restructure undertaken in 2015 a number of employees have been engaged for less than 12 months and therefore have not yet undertaken a documented performance review.

Carclew engaged Community Business Bureau (CBB) early in 2016 to undertake an organisational culture survey. The survey established a benchmark for follow-up organisational culture surveys, with the next survey expected to take place early in 2017. The survey was the first stage in a process to develop an externally facilitated performance evaluation system for Carclew staff, commencing with 360 degree reviews of the leadership team in August 2016.

A reviewed performance management process, which all staff will undertake, has now commenced.

## Leadership and Management Development

### Leadership and Management Training Expenditure

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$33 447	3.1%
Total leadership and management development expenditure	\$46 895	4.4%

Carclew undertook training and leadership development in 2015-16 to consolidate the new structure.

### Employment Opportunity Programs

Carclew is committed to EEO principles in its programs. In the reporting period Carclew commenced a partnership with Catholic Education SA to train Aboriginal and Torres Strait Islander teaching artists. Other Carclew programs support early career artists as sole traders.

## Work Health and Safety and Injury Management

Carclew's WHS committee meets quarterly and reports as required to the Carclew Board.

Carclew's policies and procedures are an integral part of the induction provided to Carclew staff, residents and volunteers. Staff and residents take part in an annual fire warden and evacuation training.

Risk assessments are carried out as part of project planning/development and procedures are continually reviewed for improvement.

### 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

### Work Health and Safety Performance (Building Safety Excellence Targets)

Total new workplace injury claims	Nil
Significant injuries – where lost time exceeds one working week	Nil
Significant musculoskeletal injuries – where lost time exceeds one working week	Nil
Significant psychological injuries – where lost time exceeds one working week	Nil

### Agency Gross Workers Compensation Expenditure for 2015-16 Compared with 2014-15

Expenditure	2015-16 (\$)	2014-15 (\$)	Variation (\$) + (-)	% Change + (-)
Income support	0	0	0	0%
Hospital	0	0	0	0%
Medical	0	0	0	0%
Rehabilitation/return to work	0	0	0	0%
Investigations	0	0	0	0%
Legal expenses	0	0	0	0%
Lump sum	0	0	0	0%
Travel	0	0	0	0%
Other	0	0	0	0%
<b>Total Claims Expenditure</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0%</b>



## Disability Access and Inclusion Plans

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

Carclew commenced development of a Disability Access and Inclusion Plan to replace its former Disability Action Plan in the reporting period. Carclew's Manager Executive Services attended the information session hosted by DCSI in November 2015. Initial consultation was undertaken with Tutti Arts in February 2016 which provided assistance with resources to inform appropriate language and intent in the draft plan. The plan is expected to be completed following further internal and external consultation in 2016-17.

Carclew's ongoing commitment to access and inclusion is reflected in the following:

- A budget is available to staff to assist with client access needs when required.
- Carclew is an affiliate of the South Australian Companion Card Program and recipients of Carclew grants are required to commit to the program.
- To enable greater access in Carclew funding programs, individual applicants are now able to submit their proposal overview as a video package.
- Carclew's Funding Program Coordinator undertook a number of application consultations in the period with early career artists with disability at disability arts organisation Tutti Arts.

## Carers Recognition

Carclew's program is designed for accessibility for all children and young people. We are committed to recognising individual carers, their contribution and meeting their needs within our program delivery. Specific projects incorporate mechanisms when programming; in accordance with the act, which identifies specific needs and ensures that their individual needs are supported. 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.

Carclew supports social inclusion for people with a disability and is an affiliate of the national Companion Card Program.

## Freedom of Information

A Freedom of Information statement is available on our website  
<http://www.carclew.com.au>

No requests for information under the Freedom of Information Act were received during the year.

## Whistleblower Protection

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 quality/delivery	Nil
Behaviour of staff	Nil

Service access/processes/procedures	Nil
Other complaints	Nil
<b>Total complaints</b>	<b>Nil</b>

A Continuous Improvement Policy is under development which will improve procedures for the management of feedback and complaints.

No formal complaints were received in the reporting period.

### **Sustainability Reporting**

In the reporting period Carclew streamlined its waste management system, scaling down the number of large landfill skip containers and implementing a dedicated system for green waste and recyclables. Staff and residents have committed to efficient waste sorting systems in offices and facilities hire contracts now include a recycling clause.

Carclew undertook an audit of venue contents in the reporting period and repurposed or responsibly disposed of items no longer in use.

Carclew provides two refurbished bicycles for use by staff and visiting artists.

### **Contractual Arrangements**

No procurement contracts were entered into during the reporting period.

### **Fraud**

No incidents of fraud were detected or suspected in the 2015-16 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**

No consultants were engaged by Carclew in the 2015-16 reporting year

### **Overseas Travel**

No overseas travel during the reporting period.

### **Reconciliation Statement**

Carclew formed a working party in December 2015, chaired by a member of the Carclew Board and including Carclew staff, and commenced development of its first formal Reconciliation Action Plan. Members of the working party consulted with other organisations including Reconciliation SA and Country Arts SA as well as a number of cultural advisors (one of whom was a member of the working party) to inform the first draft of the plan.

The plan includes the following vision for Reconciliation:

*Carclew recognises the need for Reconciliation. We see the Reconciliation process as a means to acknowledge past and present injustices experienced by Aboriginal and Torres Strait Islander people while exploring new ways to counter and transcend those injustices – to be liberated from the past, without forgetting it.*

*The Reconciliation movement provides inspiration for all Australian organisations to create meaningful relationships with Aboriginal and Torres Strait Islander people. While Carclew has a long history of engagement with Aboriginal communities and young people, as part of our charter to nurture and respect the creativity of all young South Australians, we now resolve to do more.*

*By developing this Reconciliation Action Plan at a Stretch level, Carclew will create more opportunities for Aboriginal and Torres Strait Islander young people. We aspire to build and extend respectful relationships and commit to a process of tracking and reporting on our progress, so that the Plan remains active into the future. In acknowledgement that Carclew is located on the land of the Kurna people, selected elements of the text appear in Kurna language.*

*Through our Reconciliation Action Plan, Carclew aims to embed Reconciliation into all that we do. We are inspired by the generosity of spirit of Aboriginal people who have guided us, particularly Kurna Elder Uncle Lewis O'Brien, who in spite of history believes firmly in 'sharing our space'.*

The draft plan will be presented to the Carclew Board for endorsement in August 2016, prior to seeking further external feedback. The plan is expected to be presented publicly early in 2017.