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**Government  
of South Australia**

**CARCLEW INC**  
**2023-24 Annual Report**

**CARCLEW Inc**

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2023-24 ANNUAL REPORT for the Department for Education

To:

**Minister Blair Boyer MP**

Minister for Education, Training and Skills

Member for Wright

This annual report will be presented to Parliament to meet the statutory reporting requirements of *(insert relevant acts and regulations)* and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of the Carclew by:

Mimi Crowe

Chief Executive

Date: 26 September 2024

Signature

*Mimi Crowe*

## **From the Chief Executive**

As I present Carclew's 2023-2024 Annual Report, I am filled with pride reflecting on my first year as CEO and the incredible work we have accomplished together. This report marks the final chapter of our previous strategic plan, and it has been a year of significant achievements and expanded reach across South Australia.

In the past year, Carclew engaged over 44,000 children, families, and audiences across the state through our diverse range of programs. Through our funding programs, in-schools work and events at the house, Carclew delivered more than 5,300 workshops, reaching young people in both metropolitan and regional areas, with 28% of our participants identifying as Aboriginal and Torres Strait Islander, and 33% coming from regional and remote communities. Our commitment to supporting early career artists and the youth arts sector also saw us provide over \$800,000 in funding through core company funding, fellowships and our grants programs, representing a quarter of our total expenditure.

We now stand on the brink of an exciting new era, with a new strategic plan set to guide us from 2024-25 onwards. This period of growth and renewal promises to bring even greater opportunities and innovations in youth arts across South Australia. Stay tuned—great things are on the horizon.

Thank you for your unwavering support as we continue to champion creativity and empower the next generation of artists, learners and audiences.

*Mimi Crowe*

Mimi Crowe

**Chief Executive**

**Carclew**

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## Overview: about the agency

### Our strategic focus

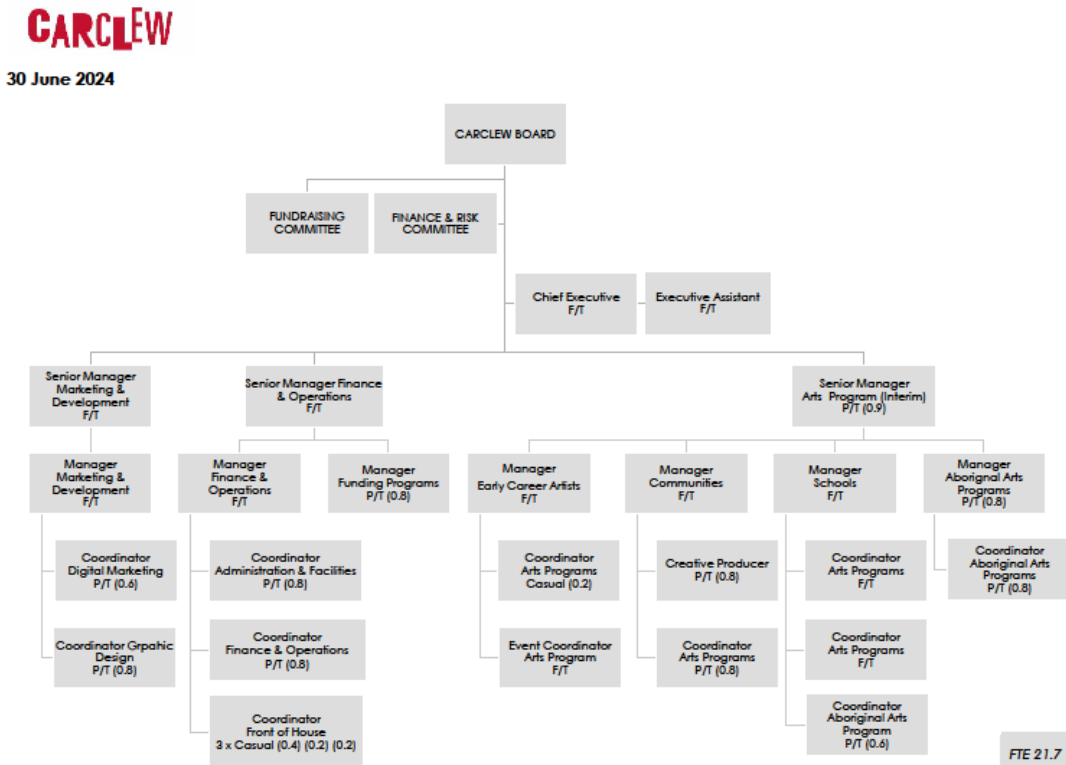
<b>Our Vision</b>	To be the home of youth arts and creativity
<b>Our Mission</b>	To connect all children and young people to the world of creative possibilities as artists, learners and audiences
<b>Our Purpose</b>	To have the greatest impact for the greatest number
<b>Our Values</b>	<p>Carclew is for all children and young people. We welcome seldom-heard voices and exist to help young people learn and thrive. WE are lateral thinkers about where art and creativity happen, connecting across geographic boundaries and policy settings.</p> <p>Sustainability, Youth Upwards, Accountable, Joy</p>
<b>Our functions, objectives and deliverables</b>	<p>Carclew is Australia’s largest multi-artform and cultural institution dedicated to children and young people. The heart of Carclew is our historic house in North Adelaide, which the government of South Australia gifted in 1971 as a promise that all children and young people have access to art, culture, and creativity.</p> <p>We believe in the power of children and young people as creators, innovators and world shapers. Through participation in the arts, we inspire and nurture creativity and agency in children and encourage boldness and innovation as they grow.</p> <p>Carclew exists to elevate the youth arts sector, amplify children’s voices and provide opportunities for safe creative expression, access to audience experiences and career development pathways.</p> <p><u>Guiding Principles:</u></p> <p><b>First Nations respect</b></p> <p>First Nations voices and values are at the centre of all we do. We respect ongoing connections to Country and cherish our place on Kurna land. Through our commitment to First Nations children, artists and communities, we aim to ensure a safe space to learn and educate, inspire awareness and respect, and help to develop the cultural leaders of tomorrow.</p> <p><b>Amplify and elevate</b></p> <p>We are committed to amplifying and elevating the youth arts and arts sector through partnerships, research, data and resource sharing. We seek out, listen deeply to and platform young voices.</p> <p><b>Future shaping</b></p>

The jobs of tomorrow will need creativity and agency. We connect throughout a young person's life to support their confidence, wellbeing, skills, knowledge, connections and opportunities and investigate future education and training models in an aim to move from best practice to next practice.

**It's a home, not a house**

Carclew is a place filled with fun, joy and creative ways to learn that encourage agency and innovation. It is a place you are nurtured when you are young and, though you eventually grow up and leave, you always have a connection to Carclew. There is always space for our friends from regional and remote areas. Everyone is welcome at Carclew.

### Our organisational structure



### **Carclew Board Members**

Rachel Healy (Chair. Term 1 appointed 11/09/21 to expire 10/09/24)

Rosina Di Maria (Deputy Chair. Term 3 appointed 08/09/2023 to expire 10/05/2026)

Andrew Boeyen (Member and Chair of Finance and Risk Committee. Term 3 appointed 13/09/2021 to expire 13/09/2024)

Craig Yeung (Member. Term 3 appointed 08/09/2023 to expire 25/10/2025)

Ella MacIntyre (Member. Term 1 appointed 20/02/2022 to expire 19/12/2025)

Johnny Von Einem (Member. Term 1 appointed 20/02/2022 to expire 19/12/2025)

Alysha Herrmann (Member. Term 1 appointed 20/02/2022 to expire 19/12/2025)

Cezanne Green (Member Representing the Department for Education. Term 1 appointed 18 January 2024 to expire 17 January 2027)

Nara Wilson (Member. Term 1 appointed 5 April to expire 4 April 2027)

Andrew Staniford (Member. Term 1 appointed 5 April to expire 4 April 2027)

Rosalie Rotolo-Hassan (Member. Term 1 appointed 07/12/2020. Resigned 06/12/2023)

Angela Flynn (Member. Term 2 appointed 14/02/2021. Resigned 13/02/2024)

### **Changes to the agency**

During 2023-24 there were no changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes.

### **Our Minister (s)**

The Hon Blair Boyer MP is the Minister for Education, Training & Skills. The Minister oversees the delivery and coordinates children's services and schooling in South Australia.

### **Our Executive team**

Mimi Crowe is the Chief Executive, responsible for leading all internal and external relationships, funding, staffing and programming. Reports to the Board.

### **Legislation administered by the agency**

N/A

### **Other related agencies (within the Minister's area/s of responsibility)**

N/A



## The agency’s performance

### Performance at a glance

Six Carclew Board Meetings were held during the 2023-2024 period. An additional Board Strategic Planning session was also held during the reporting period. Board member attendance per meeting was:

Board Members	Board Meetings	Board Strategic Planning Session	
Rachel Healy, Chair	5/6	1/1	
Rosina Di Maria, Deputy Chair	4/6	1/1	
Andrew Boeyen, Member	6/6	-	
Craig Yeung, Member	4/6	1/1	
Ella McIntyre, Member	5/6	-	
Johnny Von Einam, Member	5/6	-	
Alysha Herrmann, Member	5/6	1/1	
Cezanne Green	3/3	-	New Member
Nara Wilson	2/2	-	New Member
Andrew Staniford	1/1	-	New Member
Rosalie Rotolo-Hassan, Member	2/3	1/1	Membership expired 06/12/2023
Angela Flynn, Member	2/3	-	Membership expired 13/02/2024

## 2023 – 24 Activity Summary

Our 2023-24 year saw over 3,000 young people participate in Carclew's core programs through schools, communities and in early-career development opportunities. Including our funded companies and service providers, we have connected with 44,389 children, families and audiences across South Australia. Carclew's programs paid \$604,571 to early-career artists through contract, casual and full-time employment.

Diversity is at the core of Carclew's programming. Out of our 2023-24 participants 28% identified as Aboriginal and Torres Strait Islander, 33% were regional and remote, and 8% identified as having a disability.

### First Nations Programs

#### **BlakYard Picnic**

58 artists | 293 audience | 4 workshops | 3 artist stalls | 7 musical acts | 2 dance acts | \$32,200 to First Nations artists and businesses.

*Backyard Picnic* returned in 2024 for its third edition on Saturday April 20, renamed *BlakYard Picnic* in partnership with Tandanya, National Aboriginal Cultural Institution and City of Adelaide. Featuring an all First Nation line-up of artists, *BlakYard Picnic* featured a full day of live music, dance, creative cultural workshops. The evening welcomed nearly 300 guests with a music and dance lineup that included Emily Wurramara, Marlon, Sonz of Serpent, Myles Turner, Katie Aspel, SVVLO, Stand Strong, Tjarutja Dance Theatre, and Tal Kin Jeri.

#### **Emerging First Nations Creatives**

Carclew's Emerging First Nations Creatives program is a newly established initiative designed to enhance the skills of selected emerging creatives, supported by funding from Arts South Australia and Creative Australia. Launched in March 2024, the program sought expressions of interests for four positions, receiving a total of 10 eligible applications. Due to the high calibre of talent, five exceptional creatives were chosen to participate in the program.

The inaugural cohort includes Joshua Barbo (filmmaker), Ketih Gilbey-Warrior (photographer/filmmaker), Zoë Kopp (makeup artist), Jasmine Kerdel (visual artist), and Bedlam Rigney (musician). The program commenced in May 2024 with an On Country residency featuring panel discussions, networking opportunities and creative activities, which provided a strong foundation for the participants. Over the next 12 months the creatives will work on a variety of projects, both independently and collaboratively, promoting their artistic development and contributing to the broader cultural landscape.

#### **Culture Beats**

46 participants | 8 workshops | 6 artists

Culture Beats successfully delivered in four schools located within the Onkaparinga local government area, with the support of Anglicare's Communities for Children.

Flaxmill, Huntfield Heights, Coorara, and Hackham East Primary Schools participated in the program for the first time. The program featured workshops in both cultural contemporary dance and contemporary music. These workshops emphasised the importance of culture, promoting pride and enhancing confidence among participants as they connect with their community. Artists engaged in this delivery period were Katie Aspel, Matt Sevallos, Sean Bell, Kirsty Williams, Keira Fitzgerald and Tiarna Power.

The reporting period highlights the successful acquisition of funding to extend the program through the 2024-25 and 2025-26 periods. The extension will involve a transition to a new delivery format, featuring a six-week program designed to facilitate deeper engagement for participants.

### **Gig Rig**

In July 2023, the Gig Rig delivered workshops at the Ceduna Youth Hub on 11 July, and at the Yabaardu Festival on 12 July. This marked the second visit of the Gig Rig to Ceduna, where several participating youths were already acquainted with the initiative. Under the guidance of Dem Mob the youth engaged in writing and producing a musical track, which was subsequently aired on ABE Eyre the following day.

To enhance the Gig Rig's programming, a successful application to Indigenous Languages and Arts in March 2024 securing \$300,000. This funding will support the Gig Rig Tracks program, which aims to offer music and arts workshops in regional and remote communities from 2024 to 2026.

### **Schools Programs**

#### **Carclew in Schools**

1338 young participants | 54 workshops | 19 artists | 167 Educators

*Carclew in Schools* is a new initiative that officially marks the continuation of Carclew's public commitment to arts education in South Australia. Launched in August 2023, it consolidates Carclew's work utilising specialist teaching artists to develop the skills of generalist teachers in South Australian primary schools. The program includes a suite of in-school artist-led programs, as well as a dedicated teacher professional development workshop series. *Carclew in Schools* programs have been developed to be responsive, equitable, and provide the greatest impact on the greatest number of young people in South Australian government primary schools. *Carclew in Schools* is supported by the South Australian Government through the Department for Education and programs are generously subsidised for government primary schools.

Across Term 4 in 2023 and Terms 1 & 2 in 2024, *Carclew in Schools* visited 18 schools to deliver *Artist in Schools* programs led by artists Asha Southcombe, Emmaline Zanelli, Ruby Chew, Eliza Lovell, Sam Gold and Tanya Vogues; *Culture Beats* led by First Nations artists Iteka Sanderson-Bromley, Kiera Fitzgerald, Jerome Oosting, Kirsty Williams, Katie Aspel and Sean Bell; *Nunga Days* led by First Nations artists Stuart Allison, Sonya Smith, Suzy Smith, Sarah Smith, Brooke Rigney-Lively, Katie

Aspel, Kirsty Williams, Nikki Carabetta, Kiera Fitzgerald and one *Aboriginal Artist in Schools* led by Stuart Allison.

### **Teacher Professional Learning**

Teacher Professional Learning is an important part of supporting educators in continuing arts learning beyond their engagement with *Carclew in Schools* in-school programs. The program is building momentum as a space known for collaborative learning between teachers and professional artists of across all arts disciplines. Across the year, Carclew in Schools has welcomed educators to three artist-led professional learning workshops presented at Carclew, online and visited Seaton High School to deliver one in-school professional learning workshop. Teachers have benefited from discovering how professional arts skills, techniques and process can translate to classroom settings and deepen curriculum engagement. The workshop series included *Making and Recording Music in the Classroom* with artists Keira Simmons and Margie Jean Lewis; *Putting on a School Art Exhibition* with Gus Clutterbuck and Brooke Ferguson; *Introduction to Creative Body-based Learning* with artists Kerrin Rowlands and Eliza Lovell.

### **Thriving People**

432 First Nations young participants | 93 educators | 48 workshops | 12 First Nations artists

Building upon the feedback and excitement of last year, Thriving People in 2024 saw a focus on contemporary and emerging artforms by First Nations artists for First Nations young people. The four-day event enlivened Carclew House with a full program of artist-led workshops, providing young people with an opportunity to engage with new ways of exploring and expressing culture and consider new avenues for art making in the 21st Century. Artists included musicians Njirrah Rowe and Matt Savlo; visual artists Thomas Readett, Lawrie Thomas, Sonya Smith, Sarah Smith and Suzy Smith; dancers Janelle Egan and Kirsty Williams; and artist assistants Kira Fitzgerald and Sophia Allison.

### **Aboriginal Artists in Schools**

356 young participants | 17 workshops | 5 First Nations artists

As part of Carclew's longstanding partnership with Catholic Education South Australia, First Nations artists delivered three Aboriginal Artist in Schools and a Nunga Days program with a focus on contemporary visual arts and music and sharing First Nations perspectives. Across 17 days in Catholic schools in Penola, Whyalla and Port Pirie young people collaborated with visual artist Laurresha Champion to create a mural, musician Njirrah Rowe and Jerroome Oosting to write and record original music in Carclew's Gig Rig, and visual artists Sonya Smith, Suzy Smith and Sarah Smith to create contemporary public artworks using traditional weaving techniques.

## **SmArts**

56 young participants | 10 workshops | 7 artists

Provided by Carclew for The Smith Family, SmArts provides young people in secondary school who have an interest in creative arts careers with relevant career information and hands-on experiences with local professional artists and arts organisations. Across the year, Carclew delivered 10 artist-led workshops and industry experiences at Salisbury High School and Playford International College with musicians Margie Jean Lewis, Mat Morison, Katie Aspel and Naomi Keyte, producers Jay Gonsalves, Jerome Oosting and Sean Bel, and Northern Sound System, APRA AMCOS, Girls Rock! Adelaide, Nexus Arts and Adelaide Audio Institute.

## **Create4Adelaide**

78 young artists | 6 workshops | 1 exhibition | 2 artists

Create4Adelaide encouraged young people to develop their creative skills and engage climate change priorities that had been democratically voted on by children and young people in South Australia. Engaged by Create4Adelaide as a partner, Carclew delivered artist-led workshops at Playford International College and Seaford Rise Primary School with visual artists Rosina Possingham and Cassie Thring. The workshops culminated in four collaborative artworks by students in years 6-10, using painting, cyanotypes and drawing, that were exhibited at the Adelaide Botanical Gardens from 29 February to 17 March 2024 during the Adelaide Festival.

## **Community Programs**

### **Pom Pom & Relaxed Hour**

98 workshops | 1222 attendances | 36 young people with a disability

A contemporary visual art space in the outer northern suburbs of Adelaide, Pom Pom offers free workshops for children aged 0-12, delivered in partnership with Anglicare SA. Pom Pom provides hands-on creative studio sessions with leading arts practitioners on Saturdays and in school holidays. These sessions support creative engagement to build confidence and strengthen connections and community cohesion.

Pom Pom Relaxed hour is a program run within the Pom Pom contemporary Art Space exclusively for neurodivergent children, and for children with sensory access needs, along with their families. The program is designed to reduce anxiety and sensory stress by providing a quieter and less stimulating environment in which to engage with the Pom Pom program.

## **Pom Pom Young Adult**

21 workshops | 76 attendances

Pom Pom Young Adult was a pilot program designed for teenagers aged 12-17, providing a safe and inclusive space to learn new visual arts skills under the guidance and mentorship of professional artists.

Pom Pom YA supports those who want to continue their creative journey beyond Carclew's Pom Pom program into their teens. Pom Pom Youth Arts was delivered at both the Pom Pom Studio Space and Northern Sound System, in partnership with the City of Playford. Concluding at the end of 2023, the program had 76 total attendances, an increase from the previous financial year, this can be attributed to relocating to the Northern Sound System in Term 4 of 2023. The program received overwhelmingly positive feedback, highlighting its significant impact on participants' personal and creative development.

## **Stage Sparks**

93 workshops | 911 attendances

Stage Sparks is a free performing arts program supported by Anglicare's Communities for Children, targeted at children aged 5-12 years. Professional artists, who possess extensive training and experience in engaging with working with children, facilitated after-school workshops in theatre and performing arts. Involvement is offered on a range of levels, from the curious beginner to the aspirational artist, supporting children to express themselves creatively while developing their confidence in a safe and fun environment. Delivered weekly, the sessions are held at the Port Noarlunga Arts Centre and the Aldinga Community Centre.

## **ExpressWay Arts**

2 performances | 197 attendances

The ExpressWay Arts Program, an initiative of Carclew and the City of Onkaparinga, was delivered at the Port Noarlunga Arts Centre. Young people aged 13-24 met every Friday during the school term and had the opportunity to be mentored by professional practising artists who facilitated and led the sessions. In November 2023, the ensemble performed their previously developed roving theatre performance 'Perspective' in the City of Onkaparinga Christmas Pageant. In 2024, the ensemble participated in Floods of Fire, a two-day festival led by Adelaide Symphony Orchestra within the Adelaide Festival, where they presented a new roving performance, *From Rags to Ditches – a Fast Fashion Parade*, highlighting the impact of fast fashion on climate change.

The ExpressWay Arts program concluded in June 2024, a decision made jointly by Carclew and the City of Onkaparinga. The program significantly contributed to the wellbeing and skill development of young creatives in the south, leaving a lasting positive impact on the community.

## Grants and Funding Programs

25 independent artists received \$204,084 | 9 organisations received \$70,000

Carclew's funding programs support emerging artists to become established professionals. Programs include project and development grants, as well as Fellowships that support self-designed programs of professional development activity.

Carclew's funding programs offer diversity and strength. In 2023-24 we received 117 applications resulting in 29 successful grants at a success rate of 25%. A total of \$924,957 was requested with \$274,084 allocated. From the allocated grants, total revenue raised exceeded \$1.5million.

Percentages of total applications by art form:

- 22% Music
- 20% Visual Art
- 17% Film
- 8% Multi Arts
- 8% Dance
- 8% Creative Writing / Literature
- 3% Arts Admin

With a wide range of access and diversity measures, Carclew's applicants identified as:

- 46% Culturally Diverse Background
- 31% Disability
- 29% Regional
- 15% Involve First Nations Participants
- 7% First Nations Applicants
- 5% LGTBQIA

## Project & Development

A total of 92 applications (an increase from 81 in the previous year) were received from young artists across the state in the two Project & Development rounds of the 2023/24 period, with strong representation across all artforms; including film, creative writing, music, dance, live performances, and visual and digital arts. The grants contribute significantly to the growth and development of the state's arts and cultural sector by showcasing the finest emerging artists from South Australia. Of note for this year is the high volume of applicants from the music sector, demonstrating the power of Adelaide's designation as a UNESCO Creative City of Music and the importance of investment in the music industry's future leaders.

Across both funding rounds a total of 22 applicants were awarded funding for their proposed activity. Some examples of the talented artists being acknowledged were **musician Conor Fogarty** who will be attending the World Association of Symphonic Bands and Ensembles Conference in South Korea; First Nations **musician, Myles Turner**, who received funding to produce, mix, master and promote his debut 8 song EP. **Filmmaker Emma Hough Hobbs**, who received support to complete their

animated feature film, *'Lesbian Space Princess'*, the first of its kind being produced in South Australia and **artist Aud Mason-Hyde** who was supported to create DREAMLIFE, the second edition of a community-made zine, providing young transgender, gender diverse and non-binary people with positive visions for the future, as well as showcasing the diversity and multiplicity of the trans community.

It's worth acknowledging that in the last round the panel felt it was necessary to identify projects that would have been funded if the pool of funds were available. A total of 6 projects were awarded 'unfunded excellence' by the respective assessment panels. This is to highlight that, were the overall funding pool larger, these projects would be awarded funding based on the strength of their proposals. This will be reported on in all future funding rounds.

In addition to funding individual projects within the Project & Development funding round, Carclew offers opportunities for organisations working with young creatives to apply for funding to facilitate career development focused projects. Three organisations; Free Agents Youth Theatre, Adelaide Contemporary Experimental (ACE) and Yankalilla Youth Arts Incorporated, received project grants valuing \$60,000 each, to facilitate various youth orientated engagement activity. **Adelaide Contemporary Experimental (ACE)** used this funding to facilitate The ACE Future Studios program will provide fully supported CBD-based studios to eight young South Australian artists for a one-week intensive period and mentoring across the year.

One organisation received valuable capacity building funding which provided much needed sustainability to continue their youth focused activity. **D'faces Youth Arts Organisation** from Whyalla in regional South Australia utilised the funding awarded to address several ongoing storage issues and better utilise their venue, with an aim to build a storage shed in their car park area to house equipment.

Carclew's Fellowships program invites artists to pitch a professional development proposal to support practitioners in establishing their careers within roles in the industry. These include technical, administration and production roles, as well as artists practicing in all creative mediums. The talents of seven individual artists were acknowledged in this year's Fellowship funding round, out of a total of 15 applications. As was the case with other funding rounds, the funding committee received applications from a wide range of artforms with Theatre being represented the most in this round. Examples of some of the high calibre of talented artists and activity being rewarded were: 12 year old **Filmmaker, Harrison Thomas**, who received funding to attend a one-week Youth Film camp at the New York Film Academy on the Gold Coast; **First Nations Musician, Elisha Umuhuri** to travel to America, with ensemble DEM MOB, to perform at the Lincoln Centre for Performing Arts' 2024 Summer for the City festival; and **Visual Artist Charlotte Tatton** to plan to complete a five-day intensive screen printing intensive in Portugal.

Through the Funded Companies program, Carclew invests in small youth arts companies in South Australia to support access to fundamental cultural rights for children and teens who have few creative opportunities (including those affected by



geographic isolation). In 2023-24, Carclew provided funding to: Restless Dance Theatre; SA Circus School: Home of Cirkidz; D'faces of Youth Arts (Whyalla); Riverland Youth Theatre (Renmark); the Kurruru program, delivered by Kura Yerlo Inc in western metropolitan Adelaide; and Musica Viva Australia in Schools, funded for programs in Category 1-4 schools.

Highlights that have eventuated from Carclew's partnerships with these companies include:

**Cirkidz** – Award winning Fringe performance *METTLE* by The Troupe; 224,000 views and 435 watch hours on YouTube for the *TackerzTV Digital Circus Project*; six concerts showcasing the talent of the Sout Australian Circus Centre's Circus School students at the Parks Theatre; study research on Social Return on Investment (SROI) by Dr. Richard McGrath Uni SA School of Health Sciences found that for every one dollar invested, \$7 of social return may be generated due to participation in Cirkidz circus training programs.

**Riverland Youth Theatre** - ran an incredible 452 events, with 1075 participants; recipient of the 2024 Adelaide Fringe Youth Award for *THE BACCHAE*; regular participant and Teen in Residence, Rowen Hurrell was one of the winners of *ABC Heywire*.

**D'faces** – increased participation and engagement from families with young children engaged with the Kanga Gym program; increased skills development opportunities for young mentors; two successful events for the 2023 Unearth Festival *GLITTERY BITS* and *THE BIG PINK AND RED PARTY*.

## Early Careers Programs

### Fringe at Carclew

1050 tickets sold | 10 shows | 20 performances | 12 sold out sessions | 40+ artists

Carclew's Fringe Season started with supported developments of work from November 2023 and ended with a successful season in February 2024. Throughout the Fringe session Carclew provided substantial support through in-kind venue hire for development, rehearsal and performance. Carclew allocated \$33,687.50 worth of in-kind venue hire, equating to 385 hours dedicated to supporting Fringe artists.

Katherine Sortini's production *Dirty Energy* received notable recognition, achieving the **Holden Street Theatre Fringe Award**. Carclew also received the Weekly Fringe Awards for *Werk Room*: Chloe Noble (Emerging Creative Producer/Carclew) received the **Best Emerging Artist Award** in Week 3 and *Caught In Between*: Danielle Lim was honoured with the **Cultural Diversity Award** in Week 4.

### Early Career Artists

Carclew's engagement with Sharehouse resident artists and artists from the broader community significantly enhanced their readiness for the Adelaide Fringe festival. This

was achieved through various forms of support, including in-kind rehearsal and presentation venues, equipment, mentoring, and marketing assistance. This effort led to a season featuring 10 presentations and a self-produced event co-funded by the City of Adelaide.

Highlights include regional theatre troupe D'faces, (Whyalla), first time writer/director Thomas Liddell, theatre makers Katherine Sortini winning the Holden Street Theatre Award for *Dirty Energy* and Danielle Lim winning the Cultural Diversity Award for *Caught In Between*.

Other notable artist activity included a paid partnership with Nature Festival to deliver artist led workshops on the theme Home Grown. The workshops included sun printing, illustration and fairy door making for some of our youngest budding artists.

### **Sharehouse**

13 Sharehouse residents | 2 exhibitions | 10 Productions | 12 sold out shows | 40+ employed artists | 3 Adelaide Fringe Awards

Sharehouse is an emerging-careers program where artists aged between 18-26 years are invited in as Sharehouse residents. With representation across all artforms, the Residents utilise Carclew House studio spaces to develop their creative practice, with support and assistance from experienced Carclew staff and sector leaders.

### **Emerging Curator**

The Curator in Residence coordinates visual art exhibitions in the building's public spaces, showcasing works by young and early career South Australian artists.

Outcomes include youth-led events providing employment, professional development and connection for young creatives. Included amongst the 2023-2024 event highlights was the main exhibition; *Touched Starved* presented during the South Australian Living Arts Festival (SALA). The exhibition showcased 13 talented young South Australian Artists from 3 August to 27 September. A range of disciplines on display included interactive sculpture and narrative, video projections and contemporary installations.

The second exhibition was *Zoom In, Zoom Out*. Using reclaimed materials, five early career Adelaide young artists explored the physical, spiritual, and emotional building blocks of life by focusing on the microscopic recurrent coincidences that animate us. Opening night was a sold-out success.

### **Emerging Creative Producer**

The Emerging Creative Producer hosted "*Werkroom*," a one-off event at Carclew celebrating diversity and creativity. It featured six queer early career artists across various art forms, including drag, cabaret, zine design, painting, and DJ-ing. The event won the Week 3 Best Emerging Artist Award at the Adelaide Fringe.

**Agency specific objectives and performance**

<b>Agency objectives</b>	<b>Indicators</b>	<b>Performance</b>
<p>We design and deliver arts programs that make a difference.</p>	<p>1.1 Identify need through consultation and/or evidence to inform program design.</p>	<p>Emerging First Nations Creatives. Sharehouse Emerging Curator, Emerging Creative Producer and Emerging Artists inform early career programming</p>
	<p>1.2 Build recognition and reputation</p>	<p>Work commenced on a brand refresh project, involving a brand evolution into a more contemporary and sophisticated space, while retaining its core identity. A new Brand Style Guide included as a deliverable of this project.  A part-time Media and PR expert contracted to lead Carclew’s PR and media initiatives.</p>
	<p>1.3 Engage new technologies and emerging practice</p>	<p>Established digital space: Carclew Digital Suite offering hot desks and digital equipment for film, sound, photography, and other forms of digital art.</p>
	<p>1.4 Identify and attract aligned partners and resources</p>	<p>16 Funding partners across all programs</p>
	<p>1.5 Engage</p>	<p>419 artists engaged</p>

	<p>outstanding project teams</p> <p>1.6 Measure and report on impact</p> <p>1.7 Early career artists are employed and supported</p>	<p>All projects undertake a funding acquittal and assessment process.</p> <p>115 emerging artists employed</p> <p>35 Emerging Creatives</p>
<p>We make access, equity and inclusion central to all we do.</p>	<p>2.1 Deliver programs with social impact inclusive of people and groups often outside the dominant culture (including but not limited to those with a disability, ATSI, CALD, regional/remote, LGBTQI+, low socio-economic)</p> <p>2 Develop, implement and review inclusion plans</p>	<p>39 schools were category 1 to 4 (disadvantaged)</p> <p>Participants: 246 with disability 837 ATSI 546 CALD 999 regional/remote through Carclew core programs, 2,432 including our funded companies 12 LGBTQI+</p> <p>Partnerships for delivery in City of Playford and City of Onkaparinga.</p> <p>Supported Kura Yerlo to deliver Aboriginal Youth Arts program Kurruru.</p> <p>Funded: Cirkidz, Riverland Youth Theatre and D'faces of Youth Arts in Whyalla.</p> <p>Disability Action &amp; Inclusion Plan 2022-2025 in place. New plan to be revised and progressed.</p>



	<p>3.4 Share stories and outcomes</p>	<p>778 Social Media posts</p> <p>Average engagement rate of 7.94% per post (all social media platforms)</p> <p>Average of 641 YouTube views per month</p> <p>Total social media audience of 15,047 followers (+ 9.85% increase)</p>
<p>We have strong governance, sound finances, great people.</p>	<p>4.1 Comply with financial and operational management standards</p>	<p>100% risk assessment and management plans in place. A review of risk assessment process is being undertaken in 2024-25 to ensure regular updates and best practice.</p> <p>Qualified Finance and Risk Committee Chair.</p> <p>Minimum reserves of 15% or higher.</p> <p>6 Board meetings, 1 Board Strategic Planning Session</p> <p>100% government reporting requirements met.</p> <p>Audit completed.</p> <p>Policy and procedures reviewed: Workplace Surveillance Policy, Child Safe Environment Policy, Child Safe Environment Compliant Organisation</p> <p>Peer assessment panels for all grant programs.</p> <p>IT facilities and resources maintained and updated.</p>

	<p>4.2 Diversify income streams for operations</p> <p>4.3 Decrease reliance on operational grant</p> <p>4.4 Board members are skilled and committed</p> <p>4.5 Staff are skilled and experienced</p>	<p>6 Work Health and Safety committee meetings</p> <p>3 arts funding sources 8 non-arts funding sources</p> <p>Continued Long-term investment fund.</p> <p>Skills audit reviewed 78% average attendance at Board meetings</p> <p>46% staff undertook a performance review 100% staff undertook professional development 100% staff employed under industrial award</p>
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**Corporate performance summary**

See Objective 4 (previous page): We have strong governance, sound finances, great people.

**Employment opportunity programs**

<b>Program name</b>	<b>Performance</b>
Aboriginal Artists in Schools	3 First Nation’s artists supported through professional development to work in Aboriginal Artists in Schools programs
Sharehouse	40 Sharehouse residents and early career arts workers received mentoring, employment, performance and exhibition support
Emerging First Nations Creatives	Secured funding to attract and support 5 emerging curators in a 12-month program

**Agency performance management and development systems**

<b>Performance management and development system</b>	<b>Performance</b>
Twice yearly staff Performance Reviews	46% undertook one annual performance reviews due to key staff changes.
Professional development planning and budget	100% of staff undertook training and/or professional development during the period

**Work health, safety and return to work programs**

<b>Program name</b>	<b>Performance</b>
Employee Assistance Program	Hey Mate! 18 appointments / 18 hours
Work Health & Safety Committee	WHS Committee meeting 6 times per year and reports to the Carclew Board
Staff Training	First Aid, Fire Safety and Child Safety training is provided for all staff in line with organisational policies and procedures



<b>Workplace injury claims</b>	Current year 2023- 2024	Past year 2022- 2023	% Change (+ / -)
Total new workplace injury claims	1	0	100%
Fatalities	Nil	0	0%
Seriously injured workers*	Nil	0	0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	Nil	0	0%

*\*number of claimants assessed during the reporting period as having a whole person impairment of 30% or more under the Return to Work Act 2014 (Part 2 Division 5)*

<b>Work health and safety regulations</b>	Current year 2023- 2024	Past year 2022- 2023	% Change (+ / -)
Number of notifiable incidents ( <i>Work Health and Safety Act 2012, Part 3</i> )	Nil	0	0%
Number of provisional improvement, improvement and prohibition notices ( <i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i> )	Nil	0	0%

<b>Return to work costs**</b>	Current year 2023- 2024	Past year 2022- 2023	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$7,857	0	100%
Income support payments – gross (\$)	\$7,857	0	0%

*\*\*before third party recovery*

Data for previous years is available at: <https://carclew.com.au/annual-reports/>

**Executive employment in the agency**

<b>Executive classification</b>	<b>Number of executives</b>
Chief Executive	1

Data for previous years is available at: <https://carclew.com.au/annual-reports/>

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

## Financial performance

### Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2023-2024 are attached to this report.

<b>Statement of Comprehensive Income</b>	<b>2023-24 Budget \$000s</b>	<b>2023-24 Actual \$000s</b>	<b>Variation \$000s</b>	<b>2022-23 Actual \$000s</b>
Total Income	3,646	3,511	(135)	3,947
Total Expenses	3,734	3,413	(244)	3,890
<b>Net Result</b>	(88)	98	109	<b>57</b>
<b>Total Comprehensive Result</b>	<b>(88)</b>	<b>98</b>	<b>109</b>	<b>57</b>

<b>Statement of Financial Position</b>	<b>2023-24 Actual \$000s</b>	<b>2022-23 Actual \$000s</b>
Current assets	2,013	1,570
Non-current assets	58	103
<b>Total assets</b>	<b>2071</b>	<b>1672</b>
Current liabilities	1,129	843
Non-current liabilities	0	0
<b>Total liabilities</b>	<b>1,129</b>	<b>843</b>
<b>Net assets</b>	<b>942</b>	<b>829</b>
<b>Equity</b>	<b>942</b>	<b>829</b>

### Consultants disclosure

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

#### Consultancies with a contract value below \$10,000 each

<b>Consultancies</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
All consultancies below \$10,000 each – combined (12 in total)	Various services across programs, HR and facilities	<b>\$37,823 (inc. GST)</b>

**Consultancies with a contract value above \$10,000 each**

<b>Consultancies</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Bentleys (SA)	Audit Services	\$11,800
BRAW Media	Professional Services	\$10,373
Design People Creative	Consultant Services	\$15,744
HWR Media	Consultant Services	\$30,000
Promo Factor	Merchandise Specialist	\$13,335
Sustainable Value	HR Professional Services	\$11,395
	<b>Total</b>	<b>\$101,912</b>

Data for previous years is available at: <https://carclew.com.au/annual-reports/>

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

**Contractors disclosure**

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

**Contractors with a contract value below \$10,000**

<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
All contractors below \$10,000 each – combined (112 in total)	Various contractors across arts program, administration and facilities.	<b>\$264,134</b>

**Contractors with a contract value above \$10,000 each**

<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Loren Orsillo	Arts Program Delivery	\$29,717
Melak Khaleel	Arts Program Delivery	\$16,064
Danijela Kilibarda - Cleantastic	Cleaning Services	\$31,873
Josephine Ainscough	Digital Marketing	\$26,969
Crystal Brooks	Gardening Services	\$14,574
	<b>Total</b>	<b>\$119,197</b>

Data for previous years is available at: <https://carclew.com.au/annual-reports/>

The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View the agency list of contracts](#).

The website also provides details of [across government contracts](#).

**Other financial information**

Nil

**Other information**

Nil

## Risk management

### Risk and audit at a glance

Organisational risk is mitigated through:

- A Finance & Risk Sub-committee of the Board are appointed to regularly review planning and reporting
- Policy & Procedure framework is in place, including key risk areas (WHS, Child Safety and Delegation of Authority) with policy reviews undertaken regularly
- Risk Assessments completed for the organisation as well as project-specific assessments
- Mandatory staff training and refreshers in areas such as First Aid, Child Safety and Fire Safety.

### Fraud detected in the agency

Category/nature of fraud	Number of instances
No instances of fraud were suspected or detected during the reporting period	Nil

*NB: Fraud reported includes actual and reasonably suspected incidents of fraud.*

### Strategies implemented to control and prevent fraud

The Finance and Risk Committee, consisting of three Board Members, Carclew Chief Executive and Senior Manager, Finance and Operations, review all accounts prior to each Board meeting.

Whilst fraud is not the primary consideration of the annual external audit, the auditors will report any instances of fraud or increased risk of fraud as part of their audit findings.

Data for previous years is available at: <https://carclew.com.au/annual-reports/>

### Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*:

Nil

Data for previous years is available at: <https://carclew.com.au/annual-reports/>

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

## Reporting required under any other act or regulation

Act or Regulation	Requirement
Australian Charities and Not-for profits Commission Act 2012	Subdivision 60-C Annual financial reports 60-10 Medium and large registered entities must give annual financial reports (1) A large registered entity must give the Commissioner a financial report of a financial year, together with any auditor’s report or reviewer’s report that the entity is required to obtain under section 60-20 or 60-25. (2) The registered entity must give the reports to the Commissioner no later than 31 December in the following financial year or such later time as the Commissioner allows.

### Reporting required under the *Carers’ Recognition Act 2005*

Carclew’s commitment to access and inclusion is outlined in Carclew’s Disability Access & Inclusion Plan 2022- 2025, it includes:

- Annual amount budgeted for access requirements each year.
- Maintain affiliation with the SA Companion Card program and require all funding recipients to participate in the program.
- Accessible application process for individuals to submit their proposal as a video package.
- Arts programs designed for accessibility for all children and young people, including project-specific mechanisms to ensure individual needs are supported.
- The contribution and needs of individual carers are recognised within program design and delivery.
- Community-based programs such as Pom Pom and Expressway Arts include the attendance of carers who support the participation of those in their care.
- The Tutti Pom Pom project was completed in 2023-24.

## Public complaints

### Number of public complaints reported

<b>Complaint categories</b>	<b>Sub-categories</b>	<b>Example</b>	<b>Number of Complaints 2023-24</b>
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	Nil
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	Nil
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	Nil
Communication	Communication quality	Inadequate, delayed or absent communication with customer	Nil
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	Nil
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	Nil
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	Nil
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	Nil
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	Nil
Policy	Policy content	Policy content difficult to understand; policy unreasonable or disadvantages customer	Nil



<b>Complaint categories</b>	<b>Sub-categories</b>	<b>Example</b>	<b>Number of Complaints 2023-24</b>
Service quality	Information	Incorrect, incomplete, out-dated or inadequate information; not fit for purpose	Nil
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	Nil
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	Nil
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	Nil
Service quality	Service responsiveness	Service design does not meet customer needs; poor service fit with customer expectations	Nil
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	Nil
		<b>Total</b>	Nil

<b>Additional Metrics</b>	<b>Total</b>
Number of positive feedback comments	339
Number of negative feedback comments	9
Total number of feedback comments	348
% complaints resolved within policy timeframes	NA

Data for previous years is available at: <https://carclew.com.au/annual-reports/>

**Service Improvements**

Complaint Management System and procedures reviewed in 2024/25.

**Compliance Statement**

Carclew Inc is compliant with Premier and Cabinet Circular 039 – complaint management in the South Australian public sector	Y
Carclew Inc has communicated the content of PC 039 and the agency’s related complaints policies and procedures to employees.	Y

## **Appendix: Audited financial statements 2023-24**