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**Government  
of South Australia**

**Carclew Inc.**

## **2024-25 Annual Report**

**Carclew Inc.**

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2024-25 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 the *Associations Incorporation Act 1985* 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:

Robyn Jones

A/Chief Executive

Date: 29 September 2025

Signature:



## From the Chief Executive

### Executive Summary

In 2024/25, Carclew embarked on the first year of its 2024–2028 Strategic Plan, setting a bold direction to expand reach, deepen impact, and reaffirm its commitment to children and young people as creative citizens. Throughout the year, the organisation delivered thousands of creative experiences across South Australia, with a strong focus on access, inclusion, regional engagement, and support for First Nations young people. Significant investment in early-career artists further strengthened Carclew's role in nurturing emerging talent.

Leadership transitions were managed smoothly under both permanent and acting leadership, ensuring continuity and consolidating key initiatives. With a dedicated team, strong partnerships, and robust governance, Carclew concludes the year with confidence and clarity, well positioned to deliver on its long-term vision and achieve greater outcomes for South Australia's youth.

### Chief Executive Forward

It has been a privilege to serve as Carclew's Acting Chief Executive during the final quarter of 2024/25, from May to June 2025, following the leadership of Mimi Crowe, who served as Chief Executive from July 2024 until April 2025.

This year marked the beginning of our 2024–2028 Strategic Plan - a bold and thoughtful framework that reaffirms Carclew's commitment to South Australian children and young people as creative citizens. The plan challenges us to think bigger, reach further and deepen our impact. I am proud that in this first year – the 'Build year' – the work already underway reflects that ambition.

Across 2024/25, Carclew delivered thousands of creative experiences throughout South Australia – in schools and community centres to regional towns and our historic North Adelaide home. These programs provide meaningful opportunities for young people to express themselves, build confidence, connect with others and strengthen community through creativity.

We continued to prioritise access and inclusion, with a strong focus on regional engagement and support for Aboriginal and Torres Strait Islander young people. We also invested significantly in early-career artists, recognising their vital role in shaping the future of the arts in South Australia and beyond. I am proud to have contributed to strengthening these priorities, helping to amplify their visibility within our sector and community.

During my tenure in the final quarter, I witnessed first-hand the dedication of our team and the strength of our partnerships. In this period, I was able to consolidate key initiatives already in motion, ensure continuity of leadership and help set in place the structures that will guide the year ahead. I saw how Carclew's work continues to evolve – not only in response to the needs of young people, but also in anticipation of the challenges and opportunities ahead.

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I want to thank the Carclew Board, staff, artists and community partners for their support to myself and Carclew during this transitional period. It has been an honour to lead an organisation that has a critical role in the cultural life of our state.

As we look ahead, I do so with confidence. The foundations laid this year will ensure Carclew remains well-positioned to deliver even greater outcomes for young people across South Australia. I am excited about what the future holds for Carclew.



Robyn Jones

**A/Chief Executive**

Carclew

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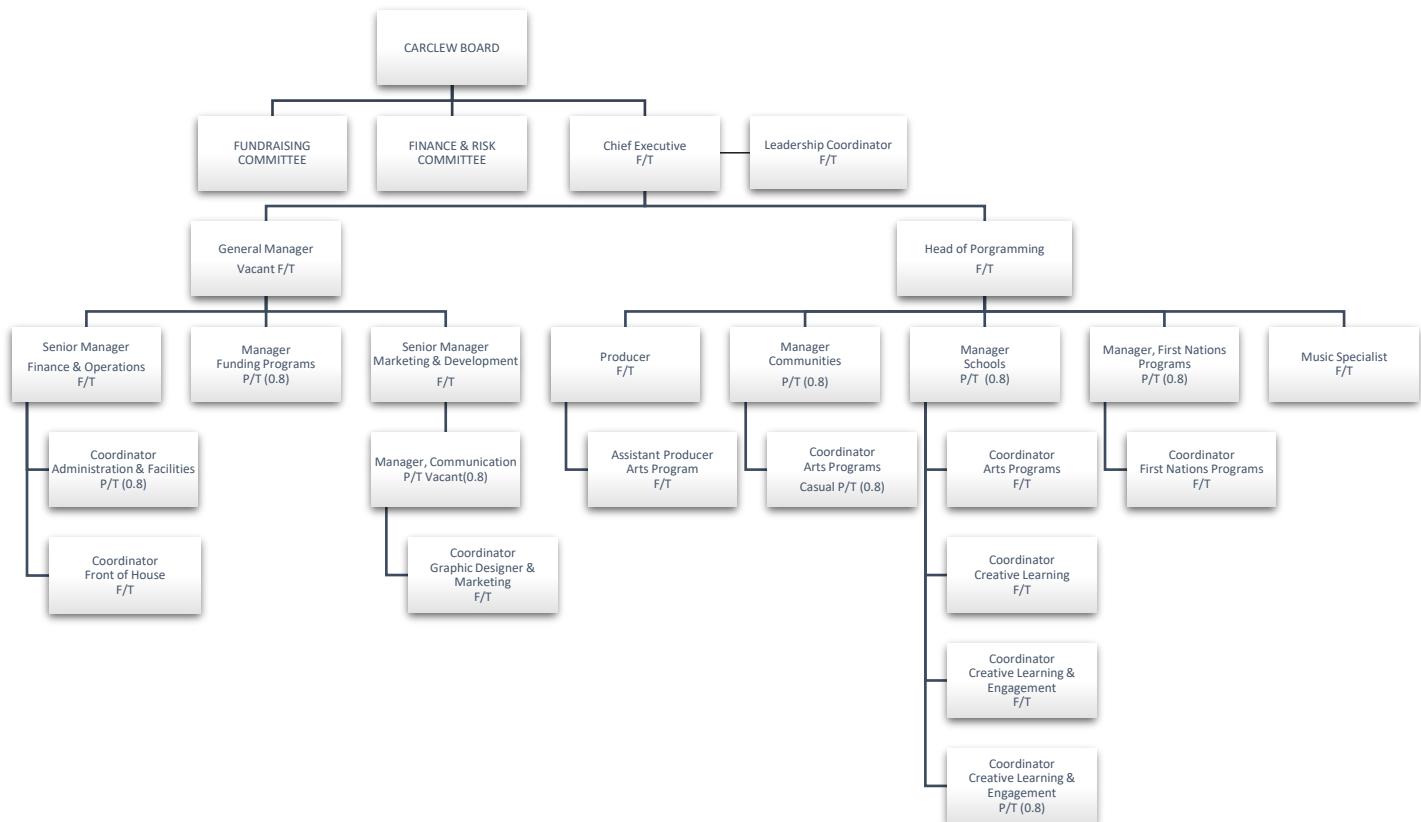
## Overview: about the agency

### 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>Sustainable, 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 Kaurna 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> <p>The jobs of tomorrow will need creativity and agency. We connect throughout a young person's life to support their confidence,</p>

	<p>wellbeing, skills, knowledge, connections and opportunities and investigate future education and training models in an aim to move from best practice to next practice.</p> <p><b>It's a home, not a house</b></p> <p>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.</p>
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## Our organisational structure



## Carclew Board Members

Megan Antcliff (Chair. Term 1 appointed 30/9/2024 to expire 29/09/2027)

Craig Yeung (Deputy Chair. 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)

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

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

Rosina Di Maria (Deputy Chair. Term 3 appointed 08/09/2023. Resigned 12/02/2025)

### **Changes to the agency**

During 2024-25 the following changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes, include:

- Introduction of a General Manager role
- Introduction of a Head of Programming role
- Introduction of a Music Specialist role
- Introduction of a Leadership Coordinator role

### **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**

Robyn Jones, Acting Chief Executive is responsible for leading all internal and external relationships, funding, staffing and programming and reports to the Board. Other members of the Leadership Team include the General Manager, Head of Programming, and Leadership Coordinator.

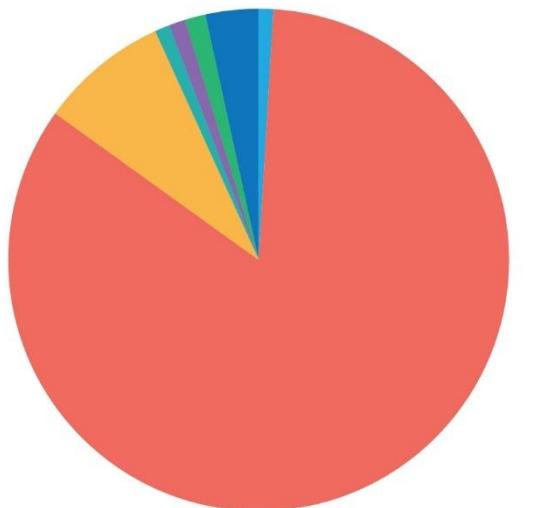
### **Legislation administered by the agency**

*Associations Incorporation Act 1985*

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

Department for Education, TAFE SA, Department of State Development.

**Carclew Funding Source Breakdown**



**Carclew 2024 - 25 Funding**

- Govt - Federal: 1%
- Govt - State: 84%
- Non Govt: 9%
- Donations: 1%
- Fee for Service: 1%
- Venue Hire/Rent: 1%
- Other: 3%

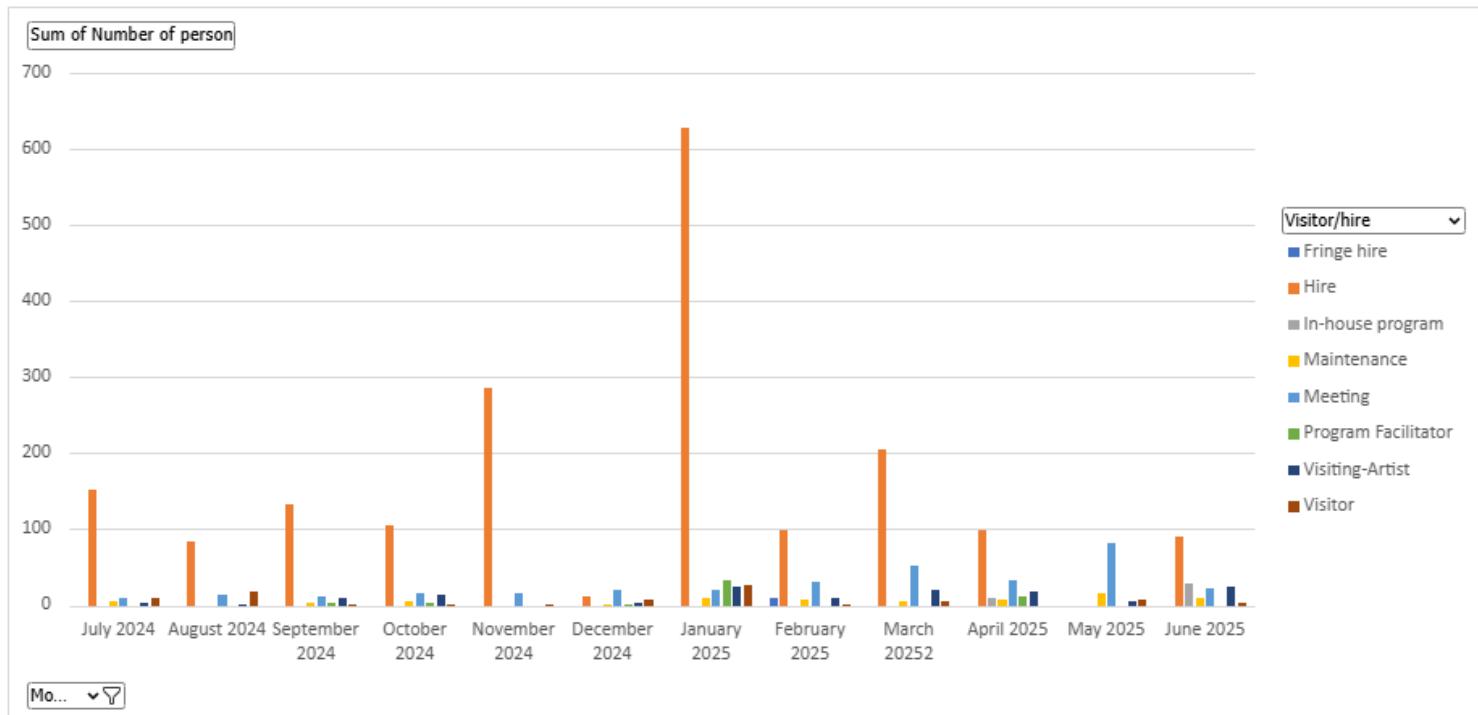
## The Agency's Performance

### Performance at a glance

During the 2024-25 period five Carclew Board Meetings were held along with an additional Board Fundraising Strategy workshop. Board member attendance per meeting was:

Board Members	Board Meetings	Fundraising Strategy Workshop	
Megan Antcliff, Chair	4/4	1/1	New member, appointed 6 September 2024
Craig Yeung, Deputy Chair	4/5	-	
Ella McIntyre, Member	4/5	1/1	
Johnny Von Einam, Member	3/5	1/1	
Alysha Herrmann, Member	2/5	1/1	
Cezanne Green, Member	3/5	-	
Nara Wilson, Member	5/5	1/1	
Andrew Staniford	5/5	-	
Rosina Di Maria, Deputy Chair	3/4	1/1	Resigned 12 February 2025
Rachel Healy, Chair	1/1	n/a	Resigned 10 September 2024
Andrew Boeyen, Member	1/1	n/a	Membership Expired 13 September 2024

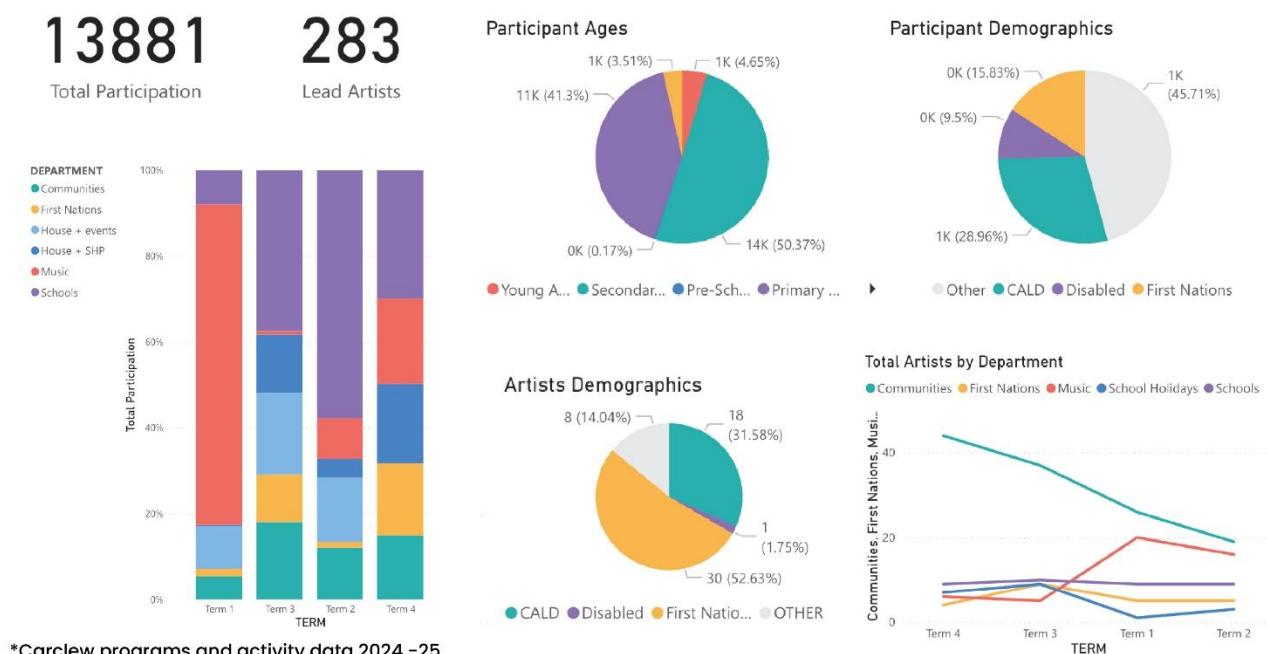
### House Visitation: Visitation by month and type



## 2024 – 25 Activity Summary

Carclew is shifting from targeted programs toward a model of expansive growth, building on past successes while planning for long-term sustainability. In 2024–25, our programs engaged 13,881 young people across schools, community initiatives, early-career development opportunities. Carclew directly supported 283 artists during this period and invested \$683,712 in early-career practitioners through contracts, casual engagements, and full-time employment.

Diversity remains central to our mission. During this period, 16% of participants identified as Aboriginal and Torres Strait Islander, 29% as Culturally and Linguistically Diverse, and 9.5% as having a disability. Additionally, 53% of the artists engaged are First Nations peoples. The accompanying chart illustrates the overview of these key statistical trends for the 2024/25 year.



\*Carclew programs and activity data 2024 – 25

The Carclew data set provides a clear picture of the organisation's direct service delivery by capturing the breadth and depth of participation across its programs. It demonstrates engagement with children and young people as primary beneficiaries, alongside the involvement of artists who deliver and mentor through these activities. The data also tracks demographic information, offering valuable insights into who is accessing Carclew's services and ensuring representation, reach, and impact can be measured across diverse communities.

### First Nations Programs

In 2024/2025, the First Nations programs team successfully delivered Year 1 of the Emerging First Nations Creatives Residency Program. Funded by Create SA and Creative Australia this milestone marked a significant step in supporting the development and empowerment of emerging First Nations artists and creatives. The cohort travelled to Darwin for their residency, began delivering their individual projects,

and delivered the collective Blak Seeds event and exhibition as part of the Adelaide Fringe.

Culture Beats is our music and dance workshop program designed for upper primary First Nations students in the Onkaparinga region. Funded by Communities for Children Onkaparinga, the program was successfully delivered across two schools fostering cultural engagement and creative expression among local First Nations youth.

Finally, Gig Rig Tracks successfully secured funding through the Office for the Arts Indigenous Languages and Arts program. In partnership with Dem Mob, we facilitated workshops within the APY Lands communities of Fregon and Mimili, as well as Port Augusta. Additionally, we participated in the TAFE SA roadshow across the APY Lands, further strengthening community engagement and outreach.

## **Schools Programs**

### **Carclew in Schools**

Carclew in Schools offers a year-round menu of artistic programs for primary schools, young people, students and educators. With a range of engagement durations from one-day to a full school term across metropolitan and regional South Australia, programs are led by professional artists – experts in ideation, making and reflection. Carclew in Schools is supported by the South Australian Government through the Department for Education. Programs are generously subsidised for government primary schools.

### **Artists in Schools**

Artist in Schools is a hands-on art workshop program that connects students with local professional artists to expand their art experiences, skills and understanding. Student artists are engaged in learning artistic processes while also exploring a theme of the school's choosing. Carclew engages an artist that best matches the cohort of young people and the school's goals for participation.

### **Aboriginal Artists in Schools**

Aboriginal Artists in Schools offers a 'deep dive' into a theme or idea with one professional First Nation artist who is connected to the Country the program occurs on. The program draws on the expertise of First Nations artists and cultural practitioners to provide artform-specific and cross-curriculum learning within the unique context of each school. Schools can form sustainable connections with Country, as well as gaining broad artistic and cultural learning outcomes for student artists and teachers.

### **Nunga Days**

Nunga Days engages the expertise of First Nations artists and cultural practitioners to teach and share artistic and cultural knowledge and experiences through creative workshops. The program initiates meaningful local connections, curiosity and a celebration of Aboriginal arts and culture for communities wanting to actively and authentically work towards key pillars of reconciliation – respect, relationships, and opportunities.

## Culture Beats

Culture Beats offers contemporary music and dance workshops led by First Nations artists for First Nations young people. The program is delivered with support from Carclew's Gig Rig, a purpose built all-terrain mobile media studio. The workshops support young people to increase their wellbeing, creative skills, and sense of connection to community and identity.

## Teacher Professional Learning

Carclew's Teacher Professional Learning program strengthened arts education capacity by engaging educators in collaborative learning with leading South Australian artists and cultural organisations. Delivered across visual arts, drama, dance, music, and inclusive classroom practice, the program provided high-quality professional development that supported teachers to extend arts learning beyond the classroom. Key performance highlights included strong participation across multiple disciplines, partnerships with major organisations such as Slingsby Theatre Company, DreamBIG Children's Festival, and Adelaide Contemporary Experimental, and the integration of First Nations perspectives through dedicated workshops with Thomas Readett and Sonya Rankine.

## This Is What Art Looks Like

*This Is What Art Looks Like* was an ambitious exhibition that asked young people to embody who they are now, an artist, so that they can examine where they have come from and who they want to become. The exhibition was presented at Carclew during DreamBIG Children's Festival. It proudly showcased new work created in collaboration with 326 young artists across Kaurna Yarta and leading South Australian contemporary artists Emmaline Zanelli, Georgia Oately, Shane Cook, Toni Hassan and Tiarnie Edwards. The work grew out of the Artists in Schools programs that completed in Term 1 2025 at Munno Para Primary School, Mylor Primary School, O'Sullivan Beach Primary School, Pooraka Primary School and Richmond Primary School. The exhibition was opened by Minister for Education Hon. Blair Boyer MP at its opening night on 5 May and was open to the public until 30 May 2025. The exhibition was presented in partnership with the Department for Education, DreamBIG Children's Festival and APY Art Centre Collective. A catalogue was published to support audience engagement with the exhibition and archive young artists' creative work.

## Information that Moves

Young artists in Year 3, 5 & 6 from Prospect Primary School participated in an Artist in Schools program led by artists Laura Wills and Will Cheesman to create works on paper exploring mycelium and fungi, before participating in the installation of their work at Newmarch Gallery as part of the Information That Moves exhibition. The exhibition was an ephemeral installation that explored the world of fungi and mycelium as a metaphor for different ways of thinking, systems and behaviours. The exhibition was a project by Wills Projects developed in partnership with Carclew, Newmarch Gallery, City of Prospect and the Department for Education.

## Thriving People

Produced by Carclew's Schools, First Nations and House teams for Catholic Education South Australia (CESA), the Thriving People event welcomed First Nations students to Carclew across four days between 1 and 10 April. Thriving People provides First Nations young people to connect with Country, culture, Elders and their peers through First Nations facilitated cultural and arts activities. Students came from schools across the metropolitan area and as far as mid-North, and with connections to First Nations from around the state and country.

Each day of this First Nations-led event included a line-up of activities that sparked connections with culture and Country, including a Welcome to Country, live music by artist Katie Aspel, visual arts with artist Sonya Rankine, and activities with Nature Play SA and Walking Together with Kaurna. The event is fully catered for all students, teachers and First Nations facilitators. Connection Facilitators were introduced as a core part of the program - Elders and leaders from diverse nations who supported and engaged young people in finding familial and cultural connections with one another and the community.

## SmArts

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. Working with artists Mat Morison and Mikala Wood, young people at Mark Oliphant College, learnt how to write and record their own song. Young people participated in industry experiences with Mario Spate, George Alice and Joel Byrne, Carclew's Manager, Funding Programs, as well as visiting Northern Sound System.

## House Activation

Carclew house continued to serve as a dynamic centre for artistic innovation, cultural exchange, and youth empowerment throughout the year. Programming reflected Carclew's strategic commitment to amplifying youth voices, showcasing First Nations leadership, and connecting children and young people with professional creative practice.

Highlights included the SALA exhibition Growing Art, the launch of Carclew's Strategic Vision and introduction of the new Board Chair, and the Match the Beat music showcase. The Blak Seeds exhibition provided a powerful platform for First Nations artists during the Adelaide Fringe, receiving sector recognition for its cultural significance.

Youth-led creativity was a defining feature, with initiatives such as a Youth Film Screening in partnership with Flinders University Film School and a Paint and Sip Night that placed young people at the centre of program design. In partnership with Catholic Education South Australia, Thriving People engaged more than 500 First Nations students in cultural and artistic workshops, deepening connection to culture and identity.

In May, Carclew contributed to major statewide events through *This is What Art Looks Like* at the DreamBIG Children's Festival, the South Australian Youth Arts Forum, and the History Festival, which included youth exhibitions, cultural excursions, and enriched storytelling through First Nations perspectives. A Reconciliation Week Panel Discussion further reinforced Carclew's leadership in reconciliation and inclusive practice, bringing together key cultural voices and community leaders.

Across exhibitions, forums, and youth-driven events, Carclew house stood as a beacon of creativity and collaboration, affirming its vital role in shaping the future of South Australia's cultural landscape.

### **School Holiday Programs**

Carclew's school holiday programs continued to provide innovative and accessible creative experiences for young people aged 9-17, encouraging exploration across digital, cultural, and artistic practice.

In April, the sold-out VR Tower Quest introduced participants to coding, 3D design, and digital creativity through Tinkercad, inspiring confidence in emerging technologies. A major initiative, driven in partnership with the Commissioner for Children and Young People, saw participants embark on an excursion to Colonel Light's "Light's Vision" where they explored Indigenous and non-Indigenous histories through art, dance, and storytelling. This experience directly informed the creation of works showcased in the Perspectives exhibition, highlighting the impact of cultural engagement on youth-led artistic expression.

### **Perspectives – A Case Study**

***How do children and young people perceive history and imagine the future?***  
***What might we all learn if we look from a different perspective?***

Over one week in January 2025, Carclew/Tutu Karralikanungku ran a Vacation Out of School Hours Care (OOSHC) program, *Perspectives*, for students from six primary schools. The excursion to Carclew included a walk across the road to Montefiore Hill, to the iconic statue of Colonel William Light, South Australia's first Surveyor General. Walking with experts and conversation facilitators Lee-Ann Tjunypa Buckskin (Narungga, Wirangu and Wotjobaluk cultural leader) and Bradley Slape (current Surveyor General of South Australia), the students were asked the question: *What do you think he's pointing at?*

*"Having children drive the conversation was important"*  
Bradley Slape, 23<sup>rd</sup> Surveyor General of South Australia.

Through conversation, sharing documented history and individual perspectives, the students' responses to this question were explored from a place of curiosity, imagination and critical thinking. They were asked what Colonel Light would have seen travelling downstream on Karrawirra Parri (River Torrens), imagining vivid scenes of Kaurna people cooking, bathing and living along its banks among plentiful wildlife and native foods. They were shown a map documenting how Colonel Light, with help from Kaurna people, surveyed the country and made design decisions for the city from a place of shared knowledge. It was this collaboration and openness to other

perspectives that have made Tarntanya/Adelaide such a special city, with its preserved river corridor and green belt of parklands.

From imagining the past, students were asked to imagine where they saw the city in the future. How do we create new things, protect what we love, and sustain this place we call home?

Grounded by this discussion, students engaged in multi-arts workshops led by Barkindji dance practitioner Adrianne Semmens from Australian Dance Theatre (ADT) and an innovation challenge with artist Emmaline Zanelli. They created works of dance, three-dimensional forms and photography that explored shifting perspectives, including that of our shared and complex First Nations and colonial histories.

The openness of Lee-Ann and Bradley as conversation facilitators, working side-by-side in demonstrating Aboriginal and non-Aboriginal ways of looking at the city, was key to the success of *Perspectives*, and the questions from students provided opportunities for gentle truth-telling. From their perspective, this was a true demonstration of intergenerational learning, the facilitators learning just as much as the young participants.

*“Arts is a vehicle for safe conversations and an opportunity to connect with ideas deeply. Kids could enquire safely, they had the courage to speak and to question why. These are the seeds of future citizens that have been planted.”*

*Lee-Ann Tjunypa Buckskin, Narungga, Wirangu and Wotjobaluk Cultural Leader.*

The conversation around *Perspectives* continued for an adult audience with an exhibition and panel discussion during Reconciliation Week in May 2025. Along with insight into the project, the discussion explored a question cities are grappling with in the present day: *what do we do with our monuments?*

*“Monuments stand to be questioned. You will always find there is another story.”*  
*Lee-Ann Tjunypa Buckskin, Narungga, Wirangu and Wotjobaluk Cultural Leader.*

The concept for *Perspectives* was seeded by, and made possible with funding from, the Commissioner for Children and Young People. Without this support, the depth of engagement achieved through the project would not have been possible. It has set a new benchmark for Carclew in developing multi-arts projects that allow critical thought, reflection and creativity.

*“It started with advocacy for intergenerational dialogue- how do we bring together older people and make this more meaningful for young people? Could we do something that looked at history from two different paradigms and build a sense of connection to community? This led to the history of Colonel Light and what it means today.”*  
*Helen Connolly, former Commissioner for Children and Young People*

Participant feedback consistently demonstrated both enjoyment and meaningful learning outcomes, with many reporting increased confidence, curiosity, and creative

ambition. These programs exemplify Carclew's commitment to fostering innovation, cultural understanding, and youth development through high-quality arts engagement.

### **Music Programs**

As part of our strategic initiative to enliven the Carclew House as a vibrant hub of activity, Carclew has successfully reinstated its music program, reinforcing our renewed commitment to nurturing local talent. This initiative provides sustained opportunities for emerging artists to develop and showcase their work, further supporting the growth of South Australia's contemporary music scene. Looking ahead we aim to deepen our music initiatives to establish clear career pathways and foster the ongoing development of emerging musicians in South Australia.

#### **Artsy Arvo**

Carclew hosted a day in the sun in our gardens designed to provide young people with the opportunity to express their creativity with fun activities and enjoy live bands.

#### **New Found Sound**

Carclew presented the emerging artist stage at the multi-venue festival run by City of Port Adelaide Enfield. This event provided a vital platform for up-and-coming artists to showcase their talents and offered audiences the opportunity to discover new artistic voices and enrich the local arts scene.

#### **Runt Records Office**

Emerging local music industry group Runt Records produced events and showcased art from the Carclew Stables (upstairs), contributing to the vibrant cultural scene and supporting young local artists.

#### **School Holiday Programs Band Zine Shoot / Song Writers Picnic**

Two full day workshops were run by Carclew at the house, focusing on sharing songwriting, performance skills and connecting participants with the local industry.

#### **The Note's 'Teen Spirit' Launch / Distribution**

In partnership with Carclew, ADL Street Press released a youth focussed edition of their renowned publication, *The Note* magazine titled '*Teen Spirit*'. This edition aimed to engage and empower young audiences through relevant content and creative expression with 5000 copies distributed via schools and the community

#### **Carclew Song Sessions #1 at Danger Deer Studios**

Through an Expression of Interest process, Song Sessions, the inaugural event in a series of four, facilitated connection between promising emerging artists, professional producers and facilities in Adelaide. This initiative fosters the development of collaborative relationships and innovative working methodologies. Potential to expand performance opportunities through partnering with Adelaide Youth Orchestra (AdYO).

#### **Carclew Song Sessions #2 Interim Studios**

The second iteration of Song Sessions: Matt at Interim Studios worked with three bands providing pre-production, recording and performance opportunities.

**Art Gallery SA (AGSA) | Neo Workshop**

Carclew participated in AGSA's Neo 'Bloom' Event, actively supporting youth artist pathways by showcasing and promoting Carclew's programs dedicated to nurturing emerging talent.

**Commissioner for Children and Young People (CCYP) | Youth Summit**

Carclew partnered with CCYP to deliver a sound system, performers and stage management for the Youth Summit held at Bonython Hall.

**Adelaide Festival Centre (AFC) | Garageband**

In partnership with AFC and JOF (Naarm based community artist) Carclew supported a workshop and delivered a stage at Garageband, a festival opportunity for emerging local artists of AFC Plaza.

**Hindley St Music Hall Soundcheck**

Carclew with the support of Hindley St Music Hall and Cult Club Touring enabled 5 students from Kaurna Plains School to attend the Ball Park Music soundcheck at Hindley Street Music Hall on Saturday 17 May.

**The Push Music Career Expo Outreach Workshops**

6 workshops were conducted across northern high schools, promoting contemporary music practices, in addition to the Music Careers Expo organised by The Push.

**Stables Studio Development**

Redesigned and reconstructed the Carclew Stables into a music recording studio prepared to support future programming and demo recordings.

*"Thanks so much for facilitating such a fantastic program last week! We were so impressed with what the bands managed to put together in 4 days and absolutely LOVED their performances. My son Max had such a ball and gained so much from the experience."*

**Community Programs**

In their early careers, contracted artists are provided with a unique opportunity to engage with young people in inclusive, community-based art settings. These emerging talents contribute to visual arts workshops designed for children including those who are neurodivergent or have learning disabilities. The program serves as a vital platform for artists to develop their facilitation skills and deepen their artistic practice, while also fostering meaningful mentorship experiences. This also gives them an opportunity to work alongside and network with established artists in the program.

A notable example is the Swallowcliffe Precinct Mural, created by established artist Hari Koutlakis with support from emerging artist Abbey Murdoch. Abbey's journey is especially inspiring—having started as a participant in the Pom Pom program as a child, she has grown into a Pom Pom artist herself, now contributing to her community through her creative practice.

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

The Pom Pom studio is a contemporary visual art space in the outer northern suburbs of Adelaide. It offers free hands-on workshops for children aged 0-12 and their families. Throughout the school term leading arts practitioners facilitate engaging studio sessions on Saturdays, while during school holidays these creative activities are available on weekdays. Pom Pom aims to foster creative expression, build confidence, and strengthen community bonds through accessible and inspiring artistic experiences.

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.

Both programs have been supported by AnglicareSA and Minderoo foundation.

### **Stage Sparks**

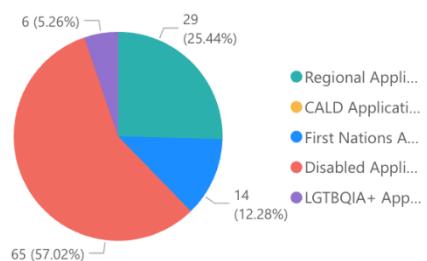
Stage Sparks is a free performing arts program supported by AnglicareSA's Communities for Children, targeted at children aged 5-12 years. Professional artists, who possess extensive training and experience in engaging with working with children, facilitate after-school workshops in theatre and performing 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 during school terms, the sessions are held at the Arts Centre City of Onkaparinga in Port Noarlunga and the Aldinga Community Centre.

### **Grants and Funding Programs**

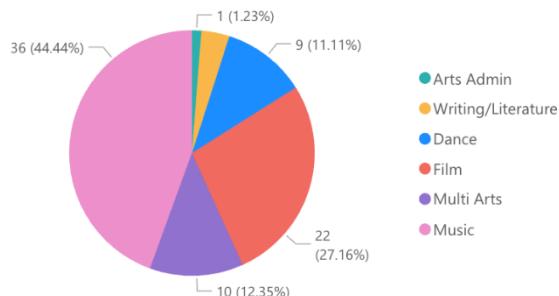
Carclew's funding programs include project and development grants for individuals and organisations, capacity building grants for organisations and fellowships. These are designed to support young and artists to become established professionals. Carclew's funding programs offer diversity and strength. In 2024-25 we received 126 applications resulting in 32 successful grants at a success rate of 25%. A total of \$1,067,219 was requested with \$273,750 allocated. From the allocated grants, total revenue raised exceeded \$1.5million.

<b>126</b>	<b>7</b>	<b>25</b>	<b>19</b>	<b>5</b>
Total Applications	Fellowships Awarded	Project & Development Grants Awarded	Individuals	Organisations

Application Demographics



Art Practices Applications



## Project & Development

A total of 117 applications (up from 92 in the previous year) were received from young artists across the state in both Project & Development rounds throughout the 2024/25 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. Across both funding rounds a total of 25 applicants were awarded funding for their proposed activity with 7 applicants being awarded unfunded excellence.

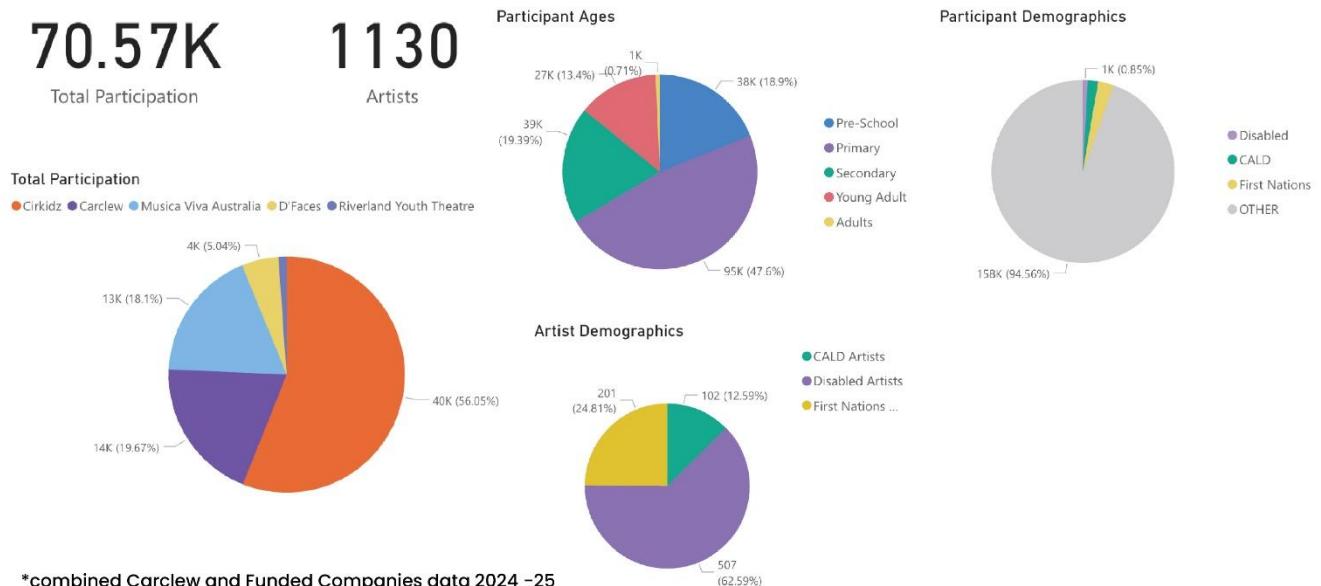
## Fellowships Program

The Fellowships program invites artists to pitch a professional development proposal to support practitioners in establishing their careers within roles in the industry including technical, administration and production as well as artists practicing in all creative mediums. The talents of 7 individual artists were acknowledged in this year's Fellowship funding round, out of a total of 13 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: Dance artist, Grace Bosward, who been accepted into the Salzburg Experimental Academy of Dance in Salzburg Austria (SEAD), to undertake a position in their renowned FIRE course; First Nations Filmmaker, Joshua Barbo who sought to refine his screenwriting craft through personalized mentorship with a professional screenwriter/director and intensive training via two 10-week AFTRS courses; and Visual Artist, Abbey Murdoch who is using the funding to support a year-long professional development mentorship with established Melbourne artist, Elvis Richardson in 2025.

## Funded Companies

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 2024-25, Carclew provided funding to: 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.



The above data set reflects both Carclew's direct program delivery and the activity of funded companies supported through Carclew's investment programs. It demonstrates the dual impact of Carclew's work engaging children, young people, and artists through its own services while also extending reach and outcomes via partnerships with funded organisations. By capturing participation levels, artistic involvement, and demographic representation across both streams, the data provides a comprehensive view of how Carclew's combined efforts strengthen the youth arts ecosystem and amplify opportunities for young creatives statewide.

### War of the Worlds – Regional Collaboration

A landmark collaboration between Riverland Youth Theatre (RYT), D'faces in Whyalla, and Arena Theatre in Bendigo resulted in *War of the Worlds*, the largest production in RYT's 40-year history. This ambitious project brought together three regional companies to perform the work simultaneously in their own locations, demonstrating the scale and capacity of regional theatre when resources and expertise are shared.

Playwright Fleur Kilpatrick played a central role in shaping the work, visiting each community, engaging directly with casts, and adapting the script to reflect the distinct qualities of each ensemble and location. This approach ensured artistic integrity across all three stagings while enabling each production to have a strong local identity.

The project delivered significant creative outcomes, including increased participation and skill development for young regional artists, strengthened collaboration between regional companies, and the delivery of high-quality public performances that

showcased the ambition and reach of regional arts. Importantly, the simultaneous staging across three locations created a unique sense of shared achievement and connection, reinforcing the role of theatre as a unifying cultural force in regional communities.

## **D'Faces**

In 2024/25, the Youth Tutor program demonstrated strong growth, supported by the introduction of Wednesday circus classes. The program was led by former D'Faces Circus students who transitioned into leadership roles in 2023. Their involvement contributed significantly to the program's success and highlights the effectiveness of the organisation's youth development initiatives.

This progress underscores the potential for further investment in Junior Tutors, enabling more young people to step into tutoring roles. Looking ahead, D'Faces plans to gradually transition youth mentors into facilitator positions and allocate additional resources to their ongoing development, ensuring the organisation's continued impact and sustainability.

## **Riverland Youth Theatre (RYT)**

Highlights for the year include a notable increase in youth leadership integrated across all levels of decision making within the organisation, reflecting a strong commitment to empowering emerging voices. The successful transition of artistic leadership from the outgoing Artistic Director to the incoming Director ensure the continuity and legacy of RYT's initiatives beyond individual tenure. Extensive community consultation contributed to the development of a new vision and strategic plan, positioning RYT for future growth and impact. Additionally, the organisation received a Fringe award for the production of *Bacchae*, recognising artist excellence.

## **Cirkidz**

The SA Circus Centre (Home of Cirkidz) experienced significant growth across key areas during the year. Central to its activities is the Circus School, which offered nearly 50 classes and workshops each week, engaging approximately 800 weekly participants with the vast majority children. The year's program included eight performances of *Circus Maximus*, a school showcase at the Parks Community Centre Theatre, and successful participation in the Adelaide Fringe, along with additional performances at the Mount Barker Street Festival, Fringe in Quorn, and for Southern Cross Care audiences. The Boss Squad program was revitalised fostering collaboration among Company artists, Troupe, and Tribe to develop and present new work at the Parks Theatre. Additionally, six performances of the new show *Stacks On* were held at the Marion Cultural Centre Domain Theatre which was promoted through Showcase Victoria to extend its reach.

## **Agency Specific Objectives and Performance**

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<b>Agency objectives</b>	<b>Indicators</b>	<b>Performance</b>
1. Amplify & Elevate Youth Arts	1.1 Youth Arts Sector leadership  1.2 Influence government, industry and the national policy and funding landscape  1.3 Grow our grants and funding programs	<p><b>Outcome</b> SA Youth Arts Sector group and Youth Arts Collective formed, and meetings held regularly.</p> <p>Advocacy to government with Youth Arts Collective through a sector funding bid.</p> <p>Carclew included in Create SA Cultural Policy, <i>A Place to Create</i> and SA Government Draft Arts, Culture and Creative Industries Bill 2025.</p> <p>Draft legislation further embeds youth arts, specifically mentioning children and young people in the third highest principle after First Nations and all South Australian's.</p> <p><b>Outcome</b> 27% increase of project and development applications received.</p> <p>Carclew Funding Program review completed.</p> <p>Funding received via Create SA Cultural Policy – 2025-26 delivery plan.</p> <p><b>Activity</b> Carclew Fundraising Strategy and Case for Support in development.</p> <p>Young VR creative facilitated VR School Holiday programs.</p>

	<p>1.4 Initiate creative technology programs</p> <p>1.5 Develop and implement a youth arts theory of change with the sector</p> <p>1.6 Measure Impact</p> <p>1.7 Build cross sector relationships</p>	<p>Partnership with Unley Council: digital art workshop at Carclew and Digital Art Panel with David Atze.</p> <p>Collaborations with Flinders University and Stone &amp; Chalk in development stages.</p> <p><b>Outcome</b> Youth Arts Sector meetings facilitated quarterly.</p> <p>Theory of Change model in development.</p> <p><b>Outcome</b> 438 anecdotes identifying a positive change occurring for young people</p> <p>More than 90% of program participants reported a positive experience and increased sense of wellbeing.</p> <p><b>Activity</b> 350 consultations undertaken by senior leaders.</p> <p>489 TPL educator engagements (TPL 169, in-school 182 teachers &amp; 138 SSO/other educators).</p> <p>Relationships with 8 non-funding organisations engaged.</p>
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	<p>1.8 Share stories and outcomes</p>	<p><b>Activity</b> 998 Social Media posts.  Average engagement rate of 3% per post (all social media platforms).  Total social media audience of 16,756 followers.  One media partnership with Solstice Media.  Carclew featured in 3 publications.</p>
2. Art, culture and creativity for every child and young person in South Australian	<p>2.1 Empower First Nations leadership</p> <p>2.2 Youth agency at the core of our work</p>	<p>First Nations Statement Board approved and published on website.  Emerging First Nations Creative program funding to continue.</p> <p><b>Activity</b> 50 programs co-designed or led by young people.  85 projects where young people have been credited as lead artists, curators, producers, or facilitators.  23 Youth Ambassadors engaged.  Systems in place for young people to provide feedback to the organisation.</p> <p><b>Outcome</b> 55 young people engaged in storytelling, advocacy, or public representation of the organisation.</p>

	<p><b>2.3 Reinvigorate programming at Carclew</b></p>	<p><b>Activity</b></p> <p>House activation commenced with 1,454 participants attending Carclew house events.</p> <p>Quarterly School Holiday program initiated with 672 (95%) primary aged participants.</p> <p>Music programming reintroduced 185 secondary aged participants.</p>
	<p><b>2.4 Amplify, elevate and support regional and remote South Australia</b></p>	<p><b>Activity</b></p> <p>Additional funding secured for 2025/26:</p> <ul style="list-style-type: none"><li>• Perpetual grant secured for Young Regional Futures program.</li><li>• Sector funding submission put forward to government for funding for RYT and D'Faces increase by greater than 50%.</li></ul>
	<p><b>2.5 Prioritise programs and opportunities for seldom-heard voices</b></p>	<p><b>Activity</b></p> <p>78% of Carclew Artists in Schools programs were delivered in category 1-4 schools.</p> <p>8 Artist in Schools programs and 4 Professional Learning for teachers delivered in regional areas.</p> <p>Partnerships for delivery in City of Playford and City of Onkaparinga.</p> <p>Supported Kura Yerlo to deliver Aboriginal Youth Arts program Kurru.</p> <p>Funded: Cirkidz, Riverland Youth Theatre and D'Faces of Youth Arts in Whyalla.</p>

3. Enhance education, skill-building and career development pathways	3.1 Expand Carclew in Schools	<p><b>Activity</b></p> <p>Carclew is Schools expansion included in sector funding bid.</p> <p>Proposal prepared and presented to Department for consideration of 3 year expansion plan.</p> <p>7 Teacher Professional Learning sessions delivered in:</p> <ul style="list-style-type: none"><li>• Mt Gambier</li><li>• Riverland in partnership with Riverland Youth Theatre</li><li>• Adelaide in partnership with Adelaide Contemporary Experimental</li><li>• Music focus as part of DreamBIG Children's Festival, and:</li><li>• Port Pirie First Nations Visual Arts focus in partnership with Port Pirie Regional Art Gallery.</li></ul>
	3.2 Undertake an early career artists pathways review	Early Careers Program review undertaken.
	3.3 Expand our training programs, mentorships and industrial conditions support	<p><b>Activity</b></p> <p>3 Artist Network session held with RRHAN-EC training provided to 20 artists.</p> <p>7 Teacher Professional Learning sessions held in metro and regional locations.</p> <p>30 placement students supported at Carclew</p>
	3.4 Embed creative technology programs	2 active programs. 1 additional in development.

	<p>and pathways to support the jobs of tomorrow</p> <p>3.5 Develop entrepreneurial programs through Carclew to support sustainable careers in the arts</p>	<p><b>Activity</b></p> <p>Review of Early Careers Program undertaken.</p> <p>Music Program developing Runt Records and Song Sessions with new song recordings.</p>
4. Be a sustainable organisation that welcomes ideas, innovation and growth	4.1 Uplift our administration and systems	<p><b>Activity</b></p> <p>IT systems review and implementation complete.</p> <p>Improved accounting system implemented.</p> <p>Onboarding with IT managed service provider complete.</p> <p>Booking System completed.</p> <p>Risk assessment and management plans in place.</p> <p>Essential Eight Cyber Security Assessment undertaken.</p> <p>Qualified Finance and Risk Committee Chair.</p> <p>5 Board meetings plus additional Board Fundraising Strategy meeting held.</p> <p>100% government reporting requirements met.</p>

		<p>Audit completed.</p> <p>Policy and procedures reviewed: Code of Conduct, Delegated Authorities, Fixed Assets, Motor Vehicle, Privacy, Performance Review, Credit Card, Respectful Behaviours, Grievance Resolutions and Work Health Safety.</p> <p>5 Work Health Safety Committee meetings.</p> <p>Peer assessment panels for all grant programs.</p>
	4.2 Plan to prosper by diversifying income streams	<p><b>Outcome</b></p> <p>Income received via 8 Non-Arts funding organisations and 3 Arts funding organisations.</p>
	4.3 Care for and enhance Carclew house and grounds	<p><b>Activity</b></p> <p>Reconciliation Garden upgrade.</p> <p>Capital work report on House maintenance and improvements commissioned.</p> <p>Revitalisation of Stables/Studio to elevate program delivery.</p>
	4.4 Build, invest in and care for a great workplace culture	<p><b>Activity</b></p> <p>Bimonthly all staff training undertaken and recorded with a minimum of 81% attendance.</p>

		<p>Annual budget for individual and team training and professional development fully utilised.</p> <p>100% response for annual wellbeing survey.</p> <p><b>Outcome</b> Staff turnover rate of 20% or less.</p>
	4.5 Engage and connect with our leaders at the Board, State, national and international levels	<p><b>Activity</b></p> <p>International: &lt; 10 National: &gt; 50 State: &gt; 100</p>
	4.6 Build Brand	<p><b>Activity</b></p> <p>Carclew undertook a brand refresh in 2024.</p> <p>Over 50 staff representations at events.</p> <p>Carclew issued (or collaborated on) a total of 12 media releases. Carclew had a total of 58 media mentions (PR and advertisements across publications, online directories, radio, TV, etc).</p> <p>89,800 Website Visits.</p> <p>21,349 social media Engagements.</p>

## Corporate performance summary

See Objective 4 (previous page): We have strong governance and sound finances.

## Employment opportunity programs

Program name	Performance
Emerging First Nations Creatives	Early careers are supported through the Emerging First Nations Creatives program, which is a professional development program for 5 young artists. In addition to this, wherever possible, we seek to support emerging artists as assistants in workshop delivery.
Carclew Music Programs	Carclew's programs provide vital platforms, pathways, and resources that support early career artists to develop skills, showcase their work, gain employment outcomes and connect with the industry. Initiatives such as <i>New Found Sound</i> and partnerships with the Adelaide Festival Centre ( <i>Garageband</i> ) and AGSA's <i>Neo</i> offer live performance opportunities that build confidence, paid work and audience development for emerging talent. Programs like <i>Song Sessions</i> link young artists directly with professional producers and studios, fostering collaborative practice and industry-standard experience. Complementary initiatives, including school holiday workshops, <i>The Note</i> 's youth-focused <i>Teen Spirit</i> edition, and outreach through the <i>Music Careers Expo</i> extend these opportunities to new audiences and aspiring musicians across South Australia. By activating spaces such as the Stables Studio and supporting emerging industry groups like Runt Records, Carclew creates an ecosystem that nurtures creativity, strengthens career pathways, and enriches the state's cultural landscape.

## Agency performance management and development systems

Performance management and development system	Performance
Twice yearly staff Performance Reviews	100% 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**

Program name	Performance
Employee Assistance Program	Hey Mate! 13 appointments / 13 hours
Work Health & Safety Committee	WHS Committee met 5 times per year and reports to the Carclew Board.
Staff Training	Fire Warden and Safety Training and Responding to Risk of Harm, Abuse and Neglect – Education Care training is provided for all staff in line with organisational policies and procedures.

Workplace injury claims	Current year 2024-2025	Past year 2023-2024	% Change (+ / -)
Total new workplace injury claims	0	1	-100%
Fatalities	0	0	0%
Seriously injured workers*	0	0	0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	0%

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

Work health and safety regulations	Current year 2024-2025	Past year 2023-2024	% Change (+ / -)
Number of notifiable incidents ( <i>Work Health and Safety Act 2012, Part 3</i> )	0	0	0%
Number of provisional improvement, improvement and prohibition notices ( <i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i> )	0	0	0%

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<b>Return to work costs**</b>	<b>Current year 2024- 2025</b>	<b>Past year 2023- 2024</b>	<b>% Change (+ / -)</b>
Total gross workers compensation expenditure (\$)	0	\$7,857	-100%
Income support payments – gross (\$)	0	\$7,857	-100%

*\*\*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. Full audited financial statements for 2024-2025 are attached to this report.

Statement of Comprehensive Income	2024-25 Budget \$000s	2024-25 Actual \$000s	Variation \$000s	2023-24 Actual \$000s
Total Income	3,838	4,053	215	3,511
Total Expenses	3,798	4,025	227	3,413
<b>Net Result</b>	<b>40</b>	<b>28</b>	<b>(12)</b>	<b>(98)</b>
<b>Total Comprehensive Result</b>	<b>40</b>	<b>28</b>	<b>(12)</b>	<b>(98)</b>

Statement of Financial Position	2024-25 Actual \$000s	2023-24 Actual \$000s
Current assets	2,165	2,013
Non-current assets	52	58
<b>Total assets</b>	<b>2,217</b>	<b>2,071</b>
Current liabilities	1,215	1,129
Non-current liabilities	26	0
<b>Total liabilities</b>	<b>1,241</b>	<b>1,129</b>
<b>Net assets</b>	<b>976</b>	<b>942</b>
<b>Equity</b>	<b>976</b>	<b>942</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

Consultancies	Purpose	\$ Actual payment
All consultancies below \$10,000 each – combined (14 in total)	Various	\$ 38,014 (inc. GST)

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

Consultancies	Purpose	\$ Actual payment
Bentleys (SA)	Audit Services	\$ 18,018

<b>Consultancies</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Culture Counts Australia	Research and Development	\$ 16,500
Optible Ventures Pty Ltd	Research and Development	\$ 11,000
Randstad Pty Ltd	HR services	\$ 40,515
Viatek Technology	IT services	\$ 14,545
	<b>Total</b>	<b>\$ 100,578</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 (212 in total)	Various	<b>\$ 357,027 (inc. GST)</b>

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

<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Ockenden, Stephanie	Media and PR	\$ 26,648
Wheeler, Amanda	Media and PR	\$ 23,537
Ainscough, Josephine	Digital Marketing	\$ 14,698
Aspel, Katie	Arts Program Delivery	\$ 12,930
Murdoch, Abbey	Arts Program Delivery	\$ 19,283
Orsillo, Loren	Arts Program Delivery	\$ 28,996

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<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Koutlakis, Haris	Arts Program Delivery	\$ 18,325
Cleanaway - Pt.Adelaide	Cleaning Services	\$ 12,554
Kilibarda, Danijela (Cleantastic)	Cleaning Services	\$ 32,810
Crystal's Lawn & Garden Services	Gardening Services	\$ 22,872
VENTIA Australia	Maintenance	\$ 64,362
	<b>Total</b>	<b>\$ 277,015</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 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	0

*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 five Board Members, Carclew Chief Executive, General Manager 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 Stage Sparks include the attendance of carers who support the participation of those in their care.

## Public complaints

### Number of public complaints reported

Reporting on the number of complaints received is mandated. If your agency does not have an approved set of complaint categories in place, please use the complaint categories in the table below.

Complaint categories	Sub-categories	Example	Number of Complaints 2024-25
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

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<b>Complaint categories</b>	<b>Sub-categories</b>	<b>Example</b>	<b>Number of Complaints 2024-25</b>
Policy	Policy content	Policy content difficult to understand; policy unreasonable or disadvantages customer	nil
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 doesn't 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>	<b>nil</b>

<b>Additional Metrics</b>	<b>Total</b>
Number of positive feedback comments	13*
Number of negative feedback comments	1
Total number of feedback comments	14
% complaints resolved within policy timeframes	100%

\* Focuses exclusively on operational feedback.

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

### Service Improvements

Complaint Management System and procedures to be reviewed in 2025/26.

### Compliance Statement

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

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## **Appendix: Audited financial statements 2024-25**

**Carclew Incorporated**  
**30 June 2025**  
**Report by the Board of Directors**

.During the financial year, no officer of the Association, or any firm of which an officer is a member, or any corporate in which an officer has a substantial interest, has received or become entitled to receive a benefit as a result of a contract between an officer, firm or corporate and the Association.

During the financial year, no officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value, other than in the case of officers employed by the Association, approved salaries which have been determined in accordance with the South Australian Modern Public Sector Enterprise Agreement: Salaried 2021.

Dated at Adelaide this 12 day of September 2025

Signed in accordance with a resolution of the Board



.....  
Megan Antcliff - Chairperson



.....  
Andrew Staniford - Director

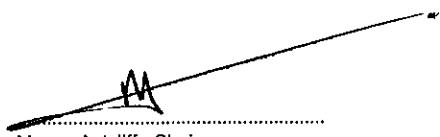
**Carclew Incorporated**  
**30 June 2025**  
**Statement by the Board of Directors**

The Board has determined that the Association is not a reporting entity and that the special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the Financial Statements.

In the opinion of the Board of Carclew Incorporated (the "Association") the financial statements as set out on pages 3 to 14:

- 1 Present a true and fair view of the financial position of Carclew Incorporated as at 30 June 2025 and its performance for the year ended on that date and Australian Accounting Standards (including Australian Accounting Interpretations) of the Australian Accounting Standards Board to the extent described in Note 1 to the Financial Statements.
- 2 This declaration is signed in accordance with subs 60.15(2) of the Australian Charities and Not for profits Commission Regulation 2013.
- 3 At the date of this statement, there are reasonable grounds to believe that Carclew Incorporated will be able to pay its debts as and when they fall due.

Signed in accordance with a resolution of the Board.



.....  
Megan Antcliff - Chairperson



.....  
Andrew Staniford - Director

Dated at Adelaide this 12 day of September 2025

**Carclew Incorporated**  
**Statement of Comprehensive Income**  
**For the year ended 30 June 2025**

		<b>2025</b>	<b>2024</b>
	<b>Note</b>	\$	\$
<b>Income</b>			
South Australian Government grants	2(a)	3,204,369	2,811,000
Other grants	2(a)	403,099	367,987
Fundraising	2(a)	40,913	13,332
Earned income	2(a)	284,928	223,826
<b>Total income</b>		<b>3,933,309</b>	<b>3,416,145</b>
 <b>Expenses</b>			
<i>Administration &amp; Directorate</i>			
Administration		730,161	494,991
Directorate		248,868	340,271
Facilities		106,752	100,361
 <i>Arts Programs</i>			
Arts Programs		592,088	574,629
Aboriginal Artists in Schools CESA		17,102	56,433
Artists in School		355,055	163,149
Blak Seeds		12,960	-
Blakyard Picnic		411	53,525
Creative4Adelaide		10,132	11,892
Culture Beats		12,246	27,419
Emerging First Nations		125,091	94,197
ExpressWay Arts		93	42,900
Gig Rig		22,774	13,238
Gig Rig Tracks		8,443	-
Holidays Programs		22,317	-
Match the Beat		11,598	-
Music Programs		172,640	-
NACYS		20,536	-
Nunga Days		-	7,926
Pass the Mic		-	2,250
Pom Pom		168,910	145,217
Pom Pom YA		-	10,559
Pom Pom Relaxed Hour		45,050	57,118
Residents & Exhibitions		11,671	12,173
SmArts		5,912	14,276
Special Projects		8,134	-
Stage Sparks		103,604	101,228
Strategic Initiatives		69,133	-
Thriving People		75,946	12,356
 <i>Marketing &amp; Development</i>			
Marketing & Development		235,489	226,423
Development		51,756	12,423
Rebrand		31,147	-
 <i>Carclew Funding Program</i>			
Carclew Funding Program		748,811	838,311
 <b>Total expenses</b>		<b>4,024,830</b>	<b>3,413,265</b>
 <b>Operating Surplus/ (Deficit)</b>		<b>(91,521)</b>	<b>2,880</b>
 Interest income		79,227	68,610
Dividend income		40,031	26,388
 <b>Surplus/ (Deficit) for the period</b>		<b>27,737</b>	<b>97,877</b>

The above Statement of Comprehensive Income should be read in conjunction with the accompanying notes set out on pages 7 to 14

**Carclew Incorporated**  
**Statement of Financial Position**  
**As at 30 June 2025**

	Note	2025	2024
		\$	\$
<b>Current Assets</b>			
Cash and Cash Equivalents	10(a)	1,553,822	1,455,683
Financial Assets	5	574,568	546,135
Receivables	3	31,600	4,228
Other Assets	4	5,063	6,645
<b>Total Current Assets</b>		<b>2,165,053</b>	<b>2,012,691</b>
<b>Non-Current Assets</b>			
Property, Plant & Equipment	6	52,904	57,986
<b>Total Non-Current Assets</b>		<b>52,904</b>	<b>57,986</b>
<b>Total Assets</b>		<b>2,217,957</b>	<b>2,070,677</b>
<b>Current Liabilities</b>			
Payables	7	326,887	411,723
Grants and Income in Advance	9(a)	727,000	594,265
Philanthropic Foundations Funding in Advance	9(b)	-	-
Provisions	8	161,433	123,001
<b>Total Current Liabilities</b>		<b>1,215,320</b>	<b>1,128,989</b>
<i>Non Current</i>			
Provisions	8	26,250	-
<b>Total Liabilities</b>		<b>1,241,570</b>	<b>1,128,989</b>
<b>Net Assets</b>		<b>976,387</b>	<b>941,687</b>
<b>Members' Funds</b>			
Retained Surplus		966,164	938,427
Capital Assets Reserve		-	-
Financial Assets Reserve		10,225	3,261
<b>Total Members' Funds</b>		<b>976,389</b>	<b>941,687</b>

The above Statement of Financial Position should be read in conjunction with the accompanying notes set out on pages 7 to 14

**Carclew Incorporated**  
**Statement of Changes in Members' Funds**  
**For the year ended 30 June 2025**

	Capital Assets Reserve	Financial Assets Reserve	Retained Surplus	Total
<b>Balance at 1 July 2023</b>	24,362	(11,103)	816,188	829,446
Surplus attributable to members	-	-	97,877	97,877
Transfer to/(from) retained earnings	(24,362)	-	24,362	-
Other comprehensive income	-	14,364	-	14,364
<b>Balance at 30 June 2024</b>	<b>-</b>	<b>3,261</b>	<b>938,427</b>	<b>941,687</b>
 <b>Balance at 1 July 2024</b>	 -	 3,261	 938,427	 941,688
Surplus attributable to members	-	-	27,737	27,737
Transfer to/(from) retained earnings	-	-	-	0
Other comprehensive income	-	6,964	-	6,964
<b>Balance at 30 June 2025</b>	<b>-</b>	<b>10,225</b>	<b>966,164</b>	<b>976,389</b>

The above statement of changes in members' funds should be read in conjunction with the accompanying notes set out on pages 7 to 14

**Carclew Incorporated**  
**Statement of Cash Flows**  
**For the year ended 30 June 2025**

	2025	2024
Note	\$	\$
<b>Cash flows from operating activities</b>		
Receipts from State Government Grants	2,541,000	2,476,000
Receipts from Grants, Sponsorship, Activities & Other Income	1,507,707	1,133,762
Interest Received	79,227	68,610
Dividend Received	40,031	26,388
Payments for Administration	(730,161)	(494,991)
Payments for Projects & Activities	(3,428,176)	(2,919,589)
Payments for Projects & Activities from Income Received in Advance	126,705	195,551
<b>Net cash provided by operating activities</b>	<b>10(b)</b>	<b>136,333</b>
	<b>136,333</b>	<b>485,731</b>
<b>Cash flows from investing activities</b>		
Payment for fixed assets	(16,723)	(3,550)
Proceeds/(Payment) for financial investment	(21,471)	(23,364)
<b>Net cash (used in) investing activities</b>	<b>(38,194)</b>	<b>(26,914)</b>
<b>Increase/(Decrease) in cash held</b>	<b>98,139</b>	<b>458,817</b>
<b>Cash at beginning of the financial year</b>	<b>1,455,683</b>	<b>996,866</b>
<b>Cash at end of the financial year</b>	<b>10(a)</b>	<b>1,553,822</b>
	<b>1,553,822</b>	<b>1,455,683</b>

The above Statement of Cash Flows should be read in conjunction with the accompanying notes set out on pages 7 to 14

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

**1. Statement of Material Accounting Policies**

The Association is domiciled in Australia

This financial report was authorised for issue by the directors on .....12.....September 2025

The financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-profits Commission. The Board has determined that the association is not a reporting entity.

The financial report has been prepared on an accrual basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

**(a) Income Tax**

The Association is exempt from Income Tax, pursuant to the Income Tax Assessment Act.

**(b) Property, Plant and Equipment**

*Basis of measurement of carrying amount*

Each class of property, plant and equipment is carried at cost less accumulated depreciation and impairment losses.

The carrying amount of property, plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

*Depreciation*

Fixed assets are depreciated on a prime cost basis over the asset's useful life commencing from the time the asset is held ready for use in current financial year.

Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful life of the improvements.

The depreciation rates used for each class of depreciable assets are:

<b>Class of Fixed Asset</b>	<b>Depreciation rate</b>
Property, Plant and Equipment	10% - 33%
Theatre Equipment	25%
Motor Vehicles	13%

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are included in the statement of comprehensive income.

**(c) Leases**

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight line basis over the lease term.

With the exception of peppercorn leases, the Association was not party to any other lease agreements at the transition date. The Organisation has applied the optional exemption from the requirement to fair value the right-of-use asset arising from their peppercorn leases for which they incur no or nominal consideration.

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

**1. Statement of Material Accounting Policies (continued)**

**(c) Impairment of Assets**

At each reporting date, the Association reviews the carrying amounts of all assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value-in-use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the Statement of Comprehensive Income.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

**(d) Employee Benefits**

Liabilities for annual leave in respect of employees' services up to reporting date, which are expected to be settled within 12 months of balance date are recognised in the provision for annual leave. Provision for annual leave is measured at the amounts expected to be paid when the liabilities are settled. Provision for long service leave represents the amount the Association has a present obligation to pay resulting from employees with more than six years of service provided up to the balance date. Provision for long service leave is calculated at nominal amount based on current salary rate and includes related on-costs.

**(e) Revenue Recognition**

*Grant Income*

Grant revenue is recognised in the income statement when the organisation obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the organisation and the amount of the grant can be measured reliably.

If conditions are attached to the grant that must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the organisation incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the Balance Sheet as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

**1. Statement of Material Accounting Policies (continued)**

*Donations and bequests*

General donations and bequests are recognised as revenue when received. Donations to specific projects are treated as grants in advance and recognised as revenue when the projects are delivered and project expenses incurred.

*Interest Revenue*

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

*Dividend Income*

Dividend income is recognised on a cash basis as dividends are received by the organisation.

*Revenue from sale of goods and rendering of services*

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Revenue from the rendering of a service is recognised upon the delivery of the service to customers.

*Treatment of Goods and Services Tax (GST)*

All revenue is stated net of the amount of Goods and Services Tax (GST)

**(f) Trade creditors and other payables**

Trade payables and other payables represent liabilities for goods and services provided to the Association prior to the end of the financial year that are unpaid. These amounts are usually settled within 30 days or less. The notional amount of the creditors and other payables is deemed to reflect fair value.

**(g) Trade and other receivables**

Trade receivables are recognised and carried at the original invoice amount less any allowance for uncollectable amounts. Normal terms of settlement are 30 days. The notional amount of the receivable is deemed to reflect fair value.

An allowance for doubtful debts is made when there is objective evidence that the Association will not be able to collect the debts. Bad debts are written off when identified.

**(h) Reserves**

*Capital Assets Reserve*

The capital asset reserve records funds set aside for future capital assets purchase or maintenance.

*Financial Assets Reserve*

The financial assets reserve records revaluation increments and decrements (that do not represent impairment write-downs) that relate to financial assets at fair value through other comprehensive income.

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

	<b>2025</b>	<b>2024</b>
	\$	\$
<b>2. Income from Operating Activities</b>		
(a) <i>SA Government Grants:</i>		
SA Government Operations Grant	2,541,000	2,476,000
SA Government Grants - other	663,369	335,000
Total SA Grant Income	<u>3,204,369</u>	<u>2,811,000</u>
<i>Other Grants</i>		
Other grants	403,099	367,987
Total Grant Income	<u>403,099</u>	<u>367,987</u>
<i>Fund raising:</i>		
Donations	40,913	13,332
Total Fund raising	<u>40,913</u>	<u>13,332</u>
<i>Earned income</i>		
Income from operating activities	281,071	204,634
Other income	3,857	19,192
Total Earned Income	<u>284,928</u>	<u>223,826</u>
<b>(b) Significant expenses</b>		
The following significant expense items are relevant in explaining the financial performance:		
Employee expenses	2,041,880	1,727,339
Operating lease rental expense	19,209	16,855
<b>3. Receivables</b>	<b>2025</b>	<b>2024</b>
	\$	\$
<i>Current</i>		
Trade receivables	21,564	4,228
GST Receivable	10,036	-
Total receivables	<u>31,600</u>	<u>4,228</u>
Receivables are assessed for recoverability and a provision for impairment is recognised when there is objective evidence that an individual trade receivable is impaired. No impairment was required at 30 June 2025 (2024: Nil)		
<b>4. Other Assets</b>	<b>2025</b>	<b>2024</b>
	\$	\$
Prepayments	<u>5,063</u>	<u>6,645</u>
	<u>5,063</u>	<u>6,645</u>
<b>5. Financial Assets</b>	<b>2025</b>	<b>2024</b>
	\$	\$
Financial Assets	<u>574,568</u>	<u>546,135</u>
	<u>574,568</u>	<u>546,135</u>

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

**6. Plant and Equipment**

**Reconciliations**

Movements in the carrying amounts for each class of plant and equipment between the beginning and end of the current and prior financial year.

	Office Equipment	Motor Vehicles	Leasehold Improvement	Fixtures & Fittings	Total
<i>Plant and equipment - at cost</i>					
Balance at 1 July 2023	176,167	187,321	103,941	38,987	506,415
Additions	3,550	-	-	-	3,550
Disposals	-	-	-	-	-
Balance at 30 June 2024	179,718	187,321	103,941	38,987	509,965
Balance at 1 July 2024	179,718	187,321	103,941	38,987	509,965
Additions	16,723	-	-	-	16,723
Disposals	-	-	-	-	-
Balance at 30 June 2025	196,441	187,321	103,941	38,987	526,688
<i>Plant and equipment - accumulated depreciation</i>					
Balance at 1 July 2023	153,209	137,202	79,578	33,414	403,403
Depreciation charge for the year	6,734	16,361	24,362	1,118	48,575
Disposals	-	-	-	-	-
Balance at 30 June 2024	159,942	153,563	103,941	34,532	451,979
Balance at 1 July 2024	159,942	153,563	103,941	34,532	451,979
Depreciation charge for the year	8,655	12,469	-	681	21,805
Disposals	-	-	-	-	-
Balance at 30 June 2025	168,597	166,032	103,941	35,213	473,784
<i>Plant and equipment - carrying amounts</i>					
At 30 June 2024	19,776	33,757	-	4,454	57,986
At 30 June 2025	27,842	21,288	-	3,774	52,904
<b>7. Payables</b>					
				<b>2025</b>	<b>2024</b>
				\$	\$
Trade creditors				7,654	79,350
Accrued expenses				172,290	250,241
Payroll accruals				122,915	66,112
Deposits on hire				24,028	11,946
GST Payable				- 4,075	4,075
				<u>326,887</u>	<u>411,723</u>

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

	<b>2025</b>	<b>2024</b>
	\$	\$
<i>Current</i>		
Annual leave	141,417	91,676
Long Service Leave	20,016	31,325
	<u>161,433</u>	<u>123,001</u>
<i>Non Current</i>		
Long Service Leave	26,250	-
	<u>26,250</u>	<u>-</u>
Number of employees at year end	23	20
	<b>2025</b>	<b>2024</b>
	\$	\$
<b>9. Grants and Income in Advance</b>		
(a) <i>Project Grant and Income in Advance</i>		
Aboriginal Artists in Schools	-	14,000
Artist in School	125,000	241,750
Create Australia	98,477	-
Culture Beats	19,500	1,750
Emerging First Nations	20,000	25,000
Gig Rig Tracks	110,000	-
Music Programs	185,000	177,000
NACYS	5,796	20,000
Perpetual	86,350	-
Pom Pom Relaxed Hour	10,000	21,050
SmArts	15,600	11,448
Stage Sparks	15,000	6,020
Strategic Initiatives	-	2,000
Thriving People	-	44,000
Activity Income in Advance	7,930	1,901
Carclew Grants & Disbursements	9(c) 28,346	28,346
	<u>28,346</u>	<u>28,346</u>
	<u>727,000</u>	<u>594,265</u>

**(c) Carclew Grants & Disbursements**

During the year, the Association administered the disbursement of Grants and Fellowships from the SA Government (Department for Education), to various youth arts organisations and individual emerging artists.

The amounts disbursed are included in the operating accounts of the Association. The balance of funds remaining undistributed is included in the Statement of Financial Position.

Under the current government funding arrangement, the annual grant no longer identifies an allocated amount for the funding program as an Administrated Grant.

The total amounts received and distributed in respect of the funding year ended 30 June 2025 and 2024, are as follows:

	<b>2025</b>	<b>2024</b>
	\$	\$
Carclew Administered Grants Brought Forward	28,346	28,346
Carclew Administered Grants Received	-	-
Carclew Administered Grants Disbursements	-	-
Carclew Administered Grants Carried Forward	28,346	28,346
	<u>28,346</u>	<u>28,346</u>
Represented by:		
Cash (included in Cash at Bank)	28,346	28,346
	<u>28,346</u>	<u>28,346</u>

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

10. Notes to the Statement of Cashflows	2025	2024
	\$	\$
<i>(a) Reconciliation of cash and cash equivalents</i>		
For the purposes of the Statement of Cashflows, cash includes cash on hand and at bank. Cash as at the end of the financial year is shown in the Statement of Cashflows and reconciled to the related items in the Statements of Financial Position as follows:		
Cash on Hand	1,479	979
Cash at Bank	1,552,343	1,454,703
	<u>1,553,822</u>	<u>1,455,683</u>
<i>(b) Reconciliation of surplus from ordinary activities to net cash provided by:</i>		
Surplus/(Loss) for the period	27,737	97,877
Cash flows excluded from profit attributable to operating activities		
Depreciation expense	21,805	48,575
Changes in assets and liabilities during the financial year:		
(Increase)/decrease in receivables	(27,372)	12,000
(Increase)/decrease in other assets	1,583	56,285
(Decrease)/increase in payables	(84,836)	149,617
(Decrease)/increase in grants and income in advance	132,735	196,169
(Decrease)/increase in employee provisions	64,682	(74,792)
Net cash (used in)/provided by operating activities	<u>136,333</u>	<u>485,731</u>

**11. Related party disclosures**

The names of each person holding the position of Board member during the financial year are:

Ms Megan Antcliff	Chair appointed on 30 September 2024
Mr Craig Yeung	Deputy Chair
Ms Andrew Staniford	Member and Chair Finance and Risk Committee
Ms Ella McIntyre	Member
Mr Johnny Von Einam	Member
Ms Alysha Hermann	Member
Ms Cezanne Green	Member
Ms Nara Wilson	Member
Ms Rachel Healy	Resigned on 6 September 2024
Mrs Rosina Di Maria	Resigned on 21 February 2025
Mr Andrew Boeyen	Term Expired on 13 September 2024

The persons listed above held the position of Board member for the whole of the financial year unless otherwise stated.

*Remuneration*

Amounts totalling \$5,530 (2024: \$8,627) were paid to Board members during the year being for honorariums and meeting attendance fees as determined by the Department of the Premier and Cabinet.

During the financial year, no officer of the Association has received directly or indirectly from the Association any payment or other benefit of pecuniary value, other than approved salaries which have been determined in accordance with the South Australian Modern Public Sector Enterprise Agreement: Salaried 2021

*Key Management Personnel*

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the organisation, directly or indirectly, including any director (whether executive or otherwise) of that organisation, is considered key management personnel (KMP).

	2025	2024
	\$	\$
KMP compensation	371,709	521,329
	<u>371,708</u>	<u>521,329</u>

*Other related parties*

Other related parties transactions to value of \$4,113 (2024: \$11,581) were paid during the year. These were priced at an arms-length basis and were no more favourable than those that would have been paid if dealing with unrelated parties.

**Carclew Incorporated**  
**Notes to the financial statements for the year ended 30 June 2025**

**12. Events after Balance Date**

At the date of signing, there were no events subsequent to the balance date that would have a material effect on the financial statements.

**13. Economic Dependency**

The Association is dependent upon the ongoing receipts of grants from the State Government for its core operational activities.

**14. The registered office and principal place of business:**

Carclew Incorporated  
11 Jeffcott Street  
Kaurna Country  
North Adelaide SA 5006



Bentleys SA Audit Partnership

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Adelaide SA 5000

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## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CARCLEW INCORPORATED

### Opinion

We have audited the accompanying financial report, being a special purpose financial report, of Carclew Incorporated, which comprises the statement of financial position as at 30 June 2025, and the statement of comprehensive income, statement of changes in members' funds and statement of cash flows for the year then ended, and notes to the financial statements including a summary of significant accounting policies and the statement by the board of directors.

In our opinion, the accompanying financial report of Carclew Incorporated has been prepared in accordance with Div 60 of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act), including:

- i. Giving a true and fair view of the registered entities financial position as at 30 June 2025 and of its financial performance for the year then ended; and
- ii. Complying with Australian Accounting Standards to the extend described in Note 1, and Div 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the entity in accordance with the ACNC Act, the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the registered entity's financial reporting responsibilities under the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

**Responsibilities of Management and Those Charged with Governance for the Financial Report**  
The board of directors is responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Australian Charities and Note for Profits Commission Act 2012 and is appropriate to meet the needs of the members. The board's responsibility also includes

internal control as board determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

### **Auditor's Responsibility for the Audit of the Financial Report**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

Paragraph 41(c) of ASA 700 explains that when law, regulation or national auditing standards expressly permit, reference can be made to a website of an appropriate authority that contains the description of the auditor's responsibilities, rather than including this material in the auditor's report, provided that the description on the website addresses, and is not inconsistent with, the description of the auditor's responsibilities below. When the auditor refers to a description of the auditor's responsibilities on a website, the appropriate authority is the Auditing and Assurance Standards Board and the website address is <http://www.auasb.gov.au/Home.aspx>.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Bentleys SA Audit Partnership



DAVID PAPA  
Partner

Dated at Adelaide this 12<sup>th</sup> day of September 2025