

# **CARCLEW** YOUTH ARTS

## **2009 – 2010 ANNUAL REPORT**



**Government  
of South Australia**

**SEPTEMBER 2010**

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<b>TABLE OF CONTENTS</b>	<b>PAGE</b>
Carclew Youth Arts 2009-10	3
Carclew Youth Arts Directions 2009-13	3
Major Achievements for 2009-10	5
Program Highlights for 2009-10	5
Goal 1: Industry Development	5
Goal 2: Arts & Education	6
Goal 3: Community	7
Companies Supported by Carclew Youth Arts Board Annual Program Funding	8
Future Plans	8
South Australia's Strategic Plan	9
Public Sector Management Act Reporting Requirements	11
Management of Human Resources	11
Leave Management	13
Workforce Diversity	13
Leadership and Management Development	16
Equal Employment Opportunity Programs	16
Occupational Health Safety and Injury Management	16
Contractual Agreements	19
Account Payment Performance	19
Fraud	19
Consultants	19
Reporting Against the Carers Recognition Act	19
Disability Action Plan	19
Asbestos Management	20
Urban Design Charter	20
Freedom of Information	20
Whistleblower Protection Act 1993	20
Energy Efficiency Action Plan	21
Greening of Government Operations	21
Attachment 1 - Audited Financial Reports	
Attachment 2 - Statistics - Carclew Youth Arts Programs 2009-2010	
Attachment 3 – Statistics – Carclew Youth Arts Funded Companies 2009-2010	

## **Carclew Youth Arts 2009-2010**

In May 1981, a Committee was established by the Government to review and recommend on the role of the Youth Performing Arts Council. The Committee noted that 'Youth arts policy and programs have a fundamental role in shaping the quality of life for youth and the contribution which future leaders will have to the community'.

The Committee recommended the setting up of a new body – 'The South Australian Youth Arts Board' (SAYAB), and its operations arm Carclew Youth Arts Centre. The SAYAB was formed in November 1988 and became responsible for the delivery of high quality youth arts activity and career pathway programs.

In 2009 the Board revised Carclew's constitution and rules and made changes in order to align the name of the Board with that of the whole organisation. The Board endorsed changes at the September 2009 meeting and the Minister notified approval of the changes in November 2009. This was a simple change undertaken for greater clarity and transparency and to eliminate extant confusion around the relationship between board and governance responsibilities resulting from the apparent existence of two separate entities.

Carclew Youth Arts is classified as a corporate agency under the *Public Sector Management Act 1995* and is bound by certain sections of that Act. Carclew's Board is a ministerially appointed board of management that governs the advocacy, funding and sustainability of an active, vibrant and diverse arts and cultural identity for South Australian children and young people.

With the renewed clarity made possible by the Board's change of name, the organisation's Directions 2009-13 were reviewed with the only changes being in a revised mission statement providing greater clarity.

## **Carclew Youth Arts Directions 2009-13**

### **Vision**

South Australia is known nationally for the exceptional arts and cultural environment and outstanding creative experiences available to children and young people.

### **Mission**

Carclew Youth Arts is responsible for policy, funding and strategic initiatives that nourish the artistic and cultural lives of South Australian children and young people 26 years and under.

*Carclew's Mission is at all times informed by Carclew's Guiding Principles.*

### **Goals**

#### **Goal One: Industry Development**

Support the needs of youth arts in South Australia and promote its pivotal role in the development of the broader arts industry.

Carclew Youth Arts:

- 1.1 Advocates for strong government and non-government support for youth arts
- 1.2 Develops independent young artists and artswomen
- 1.3 Ensures festivals and arts organisations deliver high quality arts experiences for children and young people
- 1.4 Encourages artistic innovation and risk taking

## **Goal Two: Arts and Education**

Promote and support the arts as both a curriculum area and a learning methodology for South Australian schools and communities.

Carclew Youth Arts:

- 2.1 Advocates the importance of children's and young people's experiences as artists and audience in both their formal education and social development
- 2.2 Initiates strategies for live performance and workshops across all genres of the arts in schools
- 2.3 Supports training and development for artists and educators

## **Goal Three: Community**

Engage with communities to explore and understand the value of the arts for all young South Australians, ensuring creative pathways and experiences are accessible to all.

Carclew Youth Arts:

- 3.1 Actively involves children and young people in planning, decision making and creative expression
- 3.2 Supports programs that address issues relating to diversity or disadvantage
- 3.3 Creates sustainable partnerships with artists, families, communities and cultural organisations
- 3.4 Promotes and celebrates children and young people's achievements in the arts

## **Goal Four: Governance and Management**

Aspire to manage and govern the business of the organisation to the highest industry standards.

Carclew Youth Arts:

- 4.1 Manages finances well and within budget
- 4.2 Adheres to sound governance practices
- 4.3 Employs effective management practices within the organisation
- 4.4 Models and supports sound operations and governance within the youth arts sector

## **Operations**

Carclew Youth Arts undertakes the following strategies and initiatives:

- Funding programs for youth arts organisations in communities
- Funding for Patch Theatre and AFYP (Come Out)
- Grants for arts projects and the development of young artists
- Scholarships and Awards
- Training and professional development initiatives
- Community access initiatives
- Arts and education initiatives
- Communications and advocacy
- Marketing and sponsorship
- Intergovernmental relations

## **Major achievements for 2009-10**

2009-10 has been a year in which the results of the previous year's consolidation and thorough planning for Carclew Youth Arts and its programs became evident. Clarity resulting from the Board's change of name and a focus on the Directions 2009-13 resulted in two major achievements:

- Review and restructure of Carclew Youth Arts Board's Program Grants for youth performing arts companies funding program. The review was intended to lessen the administrative burden for funded companies and allow the Program Grant Advisory Committee the discretion to award funding according to company performance under the assessment criteria, in order to achieve the best outcomes for the available funding. The results of the roll out will impact 2010-11.
- Relocation of South Australia's internationally renowned children's theatre company, Patch Theatre Company, to Carclew's performing arts venue the Odeon Theatre, located in Norwood. This has resulted in administration, rehearsals and performances all under one roof for the first time. Patch offers support and assistance to schools, young artists, young theatre technicians and work experience students, as well as managing the Odeon as a venue available for hire by schools, performing arts companies and community groups.

## **Program Highlights for 2009-10**

### **GOAL 1: INDUSTRY DEVELOPMENT**

#### **Arts Administration Trainee Program**

In 2010 the Arts Administration Traineeship program attracted a record number of applications, with over 600 applying for the 10 available placements. The program provides young people with a training wage and a 12-month placement in an arts organisation or cultural institution. Successful completion results in a Certificate III in Business Administration (Arts). Of those trainees completing their placement in the reporting period, 6 gained employment and 2 went on to further study.

#### **JUMP National Mentoring Program**

Eight young South Australian artists received mentorships through JUMP, the first national mentoring program funded by the Australia Council for the Arts. JUMP supports career development for young and emerging artists in all artforms. Two of the mentorships supported young artists experiencing social, economic or cultural disadvantage.

#### **Project and Development Grants**

\$100 000 was awarded to 24 applicants in all artforms. Tutti Kids were awarded the 2010 \$15 000 Youth Arts Workshop Grant.

#### **Carclew Youth Arts Board Scholarship Program**

The scholarships attracted 22 applications, with a total of \$38 000 offered for 4 scholarships: creative writing (Independent Arts Foundation Scholarship and the Colin Thiele Scholarship), performing arts (Dame Ruby Litchfield Scholarship) and visual arts (Ruth Tuck Scholarship).

#### **Bands and Touring**

Carclew's Off The Couch program supported 175 talented young South Australian songwriters, musicians, electronic artists and emerging event managers through 6 youth-

delivered live-music events. It also gave the live-music-loving public (total audience of 7040) an opportunity to hear the future of original Australian music. This year young animators and film-makers created the Off the Couch TV commercial screened on Channel 10. The 7-day Heaps Good Kangaroo Island Music Tour featured Adelaide-based bands *Son of Dad* and *Black Knight* with two emerging tour coordinators, giving them all an invaluable opportunity to experience life on the road. The bands gave 7 free performances to audiences of 1040 in total, many with little or no exposure to live music.

### **Breeding Ground Masterclass**

Breeding Ground masterclasses offer creative relationships, practical forums and professional networks for our state's most exceptional young arts makers. This year Brisbane-based Japanese artist, Hiromi Tango, was joined by 6 emerging artists to realise a contemplative 'garden' in a busy public space, the Adelaide Railway Station. Approximately 100 members of the general public joined Hiromi and the 6 artists to create site-responsive ephemeral public art.

### **Foyer Exhibition Program**

The Carclew Exhibition Program provided free exhibition opportunities for 17 artists in a public venue and employment and mentoring for an emerging curator. This program is an example of a simple idea that has lasting impact. As there are few curatorial opportunities in Adelaide this is an avenue for supported and engaged learning for a strong career pathway.

### **Animation and Projection Workshops**

Carclew uses digital media tools to create artworks, often for public exhibition. This year 48 artists presented 13 metropolitan events, exposing a wide audience to ephemeral digital art. Four regional workshops were held in Murray Bridge for 6 participants, resulting in the production of a dynamic and engaging digital public artwork which was projected into the windows of an empty shopfront. The Projector Bike is a powerful mobile projection unit available for use by local artists. With audience numbers of 1200 the Projector Bike is a unique way of exposing audiences to ephemeral digital media public art in unexpected locations. During the reporting period it was used primarily by young emerging artists at 8 events including SALA, Format Festival, the Country Arts SA State Forum and 'Ladie Killerz – Australia's largest all-girl graffiti jam'.

### **Lowdown and Directions publications**

Carclew Youth Arts has published *Lowdown – the national magazine for youth performing arts in Australia* for almost 30 years, profiling youth performing arts companies and practitioners and young and emerging artists. In particular, *Lowdown* is a resource for primary, secondary and tertiary educators and students. In 2009-10 Carclew's publication *Directions the national guide to tertiary education in the performing arts* provided a comprehensive list of tertiary training available to young people, with over 1500 copies distributed and an estimated readership of 7000–10 000. During the reporting period Carclew transitioned *Lowdown* and *Directions* to online delivery (launched in February 2010) and now supports approximately 3500 site visitors per month.

## **GOAL 2: ARTS & EDUCATION**

### **Artists working in Schools**

Eleven schools were funded to bring a in professional artist, including 4 schools from the DECS Index of Disadvantage Categories 1–4. Over 1200 children and 42 teachers were involved in these projects. Five projects took place in regional or remote schools (Willunga, Lameroo, APY Lands, Andamooka, and Karcultaby) and students with physical disabilities from Mitcham Primary worked on a special circus skills project.

Carclew Youth Arts ran two extended in-school Creative Education Partnership artist residencies. At Tailem Bend Primary School, two artists worked in the school over two terms with computers to make animated artworks. The work they created was presented at three public exhibitions, including the Murraylands Music Festival and school events. In the Murray Bridge North Schools project *Big Journal – Big Draw*, three artists worked with 120 students in two week-long workshop deliveries. Murray Bridge North Schools is a disadvantaged school in a disadvantaged region of South Australia and the project was a rare opportunity for positive engagement in the arts for the entire school community.

*Cargo* is an in-school residency presented in partnership with BHP Billiton in the Upper Spencer Gulf and Roxby Downs regions. *Cargo* broadens arts experiences for regional middle years students through quality arts-rich learning opportunities and engagement with professional artists across a range of artforms. *Cargo* visited 20 schools in Roxby Downs, Whyalla, Pt Augusta, Pt Pirie and Orroroo, with 2375 students involved in workshops (almost half of them being a week long).

### **Playfull – Directory of Live Performance and Workshops for Schools**

*Playfull* is a comprehensive directory of artists and performing arts companies which includes a website and a live performance Expo showcasing selected works. Playfull supported schools in their selection of suitable high-quality South Australian performances and workshops from 35 registered artists.

### **Full House**

*Full House* is a free program of professional in-theatre performances for students from disadvantaged metropolitan schools. Five performances of *Man Covets Bird* by Slingsby Theatre Company were seen by 442 young people from years 6–11.

### **Odeon Theatre**

Carclew's Odeon Theatre provides unique opportunities for young people to participate as performers, technicians, theatre workers, artists and audiences in a professional theatre environment. In January 2010, internationally renowned Patch Theatre Company took up residence at the Theatre. Patch offers the venue for community and school hires, work experience for students, and reduced hire costs and technical support for young and emerging artists.

## **GOAL 3: COMMUNITY**

### **APY Lands Mentor and Leadership Program**

This project consists of specific artistic and culturally based programs delivered on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands with 18 young people aged between 15 and 30 years, their communities, key partners and elders. Highlights from the project include the *Lira Tjukurrpa* performance as part of the 2010 Adelaide Festival program and performances by the Iwantja Band at the Dreaming Festival (QLD), the Woodford Folk Festival (QLD) and The Bush Bands Bash (NT) to audiences of over 150,000.

The Mentor and Leadership program continues to build on the highly successful APY Lands Project conducted by Carclew between 2006 and 2009. The final report from this project was launched at Carclew in November 2009, in celebration of the achievements of participants who, through involvement with the arts, found ways to re-engage with their peers, elders and communities and became aware of pathways to training and employment opportunities.

### **Workshops**

The School Holiday Program is one of Carclew's longest running and most loved projects with 896 children and young people participating in 81 high quality arts workshops during the reporting period. Twenty-five emerging artists worked as tutor assistants alongside

experienced workshop artists. Approximately 1200 participants attended culturally diverse arts and craft workshops delivered by Carclew Youth Arts over 3 days in 'KidZone' at the 2010 WOMADelaide Festival.

### **Companies Supported by Carclew Youth Arts Board Annual Program Funding**

The Carclew Youth Arts Board is responsible for a funding program which supports the development of young artists and audiences by funding the operations of South Australian performing arts companies that make performances with, or for, children and young people. The work undertaken by Carclew Youth Arts over the year in clarifying the role and purpose of the organisation has assisted and informed the Board's funding programs.

The Carclew Youth Arts *Directions 2009-13* statement clearly indicates the expectations of the Board's funded companies program and has been used to modify and simplify application and reporting requirements for operational grants for companies in receipt of this funding.

Carclew Youth Arts Board's operations grants funded \$1.123 million to 10 companies in 2009-10. Two of these companies, Patch Theatre and Come Out (Australia Festival for Young People), create and present professional performance work to audiences state-wide. Both companies are also accommodated in Carclew Youth Arts venues. 2009-10 was a program development year for Come Out and the festival will be held in March 2011. Musica Viva in Schools is supported to deliver their high-quality music education program with professional musicians in South Australian primary and secondary schools, with a growing program of regional delivery.

Seven youth performing arts companies received funding to provide 2280 workshops. These companies are Cirkidz, Restless Dance Theatre, Urban Myth Theatre of Youth, Southern Youth Theatre Ensemble and Kurruru Youth Performing Arts in metropolitan Adelaide, and D'Faces of Youth Arts (Whyalla) and Riverland Youth Theatre in regional South Australia.

All companies presented a total of 480 performances and professionally managed creative performance experiences for children and young people throughout the state, with in excess of 148 000 tickets issued for these performances. This investment resulted in 26 new Australian works being created or presented.

### **Future Plans**

The State Government's long-term commitment to youth arts in South Australia, through investment in Carclew Youth Arts and dedicated funding programs supporting a well established state sector, has meant that our state is a national leader in youth arts programming and development. Young and emerging artists in South Australia have the support of sound infrastructure through funded performing arts companies and dedicated professional development grants and scholarships. Career pathways are supported for visual artists, performance makers and arts administrators, underpinning a vibrant creative industry. Strong relationships exist between the arts and education sectors, giving South Australia an edge in creating future audiences and inspiring visions of creative careers.

Carclew Youth Arts' plans for the future will continue to build on this solid footing by:

- Rolling out the revised structure and process for program funding of youth performing arts companies in line with the Board's *Directions 2009-13*. This will ensure sustained support for, and investment in, youth arts activity of national standard and create opportunities for emerging companies and artists to become established.



- Investing in young artists and administrators through targeted mentorships, scholarships and traineeships.
- Establishing stronger relationships with partner organisations working in this field for example Adelaide College of the Arts (TAFE SA), Helpmann Academy, Country Arts SA and arts organisations funded by Arts SA through its Industry Development program.
- Expanding already established relationship with the Department of Education and Children's Services through targeted programs and initiatives.

### **South Australia's Strategic Plan**

Carclew Youth Arts addresses the following SASP targets:

#### **T1.7 Performance in the public sector - customer and client satisfaction with government service:**

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

*Student numbers and participation rates went through the roof during the time of the project. An energetic enthusiasm spread through the community, and many parents/relatives regularly attended lessons to observe.*

**Artist, Pipalyatjara Anangu School – ARTISTS IN SCHOOLS**

*The students loved the workshops, it was a great opportunity for students to be able to work with a new, interesting and inspiring artist. Rachel and Margaret worked really hard before, during and even still after the workshops. A very efficient organisation to work with.*

**Year 6/7 Teacher, Nicolson Ave PS - CARGO**

*Many schools have booked us directly from seeing us in the book. Playfull has acted as a go between and organised us to do work for schools and in special programs. Schools have booked us having seen us at the Playfull Expo and on the web site.*

**Impro NOW! - PLAYFULL**

*The most important thing that came from the performance was all students had an opinion. It was a high quality show and they felt they had been involved in something special and wanted to talk about it. This is what good theatre ought to do – provoke. This is the essence of teaching.*

**Teacher, Seaton High School – FULL HOUSE**

*Since the early 1990s, Country Arts SA has hosted more than 25 Carclew trainees. Each one has played an important role in assisting us to deliver artistic programs across regional South Australia. As a non profit organisation, this program has continued to provide us with access to much-needed resources and, in return, we are able to support and shape the next generation of the South Australian arts industry.*

**Ken Lloyd, Outgoing CEO, Country Arts SA – ARTS ADMINISTRATION TRAINEES**

*One of the great things about the traineeship is that it has already opened my eyes to a whole range of possibilities. I am committed to working in the arts but I'm enjoying the idea that my options are wide-ranging and diverse.*  
**Lara Torr, 2009 Graduate, Arts SA Funding Officer**  
**- ARTS ADMINISTRATION TRAINEES**

*Hightime certainly enjoyed being part of the Off The Couch program – it gave us some fantastic exposure to people who wouldn't normally hear our music and we're looking forward to the opportunities that may bring.*  
**Jason Illman, Hightime band member – OFF THE COUCH**

*I think GARDEN has taught me to be more open in my practice – sharing ideas, skills, listening and talking about different art/ideas/directions/methods. I feel more confident to explore new directions and concepts and to 'play' more with ideas.*  
**Laura Haig, emerging artist - BREEDING GROUND (GARDEN project)**

*I am writing to congratulate you on your coordination of the 12-day public art installation at the Adelaide Railway Station, led by artist Hiromi Tango. This 'garden of art' is truly remarkable and I am impressed by how the piece captures the spirit of the City.*  
**Michael Harbison, Lord Mayor - BREEDING GROUND (GARDEN project)**

*We were excited to have the opportunity to have 'real' artists here and especially to work with the kids in a residence capacity rather than 'one off' shows. The end of year student reports that have students comments inserted have mentioned that the artists – Luku and Danica – have been a highlight of their school year. I have nothing but praise for their commitment, energy and care for our children*  
**Teacher comments – Tailem Bend Primary School – CREATIVE EDUCATION PARTNERSHIP**

#### **T4.3 Cultural engagement – institution:**

Through the *Full House* program Carclew actively attracts new audiences to the Odeon Theatre to experience quality South Australian theatre for children and young people. Many of the schools and young people in these audiences would not normally attend theatre and this is their first 'in theatre' experience.

#### **T5.1 Boards and committees:**

According to the Carclew Youth Arts Centre Inc. Constitution and Rules, the members of the South Australian Youth Arts Board must consist of not less 3 females and not less than 3 male members.

#### **T5.2 Chairs of boards and committees:**

The Chair of the Carclew Youth Arts Board is a woman.

#### **T6.1 Aboriginal wellbeing:**

Carclew programming delivers unique and successful long-term development opportunities for young Indigenous artists in metropolitan, regional and remote communities focussed on developing pride and building future leadership skills. Carclew programs to support remote and regional access to arts projects and professional development opportunities by young Aboriginal artists.

**T6.22 People with disabilities:**

No people with disabilities are employed at present at Carclew, however the Carclew Youth Arts Board funds the annual program of Restless Dance Theatre, a youth dance company for young people with disabilities. Carclew is an affiliate of the Companion Card Program to support access for all.

**T6.23 Women:**

Seventy-seven per cent of Carclew employees are women.

**T6.24 Aboriginal employees:**

Fourteen per cent of Carclew employees are Aboriginal. Carclew has restructured to support its commitment to integrated programming across the organisation and maintains a high level of employment of Aboriginal people in both core (ongoing) and project-based roles.

**Public Sector Management Act Reporting Requirements****MANAGEMENT OF HUMAN RESOURCES**

The Company employs the following staff at the indicated levels. Staff are engaged under the *South Australian Government Wages Parity (Salaried) Enterprise Agreement 2010* unless on specific contracts. Figures for 2009-10 include nine trainees on employment contracts with Carclew and outsourced to nine small to medium arts organisations.

**EMPLOYEE NUMBERS, GENDER AND STATUS**

<b>Total Number of Employees</b>		
Persons	32	
FTEs	26.6	

<b>Gender</b>	<b>% Persons</b>	<b>% FTEs</b>
Male	19%	18%
Female	81%	82%

<b>Number of Persons During the 09-10 Financial Year</b>	
Separated from the agency	9
Recruited to the agency	11

<b>Number of Persons at 30 June 2010</b>	
On Leave without Pay	1

### Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$49 199	2	13	15
\$49 200 - \$62 499	4	5	9
\$62 500 - \$80 099	-	7	7
\$80 100 - \$100 999	-	1	1
\$101 000+	-	-	-
<b>TOTAL</b>	<b>6</b>	<b>26</b>	<b>32</b>

### Status of Employees in Current Position

FTEs	Ongoing	Short-Term Contracts	Long-Term Contracts	Other (Casual)	Total
Male	0.8	1.0	3.0	0.1	4.9
Female	0.0	10.4	11.1	0.2	21.7
<b>TOTAL</b>	<b>0.8</b>	<b>11.4</b>	<b>14.1</b>	<b>0.3</b>	<b>26.6</b>

PERSONS	Ongoing	Short-Term Contracts	Long-Term Contracts	Other (Casual)	Total
Male	1	1	3	1	6
Female	0	10	14	1	25
<b>TOTAL</b>	<b>1</b>	<b>11</b>	<b>17</b>	<b>2</b>	<b>31</b>

Includes ten Arts Administration Trainees contracted by Carclew Youth Arts and placed in other host arts organisations.

### Executives by Gender, Classification and Status

Classification	Ongoing		Contract Tenured		Contract Untenured		Other (Casual)		Total	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Chief Executive	-	-	-	-	-	1	-	-	-	-

Carclew Youth Arts Incorporated Constitution and Rules states that the members of the Carclew Youth Arts Board must consist of not less 3 females and not less than 3 male members.

## LEAVE MANAGEMENT

### Average Days Leave Per Full Time Equivalent Employee

Leave Type	2006-07	2007-08	2008-09	2009-10
Sick Leave	9.6	7.2	6.5	8.1 *
Family Carer's Leave	0.2	0.5	0.3	0.5
Miscellaneous Special Leave	-	-	0.2	0.5

\* Average FTE sick leave is higher than usual due to 1 FT staff member requiring 6 weeks leave. 2009-10 also includes nine outsourced trainees.

## WORKFORCE DIVERSITY

### Aboriginal and/or Torres Strait Islander Employees

Salary Bracket	Aboriginal staff	Total staff	Percentage Aboriginal	Target*
\$0 - \$49 199	3	5	60%	2%
\$49 200 - \$62 499	-	9	0%	2%
\$62 500 - \$80 099	1	7	14%	2%
\$80 100 - \$100 999	-	1	0%	2%
\$101 000 +	-	-	0%	2%
<b>TOTAL</b>	<b>4</b>	<b>32</b>	<b>13%</b>	<b>2%</b>

\* Target from SASP

### Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total	Workforce Benchmark *
15-19	2	3	5	15.6%	6.5%
20-24	-	8	8	25%	10.3%
25-29	-	2	2	6.3%	11.1%
30-34	1	3	4	12.4%	10.7%
35-39	-	2	2	6.3%	11.7%
40-44	-	3	3	9.4%	11.4%
45-49	2	-	2	6.3%	11.9%
50-54	-	3	3	9.4%	10.3%
55-59	-	1	1	3.1%	8.2%
60-64	-	1	1	3.1%	5.3%
65+	1	0	1	3.1%	2.6%
<b>TOTAL</b>	<b>6</b>	<b>26</b>	<b>32</b>	<b>100%</b>	<b>100%</b>

\*Source: Australian Bureau of Statistics Australian Demographic Statistics, 6291.0.55.001 Labour Force Status (ST LM8) by sex, age, state, marital status – employed – total from Feb 78 Supertable, South Australia at May 2010.

### Cultural and Linguistic Diversity

	Male	Female	Total	% Agency	SA Community*
Number of employees born overseas	1	4	5	15.6%	20.3%
Number of employees who speak language(s) other than English at home	-	-	-	0%	16.6%

\*Benchmarks from ABS Publication Basic Community Profile (SA) Cat No.2001.1, 2006 census.

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

Male	Female	Total	% of Agency
-	-	-	0%

**Types of Disability (where specified)**

Disability	Male	Female	Total	% of Agency
Disability Requiring Workplace Adaptation	-	-	0%	2%
Physical	-	-	0%	2%
Intellectual	-	-	0%	2%
Sensory	-	-	0%	2%
Psychological/Psychiatric	-	-	0%	2%

**Voluntary Flexible Working Arrangement by Gender**

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	4	16	20
Compressed Weeks	0	0	0
Part-Time	1	8	9
Job Share	0	0	0
Working from Home	0	0	0

*This report does not include nine Arts Administration Trainees outsourced to other organisations.*

**Documented Review of Individual Performance Management**

Employees with ...	% Total Workforce
A review within the past 12 months	55%
A review older than 12 months	30%
No review	15%

*This report does not include nine Arts Administration Trainees outsourced to other organisations. These traineeships are 12 months in length.*

## LEADERSHIP AND MANAGEMENT DEVELOPMENT

### Leadership and Management Training Expenditure

Training and Development	Total Cost	% of Total Salary Expenditure
Total training and development expenditure	\$68 920 *	5%
Total leadership and management development expenditure	\$2 700	0.2%

\* Includes all costs as identified in DPC CircularPC013 Annual Report Requirement 2010  
This report does not include nine Arts Administration Trainees outsourced to other organisations.

### Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
Arts Administration Trainees	10

## EQUAL EMPLOYMENT OPPORTUNITY PROGRAMS

Carclew Youth Arts is committed to provide employment in line with the EEO principles and does not discriminate because of race, gender, sexuality, disability, age, marital status or religious belief. Staff, artists and volunteers are selected on the basis of merit and people of Australian Aboriginal or Torres Strait Island descent are encouraged to apply for available positions.

Carclew Youth Arts has been accredited Gold status as an Affiliate Partner of the Australia Council's Aboriginal and Torres Strait Island Board (ATSIAB). An Affiliate Partner is a non-indigenous organisation that is accredited on its performance and has a track record of involving Indigenous people in their governance, management, staffing, programs, projects and advisory/ reference committees. They are also preferred partners in any strategic projects managed by the ATSIAB.

Carclew Youth Arts' Arts Administration Trainee program is partly funded by DFEEST through the *South Australia Works* initiative, CareerStart SA.

## OCCUPATIONAL HEALTH, SAFETY AND INJURY MANAGEMENT

Carclew Youth Arts OHS&W Committee continues to address possible risk issues as they are identified. Minutes from the quarterly OHS&W Committee meetings are presented to the Carclew Youth Arts Board for their information.

New staff are taken through an induction process including all policies and procedures relating to Health and Wellbeing. Professional counselling for individual staff was made available to assist career transition.

All projects are reviewed for continuous improvement and risk assessments are carried out at the commencement of each project.

Working with Morag Skinner, Carclew is midway through a review of all policies and procedures, including but not limited to:



- Procedures for working with children
- National Police Clearance Policy instigated for all employees, contractors and volunteers
- Critical Response Policy and Procedures
- Mandatory Reporting training
- Duty of Care to staff and clients
- Grievance Procedures
- Fire wardens are appointed and undertake regular training.
- Annual risk assessment is carried out, any issues reported and acted on.

#### **OHS Notices and Corrective Action Taken**

Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	Nil
Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	Nil
Number of notices served pursuant to OHS&W Act s35, s39 and s40	Nil

#### **Agency gross workers compensation expenditure for 2009-10 compared with 2008-09**

<b>Expenditure</b>	<b>2009-10 (\$m)</b>	<b>2008-09 (\$m)</b>	<b>Variation (\$m) + (-)</b>	<b>% Change + (-)</b>
Income Maintenance	-	-	-	-
Lump Sum Settlements Redemptions – Sect.42	-	-	-	-
Lump Sum Settlements Permanent Disability – Sect.43	-	-	-	-
Medical/Hospital Costs combined	-	-	-	-
Other	-	-	-	-
<b>Total Claims Expenditure</b>	-	-	-	-

*Comment: Negligible*

## Meeting Safety Performance Targets

	<b>Base: 2005-06</b>	<b>Performance: 12 months to end of June 2010</b>			<b>Final Target</b>
	<b>Numbers</b>	<b>Actual</b>	<b>Notional Quarterly Target</b>	<b>Variation</b>	<b>Numbers</b>
1. Workplace Fatalities	-	-	-	-	0
2. New Workplace Injury Claims	-	-	-	-	0
3. New Workplace Injury Claims Frequency Rate	-	-	-	-	0
4. Lost Time Injury Frequency Rate	-	-	-	-	0
5. New Psychological Injury Claims	-	-	-	-	0
6. Rehabilitation and Return to Work:					
6a. Early Assessment within 2 days	-	-	-	-	80% or more
6b. Early Intervention within 5 days	-	-	-	-	80% or more
6c. RTW within 5 business days	-	-	-	-	75% or more
7. Claim Determination:					
7a. Claims determined in 10 business days	-	-	-	-	75% or more
7b. Claims still to be determined after 3 months	-	-	-	-	3% or less
8. Income Maintenance Payment for Recent Injuries:	-	-	-	-	
2007-08 Injuries (at 24 months development)	-	-	-	-	
2008-09 Injuries (at 12 months development)	-	-	-	-	

## CONTRACTUAL AGREEMENTS

No contractual agreements in excess of \$4 million were entered into during the year.

## ACCOUNT PAYMENT PERFORMANCE

Particulars	Number of accounts paid	Percentage of accounts paid (by number)	Value in \$A of accounts paid	Percentage of accounts paid (by value)
Paid by due date	452	100%	\$3 138 281	100%
Paid late, within 30 days of due date	-	-	-	0%
Paid more than 30 days from due date	-	-	-	0%

Creditors are generally paid within 30 days of invoice date. Artists, arts workers and grant recipients are paid within seven days, when possible.

## FRAUD

No incidents of fraud were detected or suspected in the 2009-10 financial year. The Finance Sub Committee, consisting of one Carclew Youth Arts Board member, the Chief Executive and the Manager, Finance & Operations, meet regularly to examine and discuss the financial reports before they are presented to the Board. Financial and administration procedures are reviewed regularly to minimise risk.

## CONSULTANTS

Two consultants were engaged during the year to the total value of \$3 920.

Donington	Career transition services	\$3 250
Crown Law	Legal advice	\$ 670

## REPORTING AGAINST THE CARERS RECOGNITION ACT

N/A

## DISABILITY ACTION PLAN

Carclew Youth Arts supports the *Government's Disability Policy – Promoting Independence* by ensuring information and access to workshops and events are inclusive of people with disabilities and their carers.

Organisational policies commit to anti-discrimination, duty of care and equal opportunity principles. Carclew employees, tutors, art workers and volunteers are selected on the basis of merit.

Carclew Youth Arts staff deal with enquiries as they occur. Carclew provides assistance to individual needs through sourcing additional support, equipment or assistance as required.

The *Arts Blast* project ran workshops in Mitcham Primary School special class, where an artist with a disability was working with children to develop circus skills.

Access to information and support is provided to small to medium disability arts organisations through an annual program.

Carclew Youth Arts also joined the South Australian Companion Card Program, whereby a person carrying a Companion Card receives free entry for a carer to any ticked event. All Carclew Youth Arts funding programs require any recipient of Carclew Youth Arts grants to sign a commitment to the Companion Card Program.

### **CARCLEW: ASBESTOS MANAGEMENT REPORT, 2009-10**

Category	Number of Sites		Category Description	Interpretation One or more item(s) at these sites...
	At start of year	At end of year		
1	-	-	Remove	Should be removed promptly
2	-	-	Remove as soon as practicable	Should be scheduled for removal at a practicable time
3	1	1	Use care during maintenance	May need removal during maintenance work
4	-	-	Monitor condition	Has asbestos present. Inspect according to legislation policy
5	-	-	No asbestos identified / identified asbestos has been removed	(All asbestos identified as per OHS&W 4.2.10(1) has been removed)
6	-	-	Further information required	(These sites not yet categorised)

Definitions:

Category: The site performance score, determined by the lowest item performance score at each site.

Number of Sites in Category: A count of how many sites have the corresponding site performance score, with separate counts done at the start and the end of each year.

Category Description: Indicates the recommended action corresponding to the lowest item performance score (recorded in the asbestos register by a competent person, as per OHS&W Regulations (SA) 1995, 4.2.10).

Interpretation: A brief real-world example of what each category implies for a site.

### **URBAN DESIGN CHARTER**

N/A

### **FREEDOM OF INFORMATION**

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

Applications under the Freedom of Information Act for the access to documents in the possession of Carclew Youth Arts should be accompanied by a \$21.50 application fee and directed in writing to:

Ms Tricia Walton, Chief Executive  
 Carclew Youth Arts  
 11 Jeffcott Street  
 North Adelaide, SA, 5006.

### **WHISTLEBLOWER PROTECTION ACT 1993**

Carclew Youth Arts did not designate an employee as a responsible officer for the purposes of the *Whistleblowers Protection Act 1993* in the reporting year.

However, we will designate a responsible officer with the qualifications determined by the Commissioner in 2010-11.

## ENERGY EFFICIENCY ACTION PLAN

Ducted air conditioning system has now been installed in the Carclew House and the window mounted air conditioners have been removed.

### Performance against Annual Energy Use Targets

	Energy Use (GJ)	GHG Emissions	Business Measures (m <sup>2</sup> )
<b>Base Year 2006-07</b>			
Carclew Youth Arts	229	75	620
Odeon Theatre	411	92	1430
<b>Total</b>	<b>640</b>	<b>167</b>	<b>2050</b>
<b>Base Year 2006-07</b>		<b>Energy Efficiency (MJ per m<sup>2</sup>)</b>	
Carclew Youth Arts		370	
Odeon Theatre		288	
<b>Total</b>		<b>313</b>	
<b>2009-10</b>			
Carclew Youth Arts	277	73	620
Odeon Theatre	163	44	1430
<b>Total</b>	<b>440</b>	<b>117</b>	<b>2050</b>
<b>2009-10</b>		<b>Energy Efficiency (MJ per m<sup>2</sup>)</b>	
Carclew Youth Arts		317	
Odeon Theatre		242	
<b>Total</b>		<b>265</b>	
<b>Target</b> (for Year Being Reported)		<b>295 MJ per m<sup>2</sup></b>	
<b>Final Target</b> (for 2014)		<b>275 MJ per m<sup>2</sup></b>	

The target is to improve the energy efficiency of the Carclew House and Odeon Theatre by 12% from 2006-07 levels by 2014.

Measures for the Odeon Theatre are for the period 1 July to 31 December only. From 1 January 2010 the theatre was sublet to Patch Theatre Company Inc.

There has been an increase in the electricity consumption in Carclew House as this was the first full financial year since the installation of ducted reverse cycle air conditioning. However we are attempting to keep the increase to a minimum and all staff are reminded to switch off lights and equipment when not in use.

## GREENING OF GOVERNMENT OPERATIONS

Carclew Youth Arts Board is committed to its Green Policy with priority targets to reduce waste, purchase environmentally preferred products where possible and switch off lighting and electronic equipment when not in use.

The Green Policy will be reviewed and the Green Committee will be re-established and members selected from Carclew Youth Arts and Come Out.

**Audited Financial Reports 2009-10**

Please see Attachment 1.

**Statistics – Carclew Youth Arts Programs 2009-2010**

Please see Attachment 2.

**Statistics – Carclew Youth Arts Funded Companies 2009-2010**

Please see Attachment 3.