

ACCESS



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The Wider Context Crafts Research

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This fostered social contact between previously isolated people. Four of the participants later joined the Spotswood Primary School project where with other local elderly people they shared dance and music projects with the children. Both the principal and the local community education officer are keen for this project to be developed further with our help.

We continued our work with the women at Fairlea Prison, and under the guidance of Greg Sneddon, Maud Clark and Stella Tarrant moved our activities to the Women's Section of Pentridge Women's Prison, where a small drama production was performed for the other prisoners.

Arts Access continued to support the Dandenong based project Aardvark. The project was established through Arts Access in 1982 and works with people with intellectual disabilities. In line with Aardvark's principle of integration a drama group worked with two special schools and a day training centre in community venues.

One initiative which may have ramifications for the future was a series of programmes organised at the Footscray Community Arts Centre. The purpose of the programmes was to familiarise the local group with the facilities offered within their community and create awareness for artists working at the centre of the needs of disabled people in their community.

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REACHING OUT

WASHINGTON D.C.

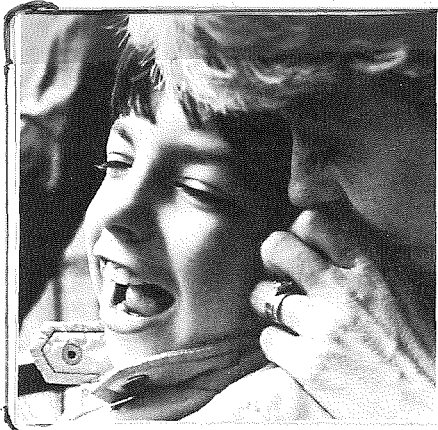
Over 170 people, representing 62 nations, met over four days to share their ideas and techniques on the implementation of arts programmes for and with disabled individuals in their countries. They also discussed the organisation of an international exchange network in this field.

Highlights; lunch with Senator Edward Kennedy, who spoke of the importance of the work being done with arts and disabled people, at which there was a performance given by students of the Gallaudet College for the Deaf; a concert given for disabled children and visitors on the White House lawns; a huge concert given by disabled children at the John F. Kennedy Centre followed by a firework display.

Australia was linked with South East Asian countries for the working part of the conference, and was the spokesman for the group at the final presentation. Arts Access is now the official representative for the International Advisory Committee for the Asian area.

The conference provided the opportunity to exchange information about creative programmes for disabled people throughout the world, and develop links and understanding between all the countries represented.

Following the Washington conference the executive officer continued to New York where she was hosted by the "god-father" of Arts Access, Michael Spencer, of Hospital Audiences Incorporated, who operates the largest ticketing programme for disabled groups in the world. In London the Carnegie United Kingdom Trust provided a base from which to study the work of SHAPE and Interlink (Arts Access equivalent in the U.K.). The Trust was in the process of conducting a Committee of Inquiry in to Arts and Handicapped People, and was reaching its conclusion for the final report. The executive officer took the opportunity to visit Creahm in Belgium, a creative centre which has inspired the Art Project for intellectually disabled people, to start in Victoria.



BELLAGIO, SEPTEMBER 1984

Following Arts Access' participation in the Washington Conference, the Society was invited to attend a further international conference in September 1984 at Bellagio on Lake Como in Italy. As the Senior Vice President, Judy Morton, was to be in Italy at the time, Arts Access was able to be represented. The conference was jointly organized by the Rockefeller Foundation and the Carnegie United Kingdom Trust and its theme was 'The Healing Role of the Arts'. About 30 participants from the UK, USA, France, Egypt, India and Australia, were drawn from a range of professions -

doctors, artists, administrators, and arts therapists - and covered a range of art forms - dance, drama, visual arts and music.

The five day conference focussed on defining the respective roles of artist and arts therapist in their work with people with disabilities. Participants stressed the need for people with disabilities to be integrated into mainstream arts programmes, especially those people with the potential to become professional artists. The conference also resolved to establish an interim committee to examine the feasibility of establishing an international network for information

Advance Australia Technology



MEMBERS CO-OPTED
TO SUB COMMITTEES



Arts Access recognises the importance of building on its past programmes and supporting institutional staff and community groups in their efforts to continue these programmes. To this end we had more staff workshops than ever before as an integral part of programmes. Following a puppet workshop by artist Ian Cuming, residents of Parkville Psychiatric Unit devised a video on their version of "A Day in the Life of Parkville Psychiatric Unit". This video was a catalyst for artists Rosemary and Terry Dansic to take illusion-magic and drama workshops. Simple tricks of illusion proved to be a very effective means of reaching the adolescents and encouraging them to express themselves. Workshops ended in a theatrical presentation to all associated with the centre.

In the field of the aged we made steady progress. The Willsmere movement programme continued and by the end of the year Naomi Aitchison's work was fully integrated with the work of the music therapist and the occupational therapists and the institution has assumed equal financial responsibility for the programme.

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At Clarendon Clinic, a community based facility for emotionally disturbed people, Arts Access was approached to assist in establishing a creative arts stream which would meet the needs of people for whom the clinic's other programmes were inappropriate. Artist Meredith Rogers, supported by two staff, worked through drama with a core group of six people. Slow and steady progress has been made towards the ultimate goal of having creative arts as a fully integrated and funded component of the clinic's work, and a recognised alternative to medical treatment.

As always the success of the programmes depends on the commitment and talents

PROGRAMME REACHING OUT CARTWHEEL

During 1984 awareness of Arts Access activities extended beyond Victoria. Following a visit by Annette Innes of Queensland early in the year, Arts Access hosted a visit of a disabled persons theatre troupe - "Access Arts" - in a season at Melbourne's Grant Street Theatre. The visit of the troupe and their production 'Cast Off' demonstrated the enormous potential and creative talents of people with disabilities. Arts Access handled accommodation, publicity, ticket sales, etc. for the troupe, and look forward to a return visit and to assisting future developments throughout Australia of disabled and/or integrated performing companies.

Insert an invitation from the National Council Arts and Handicapped People. Our executive officer financed by the Foreign Affairs Department, the Australia Council and the Dept. of Youth, Sport and Recreation (Victoria), attended an international conference in Washington in May.

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Exhibitions in Community Places

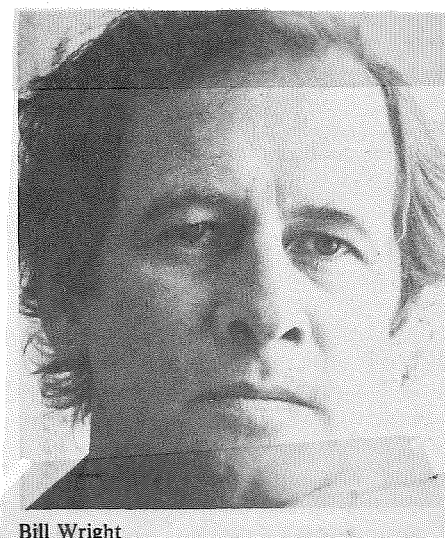
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Bill Wright

Executive Officer

Last year a major initiative was the establishment of a puppet company 'Kids on the Block', funded under an E.I.P. scheme of the Ministry of Employment and Training. The project was an adaptation of a Canadian programme developed during I. Y.D.P.

Early in 1984 it was decided a new show should be devised to more effectively reflect local interests and conditions.

A script was commissioned from Louise Philip, and the new show, 'Fair Play', was directed by Martin Christmas. New more realistic and sophisticated puppets were created by Andrea Osman and new puppeteers were employed. The project was re-funded as an employment training programme under the Community Employment Programme.

The new show used the Australian passion for sport - cricket - to explore attitudes towards disability and to promote changed attitudes among children. 'Fair Play' proved both popular and effective. During 1984 it was performed in primary schools in Melbourne and in non-metropolitan areas. Later in the year a new show - 'Up and Running' - was written and directed by Martin Christmas. The show required the company to develop straight acting skills, and although with similar themes of developing understanding and integration as 'Fair Play', was aimed at an older audience in secondary schools.

Over the first 18 months, until the end of December 1984, Cartwheel had marked success;



WESTERN SUBURBS ATTENDANCE CENTRE

ARTS ACCESS SOCIETY COMMITTEE

In 1984 the work of Arts Access received further recognition from the Commonwealth Schools Commission. Our previous involvement had been through individually funded projects. At the end of 1983 we were approached by the Severely Handicapped Division of the Commission with a request that Arts Access co-ordinate and develop all their approved arts projects. With each centre's original submission as our starting point, Arts Access worked with staff at the centres and the artists involved, and developed their programmes so the arts could be used in more effective and exciting ways. The programmes provided the opportunity for special education facilities to link with mainstream schools. With full support of the Zoo Education Service a series of dance and movement workshops for disabled children was held throughout the year at the Melbourne Zoo. The programme was an extension

A major part of the Schools Commission projects in 1984 focussed on the Westernport region. The centres were clustered into two groups.

The first group, based on music and dance, involved three special schools for children with physical and intellectual disabilities. In the second group, two artists with drama and puppetry skills offered three regular workshops, one linking the adjacent technical school to Dromana Special Developmental School.

Through the Schools Commission programmes we also worked in the Dandenong Pakenham region, Special Developmental Schools at Hoppers Crossing, and with the Downs Syndrome Association, and at Baltara at institutions for young adolescent boys.

Following the success of these projects, Arts Access will continue to work with the Schools Commission in 1985.

ACTIVITIES

An important contribution to Cartwheel's success can be attributed to the guidance and support of its management committee which was chaired by Elizabeth McDowall of Arts Access Society, and included representatives of the arts, recreation and special education fields. By the end of 1984 Cartwheel was established as an independent performance company of enthusiasm and professional standard.